

# **Traditional and Cultural Communication**

**M.A., JOURNALISM & MASS COMMUNICATION**

**Semester – III, Paper- III**

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## **M.A. (JMC) – Traditional and Cultural Communication**

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## **FOREWORD**

*Since its establishment in 1976, Acharya Nagarjuna University has been forging a head in the path of progress and dynamism, offering a variety of courses and research contributions. I am extremely happy that by gaining 'A' grade from the NAAC in the year 2016, Acharya Nagarjuna University is offering educational opportunities at the UG, PG levels apart from research degrees to students from over 443 affiliated colleges spread over the two districts of Guntur and Prakasam.*

*The University has also started the Centre for Distance Education in 2003-04 with the aim of taking higher education to the door step of all the sectors of the society. The centre will be a great help to those who cannot join in colleges, those who cannot afford the exorbitant fees as regular students, and even to housewives desirous of pursuing higher studies. Acharya Nagarjuna University has started offering B.A., and B.Com courses at the Degree level and M.A., M.Com., M.Sc., M.B.A., and L.L.M., courses at the PG level from the academic year 2003-2004 onwards.*

*To facilitate easier understanding by students studying through the distance mode, these self-instruction materials have been prepared by eminent and experienced teachers. The lessons have been drafted with great care and expertise in the stipulated time by these teachers. Constructive ideas and scholarly suggestions are welcome from students and teachers involved respectively. Such ideas will be incorporated for the greater efficacy of this distance mode of education. For clarification of doubts and feedback, weekly classes and contact classes will be arranged at the UG and PG levels respectively.*

*It is my aim that students getting higher education through the Centre for Distance Education should improve their qualification, have better employment opportunities and in turn be part of country's progress. It is my fond desire that in the years to come, the Centre for Distance Education will go from strength to strength in the form of new courses and by catering to larger number of people. My congratulations to all the Directors, Academic Coordinators, Editors and Lesson-writers of the Centre who have helped in these endeavors.*

**Prof. P. RajaSekhar**  
Vice-Chancellor  
Acharya Nagarjuna University

### **III - SEMESTER**

## **304JM21: Traditional and Cultural Communication**

### **Syllabus**

**Unit 1:** Definition of Traditional Media – Historical background of Traditional Media – Nature, Characteristics and Different phases of Traditional Media. Traditional media for Development

**Unit 2:** Folk Arts in India – Jatra, Yakshagana, Tamasha, Koodiyattom, Therikothu – Popular Folk Arts in different regions – Folk Arts and Social perspective – Folk Arts and political communication .

**Unit 3:** Folk Formats in Andhra Pradesh: Origin and growth of Harikatha, Burrakatha, Jamukula Katha, Street plays (Veedhi Natakalu), Tolu Bommalata (Puppetry), Tappetagullu, Oggu Katha, Yellamma Jatra.

**Unit 4:** Origin and meaning of Cultural Communication – Models in Intercultural communication – Aristolean, Cybernetic, Biological, Psychological models – Cultural Institutions: Family, Religious Place, School and Mass media.

**Unit 5:** Role of media in intercultural communication – Communication Technology — modern technology and cultural change.

#### **SUGGESTED READING :**

1. Folk Lore of Andhra Pradesh : B. Rama Raju
2. The Role of Traditional Folk Media in Rural India : N. Vijaya
3. Telugu VariJanapada Kalarupalu : Mikkilineni Radha Krishna Murthy
4. Folk Performing Arts of Andhra Pradesh : M. Naga bhushana Sharma
5. Folk Arts and Social Communication : Dugadas Mukhopadhyaya
6. Intercultural Communication : John Beatty, Junichi Takahashi
7. Foundations of Intercultural : K.S.Sitaram and R.T. Cogdelt
8. Culture and Communication: A World View : K.S. Sitaram
9. Mass Communication : A Sociological Perspective

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# LESSON - 1

## TRADITIONAL MEDIA

### OBJECTIVES :

After studying this lesson, you will be able to do the following :

- define traditional media;
- identify different forms of traditional media;
- differentiate between traditional media and electronic media;
- discuss the use of traditional media in communication.
- The objective of this lesson is to assist you in understanding the

### STRUCTURE OF THE LESSON :

- 1.1 Introduction
- 1.2 Traditional Media, Or Old Media
- 1.3 Campaigning Too
- 1.4 Definition of Traditional Media
- 1.5 Types of Traditional Media
  - 1.5.1 Print
  - 1.5.2 Television
  - 1.5.3 Radio
- 1.6 Advantages of Traditional Media
- 1.7 Development of Folk Art
- 1.8 The Element of Retention
- 1.9 Folk Formats
- 1.10 Advantages of Folk Media
- 1.11 Other Countries
- 1.12 Traditional Media Vs New Media
- 1.13 Summary
- 1.14 Self Assessment Questions
- 1.15 Suggested Readings

### 1.1 INTRODUCTION :

Traditional media refers to the older forms of media such as print media and broadcast media that have been used for decades before the internet and digital media. It includes print media, such as newspapers, magazines, and books, and broadcast media includes television and radio. It is characterized by one-way communication from the sender to the recipient with no feedback. In some contexts, traditional media also means a separate network used to transport signals and data messages.

### 1.2 TRADITIONAL MEDIA, OR OLD MEDIA :

Traditional media, or old media has also been supporting the marketing with the formats of is mostly non-digital advertising since ages. These are marketing methods that businesses have relied on for years. Till very recently, these marketing and advertising styles were very effective and helped businesses just like yours make a profit. However, as the needs and

expectations of consumers evolved, marketing communication has also evolved into digital formats. This is what has led to the rise of new media and digital marketing methods and the decrease in popularity of some traditional methods. It also led to the debate between traditional vs. digital media.

### **1.3 CAMPAIGNING TOO :**

Traditional media forms of communication that have been around for years, and many have had success with traditional media campaigns. Traditional media also refers to advertising channels that have been used for decades. These are the tried-and-true methods that public have relied on for years. These channels can be quite effective, and for many businesses, they account for the entirety of the advertising budget. In terms of dollars spent, digital research firm eMarketers estimated that businesses would spend \$104.32 billion on traditional marketing techniques in 2021.

Some examples of traditional media include:

- Print media
- Television
- Radio
- Direct mail
- Advertising
- Billboards and off-site signs
- Door-to-door sales
- Banner ads

Even within traditional media, however, there is some debate over which form is best. The effect depends on the demographic you're trying to reach, budget, message, presentation, formats, personal preference and who the audience is. Compared to print advertising the broadcast media shall have different level of reach and frequency. The reality is that there are advantages of traditional media, and disadvantages– no matter which forms you choose.

### **1.4 DEFINITION OF TRADITIONAL MEDIA :**

In an age where information is constantly updating in no time it's hard to imagine the significance of traditional media. But what is role of traditional media exactly? Is it still relevant in this digital age? Even today there are thousands of villages where there is no proper electricity. People in such places might not be able to view television or access the internet and crores of illiterate people will not be able to read newspapers or magazines. Despite these adversities they communicate for which they have also developed different ways of communication depending upon the local language and culture.

Have you ever thought of how people used to share or exchange their joy, sorrow or information with each other before the existence of electronic media. What were the mediums that helped them to communicate with each other? There are other ways of communication which exist in different forms in and around you. Dance performance, magic show, festival, or a mela can also be called as traditional formats. Do you realize that all these forms communicate some messages of entertainment, education or information through them? Many stories from Ramayana, Mahabharata, about kings and queens who ruled the country several years ago and also those sties about festivals and rituals that shaped the ethics and values of human beings. Information has been handed over from one generation to another and constitutes different forms of traditional media.

## **1.5 TYPES OF TRADITIONAL MEDIA :**

There are many different types of traditional media, each with its own strengths and weaknesses.

### **1.5.1 Print :**

The print media refers to any publication printed on paper, whether a newspaper, magazine, or book. In the past, print media was the primary source of information and entertainment, but it has since been eclipsed by electronic media such as television and the internet. Nevertheless, print media still plays an essential role in society. Traditional press is often seen as more trustworthy and reliable than electronic media, allowing readers to consume information at their own pace. In addition, print media is portable and can be read in places where electronic devices are not allowed, such as on airplanes or in hospitals. As a result, print media continues to thrive despite the rise of digital alternatives.

### **1.5.2 Television :**

Television is a form of mass media that uses moving images and sound to communicate information. Some examples of this type of traditional media include static content like news programs and movies. Tele visual media has a significant impact on both individuals and society. On an individual level, television media can influence the way people think, feel, and behave. It can also shape people's attitudes and beliefs. On a societal level, traditional media channels can be used to promote positive messages, such as environmental awareness or social responsibility. It can also be used to sell products or to deliver political propaganda. Whether used for good or ill, television media is a powerful tool that can have a significant impact on both individuals and society.

### **1.5.3 Radio :**

Radio is one of the oldest and most widely used examples of traditional media. It's a form of broadcasting that dates back to the early 20th century and remains popular due to its portability and versatility. Radio waves can carry audio signals over long distances, making it possible to listen to radio stations from all around the world. Radio is also relatively inexpensive to produce, which has made it an essential tool for news and entertainment. Additionally, it has the unique ability to reach listeners in cars and other places where other media cannot be easily accessed. As a result, radio continues to be an essential part of the mainstream media landscape.

## **1.6 ADVANTAGES OF TRADITIONAL MEDIA :**

Traditional media, such as newspapers, books, and television, is still a relevant source of information for society. They provide news and entertainment, and they help shape public opinion. In recent years, traditional media has come under pressure from new media, such as the internet and social media. While new media is more convenient for some, traditional media is still more reliable. This is because traditional media is more regulated than new media, making it less likely to contain false or misleading information. Traditional media channels also reach a broader audience than new media, thus ensuring a greater impact on public opinion.

## **1.7 DEVELOPMENT OF FOLK ART :**

The extensive studies of European and American folk art over the past century have revealed certain patterns of folk art development. Though these patterns are subject to



revision as the field expands or is refined, they provide a basis on which cultural variations and less widespread or random occurrences may be considered.

Typically, people who created the art were immediately concerned with producing the necessities of life; as a result, the art is often described as predominantly functional or utilitarian, in spite of the fact that important categories are definitely not utilitarian, such as the widespread miniatures created simply for pleasure. It is true, however, that much artistic effort was absorbed in meeting everyday requirements. In the folk group, in which occupations were often seasonal or dependent on weather and where people had to provide their own amusements, the creation of useful objects became also a leisure-time activity on which creativity was lavished; a shuttle might be transformed with carving or a chest with painted designs, and even the corset stay came to be an art form. For this reason, folk art is best studied (as is “primitive” art) with the entire handmade product included and attention devoted to its cultural as well as its aesthetic significance. It differs from the study of sophisticated art, in which there is a long-standing distinction between fine and applied arts and a tendency to exclude, or at least segregate, the utilitarian from more strictly aesthetic forms.

### **1.8 THE ELEMENT OF RETENTION :**

The element of retention (prolonged survivals of tradition) is considered fundamental in folk art, as it is in folklore. In an isolated situation, the sophisticated ideas that penetrate are generally belated and simplified, and there is a natural trend toward conservatism. Both local and ancient traditions maintain a strong hold. Serviceable forms and familiar motifs are likely to persist, and changes are gradual in comparison to the sudden innovations possible in sophisticated art. Yet a constant individuality and ingenuity affect the familiar mode, and an art uninhibited by arbitrary aesthetic rules takes many fresh directions. Thus, the fluctuating combination of retained and inventive elements is of significant interest.

### **1.9 FOLK FORMATS :**

Apart from machine driven devices folk and other art formats were made part of media since the origin of human kind. The following media have also assumed to be first traditional media which still continue to be the traditional media.

- Different forms of traditional media also include
- Traditional Dance
- Folk dance
- song
- music
- drama
- Painting
- Sculpture
- Motifs and symbols

The most easily distinguished characteristics of folk art as a whole relate to materials and techniques. Most commonly used were the natural substances that came readily to hand; thus, various materials that have little or no place in sophisticated art, such as straw, may figure importantly in folk art. Sophisticated media, such as oil painting, might be adopted if they could be manipulated, and manufactured products—notably paper, which was cheap and versatile might be used where available. The unique forms evolved in these sophisticated media illustrate the way in which folk art draws upon the general culture in a limited way, while developing along original lines of its own. Tools were usually few and often

multipurpose: delicate Polish cut-paper designs were often executed with clumsy sheep shears; and in woodwork, chip carving (with ax or hatchet) and notch carving (V-shaped cuts with a knife) were widely used.

Some arts were well within the compass of folk technology; textiles often rival the sophisticated handmade product in workmanship (differences being a matter of styles and themes). In many crafts, however, the folk artists evolved simpler methods of their own. Cut tin, in silhouette shapes or decorated by hand painting or pricking (marking out a design with small punctures), for example, is a common folk medium, whereas full-round bronze sculpture was not likely to be attempted. Again, the French Canadians used wood for “cathedrals” that were carpentered adaptations of their European stone prototypes.

Large-scale figures often reveal special devices that were invented to overcome technical deficiencies; some are crudely assembled from parts; many maintain a simple overall shape with details merely incised; feet might be represented by pegs inserted into bored holes. In pictorial representation, the difficulties of three-dimensional modeling, while readily solved by some groups, frequently resulted in a preference for outline and flat shapes; for the easier, profile view; and for the evolution of such forms as the silhouette and the shadow picture, made by outlining and filling in the shadow of a head cast onto the wall or paper. The limitations forced a mutation in forms.

### 1.10 ADVANTAGES OF FOLK MEDIA :

The following are the advantages of folk media. They include

- Most useful in human communication
- No need for special training or technology
- Mostly embedded in one’s own culture and tradition.
- Very much a part of our lives
- Feed back is immediate and own
- Flexibility in changing the form and content for the existing context.
- Cost effective
- Very easy to remember and quickly attract the masses.
- Most intimate with the masses in all the religion of the country
- Primary appeal is to the emotions rather than the intellect
- Commands on immense variety of forms and themes to suit the communication requirements to the masses.
- Local and live, and able to establish direct rapport with the audience
- Easily available to their audience
- Flexible to accommodate new themes
- Enjoyed and approved by all the people of different age groups

### 1.11 OTHER COUNTRIES :

In many parts of the world there have been tribal arts, some of which are sometimes bracketed with the “primitive” in a general category of ethnic art and are sometimes considered as folk art.

- ❖ **China.** Chinese folk art must have been as extensive as any in the world, as evidenced by the descriptions of Western travelers and the souvenirs they collected and by various cultural and craft studies; but the problem of collating and analyzing the material as a folk category is forbidding.
- ❖ **Indonesia.** In its effect on folk culture, the spread of Buddhism in East Asia has some parallels with the spread of Christianity in the West. In Indonesia, for example, where Buddhism penetrated an area whose local traditions were strong enough to survive

and intermingle with the new concepts, there is much temple art of a folk character. Among the abundant ephemeral folk arts of Bali are the vegetal offerings and the beautifully stylized symbolic objects woven of palm leaf. Indonesian shadow puppets and printed textiles are world-famous.

- ❖ **Japan.** Pottery and toys are probably the most widespread kinds of Japanese folk art; but there are also innumerable typical objects—lanterns, fans, umbrellas, nested boxes, and kites—exhibiting skillful use of bamboo and paper, as well as wood, lacquer, and other materials. Thousands of wayside images, as well as sculptures for shrines and graves, are made in a folk style characterized by shallow carving on a simple, coarse-stone shape.
- ❖ **India.** Interest in folk art is particularly strong in India and Japan, where many art scholars are familiar with the Western folk concept but dedicated to the preservation of their Eastern traditions. Indian folk art was discovered in an emotional climate reminiscent of the European discovery of the folk soul. In India, where all the crafts are distinguished by variety, skill, and a strong component of strictly Indian tradition, the folk distinction is not always clear-cut. It is most apparent in such objects as toys (for example, the mother-and-child figure probably related to fertility concepts), masks, works in papier-mâché (votive and animal figures, for example, and dancing dolls balanced on wire), the symbolic motifs painted on the houses of the poor, and other works of art related to local custom or primitive belief. Particularly in southern India, small religious and other sculptures were created in quantity in an unmistakably folk manner; there are also some distinctive tribal arts, notably those of Assam. Pakistan has some highly regional arts: for example, the fine house carving and the ceremonial fans of Swat, the silver ornaments of Gilgit, and the tombstones and matrimonial objects produced in the arid regions of Balochistan. For a more detailed treatment of the visual art of South Asia, *see* arts, South Asian.

### 1.12 TRADITIONAL MEDIA VS NEW MEDIA :

New media can best be described as digital channels that have gained popularity in the advertising space in the last decade or so. As more and more consumers rely on their cell phones for everything, new media has become an increasingly effective way to advertise. Spending in the new media industry continues to grow, with experts estimating businesses will spend \$172 billion on digital advertising by 2021. New media encompasses internet-based forms of advertising such as banner ads, social media, and apps.

This form of media can be highly targeted, even allowing businesses to reach consumers as they enter their store, for example, using cell phone push notifications. Targeted ads are another popular form of new media— if you’ve ever noticed advertisements related to your recent search history, you’ve encountered a targeted ad. New media has a much lower CPM than traditional media, which is one reason why it’s so attractive to businesses. Social media, for example, has a roughly \$2.80 CPM.

One way you could achieve that is to spread out your advertising dollars. Imagine your advertising budget as a pie. Each form of media is one piece of the pie, so right now your pie has two pieces: one for print, and one for radio. What if you cut the pie into six pieces, however, and added in a couple of other forms of media. New media, as we’ll get into a little later, tends to be much more affordable than traditional advertising. You could take some of the radio and print dollars and shift them into targeted mobile ads, sponsored social media posts, and banner ads, and you would exponentially increase your reach.

**1.13 SUMMARY :**

In spite of the way it's often positioned, traditional and new media do not have to go head to head. These mediums can actually be used together to make your advertising campaign stronger than ever. Traditional and new media can complement one another, with each playing a vital role. You are currently using your entire advertising budget on print and radio, and have seen some return on your investment, but would like to see more.

**1.14 SELF ASSESSMENT QUESTIONS :**

1. List the various types of traditional media
2. What is the importance of folk media
3. Illustrate the features of traditional media with examples.
4. What are the characteristics of group communication?

**1.15 SUGGESTED READINGS :**

1. Communication as culture, James W.Crey, Essays on media and society
2. The Communication between cultures, Larry A.Samovar
3. Introducing language and intercultural communication

**Dr. G. Anita**

## LESSON - 2

# HISTORICAL BACKGROUND OF TRADITIONAL MEDIA

### OBJECTIVE OF THE LESSON :

The objective of this lesson is to assist you in understanding the

- Various kinds of communication
- Intrapersonal
- Interpersonal
- Group communication
- Mass communication

### STRUCTURE OF THE LESSON :

- 2.1 Introduction
- 2.2 Differences between Traditional Media And Electronic Media
- 2.3 Traditional Vs New Media
- 2.4 Folk Art
- 2.5 19th Century Art Form
- 2.6 Patterns of Development
- 2.7 The Role of Continuous Tradition
- 2.8 Mediterranean
- 2.9 Summary
- 2.10 Self Assessment Questions
- 2.11 Suggested Readings

### 2.1 INTRODUCTION :

Indian traditional and folk media are part of rich and significant part cultural legacy of the country. Music, dancing, poetry, mime, religion, and even arts and crafts are all incorporated in this field. It reflects people's ideas, social practices, as well as rituals and traditions. It is the second phase of India's theatre evolution, and it has been performed in every section of the country since around 1000 A.D. The changing political landscape in India, as well as the support given to various regional languages, created a favourable environment for the evolution and expansion of traditional theatre.

The folk and traditional arts of India have from ancient times been used for moral, religious, and socio-political purposes. Rarely have they been resorted to for pure entertainment alone, though they are often packed with spontaneity, boisterousness and humour. In contrast to the modern mass media, the traditional media are personal, familiar and more credible forms, with the majority of literate and illiterate identifying with their formats, genres and contents.

However, these forms need to be used with understanding and sensitivity. The folk media are close to our hearts and minds of Indians. It hits directly to our sensitivity and finally we feel the message. This is the reason why folk is still alive which is around two thousand years old. In this digital era people want messages very quickly and immediately and they get also because of the digitalization of the media. But digital age could not overtake and

dominate Indian culture and that is the reason behind the institutions, organisations, common people or media all of them are using folk media for communicating messages related to culture and basics of life style.

There are many other forms of folk arts in other states of India. These are used as 'Jan Madhyamas' i.e. 'people's media'. These forms represent the concerned people by giving a glimpse of their style, speech, music, dance, dress, behaviour etc.

Traditional tools of communication are developed from the beliefs, customs, and rituals practised by the people. These are very old and deep-rooted. Traditional media thus represents a form of communication employing vocal, verbal, musical and visual folk art forms, transmitted to a society or group of societies from one generation to another.

They are indigenous modes and have served the society as tools/medium of communication for ages. Do these traditional forms of communication exist today? Yes, they do. The context, culture and form may be different but the purpose is served. Some common examples are Rangoli (the art of making designs using coloured powder), storytelling, drama and puppetry.

## **2.2 DIFFERENCES BETWEEN TRADITIONAL MEDIA AND ELECTRONIC MEDIA :**

Use of traditional media in communication has played a great role during the freedom struggle

It is used for spreading awareness on various social issues

## **2.3 TRADITIONAL VS NEW MEDIA :**

The emergence of new media has made it difficult for some to differentiate the various channels. One way to tell them apart is to ask defining questions like what is traditional media, what is new media, and how are they different? Perhaps the most apparent distinction is that traditional media involves one-way communication, whereas new media is interactive. This means that readers or viewers of traditional media have no way to respond to what they're seeing or hearing. With new media, users can post, comment, and discuss with other users.

New media, also called digital media, consists of methods that are mostly online or involve the Internet in some sense. It usually involves digital channels that gained popularity in the last decade or so. Many of these methods have been around for several years but have only gained prominence recently. So when the topic of traditional media vs. emerging media is discussed, it's somewhat misleading to call these methods "emerging" as very few of them are new.

Having said that, these marketing methods continue to change as time goes on. Best practices for these methods are currently dependent on their sources, as opposed to depending on the attitudes of consumers. But over time, we may see another shift as consumer feelings change toward these methods.

Difference between watching a television programme and watching Harikatha or listening to stories from grandmother?

Here are some of the differences between traditional media and electronic media

<b>Traditional media</b>	<b>Electronic media</b>	<b>New media</b>
non-technological in nature  flexible in nature but flexible but enjoys cultural freedom  less expensive medium  messages are presented   reach is limited	Technological in nature  culturally rigid  expensive medium which needs high monetary investment  messages are transmitted or broadcast before a live audience z  reaches out to a large number of people	

## 2.4 FOLK ART :

Folk art is predominantly functional or utilitarian visual art created by hand (or with limited mechanical facilities) for use by the maker or a small circumscribed group and containing an element of retention—the prolonged survival of tradition. Folk art is the creative expression of the human struggle toward civilization within a particular environment through the production of useful but aesthetic buildings and objects. The term folk art includes visual arts, dance, music, literature and popular folklore.

In the broadest sense, folk art refers to the art of the people, as distinguished from the elite or professional product that constitutes the mainstream of art in highly developed societies. The term in this comprehensive context combines some quite disparate categories of art; therefore, as a workable field of art-historical study. Folk art is generally treated separately from certain other kinds of peoples' arts, notably the "primitive" (defined as the work of prehistoric and preliterate peoples). Historically, the terms folk and popular have been used interchangeably in the art field, the former being specific in English and German (Volkskunst), the latter in the Romance languages (populaire, popolare). The term folk, however, has increasingly been adopted in the various languages, both Western and Oriental, to designate the category. The term popular art is widely used to denote items commercially or mass-produced to meet popular taste, a process distinguished from the manner of the folk artist, as defined above. The distinction between folk and popular art is not absolute, however: some widely collected folk art, such as the chalkwares (painted plaster ornamental figures) common in America and the popular prints turned out for wide distribution, may be seen as the genesis of popular art; and the products and motifs long established in folk art have provided a natural source for the popular field.

Although the definition of folk art is not yet firm, it may be considered as the art created among groups that exist within the framework of a developed society but, for geographic or cultural reasons, are largely separated from the cosmopolitan artistic developments of their time and that produce distinctive styles and objects for local needs and tastes. The output of such art represents a unique complex of primitive impulses and traditional practices subjected to sophisticated influences and to highly local developments; aside from aesthetic considerations, the study of folk art is particularly revealing in regard to the relationship between art and culture.

## 2.5 19TH CENTURY ART FORM :

The recognition of folk art as a special category came about during the late 19th century and was at first limited to the so-called peasant art of Europe, the “art of the land.” The new intellectual climate of the time, with a romantic value attached to the simple life and the “folk soul” and the increasing spread of democratic or nationalistic ideas, brought the art of the common people into focus. It was recognized that their simple tools, utensils, and crafts had aesthetic aspects. Before industrialization, such folk art was widespread throughout Europe, exhibiting almost everywhere local styles created by people who had no access to the products of the wealthy and who were engaged largely in agricultural, pastoral, or maritime pursuits. As sophistication advanced, localism began to break down along major routes, but the folk arts continued on the periphery, particularly in geographically isolated regions, where they had an opportunity not only to survive but also to elaborate.

Having only limited contact with the outside world, the inhabitants preserved their traditions, art forms, and methods of workmanship over a long period and, at the same time, had to rely on their own invention to create new styles and products at need. These outstanding regional arts provide a well-defined core of material in the field of folk art. As the early colonists immigrated to remote parts of the world, they, too, were isolated from the cultural developments of the homeland and forced to rely on their own skills for most of their products. The arts they took with them were transformed, and new arts emerged under the stimulus of a different environment and through contact with native cultures; the notable folk arts of the Americas were one result. In time, it was recognized that the great Asian civilizations, like those of Europe, also had two distinct forms of art—the elitist and the folk. As Asian folk art scholarship developed, the subject gained international footing.

While most scholars agree that a folk type of art has occurred at some time in many parts of the world (and may yet appear in newly developing countries), there are various areas in which such art has so far been ignored or has not been studied as a separate category. For instance, with the notable exception of Roman folk art, the folk distinction is not usually applied to the art of ancient civilizations nor to Islamic or Western medieval art.

## 2.6 PATTERNS OF DEVELOPMENT :

Major folk regions of the world include European folk art of the 17th–19th centuries, colonial and postcolonial folk arts, and the folk art of certain major Eastern countries. In addition to them the categories, styles, content, and motifs of folk art are of great interest to the world. The extensive studies of European and American folk art over the past century have revealed certain patterns of folk art development. Though these patterns are subject to revision as the field expands or is refined, they provide a basis on which cultural variations and less widespread or random occurrences may be considered. Folk art was not created for museums. Certainly, some was designed to endure, such as documents, family portraits, and gravestones; occasional types were made purely for display, such as the “show towel” of the Pennsylvania Germans and the sampler (a piece of needlework with letters or verses embroidered on it as an example of skill); and certain household treasures were preserved for generations. In general, however, there was an indifference to permanence, so long as the function was served; and much of the art was expected to be either consumed or discarded after a celebrative appearance. There is a substantial percentage of intentionally ephemeral folk art—the marriage bowl broken after the ceremony, paper objects burned at funerals, festival breads, carnival figures, graffiti, snowmen; temporary symbolic designs were drawn on the threshold on feast days in India, for example, and were formed of flower petals for religious processions in Italy. Folk art collections, thus dependent at least in



part upon the accidents of survival, must be supplemented by photographic and written documentation in order for a representative view of the whole art to be obtained.

## **2.7 THE ROLE OF CONTINUOUS TRADITION :**

The element of retention (prolonged survivals of tradition) is considered fundamental in folk art, as it is in folklore. In an isolated situation, the sophisticated ideas that penetrate are generally belated and simplified, and there is a natural trend toward conservatism. Both local and ancient traditions maintain a strong hold. Serviceable forms and familiar motifs are likely to persist, and changes are gradual in comparison to the sudden innovations possible in sophisticated art. Yet a constant individuality and ingenuity affect the familiar mode, and an art uninhibited by arbitrary aesthetic rules takes many fresh directions. Thus, the fluctuating combination of retained and inventive elements is of significant interest.

### **Categories of folk art :**

Only a part of folk art falls into the recognized sophisticated categories of visual art, and even that part has its own adaptations.

### **Architecture :**

In architecture the focus is naturally on the basic dwelling and on a simple public or religious building. One of the oldest and most remarkable dwelling forms survives in the trullo of Puglia, in Italy. A circular dry-stone structure with a tall conical roof, is often decorated with symbolic designs splashed in white; for multiple rooms, the basic construction is simply repeated. The whitewashed stone architecture of the Greek islands, combining basic cubic forms with a variety of free shapes and inventive projections of balconies, overhangs, and exterior stairways, has been extensively studied and acclaimed by modern architects—as have the wooden churches of eastern Europe, with their delicate, needle like wooden spires, and the wooden stave churches of Scandinavia. A characteristic design may evolve for such outbuildings as the granary (notably the *hórreos* of Galicia), the dovecote, the straw shepherd's hut, or the barn. In community building, the walled agricultural villages with radial pathways to surrounding fields, the fishing villages that are oriented to a harbour, and the American stockade cluster as well as the village common exemplify the close relationship of folk design to folk activities.

### **Painting :**

The idea of a picture to be hung on the wall is by no means universal in folk art. It occurs in Europe, notably as the *ex-voto*, or votive offering, hung in churches and chapels, and in America, where portraits and local scenes were executed in oil, pastel, or water colour. More typically, the painted depictions that occur in folk art are incorporated into other objects; for example, the American clock faces bearing local landscapes. Painting on velvet and underglass painting emerged as specific folk types. The amount of decorative painting on a particular object is often very extensive; among German and German-American groups, for example, every inch of a chest, bed, or chair surface might be covered. Walls or beams were commonly decorated with geometric and floral motifs and occasionally with scenes, though the available space did not encourage anything approximating the sophisticated mural. Painting on exterior walls was a feature in some areas, including parts of North Africa and India as well as Europe. Stencil painting, widely used for furniture and walls, illustrates the folk capacity for achieving varied effects within technical limitations. In America the technique was applied to "theorem painting" (painting on velvet through a stencil, usually done with a dauber or pad and with some attempt at shading).

**Sculpture :**

Some form of figural sculpture and a quantity of incised or relief decoration applied to a variety of objects appear to be almost universal among societies. Work in wood was particularly widespread, though stone, a more difficult material, was also used, especially for gravestones and religious sculpture. Papier-mâché, with its quick and bold effects, was widely adopted both in the East and West for carnival and votive figures and for a multitude of toys. The creation of useful objects in an overall sculptured shape, both in pottery and wood, is also typical. In southern Europe or in Mexico, a bottle, flask, or candlestick might take human, fish, or other forms; a Moravian beehive, for example, might be a sculptured head.

**The folk print :**

The wood block (also used for stamping textiles) was the natural folk medium for making prints. Usually simply cut and sometimes crudely coloured or stenciled, they served to illustrate popular subjects, with more interest often in the idea than in the depiction itself. Small prints of various saints were widely produced in Europe. Comic themes were popular, such as the “topsy-turvy world” and “man reversed” (e.g., “the fish catches the man”) and stock characters. Block printing was also used to produce games, announcements for traveling shows, and forms for certificates. The English broadsheets and the Mexican calaveras (literally “skulls,” a category of prints, sometimes made from lead cuts) offer outstanding examples of the cheap printed sheets that combined a verbal message (verses, proverbs, polemics, pious themes) with illustration. The 19th-century trade cards (notice for a shop or service) are sometimes included in folk art, but doubtfully so; they were often machine printed. In fact, it is difficult to segregate the print of truly folk character from the voluminous field of either “popular” or commercial printing.

**Other arts :**

In the folk field, the minor arts can hardly be called minor, for such universal necessities as pottery, textiles, costume, and furniture and more unusual forms such as weather vanes and scarecrows provided the most frequent opportunities for creative expression and often absorbed the aesthetic impetus that, in the sophisticated world, was associated more with the fine arts.

Furniture tends toward basic, repeated shapes, which may be left purely functional but are often extensively carved or painted. The Alsatian chair, for instance, has an upright-board back, carved with a pierced, silhouetted, bilateral design; some hundreds of variations of this simple design have been recorded within the area. Certain occupational forms emerged, according to need, such as the milking stool, the cobbler’s bench, and the rocking bench, or “mammy settle.”

In metalwork, the materials used to produce tools and other essentials were also turned by the craftsmen into such art forms as toleware (painted tin or tinned iron), incised copper or silver, pewter toys, and lead figurines.

**Theatrical arts :**

The theatrical arts are spectacularly represented by puppetry, ranging from toy theatres, finger puppets, and the ubiquitous Punch and Judy shows to the famous puppet theatres of Sicily and Indonesia. Among the appurtenances of traveling shows and miracle plays, dating from the earlier phase of European folk art, was the hobbyhorse, which had a counterpart in festival performances in India. Musical instruments offer a profusion of types, often preserving ancient features of construction, principles of sound, and decoration: the

heavy ratchets and rattles of the Alpine festivals; the shaggy bagpipes of the Abruzzi mountains; fiddles such as the rudimentary gusle of the Balkan States, with its typical horsehead or horseman scroll, and the more complicated Norwegian Hardanger fiddle, with underlying sympathetic strings; and innumerable ornamented flutes, harps, horns, and dulcimers. The simple, painted clay whistle or flute is widespread, often in mimetic bird shape.

### **Specific folk categories :**

Any attempt to analyze folk art in terms of the established, sophisticated categories, though revealing in comparison, fails to take into account a substantial bulk of the art. Many characteristic products not subject to sophisticated aesthetic treatment have become specific fields of study and collection because of the ingenuity expended upon them—mangles (laundry beaters), molds, decorated eggs, weather vanes, decoys, powder horns, trade signs, scarecrows, and figureheads, to name a few. There are also significant objects categorized according to function; for example, animal gear represented by the woven harness of donkeys in Spain, carved and painted ox yokes and sheep collars, brass-studded and tasseled headpieces, and ornaments supposedly endowed with protective powers. Other widespread types are decorated vehicles such as the caravans of Roma (Gypsies), circus wagons, boats bearing symbolic motifs, and toys and miniatures in countless media.

### **Style :**

Although folk artists had their own criteria of function and craftsmanship, design in the theoretical sense was not a part of their training; rather, it was the natural result either of continued use of established patterns or of instinctive methods of organization. In special instances there was deliberate imitation of well-known works of art, as in the American portraits of George Washington and folk versions of famous Virgins and Buddhas. The particularly long retention of traditional forms and patterns generally results in increasingly stylized versions of themes; in crewel embroidery, for example, the representation of landscape elements is commonly reduced to a tree and hills, the hills typically shown as three simple, rounded humps; in American portrait painting, the bust or figure is conventionalized in a simple frontal form, repeated over and over again and sometimes painted in advance of a sitting, leaving only the features to be filled in. More important, perhaps, is the fact that the adoption of materials not used in sophisticated art, the forcing of a limited technology toward artistic expression, and the adaptation of rather remotely perceived sophisticated ideas to the folk artists' concept of the realities of life result in some highly original stylistic solutions.

### **Festival art :**

A major folk category is festival art, which owes its genesis and much of its content to ancient seasonal celebrations. Since antiquity, the solar manifestations of the summer and winter solstices and the vernal and autumnal equinoxes have been bound up with the idea of sowing and reaping, death and rebirth, year's end and year's opening; at such times it was traditionally believed that supernatural forces were in control and should be propitiated.

### **Major folk regions :**

The major recognized folk regions in most cases have been prolific in such crafts as textiles, pottery, and carving and in the production of implements and utensils; they also often have localized costumes. This common art output forms a broad basis underlying the more distinctive arts peculiar to particular areas. The material is so voluminous that most attempts at general survey are admittedly samplings. General summaries are commonly organized by nation, a convenient expedient, because major collections are centred in great national

museums and because folk art is often studied and promoted as part of the national heritage. However, a country-by-country summary divides some groups that are homogeneous, such as the Basques of Spain and France; and it combines, under Italy, for example, such diverse arts as the Alpine and Sicilian. Any effort to group regions for comparative study will most logically be based on such factors as the traditional retained sources, the prevailing religion, the nature of the related sophisticated culture, and the environmental conditions that affect materials and activities.

## **2.8 MEDITERRANEAN :**

Viewed in terms of these four factors, the European folk arts of the Mediterranean area obviously have much in common. First, there was a direct transmission from ancient Middle Eastern and Greek civilization, accentuated by Greek colonization in the West and followed by Roman domination. These sources, plus the local cults that occurred everywhere, may be traced even in recent art in the continuance of a rich pottery tradition from Greek times onward and in the preservation of many motifs. Second, the religion, chiefly Roman Catholic or Greek Orthodox, demanded extensive imagery. Third, in the sophisticated cultures throughout the historical period, art of all kinds was a major activity, developing high skills that penetrated to some extent even to the more isolated folk. Finally, contact was facilitated by active trade along an extensive coastline, and varied materials were available; yet the area industrialized very slowly, so that the folk arts could continue to thrive in some localities even to the present.

## **2.9 SUMMARY :**

Many of the traditional and folk arts have emerged during late 19<sup>th</sup> century. They have distinct patterns of development also. Folk arts The major recognized folk regions in most cases have been prolific in such crafts as textiles, pottery, and carving and in the production of implements and utensils; they also often have localized costumes. This common art output forms a broad basis underlying the more distinctive arts peculiar to particular areas. The material is so voluminous that most attempts at general. Architecture, painting, sculpture, Theatrical arts, Festival art, style, The major recognized folk regions in most cases have been prolific in such crafts as textiles, pottery, and carving and in the production of implements and utensils; they also often have localized costumes. This common art output forms a broad basis underlying the more distinctive arts peculiar to particular areas. The material is so voluminous that most attempts at general Viewed in terms of these four factors, the European folk arts of the Mediterranean area obviously have much in common.

## **2.10 SELF ASSESSMENT QUESTIONS :**

1. List the various types of communication.
2. What is intrapersonal communication. Explain the characteristics of intrapersonal communication?
3. Illustrate the features of interpersonal communication with examples.
4. What are the characteristics of group communication?

## **2.11 SUGGESTED READINGS :**

1. Communication as culture, James W.Crey, Essays on media and society
2. The Communication between cultures, Larry A.Samovar
3. Introducing language and intercultural communication

LESSON - 3

# NATURE, CHARACTERISTICS AND DIFFERENT PHASES OF TRADITIONAL MEDIA

## OBJECTIVE OF THE LESSON :

The objective of this lesson is to assist you in understanding the

- Traditional media and consumption
- Differences between traditional media and electronic media
- Characteristics of traditional media
- Various characteristics of folk media
- Phases of Development Of Traditional Media

## STRUCTURE OF THE LESSON :

- 3.1 Introduction
- 3.2 Traditional media and consumption
- 3.3 Differences between traditional media and electronic media
- 3.4 Characteristics of traditional media
- 3.5 Various characteristics of folk media
- 3.6 Traditional folk media
- 3.7 Phases of Development Of Traditional Media
- 3.8 Summary
- 3.9 Self assessment questions
- 3.10 Suggested readings

### 3.1 INTRODUCTION :

Traditional media have a widespread, yet targeted reach. Although much stock has been put into self-published information, curating content is only half of the equation. The content also must have an audience. Traditional news outlets have spent years cultivating readers, listeners, and viewers, and they are masters at reaching target audience segments – from Baby Boomers who tune into oldies radio to sports enthusiasts and savvy business executives who monitor commentary on newspaper op-ed pages.

### 3.2 TRADITIONAL MEDIA AND CONSUMPTION :

Americans' overall media consumption is on the rise, with traditional media leading the way. From 2008 to 2013, Americans' media consumption grew at a 5% clip annually, and by 2015 consumption of both traditional and digital media is estimated to reach a whopping 1.7 trillion hours. That's more than 15 hours per person per day, according to a 2013 report produced by the Institute for Communications Technology at the USC Marshall School of Business. What's more, 60% of media hours are spent watching TV and listening to the radio.

Traditional media remain a trusted source for information. When it comes to the news, there is no substitute for a factual, balanced story. And while it's true that more people are discovering news of the day through Facebook and other social media, such sites deliver information in headlines and sound bites. More often than not, those seeking the deeper story

click on links to traditional news media websites. Additional evidence of traditional media's influence is the fact that more people are finding their way back to the network TV news. In an interview with *Forbes*, CBS Evening News anchor Scott Pelley noted ABC, CBS, and NBC collectively added more than a million viewers to their evening newscasts.

More people are turning to mobile devices for news, and traditional outlets are capitalizing on this audience. The growing use of tablets and smart phones has led to a spike in the amount of news people consume. Traditional media outlets are racing to capture a bigger share of this audience through emerging technologies. So far, their strategy seems to be working: Last year, *The Wall Street Journal* reported traffic from its mobile users grew to 32% from 20% the previous year, and the publication predicts that number will swell to 50% this year.

Integration is the key to success. Digital and social media have opened new channels of communication, but there will always be a place for traditional media. In public relations, our secret weapon is using a combination of tools to amplify our clients' messages. Original content and other new media are terrific adjuncts – not replacements – for traditional media.

### **3.3 DIFFERENCES BETWEEN TRADITIONAL MEDIA AND ELECTRONIC MEDIA :**

Use of traditional media in communication played a great role during the freedom struggle. It is used for spreading awareness on various social issues and used for communicating friendship and love. In traditional media forms like storytelling, theatre, dance, singing etc, body is your media. You can create messages and communicate without using any form of mass media. You can create your own media. For example in street theatre, social or political messages are presented before the public with a performance by a group of performers. You do not need any special piece of equipment unlike in television or radio. Likewise, ballad singing is a popular form where a single person sings on issues related to the public. It will be very simple to understand. But at the same time, it contains several critical comments about society. Here also, there is no need for instruments, chorus or a stage. A singer with a creative thought and awareness of issues and loud vocal strength can turn himself into a powerful people's (traditional) medium. On the other hand, for the electronic media, you need a certain style, dress code, diction, literacy etc. They generally do not involve active audience participation. But traditional media is inclusive in nature. They are highly intimate and local specific and deeply connected to one's own lives.

### **3.4 CHARACTERISTICS OF TRADITIONAL MEDIA :**

The main characteristic of traditional media is one-way communication in which information flows from the sender to the recipient with no feedback from the latter. This is in contrast to new media, defined by two-way communication in which recipients can provide feedback to the sender.

- One characteristic of traditional media is that it requires a large advertising budget. For that reason, and because of the emerging popularity of new media, businesses are starting to diversify their marketing strategies to include less traditional mediums, as well.
- Traditional media has been around for centuries, and its origins can be traced back to early forms of communication, such as cave paintings and tribal drums.
- Media outlets such as newspapers and magazines are also deemed by many as more credible than new media sources such as blogs and social media platforms. As a result, traditional media continues to exert a significant influence on society.

### 3.5 VARIOUS CHARACTERISTICS OF FOLK MEDIA :

- The entire cultural group participates in the activities
- Folk media operates with materials that are available locally and in quantity that is needed by them.
- Skills required for operations of folk media does not require formal training.
- Since there is participation of all in hence the criteria of quality and quantity participation becomes immaterial.

In a folk tradition there is no distinction between classes and masses. This lack of distinction is the source of power in folk arts and cultural forms. The class society creates a cleavage between material and cultural spheres and between the producers material goods and creators of artistic forms and cultural values. These revolutions derived their energy and legitimacy by installing people, the producers of material values, in the centre of the process of cultural values and vice versa. Today, we can again see the conflict between these two tendencies: one of these tends to preserve and heighten the cleavage between classes and masses and other tends to bridge the gap or reduce it. Hence the country like India has the challenge to design the utilization of the communication technology that bridges this apportioned gap and between producers of material values and creator of the cultural values because in these countries folk media is a part of their heritage

### 3.6 TRADITIONAL FOLK MEDIA :

The non electronic mediums which works as part of our culture and as vehicles of transmitting tradition from one generation to another generation is called traditional media. It comes in different forms and is known by different names in different regions of the country. For instance, in Andhra Pradesh, 'Janapadam' indicates a village and 'Janapadulu' means villagers. The folk art forms of villages, on the whole are known as 'Janapada Kalalu'. Similarly Lok Natya or Lok Geet means 'people's dance' or 'people's song'. There are many other forms of folk arts in other states of India. These are used as 'Jan Madhyamas' i.e 'people's media'. These forms represent the conurned people by giving a glimpse of their style, speech, music, dance, dress, behaviour, etc. Traditional tools of communication are developed from the beliefs, customs, and rituals practised by the people.

These are very old and deep-rooted. Traditional media thus represents a form of communication employing vocal, verbal, musical and visual folk art forms, transmitted to a society or group of societies from one generation to another. They are indigenous modes and have served the society as tools/medium of communication for ages. Do these traditional forms of communication exist today? Yes, they do. The context, culture and form may be different but the purpose is served. Some common examples are Rangoli (the art of making designs using coloured powder), storytelling, drama and puppetry

### 3.7 PHASES OF DEVELOPMENT OF TRADITIONAL MEDIA :

Over time, traditional media has undergone numerous stages of development and change. It assumed different qualities by the unique traits of each period. The main stages of traditional media are shown below.

- ❖ **Pre-Industrial Phase:** Communication was confined to a limited community or region and was mostly local. The primary means of communication were spoken words, stories, and songs. Mostly materials written by hand used. Manuscripts, scrolls, and inscriptions written by hand were used to spread information. The lack of written resources and low literacy rates made knowledge less widely available.
- ❖ **Print media Phase:** The innovation of printing press made it possible to produce books, newspapers, and pamphlets in large quantities. Printed materials became more

widely available, which increased the spread of information and ideas. As printed documents reached a wider audience, standardized language and grammar arose. In this phase as newspapers took over as the dominant news source, journalism as a profession grew.

- ❖ **Phase of electronic phase:** The emergence of radio and television made it possible to distribute audio and visual content widely. It facilitated real-time Information as television brought viewers live visual footage of events, radio broadcasts gave listeners immediate news updates. With the advent of music, dramas, and shows, radio and television became well-liked means of entertainment. With the help of auditory and visual commercials, radio and television created new channels for advertising.
- ❖ **Outdoor Advertising Phase:** In high-traffic regions, outdoor advertising like billboards and banners intended to grab people's attention for its qualities lie public Visibility as well as visual Impact. To make a visual impact and promote brands or products, elaborate displays and imaginative designs were used. Outdoor advertising is generally placed in carefully chosen locations to specifically target certain local regions or populations. But Information is communicated through visual signals and messages rather than interactive elements in outdoor advertising.
- ❖ **Films Phase:** Films created a new type of visual storytelling by bringing stories to life through moving pictures. Watching movies together in a theater with good sound effects was a shared cinematic experience. Movies had a big impact on cultural trends as well as popular culture. The distribution of films facilitated exposure to different cultures and the sharing of ideas. These phases show how conventional media evolved and took on new traits as it widened its audience, diversified its content, and embraced new technologies. Despite the rise of digital media, conventional media continues to be important for reaching specific audiences and offering distinctive experiences.

### 3.8 SUMMARY :

This lesson deals with the traditional media and the consumption pattern which had developed over centuries in the public sphere. The differences between traditional media and electronic media and later new media have become so important that people could draw benefits from across all these platforms over all these years.

The characteristics of traditional media and various characteristics of folk media were identified with the different segments of people placed in various strata of the society. One could study phases of Development Of Traditional Media and understand that the growth of media has been mostly due to the conditions of the society at various times.

### 3.9 SELF ASSESSMENT QUESTIONS :

1. Trace the traditional media and consumption over various periods.
2. Differentiate between traditional media and electronic media
3. Write about the characteristics of traditional media
4. Various characteristics of folk media
5. Write about various phases of Development of Traditional Media

### 3.9 SUGGESTED READINGS :

1. Communication as culture, James W. Croy, Essays on media and society
2. The Communication between cultures, Larry A. Samovar
3. Introducing language and intercultural communication

**Dr. G. Anita**



## LESSON - 4

# TRADITIONAL MEDIA AND DEVELOPMENT

### OBJECTIVE OF THE LESSON :

The objective of this lesson is to assist you in understanding the

- Various kinds of communication
- Intrapersonal
- Interpersonal
- Group communication
- Mass communication

### STRUCTURE OF THE LESSON :

- 4.1 Introduction
- 4.2 Development And Communication
- 4.3 Traditional Folk Media And Development
- 4.4 Traditional Media In Communication
- 4.5 Traditional Media In India
- 4.6 Folk Theatre And Development
- 4.7 IPTA
- 4.8 Traditional Media For Development
- 4.9 Summary
- 4.10 Technical Terms
- 4.11 Self Assessment Questions
- 4.12 Suggested Readings

### 4.1 INTRODUCTION :

While the value of new media is undeniable, the benefits of traditional media should not be overlooked. Americans' overall media consumption is on the rise, with traditional media leading the way. From 2008 to 2013, Americans' media consumption grew at a 5% clip annually, and by 2015 consumption of both traditional and digital media is estimated to reach a whopping 1.7 trillion hours. That's more than 15 hours per person per day, according to a 2013 report produced by the Institute for Communications Technology at the USC Marshall School of Business. What's more, 60% of media hours are spent watching TV and listening to the radio.

### 4.2 DEVELOPMENT AND COMMUNICATION :

Organized development communication in India began with rural radio broadcasts in the 1940s. Broadcasts adopted indigenous languages to reach larger audiences.

Organized efforts in India started with community development projects in the 1950s. The government, guided by socialist ideals and politicians, started many development programs. Field publicity was employed for person-to-person communication. The radio played an important role in reaching the masses because literacy was low. Educational institutions – especially agricultural universities, through their extension networks – and international organizations under the United Nations umbrella experimented with development communication. Non-governmental organizations (NGOs) relied on close inter-personal relations among communicators.

Communication from the government was more generic and unidirectional. Public Information Campaigns which were part of government-sponsored public fairs in remote areas presented entertainment along with information on social and developmental schemes. Villagers engaged in competitions to attract attendees. Public and private organizations sponsored stalls in the main exhibition area. Development agencies and service/goods providers also attended. Some state governments too employed this model.

### **4.3 TRADITIONAL FOLK MEDIA AND DEVELOPMENT :**

Traditional media is an effective means of communication in today's world since it not only helps connect people with their cultures but also revives the lost culture of the society. Folk media forms the language of expression for the local populace and gives them a chance to voice out their opinions on various issues. It depicts the constantly changing face of any society along with its virtues and vices. It is a method to underline certain dominant ideologies of the society through its own people. If observed closely, traditional folk media is an excellent tool to enhance communication and promote dialogue at the grass root level of any society

The most popular form of traditional folk media is the folk dance. Colorful, vibrant, melancholic, elegant, graceful — all these attributes form the core of folk dances. They attract audience since the tunes are generally feet tapping and very well liked by the local crowd. The folk dances vary in range from the mountains to the plains to the desert to the coastal areas. Every geographical area differs in the type of dances that it offers. In India, Punjab has Bhangra as their folk dance which is energetic and colorful for it is a dance of celebration for them while down south in Kerala, their folk dance is Mayil Attam ( the peacock dance) which is elegant and is performed at village get-togethers. Traditional folk dances are an excellent mix of traditional folk music and folk tales that help communicate messages in an effective manner.

Folk music is yet another popular form of folk media. Music is governed by the language, colloquial accent, and instruments used by the local people. Thus, each territorial area has a distinct folk music of its own. Folk music is especially admired since it does not require elaborate set ups or any preparation. Wherever a crowd gathers, people begin to sing and others gradually join. Lyrics of folk music are pretty striking since they echo the problems of the people with a satirical taunt to the government and the officials. Folk songs of Bihar, UP, MP are very satirical and are often used effectively before elections to keep the people from getting allured by false promises.

Puppetry is another form of folk media that is equally entertaining and informative. Puppets come in four basic types- glove puppets, string puppets, rod puppets and shadow puppets. Each type is found in a particular state like glove puppets are found in Kerala, Odissa, and Tamilnadu. Puppet shows follow a story, a popular legend or a folk tale and end in a moral or social message. Children, adults, aged — all enjoy puppet shows. Paintings and sculptures also form an integral part of traditional folk media. The paintings depict life and socio-cultural environment of local people. This is a form of expression without words or music. They are not just images but give us a clear idea of what the people face in a societal setup, their problems, their struggles etc.

Thus, traditional folk media is much more than mere song and dance. They are a medium of expression for the common man, and a way to vent out his feelings. Along with mainstream media, even traditional folk media must be encouraged so that our grass roots are as strong as the class on top of the pyramid.

#### **4.4 TRADITIONAL MEDIA IN COMMUNICATION :**

Traditional media have been in existence in India for long and have a crucial role to perform in the process of socio-economic development in India. It helps in convincing and influencing people in a very effective way. For example during the freedom struggle, folk media played a great role in spreading the message of patriotism. Utpal Dutt who was a popular actor is said to have used Jatra, a traditional theatre form in Bengal during the freedom struggle. Paala, a traditional form of ballad singing is used for spreading awareness on various social issues by the government of Orissa. The Song and Drama Division of the government of India uses various forms of traditional media to spread awareness on a number of social issues like AIDS, polio immunization etc. You all know that during festivals, we exchange sweets , greet each other and decorate our houses. This communicates our friendship and love for others. This is also an example of the traditional form of communication. Today we use modern ways of communication such as the mobile phone and internet to send messages of friendship and greetings. Communication through traditional media thus helps in building good relations.

The Heritage of India is itself a classic example of folk communication. Throwing a light on the history of communication shows that India has richest traditional mode of communication among all countries of the world in ancient time. Folk of India is still surviving in the era of cyber communication. For example ‘Along with the Government of Rajasthan, FES has been running the Shamlat Abhiyan—the Campaign on Commons in Rajasthan—for more than a year now. ‘In the campaign, FES has been involved in creating and disseminating material for informing and enabling the stakeholders and has been engaging with other non-governmental organisations (NGOs) in the state for taking the campaign to the entire state. FES has been holding workshops for the government and panchayat functionaries at the division, district and block level, as well as the legal and media fraternity and for fellow NGOs across the state. ‘A media campaign, for highlighting the importance of commons in rural lives, is also being implemented.

#### **4.5 TRADITIONAL MEDIA IN INDIA :**

Traditional media or Folk Media has always played a vital role in rural development since independence. Every rural society and community has developed its own traditional ways and mediums of communication which describes its existence, development and organization. Communication is dissemination of information from a source point to another destination called receiver who are the life wire of every community and society. No wonder that people are fond of the Indian indigenous media popularly known as Indian Folk/Traditional media.

Traditional folk media in India is effectively used for social development. Traditional folk media plays a pivotal role for conveying message and transmitting information in rural area for economic and social growth. Different types of traditional folk media tools are accepted widely and adopted by individuals and communities to support local and rural development schemes for family welfare campaigns, health care drives, creating political and social awareness. The traditional folk media are close to the mind and heart of the people due to which their appeal is intimate and personal. People easily relate to these as the format and content is colloquial. “Laavani” of Maharashtra, “Ahla”, popular ballad of Uttar Pradesh, Tamil Nadu’s “Villupaattu”, “Gee Gee” of Karnataka and “Kavigan” of West Bengal changed their focus on contemporary needs of the people and were very effective in touching the rural and local people against the British colonial rule.

Traditional folk media became effective in many social and political campaigns initiated by Mahatma Gandhi. Similarly, an eminent Tamil poet “Subramanya Bharti” used folk music to raise patriotic feelings. Folk music, songs and tunes were used to boycott British products and goods. Even after independence of country government continued to use these traditional folk media tools to disseminate information, convey messages and creates awareness of growth and development in rural areas.

#### **4.6 FOLK THEATRE AND DEVELOPMENT :**

In India realising the importance and powerfulness of the traditional medium, the First Five Year Plan projected that people in rural areas should be approached through traditional-folk forms of communication in addition to electronic media (Radio and Television). In 1954, the Song and Drama Division of the Union Ministry of Information and Broadcasting was set up by Government of India. It utilizes live entertainment media for creating awareness among the masses in rural India. It has 12 Regional centres and 9 Sub-centres in different regions in the country, 41 department troupes, and 500 registered private troupes. The Division presents about 36,000 live field programmes on various aspects of national integration, communal harmony, domestic values and development activities.

Special stress is laid on prohibition, eradication of untouchability, family planning, women empowerment, principles of democracy, fundamental rights, rural health schemes, small-scale industries, agricultural technologies, adult education, and different aspects of socio-economic change. But in India, State Governments have been the biggest users of Folk Theatre for propagation of developmental programmes among the masses. Similarly, the Directorate of Field Publicity and the Departments of Public Relations and Information in the states have employed these media extensively for the purpose of informing the people about services and programmes made available by the Government and make them persuaded to accept the modern ideas and change their attitudes and behaviours accordingly. The other Government Departments such as the Department of Science and Technology, the National Institute of Design and the Space Application Centre produced many programmes using folk theatres. Not only the government departments, but the Non-Governmental Organisations (NGOs) also use folk theatre medium for developmental purposes. Before Independence, Folk Theatre was effective in arousing the conscience of the people against the colonial rule of the British. It became effective in many political and social campaigns launched by Mahatma Gandhi.

#### **4.7 IPTA :**

After Independence the Union Government continues to utilize the Folk Theatre forms to convey messages and to generate awareness of the development programmes in the rural areas. In 1940s, Indian People’s Theatre Association (IPTA), the cultural front of the Communist Party of India, successfully handled some of the popular regional theatre forms like the Jaatra of Bengal, Bhavai of Gujrat, Tamasha of Maharashtra and Burrakatha of Andhra Pradesh to increase social awareness and political education. Mukunda Das, Utpal Dutta used the medium of Jaatra for inculcating the spirit of patriotism and political awareness among the masses of Bengal. P.L.Deshpande, Shahir Sable used theatre form in Maharashtra as a technique of generating national identity and social awareness among the masses. Analysis of some of the Folk Theatre forms like Jaatra, Tamasha, Nautanki, and Puppet Theatre shows that its reach is very high and effective potential has been proved time and again by many instances of national importance.

Jaatra is one of the most well-structural crystallised forms of folk theatre in India. Jaatra successfully projects the social and the cultural needs of the people in the region and

serves as a vehicle of political education. Historically, the theme of Jaatra was morality projecting war between good and evil and this characteristic is well-preserved as well as utilized for specific ends through the decades. Rabindranath Tagore, in his famous Swadeshi Samaj speech in July 1904 advocated the use of Jaatra in order to reach the rural masses. In the earlier 20th century a distinct form of Swadeshi jaatra or nationalist form of Jaatra came into being. Mahatma Gandhi's non-co-operation movement and the removal of untouchability were favourite themes of these Jaatras. The trend has continued in the post-independence period where different types of burning social problems have been presented through this form. Thus from a small beginning it became a powerful medium with the potential of communicating with the high and the low, the literate and the illiterate, the religious congregation and the popular masses alike. Even during recent elections in recent time Jaatra is one of the popular modes for campaigning.

Tamasha in Maharashtra originated from satirical verses, long winding story-telling and parody based on interacting dialogue. This is the rare folk theatre form of India in which the feminine 9 roles are played by the women. Lavni a kind of semi-erotic song along with the Wag is the basis of Tamasha. Various Tamasha plays were produced in the 1920's during the non-co-operation movement in India. Tamasha with its variation has become an important tool for spreading ideologies, government propaganda and presenting the inner void of urban intellectual.

Nautanki of Northern India originated from religious and social preaching and mythological bhakti plays. This socially-conscious form of theatre of North India is being reshaped for Western system of communication, adult education and family planning. Social themes, value systems are exhibited through this form. Puppetry is another form of Traditional Folk Theatre in India. Since time immemorial, it has been a popular and appreciated form of entertainment in rural India. Government and NGOs used Puppet shows to promote the developmental processes. This theatre is integrated in the ritual observances and the social milieu of rural people in India. There are four different types of puppet theatre like string puppets, rod puppets, shadow puppets, glove puppets found in different parts of India. As a flexible form of traditional communication, it has been successfully used by Government departments, voluntary organisations for development communication, adult education, health and sanitation and family planning.

- ❖ **Folk music** : Folk music is yet another popular form of folk media. Music is governed by the language, colloquial accent, and instruments used by the local people. Thus, each territorial area has a distinct folk music of its own. Folk music is especially admired since it does not require elaborate set ups or any preparation. Wherever a crowd gathers, people begin to sing and others gradually join. Lyrics of folk music are pretty striking since they echo the problems of the people with a satirical taunt to the government and the officials. Folk songs of Bihar, UP, MP are very satirical and are often used effectively before elections to keep the people from getting allured by false promises.
- ❖ **Street theatre** : Street theatre is one more form of folk media that is being used widely to propagate socio political messages and to create awareness for social issues. A group of people perform on streets, and gather crowds. The objective here is to make people a part of the play and thus convey the social message. Thus, even a common man identifies with the issue and becomes a part of the act. Street plays are short, direct, loud, and over expressive since they are performed in places where there are huge crowds. They are known to propagate strong social reforms and are considered as powerful tools to mobilize crowds towards a certain matter.



Kala Academy Goa's college of Theatre Arts in association with North collector Disaster Management cell performed street play on Covid-19 in North Goa Talukas Sattari, Bicholim and Tiswadi source : Goa News Hub

Puppetry is another form of folk media that is equally entertaining and informative. Puppets come in four basic types- glove puppets, string puppets, rod puppets and shadow puppets. Each type is found in a particular state like glove puppets are found in Kerala, Odissa, and Tamilnadu. Puppet shows follow a story, a popular legend or a folk tale and end in a moral or social message. Children, adults, aged — all enjoy puppet shows. Paintings and sculptures also form an integral part of traditional folk media. The paintings depict life and socio-cultural environment of local people. This is a form of expression without words or music. They are not just images but give us a clear idea of what the people face in a societal setup, their problems, their struggles etc.

Thus, traditional folk media is much more than mere song and dance. They are a medium of expression for the common man, and a way to vent out his feelings. Along with mainstream media, even traditional folk media must be encouraged so that our grass roots are as strong as the class on top of the pyramid.

**Science and Health Communication :** Heart Care Foundation of India, New Delhi is running a countrywide campaign for science and health communication especially on nutrition under a nationally coordinated project of the Parishad using various folk forms for taking messages of nutrition related issues to the people at large. The campaign includes training and orientation of performing groups in different states, folk performances in various states, and performances at national level in Delhi/ New Delhi. This 10 months' campaign involves street plays, puppetry and folk songs, etc., as tools for communication. The programme was implemented in association with Ministry of Culture and Ministry of Health & Family Welfare, Govt. of India.

**Swang :** Swang is India's most ancient Folk opera Theatre. Folk Theatre is a composite art form in India with a fusion of elements from music, dance, pantomime, versification, epic and ballad recitation, graphic and plastic arts, religion and festival peasantry. Swang having

is scholar\_mains in native culture is embedded in local identity and social values. Besides providing mass entertainment, it helps Indian society as indigenous tools of interpersonal, inter-group and inter village communication for ages. Swang has been used extensively in India to propagate critical social, political and cultural issues in the form of theatrical messages to create awareness among the people. As an indigenous form it breaks all kinds of formal barriers of human communication and appeals directly to the people. Realising the importance and powerfulness of the traditional medium. People in rural areas should be approached through traditional-folk forms of communication in addition to electronic media. Bhagat, Mach, Tamasha, Nautanki and all most all the folk theatre is Generated from Swang. Different forms of Folk Theatre in India are traditional way of Communication and constitute a potential source for conveying messages for Social, Economic and Cultural Development which ultimately helps in overall National Development.

It is fact that to penetrate the development messages among the rural people it is important to opt the traditional folk forms of media of the targeted region in a planned manner. As veteran and expert folk media researcher Balwant Garhgi quotes, "Folk media represents the people in their natural habitat, with all their contradictions and multifarious activities. It gives a glimpse of their style of speech, music, dance, dress and wisdom. It contains of reach store of mythological heroes, medieval romances, chivalric tales, social customs, beliefs, and legends. In order to understand the colorful diversity and unity of India, it's important to see the folk theatre in its natural settings."

#### **4.8 TRADITIONAL MEDIA FOR DEVELOPMENT :**

**Traditional media** is an effective means of communication in today's world since it not only helps connect people with their cultures but also revives the lost culture of the society. Folk media forms the language of expression for the local populace and gives them a chance to voice out their opinions on various issues. It depicts the constantly changing face of any society along with its virtues and vices. It is a method to underline certain dominant ideologies of the society through its own people. If observed closely, traditional folk media is an excellent tool to enhance communication and promote dialogue at the grass root level of any society

Traditional media have been in existence in India for long and have been used as a medium of communication in rural areas. Over the years, rural masses have been using the folk media for expressing their social , ritual, moral and emotional needs. Traditional media has a crucial role to perform in the process of socio-economic development in India. It helps in convincing and influencing people in a very effective way. For example during the freedom struggle, folk media played a great role in spreading the message of patriotism. Utpal Dutt who was a popular actor is said to have used Jatra, a traditional theatre form in Bengal during the freedom struggle. Paala, a traditional form of ballad singing is used for spreading awareness on various social issues by the government of Orissa .

The Song and Drama Division of the government of India uses various forms of traditional media to spread awareness on a number of social issues like AIDS, polio immunization etc. You all know that during festivals, we exchange sweets , greet each other and decorate our houses. This communicates our friendship and love for others. This is also an example of the traditional form of communication. Today we use modern ways of communication such as the mobile phone and internet to send messages of friendship and greetings. Communication through traditional media thus helps in building good relations.

#### 4.9 SUMMARY :

Traditional media have a widespread, yet targeted reach. Although much stock has been put into self-published information, curating content is only half of the equation. The content also must have an audience. Traditional news outlets have spent years cultivating readers, listeners, and viewers, and they are masters at reaching target audience segments – from Baby Boomers who tune into oldies radio to sports enthusiasts and savvy business executives who monitor commentary on newspaper op-ed pages.

Indian People Theater Association (IPTA) adapted some of the famous regional theater forms like, Bhukatha (Andhra Pradesh), Tamasha (Maharashtra), Jaarta (Bengal) and Bhavai (Gujrat) in order to increase social awareness and political education. Some of the famous poets of Bengal during British rule like Mukunde Das; Utpal Dutt etc. utilized Jaarta as a medium to inculcate the spirit of nationalism, patriotism and political and social awareness among the masses of West Bengal. Many other renowned writers and poets have used this technique for creating social awareness and generating national identity among the Indian masses.

#### 4.10 TECHNICAL TERMS :

- ❖ **Verbal communication** Communication that makes use of voice/sound
- ❖ **Non-verbal communication** Communication that occurs without sound, with gestures etc.
- ❖ **Intrapersonal Communication** Communication that is confined to one person, communication within oneself
- ❖ **Interpersonal Communication** Communication between two people
- ❖ **Group communication** Communication within members of a group

#### 4.11 SELF ASSESSMENT QUESTIONS :

1. List the various types of communication.
2. What is intrapersonal communication. Explain the characteristics of intrapersonal communication?
3. Illustrate the features of interpersonal communication with examples.
4. What are the characteristics of group communication?

#### 4.12 SUGGESTED READINGS :

1. Emmert, Philip and Victoria J. Lukasko (1984) Interpersonal Communication, Wm. C. Brown.
2. Hartley, Peter (1999) Interpersonal Communication, Routledge.
3. Wright, Charles Robert (1959) Mass Communication: A Sociological Perspective, Random House
4. Hancock, Alan (1968) Mass Communication, Longmans.
5. Bittner R. John (1996) Mass Communication, Allyn & Bacon.

**Dr. G. Anita**



## LESSON - 5

# FOLK ARTS IN INDIA

### LEARNING OBJECTIVES :

After reading the lesson, the student will learn about

- Identified different varieties of folk formats in India.
- An introduction on nature of folk arts.

### STRUCTURE :

- 5.1 Introduction
- 5.2 Folk Arts In India
- 5.3 Jatras
- 5.4 Yakshagana
- 5.5 Tamasha
- 5.6 Koodiyattom
- 5.7 Therukoothu
- 5.8 Summary
- 5.9 Self Assessments Questions
- 5.10 Suggestion Books

### 5.1 INTRODUCTION :

In this lesson we should dwell on the traditional folk performances. We shall learn the nature of these folk arts. After this, in the concluding lesson, explain and aware about various/famous traditional folk formats in India. The next lesson that is lesson-6 will be devoted different folk arts in various regions in India.

### 5.2 FOLK ARTS IN INDIA :

There are many variations of traditional folk forms like myths, legends, folktales, jokes, proverbs, riddles, chants, blessings, curses, oaths, games, gestures, symbols, prayers, folk etymologies, food-recipes, embroidery designs, costumes, medicine, instrumental music.

We can see that folk and traditional media performances can be carried out in different parts of the country with enough room for some regional or local variations Every region has its own folk art that is extremely popular and relevant in that region in India. We will study some of the important folk performances in India. They are...

### 5.3 JATRAS :

Jatras are popular folk-theatre form of Bengali theatre, including Bangladesh and Indian states of West Bengal, Bihar, Assam, Odissa and Tripura. It became popular due to Chaitanya Mahaprabhu influence. Jatras are unusually four hours long plays preceded by a musical concert, often lasting an hour used to attract audience.

The dramatic performance is liberally mixed with dramatic monologues, songs and duet dances on the folk tune.



**Bengali folk- Jatra**

Jatra plays are usually performed on the stages that are open on all sides. The earlier form of Jatra was musical. Dialogues were added at a later stage. Fairs in honor of gods, or religious rituals and ceremonies are also conducted. The Jatra movement gradually moved to the urban areas and even brought literary works to the rural masses which were predominantly unknown. Jatra remains a living tradition of musical theatre and has a wide audience base.

#### **5.4 YAKSHAGANA :**

Yakshagana is a traditional folk dance popular art form from the coastal districts of Karnataka state like Dakshina Kannada, Udupi, Uttara Kannada,



Traditional folk art form Karnataka and Kerala.

Chikkamagaluru, Shivamogga and Kasaragod in Kerala. Tulu language and culture should be given due credit to the growth of Yakshagana. This is a distinctive dance form representing mythological and historical stories of India. Yakshagana combines dance, music, dialogue, costume, make up as well as stage techniques and as such it closely resembles western opera. In Karnataka, it is sometimes simply referred to as 'the play'. One of the earliest

known evidence of theater in the region dates back to 1556 CE and can be found in the Lakshminarayana Temple in Kurugodu in the form of an inscription. The inscription talks about land that was donated to the performers so that the people would be able to enjoy watching it at the temple. It originated as a way to entertain people in villages and cities while at the same time, informing them about the epics. Many experts do agree that Yakshagana originated sometime between the 11<sup>th</sup> and the 16<sup>th</sup> century and the current form of Yakshagana is believed to be strongly influenced by the Vaishnava Bhakti movement during the medieval period.

A lot of effort and details go into the performance of the Yakshagana dance. The Yakshagana dance form came into existence during the 11th-16th Century. Etymologically Yakshagana means the songs of the Demi-Gods. The performance includes songs, music, dance, make-up, stage techniques and dialogues that narrate the poems of Yakshagana. The Vaishnava Bhakti movement, which spread its roots in the 11th Century, is the inspiration of this narrative dance. A sage named Narahari Thirtha started performing Dashavathara in the 13th Century in Udipi, which later developed into Yakshagana today.

The plot of the Yakshagana dance revolves around the Hindu epics Ramayana and Mahabharata. It is based on the mythological stories and Puranas. Yakshagana shows are traditionally presented from dusk to dawn. Kabuki, a regional theatre in Japan is much similar in its structure and performance to Yakshagana. Some of the famous Yakshagana artists are- Siddakatte ChennappaShetty, Chittani Ramachandra Hegde, NaranappaUppoor, Balipa NarayanaBhagawat, and Kalinga Navada etc.,

The Yakshagana artists are professionals who immerse themselves into the role they play. The Yakshagana male artists play the female parts and portray the female characters very beautifully. Nowadays, these troupes have become more inclusive. Women are also part of these performances. Some Yakshagana dance groups are all women as well. The main attractions of the Yakshagana dance are the beautiful facial expressions, dialogues, and graceful dance moves. The other important feature of the Yakshagana dance is the way they stage the performance.

The elaborate and expressive dance of the Yakshagana takes place at night. The dynamic costumes and makeup, along with the vibrating rhythms of the instruments, creates a stimulating environment. The beating drums and the intoxicating recitation of the songs and mantras develop an electric effect during its performance. At present, the dance shows are only for a few hours. But even with less time, the quality of the dance remains intact. Traditionally, the performances would be held within the temple premises through the night as artists went from one village to another. From temples, Yakshagana has moved to urban spaces and indeed to social media besides travelling around the world.

## 5.5 TAMASHA :

Tamasha is a traditional Marathi folk art form includes both singing and dancing forms. It is widely performed theatre groups within the state of Maharashtra. It is in fact a mobile theatre that goes to different regions of Maharashtra. The word 'Tamasha' is persian origin meaning 'to have fun or to play'. Today, this word is commonly used in Hindi, Marathi, Kannada and Urdu. In Marathi the word Tamasha means 'A mixtures of specialized performances like dance, music, different enactments or roles by women or



Traditional marathi folk art

girls, participation of women, and singing lavanis'. This folk art form is so very deep rooted in rural Maharashtra for more than eight-nine centuries that it is quite difficult to say when this Tamasha was first staged. This art form is called as LokNatya of Maharashtra, wherein, in rural they still call it as Tamasha. This art form has influence of other art forms like ghazals, kirtan, kathak dance and so on. There are two types of Tamasha: dholkibhaari and the older form, Sangeetbaari which contains more dance and music than drama. This art form was performed by low caste community and also watched mostly by them. The children of Maher and Mang communities are trained in this art and they give the performance during festival days. Initially it was males and boys performing it. Slowly, it has been replaced by females. Women are dressed in traditional saree in bright red or green worn in Maharashtrian style called 'Kachi', hair tied like a juda with flowers covering it, wearing lots of bangles and tying ghoongarooros (heavy anklets) performers this art.

Men also wear dhoti, kurtha, traditional caps and play instruments. In Maharashtra, every village has the village deity ritual celebration and during these celebrations, tamasha is organized for the community at large. Today the performance of Tamasha has incorporated modern text, prose, music, sound system and the traditional Sardar has totally disappeared. Again, both Tamasha has influenced Cinema and vice versa.

Tamasha is a unique musical folk drama, involving music, acting and dance that developed in a specific form in Jaipur. Dilip Bhatt is the sixth generation of Tamasha performers keeping the tradition alive. His ancestors came from Andhra Pradesh to the court of Sawai Ram Singh II, who ruled Jaipur from 1835 to 1880 and was a patron of the arts. With the decline of the princely states, the tradition also languished in the absence of any support from the government even though the Bhatt family continued to perform Tamasha. The performances are based on stories written by Bansidhar Bhatt including Gopichand Bhartrihari, Jogi Jogan and other popular tales such as Heer Ranjha, Roopch and Gandhi and JhuthanMiyani.

## 5.6 KOODIAYATTOM :

Koodiyattam, also known as Kutiyattam locally, is a traditional art form and a folk dance in Kerala, a state in India. It is one of the oldest art form present in the whole of India and is also recognized by UNESCO. The word 'Koodiyattam' refers to 'Combined acting' in Tamil and Malayalam. This theatre form is based on Sanskrit theatre traditions. Koodiyattam is a dance



Folk art in Kerala,

form where the Sanskrit theatres come to life in a dance form; the instruments used in this type of dance form are played live with the traditional Kerala instruments. Koodiyattam is religious dance forms where the teachings are passed down by the masters who think are sincere about learning the Koodiyattam art form. The preparation process for the Koodiyattam dance is a very crucial process as the performer is not supposed to eat or drink anything before performing the Koodiyattam dance form and has to stand after wearing the ornaments for the performance. This crucial process makes the Koodiyattam dance form even more unique. There is more emphasis on hand gestures and eye movements in this theatre.

The Koodiyattam folk dance is a dying art form as the traditional art form was performed in certain venues and was performed by certain people. There was a time when the Koodiyattam committee lacked funds for the performance and could not buy new ornaments for future performance. This is when UNESCO stepped in and helped in creating a network of Koodiyattam institutions which would help the next generation is learning the Koodiyattam art form along with the academic research in the Keralan Dance forms.

### 5.7 THERUKOOTHU :

Therukoothu is an ancient folk dance art form, almost 2,000 years old, which originated in South India. Koothu (as it is widely called) as a form of entertainment reached its peak hundreds of years ago in Tamil Nadu. Therukoothu is usually conducted during the Tamil months of *Panguni* (mid-March to mid-April) and *Aadi* (mid-July to mid-August). During the village festivities that occur in Tamilnadu. It is mostly performed at the time of the



Therukoothuin Tamil Nadu.

annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest. The most popular folk drama of Tamil Nadu and also followed in Tamil speaking regions of Sri Lanka. The theme in this street play are usually from Hindu epics focusing on the character Draupadi. The core of this theatre form is based on eight plays based on the life of Draupadi

TheruKoothu becomes the centre of all fun and this unique dance form draws the attention of the folk people. TheruKoothu usually takes place in open air. In TheruKoothu make-up and costumes are considered to be of prime importance. Therukoothu themes are often the smaller stories of the Mahabharatha, the nuggets that are spicy and carry a message. Therukoothu is typically performed through the night during village festivals, especially in northern Tamil Nadu such as Kancheepuram, Chengelpet, Tiruvallur, Vellore, Ranipet, Tiruvannamalai and so on. In the darkness of the village night, the Therukoothu performance is a sight to behold, a vision that stays in memory.

Across the country our people close associate and enjoyed with various folk arts. Diverse culture of India has the treasure of a variety of folk and tribal dances in regions in and around country. The uniqueness of dances of India binds the entire country together. Dances of India reflect its cultural richness. We can broadly classify the dances of India into three categories, viz. classical dances of India, folk dances of India and tribal dances of India. All these dance forms have their own style and cultural values associated with them. Here we know about the various dance forms practiced from different parts of India. Yakshagana has become quite popular around the globe and has troupes in the United States as well as in Canada. *Yakshagana Kalavrinda* and *Yaksharanga* are popular Yakshagana troupes in the United States while *Yakshamitra* is a popular troupe in Canada.

### **5.8 SUMMARY :**

India has a long, rich and illustrious history of folk forms. In ancient times, Sanskrit folk arts were staged at seasonal festivals of special events. Later it turned into people performances. Rural India is a treasure trove of folk art, theatre etc., and the traditional forms preserve and disseminate the tradition and culture. India consists hundreds of folk arts. In this lesson have been discussing the folks, important folk arts in India.

### **5.9 SELF ASSESSMENTS QUESTIONS :**

1. Explain the important folk arts in India.
2. Describe the nature and objectives of three Indian folk forms.

### **5.10 SUGGESTION BOOKS :**

1. Folk media and communication: H.K. Ranganath.
2. Traditional folk, Media in India : Parmer, shyam.

**Dr. G.L.V. Prasada Rao**

## LESSON - 6

# POPULAR FOLK ARTS IN VARIOUS REGIONS IN INDIA

### LEARNING OBJECTIVES :

After reading the lesson, the student will learn about.

- Aware about various popular folk arts in different regions.
- Learn an introduction nature of folk arts.

### STRUCTURE :

- 6.1 Introduction
- 6.2 Popular Folk Arts In Different Regions In India
- 6.3 Bhavai Folk
- 6.4 Kalbelia
- 6.5 Bhangra Folk Art
- 6.6 Garba
- 6.7 Dandi Gair Rajasthani Folk
- 6.8 Puppetry In India- An Ancient Performing Art
- 6.9 Chhau Dance Of Purulia
- 6.10 Lavani
- 6.11 Manipuri Dance
- 6.12 Giddha
- 6.13 Ghoomar
- 6.14 Advantages Of The Folk Performances
- 6.15 Summary
- 6.16 Self Assessments Questions
- 6.17 Suggested Readings

### 6.1 INTRODUCTION :

In this lesson we should aware about various traditional folk formats in India as well as regional level. Also discuss about style and nature of performance of different folk arts. And analyzing the importance of folk arts for various places and festivals and its advantages.

### 6.2 POPULAR FOLK ARTS IN DIFFERENT REGIONS IN INDIA :

India is a powerhouse of performing arts, a colorful and multi-hued ritual that showcases talent like nothing else. Showcasing resplendent costumes, dazzling jewelry, quaint adornments and traditional practices, the art forms sew a cultural lore. Dance and performances with folk arts based on mythological stories, and tribal renditions of folklore have lent their own influence on Indian ethnic wear.

Historically speaking, it was during the 15th-16th century that the folk theatre emerged forcefully in different regions. It used different languages, the languages of the regions in which it emerged. Initially these were purely devotional in tenor and typically revolved around religion, local legends and mythology. Later, with changing times, it became more

secular in content and began to focus on folk stories of romance and valor and biographical accounts of local heroes. Indian folk theatre can be broadly divided into two broad categories, religious and secular giving rise to the ritual theatre and theatre of entertainment respectively.

The two forms thrived together, mutually influencing each other. Most often the folk and traditional forms are mainly narrative or vocal, i.e. singing and recitation-based like Ramlila, Rasleela, Nautanki, wang, without any complicated gestures or movements and elements of dance. Puppet theatre also flourished at many places in India-Shadow (Gombeyatta of Karnataka, RavanaChhaya of Orissa), Glove (Gopalila of Orissa, PavaiKoothu of Tamil Nadu), Doll (Bommalattam of Tamil Nadu and the Mysore State and Putul Naach of Bengal) and String puppets (Kathputli of Rajasthan and SakhiKundhei of Orissa) are some of the popular forms in vogue. Dramatic art can also be found in some of the solo forms of Indian classical dance, like Bharat Natyam, Kathak, Odissi and Mohiniattam, and folk dances like the Gambhira and Purulia Chhau of Bengal, Seraikella Chhau of Bihar and Mayurbhanj Chhau of Orissa. Dramatic content is even woven into the ritual ceremonies in some areas, particularly those of Kerala, with its Mudi yettu and Teyyam.

Folk theatres grew out of the situations, experiences, and analysis of the actors who are themselves villagers. They created their own dramas out of their own collective analysis of their immediate situation and the deeper structures in which they are embedded. This art is a genuine expression of the people.

There are different types of variations of a single art form. Bhaona, in Assam for example, is a classical form that is performed in naamghars according to strict rules. Dhuliya Bhaona and KhuliyaBhaona, on the other hand, are very flexible and free. Similarly, the Assamese, Misings, Bodos, Karbis, and Bihu, with slight variations. And also Kuchipudi, Dimsha, tappdigullu in Andhra Pradesh, Ojapali, Bihu, Kottam, Ankia Nat in Assam, Chalo, Popir in Arunachal Pradesh, JataJatin, Purbi, Bidesia in Bihar, Panthi, RautNacha Chhatisgarh etc., also play very vital role in the area of folk arts performances And, Bhand Pather' of Kashmir, 'Kariyala' of Himachal Pradesh and 'Veedh Natakam' of Andhra Pradesh, 'Naqal' of Punjab, 'Villupattu' of Tamil Nadu, 'Powada' of Maharashtra and 'Baul' of Bengal lay emphasis on communications of social messages. And, one of the earliest plays 'Neel Darpana', aJatra play, was first staged in 1861. It dealt with Bengali indigo cultivators, portraying the health concern and social awakening. Pala, a traditional form of ballad singing is used for spreading awareness on various social issues by the government of Orissa.

In below pages, we observe the various folk performances in different regions in India...

### 6.3 BHAVAI FOLK :

*It is a folk dance with swaying and twirling movements that is performed by women from certain tribes from the state of Rajasthan. This folk are one of the state's most exciting*





dance performances as it involves tricky balancing acts, right from balancing seven to nine brass pots on the head to balancing oneself (along with the pots) on narrow and unstable objects like a glass bottle, brass plate or the edge of a sword. The brass pots can, and are often, substituted by an even greater number of earthen pots.

Bhawai is also one of the most colorful performances of the state as the women wear bright colored ghaghacholis and dupattas. The men from these communities offer the music to this dance, using string and percussion instruments. Bhavaiis often misinterpreted from 'Bhavai' which is a folk theatre form of Gujarat.

#### 6.4 KALBELIA :

The Kalbelia dance is closely associated with the Kalbelia tribe of Rajasthan. The Kalbelia tribe follow hindusim and are a nomadic tribe and are considered to be a fringe group in society. They prefer to live in paces just outside of villages and cities in makeshift camps called *Deras*. One of the most well known aspects of the Kalbelia tribe is their expertise as snake charmers and snake catchers. This connection to snakes can be seen in the Kalbelia dance as the costume, as well as the dance movements, resemble the movements made by serpents. The Kalbelia is almost



exclusively performed on stage by females while the men play the instruments. There are a number of traditional Indian instruments used during the performance of the Kalbelia such as the *pakhwaja*, the *dholak*, *jhanjhar*, *sarangi* as well as the harmonium. However, the most characteristic instrument played during a performance of the Kalbelia has to be the *Pungi*. The *pungi*, or *been*, is a wooden wind instrument that is played with no pauses. The *been* is synonymous with snake charming in India and ties in perfectly with the heritage of the Kalbelia tribe.

#### 6.5 BHANGRA FOLK ART

*Bhangra* refers to several forms of folk dance and music that originate in the Punjab region of India. The dance is generally performed during the *Vaisakhi* festival that celebrates the harvest. Bhangra has a very energetic and lively tone and the dance is equally vivacious. The festival is celebrated with much pomp and fervor and the dresses worn by the male and female dancers are quite different from each other although both are a reflection of the joyous celebrations.



The Bhangra dress is quite vivid and colorful and is quite similar to the clothes worn every day in Punjab although the hues of the clothes worn on a daily basis are lighter. The style of clothing worn by men when performing Bhangra is different than the type of clothes worn by women. However, they share certain similarities such as color and fabric.

## 6.6 GARBA :

Garba is a folk dance form originated in Gujarat, performed during Navratri – a 9-day festival of Goddess Durga. It is also known as Garbi, Garbha or Garbha Deep. In ‘Garbha Deep’, the word ‘*Garbha*’ is a Sanskrit term, which means womb and ‘*Deep*’ means little earthen lamps. It is usually performed in a circle around a big lamp or the statue of Goddess Shakti.



This dance form is often confused with Dandiya, which is another dance form of Gujarat performed during Navratri, but originated in Vrindavan. The major difference between the two dance forms is that The dance is performed in circular movements with hands and feet, while Dandiya is played with colorful sticks.

## 6.7 DANDI GAIR: RAJASTHANI FOLK.:

*Dandi Gair* is a variation of the *Gair* dance performed in the *Marwar* region of Rajasthan. This folk dance is performed by the men and women of the Bhil community. The word *Gair* means ‘circle’ in the regional language and therefore is performed within circular formations. The *Dandi Gair* is different from the overarching *Gair* group in that its movements are performed in circular formations. Other than that, the movements themselves, the music and the costumes remain similar.



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movements are performed in circular formations. Other than that, the movements themselves, the music and the costumes remain similar.

### 6.8 PUPPETRY IN INDIA- AN ANCIENT PERFORMING ART :

Puppetry is one of the oldest forms of entertainment in India. There are many different forms of puppetry in the country and each region has its own style in terms of movement, costumes and musical accompaniments. There are 4 different styles of puppets that are used in puppetry, namely glove, rod, shadow and string. Their name alludes to the way that they are manipulated. In India, all four styles can be found.



Andhra Pradesh's *Tholu Bommalata* has one of the richest traditions of shadow puppetry. The puppets are made using goat skin and are brightly colored. These puppets are about five to six feet in height and generally have joints at the shoulders, elbows and knees although they can also have joints at the waist, the neck and the ankles. The puppets are colored on both sides using vegetable dyes. The music that is played is usually based in the classical music of the region and the themes of the plays are usually taken from the *Ramayana*, the *Mahabharata* and the *Puranas*.

### 6.9 CHHAU DANCE OF PURULIA :

The *Chhau* Dance is a popular form of tribal dance in India that incorporates elements of martial arts into its movements. This dance form is predominantly seen in the states of Odissa, West Bengal and Jharkhand. According to certain literary scholars, the word *Chhau* is derived from the Sanskrit word '*Chhaya*' which essentially means masks, shadow or image while other scholars believe that the word is derived from '*Chhauni*' which means military camp.



There are three subtypes of this dance form; namely *Purulia Chhau*, *Mayurbanj Chhau* and *Seraikella Chhau*. Differences between the three are dependent on their regions of origin.

### 6.10 LAVANI :

*Lavani* is a combination of song and dance that is most commonly associated with the state of Maharashtra as well as the surrounding areas in the *Konkan* or Coastal Region. The word '*Lavani*' is derived from the word *Lavanya*, which means 'beauty'. *Lavani* aims to take various aspects of social life such as politics, religion, romance, etc. and present them in an entertaining form.



The quintessential part of each performance is the *saree*. The *saree* worn by the performers is longer than the usual and is called a *nauvari*, which is wrapped around in a *kashta* drape. A *nauvari saree* measures 9 yards in length. The unique *kashta* drape is not only much more comfortable as compared to other forms of draping a *saree*, but allows for a greater movement. Since the *nauvari saree* generally goes hand-in-hand with the *kashta* drape, and the dance requires fast-paced movement, traditional cotton sarees are the ideal choice.

### 6.11 MANIPURI DANCE :

Emerging from the north eastern state of India and bordering over Burma, is the state of Manipur in its traditional culture and ethnicity. Be it the art forms depicting the very famous art of Raslila, which was given the plinth of recognition through the cult of Krishna and Radha, or whether it's the costumes, this place spreads the essence of an ethnic culture in its purest form. The Patloi costume is mostly worn by the female performers or dancers. These costumes donned by the Manipuri dancers are royally studded with ornaments, are attractive and very colorful. This is specifically known as the Ras costume which is ethnically embroidered and ornamented.



The Manipuri dance costume embedded with different types of intrinsic artwork floored the onlookers as well as the wearers. The female dancers wore a Kumin which is a lehenga that is studded with mirrors and the embroidery work, especially the zari artwork on the fabric is woven into spectacular designs and motifs. Pasuan, which is a transparent textured silk, is coated onto this fabric, giving the fabric a smooth and a velvety finesse. The choli is loaded and embedded with gota, silk and zari embroidery. A thin and a transparent odhini, known as the Meikhumbi, is used to cover the head. The male dancers are seen in saffron colored dress known as the Feichom.

### 6.12 GIDDHA :

It is a popular folk dance of Punjab that is performed only by the ladies. This dance is the female counterpart of the Bhangra, and has the same tempo of high-spirited revelry. Gidha is performed during festive or social occasions, especially during the sowing and reaping of the harvest.



The roots are deep rooted in Punjab's culture and are believed to be inspired from the ancient ring dance which is marked by graceful movements and high energy. Bright clothes, rhythmic clapping, and traditional folk songs blend in to transform the dance into a spontaneous display of joy.

### 6.13 GHOOMAR :

The colors, designs and swirling robes of Rajasthan have mesmerized Indian and Western women for years. Because of the folk dance form of Ghoomar, which originated in Marwar, historic capital in the south-western of Rajasthan, outfits like Chaniya Choli or Ghagra Choli have become immensely popular.



Ghoomar, a traditional Bhil tribe folk arts are not just an act of singing and dancing, but is a symbol of womanhood, a rite of passage in which young girls participate to declare that they are now stepping into the shoes of a woman. What makes Ghoomar and its accompanying attire even more alluring is the use of dance step 'Ghoomna,' in which young

women twirl around with their Chaniya or Ghagra and the whirling effect produces a kaleidoscope of colors. Originally performed for worshiping Goddess Saraswati, the dance of Ghoomar of Marwar is now identified with its bright outfits and graceful inclinations.

#### **6.14 ADVANTAGES OF THE FOLK PERFORMANCES :**

1. The folk media are close to the hearts and minds of the people.
2. They are in local colloquial dialects.
3. Rapport is immediate and direct.
4. Folk media are enjoyed by persons of different age groups.
5. Cost is low and flexible
6. Electricity is not a must.
7. They are accommodating new subjects and themes.
8. Folk forms have generous and mix of dance, songs, prayer etc.
9. It invites the participation of folk also.
10. The folk art satisfies ones innate need of self expression and satisfaction.
11. The folk media preserves and disseminates traditions and cultures of forefathers in a lively manner.
12. The folk art fulfills the need of remote, tribal and rural areas.
13. It's used as a strategy for addressing varied development issues.
14. Served as a significant instrument of political communication
15. Powerful communication tool as a means of mobilizing people for economic and social development.

#### **6.15 SUMMARY :**

Every region has its own folk art that is extremely popular and relevant in that region in India. India is a powerhouse of performing arts, a colorful and multi-hued ritual that showcases talents. In above lesson, learner know about various and varieties of folk arts in different regions in and around India.

#### **6.16 SELF ASSESSMENTS QUESTIONS :**

1. Explain about various folk forms in South India.
2. Identify three folk arts in India which play a vital role in strengthening culture.

#### **6.17 SUGGESTED READINGS :**

1. Folk Arts and Social communication: Dugadas Mukhopadhyaya
2. The role of traditional folk media in rural India: N.Vijay.

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## LESSON - 7

# FOLK ARTS AND SOCIAL PERSPECTIVE

### LEARNING OBJECTIVES :

After reading the lesson, the student will learn about

- Broadly examine the social impact by folk performances.
- To trace the social perspective through folk arts.

### STRUCTURE :

- 7.1 Introduction
- 7.2 Folk Arts for Social Change
- 7.3 Mediation Social Change
- 7.4 Folk Arts and Social Development
- 7.5 Summary
- 7.6 Self Assessment Questions
- 7.7 Suggested Readings

### 7.1 INTRODUCTION :

Communication, therefore, have to test different categories of folk performances to identify the ones that are flexible enough to absorb development messages to meet the contemporary social needs. In this lesson, discusses on folk forms involved in progress activities and development program's for social change in our country. We shall explain the folk formats in view of social perspective.

### 7.2 FOLK ARTS FOR SOCIAL CHANGE :

Our country has always been a repository of indigenous knowledge, which has been transferred from one generation to another. Artists in each generation have created the best of works out of available material and technology. Many scholars named these art forms as minor arts, utility art, folk art, tribal art, people's art, ritual art, crafts, and so on. We know that these art forms have existed from time immemorial. We have seen the examples in pre-historic cave paintings or works of pottery, terracotta, bronze, ivory, etc., of the Indus period as well. During the early history and its subsequent times, we find references of artists' communities everywhere. They made pots and dresses, jewellery and ritual or votive sculptures. They decorated their walls and floors and did many more artistic things to fulfill their daily needs and supply their works to local markets at the same time. There is an instinctive aesthetic expression in their creations. There is symbolism, specific use of motifs, materials, colors and methods of making.

Folk Theatre is a composite art form in India with a fusion of elements from music, dance, pantomime, versification, epic and ballad recitation, graphic and plastic arts, religion and festival peasantry. The Folk theatre having roots in native culture is embedded in local identity and social values. Besides providing mass entertainment, it helps Indian society as indigenous tools of interpersonal, inter-group and inter-village communication for ages.

Folk theatre has been used extensively in India to propagate critical social, political and cultural issues in the form of theatrical messages to create awareness among the people. As an indigenous form it breaks all kinds of formal barriers of human communication and appeals directly to the people

Folk arts, as ancient forms of art, hold a special place in people's hearts. Traditional media appeals to a wide range of people. It has been a medium for us to understand the culture and sociological perspective. The importance of folk performances in development communication has been established by a number of researchers. Folk media were traditionally used primarily for entertainment, social communication, and persuasive communication. There are now efforts to include folk arts in the delivery of development messages. Traditional folk media have become increasingly recognized in recent decades as viable tools for conveying development messages, both as live performances and as forms integrated with electronic mass media. Another important point to note in this regard is that the majority of folk and traditional media worked very effectively for rural development. It's a localized medium at best. Folk and traditional media have far more effectiveness and influence over the masses as a result of these entire positive and development factors.

Folk performances like ritualistic dances, religious songs or mythology based rural plays, through highly popular, have proved unsuitable to absorb and reflect new messages on population, health or hygiene. Communication, therefore, have to test different categories of folk performances to identify the ones that are flexible enough to absorb development messages to meet the contemporary needs. Flexibility is the most important factor which determines the viability of a folk medium for rural communication.

Flexibility of a folk medium might reveal itself either in its form or theme or in both. The art of storytelling or the puppet, offers unlimited flexibility for new messages both in their form and theme. Traditional rural theatre, on the other hand, associated with religious or classical themes have limited flexibility only in some of their characters in story situations. A folk play, like the 'bhavai' of Gujarat or 'Tullal' of Kerala, based on social and even contemporary themes, has unlimited flexibility for development.

Depending on the nature and extent of flexibility, the traditional folk media reveal themselves in three categories, namely, rigid, non rigid and semi rigid. This classification, however, does not imply watertight compartments. A particular folk may be semi rigid or even non-rigid for another type of message.

Traditional folk media should be considered as a part of the social fabric of the community. While they could reinforce relevant social changes that are already occurring, folk performances should not be used for propaganda as they could become counter-productive. The appeal of traditional folk media is more emotional than intellectual. Their purpose is more to inspire than to inform. The folk media, therefore, need to be treated with enough care and consideration to ensure that they inspire social change.





### **7.3 MEDIATION SOCIAL CHANGE :**

The song and drama division of the Government of India uses various forms of folk to spread awareness on a number of social issues like AIDS, polio immunization etc.,. The use of folk media as a means of education, publicity and propaganda is by means a recent phenomenon in India. Since the end of 19th century, folk media have been exploited as a method of raising the political and social consciousness of the people and also educating the audience. Thus, the role of folk media in publicizing the social projects such as family planning, five year plans, national integration, modern methods of agriculture, and matters of hygiene and nutrition and defense policy has come into the forefront since independence.

Folk forms have been in existence in India for long and have been used as a medium of communication, particularly in remote parts of the country where the modern media of communication has either less penetration or no penetration at all. Despite the revolution of modern media the traditional media yet occupy some space in the delivery of messages. In a developing country like ours, folk media have been reckoned as successful mass-motivators. Also it can be used for themes like environment, history, literature etc. Learning through folk arts also enhances another dimension of learning that is language skills; it helps from a stronger connect with the native language, people and culture.

### **7.4 FOLK ARTS AND SOCIAL DEVELOPMENT :**

The urge to express, communicate and share something beautiful gave birth to performing arts such as folk and traditional media. In the process, the living progressive impulse to the timeless universal got a coherent shape in creative designs. Folk performing arts have changed structure continuously over centuries, modifying to the needs of changing situations, yet continuing to be functionally relevant to society.

For social change and development, what is required is a change in the beliefs and the value systems of individuals, thus making them more adaptive and responsive to organic evolution and growth. Folk media particularly theatre offer an important apparatus in the process of inspiring rural masses towards accepting social changes, which also establish a constructive means for the overall development of the common people and can build a scientific temperament among the mass. Folk media imply people's participation and spontaneity. The communication potential of Indian traditional performing arts has been proven time and again throughout history.

The first significant international recognition of the traditional media in the communication and development strategies of developing countries came in the year 1972 when the international parenthood federation and UNESCO organized a series of meetings in London relating to the integrated use of folk and traditional media in family planning communication programmes. The interest generated by this meeting and the continued efforts to highlight the folk media as an effective form to convey developmental messages resulted in a number of seminars and workshops around the world. It has been found that Alha, the popular ballad of Uttar Pradesh, and its counterparts like Laavani of Maharashtra, Gee-gee of Karnataka, Villupaattu of Tamil Nadu and Kabigaan of Bengal were effective in arousing the conscience of the people against the colonial rule of the British; traditional media became effective in the many political and social campaigns launched by Mahatma Gandhi; and, after independence, the Union government continued to utilize these traditional performing arts to convey messages and generate awareness of development programmes in the rural areas.

Many development planners in the third world have appreciated the value of using traditional or folk media, of which theatre is a part, as an alternative communication strategy

in development programmes. There is a renewed interest in the use of folk media for development as newer concepts of development advocate such themes as local participation and integration of indigenous media and mass media.

Historically, the folk media involving theatre have often a role in the communication and promotion of new ideas and the adjustment to a new social or political order, apart from its traditional role of preserving and teaching established values. For example, in India, Indonesia and the Philippines during colonial times or wartime, when the mass media were under the control of foreign rulers, the folk media have been used to ridicule the oppressors, present strategies for resistance and rally popular support for nationalist and independence movements. One type of folk art, puppetry, is indigenous to India; from time immemorial, it has been a popular and appreciated form of entertainment throughout India. The stylized vocabulary of puppet theatre in India carries relevant messages of social awareness, historical and traditional identity and moral value systems.

The 1974 New Delhi seminar of the United Nations Educational, Scientific and Cultural Organization (UNESCO) focused specifically on the potential of the various forms of traditional media and the technique of their production as well as their integration with mass media for motivational purposes. This particular seminar was notable because it generated a number of guiding principles on how to use traditional or folk media for motivational purposes and for promoting development programmes. Folk media should be an integral part of any communication programme for rural development. Wherever possible, these should be integrated with mass media but in all cases, integration with ongoing extension work is vital.

In the mid-fifties, the dramatic medium was effectively used to tell villagers the story of Independence, the programmes of Five-Year Plans and other specific projects for village improvement. In the first two decades of experimentation with traditional media, Indian communicators often mishandled the medium by overloading it with modern messages or by not matching the natural theme of the medium with the modern message. They failed to achieve the balance between the natural entertainment value of the medium and the deliberately crammed information, and no evaluation of the impact of these media was carried out scientifically.

The Ramaleela of Ramnagar near Varanasi is one theatrical genre which currently provides an opportunity for the young and old, rich and poor to come together for 16 to 20 days preceding Dussehra to witness a vast pageant of social change. Each section of the city constructs raised platforms or transforms streets, terraces or gardens into palaces, woods and streams. The whole city is the stage, the arena of the performance. The play moves sequentially day after day and the audience moves with it from locale to locale.

Puppets are increasingly being used as a strategy for addressing varied development issues such as educating children, encouraging scientific methods of farming, promoting the use of fertilizers, etc. The Song and Drama Division of the Government of India makes wide use of puppets in its campaigns to promote various government projects, and the Life Insurance Corporation of India used puppets to educate the rural masses about life insurance.

The utilization of folk media including theatre in communication programmes should be viewed not only from the perspectives of political and socio-economic development but also from that of cultural development. Folklore needs to retain social authenticity. The folk forms have evolved gradually, and wherever they are flexible they retain their appeal to the rural people. Not all folk forms can be used for development communication purposes. Folk media productions should be consistent with the needs of the social context and related to the

customs and beliefs of the local communities. Since folk media have sociological roots, their utilization should be related to local events and their function in the local communication strategy should be properly assigned. One of the most important functions of folklore is its service as a vehicle of social protest. Wherever there is injustice and oppression, one can be sure that the victims will find some solace in folklore. Through jokes, songs and proverbs, the anger of the folk is vented upon the often frighteningly unassailable individual or institution.

Efforts should be made to preserve the originality of each folk form; adaptation need not alter nor destroy the form. For effective community-level communication strategies, the integrated and planned use of both folk and mass media is necessary for achieving optimum impact and for obtaining desired feedback. Collaboration between folk artists and media producers is absolutely essential for the successful integration of folk media and mass media communication strategies for development purposes. Peasants, agricultural laborers, bonded labourers, women, tribal's and other oppressed groups are rediscovering the potential of folk and traditional performing arts as a weapon in their struggle for land, better health status, better working and living conditions, and human rights. Government agencies, international organizations and donor agencies should progressively use this important and powerful communication tool as a means of mobilizing people for economic and social development.

Being ancient forms of art, the folk media is very close to the heart of the people. Its appeal is universal and its understanding is direct and at the personal level. So folk media can effectively be used as mass communication among ruralites and urbanites. The folk media have played a very important role in solving emotional problems and channelizing destructive forces into constructive ones. In India folk music, folk dances and folk dramas have always played an important role in combating destructive elements and in harmonizing emotional outbursts relating to caste, creed, religion, and language issues. Several folk forms of entertainment prevalent in different parts of India were powerful media of public instruction and a unifying force for emotional integrity. Various organizations, movements and government bodies can effectively make use of these folk arts for developmental activities.

While folkway of communication dominates in remote and rural areas, they are present in various forms in urban centers as well. One of the main problems and objectives is to consolidate the relationship between the two forms of communication without disrupting either the traditional roots or the necessary trend towards modernity. Outside its usual context, folk media of communication have also been largely used during recent events occurring in the political and social life of many developing countries. In the industrialized countries, vestiges of folk communication survive in varying degrees. Almost all of the developing countries show a mixture of traditional and modern communication. There is a constant interplay and reciprocal influence between them. It seems very important to maintain their co-existence and mutual relationship. As regard to folk arts, it is very clear that the revival of such forms of arts can very well be utilized for the reconstruction of new ideas and the building up of our nation in a better way. Folk media are most effective in changing the unscientific attitudes, superstitions, etc. inherited as a part of the tradition by the people in rural areas.

Studies have proved that the hold of the folk media on the rural and semi-urban masses is still strong. Realizing the potentialities of folk media, some State Directorate of Public Relations and non-official organizations make imaginative use of folk art, live entertainment movements have made several experiments by employing many of these forms for the dissemination of ideas and innovations. Therefore, these folk forms should be kept up. With the advent of technology and other faster forms of communicating media, the folk/traditional media have started decaying. At present, the rural audience of India is receiving neither of them inadequate or ineffective proportions. With the slow disappearance of the folk

performing arts and the lack of new mass media in the villages, a kind of communication gap has developed. The traditional media have become more or less ineffective, no other medium is available for communication and even if it is available, people do not know how to use it. Therefore, it is essential to establish modern communication media with an effective network covering rural areas and also to make use of decaying folk performing arts for communicating the message and disseminating information and knowledge.

### **7.5 SUMMARY :**

Today we are living in the world of communication technology revolution where the communication media plays a vital role in creating an atmosphere of awareness. But decades onwards in India indigenous performing arts have proved themselves as effective communicators of development themes. Despite the revolution of modern media including; new media the folk arts yet occupy some space in the delivery of messages to a large number of people in the country. In above lesson have been discussing the folks, communication etc., and their impact on society and social change.

### **7.6 SELF ASSESSMENT QUESTIONS :**

1. What do you know about impact of folk performances on Social change?
2. What are the strengths and weaknesses of folk media in the area of development communication?

### **7.7 SUGGESTED READINGS :**

1. Folk Arts and Social communication: DugadasMukhopadhyaya
2. Mass communication in India: Kaval. J.Kumar.
3. Short Essay on the Impact of Folk Media: Kamat, Payel.

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## LESSON - 8

# FOLK ARTS AND POLITICAL COMMUNICATION

### LEARNING OBJECTIVES :

After reading the lesson, the student will learn about

1. To know on link between folk arts and political communication.
2. Analyze the area of folk arts and its impact on political communication.

### STRUCTURE :

- 8.1 Introduction
- 8.2 Political Communication
- 8.3 Model for Strategic Political Communication
- 8.4 Folk Arts and Political Communication
- 8.5 Summary
- 8.6 Self Assessment Questions
- 8.7 Suggested Readings

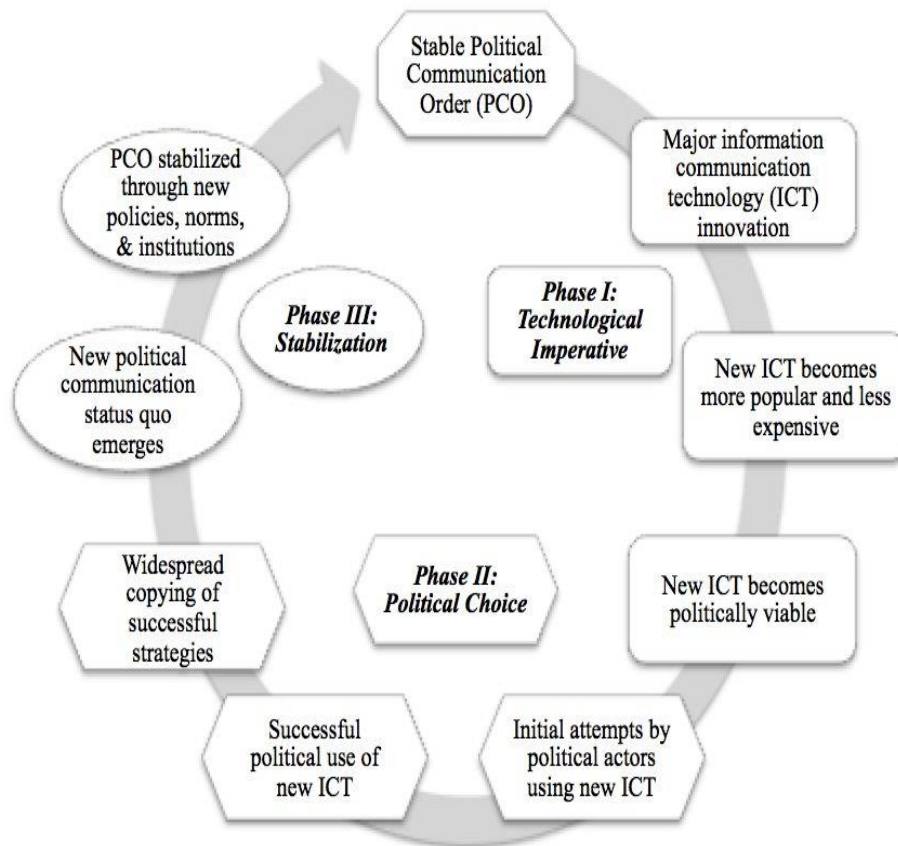
#### 8.1 INTRODUCTION :

The political parties engaged full-throttle with campaigns for various polls in India. Folk dances, folk songs, and folk music to woo voters for polls. Political parties adopted various folk performances as an election campaign tool to attract voters. In above three lessons we gained knowledge and aware main folk forms in India and various arts in regional level. And also we discuss on role of folk arts in the area of social change. In this lesson, discusses on folk forms involved in activities of political parties and how it will use as a best communication tool for any level of political campaigns. We shall explain the folk formats in view of political perspective.

#### 8.2 POLITICAL COMMUNICATION :

It is defined as the transmission of messages with political content to the source through communication studies. It deals with the production, dissemination, procession and effects of information, both through mass media and interpersonally, within a political context. This includes the study of the media, the analysis of speeches by politicians, those that are trying to influence the political process, and the formal and informal conversations among members of the public, among other aspects. The media acts as a bridge between government and public Political communication can be defined as the connection concerning politics and citizens and the interaction modes that connect these groups to each other.

Participating in the Political process is a privilege of any democratic society. It is vital to maintaining a healthy democratic community. Central to Political communication is Political communication. It involves the public, the mass media, the government, and the interest groups providing the link among them. It initiates the models of relations between Political institutions and individuals. The Internet makes it easier for people to communicate with their government representatives, Politically organize, debate topics, and educate each other about Political issues. In its turn, main Political actors are able to communicate effectively through the Web with their citizenry. Thus the net provides a new communication channel for sending Political message and receiving citizen feedback.

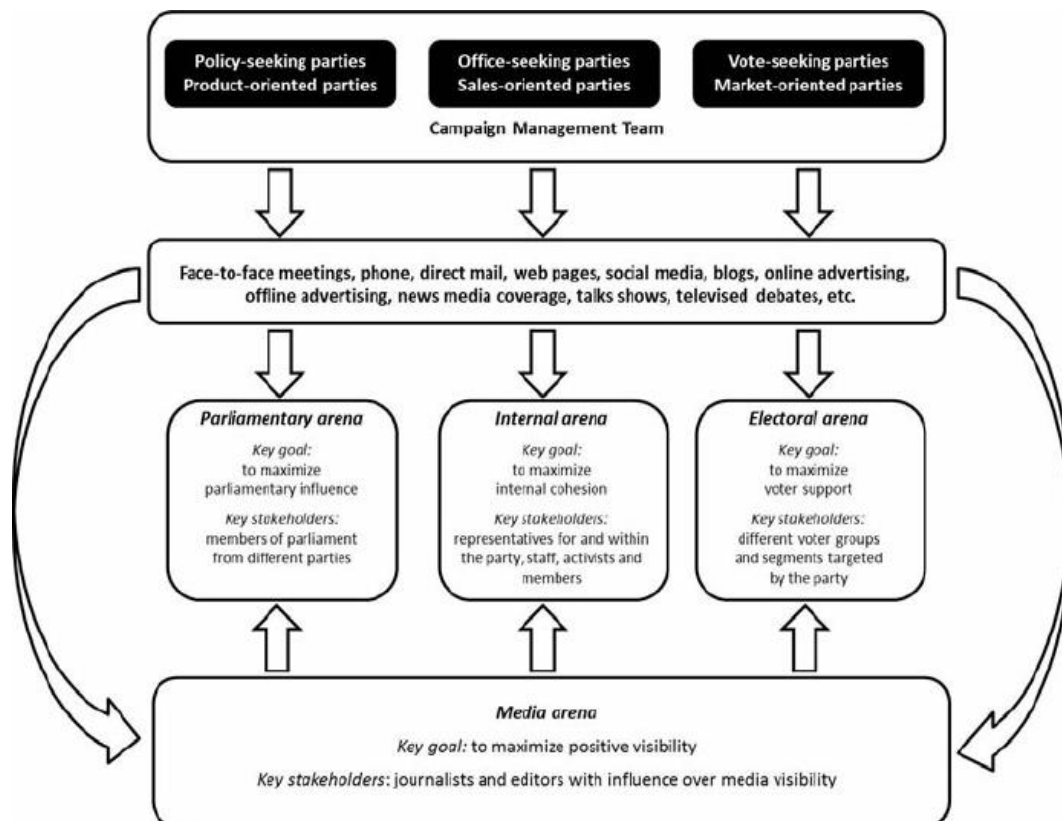
**Figure 1.1: The Political Communication Cycle**

Political communication studies the link between communication and politics. Political communication is the message activity of those who engage in political activities, in the form of influencing and stimulating others to engage in political activities, both at the level of the relationship between superstructure and infrastructure. The message takes place to keep abreast of changes and developments in desired information in society. The political actor or communicator and can also be called a political participant can understand that the content, purpose and desire of the political message conveyed is to influence and shape public opinion.

Political communication is very important for the victory of election candidates. Proper political communication will enhance a candidate's image in the eyes of voters and reprehensible political communication will tarnish a candidate's credibility. The candidate's political communication is not only seen in the communication of the contesting candidate, but the voters will observe the communication of the entire electoral machinery. Therefore, every election candidate should formulate, apply and examine political communication from time to time. An election candidate's political communication begins when his name is announced as an election candidate and ends the first phase after the end of the voting process. The second phase of political communication in a new dimension with a different approach will begin if the candidate is elected as the people's representative.

Each election campaign is unique and special. This is because each election campaign uses a different approach in highlighting an issue to influence voters. The main goal of the

election campaign is to lobby and influence the voters because the voters are the determinants of the fate of an election candidate. The time allotted for the campaign is very limited and in this limited time, the election campaign needs to be carefully planned.



### 8.3 MODEL FOR STRATEGIC POLITICAL COMMUNICATION :

At heart, election campaigns are nothing but political communication. If election campaigns are about organizing, communication is required between the campaign leadership and campaign volunteers, donors, activists and supporters. If election campaigns are about building alliances between groups with similar interests and goals, communication is required to build and maintain relationships and to coordinate activities. If election campaigns are about mobilizing supporters, communication is required to reach out to and help convince them to actively support the campaign. If election campaigns are about how the mass media cover politics, communication is required to build relationships with editors and journalists and to influence the news media, their agendas and how they frame issues, events and processes. If election campaigns are about voter contact, communication is required to reach out to voters through phone, outdoor activities or knocking on doors, and for the interpersonal discussion with voters. And, if election campaigns are about shaping the information environment in order to position the campaign as favorable as possible, and opponents as unfavorable as possible, all efforts at shaping the political information environment, branding and positioning requires political communication.

### 8.4 FOLK ARTS AND POLITICAL COMMUNICATION :

The folk art can attract the interest of the public. The effect of the changes in the society is not only because of the influence of modernization and technology, but part of it was influenced by the politics and policy direction about art. Folk is an ornament of our

cultural heritage. Every region of the country has its own distinctive features. India has a great treasure of folk and traditional art forms and is a land of innumerable folk arts.

In modern era, folk performances followed by various bodies like government organizations, NGO's, educational institutions and political parties for effective communication. Mostly, political parties during an election campaigns followed the different traditional folk arts for seeking the votes. Politicians offer to artists double or even triple the going rate for campaigning in rural areas. At any type of elections are a good time for folk artistes. Their ability to pull large crowds and convey a strong message makes them irresistible to political parties, who sign them up for campaigning in semi-urban and rural areas.

The political parties engaged full-throttle with campaigns for various polls in India. Folk dances, folk songs, folk music to woo voters for polls. Political parties adopted various folk performances as an election campaign tool to attract voters and get support from them. From western to folk arts round off in every election campaign rally of the political parties to spread their manifesto and ideas that candidate wants to share with voters. Election commission has also used different folk forms to motivate voters for increasing the voting.



Lok Sabha elections-2019 campaign with local folks in Madhya Pradesh

The social and political communication potential of Indian traditional performing arts has been proved time and again by many instances of national importance. The significance of folk arts in social and political communication was felt and recognized by Jawaharlal Nehru who once said, "I am greatly interested in the development of a people's theatre in India. I think there is great room for it, provided it is based on the people and their traditions. Otherwise, it is likely to function in the air. It is a people's approach. Nevertheless, I think an effort should be made in this direction."





Folk Campaign for local civic poll in Karnataka

In India, peasants, agricultural labourers, women, tribals, bonded labourers and other oppressed groups are rediscovering the potential of traditional performing arts as a weapon in their struggle for land, better working and living conditions and human rights. An increasing number of people are turning to "theatre by the people, for the people and of the people" as a means of building class consciousness and mobilizing people for action. It is used as a medium for politicizing people and drawing them into popular organizations and struggles. It is also used as a means of protest against oppression and a means of stirring up people's anger to do something about it. During the period of elections, political parties observed above problems and converted as a campaign mode and indirectly it worked as a morale booster by providing inspiration and celebrating victories.

In the 1900s, the traditional theatre of Bengal became a symbol for the anti-colonial struggle and the Bengali elite who had previously ignored or denigrated traditional theatre began to give importance to these performing arts. Rabindranath Tagore and others advocated their use in programmes of cultural revival and anti-colonial protest in the context of rural fairs and festivals. In the 1920's the playwright Mukunda Das transformed the rural folk form of Jatra which had earlier dealt with historical or mythological themes and created a new form of Swadeshi or Nationalist Jatra which dealt with contemporary themes of colonial injustice, caste oppression and feudal exploitation. In the 1940s, the Indian People's Theatre Association (IPTA) was formed. This operated all over India but its strongest contingent was in Bengal. In 1943, during the Bengal famine in which five million people starved to death, the Bengal IPTA troupe performed all over India with a play exposing hoarders and black marketeers, raising over Rs. 2 lakhand launching the campaign to save food. After independence Indian political parties follow the tagore and das methods for attract to the voters in the area of rural.

The theatre relating to people's movement passes through three stages. In the initial stage urban middle-class theatre activists performed for peasants and workers. As an externally induced theatre, it reinforced dependence on creative resources outside the community and failed to recognise the cultural strength of the community which has survived colonialism. The peasants were left out of the action watching someone else's culture. They remained passive recipients of ideas and analysis from outside, robbed of an opportunity to

voice their own concerns and to do their own thinking. In the next phase, peasants were made performers, who created their own theatre which, helped the people's movement and became a part of the ongoing educational and organising process.

Traditional theatre as a tool for popular education and popular organization has emerged out of interventionist practices. It has evolved out of the direct experience of theatre workers and agents of change and transformation. In the initial stage, urban-based theatre groups tour villages with plays on middle-class themes. Then slowly theatre workers help villagers make their own plays. In the next stage, development and theatre workers help in the process of problem-analysis and drama-making by the villagers.

The nationalist movement in India used traditional theatre to expose colonial injustice, develop a nationalistic consciousness and mobilise support for the national liberation movement. The colonial rulers monopolised the modern mass media like radio and newspapers. So the nationalists had to rely on their own 'media'-the dance dramas, songs, poetry, and puppetry. The nationalist workers moved from village to village and helped counter colonial propaganda, clarify issues and information and build up morale and commitment. Theatre was a powerful weapon in the nationalist hands. Wherever they could, the colonial forces tried to suppress it.

In the process of planned development in India, the number of poor went on increasing. The rich became richer and the poor became poorer. Increasing pauperisation, and unemployment led to struggle by peasants and workers to defend themselves against the pressures of surplus appropriation and to fight for land, better working conditions and structural changes. Traditional performing arts re-emerged as a weapon in these struggles. Jatra of Bengal is one of the well-structured, crystallised forms of folk theatre in India. It is essentially musical and operatic in form. The dramatic element is strong with tremendous communication potential. To this day, Jatra successfully projects the social and cultural needs of the people in the region and serves as a vehicle of political education.

The most significant character in a Jatra performance is Viveka (literally meaning conscience). The Viveka is an amalgam of the sutradhara and the vidushaka, of traditional Sanskrit theatre. He could appear when he liked and could stand apart and comment on the dramatic action, enter into a dialogue with the actor as if in reply to the actors, internal questioning and conflict and was the voice of justice, moral order and conscience. He lived in the past, present and future and moved freely in dramatic time and space.

During the period of the freedom struggle, evil forces were represented by 'white' men in European clothes whose behaviour was in direct contrast with the native in his dhoti. Slowly Jatra changed from religious to secular themes and historical and political plays were presented. They are not presenting plays on the life of Mao-Tse-Tung, Ho-Chi-Minh, Hitler, etc.

In present times, class struggle has been projected in a similar fashion by polarising the two types, the oppressor and the oppressed, to bring out the contrast and the conflict. Overacting, heavy make-up and loudness were the unique features of Jatra. Jatra has succeeded in keeping with time and served as an important medium of communication in eastern India.

Tamasha is a vibrant and potent theatre form of Maharashtra. Tamasha reflects the social and political aspirations of the people. Tamasha groups move from place to place, pitch tents at fairs and festivals, raise temporary platforms and perform plays to provide entertainment, information and education to the rural masses. The jester, in his humorous and satirical episodes, uses words with double meanings and makes people laugh. He might take

up some political theme and analyse it fully in his own style. This serves as a form of political education for the rural masses and has a serious impact on the political atmosphere among the rural masses. Tamasha was extensively used during the non-cooperation and freedom movement to inform the masses and mobilise support for a political cause. This form was used to inculcate the spirit of patriotism.

Tamasha is a form of social entertainment that incorporates changing social and political conditions into new songs. Now a dancer sings "O my beloved, install a water pump for my well". Though the symbolism has changed to accommodate the modern idiom, the basic structure of Tamasha folk art is being used effectively for social and political communication. The folk theatre played a significant role in nationalistic movements, agrarian uprisings, labour movements, and women's movements in India and served as a significant instrument of political communication. Finally, folk arts are best communication tool for any level of political campaigns.



Folk arts as a communication tool in Telugu states



Two national political parties utilize the folk arts for their election campaigns

During the general elections, members of the various political parties used folk songs for campaigning, using the catchy tunes of folk songs, and humorous skits presented to ridicule the opposition candidates and win support for their own candidates. Swang and Ragini have been effectively utilised by political parties in Haryana. Kabigaan and Tarza have been used by IPTA groups to support candidates of the communist parties in Bengal. Tamasha and Lavani in Maharashtra have been extensively used for political propaganda in the State.

### **8.5 SUMMARY :**

Indian indigenous performing arts have proved themselves as effective communicators of various factors and development themes. Despite the revolution of modern media including; new media the folk arts yet occupy some space in the delivery of messages to a large number of people in the country. In this lesson have been discussing the folks, communication etc., and its impact on political system.

### **8.6 SELF ASSESSMENT QUESTIONS :**

1. Discuss the relationship of politics with communication.
2. Explain about impact of folk performances on political change?

### **8.7 SUGGESTED READINGS :**

1. The media and political process: Eric Louw.
2. Folk media and communication: H.K. Ranganath.
3. Short Essay on Folk Forms as Mass Media: Kamal, Payel.

**Dr. G.L.V.PrasadaRao**

## LESSON - 9

# FOLK FORMATS IN ANDHRA PRADESH

### LEARNING OBJECTIVES :

After reading the lesson, the student will learn about

1. To know on link between folk arts and political communication.
2. Analyze the area of folk arts and its impact on political communication.

### STRUCTURE :

- 9.1 Introduction
- 9.2 Dhimsa
- 9.3 Burrakatha
- 9.4 Harikatha
- 9.5 Summary
- 9.6 Self Assessment Questions
- 9.7 Suggested Readings

### 9.1 INTRODUCTION :

Andhra Pradesh, located in the southeastern part of India, has a rich cultural heritage, including a vibrant tradition of folk music and dance forms. Burrakatha, Veeranatyam Kolattam, Lambadi or Banjara, Butta Bommalu are some of the popular folk formats.

Here are some popular folk formats in Andhra Pradesh

### 9.2 DHIMSA :

Dhimsa is a tribal dance form performed by the Lambada tribe of Andhra Pradesh. It is a group dance characterized by rhythmic movements, foot-tapping, and clapping. Dhimsa is usually performed during festivals and celebrations.

- ❖ **Veeranatyam** : Veeranatyam is a traditional dance form that originated in Andhra Pradesh. It is performed by male artists and portrays the valor and heroism of legendary heroes. The dance incorporates martial art movements and is accompanied by energetic music and drum beats.
- ❖ **Kolattam**: Kolattam is a popular folk dance form in Andhra Pradesh, especially during festivals like Navratri. It involves a group of dancers who form patterns and rhythms using sticks in their hands. The dancers move in a synchronized manner, creating an enchanting visual spectacle.
- ❖ **Lambadi Dance**: Lambadi or Banjara dance is performed by the Banjara community in Andhra Pradesh. It is a colorful and lively dance form that reflects the traditional lifestyle and culture of the community. The dancers wear vibrant costumes and perform rhythmic movements accompanied by folk music.
- ❖ **TappetaGullu**: TappetaGullu is a folk dance form predominantly performed in the Telangana region of Andhra Pradesh. It involves dancers wearing traditional attire and holding small drums called "Gullu" in their hands. The performers create rhythmic beats by striking the drums while dancing.

- ❖ **Butta Bommalu:** Butta Bommalu, also known as Bonalu, is a folk festival celebrated in Andhra Pradesh, particularly in the Telangana region. As part of the festivities, women carry clay pots on their heads, decorated with colorful flowers and a small idol of the goddess. The women dance to the beats of drums and offer prayers to the goddess.
- ❖ These are just a few examples of the rich folk formats found in Andhra Pradesh. Each region and community within the state may have their own unique folk dances, music, and storytelling traditions, adding to the cultural diversity of the region.

### 9.3 BURRAKATHA :

BurraKatha is a traditional storytelling art form performed in Andhra Pradesh. It involves a narrator who tells stories accompanied by music, dialogue, and dance. The performer uses a tambura (a string instrument) and a mukhavina (a wind instrument) while narrating the stories.

BurraKatha is a traditional storytelling art form that originated in the regions of Andhra Pradesh and Telangana in India. The word "BurraKatha" is derived from two words: "burra" meaning 'drum' and "katha" meaning 'story'. It is performed by a group of artists, typically three members, known as 'BurraKatha artists' or 'BurraKathavaadaka'.

In a BurraKatha performance, one artist acts as the main narrator or "Suddulu" and plays the tambura, a string instrument, while the other two artists act as the supporting characters. The supporting artists play various musical instruments like the mukhavina (a wind instrument) and dappu (a percussion instrument).

1. The main artist narrates stories from mythology, epics like Ramayana and Mahabharata, historical events, and social issues. The performance involves dialogues, songs, and dance movements. The supporting artists provide musical accompaniment and also participate in the storytelling by enacting the characters in the narrative.
2. BurraKatha performances are characterized by energetic and lively delivery, rhythmic music, and expressive body language. The artists use various vocal techniques, including modulation of voice, to bring the characters and the story to life. The performance is often interactive, with the audience responding to the narrative, cheering, and clapping.
3. BurraKatha has been a popular form of entertainment in Andhra Pradesh and Telangana for many decades. It serves as a medium to educate, entertain, and engage the audience through storytelling. The stories presented in BurraKatha often carry moral and social messages, making it a significant cultural and educational art form in the region.

### 9.4 HARIKATHA :

Harikatha, also known as Harikatha Kalakshepam or Katha Kalakshepam, is a traditional storytelling art form that originated in South India, particularly in the states of Andhra Pradesh, Telangana, Karnataka, and Tamil Nadu. It is a devotional and narrative performance where the artist narrates and sings stories from Hindu mythology, primarily focusing on the life and exploits of deities like Lord Krishna, Rama, and other prominent figures.

Over the years, Harikatha has experienced both challenges and growth in its popularity and practice. Here are some factors that have contributed to the growth of Harikatha

- ❖ **Cultural Heritage:** Harikatha is deeply rooted in the cultural heritage of South India. It has been passed down through generations as a traditional art form, and its cultural significance has played a vital role in its continuity and growth.
- ❖ **Devotional Appeal:** Harikatha holds a strong devotional appeal, attracting devout followers of Hinduism. The stories of gods and goddesses narrated in Harikatha evoke religious sentiments and provide spiritual nourishment to the audience, making it a cherished form of expression.
- ❖ **Preservation Efforts:** Various organizations, cultural institutions, and dedicated individuals have made efforts to preserve and promote Harikatha. They organize workshops, training programs, and performances to ensure that this art form continues to thrive and reach a wider audience.
- ❖ **Modern Adaptations:** Harikatha has adapted to modern times by incorporating new techniques and technologies. Artists have embraced new instruments, sound systems, and multimedia presentations to make their performances more engaging and accessible to contemporary audiences.
- ❖ **Integration with Other Art Forms:** Harikatha has been integrated with other art forms such as classical music, dance, and theater, enhancing its appeal and expanding its audience base. Collaborations with musicians, dancers, and other artists have brought a fresh perspective to Harikatha performances.
- ❖ **Cultural Festivals and Platforms:** Harikatha finds a significant platform for showcasing its talent in various cultural festivals, especially those dedicated to traditional arts and music. These festivals provide a stage for artists to display their skills, connect with fellow performers, and reach a larger audience.
- ❖ **Global Recognition:** Harikatha has gained recognition beyond India's borders due to its cultural richness and unique storytelling style. It has found appreciation among the Indian diaspora, contributing to its growth and exposure on an international level.

## 9.5 SUMMARY :

The growth of These forms can be attributed to the collective efforts of artists, cultural enthusiasts, organizations, and the support of audiences who appreciate and value this traditional art form. By embracing innovation while staying true to its roots, Burrakahas, Harikatha continues to evolve and flourish in contemporary times.

## 9.6 SELF ASSESSMENT QUESTIONS :

1. Discuss the Importance of Burrakatha?
2. What is Dhimsa ?
3. Differences between Burrakatha & Harikatha ?

## 9.7 SUGGESTED READINGS :

1. The media and political process: Eric Louw.
2. Folk media and communication: H.K. Ranganath.
3. Short Essay on Folk Forms as Mass Media: Kamal, Payel.

## LESSON - 10

# STREET PLAYS

### OBJECTIVES :

The student will be able to understand

- Importance of Street Plays
- Types of street plays

### STRUCTURE :

- 10.1 Introduction
- 10.2 Social Activism
- 10.3 Thollubommalata (Puppetry)
- 10.4 Thappetagullu
- 10.5 Summary
- 10.6 Self Assessment Questions
- 10.7 Suggested Readings

### 10.1 INTRODUCTION :

Street plays, also known as "Nukkad Natak" in Hindi, are a form of theatrical performance that takes place in public spaces like streets, parks, marketplaces, and other outdoor areas. They are typically performed by a group of actors who use dialogues, music, dance, and dramatic elements to convey a message or tell a story.

### 10.2 SOCIAL ACTIVISM :

Street plays are often used as a medium for social activism, raising awareness about various issues, and promoting positive change in society. They tackle a wide range of topics such as gender equality, environmental conservation, education, health, civic issues, and more. Street plays have the advantage of being accessible to a diverse audience and can effectively communicate important messages in a dynamic and engaging manner.

These performances are characterized by their interactive nature, with actors often interacting directly with the audience to convey the message and evoke their participation. They are usually short in duration and rely on simple props and costumes due to the mobile and transient nature of the medium.

Street plays have a long history in India and are performed in various regions and languages, including Andhra Pradesh. They serve as a powerful tool for cultural expression, social commentary, and community engagement. Many theater groups, educational institutions, NGOs, and community organizations actively use street plays as a means of advocacy and public outreach.

In Andhra Pradesh, you may find street plays being performed during festivals, social awareness campaigns, public gatherings, or as part of cultural events. Local theater groups, colleges, and cultural organizations often organize and present street plays to address relevant social issues and entertain the audience while spreading awareness.

Street plays have the potential to create a significant impact by reaching a wide audience and provoking thought and discussion. They combine the elements of entertainment and social consciousness to engage viewers and inspire positive change in society.



### 10.3 THOLLUBOMMALATA (PUPPETRY) :

Tholubommalata, also known as "TholuBommalata" or "TholuBommalattam," is a traditional shadow puppetry art form that originated in the state of Andhra Pradesh, particularly in the Krishna district. "Tholu" means leather, and "Bommalata" refers to puppetry or puppet show in Telugu, the primary language of the region.

Tholubommalata involves the use of leather puppets, typically made from goat or deer skin, which are intricately carved and painted to represent various characters. The puppets are translucent, allowing light to pass through them, and they are manipulated behind a white screen, creating shadow images visible to the audience.

The puppeteers, known as "TholuBommalaata artists," manipulate the puppets using rods and hold them between a light source and the screen. The movements of the puppets, accompanied by live narration, dialogue, and music, bring the stories to life. The performances are usually based on mythological tales, epics, and folklore.

Tholubommalata is not just a visual spectacle but also a form of storytelling and entertainment. The puppeteers skillfully handle the puppets, using their voices and gestures to enact the characters and convey the emotions of the story. The performances are often accompanied by traditional musical instruments like the harmonium, mridangam (a percussion instrument), and flute.

This traditional art form has deep cultural significance and is considered a part of Andhra Pradesh's heritage. Tholubommalata performances were traditionally conducted during temple festivals, village fairs, and important occasions. The art form has faced challenges in recent times due to changing tastes and the emergence of modern entertainment mediums, but efforts have been made to preserve and revive this traditional art form.

Tholubommalata is a unique and captivating art form that showcases the artistic skills of the puppeteers and the rich cultural traditions of Andhra Pradesh. It continues to be appreciated by audiences who value its historical and artistic value.

### 10.4 THAPPETAGULLU :

- ❖ Thappetagullu, also known as "TappetaGullu," is a vibrant and energetic folk dance form that originated in the Telangana region of Andhra Pradesh. It is predominantly performed during festive occasions and celebrations.
- ❖ Thappetagullu is characterized by the use of small drums called "Gullu" or "Thappu." The performers, known as "Gullu artists" or "TappetaGullu artists," hold these drums in their hands and create rhythmic beats by striking them with sticks or their hands while dancing. The rhythmic drumming forms the core of the dance, providing a lively and engaging musical backdrop.
- ❖ The dancers, usually men, wear colorful traditional attire that includes dhotis, waistbands, turbans, and decorated accessories. They move in synchronized formations, displaying energetic footwork, acrobatic jumps, and dynamic body movements. The dance involves intricate footwork patterns and various formations, creating an impressive visual spectacle.
- ❖ Thappetagullu is not only a form of entertainment but also a means of cultural expression and celebration. It is often performed during festivals like Bonalu, a significant folk festival celebrated in Telangana. The dance is a way to pay homage to the village deities and seek their blessings.

- ❖ The lively and rhythmic nature of Thappetagullu makes it a popular folk dance form that captures the essence of traditional Telangana culture. It showcases the unity, coordination, and vibrant spirit of the performers. Thappetagullu performances are enjoyed by both the participants and the audience, creating an atmosphere of joy and celebration.

### **10.5 SUMMARY :**

Street plays are often used as a medium for social activism, raising awareness about various issues, and promoting positive change in society. They tackle a wide range of topics such as gender equality, environmental conservation, education, health, civic issues, and more. Street plays have the advantage of being accessible to a diverse audience and can effectively communicate important messages in a dynamic and engaging manner.

### **10.6 SELF ASSESSMENT QUESTIONS :**

1. What is street play ?
2. Write about importance of street play ?

### **10.7 SUGGESTED READINGS :**

1. The media and political process: Eric Louw.
2. Folk media and communication: H.K. Ranganath.
3. Short Essay on Folk Forms as Mass Media: Kamal, Payel.

**Dr. Srisailam .G**

## LESSON - 11

# HISTORY OF FOLK ARTS IN INDIA

### AIMS AND OBJECTIVES :

The student will be able to understand

- Significance and Evolution, Folk Arts In Different Regions, Paintings, Folk Arts And Significance,
- Folk arts and Cultural communication as well as Folk Arts And Politics

### STRUCTURE :

- 11.1 Introduction
- 11.2 History of folk arts
- 11.3 Significance and Evolution
- 11.4 Folk Arts In Different Regions
- 11.5 Paintings
- 11.6 Folk Arts And Significance
- 11.7 Folk arts and Cultural communication
- 11.8 Folk Arts And Politics
- 11.9 Summary
- 11.10 Self Assessment Questions

### 11.1 INTRODUCTION :

Folk arts in India are diverse and vibrant, reflecting the rich cultural heritage of the country. These art forms have been passed down through generations and are deeply rooted in the traditions and lifestyles of various communities.

### 11.2 HISTORY OF FOLK ARTS :

The history of folk arts is intertwined with the cultural and social development of human civilizations over centuries. While it is challenging to provide an exhaustive history, here is a general overview:

- ❖ **Ancient and Prehistoric Times :** Folk arts can be traced back to prehistoric times when early humans expressed themselves through cave paintings, rock art, and primitive sculptures. These artistic expressions served various purposes, including storytelling, religious rituals, and communication within communities.
- ❖ **Medieval Period:** During the medieval period, folk arts continued to thrive as an integral part of community life. Various art forms, such as music, dance, storytelling, and visual arts, were passed down through oral traditions and practiced within specific social groups or regions. These art forms played a crucial role in cultural and social cohesion, conveying traditions, historical events, and religious beliefs.
- ❖ **Colonial Era:** The colonial era, particularly in countries like India, witnessed the influence of external cultures and artistic styles on indigenous folk arts. Colonial powers introduced new techniques, materials, and artistic ideas, leading to a fusion of local and foreign elements. Folk arts became a means of resistance, cultural identity assertion, and expression of nationalistic sentiments during the struggle for independence.

- ❖ **Modern Era:** In the modern era, folk arts have faced challenges due to rapid urbanization, changing lifestyles, and the advent of mass media. However, there has been a resurgence of interest and efforts to preserve and promote folk arts as part of cultural heritage. Many governments, organizations, and individuals have taken initiatives to revive traditional art forms, provide support to folk artists, and promote their work on national and international platforms.

### 11.3 SIGNIFICANCE AND EVOLUTION :

Folk arts hold immense significance as repositories of cultural traditions, stories, and community values. They serve as a medium for social cohesion, education, and entertainment. Over time, folk arts have evolved, incorporating new themes, techniques, and materials while retaining their core essence and cultural roots.

**Global Influence:** Folk arts are not limited to specific regions or countries but exist in various cultures around the world. Different cultures have their own unique forms of folk arts, reflecting their distinct history, traditions, and beliefs. Folk arts have also influenced mainstream art forms, with artists drawing inspiration from folk elements in their work.

### 11.4 FOLK ARTS IN DIFFERENT REGIONS :

India is a land of diverse cultures, and each region boasts its unique folk arts, reflecting the local traditions, customs, and beliefs. Here are some notable folk arts from different regions of India:

- ❖ **Rajasthan:** Ghoomar is a traditional dance form performed by women, characterized by graceful movements and twirling. Kalbelia is a dance form performed by the Kalbelia community, known for its snake-like movements and lively music in Rajasthan. It involves fast-paced movements, twirling, and snake-like graceful gestures. The dance is accompanied by traditional music played on instruments like the pungi (wood wind instrument) and dholak (percussion instrument).
- ❖ **Gujarat:** **Garba** is a vibrant and energetic dance form performed during the Navratri festival, involving circular movements, clapping, and traditional music. **Bhavai** is a folk theatre form featuring acrobatic stunts, balancing acts, and storytelling.
- ❖ **Punjab :** Bhangra and Giddha are energetic folk dance forms originating from the Punjab region. Bhangra is a lively and energetic dance form performed predominantly by men, featuring vigorous movements, foot-tapping, and traditional Punjabi music. Giddha is a female folk dance characterized by graceful movements, singing, and clapping.
- ❖ **Maharashtra:** Two dance forms Lavani and Powda are very interesting art forms in Maharashtra. Lavani is a dynamic dance form known for its sensuality, performed by women, accompanied by traditional music and storytelling. Whereas Powada is a narrative folk form that narrates heroic stories of historical figures, often performed with a musical instrument called the dholki.
- ❖ **West Bengal:** In West Bengal Baul and Chhau are very popular art forms. Baul is a folk music tradition of wandering minstrels who sing soulful and philosophical songs, accompanied by instruments like the ektara. Chhau is a masked dance form performed in the eastern regions, featuring vibrant costumes, martial arts movements, and storytelling.
- ❖ **Tamil Nadu:** Tamil Nadu houses many folk art formats which gained appreciation. Bharatanatyam is a classical dance form known for its intricate footwork, expressive gestures, and storytelling through dance. Karagattam is a folk dance form performed

with pots balanced on the head, accompanied by rhythmic movements, music, and storytelling.

- ❖ **Assam:** Assam is very well known for Bihu and Ania Naat. **Bihu** is a lively and celebratory dance form performed during the Bihu festival, featuring brisk movements, traditional music, and vibrant costumes. **Ankia Naat** is a form of religious theatre popularized by the saint-poet Srimanta Sankardeva, portraying mythological and devotional stories.
- ❖ **Kerala:** In Kerala the following are the two popular formats.
- ❖ **Theyyam:** A ritualistic dance form representing deities and mythological characters, characterized by vibrant costumes, elaborate makeup, and rhythmic movements.
- ❖ **Kathakali:** A highly stylized classical dance-drama form that combines dance, drama, and elaborate makeup to depict mythological stories.
- ❖ These are just a few examples of the diverse folk arts that flourish in different regions of India. Each art form is unique, representing the cultural richness and distinctiveness of the respective region. Folk arts play a significant role in preserving cultural heritage, promoting community identity, and providing artistic expression.

### 11.5 PAINTINGS :

On the lines of dance, music and performances paintings too had been contributing to the cultures of the nation. Here are some of the popular arts of painting in India.

- ❖ **Madhubani Painting:** Originating from the Mithila region of Bihar, Madhubani painting is characterized by intricate geometric patterns and vibrant colors. It often depicts mythological themes, nature, and rural life. Natural dyes and pigments are used to create these paintings on walls, cloth, and handmade paper.
- ❖ **Warli Painting:** Warli painting is an ancient tribal art form practiced by the Warli tribe of Maharashtra and Gujarat. It involves the use of white pigment on a red ochre background to create simplistic, yet visually appealing, scenes of daily life, rituals, and nature.
- ❖ **Pattachitra:** Pattachitra is a traditional painting style from Odisha that involves intricate detailing and vibrant colors. These paintings are often found on scrolls or pieces of cloth and depict mythological stories, folk tales, and cultural events.
- ❖ **Kalamkari:** Kalamkari is a textile art form originating from Andhra Pradesh and Telangana. It involves hand-painting or block-printing intricate designs on fabric using natural dyes. Kalamkari often depicts mythological stories, nature, and scenes from epics like the Ramayana and Mahabharata.
- ❖ **Kathputli:** Kathputli is a form of puppetry widely practiced in Rajasthan. Puppets made from cloth and wood are skillfully manipulated by puppeteers to enact stories from folklore, mythology, and social issues. The puppets are adorned with vibrant costumes and accompanied by music and narration.
- ❖ These are just a few examples of the rich and diverse folk arts in India. Each region and community in the country has its own unique folk art forms, reflecting the cultural diversity and traditions of India. Folk arts play a significant role in preserving cultural heritage, storytelling, and community bonding, while also serving as a source of livelihood for many artists and artisans.

### 11.6 FOLK ARTS AND SIGNIFICANCE :

Folk arts hold great significance from a social perspective, as they play multiple roles in society. Here are some ways in which folk arts contribute to the social fabric:

- ❖ **Cultural Preservation:** Folk arts serve as repositories of cultural heritage, traditions, and historical knowledge. They help preserve and transmit cultural values, rituals, stories, and customs from one generation to another, ensuring the continuity of cultural identity.
- ❖ **Community Cohesion:** Folk arts bring communities together, fostering a sense of belonging and shared identity. Participation in folk arts activities such as dances, music, and storytelling strengthens social bonds, promotes unity, and creates a sense of solidarity among community members.
- ❖ **Social Commentary:** Folk arts often reflect the social realities, struggles, and aspirations of communities. Through their performances and creative expressions, folk artists shed light on social issues, inequalities, and advocate for change. They serve as a medium for social commentary and raise awareness about important societal concerns.
- ❖ **Empowerment and Inclusivity:** Folk arts provide a platform for individuals, particularly marginalized groups and communities, to express themselves and have their voices heard. Folk arts empower individuals by celebrating their unique talents, skills, and cultural heritage, fostering self-confidence and pride.
- ❖ **Education and Skill Development:** Folk arts play a crucial role in imparting traditional knowledge, skills, and craftsmanship. They provide opportunities for learning and skill development, passing down specialized techniques, craftsmanship, and performance traditions from one generation to another.
- ❖ **Economic Livelihood:** Folk arts serve as a source of income and livelihood for many individuals and communities. By practicing and showcasing their artistic skills, folk artists generate economic opportunities through performances, workshops, exhibitions, and selling their art.
- ❖ **Tourism and Cultural Exchange:** Folk arts contribute to cultural tourism and foster cultural exchange. Visitors and tourists are attracted to experience and learn about local folk arts, promoting cross-cultural understanding and appreciation.
- ❖ **Social Integration:** Folk arts often transcend barriers of caste, religion, and language, promoting social integration and harmony. Festivals, performances, and cultural events featuring folk arts provide opportunities for people from diverse backgrounds to come together, celebrate, and appreciate shared cultural expressions.

In summary, folk arts have a profound social impact by preserving culture, fostering community cohesion, empowering individuals, addressing social issues, and contributing to economic development. They are not just forms of artistic expression but also vehicles for social change, inclusivity, and cultural enrichment.

### 11.7 FOLK ARTS AND CULTURAL COMMUNICATION :

Folk arts play a vital role in cultural communication, acting as a powerful medium to convey cultural values, beliefs, and traditions. Here are some ways in which folk arts contribute to cultural communication:

- ❖ **Symbolic Representation:** Folk arts often use symbolic elements and motifs that carry cultural meanings and messages. Through visual symbols, patterns, colors, and gestures, folk arts communicate specific cultural concepts and narratives. These symbols serve as a shared language, allowing individuals from the same cultural background to understand and interpret the messages conveyed.
- ❖ **Storytelling and Oral Tradition:** Many folk arts, such as folk songs, dances, and theater, involve storytelling as a central element. They communicate cultural narratives, historical events, and moral lessons through engaging performances. By presenting

stories and myths in a creative and captivating manner, folk arts ensure that cultural knowledge is passed down through generations.

- ❖ **Cultural Identity and Belonging:** Folk arts provide a platform for communities to express their unique cultural identity and sense of belonging. By showcasing their distinct artistic traditions, communities communicate their heritage, values, and shared history. This promotes a sense of pride and cultural cohesion within the community, while also allowing others to learn and appreciate their cultural diversity.
- ❖ **Intercultural Exchange:** Folk arts facilitate intercultural communication and understanding. Through cultural festivals, collaborations, and performances, different communities and cultures can interact, exchange artistic expressions, and learn from one another. This promotes cross-cultural dialogue, appreciation, and fosters a sense of global cultural interconnectedness.
- ❖ **Preservation of Intangible Cultural Heritage:** Folk arts play a crucial role in preserving intangible cultural heritage. They carry the traditions, knowledge, and practices that are passed down orally or through artistic expressions. By actively practicing and showcasing folk arts, communities ensure the continuity and preservation of their cultural heritage, allowing future generations to learn and appreciate their cultural legacy.
- ❖ **Cultural Exchange and Tourism:** Folk arts attract tourists and visitors who seek to experience and understand the local culture. Cultural performances, exhibitions, and workshops featuring folk arts serve as a means of cultural communication, allowing visitors to engage with the cultural expressions of a particular region. This enhances cultural understanding, fosters respect, and promotes cross-cultural dialogue.
- ❖ **Bridging Language Barriers:** Folk arts have the unique ability to communicate across language barriers. They use visual and performative elements that transcend linguistic differences, allowing people from diverse linguistic backgrounds to appreciate and understand the cultural messages conveyed. This enables cultural communication on a broader scale, transcending linguistic boundaries.

In summary, folk arts serve as a powerful tool for cultural communication, allowing communities to express, preserve, and share their cultural heritage. They act as a bridge between generations, communities, and cultures, promoting cultural understanding, appreciation, and dialogue. Through their artistic expressions, folk arts facilitate the communication of cultural values, traditions, and identities.

## 11.8 FOLK ARTS AND POLITICS :

Folk arts have been used as a medium of political communication throughout history. Here are some ways in which folk arts intersect with political communication:

- ❖ **Social Commentary:** Folk arts, including music, dance, theatre, and visual arts, often serve as a platform for social and political commentary. Folk artists express their perspectives on political issues, social injustices, and governance through their artistic creations. They use storytelling, satire, and symbolism to critique political systems, policies, and power structures.
- ❖ **Protest and Resistance:** Folk arts have been integral to protests and movements for political change. They serve as a means of mobilization and resistance against oppressive regimes or unjust policies. Folk songs, street theater, and performances have been used to unite communities, raise awareness, and voice dissent against political authorities.
- ❖ **Cultural Symbols and Identity Assertion:** Folk arts often carry cultural symbols that represent political identities and aspirations. They can be used to assert cultural

and regional identities in the face of political marginalization or to express demands for autonomy or self-determination. Folk dances, music, and visual arts can become symbols of cultural and political resistance.

- ❖ **Mobilizing Masses:** Folk arts have the power to mobilize and energize masses for political causes. Political rallies, campaigns, and movements often incorporate folk music, dances, and performances to engage and connect with the audience emotionally. Folk arts can create a sense of unity, inspire solidarity, and motivate people to participate in political activities.
- ❖ **Satire and Mockery:** Folk arts, particularly in the form of songs, theater, and street performances, have a long history of using satire and mockery to criticize political leaders, institutions, and policies. Satirical songs and plays can effectively convey political messages, highlighting the flaws, hypocrisy, or corruption within the political system.
- ❖ **Cultural Diplomacy:** Folk arts play a role in cultural diplomacy, where governments and political entities use artistic expressions to communicate with other nations and promote their political agendas. Folk dance performances, music festivals, and cultural exchanges can be used to enhance diplomatic relationships, showcase national identity, and shape public perception.
- ❖ **Documentation of Political History:** Folk arts, including ballads, oral traditions, and storytelling, have played a crucial role in documenting political history. They preserve narratives of political struggles, revolutions, and key events in a community's collective memory. Folk arts serve as a means of passing down political history and inspiring future generations to learn from the past.

It is important to note that the use of folk arts for political communication can vary depending on the cultural context, political climate, and the intentions of the artists and communities involved. Folk arts can serve as a powerful tool for political expression, challenging power structures, mobilizing communities, and shaping public opinion.

### 11.9 SUMMARY :

In conclusion, the history of folk arts is a testament to the enduring human need for artistic expression, cultural preservation, and community identity. These art forms have evolved over time, adapting to changing contexts while retaining their cultural essence. They continue to hold immense value in showcasing the diversity and creativity of human societies.

### 11.10 SELF ASSESSMENT QUESTIONS :

1. Trace the significance of art forms in various states.
2. What is the importance of biological factors and culture
3. Write about the relation between folk arts and the culture

**Dr.G. Srisailam**



## LESSON - 12

# CULTURAL COMMUNICATION

### AIMS AND OBJECTIVES :

The students shall be able to understand about

- Background of Cultural communication
- Cultural communication carries various meanings and implications:
- Models in intercultural Communication
- ICTs and Intercultural communication
- Biological factors and Impact
- Intercultural Communication and impact on behaviour

### STRUCTURE :

- 12.1 Introduction
- 12.2 Various forms
- 12.3 Evolution of Cultural Communication
- 12.4 Background of Cultural communication
- 12.5 Cultural communication carries various meanings and implications:
- 12.6 Models in intercultural Communication
- 12.7 ICTs and Intercultural communication
- 12.8 Biological factors and Impact
- 12.9 Intercultural Communication and impact on behaviour
- 12.10 Psychological Models – Cultural Institutions
- 12.11 Psychological and Cultural Institutions
- 12.12 Summary
- 12.13 Self assessment questions

### 12.1 INTRODUCTION :

Cultural communication refers to the exchange of ideas, values, beliefs, and practices between individuals or groups from different cultural backgrounds. It involves the process of transmitting and receiving messages across cultures, taking into account the diverse perspectives, norms, and communication styles of different cultural groups.

### 12.2 VARIOUS FORMS :

The origin of cultural communication can be traced back to the earliest human interactions, as people from different regions and cultures have always sought ways to communicate and understand each other. As societies expanded and cultures diversified, the need for effective cross-cultural communication became even more crucial.

- ❖ Cultural communication encompasses various forms of communication, including verbal and non-verbal communication, written communication, visual communication, and digital communication. It involves both explicit and implicit aspects of communication, such as language, gestures, facial expressions, body language, symbols, and context. The meaning of cultural communication lies in its ability to facilitate understanding, collaboration, and mutual respect between individuals or groups from different cultural backgrounds. It allows people to bridge

the gaps created by language, cultural norms, and worldviews, promoting empathy, cultural sensitivity, and cultural competence.

- ❖ Cultural communication plays a significant role in various areas of human interaction, including business, education, diplomacy, media, and interpersonal relationships. It enables effective cross-cultural collaboration, negotiation, and conflict resolution. It also contributes to the preservation and appreciation of cultural diversity by fostering intercultural dialogue and exchange.
- ❖ Understanding and engaging in cultural communication requires individuals to develop cultural awareness, knowledge, and communication skills. It involves being open-minded, respectful, and willing to adapt one's communication style to accommodate cultural differences. Active listening, empathy, and the ability to interpret and respond to cultural cues are essential in successful cultural communication.

In summary, cultural communication has its roots in human history and has evolved as a means to bridge cultural differences, promote understanding, and foster connections between diverse individuals and communities. Its significance lies in its ability to promote cultural exchange, respect, and effective communication in an increasingly interconnected and multicultural world.

### 12.3 EVOLUTION OF CULTURAL COMMUNICATION :

The history of cultural communication can be traced back to the earliest human civilizations, as people began to interact and exchange ideas across different regions and cultures. Here are some key milestones in the history of cultural communication:

- ❖ **Prehistoric Era:** Even before the advent of writing systems, humans used various forms of non-verbal communication, such as gestures, facial expressions, and body language, to convey messages across cultures. These non-verbal cues played a crucial role in early human interactions and were essential in establishing trust and understanding.
- ❖ **Development of Writing Systems:** The development of writing systems, such as cuneiform in Mesopotamia and hieroglyphics in ancient Egypt, revolutionized cultural communication. Writing allowed for the preservation and transmission of knowledge, myths, religious texts, and historical accounts across generations and cultures.
- ❖ **Trade and Travel:** The expansion of trade routes and travel in ancient civilizations, such as the Silk Road in Asia and the Mediterranean trade routes, facilitated cultural exchanges between different regions.

Through trade, merchants, explorers, and diplomats encountered new cultures, languages, and customs, leading to the exchange of ideas, technologies, and artistic influences.

- ❖ **Colonialism and Imperialism:** The colonial era, starting from the 15th century, brought about extensive cultural interactions and communication between colonizers and colonized peoples. European powers spread their languages, religions, and cultural practices to the regions they colonized, while also adopting elements of local cultures. This era had a profound impact on global cultural communication and contributed to the blending and hybridization of cultures.
- ❖ **Printing Press and Mass Media:** The invention of the printing press in the 15th century and the subsequent development of mass media, such as newspapers, books, radio, television, and the internet, revolutionized cultural communication. These mediums allowed for the dissemination of information, ideas, and cultural expressions

on a broader scale, transcending geographical boundaries and reaching diverse audiences.

- ❖ **Globalization and Technological Advancements:** The processes of globalization, accelerated in the 20th century, have greatly facilitated cultural communication. Advances in transportation, telecommunications, and digital technologies have made it easier for people from different cultures to interact, exchange information, and engage in cross-cultural dialogue.
- ❖ **Intercultural Communication Theory:** In the 20th century, scholars began to develop theories and frameworks to understand and study cultural communication. The field of intercultural communication emerged, focusing on the challenges, dynamics, and strategies involved in communicating across cultures. This field continues to evolve, offering insights and tools for effective cross-cultural communication.

Throughout history, cultural communication has played a vital role in shaping societies, fostering understanding, and promoting cultural exchange. It has contributed to the enrichment and evolution of cultures, while also highlighting the importance of respecting and appreciating cultural diversity.

#### 12.4 BACKGROUND OF CULTURAL COMMUNICATION :

Cultural communication refers to the process of exchanging information, ideas, values, and beliefs between individuals or groups from different cultural backgrounds. It involves the transfer of meaning through verbal and non-verbal cues, taking into account the cultural contexts, norms, and practices of the participants.

The origin of cultural communication can be traced back to the earliest human interactions when different groups of people began to come into contact with one another. As societies expanded, diversified, and interacted, the need to communicate and understand across cultural boundaries became increasingly important.

#### 12.5 CULTURAL COMMUNICATION CARRIES VARIOUS MEANINGS AND IMPLICATIONS :

- ❖ **Exchange of Ideas and Information:** Cultural communication enables the sharing of ideas, knowledge, and information between individuals or groups from different cultures. It facilitates the transfer of insights, perspectives, and experiences, contributing to mutual understanding and learning.
- ❖ **Bridging Cultural Differences:** Cultural communication helps bridge the gaps created by cultural diversity. It allows individuals to transcend language barriers, cultural norms, and worldviews to establish meaningful connections, empathy, and respect across cultural boundaries.
- ❖ **Formation of Cultural Identity:** Cultural communication plays a crucial role in the formation and preservation of cultural identities. Through communication, individuals can express and assert their cultural heritage, values, and beliefs, fostering a sense of belonging and cultural pride.
- ❖ **Conflict Resolution and Collaboration:** Effective cultural communication is essential for resolving conflicts and promoting collaboration between individuals or groups with different cultural perspectives. It involves understanding and appreciating diverse viewpoints, seeking common ground, and finding mutually beneficial solutions.

- ❖ **Cultural Sensitivity and Adaptation:** Cultural communication necessitates being sensitive to cultural nuances, norms, and practices. It involves adapting one's communication style, language choices, and non-verbal cues to accommodate the cultural expectations of others, fostering effective and respectful communication.
- ❖ **Intercultural Dialogue and Global Understanding:** Cultural communication facilitates intercultural dialogue, encouraging individuals from different cultures to engage in meaningful conversations, share experiences, and broaden their perspectives. This promotes global understanding, empathy, and appreciation of cultural diversity.

## 12.6 MODELS IN INTERCULTURAL COMMUNICATION :

In the field of intercultural communication, several models and frameworks have been developed to understand the complexities of communication across cultures. These models offer insights into the various factors and processes involved in intercultural communication. Here are some prominent models in intercultural communication:

- ❖ **Communication Accommodation Theory:** Developed by Howard Giles, the Communication Accommodation Theory explains how individuals adjust their communication styles to either converge or diverge with the cultural norms and expectations of their interlocutors. It explores how language, non-verbal behavior, and attitudes are modified to establish rapport and reduce cultural barriers.
- ❖ **Cultural Dimensions Theory:** Developed by Geert Hofstede, the Cultural Dimensions Theory identifies and compares cultural differences based on six dimensions: power distance, individualism vs. collectivism, masculinity vs. femininity, uncertainty avoidance, long-term vs. short-term orientation, and indulgence vs. restraint. This model helps explain how cultural values influence communication patterns and preferences.
- ❖ **Face-Negotiation Theory:** Developed by Stella Ting-Toomey, the Face-Negotiation Theory focuses on how individuals from different cultures manage their self-image (face) in communication. It explores how cultural variations in face-saving, face-giving, and face-threatening behaviors affect interpersonal interactions and conflict resolution.
- ❖ **Communication Styles Framework:** The Communication Styles Framework, developed by Richard E. Porter and Larry A. Samovar, highlights four communication styles: direct, indirect, elaborate, and succinct. It examines how cultural values and norms influence communication preferences and perceptions, shedding light on potential misunderstandings and communication breakdowns.
- ❖ **Anxiety/Uncertainty Management Theory:** Developed by William Gudykunst, the Anxiety/Uncertainty Management Theory explores how individuals manage anxiety and uncertainty in intercultural communication. It examines strategies for reducing anxiety, increasing uncertainty tolerance, and enhancing communication effectiveness in cross-cultural interactions.
- ❖ **Cultural Identity Model:** Developed by Michael W. Prosser, the Cultural Identity Model emphasizes the dynamic and multifaceted nature of cultural identity. It explores how individuals negotiate and navigate their cultural identities in intercultural encounters, considering factors such as heritage, socialization, and cultural influences on communication behavior.
- ❖ **Ethnographic Approach:** Ethnographic approaches involve studying and understanding cultures through participant observation and immersion. Researchers immerse themselves in a particular cultural group to gain insights into communication

patterns, practices, and cultural dynamics. Ethnographic research helps uncover the complexity and nuances of intercultural communication.

These models and frameworks provide valuable perspectives and frameworks for understanding intercultural communication. However, it's important to note that intercultural communication is a dynamic and complex process, and no single model can fully capture its intricacies. These models serve as guides and tools to enhance our understanding and improve intercultural communication effectiveness.

## 12.7 ICTS AND INTERCULTURAL COMMUNICATION :

Intercultural communication can be studied as to how information and communication technologies (ICTs) impact communication processes and relationships between individuals or groups from different cultural backgrounds. It explores the interplay between culture, technology, and communication in the digital age.

Here are key aspects and ICTS considerations in intercultural communication:

- ❖ **Global Connectivity:** ICTs have facilitated global connectivity, enabling individuals from diverse cultural backgrounds to communicate and interact with each other regardless of geographical distance. This has expanded opportunities for intercultural communication and collaboration.
- ❖ **Digital Divide:** The digital divide refers to the gap between those who have access to and can effectively use ICTs and those who do not. In the context of intercultural communication, the digital divide can create disparities in access to information, resources, and opportunities for cultural exchange.
- ❖ **Cultural Representations:** ICTs provide platforms for cultural representation and expression. People can share and showcase their cultural practices, traditions, and beliefs through various digital mediums such as social media, websites, blogs, and online communities. This allows for the preservation and promotion of cultural diversity.
- ❖ **Online Identity and Self-Presentation:** Online platforms provide individuals with opportunities to construct and present their identities. Cybernetic intercultural communication examines how individuals from different cultural backgrounds navigate and negotiate their online identities, taking into account cultural norms, values, and expectations.
- ❖ **Language and Translation:** ICTs have revolutionized language and translation practices, making it easier to communicate across languages and cultures. Online translation tools and platforms facilitate multilingual communication, breaking down language barriers and enabling intercultural interactions.
- ❖ **Cultural Adaptation:** This type of intercultural communication explores how individuals adapt their communication styles, norms, and strategies to effectively interact with individuals from different cultural backgrounds in digital spaces. It considers how cultural norms and expectations influence online communication behaviors.
- ❖ **Online Intercultural Conflict:** Conflict can arise in intercultural online interactions due to cultural misunderstandings, different communication norms, or the absence of non-verbal cues. Cybernetic intercultural communication examines the dynamics of online intercultural conflict and strategies for resolving conflicts in digital environments.

- ❖ **Digital Literacy and Intercultural Competence:** Effective ICT based intercultural communication requires digital literacy skills and intercultural competence. Digital literacy includes the ability to critically evaluate online information, navigate digital platforms, and protect one's privacy and security. Intercultural competence involves having the knowledge, skills, and attitudes to interact effectively and respectfully with individuals from different cultural backgrounds.

In summary, ICT based intercultural communication examines how ICTs shape intercultural communication processes, relationships, and dynamics. It explores the opportunities, challenges, and implications of digital technologies for intercultural interactions, emphasizing the importance of digital literacy and intercultural competence in navigating the digital landscape.

## 12.8 BIOLOGICAL FACTORS AND IMPACT :

Biological intercultural communication refers to the study of how biological factors, such as genetics, neuroscience, and physiology, influence communication processes and interactions between individuals from different cultural backgrounds. It explores the interplay between biology, culture, and communication in shaping human behavior and understanding.

Here are some key aspects and considerations in biological intercultural communication:

- ❖ **Genetic Influences:** Genetic factors play a role in shaping individual differences in communication styles, behaviors, and preferences. Biological intercultural communication examines how genetic variations may contribute to variations in communication patterns across cultures.
- ❖ **Neurobiology of Communication:** The study of the neurobiology of communication explores how the brain processes and responds to different communication stimuli. It investigates how cultural factors influence brain activation, neural processing, and the interpretation of communication signals.
- ❖ **Non-Verbal Communication:** Non-verbal communication, such as facial expressions, gestures, and body language, is a crucial component of intercultural communication. Biological factors, including innate physiological responses and universal facial expressions, influence non-verbal communication patterns across cultures.
- ❖ **Perception and Sensory Processing:** Biological intercultural communication considers how cultural experiences and expectations shape sensory perceptions and interpretations of communication cues. It explores how sensory processing differences may contribute to cross-cultural misunderstandings or adaptations in communication.
- ❖ **Language Acquisition and Processing:** Biological factors play a role in language acquisition and processing. The study of biological intercultural communication investigates how cultural factors interact with innate language-learning abilities and brain mechanisms to influence language acquisition and use.
- ❖ **Emotion and Cultural Display Rules:** Emotions are a fundamental aspect of human communication. Cultural display rules govern how emotions are expressed, regulated, and interpreted in different cultural contexts. Biological intercultural communication examines how biological factors influence emotional responses and expressions across cultures.
- ❖ **Evolutionary Psychology:** Evolutionary psychology examines how biological and evolutionary factors have shaped human behavior and cognition. In the context of intercultural communication, it explores how evolutionary processes may have influenced the development of certain communication patterns and strategies across cultures.

- ❖ **Interactions between Biology and Culture:** Biological intercultural communication emphasizes the dynamic interplay between biological factors and cultural influences. It recognizes that biological factors provide a foundation for human communication, but cultural norms, values, and socialization also shape communication behaviors and patterns.

## 12.9 INTERCULTURAL COMMUNICATION AND IMPACT ON BEHAVIOUR :

Psychological models in intercultural communication focus on understanding the cognitive and psychological processes that influence communication and behavior in intercultural encounters. These models shed light on how individuals perceive, interpret, and respond to cultural differences and provide frameworks for understanding the dynamics of intercultural interactions. Here are some key psychological models in intercultural communication:

- ❖ **Anxiety/Uncertainty Management Theory:** This theory, developed by William Gudykunst, explores how individuals manage anxiety and uncertainty in intercultural communication. It emphasizes that effective intercultural communication involves reducing anxiety, increasing uncertainty tolerance, and employing effective communication strategies to bridge cultural differences.
- ❖ **Attribution Theory:** Attribution theory, proposed by Fritz Heider, focuses on how individuals explain the causes of behavior, including intercultural behavior. In intercultural communication, attribution theory examines how people attribute behavior to cultural factors or individual traits, which influences their perceptions, judgments, and reactions to intercultural encounters.
- ❖ **Stereotypes and Social Identity Theory:** Social identity theory, developed by Henri Tajfel and John Turner, explains how individuals form their identities based on group affiliations. Stereotypes, which are generalized beliefs about a particular group, are often associated with social identity. Psychological models consider how stereotypes and social identity influence intercultural communication by affecting perceptions, attitudes, and behaviors towards outgroups.
- ❖ **Cognitive Complexity Theory:** Cognitive complexity theory suggests that individuals differ in their ability to perceive, process, and categorize information. It explores how cognitive complexity impacts intercultural communication, as individuals with higher cognitive complexity are better able to perceive and understand cultural differences, exhibit more nuanced thinking, and adapt their communication accordingly.
- ❖ **Face Negotiation Theory:** Developed by Stella Ting-Toomey, face negotiation theory examines how individuals from different cultures manage their self-image (face) in intercultural communication. It highlights how cultural norms regarding face-saving, face-giving, and face-threatening behaviors influence communication strategies, conflict management, and relationship building.
- ❖ **Cultural Adaptation Theory:** Cultural adaptation theory, proposed by Young Yun Kim, explores the psychological process individuals go through when adapting to a new culture. It involves stages of cultural shock, adjustment, and integration. The theory considers the psychological challenges individuals face when navigating cultural differences and the strategies they employ to adapt and communicate effectively.
- ❖ **Mindfulness and Intercultural Competence:** Mindfulness, derived from Buddhist traditions, refers to the state of present-moment awareness and non-judgmental acceptance. It has been applied to intercultural communication, emphasizing the

importance of being mindful of one's own cultural biases, assumptions, and reactions. Mindfulness practices are believed to enhance intercultural competence and improve communication effectiveness.

These psychological models provide valuable insights into the cognitive, emotional, and social processes involved in intercultural communication. They help us understand how individuals perceive, interpret, and respond to cultural differences, as well as the factors that influence their communication behaviors and outcomes. By considering these models, individuals can develop greater self-awareness, empathy, and adaptability in intercultural encounters.

## 12.10 PSYCHOLOGICAL MODELS – CULTURAL INSTITUTIONS :

When discussing psychological models in the context of cultural institutions, it is important to consider the psychological processes that influence the functioning, development, and impact of these institutions on individuals and society. Here are some psychological models that can help understand the role of cultural institutions:

- ❖ **Social Identity Theory:** Social identity theory, developed by Henri Tajfel and John Turner, examines how individuals derive a sense of identity from their membership in social groups. In the context of cultural institutions, this theory helps explain how individuals develop a sense of cultural identity and derive a sense of belonging, meaning, and purpose from their association with cultural institutions such as museums, art galleries, or cultural centres.
- ❖ **Symbolic Interactionism:** Symbolic interactionism, a sociological and psychological perspective, emphasizes the role of symbols and social interactions in shaping individuals' perceptions and meanings. In the context of cultural institutions, symbolic interactionism highlights how individuals' interactions with cultural artifacts, exhibitions, or performances within these institutions influence their construction of meaning, identity formation, and cultural understanding.
- ❖ **Cognitive and Affective Engagement:** This model focuses on the cognitive and emotional engagement of individuals with cultural institutions. It examines how cognitive processes, such as attention, perception, memory, and learning, are influenced by the presentation and design of exhibits or programs within cultural institutions. Additionally, it explores the affective responses, such as emotions, motivations, and attitudes, that individuals experience when engaging with cultural institutions.
- ❖ **Visitor Studies:** Visitor studies is a field that employs various psychological models and methodologies to understand visitors' experiences and behaviors in cultural institutions. It investigates factors that contribute to visitor satisfaction, learning outcomes, engagement, and participation within cultural institutions. These studies often employ surveys, observations, interviews, and other research methods to gather data on visitors' motivations, perceptions, and experiences.
- ❖ **Social Learning Theory:** Social learning theory, developed by Albert Bandura, explores how individuals acquire knowledge, attitudes, and behaviors through observation, imitation, and reinforcement. In the context of cultural institutions, this theory considers how visitors learn about cultural values, traditions, and practices through exposure to exhibits, performances, or educational programs. It highlights the role of cultural institutions in facilitating social learning and promoting cultural understanding.



- ❖ **Psychological Well-being and Cultural Engagement:** This model focuses on the relationship between cultural engagement and psychological well-being. It explores how individuals' involvement with cultural institutions, such as participating in cultural activities, attending performances, or engaging in artistic expression, can contribute to their mental health, sense of purpose, and overall well-being.

These psychological models offer frameworks for understanding the psychological processes that occur within cultural institutions and the impact they have on individuals' identities, learning, engagement, and well-being. By considering these models, cultural institutions can design programs, exhibits, and experiences that enhance visitors' engagement, learning outcomes, and overall satisfaction.

## 12.11 PSYCHOLOGICAL AND CULTURAL INSTITUTIONS :

When examining the relationship between psychological factors and cultural institutions such as family, religion, place, school, and new media, several psychological frameworks can help illuminate their influence on individuals and society. Here's how these models can be applied to these cultural institutions:

- ❖ **Socialization and Social Learning Theory:** Family, school, and religious institutions are primary agents of socialization. Socialization theory, including social learning theory by Albert Bandura, highlights how individuals acquire knowledge, values, and behaviors through observation, imitation, and reinforcement within these institutions. These institutions play a vital role in transmitting cultural norms, beliefs, and practices from one generation to another.
- ❖ **Attachment Theory:** Attachment theory, developed by John Bowlby, focuses on the formation and impact of early emotional bonds. Family, as the primary attachment figure, significantly influences individuals' emotional development, self-concept, and interpersonal relationships. Attachment theory helps understand the psychological dynamics within the family and its effects on individuals' well-being and behavior.
- ❖ **Identity Formation and Self-concept:** Cultural institutions, including family, religion, and school, contribute to individuals' identity formation and self-concept. Erik Erikson's psychosocial theory emphasizes the importance of social interactions and cultural contexts in shaping individuals' sense of identity. Cultural institutions provide frameworks, values, and social roles that influence individuals' self-perception, self-esteem, and identity development.
- ❖ **Place Attachment and Environmental Psychology:** Places hold cultural meanings and emotional significance. Environmental psychology explores the psychological relationship between individuals and their physical environment. Place attachment theory examines how individuals develop emotional bonds with specific places, such as their home, neighborhood, or cultural heritage sites. These attachments influence individuals' sense of belonging, well-being, and cultural identity.
- ❖ **Social Identity Theory:** Social identity theory, mentioned earlier, explains how individuals derive a sense of identity from group memberships. In the context of cultural institutions, it helps understand how religious, ethnic, or school-related group memberships shape individuals' self-concept, social interactions, and intergroup dynamics.
- ❖ **Media Psychology and New Media:** New media, including digital platforms and online communities, have transformed communication and social interactions. Media psychology explores how individuals perceive, process, and respond to media messages. New media platforms play a significant role in disseminating cultural

information, facilitating social connections, and shaping individuals' cultural perspectives and behaviors.

- ❖ **Cultural Adaptation and Acculturation:** Cultural institutions, such as schools or religious organizations, often serve as spaces for individuals to navigate and adapt to new cultural contexts. The psychological processes of cultural adaptation and acculturation involve adjusting to new cultural norms, values, and behaviors. These processes influence individuals' psychological well-being, intercultural competence, and sense of belonging.

### **12.12 SUMMARY :**

Cultural communication emerged from the necessity to communicate and understand across cultural boundaries. It encompasses the exchange of ideas, bridging cultural differences, forming cultural identity, resolving conflicts, and promoting global understanding. Effective cultural communication requires cultural sensitivity, open-mindedness, and the willingness to adapt one's communication approach to promote meaningful interactions and mutual respect.

Understanding the biological aspects of intercultural communication can provide insights into the fundamental mechanisms underlying cross-cultural interactions. It highlights the importance of considering both biological and cultural factors when studying and engaging in intercultural communication. By applying various psychological frameworks to family, religion, place, school, and new media, we can better understand the psychological dynamics within these cultural institutions and their influence on individuals' cognition, behavior, and well-being. This knowledge can inform interventions, policies, and practices within these institutions to promote positive psychological outcomes and cultural understanding.

### **12.13 SELF ASSESSMENT QUESTIONS :**

1. Write about the background of Cultural communication
2. Cultural communication carries various meanings and implications. Discuss.
3. What are the Models in intercultural Communication?
4. ICTs and Intercultural communication are mutually supportive. Comment

**Dr.G. Srisailam**

## LESSON - 13

# ORIGIN AND MEANING OF CULTURAL COMMUNICATION

### LEARNING OBJECTIVES :

- To discuss the fundamentals of Culture and Communication
- To know the significance of Communication in Culture
- To study the factors that influencing the Inter Cultural Communication

### STRUCTURE :

- 13.1 Introduction
- 13.2 Cultural Communication
- 13.3 Definition of Cultural Communication
- 13.4 Meaning of Cultural Communication
- 13.5 Scope of intercultural communication
- 13.6 Origin & History of Cultural Communication
- 13.7 Importance of Cultural Communication
- 13.8 Cultural Communication process
- 13.9 Barriers to cultural communication
- 13.10 Examples of cultural communication
- 13.11 Summary
- 13.12 Self Assessment Questions
- 13.13 Suggested Readings

### 13.1 INTRODUCTION :

A particular group of people or society's shared ideas, values, practises, behaviours, and artefacts are referred to as its culture. Language, religion, art, music, literature, food, social standards, customs, and rituals are only a few examples of the many facets of human life that it includes. Culture is passed down from one generation to the next and is crucial in defining both personal and group identities. People have a framework through which to comprehend and make sense of the world. It affects people's attitudes, methods of thinking, and how they perceive and relate to others. Culture is not static; it develops and evolves over time as a result of factors including globalisation, migration, technological improvements, and cross-cultural interaction.

Every culture in the globe has its own distinctive traits, customs, and worldviews. They add to the depth of our collective legacy and represent the variety of human experiences. Cultural diversity is crucial because it promotes tolerance, appreciation, and understanding of various lifestyles. Different societies have various cultural values and norms. They have an impact on political systems, economic practises, family structures, gender roles in society, and social interactions. Promoting tolerance, equality, and harmony in a multicultural society requires an understanding of and respect for cultural differences. Within larger communities, there are subcultures in addition to regional or national cultures. Within a larger cultural context, subcultures are communities of people who exhibit distinctive behavioural patterns, interests, and worldviews. Religious organisations, ethnic communities, youth cultures, and artistic or professional societies are a few examples of

subcultures. Literature, the visual and performing arts, music, dance, architecture, and fashion are just a few examples of the many artistic mediums that are used to portray culture. These modes of expression give people a way to express themselves artistically while also reflecting and forming cultural identities. In general, it is essential to human existence and has an impact on almost every area of our lives.

### 13.2 CULTURAL COMMUNICATION :

Cultural communication is the practise of exchanging ideas and information between people or organisations who come from various cultural backgrounds. It involves the dissemination and culturally specific interpretation of spoken and nonverbal communications. Understanding the cultural norms, values, beliefs, and communication styles of the parties involved is necessary for effective cross-cultural communication.

The following are some crucial facets of cross-cultural communication:

- ❖ **Cultural Intelligence:** Understanding and valuing various cultural viewpoints requires the development of cultural awareness. It entails identifying and accepting the contrasts and parallels between one's own culture and those of others.
- ❖ **Verbal communication:** Verbal communication refers to the exchange of information through spoken or written words. Since various languages may have distinctive grammatical structures, vocabularies, and idiomatic expressions that might affect understanding, language is essential to cultural dialogue.
- ❖ **Non-Verbal Communication:** Non-verbal communication includes non-verbal clues such as body language, eye contact, gestures, and facial expressions. It is crucial to be aware of how these cues may affect communication because they might differ greatly among cultures.
- ❖ Cultural values are the guiding principles or ideas that a culture regards as being significant. Cultural norms are the accepted behaviours, attitudes, and practises within a given society. Effective communication depends on having a thorough understanding of and respect for cultural norms and values.
- ❖ **Contextual Variations:** Communication styles can be significantly influenced by cultural circumstances. Direct communication may be prioritised in some cultures whereas indirect or implicit communication may be preferred in others. To avoid misunderstandings or incorrect interpretations, it is crucial to take the cultural background into account.
- ❖ **Preconceptions and stereotypes:** These two factors can impede cross-cultural communication. Stereotypes should be questioned and avoided at all costs because they frequently oversimplify and generalise ethnic groupings, resulting in misunderstandings and poor communication.

Active listening entails paying close attention to the speaker, comprehending their viewpoint, and effectively reacting. Respect for and empathy for the speaker's cultural heritage are especially crucial in cross-cultural communication. Being flexible and adaptable in communication is essential when conversing with people from various cultural backgrounds. Effective cross-cultural communication can be facilitated by changing one's communication style, being receptive to various viewpoints, and altering behaviours. Patience and empathy are crucial traits when communicating across cultural boundaries. It takes time to comprehend and value cultural differences, and demonstrating empathy for other people's viewpoints helps foster an open and welcoming communication atmosphere. Learning is a lifelong process, and cultural communication is no exception. For the purpose of enhancing cross-cultural comprehension and communication abilities, it is crucial to

continuously educate oneself about various cultures, solicit feedback, and learn from experiences. People and groups can improve their capacity to effectively communicate across cultures and promote understanding and respect by taking these factors into account and actively trying to build cultural competency.

### **13.3 DEFINITION OF CULTURAL COMMUNICATION :**

The term "culture" can be defined in a variety of ways. Culture today is defined differently than it was in the 19th century, when it was regarded as a synonym for Western civilization. On the one hand, "culture" refers to all the traits that are learnt and not innately present in a particular group of people (Kroeber and Kluckhohn 1952). Culture, as described by Prosser (1978), is the transmission of traditions, conventions, norms, beliefs, values, and thought patterns from one generation to the next. Collier and Thomas defined culture as a historically transmitted system of norms and symbols employed by any confined and salient symbol system in 1988. Singer (1998) defined culture as a set of learnt, group-related behaviours.

Singer (1998) defined culture as a set of learned, group-related perceptions that include verbal and nonverbal language, attitudes, values, belief systems, disbelief systems, and behaviours that are acceptable and expected by an identity group. According to Wang et al. in 2000, culture is the component of the environment that is unique to humans and that reflects generally held worldviews. They also claim that culture is passed down from generation to generation and that it is obvious when someone from another nation deviates from their own cultural norms (Wang, et al. 2000). However, culture can be defined as the collection of all ways that a sufficiently big group of people live, including behavioural conventions, linguistic expression, and communication methods, patterns of thought, and beliefs and values.

### **13.4 MEANING OF CULTURAL COMMUNICATION :**

In general, it can be said that communication is the purposeful stimulation of meaning in other people through the use of symbols. There are other ways to express it, though. Aristotle, who lived thousands of years ago, said that communication involves a speaker, the speech act, an audience, and a purpose. On the purposeful communication, Samovar and Porter (1991) based their definition of the word "communication". According to Samovar and Porter's 1991 book *Communication between Cultures*, communication may be described as a dynamic transactional behavior-affecting process in which individuals purposefully engage in order to elicit a specific response from another individual. According to Infante et al. (1993), communication takes place when one person manipulates symbols to arouse meaning in another. In addition, Lustig and Koester (1996) described communication as a symbolic process in which individuals construct shared meanings.

### **13.5 SCOPE OF INTER-CULTURAL COMMUNICATION :**

Global communication includes intercultural communication. It is used to define the vast range of communication issues that inevitably arise in a group of people from various educational, socioeconomic, ethnic, and religious backgrounds. Cross-cultural and intercultural communication are sometimes used interchangeably. In this sense, it aims to comprehend how individuals from various nations and cultures behave, converse, and view the world. Intercultural communication, in general, refers to communication between individuals from various cultural backgrounds. However, there are various ways to define intercultural communication. Intercultural communication is sometimes referred to as cross-cultural communication (Asante, Newmark, and Blake, 1979, p.11 in Pinto 2000) or

intercultural communication (Gudykunst, 1983, p.13 in Pinto 2000). Intercultural communication can be defined as a conversation between people who perceive themselves as different from others in a cultural sense, according to Collier and Thomas (1988). Intercultural communication, according to Samovar and Porter (1991), happens whenever a message is produced by a member of one culture for consumption by a person of a different culture.

Hofstede (1980) explored the interactions between workers and management in more than forty different cultures in his book "Culture's Consequences". While he provides an easy explanation of how culture affects managerial communication, other scholars build on this fundamental study. Intercultural communication, according to Gudykunst and Kim (1984), should be viewed as a dialogical process in which the parties participating are both addressee and addressed. Intercultural communication is the exchange of ideas between individuals from various cultural backgrounds. Chen and Starosta (1998): 28. People from various cultures construct shared meanings through the symbolic, interpretative, transactional, and contextual process of intercultural communication. (Koester & Lustig, 2007:46). Intercultural communication is the study of how interactions between various cultural groups affect communication behaviour. As a result, one perspective on intercultural communication is that it takes place in symbolic intercultural settings. Asaratnam (2013): 48. Everyone uses the word "intercultural communication" in a variety of ways that are not always compatible. (Introduction to Intercultural Communication: A Critical View. 2017) Ingrid Piller. A general word for interactions between individuals with various cultural or subcultural origins that aim to produce mutual understanding of communications. (Reference: Oxford). "Intercultural communication" is a field of study that examines how cultures and social groupings interact through communication. (Wikipedia). The study and practise of communicating across different contexts is known as "intercultural communication." Intercultural Development Research Institute's Milton J. Bennett, Ph.D.

### **13.6 ORIGIN & HISTORY OF CULTURAL COMMUNICATION :**

The earliest human civilizations are where cultural communication first emerged. Communication became an essential skill for survival and collaboration as people started to create social groupings and societies. However, as communities and cultures have interacted and grown over time, the idea of cultural communication has changed into what we know it to be today. The evolution of language reveals the beginnings of cultural communication. Language allows people to communicate with others in their social group about their needs, wants, and experiences. Languages played a vital role in influencing cultural communication patterns as they evolved and varied, becoming crucial indicators of cultural identity. Cultural communication was also shaped through the trade and travel-based exchange of goods, concepts, and knowledge. The exchange of goods and cultural practises across other civilizations was made possible through ancient trade routes like the Silk Road, which fostered the dissemination of ideas between cultures.

Technology development has led to an expansion of communication techniques beyond spoken and written language. The development of writing systems like cuneiform and hieroglyphics made it possible to preserve and transmit knowledge across generations and civilizations. Later, the printing press's creation transformed how information and ideas were shared on a bigger scale. Globalisation, as well as improvements in communication and transportation technologies, have quickened cultural communication more recently. Nowadays, people from various cultural origins have more possibilities to meet, work together, and exchange knowledge and ideas over enormous distances. As a result, there is

now more cultural diversity and cross-cultural interaction in a variety of contexts, such as business, education, the arts, and the media.

It is crucial to remember that cultural communication happens not just during official interactions but also during casual ones, such as those that take place within families, communities, and social organisations. It is affected by a number of things, such as historical occurrences, society norms, political structures, economic systems, and technical developments. Overall, it is possible to view the development of cultural communication as a natural byproduct of human socialisation and the necessity for both people and groups to share, communicate, and interpret their experiences in the context of their respective cultures. The evolution of human civilization is entwined with the history of cultural transmission. Communication developed became a crucial instrument for exchanging knowledge, beliefs, values, and customs as humans evolved and created a variety of cultures. Here is a synopsis of cultural communication history:

**Period of Prehistory** Early on in human history, non-verbal cues including gestures, expressions on the face, and body language were the main sources of communication. These nonverbal clues were essential for expressing basic wants, emotions, and intentions. **Language Development:** The advent of language was a crucial turning point in the development of intercultural communication. It made it possible for people to share sophisticated thoughts and pass on knowledge from one generation to the next. Interpersonal contact and the emergence of social groups were assisted by the development of spoken language.

**Writing Systems and Record Keeping :** Around 5,000 years ago, writing systems were developed, revolutionising cultural communication. Examples include cuneiform in Mesopotamia and hieroglyphics in ancient Egypt. Writing made it possible to record and preserve knowledge, which aided in the transfer of knowledge over time and distance. **Ancient Civilizations:** Advanced communication systems were built by ancient civilizations such as those in Mesopotamia, Egypt, China, and the Indus Valley. By establishing trade channels, they made it possible for people to trade goods, concepts, and cultural practises. Writing systems were crucial in both the administrative and religious realms.

**Classical Period:** Formalised and organised communication developed throughout the Classical Period. Rhetoric and public speaking were valued by the ancient Greeks and Romans as crucial elements of good communication. The Roman Empire and the conquests of Alexander the Great both contributed to the Greek culture's spread throughout these large lands.

The mediaeval era saw the emergence of important religions like Christianity and Islam. Due to the widespread dissemination and translation of religious books and teachings into numerous languages, these religions had a significant influence on cultural communication. The growth of universities also promoted academic dialogue and the sharing of ideas.

**Renaissance and Enlightenment:** Communication made tremendous strides during the Renaissance and Enlightenment periods. Johannes Gutenberg's creation of the printing press in the 15th century revolutionised the way that knowledge was shared, resulting in a rise in literacy and the transmission of ideas throughout Europe.

**Industrial Revolution and the Modern Era:** The 18th and 19th centuries' Industrial Revolution, along with developments in transportation and telephony, drastically altered cultural communication. Geographical barriers were removed and cross-cultural interactions were made possible by the telegraph, telephone, radio, television, and later the internet.

**Globalisation and Cultural Exchange:** Globalisation accelerated cross-cultural communication over the 20th and 21st centuries. People from other cultures have come into touch with one another due to increased travel, migration, and the expansion of multinational organisations, which has encouraged cross-cultural exchanges and the sharing of ideas, values, and practises.

Cultural communication has been crucial in forming communities, promoting intercultural understanding, and developing teamwork and collaboration between individuals and organisations throughout history. It keeps changing as technology develops, opening up more opportunities for international communication and interaction.

### 13.7 IMPORTANCE OF CULTURAL COMMUNICATION :

In today's linked and diverse world, cultural dialogue is of the utmost importance. Here are some major justifications for why cross-cultural communication is vital:

- ❖ **Respect and Understanding:** Intercultural communication promotes respect and understanding of various cultural viewpoints, values, and beliefs. It fosters empathy and open-mindedness and aids people and communities in recognising and appreciating the variety of human experiences.
- ❖ **Successful Collaboration:** Cultural dialogue is essential for productive collaboration in globalised contexts. Understanding each other's communication styles, norms, and expectations when people from various cultural backgrounds collaborate on a project improves teamwork, prevents miscommunication, and boosts productivity.
- ❖ **Conflict Resolution:** Addressing misunderstandings and resolving problems both require effective cultural communication. People can negotiate delicate subjects, discover common ground, and develop understanding bridges by knowing the cultural background and communication patterns, which helps to facilitate peaceful outcomes.
- ❖ **Social Cohesion and Inclusion:** By bridging barriers between various cultural groups, cultural communication promotes social cohesion and inclusivity. It aids in dispelling misconceptions, encouraging conversation, and fostering peaceful coexistence among varied cultures.
- ❖ **Business and international relations:** Successful international trade and partnerships require cross-cultural communication. Building relationships, negotiating transactions, and averting misunderstandings that could impede corporate operations require a thorough awareness of cultural nuances, etiquette, and communication styles.

Communication across cultural boundaries is essential to education and learning. It enables the sharing of concepts, information, and viewpoints between students and teachers from various backgrounds. It enhances the educational process and equips people to function in multicultural society. Media and the arts must be sensitive to cultural differences in order to correctly and fairly represent various cultures.

Through artistic expression, it promotes cultural awareness and understanding while avoiding stereotypes, misrepresentations, and cultural appropriation. Tourism and travel: Effective and polite cross-cultural communication is essential for both travellers and tourists. The trip experience is improved and pleasant connections with local populations are encouraged when one is aware of local customs, communication standards, and cultural sensitivity.



### 13.8 CULTURAL COMMUNICATION PROCESS :

The exchange of knowledge, concepts, and meaning between individuals or groups from various cultural origins is a part of the cultural communication process. It includes a range of steps and components that are essential for successful cross-cultural communication. An overview of the procedure for cultural communication is given below:

- ❖ **Cultural Awareness:** The first step in the process is to become more culturally aware, which entails knowing and appreciating the diversity of other cultures as well as recognising and accepting one's own cultural background and prejudices. Effective communication is built on a foundation of cultural awareness.
- ❖ **Knowledge and understanding:** It's crucial to learn about the cultural customs, beliefs, values, modes of expression, and practises of the people or groups you're talking with. This can be done through conducting study, learning about the culture, and having direct interactions with its inhabitants.
- ❖ **Encoding and Message Formation:** The process of putting thoughts, ideas, and information into a format that can be shared with others is referred to as encoding. It is crucial to take the recipient's cultural background into account while communicating across cultural boundaries. This entails utilising language that is sensitive to cultural differences, choosing appropriate phrases, and taking into account nonverbal signs.
- ❖ **Verbal and Non-Verbal Communication:** Both verbal and non-verbal communication are important in cultural interactions. While non-verbal communication includes body language, gestures, tone of voice, and other non-verbal clues, verbal communication only refers to the use of spoken or written words. To ensure successful comprehension, it's critical to be aware of and adapt to cultural differences in communication techniques.
- ❖ **Reception and Transmission:** The message is sent from the sender to the recipient via a variety of channels, including verbal exchanges, written correspondence, digital platforms, and other types of media. The receiver's cultural background, linguistic skills, and prior experiences all have an impact on their capacity to comprehend and interpret the message.
- ❖ **Decoding and Interpretation:** Decoding is the process by which the recipient interprets the message in light of their cultural background, linguistic proficiency, and personal experiences. Language, value, and communication norm variances can lead to cultural discrepancies in interpretation. If cultural context is not taken into account, misinterpretations may happen.
- ❖ **Feedback and clarification:** Feedback is a crucial step in the process of cross-cultural communication. It enables the sender and receiver to address cultural differences, confirm understanding, and resolve any misconceptions. Effective feedback exchange is facilitated by promoting open communication and active listening. Effective cross-cultural communication frequently necessitates adaptation and change. This entails adapting communication techniques, linguistic usage, and behaviour to account for cultural variances and foster an environment that is more welcoming and respectful of all parties involved. In this stage, adaptability and a desire to learn from one another are essential.
- ❖ **Relationship Building:** Cultural communication is important for developing relationships and trust as well as for the transmission of information. Positive and meaningful connections are facilitated through developing rapport, exhibiting respect for cultural diversity, and really displaying interest in the other person's culture.

- ❖ **Learning and Improving Constantly:** Cultural communication is a lifelong process of growth and learning. To improve cross-cultural efficacy and understanding, it entails continually enhancing cultural knowledge, examining one's own prejudices, seeking feedback, and adapting communication strategies.

Individuals and groups can work towards more effective and inclusive communication, developing mutual understanding, respect, and cooperation across cultures, by adhering to these steps and components of the cultural communication process.

### 13.9 BARRIERS TO CULTURAL COMMUNICATION :

Challenges or difficulties that may prevent efficient comprehension and interaction between people or groups from various cultural origins are known as barriers to cross-cultural communication. Different languages, nonverbal cues, cultural norms, and worldviews are only a few of the causes of these obstacles. Here are a few typical obstacles to cross-cultural communication:

- ❖ **Language Barriers:** Communication can be significantly hampered by linguistic differences. Lack of linguistic proficiency or the absence of a common language between two people can make communication difficult and cause misunderstandings. Vocabulary, grammar, pronunciation, idiomatic expressions, and subtleties of meaning can all be affected by a language barrier. Cultural standards and values differ between societies, and what is regarded as suitable conduct or communication in one culture may not be in another. If not understood and accepted, differences in communication styles, directness, use of quiet, personal space, and hierarchical relationships can lead to misunderstandings or conflict.
- ❖ **Preconceptions and Stereotypes:** Stereotypes are oversimplified or generalised opinions on a specific cultural group. Stereotypes and preconceived ideas can result in prejudices, presumptions, and errors of judgement that obstruct clear communication and exacerbate cultural misunderstandings.
- ❖ **Non-Verbal Communication:** Non-verbal cues, such as body language, gestures, and non-verbal cues like eye contact and facial expressions, can differ greatly between cultures. Miscommunication or misunderstandings might result from a misinterpretation of nonverbal clues. Ethnocentrism is the propensity to evaluate other civilizations using the norms and values of one's own culture. Effective communication can be hampered by a lack of appreciation, respect, and empathy for other cultural viewpoints.
- ❖ **High-Context vs. Low-Context Communication:** The reliance on context to transmit meaning varies among cultures. Asian and Middle Eastern cultures, for example, place a high value on context, common knowledge, and indirect communication. Low-context cultures, like those seen in North America and Europe, on the other hand, rely more on explicit verbal communication. Misunderstandings and misunderstandings may result from these discrepancies.
- ❖ **Power and Cultural Hierarchies:** Communication dynamics can be impacted by power disparities and cultural hierarchies. If people from subordinate cultures feel frightened or are reluctant to share their opinions or challenge those from dominating cultures, communication may be hampered. Lack of fair participation and inclusive discourse can lead to ineffective communication.
- ❖ **Lack of cultural knowledge and awareness:** Poor communication may be hampered by a lack of understanding of different cultures. Without a thorough awareness of local customs, beliefs, and communication methods, people could unintentionally behave disrespectfully or use unsuitable language.

Cultural communication can be hampered by emotional and psychological variables such as fear, anxiety, stereotypes, prejudice, or previous unpleasant experiences. These elements may undermine empathy, trust-building, and open-mindedness, lowering the level of communication and relationships. Technical challenges, varying levels of access to technology, and language limitations on digital platforms can all cause technological barriers in the age of global communication. Effective cross-cultural communication may be hampered by these obstacles in virtual or online settings. Cultural sensitivity, openness, empathy, and a readiness to learn and adapt are necessary to overcome these barriers. To effectively communicate across cultures, it is important to have cultural competence, actively listen, ask questions, and respect for cultural differences.

### **13.10 EXAMPLES OF CULTURAL COMMUNICATION :**

In order to strengthen our comprehension of the term and meanings attached to intercultural communication, let's look at some examples of it. The example of communication gaps between country cultures was already highlighted. Let's investigate that more, then. When it comes to communication, there are certain cultural similarities between American and Indian cultures. They both, for instance, tend to prioritise friendliness and civility. They do, however, differ in certain ways. For instance:

- Indians tend to communicate implicitly, whereas Americans frequently do so.
- Indian culture requires subtlety when handling conflict, but Americans are used to dealing with it openly.
- While "yes" may only signify a few things in the United States, it can indicate many other things in India.
- In the US, making direct eye contact is considered polite, however in India it might be seen as impolite or confrontational.
- In the US, respecting someone's personal space is expected, but in India, doing so could be seen as being cold or impolite.

That different national cultures communicate slightly differently is the main lesson to be learned from this. This is also true inside nations; you frequently find slight regional differences in communication techniques within a nation or culture. For instance, it is well known that in the UK, the people of the North are far more hospitable and open than their guarded compatriots in the South and London.

The South and the East and West coasts in the United States are also distinct from one another. The other comparison we made earlier was the cultures of the military and the private sector. We can observe various communication styles amongst organisations inside a nation, just like with national cultures. Military organisations are rigid, conservative, and very hierarchical.

The manner in which elders are spoken to, the transactional nature of the communications, and the highly regimented language, tone, and terminology all reflect this. This is blatantly at odds with the informal, egalitarian, and open communication style prevalent in the private sector. As a result, messages are more personalised and people are free to express themselves in a much more informal manner.

Even within an organisation, these variances caused by various cultures can be observed. For instance, salespeople typically communicate extremely differently than their counterparts in accounts or at leadership levels. The discrepancy is caused by cultural factors as well as values.

### 13.11 SUMMARY :

Culture is dynamic; it changes and advances over time as a result of causes such as globalisation, migration, technological advancements, and cross-cultural interaction. Every culture in the world has unique characteristics, traditions, and worldviews.

- ❖ Cultural communication is the act of exchanging thoughts and information with individuals or groups from different cultural backgrounds. It entails the distribution and interpretation of spoken and nonverbal signals according to cultural context.
- ❖ The word "culture" has several different meanings. The definition of culture has changed since the 19th century, when it was often used to refer to Western civilization. On the one hand, "culture" refers to all the characteristics of a group of people that are learned and not innate.
- ❖ When one person uses symbols to evoke meaning in another, communication has taken place. Additionally, Lustig and Koester (1996) defined communication as a symbolic process in which people create shared meanings.
- ❖ Intercultural communication is a part of global communication. It is used to describe the wide range of interpersonal communication problems that invariably develop in a group of people from different educational, socioeconomic, racial, and religious backgrounds. Intercultural and cross-cultural communication are terms that are occasionally used synonymously.
- ❖ The beginnings of cultural communication can be seen in the development of language. People can express their needs, desires, and experiences to others in their social group through language. Languages had a significant impact on how cultures communicated as they changed and evolved, becoming important markers of cultural identity.
- ❖ Throughout history, cultural communication has been essential for building communities, fostering intercultural understanding, and fostering teamwork and collaboration between people and organisations. As technology advances, it keeps evolving, creating additional possibilities for connection and involvement on a global scale.
- ❖ For education and learning to take place, communication across cultural barriers is crucial. It allows students and professors from varied backgrounds to exchange ideas, knowledge, and perspectives. It improves education and gives people the tools they need to adapt to a diverse society.
- ❖ Emotional and psychological factors like fear, anxiety, stereotypes, bias, or previous unpleasant experiences might hinder cultural communication. The degree of communication and relationships may be lowered as a result of these factors, which may also impair the development of trust and open-mindedness.
- ❖ People are allowed to express themselves in a much more informal way, and communications are more customised. It is possible to see these variations brought on by different cultures even within an enterprise. As an illustration, salespeople frequently communicate very differently from their counterparts in accounts or at leadership levels. In addition to values, cultural factors also contribute to the gap.

### 13.12 SELF ASSESSMENT QUESTIONS :

- 1) Explain the term 'Culture' and its origin
- 2) Define the Cultural Communication
- 3) Interpret the scope and applications of Cultural Communication

- 4) Describe the role of Inter-personal Communication
- 5) Elaborate Cultural Communication process
- 6) Explain the barriers in Cultural Communication

### 13.13 SUGGESTED READINGS :

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**Dr. T. Vijaya Lakshmi**

## LESSON - 14

# MODELS OF CULTURAL COMMUNICATION

### LEARNING OBJECTIVES :

- To Discuss the models of communication with relation to culture
- To know the significance of Aristotelian model
- To understand the field of cybernetics
- To Study the biological and psychological models

### STRUCTURE :

- 14.1 Introduction
- 14.2 Aristotelian Model
- 14.3 Application of Aristotle Model
- 14.4 Later Developments of Aristotle Model
- 14.5 Criticism of Aristotle's Model of Communication
- 14.6 Cybernetics
- 14.7 History and Definitions of Cybernetics
- 14.8 Application of Cybernetic Model of Communication
- 14.9 Biological model
- 14.10 Psychological model
- 14.11 Mathematical model
- 14.12 Summary
- 14.13 Key words
- 14.14 Self Assessment Questions
- 14.15 Suggested Readings

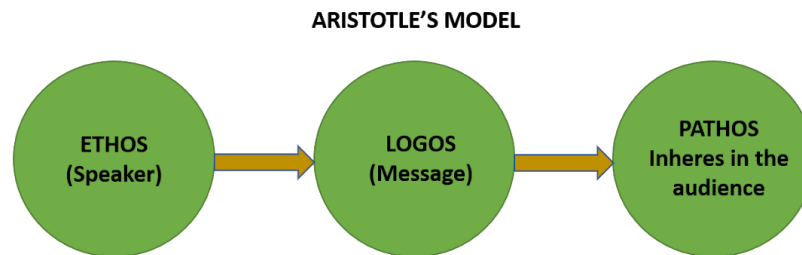
### 14.1 INTRODUCTION :

Intercultural communication studies communication across different cultures and social groups and describes the many communication processes and related issues among groups of individuals from varied cultural backgrounds. The process of intercultural communication is better understood by studying the models of communication which explain the influence of culture in the communication process of a human being. Intercultural communication models show the various elements that help to maintain cultural diversity without disrespect to other cultures.

Models provide us with a visual representation of the different aspects of a communication situation. Inter cultural communication is represented through various models by different authors. They present different arguments; how the person develops skills and talents which are used for successful transmission of culture and information. Evolutionists argue that innate predispositions, sensorimotor abilities, and similar hereditary matters constitute a common background for cultural communication. In this chapter the basic models; Aristotelian, Cybernetics, Biological, Psychological and mathematical models are presented.

## 14.2 ARISTOTELIAN MODEL :

**Aristotle** [384–322 BC) was an Ancient Greek philosopher. His writings cover a broad range of subjects spanning the natural sciences, philosophy, linguistics, economics, politics, psychology and the arts. He began the wider Aristotelian tradition that followed, which set the groundwork for the development of modern science. Aristotle proposed the oldest communication model that dates back to 300 BC. Aristotle's model was designed to examine how to become a better and more persuasive communicator. It is called as Aristotle's *Rhetoric which includes three elements; ethos* (an appeal to the speaker's character), *pathos* (an appeal to the audience's emotion), and *logos* (an appeal to logical reasoning).



Aristotle identified three elements that improve communication:

**Ethos** — defines the credibility of the speaker. Speaker gains credibility, authority, and power by being an expert in a field of their choice.

**Pathos** — connects the speaker with the audience through different emotions (anger, sadness, happiness, etc.)

**Logos** — an important element that signifies logic. It is not enough for the speech to be interesting — it needs to follow the rules of logic.

According to Aristotle, the speaker plays a key role in communication. He is the one who takes complete charge of the communication. The sender first prepares a content which he does by carefully putting his thoughts in words with an objective of influencing the listeners or the recipients, who would then respond in the sender's desired way. No points in guessing that the content has to be very impressive in this model for the audience or the receivers to get convinced. The model says that the speaker communicates in such way that the listeners get influenced and respond accordingly.

The speaker must be very careful about his selection of words in this model of communication.. Speaker would explore the target audience and then prepare his speech.

## 14.3 APPLICATION OF ARISTOTLE MODEL :

The Aristotle model of communication is the widely accepted and the most common model of communication where the sender sends the information or a message to the receivers to influence them and make them respond and act accordingly.

Aristotle model of communication is the golden rule to excel in public speaking, seminars, lectures where the sender makes his point clear by designing an impressive content, passing on the message to the second part and they simply respond accordingly. Here the sender is the active member and the receiver is passive one.

**Ethos example :** Companies that use celebrity endorsements to advertise their products or services make use of ethos. Think bollywood heroines for Lux, Tollywood ThumbsUp, sports players for Boost.

In each example, the company leverages the celebrity speaker's reputation to increase the status of the product or service. This strategy works well since consumers believe celebrities possess certain values that the brand also wants to be associated with.

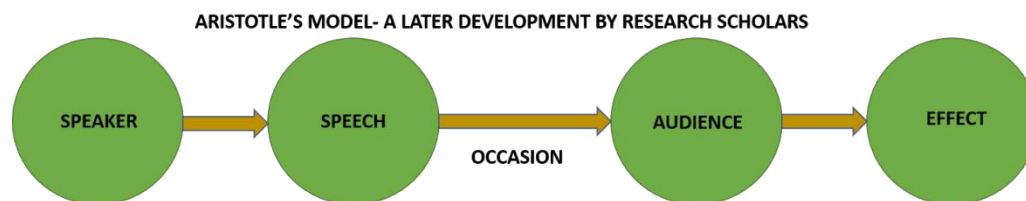
**Pathos example :** Pathos is commonly seen in advertisements such as Coca-Cola's Taste the Feeling campaigns.

There is emotion in the slogan itself, but in each commercial, the consumer is presented with a scene depicting young, happy, exuberant people who enjoy life.

Scenes are accompanied by buoyant music, bright colors, and an energetic and convivial atmosphere that reflects the personalities of the actors.

**Logos example :** A politician minister who claims crime rates rose under the previous administration must be able support their claims with relevant and accurate data. The most skilled communicators will also use logos to examine and prepare for possible counter arguments.

#### 14.4 LATER DEVELOPMENTS OF ARISTOTLE MODEL :



Aristotelian model was developed into a comprehensive act of influential communication process by researchers. Now the model has five key components;

1. Speaker: The individual tasked with persuading or convincing an audience through their speech. In theory, this is achieved through careful word selection, appropriate body language, eye contact, and verbal modulation.
2. Speech: The message the speaker is delivering to the audience. The speaker delivers a speech to accomplish their objective.
3. Audience: The people who passively listen to the speech as it is delivered but who are impacted by it in some way.
4. Effect: The positive or negative consequences of the speech that depends on the persuasiveness of the speaker.
5. Occasion: The situation or context responsible for bringing people together and the reason why communication occurs. When a politician speaks to a group of people, for example, the occasion may be an imminent election.

#### 14.5 CRITICISM OF ARISTOTLE'S MODEL OF COMMUNICATION :

There are few criticisms around this model. Some of them are;

- There is no concept of feedback; it is one way from speaker to audience.
- There is no concept of communication failure like noise and barriers.
- This model can only be used in public speaking.

As the model is linear and one-way communication, it is argued that measurement of the effect communication is not possible. There is also scope of disturbance and hurdles in carrying out the communication. This model is applicable to group communication rather than interpersonal communication.



## 14.6 CYBERNETICS :

Cybernetics is the study of human/machine interaction guided by the principle that numerous different types of systems can be studied according to principles of feedback, control, and communications. In the study of communication theories Cybernetics describes communication as Information Processing. It refers to a tradition of complex systems where the interacting elements influence one another.

Cybernetics (artificial intelligence) introduced by Norbert Wiener to illustrate how feedback makes information processing happen. Feedback is linked in this tradition by viewing communications as a bridge between parts of any separate system. Communication is understood as part of a system or variable that affects one another to form and control the whole system and as an organism, the goal is to achieve balance.

## 14.7 HISTORY AND DEFINITIONS OF CYBERNETICS :

The term *cybernetics* comes from the ancient Greek word *kybernetikos* (“good at steering”), referring to the art of the helmsman. In the first half of the 19th century, the French physicist André-Marie Ampère, in his classification of the sciences, suggested that the still nonexistent science of the control of governments be called cybernetics. The term was soon forgotten, however, and it was not used again until the American mathematician Norbert Wiener published his book “*Cybernetics: or Control and Communication in the Animal and the Machine*” in 1948. In that book Wiener made reference to an 1868 article by the British physicist James Clerk Maxwell on governors and pointed out that the term *governor* is derived, via Latin, from the same Greek word that gives rise to *cybernetics*. The date of Wiener’s publication is generally accepted as marking the birth of cybernetics as an independent science.

Norbert Wiener linked control (activities conducted in the hopes of attaining objectives) with communication (connection and information flow between the actor and the environment). Since then cybernetics has had a significant intellectual impact on a wide variety of disciplines across the globe.

In subsequent years the computer and the areas of mathematics related to it (e.g., mathematical logic) had a great influence on the development of cybernetics—for the simple reason that computers can be used not only for automatic calculation but also for all conversions of information, including the various types of information processing used in control systems.

### Trans-disciplinary study :

- ❖ Cybernetics is a trans-disciplinary study various definitions are given by various people and institutions.
- ❖ According to Merriam Webster Dictionary “The science of communication and control theory that is concerned especially with the comparative study of automatic control systems (such as the nervous system and brain and mechanical-electrical communication systems)”
- ❖ Norman Wiener defined cybernetics as “the science of control and communications in the animal and machine.” This definition relates cybernetics closely with the theory of automatic control and also with physiology, particularly the physiology of the nervous system.
- ❖ “The field of science concerned with processes of communication and control (especially the comparison of these processes in biological and artificial systems)”- Cambridge Dictionary

- ❖ “Cybernetics is science which involves studying the way electronic machines and human brains work, and developing machines that do things or think like people.” – Collins Dictionary
- ❖ “The study of automatic control and communication functions in both living organisms and mechanical and electronic systems: The self-regulating engineering devices of the mid-20th century inspired the cybernetic image of the brain as a computer.”- Dictionary.com
- ❖ "The study of systems of any nature which are capable of receiving, storing, and processing information so as to use it for control" (Andrey Kolmogorov);
- ❖ "a branch of mathematics dealing with problems of control, recursiveness, and information, focuses on forms and the patterns that connect" (Gregory Bateson);
- ❖ “Cybernetics is an approach to studying regulatory systems, their structures, constraints, possibilities and controls. In simple terms, cybernetics is the study of controls of any system by using technology. But the essence of this approach is to understand the functions and processes of systems capable of receiving, storing and processing information and then using it for its own control.”- techopedia.com

All the above definitions explore the application of cybernetics and summarize that Cybernetics is a trans-disciplinary science that deals with processes of control in animate and inanimate systems, machines, and organisms, focused on self-regulation achieved via the circular causality of feedback.

#### 14.8 APPLICATION OF CYBERNETICS :

The earlier cybernetics focuses on systems of machine control. Learning how to set an acceptable range and then take our hands off the controls started by giving us new technology and improvements in spacecraft navigation, computers, guided missiles, and radar. Inventors in World War II applied the feedback principle by using information from radar devices to improve the accuracy of their new smart weapons.

After the war, cybernetics ideas were applied to radio and telephone technology. Communications engineers were able to use the feedback principle to create noise filters and improve the sound quality of many communications devices.

Later cybernetics focuses on learning about the ways self-organizing systems end up with the complex processes that allow them to regulate themselves and survive by adapting to their environments.

**Nervous system :** One of the best examples of cybernetics right inside of us, specifically, in our nervous system.

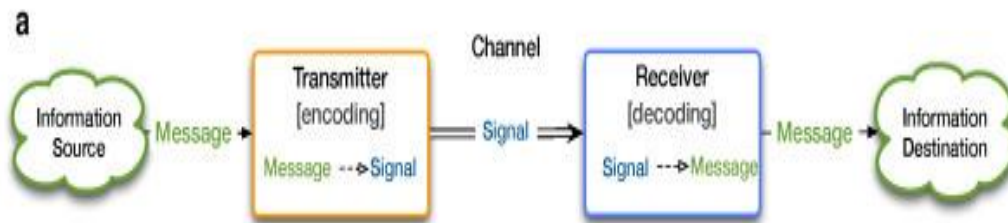
In this case, the automatic control system that regulates the organism of you might be your brain. It receives signals from its optical sensors, your eyes, estimating the distance between an object you want and your hand.

The information your sensors send to your controller is the feedback we've been talking about. Your controller takes this information into account when issuing behavioral instructions to your reaching hand to get it to successfully pick up the object.

**GPS App :** Another simple example is when you use your smartphone for directions. When you open your GPS app, it triangulates your current position using its satellite-based sensors. When you type in your destination, the system now has a current state and a goal state, so it can calculate the best action strategy using its route and traffic algorithms. As you progress to the destination, it keeps checking its feedback and updates the action strategy accordingly.

## 14.9 BIOLOGICAL MODEL :

In biology, communication is common place and agreement on terms is crucial for advancement. However, no one has come to an agreement on what biological communication is. Definitions that speak of adaptability are frequently employed, although the specific criteria that are cited vary widely. An approach is to think of communication as the exchange of information. This article compares the advantages of both of these methods and contends that the former should be chosen, provided that both the signal and the reaction are required to be adaptive, as opposed to simply one or the other as is usually the case. Following an explanation of why an account of communication based on information transmission is inescapably derivative upon such an approach, specific definitional issues are addressed. Brief discussion is also given to additional possibilities and various variations of the adaptationist definition.



A conceptual framework that compares communication processes to biological systems is referred to in the area of communication as a "biologic model." This model highlights the parallels between human interpersonal communication and the communication processes used by living things.

According to the biological model of communication, information is exchanged through a variety of channels during conversation, just like signals are sent between biological organisms. The main elements of the biological model are as follows:

**Sender/Encoder:** According to this model, the sender is comparable to a living thing. By converting the intended message into a transmittable format, the sender starts the communication process.

**Message:** The sender's information, ideas, or thoughts are represented by the message. It may be expressed verbally, nonverbally, or both. The signal or chemical cue produced by an organism is analogous to the message in the biological model.

The medium used to send the message is referred to as the "channel." This could be compared to brain networks, biochemical signals, or other internal communication mechanisms used by creatures in biology.

**Receiver/Decoder:** The receiver is the message's counterpart and is in charge of deciphering and interpreting it. In a manner similar to how a human body perceives and interprets signals, the receiver decodes the signals it has received across the channel and gives them meaning.

**Reaction:** Reaction is a crucial step in the communication process. It enables the sender to determine whether the message has been correctly comprehended and to modify their communication as necessary. In a biological setting, feedback is comparable to the response or responses that an organism elicits in response to a signal.

- ❖ Any interruption or distortion that could impair communication is referred to as noise. In the biological model, noise is anything that impedes the accurate transmission or interpretation of signals, such as physiological or environmental influences.
- ❖ **Context:** The communication context greatly influences how communications are interpreted and comprehended. It covers elements that affect communication, such as

social, cultural, and environmental influences. Similar to other systems, biological systems are affected by their environment and internal circumstances.

- ❖ If communication is to be discussed at all, information should only be viewed as an emergent property and not as a defining characteristic as the signals and, hence, communication, are best characterised with reference to adaptation. It establishes a clear definition of communication as well as several related ideas, including coercion, cue, reaction, and signal, which are briefly discussed below.

Any action or structure that (i) influences the behaviour of other species, (ii) evolved in response to those effects, (iii) is considered coercive, and (iv) is effective for a factor unrelated to the fact that the effect has evolved to be influenced by the act or structure.

The exchange of related signals and responses is known as communication.

Cue: Any action or feature that (i) impacts how other organisms behave (ii) is effective because the feature or feature's effect has developed to be affected by the action or feature (iii), but (iii) did not evolve as a result of those effects.

**Knowledge: A decrease in uncertainty :**

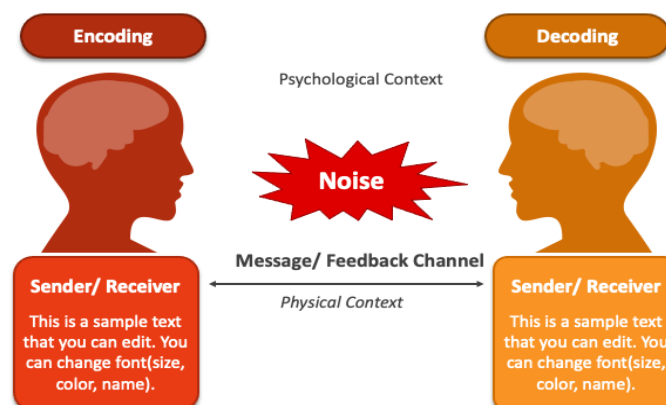
Any act or structure that;(i) results from an action or structure of another organism; (ii) has evolved to be influenced by that act or structure; and (iii) is influenced because the other act or structure (the signal) has developed to influence this act or structure.

Any action or structure that (i) influences how other creatures behave, (ii) has evolved in response to those effects, and (iii) is effective because the effect (the response) has changed to be influenced by the act or structure.

The biological model of communication emphasises how intricate and linked the communication process is, drawing comparisons to the complex natural systems. It should be highlighted that while it offers a helpful framework for comprehending communication, it is a metaphorical model rather than a literal portrayal of biological processes.

#### 14.10 PSYCHOLOGICAL MODEL :

There are several key traits that psychologically oriented communication theories have in common (Trenholm, 1986). They differ from technical theories in the first place because communications are filtered largely through people rather than channels. How a message is sent and received is determined by cognitive information handling processes; the actual "signal" or channel is less significant. Second, this perspective emphasises senders' and receivers' perceptions more. Only when these parties realise it can there be communication. According to this viewpoint, one person's actions have an impact on another's thoughts or actions. These impacts help communicated events' messages and feedback. Third, these behaviours aim to reduce confusion in the meanings each conveys for specific objects by establishing a consistent meaning between sender and receiver.



A confluence of theories from cognitive and behavioural psychology led to the psychological perspective. Three strategies are evident in this line of research:

1. choosing attitude change as the most intriguing dependent variable,
2. modelling communication (i.e., persuasion) as a special instance of behavioural learning theory
3. relying on experimental social psychology for conceptual and methodological research strategies.

Hovland and Janis' basic communication model (1959) envisioned the communication situation in terms of message content, source identity, type of channel, and setting, operating through predispositional factors (situational elements that determine what audience members attend to and how), as well as internal mediating processes (attention, comprehension, and acceptance), in order to produce observable communication effects (changes in opinion, for example).

A message's goal was to capture the receiver's attention before delivering the desired result with clear and memorable content. Of course, the sender's or recipient's exterior characteristics as well as the receiver's own interests, convictions, and cognitive processing abilities could have an impact on the receiver's interest (Andersen, 1972). As a result, the model kept the linear idea of technical communication theories but placed a major emphasis on the communication process' impacts component.

Other theorists expanded on this paradigm, but they emphasised how crucial an individual's skills are to comprehending the impacts of communication. The following models, which were adapted from Schramm (1954), show how additional elements have been incorporated into the current communication models.

In addition, Schramm (1955) and Osgood (1954; Osgood, Suci, and Tannenbaum, 1958) saw a more referential model of communication where the participants' experiences determined the meaning of symbols (including both verbal and nonverbal signals and gestures). These authors both saw each person as an entire communicative system with both sending and receiving abilities. Only when a personal experience offered a context for interpretation did words have meaning. Therefore, in this viewpoint, for communication to take place, both the sender and the receiver must have comparable experiences. According to this concept, Schramm contended that communication's impacts were constrained by senders' and receivers' cognitive abilities and were not as immediate as some earlier technical theories of mass communication could have suggested.

According to Newcomb's (1953) ABX model of social psychology, which argued that communication is the way people orient to their environment and to one another, theoretical orientations that accepted the psychological perspective were consistent with this view. People adopt attitudes towards things that are congruent with other people they find to be socially appealing. The foundation of this paradigm is the idea of harmony or consistency between one's belief and attitude systems and those of other people who are significant to them. When this state's equilibrium is broken, all parties react to the ensuing dissonance by employing communication to put things back in their proper place (Festinger, 1962).

By framing an event (such as a news event) as the beginning point for communication intended to create this attitudinal equilibrium among communicators, Westley and MacLean (1957) made a significant contribution to this approach. Their strategy positioned the mass media company (such as newspapers) between the sender and the recipient of messages. Assuming a gatekeeper role, the media sift through data from countless sources, encode messages, and send them to the target. The model also formally recognised feedback loops in

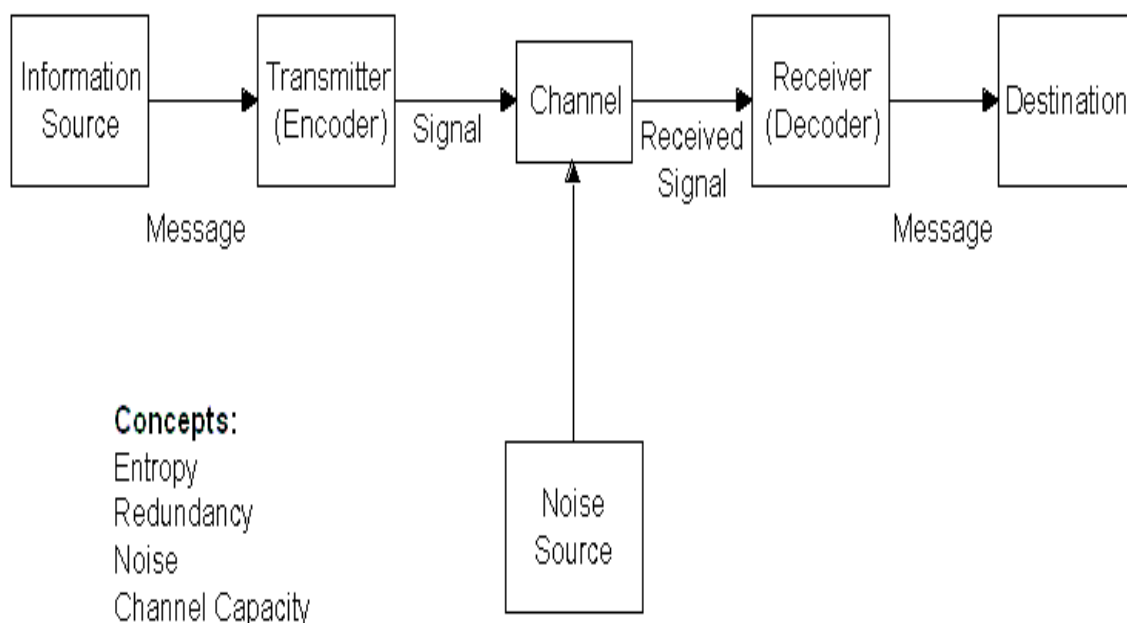
communication, acknowledging that it was an essential part of the process to provide feedback to both message sources and message distribution systems (media organisations).

### 14.11 MATHEMATICAL MODEL :

One of the first and most important models of communication is the Shannon-Weaver model. A source, a transmitter, a channel, a receiver, and a destination are the five fundamental parts of communication that are described by this theory, which was first presented in the 1948 work *A Mathematical Theory of Communication*.

The original message is produced by the source. The message is converted by the transmitter into a signal and sent across a channel. The signal is converted by the receiver back into the original message, which is then sent to the destination. The source of a landline call is the person making the call. In order to transfer an electric signal through the wire, they use the telephone as a transmitter, which generates an electric signal. The destination of the call is the person receiving it, and the receiver is their phone.

## The Shannon-Weaver Mathematical Model, 1949



Three categories of communication issues are set out by Shannon and Weaver: technical, semantic, and efficacy issues. They concentrate on the technical level, which is concerned with the challenge of accurately transmitting a message from one location to another using a signal.

The problem with this is that noise can skew the signal. In order to address this issue, they discuss redundancy: if the original message is redundant, the distortions can be identified, allowing for the reconstruction of the source's original intention.

Information theory and communication theory are two areas where the Shannon-Weaver model of communication has had a significant impact.

On the basis of its discoveries, several later theorists constructed their own models. However, the argument that it oversimplifies communication is frequently used against it. One common criticism is that communication should not be seen as a one-way process, but rather as a dynamic exchange of messages between the two parties. Another objection contends that the encoding itself is a creative process that develops the content, rejecting the notion that the message existed prior to communication.

One of the earliest and most important models of communication is the Shannon-Weaver model. Claude Shannon first wrote about it in his 1948 paper A Mathematical Theory of Communication. In their 1949 book The Mathematical Theory of Communication, which they co-authored with Warren Weaver, the two authors further expanded the model. It seeks to offer a formal depiction of the fundamental components and relationships that make up the communication process.

A message is converted into a sound wave in effective face-to-face communication, which is then transported via the air and converted back into the original message when it is heard by the other side.

A source, a transmitter, a channel, a receiver, and a destination are the model's five fundamental parts. Typically, a person serves as the information source and chooses which message to convey. The message may be expressed as a string of characters, sounds, or visuals. The message must be converted into a signal by the transmitter.

The signal must be sent, hence a channel is necessary. Signals like light, sound, radio waves, and electrical cables can be sent via channels. By converting the signal back into a message and making it available to the destination, the receiver fulfils the opposite task of the transmitter. The recipient of the communication is the object of the message.

Telephone conversation is the focal point of Shannon and Weaver's analysis of how messages are created and delivered over a channel. However, their approach is meant to be a universal one that can be used with any kind of communication. In a typical face-to-face discussion, the source is the person speaking, the transmitter is the mouth, the air serves as the channel for the sound waves to travel, the listener is the intended recipient, and the receiver is the ear.

A landline phone call has five components: a source, transmitter, receiver, and destination. The source is the person calling, the transmitter is their phone, the channel is the wire, the receiver is another phone, and the destination is the person using the second phone. Some of the components might need to be repeated in order to accurately apply this model to real-life situations. For a phone call, for instance, the mouth serves as a second transmitter in addition to the phone itself.

#### **14.12 SUMMARY :**

It can be concluded that a model of intercultural communication should include such fundamental components as: the subjects of intercultural communication – communicators; interacting cultures; the processes of encoding and decoding information; the nature of the interaction between people (3); key skills (1) communicative and behavioral abilities (2) of communicants for interaction with other cultures' representatives.

All the above models explain the objective of communication process, control of communication, elements involved in communication process. The application for the study of cultural impact gives a clear picture of human beings adopting various cultural features for overall development.

**14.13 SELF ASSESSMENT QUESTIONS :**

1. Discuss about the role of speaker in Aristotelian Model of Communication?
2. How cybernetics helps in control systems?
3. What are the basic elements in biological model?
4. What is the goal of message in psychological model?
5. How noise interferes in communication process?

**14.14 SUGGESTED READINGS :**

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**Dr.T. VijayaLakshmi**



## LESSON - 15

# CULTURAL INSTITUTIONS

### LEARNING OBJECTIVES :

After going through this unit, you should be able to understand

1. Understand the cultural institutions.
2. Acquire the knowledge of cultural institutions of modern society are museums, libraries, archives, churches, art galleries, theatres, concert halls, and opera houses.
3. Aware of the objectives of cultural institutions.

### STRUCTURE :

- 15.1 Introduction
- 15.2 Definition of Cultural Institution
- 15.3 Importance of Cultural Institutions
- 15.4 Functions of cultural institutions
- 15.5 Prominent institutions
- 15.6 Summary
- 15.7 Self Assessment Questions
- 15.8 Suggested Readings

### 15.1 INTRODUCTION :

The term "culture" refers to the complex collection of knowledge, folklore, language, rules, rituals, habits, lifestyles, attitudes, beliefs, and customs that link and give a common identity to a particular group of people at a specific point in time.

Every nation's progress is influenced by its culture. Culture denotes a collection of common beliefs, values, objectives, and activities. Culture and creativity may be found in nearly every economic, social, and other activity. The diversity of India's culture symbolizes the country's diversity. India possesses one of the world's greatest collections of 'Intangible Cultural Heritage (ICH) of humanity, which includes songs, music, dance, theatre, folk customs, performing arts, rites & rituals, paintings, and books.

### 15.2 DEFINITION OF CULTURAL INSTITUTION :

A cultural institution or cultural organization is an organization within a culture or subculture that works for the preservation or promotion of culture. The term is especially used by public and charitable organizations, but its range of meaning can be very broad. Examples of cultural institutions in modern society are museums, libraries, archives, art galleries, theatres, concert halls, and opera houses.

- ❖ **Popular Culture:** Pop culture is the vernacular or people's culture that is predominant in a society at a point in time. Pop culture is the products and forms of expression and identity that are frequently encountered or widely accepted commonly liked or approved and characteristic of a particular society at a given time.

Popular culture consists of the aspect of attitudes, behaviors, beliefs, customs, and tastes that define the people of any society. Popular culture is in the historic use of the term the culture of the people. -**Ray Browne**

Sources of popular culture consists of Mass media, especially popular Music, Films, Television, Radio, Video Games, Books, and the Internet.

- ❖ **High culture:** High culture belongs to the social Elite of the fine arts Opera theatre and high intellectualism is associated with the upper socio-economic classes. High culture is not mass-produced nor the mass of mass consumption. Items of high culture often required extensive experience and training and are a reflection to be appreciated. Such items seldom cross over to the pop culture domain.
- ❖ **Folk culture :** Folk culture represents a simpler lifestyle that is generally conservative largely self-sufficient and often characteristic of rural life. Folk culture represents that traditional way of doing things consequently it is not as amendable to change and is much more static than popular culture. Folk culture is local in orientation and non-commercial. In short folk culture promises stability various popular culture is generally looking for something new or fresh.
- ❖ **Mass culture :** Mass culture refers to how culture gets produced whereas popular culture refers to how culture gets consumed mass culture is the culture that is mass-produced, distributed, and marketed. mass culture is a set of cultural values and ideas that arise from common exposure to a population to the same cultural activities' communications media music and arts etc mass culture tends to produce the liberal value of individualism and to foster a view of the citizen as a consumer.

### 15.3 IMPORTANCE OF CULTURAL INSTITUTIONS :

Institutions are an integral part of the governance of any country. The concept of cultural heritage management was linked with the growth of tourism. This was initiated in Europe and the support from various organizations such as UNESCO led to its establishment in almost all parts of the globe. At first, the implementation was focused on tangible elements to recover the architectural damages. This practice led to the identification of World Heritage sites which become prominent tourist attractions for global travellers. The integrated approach to revitalizing cultural heritage leads to sustainability and public management of heritage. This also requires participatory governance from the local authorities. Cultural heritage institutions focus on the conservation, protection, and promotion of cultural heritage by society in various regions.

In almost all countries the, national authorities, regional local, and regional communities play significant roles. The integrated cultural heritage revitalization with the policies of these institutions leads to strategic planning in the context of the growth of tourism in any region. Cultural Institutions as a supporter of sustainable development have a significant positive impact on the revival of the tourism business at the destination. They raise public interest in the diversity of cultural heritage, enhancing the economic level and well-being of local communities, supporting rural infrastructure development, and attracting funding for cultural products. Cultural tourism helps the local communities to improve their income level and provides them the motivation and the means to continue their heritage and cultural practices. In this context, many tourism sites that were identified near small settlements or towns emerged as prominent centers for cultural tourism. The local communities were involved in the revitalization of the existing landscape, the development of local crafts, and the practice of various cultural practices such as Dance, theatre, and painting the attraction of the tourist.

### 15.4 FUNCTIONS OF CULTURAL INSTITUTIONS :

Various functions of the cultural institutions are specified as follows:

- developing policy guidelines with the stakeholders for the conservation of heritage designing and implementing skill-based programs for operators
- promoting international artistic exchanges;
- sharing Indian intellectual creations;
- spreading Indian film and broadcasting heritage;
- supporting the cultural development of countries of adjoining regions
- encouraging Indian language learning and dissemination;
- designing reports and conducting surveys to understand the impact of cultural policies for their respective areas concerning various initiatives.
- consolidation of information on cultural events and combining collected data and using various tools for the analysis of trends
- sharing the information with the legislators, local stakeholders, and the general public
- critically evaluating public spending and analyzing the financial requirement

### 15.5 PROMINENT INSTITUTIONS :

Cultural institutions are institutions with an acknowledged mission to engage in the conservation, interpretation, and dissemination of cultural, scientific, and environmental knowledge, and promote activities meant to inform and educate citizens on associated aspects of culture, history, science, and the environment. Examples of cultural institutions are museums, libraries, historical or botanical societies, and community cultural Institutions. Some of these prominent institutions are:

**Archaeological Survey of India:** In 1861, the Archaeological Survey of India (ASI) was founded, which serves as a subordinate office of the Ministry of Culture.



The ASI has developed into a big organization with an all-India network of offices, branches, and circles since its founding. ASI's principal responsibilities are the conservation, protection, and upkeep of Centrally protected monuments and sites. Indira Gandhi National Centre for The Arts - New Delhi

**The India Gandhi National Centre for the Arts (IGNCA):** The India Gandhi National Centre for the Arts (IGNCA) is a leading national institution dedicated to the advancement of knowledge in the arts and culture, as well as the study of the connections between arts and culture and other fields of study and elements of life.



It was established in 1985 in honour of Smt. Indira Gandhi, the late Prime Minister of India. The IGNCA encourages engagement and understanding across varied cultures, regions, and socioeconomic strata, as well as between India and other countries. The IGNCA has been recognized as a focal point for the establishment of a National Data Bank on Arts, Humanities, and Cultural Heritage.

**Nehru Memorial Museum and Library:** The Nehru Memorial Museum and Library (NMML), which was founded in honor of Jawaharlal Nehru (1889-1964), is an autonomous organization under the Ministry of Culture.



The Nehru Memorial Museum and Library (NMML) was designed by Sir Edwin Lutyens for the imperial capital in 1929-30. It was the official house of the last British Commander-in-Chief, and it was known as the Teen Murti House. After the British departed India, it became the home of Pandit Jawaharlal Nehru, India's first Prime Minister. He resided here for 16 years, and after he died in 1964, the government turned Teen Murti House into a museum and library in his honour.

**Centre for Cultural Resources and Training:** The Centre for Cultural Resources and Training (CCRT) was established by the Ministry of Culture to combine education and culture. It was founded in 1979 at the behest of Dr. Kapila Vatsyayan and Smt. Kamala Devi Chattopadhyay.

To assist the wider diffusion of Indian art and culture, the CCRT has its headquarters in New Delhi and three Regional Centres in Udaipur in the west, Hyderabad in the south, and Guwahati in the northeast. CCRT not only focuses on students, but also raises understanding of the diversity of regional cultures and languages in India among teachers, principals, and

non-teaching/administrative actors. This diversity must be reflected in the curriculum and reinforced via new and innovative teaching approaches.

Some of these new methodologies suggested are:

- Organizing workshops to provide teachers with practical training and understanding in crafts that may be taught as part of the school curriculum is one of the new techniques offered.
- These activities might include everything from classical dance to music to a variety of art forms that show off India's cultural richness.
- To develop an Indian art and culture curriculum for instructors, who would then teach it to pupils.
- To establish a library to store scripts, digital images, audio and visual recordings, all of which would be culturally oriented teaching aids focusing on rural India's arts and crafts, as well as ways to revive and preserve them.



The Government of India funds CCRT to grant scholarships to students, teachers, and artists to aid them in their efforts to connect education and culture.

Young Artists, Junior, and Senior Fellowships are awarded for more in-depth research.

They also host the Cultural Heritage Young Leadership Program, which strives to promote social ideals and community involvement among India's forward-thinking youth.

### **National Archives of India :**

The National Archives of India is one of the earliest British organizations, which was established to retain the administrative records of the Indian state. Prof. G.W. Forrest created the archive, sometimes known as the "Imperial Records Department," in 1891 in the former



This is one of the earliest British organizations, which was established to retain the administrative records of the Indian state. Prof. G.W. Forrest created the archive, sometimes

known as the "Imperial Records Department (IRD)," in 1891 in the former British capital of Calcutta (now Kolkata). When the British moved the national capital from Calcutta to Delhi in 1911, the IRD was relocated to New Delhi.

The IRD has renamed the National Archives of India (NAI) when India attained independence. Soon after the renaming, the NAI's administrative structure was changed, and the NAI was led by a Director of the Archives. In 1939, the archives were made available to the public for research. In 1940, the archives created a Conservation Research Laboratory (CRL) with the specific objective of keeping and preserving these valuable papers regarding Indian history. The Archives' scope of responsibilities has expanded to encompass the acquisition of public documents and private papers/collections for the library. They also began research and reference programs, as well as official conservation training. Regional offices have also opened in Jaipur, Bhubaneswar, and Puducherry.

The major goals of NAI, according to the Ministry of Culture's Memorandum on the National Archives of India, are as follows:

- To aid in the preservation of the Indian documentary cultural legacy and to guarantee that it is passed down to future generations, with increased access to archive collections.
- Gathering a vast number of papers and managing them scientifically.
- To promote a scientific temper among archivists, guardians, and consumers of records concerning India's rich documentation history by fostering better relationships between archive institutions and archivists, particularly at the national and international levels.
- National Archives of India acts as the Secretariat of the Indian Historical Records Commission (IHRC) (re-designated as the Indian Historical Records Committee in 2011) and the National Committee of Archivists (NCA) to guide the management, administration, preservation, and use of records.

**Indian Council for Cultural Relations:** The Indian Council for Cultural Relations (ICCR) was founded under the Ministry of Culture's auspices to carry out programs that promote Indian culture on a global scale. It was founded in 1950 by Maulana Abul Kalam Azad, who believed strongly in developing cultural contacts with different countries and civilizations.



The ICCR's mission is to design and execute policies and programs profoundly rooted in India's worldwide cultural linkages. The ICCR sponsors a wide range of international visual and performing arts programs.

**Indian Council of Historical Research:** The Indian Council of Historical Research (ICHR) is an autonomous organization under the Ministry of Education, Government of India. It was founded on the 27th of March 1972 by the Ministry of Education & Social Welfare,

Government of India (now Ministry of Education) on the recommendation of a Working Group established by the Government of India in December 1971. The ICHR was established under the Societies Registration Act (Act xxi of 1860), which allows Literary, Scientific, and Charitable Societies in India to be registered.



**भारतीय इतिहास अनुसंधान परिषद**

(शिक्षा मंत्रालय, भारत सरकार के अधीन एक स्वायत्तशासी संस्था)

**INDIAN COUNCIL OF HISTORICAL RESEARCH**

(An Autonomous Body Under the Ministry of Education, Government of India)

According to the Memorandum of Association, the major goals of founding ICHR are:

- To provide a forum for historians to publish objective and scientific history, as well as to produce an unbiased and rational interpretation of history.
- To foster research in areas that have hitherto been overlooked. They guarantee that research is promoted, with a focus on areas like the Borders, the North-East regions, women, and so on.
- To guarantee that there is no regional inequality and that research effort is distributed evenly across the country.
- To raise funding for historical research, elicit support, and get recognition from all interested parties.
- They also make certain that all of the information they collect is shared with pupils who may benefit from the coaching.
- The ICHR is a very active organization that organizes seminars, conferences, and other events to promote historical knowledge.
- They also provide junior and senior scholarships as well as financial support to historians and academics for their studies.
- They publish scholarly research papers on history in periodicals such as the Indian Historical Review in English and the 'Itihas' in Hindi.
- They also have a library and documentation center where people may read and exchange books.

### **Indian National Trust for Art and Cultural Heritage (INTACH)**

The Indian National Trust for Art and Cultural (INTACH) was established in New Delhi in 1984 with the goal of raising heritage awareness and conservation in the country. With over 190 Chapters around the country, INTACH is now one of the world's largest heritage organizations. INTACH has been a leader in the protection and preservation of not just our natural and constructed heritage, but also our intangible heritage for the past 31 years. Architectural Heritage, Natural Heritage, Material Heritage, Intangible Cultural Heritage, Heritage Education and Communication Services (HECS),



Crafts and Community Cell, Chapters, INTACH Heritage Academy, Heritage Tourism, Listing Cell, and Library, Archives, and Documentation Centre are among the Chapters that operate out at INTACH. The INTACH's inaugural governing council included notable figures such as former Prime Minister Rajiv Gandhi, M.G.K. Menon, Dr. Kapila Vatsyayan, Madhavrao Scindia, and others.

**Sahitya Akademi:** In 1954, the Indian government formed the "National Academy of Letters," or Sahitya Akademi. The major purpose of this organization was to serve as a national organization dedicated to promoting literary culture in India, as well as to cultivate and coordinate literature in all Indian languages and to promote the country's general national unity.



The Sahitya Akademi, India's National Academy of Letters, is the country's premier organization for literary discourse, publication, and promotion, and the only one that does so in 24 Indian languages, including English. Long before India's independence, the British government considered establishing a National Academy of Letters in the nation. In 1944, the Indian government agreed in principle to the Royal Asiatic Society of Bengal's request to establish a National Cultural Trust to promote cultural activities in all sectors.

On March 12, 1954, the Government of India formally launched the Sahitya Akademi in independent India. After a year of investigation, discussion, and selection, Akademi grants 24 prizes each year to literary works in the languages it has recognized, as well as an equal number of awards to literary translations from and into Indian languages.

The Sahitya Akademi has recognized English and Rajasthani as languages in which its curriculum can be executed, in addition to the 22 languages listed in the Indian Constitution. The Sahitya Akademi's headquarters is in New Delhi.

**Sangeet Natak Akademi (SNA):** The Sangeet Natak Akademi under the aegis of the Ministry of Culture was established on May 31, 1952, and it began operations the following year with the appointment of its first chairman, Dr. P. V. Rajamannar. Its main goal was to establish a setting for Indian music, theatre, and dances. It also had the difficult duty of promoting India's vast intangible legacy, which was manifested in the forms of music, dance, and theatre.





It is not only meant to be the primary agency in charge of overseeing the preservation of our cultural heritage, but they also have to work with state and union territory governments to conserve and promote their cultures on a national level. The Sangeet Natak Akademi also oversees several institutes that specialize in dance, music, or theatre. Sangeet Natak Akademi established the National School of Drama (NSD) in 1959 to focus on dramatics in India. NSD became a separate agency under the Ministry of Culture in 1975. SNA also works with international organizations like UNESCO to preserve India's cultural legacy.

The objectives of Sangeet Natak Akademi are:

- To foster study and performances in the disciplines of music, dance, and theatre, among other things.
- To promote teaching acting, stagecraft, play production, and direction, and to support the construction of theatrical centers, particularly for provincial theatres.
- Organize and promote Indian music, dance, and theatre literature. The creation of handbooks and illustrated dictionaries that clarify technical jargon should be prioritized.
- To resurrect, promote, and preserve folk music, dance, and theatre.
- To promote cultural exchanges in the disciplines of dance, music, and theatre with the international community.

**Lalit Kala Akademi:** Maulana Abul Kalam Azad inaugurated the Lalit Kala Akademi in New Delhi on August 5th, 1954. It is an autonomous organization under the Ministry of Culture. The Lalit Kala Akademi, the newest of the three Akademies formed by the Indian government, was founded to fulfill the desire of Pandit Jawaharlal Nehru, India's first Prime Minister, for cultural and national identity. As a result, the Lalit Kala Akademi arose as one of three such national organizations. It was the first organization to concentrate its efforts on visual arts activities.



**Objectives :**

- Encourage and promote study and research in creative arts sectors such as painting, sculpture, and graphics, among others;
- Encourage and coordinate the work of regional art groups and state Lalit Kala Academies
- To encourage collaboration among artists and art societies, as well as the growth of such organizations;
- Encourage the creation of Regional Art Centres, if needed;
- To promote the exchange of ideas between various schools of art by organizing conferences, seminars, exhibitions, and other events across India.
- To publish and promote art-related literature, such as monographs, journals, and other publications.
- The academy is a self-governing organization supported by the Ministry of Culture.
- Despite the fact that they deal with both national and foreign art, they are primarily concerned with the promotion and preservation of Indian art.
- They have regional centers in Chennai, Kolkata, Lucknow, Shimla, Shillong, and Bhubaneswar, in addition to their headquarters in Delhi.
- They put on national and international exhibits and events to showcase the work of the Lalit Kala Akademi's patrons.
- The National Exhibition of Art, the International Triennale of India, and others are notable exhibits. They also have the responsibility of preserving India's great legacy of visual arts.

**15.6 SUMMARY :**

A cultural institution or cultural organization is an organization within a culture/subculture that works for the preservation or promotion of culture. Different cultural institutions of India aim to preserve, conserve and propagate the Indian culture. There are various Government and Non-Government organizations that specialize in safeguarding the long cultural traditions of India such as the Archaeological Survey of India, Indira Gandhi National Centre for the Arts, etc.

**15.7 SELF ASSESSMENT QUESTIONS :**

1. What is the importance of Culture Institutions?
2. Explain 5 of the major Culture Institutions?
3. What do you understand about cultural Institutions?

**15.8 SUGGESTED READING :**

1. B.N. Luniya, Evolution of Indian culture,
2. DevduttPattanaik “Indian Culture Art and Heritage” 2nd edition June 2022
3. Dr. P. K. Agrawal “Indian Culture Art and Heritage” January 2020
4. Dr. Ravindranath Badi, Culture, Diversity, and Society, ISBN number: 978-93-5202-860-3, book edition: first, year of publication: 2015.
5. Dr. S. SrikantaSastri “Indian Culture: A Compendium of Indian History, Culture, and Heritage
6. Dr. Raghavendra Mishra “Traditional Folk Media in India: Practice and Relevance” 2016

**LESSON - 16**

# **THE HISTORICAL EVOLUTION OF INDIAN CULTURAL INSTITUTIONS**

## **LEARNING OBJECTIVES :**

After going through this unit, you should be able to understand:

- Understand the evolution of Indian culture.
- Acquire knowledge of Indian culture and its influence on Indian values.
- Study the Cultural Institutions.
- Educate the role of cultural institutions and related centers and the cultural institutions.

## **STRUCTURE :**

- 16.1 Introduction
- 16.2 Culture
- 16.3 The Historical Evolution of Indian Culture
- 16.4 Values Underlying Indian Culture
- 16.5 Cultural Institutions
- 16.6 Alternative Institutions or Cultural Heritage Centers
- 16.7 Summary
- 16.8 Self Assessment Questions
- 16.9 Suggested Readings

### **16.1 INTRODUCTION :**

Culture can be understood as a way of life in which people rely on tradition and creatively utilize the present reality with new achievements and new rights and freedoms. Cultural needs are an important factor for the social groups, the audience, and the groups that are active in creating free time activities, festivals, manifestations, etc. The role of cultural institutions is of great importance for civic education because through them citizens can function as active, informed, and culturally noble people in society. Every citizen of a society has the inalienable right to culture and cultural policy because it stands for the regulation of interests in culture and decision-making in all matters relating to the cultural development of a global society.

### **16.2 CULTURE :**

What does the word "culture" mean? Does it refer to music, dance, and art or is it broader based? Does it refer to a particular region or does it cover a wider geographical area? The word, culture has its origin in the Latin word 'culture' which emerged from the word 'color' meaning 'to cultivate'. The most widely accepted definition of culture is the definition given by Tylor (1974) in which he defines culture as a wide-ranging set of activities that feature in all human societies. The word culture, therefore, may mean a set of ideas, beliefs, values, knowledge, behavior, and education of a particular society.

UNESCO's Universal Declaration on Cultural Diversity adopted in November 2001, defines culture as the set of distinctive spiritual, material, intellectual, and emotional features of a society or social group, that encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions, and beliefs. Culture leads to a state of

perfection and refinement of the individual through social agencies like family, educational institutions, and the community. Cultural attainments are thus not inborn but acquired over a period of time through socialization and learning. Therefore, culture constitutes the spiritual, material, emotional, and intellectual aspects of society along with language, literature, arts, music, dance, values, beliefs, ideas, customs, traditions, and the like.

### 16.3 THE HISTORICAL EVOLUTION OF INDIAN CULTURE :

Indian values are deeply rooted in Indian culture. Over the past 5000 years, Indian culture has responded differently to different influences and it has preserved, absorbed, and assimilated elements from different cultures, and "This is the secret of the success of Indian culture and civilization", (Radhakrishnan, 1929). Indian civilization can be traced back to as early as B.C. 2800, with the highly developed urban Harappan civilization, followed by the rural-based Aryan civilization. The foreign invasions of the Greeks, Sakas, Kushanas, Huns, the civilizations of the Guptas, and Mauryas in the ancient period, the Arab invasion of the 8th century A.D. the Sultanate, "the high flowering of Indian Muslim civilization of the great Mughals" (Basham, 2007) in the medieval period and the "full force of Western influence" (Basham, 2007) during British rule in the modern period have all influenced the Indian culture. This assimilation and absorption can be seen in the country's religion, art, architecture, language, and different lifestyles. In art and architecture, the best example of the influence of the Greek style on Buddhist themes was the Gandhara School of Art. The Indo-Islamic synthesis can be seen in the different regional schools of art such as the Kangra, Deccan, and Mogul styles of painting and in architecture too. The Indian language, Urdu was also the result of the Persian influence. According to Srivastava (2009), the contribution of other civilizations to Indian life and culture creates in Indians the idea that the whole world is a family: 'Vasudhaiva Kutumbakam'.

The value of universal brotherhood has been nurtured in this way. There is linguistic and religious diversity that co-exists simultaneously with a 'fundamental unity' (Smith, 1981), and that makes it unique. There may be subcultures of different religions, and languages but there is one national culture which is the Indian culture that has influenced Asia, South-East Asia, and many other parts of the world.

### 16.4 VALUES UNDERLYING INDIAN CULTURE :

What is value? How do we incorporate values into our life? How do we prioritize and identify the core values which will determine our lives? The Indian Parliamentary Committee on Value Education in February 1999 identified five core universal values as (a) Truth (b) Righteous conduct (c) Peace (d) Love and (e) Non-violence. These values are derived from various sources of Indian tradition and culture as you shall discover while studying the unit on values in Indian philosophy. As teachers, how are we to develop these associated values in our students? Let us first try and understand the meaning of the term "values".

- a) **Origin of the term:** The term value is derived from the Latin word 'Valere' meaning 'to be strong, to prevail or to be of worth.' Social scientists state that there are almost 180 different definitions of the word values. Milton Rokeach, a professor of social psychology at Michigan State University, defines value as 'an enduring belief about the way things should be done or about the ends we desire.' Therefore, a value is something we believe is long-lasting. It influences the way in which we do things and what we hope to achieve. For example, if you consider "hard work" as a value, then it is something you believe in. Whatever you do, you will work hard at it, and this tradition and culture. Values are important in decision-making.

**b) Values and the Indian Constitution**

The objectives stated in the Preamble of the Indian Constitution clearly enunciate the values of justice, liberty, equality, and fraternity within a sovereign, socialist, secularism'. Articles 14(4) and 16(4) aim at removing social and economic inequalities and ensuring equal opportunities. Articles 14, 15, 16, 21, 38, 39, and 46 are to make the quality of life of the poor, disadvantaged, and disabled citizens in society meaningful. The Parliamentary Committee on Value Education set up under the chairmanship of Mr. S. B. Chavan, in its report to the Indian Parliament in February 1999, has identified five core universal values as (a) Truth; (b) Righteous conduct; (c) Peace; (d) Love; and (e) Non-violence, which also represent the five major areas of human personality, namely vision and identity.

**16.5 CULTURAL INSTITUTIONS :**

Cultural institutions are institutions with an acknowledged mission to engage in the conservation of culture and promote activities meant to inform and educate citizens on associated aspects of culture, history, science, and the environment. In each culture, there are several institutions that serve their own cultural traditions and practices. Cultural institutions are responsible for originating new values, reinforcing old ones, and accepting or rejecting those that come from outside. They develop norms and customs to control human instincts and aggressive behaviors that could adversely affect peace and harmony in society.

Mainly, four cultural institutions, the Family, the School, the Mass Media, and the Pray places (Religious or devotional) play a significant role in intercultural communication. The Family and the temples or church tend to be prescriptive in their teachings, telling society's members how to behave, rather than explaining why they should act in certain ways. The media and the school tend to be descriptive, and they try to explain to newer members the reasons for their actions, too.

The smallest unit of society- family, school, marriage, and festivals as cultural practices have been discussed below:

**Family :** The family is the basic unit of society. Joint family system (where different members of a family such as the grandparents, parents, uncles, aunts, and cousins live together, is now being replaced by the nuclear family (i.e., small families consisting of a mother, father, and children-only) in many cities. Indian society is mostly a patriarchal society in which the father is predominant. However, there are four matriarchal societies in India: Garo, Khasi, Jaintias in Meghalaya (north-eastern India), and the Nairs of Kerala (South India). Families are essential in preserving and transmitting cultures. The traditions, beliefs, ideas, and value system of persons are nurtured by the family she is born into. In India, the family forms the nucleus, around which the child evolves and absorbs the values of sharing, caring, unselfishness, and tolerance. Unity, loyalty, and integrity are the key features of an Indian family with an emphasis on interdependence and concern for others. Traditionally, in India, the family supports the dependent members such as the old, unmarried adults, widows, the disabled, and those who are physically, mentally, emotionally, and financially challenged. In recent times, the modified extended family has replaced the traditional joint family.

Family with the basic entity of society is the first influencing factor of culture as the individual is born and relates his identity to the pre-existing norms of his immediate family first. When a child comes into this world, only his hereditary and racial characteristics are obvious. Families do reinforce the value of intellectual achievement in their younger members. The view that human genes carry intellectual characteristics is acceptable to one

group of geneticists. It is common knowledge now that while genes may be passed from parent to child, they are not always active. Some of these intellectual abilities are the individual's ability to perceive the world, retain information, express ideas, solve problems, be logical, and conceptualize the relationship between what one perceives and what one retains.

**School :** The school referred to as a second home is the next influencing factor of a culture where the individual learns and accommodates other viewpoints and self-explore. An old Sanskrit emphasizes the value attached to the teacher in Hindu and Buddhist cultures. While parents and priests prescribe to the child his cultural values and customs, teachers describe these factors. Parents and priests tell the child that their way is the right way, but teachers discuss several ways, and the student can decide what he wants. Teachers guide the student rather than command them to do things in just one way. At school, children are exposed to several cultures. Particularly in pluralistic societies, they come in contact with peers and instructors of several colors and creeds. The values the child has learned at home are tested in school.

**Marriage :** Marriages in India are mostly arranged by parents, Marriages in which men or women choose their own partners are still not so popular. Unfortunately, child marriages persist, in spite of the Prohibition of Child Marriage Act 2006 by which girls below 18 and boys below 21 are not allowed to get married. In Indian culture, individuals marry into a family and there is great bonding of families, rather than just a bonding between two individuals as in the Western culture. The newly married couple normally enters into an extended family relationship and the bride sets up her new home with the in-laws. Traditionally, marriages are sacred. Religious rituals are integral to marriage ceremonies and the wedding itself is an elaborate affair, with much feasting and celebrations. Once again, the diversity of Indian culture is evident in the different wedding ceremonies associated with different regions.

**Festivals :** Festivals are celebrated in India almost throughout the year. Most have a religious significance and prayers are an essential part of any festival. Festivals also involve the meeting of families and friends; eating meals together. The women of the family prepare delicacies that all enjoy. There is music, singing of devotional songs and sometimes dancing as well. Cultural programs are often arranged in the evenings involving the entire community and children are especially encouraged to showcase their talents. In rural areas, entire village communities gather to celebrate festivals. Some of the festivals celebrated are Durga Puja, Dussehra, Diwali, Ganesh Chaturthi, Sankranti, Pongal, Onam, Holi, Id-ul-Fitr, Bakri-Id, Christmas, Guru Nanak Jayanti, etc.

Festivals like Republic Day and Independence Day are celebrated by everybody. Festivals contribute to the economic and social development of all involved. It gives opportunities to craftsmen, artists, and musicians to demonstrate their talents and increase their earnings. Celebration of different festivals with the members of different communities enables one to experience the diversity of Indian culture. Students can organize a 'Festival Day' in school, in which they may celebrate the different festivals. They can arrange a common platform of worship, decorated with rangoli and conduct special prayers representing different religions and sing devotional songs. They can also bring in delicacies associated with the festivals such as kheer, Christmas cakes, laddoos, etc. They may dress up in colorful costumes. All these enable students to imbibe values of tolerance, sharing, cooperation, and listening and develop planning, organizing, analyzing, prioritizing, and interpersonal and intrapersonal skills.



Procession of the famous “Lalbaug cha Raja” Ganesha idol during the Ganesh Chaturthi festival in Mumbai, Maharashtra



DahiHandi, a Krishna Janmashtami festive tradition, in progress near Adi Shankaracharya Road, Mumbai, India



Durga Puja is a multi-day festival in Eastern India that features elaborate temple and stage decorations (*pandals*), scripture recitation, performance arts, revelry, and processions.

**Food :** In India, food is valued not only because it is nutritious but also because it is believed to be a gift from God. From childhood, parents train children not to waste food and share it with friends and family. Food is eaten usually with the right hand for hygienic reasons. Delicacies are prepared on festive occasions and these vary in different regions. Feeding the hungry and the poor is an important feature of the major religions of India. Individuals and charitable organizations often organize feeding programs for the poor. Indians also feed birds and animals. This is because some groups believe that animate and inanimate objects have souls. Vegetarianism has long been popular among Indians. It is believed that to practice ahimsa or non-violence one should abstain from eating meat, as this involves the killing of animals. Again, one is given the freedom of choice to follow what one wishes. Fasting is popular among all communities.

The diversity of Indian cuisine makes it one of the most spectacular in the world, with its rich variety of spices. Rice, wheat, dal, or lentil are common but are cooked with different spices in different regions and taste completely different as well. Students may be encouraged to arrange 'Food Festivals' with simple preparations of a variety of daily food items; maintain recipe books and hold exhibitions. They can also assist in the community kitchens of individual charitable organizations in their locality. Students can join in the fasting of their friends for one day or a part of it during Ramzan or any Puja Day of fasting.

**Clothes :** Traditional Indian clothing for women is the sari, Ghaghara, and salwar kameez. Each state has its different style. For men, traditional clothes are the dhoti-kurta, kurta-pyjama, etc. However, in the North-Eastern states men and women dress in their traditional clothes which are very colorful and have many different patterns. Clothes in India are associated with tradition, diversity of culture, and family pride. These are not simply fashion statements. Usually, girls and women wear clothes that cover their bodies and do not leave them exposed. This is because we believe that the body is sacred and is the temple of God. Women have always been innovative in their hairstyles, pieces of jewelry, and cosmetics, which go back as far as the ancient Harappa civilization. Students are to be encouraged to organize Indian Culture and human exhibitions in which they can create new fashions, fusing the old and the new. Values All this can be organized in a cost-effective manner and recycled materials may be used.

**Castes and Tribes :** Indian culture is enriched by the diversity of tribal culture, music, dance, and handicrafts. These tribal traditions have to be protected. The rights of all have to be preserved with compassion and social justice. Article 17 of Fundamental Rights, declares



the abolition of untouchability. In Article 46 of the Directive Principles of State Policy, constitutional safeguards provide for the state to "promote with special care the educational and economic interests of the weaker sections of the people, and, in particular, of the Scheduled Castes and Scheduled Tribes, and protect them from social injustice and all forms of exploitation". There is protective reservation in education and employment for Scheduled Castes, Scheduled Tribes, and Other Backward Castes. Teachers are to familiarize students with the Fundamental Rights, Fundamental Duties, and Directive Principles of the State Policy of the Indian Constitution and the United Nations Declaration of Human Rights and the Rights of the Child.

**Music and Dance :** Music and dance are of many types, depending on the region, yet these create a strong bond of unity. They are an integral feature of festival celebrations and bring people together in a non-threatening way. They appeal to the aesthetic sense. From childhood, mothers encourage children to be familiar with the music and dance of their own region and simultaneously respect the music and dance of other regions too. Indian music and dance may be classified as (i) classical (ii) folk and (iii) popular. Drama and theatre are closely linked with music and dance.



Kathakali one of the classical theatre forms from Kerala, India



*Rasa lila* theatrical performance in Manipuri dance style



Yakshagana An Ancient dance drama of Tulunadu.

Music Classical Indian music is of two types: (i) Carnatic (South India) and (ii) Hindustani (North India). Folk music includes the Bauls of Bengal, Lavani of Gujarat; Rudaali of Rajasthan. Rabindra sangeet of Bengal is another style of music. Besides these, we have Bhajans, Bhaktigeet, Qawwali, Ghazals, etc. Popular music is the music of the Indian film industry or "filmi geet".

Musical Instruments Indian stringed instruments are Sitar, Sarod, Sarangi, Esraj, Tanpura, Santoor, Vichitra Veena, and Violin. The percussion instruments or drums are the Tabla, Pakhawaj, Mridangam, and Dholak. The Wind instruments are the Flute, Shehnai. Another unique yet ancient instrument, using water is the Jal Tarang, a wave instrument.



Musical instrument types used in the *Indian Classical Music*. Clockwise from upper left: A Saraswati Veena, Sarangi, Bansuri flute, Tabla drums



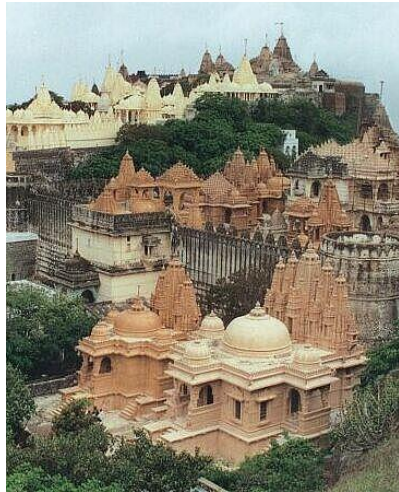
**Singers and Musicians** Well-known singers are Ghulam Bade Ali(Hindustani), M.S.Subalakshmi (Carnatic), Jagjit Singh (ghazal), Lata Mangeshkar, R.D.Burman, Rafi Ahmad, Kishore Kumar, (Indian film music), A.R.Rahman (composer, musician, singer) won an Oscar in 2009 for his musical composition in the film "Jai Ho" Other renowned musicians are Ravi Shankar (sitar), Pandit Shiv Kumar Sharma (santoor), Abida Parveen (Sufi). and HariprasadChaurasia (flute).

**Dances** Classical Indian dances begin with homage to the gods, goddesses and the themes are usually creation, preservation and destruction. The classical dances differ from state to state. The most famous according to India's National Academy of Music, Dance, and Drama are Bharatnatyam (Tamil Nadu), Kathak (northern India), Sattriya (Assam), Kuchipudi (Andhra Pradesh), Kathakali (Kerala), Mohiniattam (Kerala), Manipuri (Manipur), and Odissi (Orissa). Folk dances are closely related to daily life and based on food-gathering, harvesting, rites, rituals, and beliefs. The popular folk dances of India are Purulia Chhau (West Bengal), Rangoli Bihu, (Assam), Bhangra (Punjab), Dandiya Raas (Gujarat), Garba (Gujarat), Ghoomar (Rajasthan). Some of the famous dancers are Guru Bipin Singh (Manipuri), Bi rju Maharaj (Kathak), Kalamandalam Ramankutty Nair (Kathakali), Rukmini Devi Arundale, (Bharatnatyam), Kelucharan Mohapatra (Odissi). Modern Indian dance was started by Uday Shankar. Mrinalini Sarabhai, Mallika Sarabhai, and Sonal Mansingh are famous contemporary dancers. Drama and theatre are closely linked with music and dance. One of the oldest surviving theatre traditions of the world is the 2000-year-old Kutiyattam of Kerala. In rural India, puppet theatre is very popular. The dance dramas of Rabindranath Tagore are unique. Group theatre is another type of theatre that was made popular by Gubbi Veeranna Utpal Dutt, Khwaja Ahmad Abbas, K. V. Subbanna, Nandikar, Badal Sarkar, Ninasam, and Prithvi theatre.

**Religious places :** India is a secular state and the citizens have the freedom to follow their own religion. There is an atmosphere of religious tolerance and there is no official state religion. The four major religions: Hinduism, Buddhism, Jainism, and Sikhism originated in India while Christianity came to India as early as 52 BC. Religious books continue to be a great source of inspiration. The values of Indian Culture and Human tolerance, peace, and detachment are expressed in the Epics, the Bhagavad-Gita, values in the values of service and equality of the Guru Granth, the love and compassion of the Bible, the charity of the Quran- the list is endless. Tolerance and piety are considered the main values of India's religious diversity



Kandariya Mahadeo Temple (11th century) at Khajuraho (Madhya Pradesh, India)



From JAINA calendar



Maha Bodhi Temple, Bodhgaya, India.



Harmandir Sahib (also Hari Mandir, Harimandar and other variants)

Harmandir Sahib is the most sacred gurdwara in all of Sikhism, located in Amritsar, Punjab, India. It was previously known as the Golden Temple, but was renamed in March 2005 by the SGPC. The temple is the most important sacred shrine for the Sikhs, who travel from all parts of the world to enjoy the blissful environments and offer their thanks by giving prayers. In addition, the sacred shrine is increasingly becoming a tourist attraction for visitors from all over the world. The Temple is located at 31°37'12"N, 74°52'37"E. Harmandir Sahib (Golden Temple) Amritsar, Punjab, INDIA.

Religious plays like temples, churches, mosques, synagogues, gurdwara, and pagodas impact the adult stage when the individual reaches a significant mature age and it's then easy for him to introspect philosophically. The Institute's mission is to strive to create a community engaged in the pursuit of understanding and analyzing how religion and culture impact our neighborhoods and our world. Religion is teaching traditions based on stories of significant figures, events, and ideas from the past and beliefs about the future of time itself. Most religions need believers to belong to a faith community in order to practice sacred rituals and reinforce the truth of sacred stories.

**Indian Art and Architecture :** Traditional Indian art and architecture have unique features but it has also been enriched by the assimilation and absorption of many foreign influences. The Buddhist Ajanta and Ellora paintings are the earliest surviving examples of ancient Indian art. Madhubani painting, Mysore painting, Rajput painting, and Tanjore painting, are different styles of regional art. The school of Mughal painting began in 1549 under Humayun (1530-56). During Aurangzeb's reign (1659- 1707) many Indian artists joined Rajput courts and their influence on Hindu painting was immense. Under British rule, Indian artists adapted Western styles to create poor imitations in order to please their European patrons. However, Patua's scroll painting was revived in the 20th century. The nationalist freedom struggle influenced Indian painting and thereby emerged the Bengal School of Painting of Rabindranath Tagore, Nandalal Bose, and Jamini Roy. Amrita Sher Gil, Ram Kinker, Chintamani Kar, Raja Ravi Varma, B.Venkatappa and Amina Ahmad also developed their unique styles of painting.

**Architecture :** The earliest example of Indian architecture was that of the urban Harappan civilization, with its advanced town planning, the Great Bath, the Great Granary, the bronze dancing girl, and the bearded man of Mohenjo-Daro. Other ancient architectural marvels include the Asoka pillar, Sanchi Stupa, Gandhara, Mathura, Amaravati schools of art, Iron pillar, Konarak Sun temple, Chola temples, Mahabalipuram rock-cut temples, Meenakshi temple of Madurai., the historical forts at Golconda, Jaisalmer, Gwalior, and Ajmer.

Islamic architecture had begun in India during the Delhi Sultanate, of which the Qutub Minar is the best example. The specimens of Mughal architecture are the Humayun's tomb, Agra Fort, and Fatehpur Sikri. During Shah Jahan's reign, (1628-58) the Taj Mahal was constructed in memory of his beloved wife, Mumtaz. The Red Fort built during the time of Jahangir was unique for its use of marble rather than sandstone. The best examples of British architecture are St.Paul's Cathedral, St.John's Church, St.Andrews Church, St.George's Church, and Byculla Church. Bombay's bungalow-styled houses and colonial architecture were the main features of British architecture.

**Language and Literature :** Language is a key component of culture. It is the medium through which effective communication takes place. Language is first learned in the family and then formally developed in school. If a person does not know how to speak, read and write, he/she will be denied opportunities for development throughout higher life. Therefore,

education is closely linked to the development of language and literature. Knowledge of the mother tongue is vital because, without it, culture and tradition would not be transmitted.

Indian Literature Indian literature is one of the oldest kinds of literature in the world. The earliest works were composed to be sung or recited and were transmitted for many generations before being written down. It began with the Rig Veda. Sanskrit literature, therefore, includes the Vedas, Upanishads, Manusmriti, the epics, Mahabharata and Ramayana, and Kalidasa's 'AbhijanamShakuntalam'. Classical Indian literature includes the Tamil Sangam literature, Pali Canon, Jatakas, and Dhammapadas. The Vaastu Shastra gives details of architecture and town planning, and the Arthashastra is a treatise on political science. Medieval literature includes the regional literature of Kannada, and Telegu in the 9th-11th centuries. Later literature in Marathi, Bengali, Hindi, Persian, and Urdu developed. During the period of British rule, a literary revolution occurred with the influence of Western thought and the introduction of the printing press.

The freedom struggle and socio-religious reform movements led to the growth of Indian literature, especially that of Ram Mohan Roy, and Swami Vivekananda. Some of the important writers are Rabindranath Tagore (who won the Nobel Prize for Literature in 1913 for "Gitanjali"), 'Dinkar', Subramania Bharathi, Bankim Chandra Chattopadhyay, Munshi Premchand, Muhammad Iqbal, Devaki Nandan Khatri. In modern India, famous writers are Girish Karnad, Indira Goswami, Mahasweta Devi, Amrita Pritam, Qurratulain Hyder, T.S. Pillai, Viam Seth, Arundhati Roy, et al. India's linguistic diversity is well known. There are twenty-two officially recognized languages and many dialects.

**National Symbols :** The national symbols in India represent Indian culture and tradition. They symbolize unity, truth, and patriotism. National symbols are distinctive to the country and children should be encouraged to treat these symbols with love, respect, and appreciation. The national symbols are: the National Flag of India in saffron, white, and green with a twenty-four spoke wheel at the center; the National Bird is the Peacock; the National Flower - the Lotus; the National Tree - the Fig tree; the National Anthem: 'Jana Gana Mana'; the National River: The Ganga, the State Emblem is the Lion Pillar of Asoka with 'satyamevjayate' inscribed on it; The four lions on it represent power, courage, and confidence.

**Mass media :** Mass Media is the last stage that impacts the culture through the usage of appealing and influencing content which subconsciously later the cultural settings of the society. The media originate new values, support the existing ones, and accept or reject those that come from other cultures. Governments and leaders think it is necessary to regulate the media since they not only inform the masses but also influence them greatly. New trends in the arts, technology, fashion, and homemaking are popularized by the media. Yoga, Meditation, Karate, and Vegetarian foods are popular in Western cultures now because of information given by the media. Cultural activities of the media are insured in two ways; through government regulations, and by popular pressure.

Social change, including modernization and development, has become an important function of the media, especially in those countries that have become independent during the past few decades. The media play an influential role in stimulating change, either in a positive or a negative direction.

## 16.6 ALTERNATIVE INSTITUTIONS OR CULTURAL HERITAGE CENTERS :

India is socially, culturally, and linguistically very diverse. There exist thousands of traditions and cultures in India, and quite a few of them would leave outsiders rather

curious. But the crux of Indian society and culture has always been to be well-mannered, polite, respect others, and progress together. Alternative cultural institutions like museums, libraries, archives, art galleries, etc. play a pivotal role in the maintenance, conservation, revitalization, interpretation, and documentation of heritage, and in facilitating citizens' interaction and engagement with heritage. As such, cultural institutions are important actors in the promotion of cultural understanding, intercultural dialogue, and cultural diversity and in the transmission of culture across generations. It helps preserve cultural heritage, offers access to contemporary art, and facilitates participation in varying facets of cultural life.

### **16.7 SUMMARY :**

Without communication and communication media, it would be impossible to preserve and pass along cultural characteristics. In each culture, there are several institutions that serve their own cultural traditions and practices. Cultural institutions are responsible for originating new values, reinforcing old ones, and accepting or rejecting those that come from outside. Four cultural institutions, the Family, the School, the Mass Media, and the Pray places (Religious or devotional) play a significant role in cultural communication. Indian culture is more than five thousand years old and is one of the few ancient cultures that still survive today. Language, arts, spirituality, music, dance, and literature all form a part of this culture. Indian culture has responded differently to the influences of different cultures, especially those of invaders and it has preserved, absorbed, and assimilated the different elements and this is the secret of the success of Indian culture and civilization. In spite of its diversity, there is a 'fundamental unity' which makes it unique. Indian culture has many different parts and each is closely related to the other and has intricately woven values. Families are essential in preserving and transmitting culture. It is in the family that the child first experiences and absorbs the values of sharing, caring, unselfishness, and tolerance. Unity, loyalty, and integrity are key features of an Indian family with an emphasis on interdependence and concern for others.

In India, food is valued not only because it is nutritious but also because it is a gift from God. Clothes are associated with tradition and diversity of culture. The national symbols in India symbolize unity, truth, and patriotism. National symbols are distinctive to the country. Often, we carry within us many prejudices or wrong beliefs and do not think about whether these are right or wrong.

### **16.8 SELF-ASSESSMENTS QUESTIONS :**

1. Explain various cultural institutions?
2. Brief write about the impact of Cultural Centers?
3. Essay on overview of the Evolution of Indian Culture?

### **16.9 SUGGESTED READING :**

- a) Mass communication in India: Kaval. J.Kumar
- b) Culture and communication- A world view: K.S. Sitram.
- c) Bakshi P.M. (2000). The Constitution of India Universal Law Publishing Co.Pvt.Ltd. /
- d) Basham A.L. (2007). The illustrated cultural history of India;
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- i) Smith VA. (ed) Spear P.;1981; The Oxford history of India; OUP,U.S.A.
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- l) [www.disabilityindia.org/djstoriesaug06D](http://www.disabilityindia.org/djstoriesaug06D).
- m) <http://www.encyclopedia.comcfm>
- n) [www.highbeam.com/doc/1G1-7840091O.html](http://www.highbeam.com/doc/1G1-7840091O.html)
- o) <http://www.encyclopedia.com>
- p) <http://www.toptenz.net>

**Dr. Padma .P**



## LESSON - 17

# ROLE OF MEDIA IN INTERCULTURAL COMMUNICATION

### LEARNING OBJECTIVES :

- To understand the concept of intercultural communication and its importance in today's globalized world.
- To analyze the role of various types of media in facilitating intercultural communication, including their positive and negative impacts.
- To develop media literacy skills and ethical considerations for effective and responsible communication across cultures through media.

### STRUCTURE :

- 17.1 Introduction
- 17.2 Understanding Intercultural Communication
  - 17.2.1 Definition Of Intercultural Communication
  - 17.2.2 Importance Of Intercultural Communication In Today's World
- 17.3 Role Of Media In Intercultural Communication
- 17.4 How Media Facilitates Intercultural Communication
- 17.5 Positive And Negative Impact Of Media On Intercultural Communication
- 17.6 Media Ethics In Intercultural Communication
  - 17.6.1 Emerging Trends In Media And Intercultural Communication
  - 17.6.2 Challenges And Opportunities For Media In Promoting Intercultural Communication
- 17.7 Summary
- 17.8 Self-Assessment Questions
- 17.9 Suggested Readings

### 17.1 INTRODUCTION :

In today's globalized world, the need for intercultural communication has become increasingly important. People from various cultures and backgrounds must learn to interact and communicate with one another effectively as the world becomes more interconnected. In this context, the media is extremely important for influencing how we perceive various cultures and for fostering cross-cultural understanding.

The media has the power to influence our perceptions and attitudes towards different cultures, and can either promote or hinder intercultural understanding. As a result, it is crucial to investigate the function of media in cross-cultural communication and comprehend how media can support this communication.

This lesson will examine the role of media in cross-cultural communication and how it can be used to promote dialogue and mutual understanding. We will investigate the various media outlets and how they affect cross-cultural communication, looking at both the positive and negative effects. Additionally, we'll talk about media literacy, moral issues to think about when portraying culture in the media, and the opportunities and challenges media present for fostering cross-cultural understanding.

## 17.2 UNDERSTANDING INTERCULTURAL COMMUNICATION :

Intercultural communication is the process of exchanging information and messages between people of different cultures. It involves recognizing and understanding the cultural differences that exist between individuals, and the ways in which these differences influence communication. Intercultural communication is essential in today's world, where globalization and cultural diversity have made it necessary to interact with people from different cultural backgrounds.

### 17.2.1 Definition of Intercultural Communication :

- According to Chen, G. M., & Starosta, W. J. (1998) “Intercultural communication refers to the communication between people from two different cultures”
- According to Lustig, M. W., & Koester, J. (2007). “Intercultural communication is a symbolic, interpretive, transactional, contextual process, in which people from different cultures create shared meanings”
- According to Arasaratnam, L. A. (2013) “Intercultural communication refers to the effects on communication behavior, when different cultures interact together. Hence, one way of viewing intercultural communication is as communication that unfolds in symbolic intercultural spaces.”

### 17.2.2 Importance of Intercultural Communication in Today's World

In today's world, intercultural communication has become increasingly important due to the growing interconnectedness of the global community. The world is becoming more diverse, with people from different cultures, ethnicities, and backgrounds living and working together. Effective intercultural communication is crucial for bridging the cultural divides that exist and building relationships based on mutual understanding and respect.

Intercultural communication is also essential for businesses and organizations that operate in a global marketplace. Companies need to understand the cultural nuances of the markets they operate in, including the language, customs, and beliefs, to be successful. Failing to do so can lead to misunderstandings, conflicts, and ultimately, the loss of business. Furthermore, effective intercultural communication is crucial in addressing global issues such as climate change, poverty, and conflict. These issues require cooperation and collaboration across cultures to find solutions that work for everyone.

## 17.3 ROLE OF MEDIA IN INTERCULTURAL COMMUNICATION :

Media plays a crucial role in intercultural communication by providing a platform for diverse cultural perspectives to be shared and understood. Here are some examples of how media facilitate intercultural communication:

- ❖ **News media:** The news media plays an important role in informing people about events and issues in different parts of the world. For example, news channels like the BBC, Al Jazeera, and CNN provide coverage of events happening in different countries and regions, which helps people understand the cultural and social contexts of those events.
- ❖ **Social media:** Social media platforms like Facebook, Instagram, and Twitter enable people from different cultural backgrounds to connect and interact with each other. This allows for the exchange of ideas and perspectives, as well as the opportunity to learn about different cultures and traditions.
- ❖ **Entertainment media:** Movies, music, and other forms of entertainment media are another way in which people can learn about different cultures. For example,

watching movies or TV shows from different countries can give viewers a glimpse into the cultural norms, traditions, and lifestyles of those societies.

- ❖ **Advertising media:** Advertising media plays a significant role in shaping people's perceptions of different cultures. Ads can either reinforce cultural stereotypes or challenge them, depending on the message being conveyed.
- ❖ While the media can have a positive impact on intercultural communication, it can also have negative effects. For example, biased or sensationalized media coverage of events can perpetuate stereotypes and create misunderstandings between cultures. It is essential for media professionals to be aware of these potential negative impacts and work to promote accurate and balanced coverage of cultural issues.

#### 17.4 HOW MEDIA FACILITATES INTERCULTURAL COMMUNICATION :

Some ways in which media facilitate intercultural communication:

- ❖ **Exposure to diverse cultures:** Media platforms such as television, films, and the internet allow people to be exposed to different cultures and ways of life from all around the world.
- ❖ **Breaking down stereotypes:** The media can challenge and break down cultural stereotypes by portraying cultures in a more accurate and positive light.
- ❖ **Sharing information and knowledge:** The media can be used to share information and knowledge about different cultures, customs, and traditions, helping to educate people and bridge cultural gaps.
- ❖ **Creating opportunities for dialogue:** Media platforms such as social media can be used to facilitate conversations and interactions between people from different cultures, creating opportunities for intercultural communication.
- ❖ **Promoting cultural exchange:** The media has the potential to raise awareness and support for cultural exchange initiatives, including student exchange programs and international festivals, that provide opportunities for individuals to directly engage with and learn from diverse cultures.

#### 17.5 POSITIVE AND NEGATIVE IMPACT OF MEDIA ON INTERCULTURAL COMMUNICATION :

Positive impacts of media on intercultural communication

- ❖ **Exposure to different cultures :** Media platforms such as TV, social media, and news outlets provide people with access to diverse cultures from all over the world.
- ❖ **Promotion of cultural understanding:** Through various media channels, people can learn about different cultural practices, norms, and traditions, which can help promote understanding and reduce stereotypes and prejudice.
- ❖ **Cross-cultural exchange of ideas and information:** The media facilitates the exchange of information and ideas between cultures, which can lead to the development of new perspectives and ways of thinking.
- ❖ **Encourages diversity and inclusivity:** Media can serve as a platform for promoting diversity and inclusivity by showcasing different cultures and giving a voice to underrepresented groups.
- ❖ Negative impacts of media on intercultural communication:
- ❖ **Reinforcement of stereotypes and prejudices :** Media can perpetuate stereotypes and prejudices through the representation of different cultures, leading to misunderstandings and conflicts.
- ❖ **Cultural imperialism :** Powerful media conglomerates can promote a dominant culture, leading to the suppression of smaller cultures and the loss of cultural diversity.

- ❖ **Misrepresentation and distortion of cultures :** The media can sometimes misrepresent or distort cultural practices, beliefs, and traditions, leading to misunderstandings and misinterpretations.
- ❖ **Language barriers :** Media channels that are not accessible in certain languages can lead to language barriers, hindering intercultural communication.

### **Intercultural Communication And Globalization :**

- ❖ Globalization has brought people from diverse cultures and backgrounds closer together, and it has had a significant impact on intercultural communication. Intercultural communication plays a crucial role in facilitating understanding, respect, and acceptance between people from different cultures. In the context of globalization, it has become even more critical to develop effective communication skills that bridge cultural gaps.
- ❖ Media, as a tool of globalization, has contributed significantly to intercultural communication by connecting people from different parts of the world through various platforms such as social media, television, and the internet. These media platforms enable people to share their cultures, traditions, and perspectives, leading to greater understanding and respect.
- ❖ However, globalization has also led to the homogenization of cultures, where certain dominant cultures are favored over others, leading to cultural imperialism. This can be seen in the way Western media and culture dominate the global media landscape, leading to the marginalization of other cultures.
- ❖ It is essential to acknowledge these challenges and opportunities presented by globalization in intercultural communication and media. As media professionals and students, we need to develop the skills to navigate these challenges and make the most of the opportunities presented by globalization to promote intercultural understanding and respect.

### **Impact of globalization on intercultural communication :**

- ❖ Globalization has had a significant impact on intercultural communication. With the rise of globalization, people from diverse cultures are now interacting more frequently than ever before. This has created new opportunities for intercultural communication, but it has also created new challenges. For example, people from different cultures may have different ways of communicating, which can sometimes lead to misunderstandings. Additionally, globalization has created a greater awareness of cultural differences, which can sometimes lead to cultural clashes.
- ❖ An example of the impact of globalization on intercultural communication can be seen in the rise of multinational corporations. These corporations often have employees from diverse cultures who need to work together. This requires effective intercultural communication to ensure that everyone is on the same page.

### **How media has influenced globalization :**

- ❖ The media has played a significant role in promoting and facilitating globalization. Through the internet, social media, and other forms of media, people from different cultures are now able to communicate and interact with each other more easily than ever before. This has allowed for the exchange of ideas and cultures across the globe.
- ❖ For example, social media platforms such as Facebook, Instagram, and Twitter have made it possible for people from different cultures to connect with each other, share ideas, and learn about each other's cultures. The availability of international news channels such as CNN, BBC, and Al Jazeera has also made it possible for people to stay informed about global events and issues.

- ❖ However, the media has also been criticized for promoting cultural homogenization and the spread of Western culture around the world. This has led to concerns about the loss of cultural diversity and the erosion of local cultures.

**Media Literacy in Intercultural Communication :** Media literacy is the ability to access, analyze, evaluate, and create media messages in various forms, such as newspapers, television, social media, and other digital platforms. It is important to have media literacy in intercultural communication because it helps individuals navigate and understand the complexities of media representations of different cultures and identities. In this section, we will explore the importance of media literacy in intercultural communication and strategies for developing media literacy.

**Importance of Media Literacy in Intercultural Communication :** In today's globalized world, the media is an essential tool for intercultural communication. However, media messages can sometimes reinforce stereotypes, biases, and misinformation about different cultures, leading to misunderstanding and conflict. Therefore, media literacy is crucial to critically evaluate and deconstruct media messages, challenge stereotypes, and promote intercultural understanding.

**Media literacy helps individuals to :**

- Identify and understand media messages and their impact on culture and society.
- Recognize and challenge stereotypes and biases in media representations of different cultures.
- Analyze and evaluate the credibility and reliability of media sources.
- Understand the power dynamics and ownership of media organizations and their influence on media messages.
- Create and share media messages that promote intercultural understanding and social justice.

**Strategies for Developing Media Literacy :**

Here are some strategies for developing media literacy in intercultural communication:

- Be aware of your own cultural biases and perspectives and how they shape your understanding of media messages.
- Consume a variety of media sources from different cultures and perspectives.
- Question and analyze media messages, such as news articles, advertisements, and social media posts, by asking critical questions about their purpose, audience, and credibility.
- Research and fact-check media messages to verify their accuracy and reliability.
- Engage in dialogue and exchange with people from different cultures to gain a broader understanding of cultural differences and similarities.
- Create and share media messages that promote intercultural understanding and respect.

In conclusion, media literacy is an important skill in intercultural communication, as it enables individuals to critically evaluate and engage with media messages from different cultural perspectives, challenge stereotypes, and promote intercultural understanding.

**17.6 MEDIA ETHICS IN INTERCULTURAL COMMUNICATION :**

Media ethics in intercultural communication refers to the moral principles that guide the actions of media professionals in their representations of different cultures. As the media has the power to shape public perceptions and attitudes towards different cultures, it is crucial for media professionals to be mindful of the ethical considerations involved in their work.

- ❖ **Ethical considerations in media representations of culture :** Ethical considerations in media representations of culture refer to the responsible and fair portrayal of different cultures in the media. Some of the ethical considerations in media representations of culture include:
- ❖ **Avoiding stereotypes :** Media representations of different cultures should avoid perpetuating negative or inaccurate stereotypes. For example, portraying all Muslims as terrorists or all Africans as poor and helpless.
- ❖ **Accurate representation:** The media should strive for accuracy in their representations of different cultures. This includes avoiding cultural appropriation and ensuring that their portrayals are respectful and authentic.
- ❖ **Cultural sensitivity:** Media professionals should be mindful of the impact their work may have on different cultural groups. They should be respectful of cultural practices, beliefs, and values and avoid actions that may be seen as offensive or disrespectful.
- ❖ **Balancing perspectives:** Media should strive to represent different perspectives and voices in their coverage of intercultural issues. They should avoid presenting a one-sided view or perpetuating a dominant narrative that marginalizes certain cultural groups.
- ❖ One example of ethical considerations in media representations of culture is the controversy surrounding the portrayal of Native American culture in sports team logos and mascots. Many argue that these representations perpetuate harmful stereotypes and are disrespectful to Native American cultures. In response, some sports teams have changed their logos and mascots to be more culturally sensitive and accurate in their representations.

**Future of Media in Intercultural Communication :** As we continue to progress towards a more connected global community, the role of media in promoting intercultural communication is becoming increasingly significant. Here are some emerging trends in media and intercultural communication and the challenges and opportunities they present:

#### **17.6.1 Emerging Trends in Media and Intercultural Communication :**

- ❖ **Social media :** The rise of social media platforms has created a global network that allows people from diverse cultural backgrounds to connect and engage with one another. For example, Facebook, Twitter, and Instagram have all been used to share and discuss cultural experiences, traditions, and beliefs.
- ❖ **Virtual and augmented reality :** With the increasing use of virtual and augmented reality technology, people can experience other cultures and places without physically being there. This technology can help bridge the cultural gap between people by providing a more immersive and interactive experience.
- ❖ **Multilingual media :** With the increasing number of multilingual individuals, media outlets are now creating content in different languages to reach a wider audience. For instance, BBC News broadcasts in 27 languages to cater to its diverse audience.
- ❖ **Artificial Intelligence :** AI-powered technologies such as chatbots and translation software have made it easier to communicate across language barriers, facilitating intercultural communication. These technologies can provide real-time translation and enable cross-cultural collaboration in business and other fields.

#### **17.6.2 Challenges and Opportunities for Media in Promoting Intercultural Communication**

- ❖ **Language barriers :** Although the media is a powerful tool for promoting intercultural communication, language barriers remain a significant challenge. To

overcome this challenge, media outlets are creating multilingual content and using translation services.

- ❖ **Cultural biases :** Media representations of different cultures can sometimes be biased or inaccurate, perpetuating stereotypes and misconceptions. Media outlets should aim to create more accurate and sensitive portrayals of different cultures to promote understanding and respect.
- ❖ **Legal and ethical considerations :** In the age of fake news and misinformation, media outlets must be mindful of their legal and ethical obligations. This includes providing accurate and unbiased information, respecting privacy, and avoiding hate speech and incitement to violence.

In conclusion, the future of media in promoting intercultural communication is bright, with emerging trends such as social media, virtual and augmented reality, and multilingual media creating opportunities for people from diverse cultural backgrounds to connect and engage with one another.

However, there are also challenges that need to be addressed, such as language barriers, cultural biases, and legal and ethical considerations. Media outlets must strive to create more accurate and sensitive portrayals of different cultures to promote understanding and respect.

### 17.7 SUMMARY :

In conclusion, the role of the media in intercultural communication cannot be overstated. Media acts as a powerful tool for bridging the gap between cultures, facilitating understanding, and promoting global harmony.

Through various forms of media, such as television, social media, and newspapers, people can learn about different cultures, beliefs, and values. However, the impact of media on intercultural communication is not entirely positive, as it can also perpetuate stereotypes and cultural biases.

Therefore, it is crucial to promote media literacy and ethical considerations in media representations of culture. As the world becomes increasingly interconnected, the media will continue to play a significant role in promoting intercultural communication, and it is essential to remain vigilant and mindful of its impact.

### 17.8 SELF-ASSESSMENT QUESTIONS :

1. What is intercultural communication and why is it important in Today's world?
2. How does media facilitate intercultural communication?
3. How has globalization impacted intercultural communication and how has media played a role in this?
4. What are some positive and negative impacts of the media on intercultural communication?
5. Why is media literacy important in intercultural communication and what are some strategies for developing it?

6. What are some ethical considerations in media representations of culture?

### **17.9 SUGGESTED READINGS :**

1. Intercultural Communication: John Beatty, Junichi Takahashi 7. Foundations of Intercultural: K.S.Sitaram and R.T. Cogdelt
2. Culture and Communication: A World View: K.S. Sitaram 9. Mass Communication: A Sociological Perspective
3. Arasaratnam, L. A. (2013). Intercultural communication competence. In A. Kurylo (Ed.), Intercultural communication: Representation and construction of culture, SAGE Publications.
4. Chen, G. M., &Starosta, W. J. (1998). Foundations of intercultural communication: Boston, MA: Allyn& Bacon.
5. Lustig, M. W., & Koester, J. (2007). Intercultural competence: interpersonal communication across cultures (5th ed.). Shanghai, China: Shanghai Foreign Language Education Press.

**Dr. K. Jyothirmayee**



## LESSON - 18

# COMMUNICATION TECHNOLOGY

### LEARNING OBJECTIVES :

- ✓ To understand the different types of communication technology and their characteristics, including analog, digital, wireless, and internet communication technology.
- ✓ To analyze the impact of communication technology on society, including the positive and negative effects on communication, relationships, and privacy.
- ✓ To learn strategies for protecting privacy and security in communication technology, including identifying threats and implementing safeguards.

### STRUCTURE :

- 18.1 Introduction
- 18.2 What Is Communication Technology?
  - 18.2.1 Brief History Of Tv News
  - 18.2.2 Characteristics Of Communication Technology
- 18.3 Types Of Communication Technology
- 18.4 The Impact Of Communication Technology
  - 18.4.1 Positive Impact Of Communication Technology
  - 18.4.2 Negative Impact Of Communication Technology
- 18.5 Security And Privacy In Communication Technology
  - 18.5.1 Threats To Security And Privacy
  - 18.5.2 Protecting Privacy And Security In Communication Technology
- 18.6 Communication Technology And Culture
- 18.7 Communication Technology And Ethics
  - 18.7.1 Ethical Considerations In Communication Technology
  - 18.7.2 The Importance Of Ethical Communication
- 18.8 Future Of Communication Technology
- 18.9 Summary
- 18.10 Self Assessment Questions
- 18.11 Suggested Readings

### 18.1 INTRODUCTION :

Communication has become part and parcel of our daily lives in today's fast-paced and interconnected world. Communication technology has changed the manner in which we collaborate with one another, with the appearance of different technological innovations that have fundamentally impacted the manner in which we communicate, access information, and consume media. From traditional forms of communication like letters and messages to modern digital communication advances like social media and video conferencing, communication technology has revolutionized the manner in which we communicate and connect with individuals. In this lesson, we will explore the various types of communication technology, their impact on society, and the ethical considerations and challenges related with these advances. So let's get into the astonishing world of communication technology and explore the power and capability of modern communication tools.

## **18.2 WHAT IS COMMUNICATION TECHNOLOGY? :**

Communication technology, otherwise called information technology, alludes to the tools, systems, and processes that empower people to send, receive, and process information electronically. It includes various types of technologies such as radio, television, telegraph, telephone, internet, and wireless communication.

Communication technology has generally changed how people interact and communicate with each other, prompting new types of social interaction, commerce, and cultural exchange. It has made communication quicker, more efficient, and available to more people, transcending geographical barriers.

Communication technology has also impacted various enterprises and areas, like education, healthcare, business, and entertainment, prompting improvements in efficiency, productivity, and innovation. It has empowered distance learning, telemedicine, e-commerce, and online entertainment.

### **18.2.1 Brief History of TV News :**

Early humans used nonverbal communication methods like drumming, smoke signals, and other nonverbal forms to send messages over great distances. These methods predate the history of modern communications technology. As societies evolved, so did the modes of communication. The hieroglyphics used by the ancient Egyptians to preserve their history and beliefs are one of the earliest instances of written communication. The invention of paper by the Chinese in the second century AD also revolutionized communication.

In the modern era, the invention of the printing press by Johannes Gutenberg in the mid-15th century was considered the mass production of printed material, including books, newspapers, and pamphlets. This enormously expanded the dissemination of information and ideas, which contributed to the spread of information and the advancement of the modern world.

The invention of the telegraph in the mid-19th century empowered near-instantaneous communication over significant distances. This was followed by the telephone, which took into account voice communication across continents. Radio and television broadcasts revolutionized mass communication, giving news and entertainment to people around the world.

The development of computers in the mid-20th century paved the way for digital communication technology. The first email was sent in the early 1970s, and the World Wide Web was created in the late 1980s. These technologies revolutionized communication by allowing people to communicate and share information instantly and on a global scale.

Today's communication technology is developing quickly. Our daily lives have become increasingly dependent on smartphones, social media sites, video conferencing, and other digital communication tools. Future developments in communication technology are expected to be even more exciting thanks to the development of artificial intelligence, virtual reality, and the Internet of Things.

From nonverbal forms of communication to the contemporary digital tools we use today, the history of communication technology is a tale of innovation and progress. Every new innovation has made it possible for us to communicate more effectively and efficiently, which has aided in fostering human understanding and bringing people closer together.

### 18.2.2 Characteristics of Communication Technology :

Communication technology has various characteristics that distinguish it from other forms of technology. Some of the key characteristics of communication technology are:

- ❖ **Speed:** Communication technology enables people to communicate with each other instantly, regardless of distance. For example, email, instant messaging, and video conferencing allow people to communicate in real-time, no matter where they are.
- ❖ **Connectivity:** Communication technology makes it possible for people to communicate with one another and share information in ways that were previously impractical. For example, social media platforms like Facebook and Twitter allow people to connect with friends, family, and colleagues all over the world.
- ❖ **Interactivity:** Communication technology allows people to interact with each other in new ways, enabling more collaboration and cooperation. For example, video conferencing tools like Zoom and Skype enable people to collaborate on projects regardless of their location.
- ❖ **Accessibility:** Communication technology has become more accessible to people in recent years. For example, smartphones have made it easier for people to stay connected and access information on the go.
- ❖ **Flexibility:** Communication technology allows people to communicate using various devices and platforms. For example, people can use their smartphones, laptops, or tablets to access communication tools such as email, messaging apps, and social media platforms.
- ❖ **Multimedia:** Communication technology has enabled the use of different forms of media, such as audio, video, and images, to be easily shared and accessed. For example, podcasts, videos, and images can be shared and viewed easily through various communication technology tools.

These characteristics have transformed the way we communicate, making communication faster, more efficient, and more accessible. Communication technology has also enabled new opportunities for collaboration and innovation, connecting people across the globe and facilitating the exchange of ideas and information.

### 18.3 TYPES OF COMMUNICATION TECHNOLOGY :

Communication technology can be broadly classified into four types: Analog, Digital, Wireless, and Internet Communication Technology.

- ❖ **Analog Communication Technology:** Analog communication technology involves the transmission of information through continuous signals, such as sound waves or radio waves. Analog communication technology includes landline phones, AM/FM radio, and analog television.
- ❖ For instance, when you listen to the radio, the sound is transmitted through analog signals that vary continuously over time. Similarly, landline phones use analog signals to transmit voice signals.
- ❖ **Digital Communication Technology:** Digital communication technology involves the transmission of information in the form of discrete signals or binary code. Digital communication technology include digital phones, digital television, and email.
- ❖ For instance, when you send an email, the text is converted into binary code and transmitted through digital signals. Another application of digital technology is in television broadcasting, where signals are sent as 1s and 0s and then decoded by a digital television receiver.

- ❖ **Wireless Communication Technology:** Wireless communication technology involves the transmission of information through radio waves or electromagnetic signals without the use of physical cables or wires. Wireless communication technology includes Wi-Fi, Bluetooth, and cellular networks.
- ❖ For example, Wi-Fi technology uses radio waves to transmit information over short distances without the need for physical cables. Similarly, cellular networks use wireless technology to provide mobile communication services to users.
- ❖ **Internet Communication Technology:** The transmission of information over the internet, a vast global network of connected computers, is a function of internet communication technology. Examples of internet communication technology include email, video conferencing, and social media.
- ❖ For instance, when you use video conferencing software like Zoom, the audio and video information is transmitted over the internet to other participants in real-time. Similarly, social media platforms like Facebook and Twitter allow users to share information and communicate with each other over the internet.

## 18.4 THE IMPACT OF COMMUNICATION TECHNOLOGY :

Communication technology has had a significant impact on society and has had both positive and negative effects. In this section, we will explore the impact of communication technology on society.

### 18.4.1 Positive Impact of Communication Technology :

Communication technology has had several positive impacts on society, including:

- ❖ **Improved Communication:** Communication technology has made communication faster, easier, and more accessible. For instance, mobile phones and email have made it possible to communicate with people anywhere in the world at any time.
- ❖ **Enhanced Efficiency:** Communication technology has made it easier for organizations to communicate and collaborate with employees, clients, and customers. This has improved efficiency in various sectors, including business, healthcare, education, and government.
- ❖ **Increased Access to Information:** Communication technology has made it easier for people to access information. For instance, the internet has made it possible for people to access a vast amount of information on various topics.
- ❖ **Improved Relationships:** Communication technology has made it easier for people to maintain long-distance relationships. For instance, video conferencing and social media platforms have made it possible for people to communicate and interact with their loved ones.

### 18.4.2 Negative Impact of Communication Technology :

Communication technology has also had some negative impacts on society, including:

- ❖ **Social Isolation:** Communication technology has led to social isolation, as people spend more time communicating online than face-to-face. This has led to a decline in social skills and a lack of social interaction.
- ❖ **Cyberbullying:** Communication technology has made it easier for people to bully and harass others online. This has led to an increase in cyberbullying, which has negative effects on mental health.
- ❖ **Privacy Concerns:** Communication technology has raised privacy concerns, as people's personal information can be easily accessed and shared online. This has led to an increase in identity theft and cybercrime.

- ❖ **Addiction:** Communication technology has led to addiction, as people spend more time on their devices and less time engaging in other activities. This has led to an increase in health problems, such as obesity and sleep disorders.

Overall, the impact of communication technology on society is complex and multifaceted. While it has brought many benefits, it has also brought challenges and negative effects. It is important to understand and manage these effects to ensure that communication technology is used in a responsible and effective manner.

## 18.5 SECURITY AND PRIVACY IN COMMUNICATION TECHNOLOGY :

In today's interconnected world, communication technology plays a vital role in our lives. It allows us to connect with people and access information from anywhere in the world. However, this also means that our personal information is vulnerable to various security and privacy threats.

### 18.5.1 Threats to Security and Privacy :

There are several types of threats that can compromise the security and privacy of communication technology. These include:

- ❖ **Malware:** Malicious software such as viruses, worms, and Trojan horses can infect devices and steal sensitive information.
- ❖ **Hacking:** Unauthorized access to systems or networks can result in theft of personal data, financial information, and confidential business data.
- ❖ **Phishing:** Scammers use fake emails, messages, and websites to trick people into revealing their personal information.
- ❖ **Identity theft:** Hackers can steal personal data such as social security numbers, credit card numbers, and bank account information to commit fraud.
- ❖ **Cyberbullying:** Social media platforms and online communication channels can also be used for cyberbullying, harassment, and stalking.

### 18.5.2 Protecting Privacy and Security in Communication Technology :

To protect privacy and security in communication technology, it is essential to take the following steps:

- ❖ **Use strong passwords:** Use complex passwords that include a mix of letters, numbers, and symbols. Avoid using common words and personal information.
- ❖ **Use two-factor authentication:** Two-factor authentication adds an extra layer of security by requiring a second form of authentication, such as a code sent to your phone.
- ❖ **Update software:** Keep your software and operating system up-to-date to ensure that security patches are applied.
- ❖ **Use encryption:** Encryption is a method of encoding data so that only authorized parties can read it. Use encryption for sensitive data, such as financial transactions and personal information.
- ❖ **Be cautious online:** Be wary of unsolicited emails, messages, and links. Do not reveal personal information online unless it is necessary.
- ❖ **Use privacy settings:** Adjust the privacy settings on social media and other online platforms to limit the amount of personal information that is visible to others.

By taking these steps, we can minimize the risks associated with communication technology and protect our privacy and security.

## **18.6 COMMUNICATION TECHNOLOGY AND CULTURE :**

Communication technology has significantly impacted cultures around the world. The widespread use of communication technology has brought people from different parts of the world together, making it easier for them to connect, share ideas, and work together. This has led to the emergence of a global culture, where people from different parts of the world are exposed to each other's beliefs, values, and traditions.

**Globalization and Communication Technology :** Communication technology has played a significant role in the process of globalization. People can easily connect with others from around the world through the use of various communication tools, enabling the exchange of knowledge and ideas. Social media platforms like Facebook, Twitter, Instagram, and LinkedIn have made it simpler for people and businesses to establish international networks, extending their reach beyond their local communities. This has led to an increased awareness of different cultures and ways of life, resulting in more cross-cultural collaborations and opportunities for international trade and commerce.

However, the impact of communication technology on globalization is not all positive. Some critics argue that it has resulted in the homogenization of cultures, as people adopt a more uniform set of values and behaviors. Others argue that it has resulted in the marginalization of some cultures, as dominant cultural practices and values are prioritized over others. Additionally, the widespread use of communication technology has also led to concerns about cultural imperialism, as dominant cultural groups can use their power to promote their values and interests over those of other cultures.

### **Cultural Implications of Communication Technology :**

Due to its ability to create and disseminate cultural content globally, communication technology has also had a significant impact on culture. The preservation and celebration of cultural diversity are made possible by the use of various communication tools by which individuals can communicate with others about their culture. For example, online platforms like YouTube, Vimeo, and TikTok have allowed for the creation and sharing of videos showcasing different cultural practices, such as traditional dances, music, and cuisine.

However, communication technology has also had negative cultural implications. The widespread use of social media has led to concerns about the erosion of traditional cultural practices, as people increasingly adopt Westernized values and behaviors. Concerns about cultural appropriation have also been raised as a result of the accessibility of cultural content online, as dominant cultural groups can easily appropriate and profit from the customs and practices of marginalized groups without proper acknowledgment or payment.

Communication technology has had a profound impact on culture, both positive and negative. While it has allowed for the sharing and celebration of cultural diversity, it has also led to concerns about cultural homogenization, marginalization, imperialism, erosion, and appropriation. As such, it is important for individuals and organizations to consider the cultural implications of communication technology in their use and development of these tools.

## **18.7 COMMUNICATION TECHNOLOGY AND ETHICS :**

Our ability to interact and communicate with one another has changed dramatically thanks to communication technology. Communication technology has become more widely used, which has raised more ethical questions about how it should be used. Communication technology ethics is the term used to describe the moral principles and values that guide people and organizations when using communication technology.

### 18.7.1 Ethical Considerations in Communication Technology :

With regard to communication technology, there are several ethical issues to consider, such as:

- ❖ **Privacy and security:** Ethical communication technology usage requires respecting and protecting individuals' privacy and personal information. Users should take appropriate measures to secure their online activities and prevent unauthorized access to their data.
- ❖ **Accuracy and truthfulness:** Users of communication technology should strive to communicate truthfully and accurately to avoid spreading false information or misleading others.
- ❖ **Respectful and inclusive communication:** Communication technology should be used in a way that promotes respectful and inclusive communication. This means avoiding hate speech, cyberbullying, and discrimination based on gender, race, ethnicity, or other factors.
- ❖ **Intellectual property:** Ethical communication technology usage requires respecting intellectual property rights and avoiding plagiarism, piracy, or any other form of copyright infringement.

### 18.7.2 The Importance of Ethical Communication :

Building trust and upholding positive relationships between people and organizations requires the use of communication technology in an ethical manner. Additionally, it makes sure that people's privacy and personal information are protected, encourages accurate and truthful communication, and stops the spread of false information.

In addition, using communication technology ethically is essential to ensuring that it is used for society's benefit rather than to harm or discriminate against specific people or groups. It promotes responsible usage of technology and helps create a healthy online environment.

Ethical considerations are essential in communication technology usage. Users should always strive to maintain ethical practices and use technology in a way that respects the privacy, security, and dignity of others while promoting accuracy and inclusivity.

## 18.8 FUTURE OF COMMUNICATION TECHNOLOGY :

With so many new developments and trends that have the potential to completely change the way we communicate; the future of communication technology is very promising. Here are some of the emerging trends in communication technology:

- ❖ **Emerging Trends in Communication Technology :** The field of communication technology is constantly evolving, and several emerging trends are shaping its future. Some of the significant trends are:
- ❖ **Artificial Intelligence (AI) in Communication Technology :** AI is playing a crucial role in transforming the way communication technology works. AI algorithms are being used to analyze data, identify patterns, and create automated responses. In the future, AI-powered communication technology will enable businesses to automate several customer-facing processes, resulting in increased efficiency and productivity.
- ❖ **Augmented and Virtual Reality (AR/VR) in Communication Technology :** AR and VR technologies are transforming the way we interact with the world around us. In the future, communication technology will be more immersive, providing users with an interactive experience that replicates real-world scenarios. For example, AR

and VR can be used in remote training programs, allowing users to interact with virtual objects and environments.

- ❖ **Internet of Things (IoT) :** IoT technology is becoming increasingly popular, and it is expected to become an integral part of communication technology. With IoT devices, we can connect and communicate with each other and our surroundings, creating new and innovative ways of communicating.
- ❖ **5G Network in Communication Technology :** The next-generation 5G network promises faster data transfer speeds, increased bandwidth, and reduced latency. In the future, the 5G network will revolutionize the way we use communication technology, enabling high-quality video conferencing, online gaming, and remote working.

### **Challenges and Opportunities for Communication Technology :**

Despite the significant advancements in communication technology, several challenges and opportunities lie ahead. Some of the critical challenges and opportunities are:

- ❖ **Cyber security :** The sophistication of communication technology increases its susceptibility to cyberattacks. Ensuring the security of data and information is a significant challenge for communication technology, and there is a need for robust security measures to protect against cyber threats.
- ❖ **Digital Divide :** The digital divide is the gap between people who have access to technology and those who do not. Bridging this gap is crucial for the future of communication technology, as it can ensure that everyone has access to the benefits of advanced communication technology.
- ❖ **Privacy Concerns :** With the increasing use of communication technology, privacy concerns are becoming more critical. Communication technology is collecting more and more personal data, and there is a need to ensure that this data is protected and used responsibly.
- ❖ **Misinformation :** Misinformation and fake news are becoming more of a concern as social media usage grows. Communication technology needs to address this issue and find ways to combat it.
- ❖ **Opportunities for Innovation :** Despite the challenges, communication technology offers several opportunities for innovation. New technologies, such as AI and AR/VR, can be used to create new products and services, resulting in new opportunities for businesses and individuals alike. The future of communication technology is exciting, and there are numerous possibilities for growth and development.

### **18.9 SUMMARY :**

Communication technology has transformed the way we communicate and interact with each other. From analog to digital, wireless to internet communication, there has been a remarkable shift in the way we transfer information. While communication technology has brought numerous benefits, such as increased connectivity and convenience, it has also raised ethical, privacy, and security concerns.

As we move forward, it is important to acknowledge the challenges and opportunities that communication technology presents and strive to use it in a responsible and ethical manner. With emerging trends and advancements in communication technology, the future holds great promise for improved communication and connectivity on a global scale.

### **18.10 SELF ASSESSMENT QUESTIONS :**

1. What is the difference between analog and digital communication technology?



2. How has the development of communication technology impacted the way we communicate with each other?
3. What are some ethical considerations in the use of communication technology?
4. How can individuals protect their privacy and security in the use of communication technology?
5. What emerging trends in communication technology do you see having the greatest impact in the future?

#### **18.11 SUGGESTED READINGS :**

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## LESSON - 19

# MODERN TECHNOLOGY & CULTURAL CHANGE

### LEARNING OBJECTIVES :

- ✓ To understand the impact of modern technology on culture and society.
- ✓ To analyze the relationship between technology and cultural change in India.
- ✓ To develop strategies for balancing modern technology with the preservation of cultural traditions.

### STRUCTURE :

- 19.1 Introduction
- 19.2 Understanding Technology And Culture
  - 19.2.1 What Is Modern Technology
  - 19.2.2 How Does Technology Impact Culture?
  - 19.2.3 The Interplay Between Technology And Cultural Change
- 19.3 Impact Of Modern Technology On Culture
  - 19.3.1 Positive Effects Of Modern Technology On Culture
  - 19.3.2 Negative Effects Of Modern Technology On Culture
  - 19.3.3 Examples Of How Modern Technology Is Changing Culture In India
- 19.4 The Impact Of Modern Technology On Society
  - 19.4.1 Social Media And Communication
  - 19.4.2 Digital Divide And Social Inequality
  - 19.4.3 Privacy And Security Concerns
- 19.5 Technological Innovations And Cultural Practices In India
- 19.6 Balancing Modern Technology And Cultural Preservation
- 19.7 Future Of Modern Technology And Cultural Change In India
- 19.8 Summary
- 19.9 Self Assessment Questions
- 19.10 Suggested Readings

### 19.1 INTRODUCTION :

Technology has revolutionized the manner in which we live, work, and interact with one another. With the ascent of modern technology, cultural change has become inevitable. India, being a diverse and culturally rich country, has witnessed significant changes in its cultural practices with the advent of modern technology. In this lesson, we will explore the impact of modern technology on cultural change in India. We will examine the positive and negative effects of modern technology on culture, the interplay between technology and cultural change, and the challenges and opportunities that arise as a result. Additionally, we will discuss strategies for balancing modern technology with cultural preservation and adaptation. Toward the end of this lesson, students will have a superior comprehension of the relationship between technology and culture in the Indian context and have the option to break down the impact of technology on cultural change.

## 19.2 UNDERSTANDING TECHNOLOGY AND CULTURE :

Technology and culture are two interconnected and ever-evolving phenomena. Culture refers to the beliefs, values, customs, and practices that define a society, while technology refers to the tools, techniques, and systems used to solve problems and improve efficiency. In today's digital age, technology is rapidly transforming the way people interact, communicate, work, and live their lives, which in turn is having a significant impact on culture. It is important to understand the relationship between technology and culture to appreciate the challenges and opportunities presented by modern technology.

This section will explore the concept of modern technology and its impact on culture, including its positive and negative effects. We will likewise look at what technology is influencing cultural practices and traditions in India, and how society is adjusting to these changes. By the end of this section, you will have a more profound understanding of the complicated interplay between technology and culture and its implications for the future.

### 19.2.1 What is Modern Technology :

Modern technology refers to the advanced tools, equipment, and systems that are utilized in different areas of society to further improve efficiency, productivity, and quality of life. It incorporates an expansive scope of innovations, including digital devices, artificial intelligence, robotics, biotechnology, and nanotechnology. Modern technology has drastically changed the manner in which people live, work, and communicate with one another, prompting critical cultural changes. It has transformed traditional cultural practices and standards, making new cultural trends and behaviors that reflect the influence of technology on society.

### 19.2.2 How does Technology Impact Culture? :

Technology has a significant impact on culture, as it influences how people communicate, interact, and behave in society. It can change the way people perceive and value certain cultural practices, and even create new ones. Some examples of how technology impacts culture include:

- ❖ **Social media:** The rise of social media platforms has changed the way people interact with each other, form relationships, and share information. It has also created new cultural practices, such as sharing selfies, online activism, and the creation of internet memes.
- ❖ **Globalization:** Technology has made it easier for people to connect and communicate across different cultures and countries, leading to the spread of ideas, products, and cultural practices. For example, the popularity of K-Pop in India and the USA is due to the ease of access to Korean music videos and fan communities through technology.
- ❖ **Entertainment industry:** Technology has revolutionized the entertainment industry, from the way films are made to the way they are distributed and consumed. This has led to the emergence of new forms of entertainment, such as video games, streaming services, and virtual reality experiences, which have influenced cultural practices and behaviors.
- ❖ **Education:** Technology has also transformed the education sector, from the way students learn to the way teachers teach. Online courses and e-learning platforms have made education more accessible and affordable, and have influenced cultural attitudes towards the value of education.

Overall, technology has both positive and negative impacts on culture, and its effects are complex and multifaceted. It is essential to understand these impacts to navigate the ever-changing landscape of modern technology and cultural change.

### 19.2.3 The Interplay between Technology and Cultural Change :

The interplay between technology and cultural change refers to the reciprocal relationship between technology and culture. In other words, technology can influence culture, and culture can also influence technology.

- For example, the introduction of smartphones has led to changes in communication and social norms. People now have immediate access to information and can communicate with each other instantly, regardless of their physical location. This has changed the way people interact with each other and has created new forms of social behavior.
- Similarly, the rise of social media platforms has impacted cultural practices such as news consumption, self-expression, and activism. Social media has made it easier for people to share their opinions and connect with others who share similar interests or beliefs. It has also created new opportunities for political and social engagement, as seen in movements such as the Arab Spring and Black Lives Matter.
- On the other hand, culture can also influence technology. For example, Indian cultural practices such as yoga and meditation have influenced the development of wellness apps and wearable technology designed to track physical and mental health. Similarly, the cultural importance of cricket in India has led to the development of cricket-related apps and games.
- The interplay between technology and cultural change is complex and multifaceted. As technology continues to evolve, it will undoubtedly continue to impact cultural practices, and cultural practices will continue to shape the development of technology.

## 19.3 IMPACT OF MODERN TECHNOLOGY ON CULTURE :

Modern technology has had a significant impact on culture in various ways. Some of these impacts are positive, while others are negative. Let's explore these impacts in more detail:

### 19.3.1 Positive Effects of Modern Technology on Culture :

- ❖ **Globalization:** Modern technology has made it easier for people to communicate and share ideas across different cultures and geographic boundaries, leading to increased global awareness and understanding.
- ❖ **Preserving and promoting cultural heritage:** Modern technology has made it easier to preserve and promote cultural heritage. For example, museums and historical sites are now able to use virtual reality and other digital technologies to enhance the visitor experience and preserve cultural artifacts. Similarly, traditional art forms such as music, dance, and theatre are now able to reach wider audiences through digital platforms.
- ❖ **Increased access to education:** Technology has made education more accessible to people from all walks of life, regardless of their geographic location or socio-economic status. Online learning platforms, educational apps, and digital classrooms have revolutionized the way people learn and acquire knowledge.
- ❖ **Innovative forms of cultural expression:** Modern technology has enabled artists and creatives to explore new forms of artistic expression and communication. For example, virtual and augmented reality technology has opened up new avenues for immersive storytelling and interactive experiences.

- ❖ **Increased communication:** Advances in technology have made communication faster, easier, and more convenient than ever before. Social media, messaging apps, and video conferencing tools have enabled people to connect with each other and share information and ideas regardless of geographical barriers, thus fostering cross-cultural communication and collaboration.

### 19.3.2 Negative Effects of Modern Technology on Culture :

- ❖ **Disrupting traditional cultural practices:** Modern technology has caused some traditional cultural practices to disappear or become less popular. For example, the rise of digital music has led to the decline of traditional forms of music, such as folk music. Similarly, the use of social media has reduced the importance of face-to-face interactions, which are a key part of many cultures.
- ❖ **Cultural homogenization:** The rise of global media and communication technologies has led to the spread of a dominant global culture that often undermines local cultural diversity and traditions. For example, the prevalence of American films, music, and fashion has led to the adoption of western cultural norms and values in many parts of the world.
- ❖ **Information overload:** The overwhelming amount of information and content available through modern technology can lead to information overload and a loss of critical thinking skills. This can lead to a lack of appreciation for nuanced cultural differences and perspectives.
- ❖ **Increased dependence on technology:** The reliance on technology for communication, entertainment, and other aspects of daily life can lead to a loss of human interaction and social skills, which are essential for maintaining cultural traditions and practices.
- ❖ **Digital divide:** Modern technology has also created a digital divide, where people with access to technology have an advantage over those who do not. This can lead to social inequality and exclusion, as well as the perpetuation of cultural stereotypes and biases.
- ❖ **Loss of face-to-face communication:** With the rise of digital communication, face-to-face interaction has become less common. This can lead to a lack of personal connection and a diminished sense of community, which can negatively impact cultural norms and values.

### 19.3.3 Examples of how Modern Technology is changing Culture in India :

Modern technology has had a significant impact on Indian culture in various ways. Some of the examples are:

- ❖ **Social Media:** Social media platforms like Facebook, Instagram, Twitter, and WhatsApp have become an integral part of Indian culture. These platforms have brought people closer and have revolutionized the way people communicate, share information, and form communities. They have also played a vital role in promoting Indian art, culture, and traditions globally.
- ❖ **Online Shopping:** E-commerce has transformed the way people shop in India. With the rise of online marketplaces like Amazon, Flipkart, and Snapdeal, people can now shop from the comfort of their homes. Online shopping has not only made the shopping experience more convenient but has also made it easier for people to access products that were previously unavailable.
- ❖ **Digital Payments:** Digital payments have become popular in India in recent years, especially after the demonetization of high-value currency notes in 2016. The government's push towards a cashless economy has led to the adoption of digital payment methods like UPI, mobile wallets, and net banking. These digital payment

methods have made transactions more accessible and convenient, reducing the reliance on cash.

- ❖ **Online Education:** The COVID-19 pandemic has accelerated the growth of online education in India. With schools and universities closed, students turned to online platforms like Zoom, Google Meet, and Microsoft Teams for learning. Online education has made education accessible to a larger audience and has revolutionized the way people learn in India.
- ❖ **Mobile Gaming:** Mobile gaming has become a popular pastime among Indians, especially among the younger generation. Games like PUBG, Call of Duty, and Free Fire have become household names, and their popularity has led to the rise of a new gaming culture in India. Mobile gaming has also provided a platform for Indian gamers to showcase their skills and compete at a global level.

These examples illustrate how modern technology has changed Indian culture in various ways, shaping people's lifestyles, behaviors, and attitudes towards various aspects of life.

## 19.4 THE IMPACT OF MODERN TECHNOLOGY ON SOCIETY :

Modern technology has brought significant changes to society. While it has brought many benefits, it has also created new challenges and problems. In this section, we will explore some of the ways that modern technology has impacted society, with a particular focus on India.

### 19.4.1 Social Media and Communication :

Social media has revolutionized communication, making it easier and faster to connect with others around the world. This has had both positive and negative effects on society. On the one hand, it has provided people with new ways to express themselves, connect with others, and build communities. It has also allowed people to access information and news from a wider range of sources.

On the other hand, social media has been criticized for contributing to the spread of misinformation and fake news, which can have serious consequences for individuals and society as a whole. It has also been linked to issues such as cyberbullying, online harassment, and addiction.

In India, social media has played a particularly important role in recent years. It has been used to mobilize political movements, such as the 2011 anti-corruption protests led by Anna Hazare, and the 2020 protests against the Citizenship Amendment Act (CAA) and National Register of Citizens (NRC). It has also been used to raise awareness about social issues, such as the #MeToo movement and the farmers' protests.

### 19.4.2 Digital Divide and Social Inequality :

While modern technology has the potential to connect people and bridge gaps, it has also created new forms of inequality. The digital divide refers to the gap between those who have access to technology and those who do not. In India, this gap is particularly pronounced, with many people lacking access to basic digital services such as internet connectivity and smartphones.

This digital divide has created new forms of social inequality, particularly in terms of access to education and employment opportunities. Those who lack access to technology are at a disadvantage in today's digital economy, which values digital literacy and technological skills.

Efforts have been made to bridge this divide in India, such as the Digital India campaign launched in 2015. However, much work still needs to be done to ensure that everyone has equal access to technology and the opportunities it provides.

### 19.4.3 Privacy and Security Concerns :

Modern technology has also raised new concerns around privacy and security. With so much personal information being shared online, there is a risk of this information being accessed or misused by others. Cybercrime, such as hacking and identity theft, is becoming an increasingly common problem.

In India, privacy and security concerns have been highlighted by the controversy over the Aadhaar system, a biometric identification system used by the government. The system has been criticized for collecting large amounts of personal data without adequate safeguards, and for potentially exposing this data to security risks.

Efforts are being made to address these concerns, such as the introduction of data protection legislation in India. However, much work still needs to be done to ensure that people's privacy and security are adequately protected in today's digital world.

Overall, modern technology has had a significant impact on society, both positive and negative. While it has brought many benefits, it has also created new challenges and problems that need to be addressed. It is important to continue to explore the ways in which technology is shaping our world and to work towards creating a more equitable and just society for all.

## 19.5 TECHNOLOGICAL INNOVATIONS AND CULTURAL PRACTICES IN INDIA :

India is a diverse country with a rich cultural heritage. In recent years, technological advancements have brought significant changes to the cultural practices of the country. This section will discuss the impact of technology on both traditional and emerging cultural practices in India.

### Traditional Cultural Practices and their Evolution with Technology :

Traditional cultural practices in India have been impacted by technological innovations in numerous ways. Some of the notable examples are:

- ❖ **Festivals:** Festivals are an integral part of Indian culture, and technology has played a significant role in their evolution. For instance, during Diwali, people decorate their homes with lights and diyas. With the introduction of LED lights, the decoration has become more energy-efficient and cost-effective. Additionally, people now share festival greetings via social media, which has become a new tradition in itself.
- ❖ **Music:** Music has been an essential part of Indian culture for centuries. With the advent of technology, traditional music has evolved, and new genres have emerged. Classical music has been made accessible to a wider audience through online platforms. Moreover, modern instruments such as the guitar have been incorporated into traditional music, creating a fusion of cultures.
- ❖ **Art and Craft:** India is known for its rich history of arts and crafts. With the help of technology, artists can showcase their work to a global audience. For instance, traditional Indian textiles such as sarees and handloom fabrics have gained popularity worldwide due to online marketplaces.

### Emerging Cultural Practices and their Adoption of Technology :

The younger generation in India has been adopting new cultural practices, which are heavily influenced by technology. Some of the examples are:

- ❖ **Social media:** Social media platforms have become an integral part of the daily lives of Indian youth. Platforms such as Instagram and TikTok have created new cultural practices such as online challenges, dance videos, and viral trends.
- ❖ **E-commerce:** E-commerce has transformed the way Indians shop. Online shopping has become a new cultural practice, and festivals such as Diwali and Holi have seen a

surge in online sales. Furthermore, online food delivery services have become an essential part of urban India's lifestyle.

- ❖ **Gaming:** Gaming has become a popular pastime for Indian youth. Games such as Call of Duty and Among Us have created a new culture of online gaming. Additionally, esports has gained popularity in India, and the country has seen a surge in online gaming tournaments.
- ❖ Technological innovations have significantly impacted the cultural practices of India, both traditional and emerging. While traditional practices have evolved with the help of technology, emerging practices have been created due to the adoption of technology by the younger generation. It is essential to understand the interplay between technology and culture to ensure that the rich cultural heritage of India is preserved, while embracing new practices.

## 19.6 BALANCING MODERN TECHNOLOGY AND CULTURAL PRESERVATION

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In the era of rapid technological advancement, it is essential to preserve cultural heritage and identity. This section of the lesson discusses the strategies for preserving culture while embracing modern technology.

### Strategies for Preserving Culture in the Age of Modern Technology :

- ❖ **Documentation and Archiving:** Documenting and archiving cultural practices, traditions, and artifacts is essential for their preservation. With modern technology, documentation has become more accessible, and high-quality images, videos, and audio recordings can be captured and stored digitally.
- ❖ For example, the National Museum in Delhi has an online platform that showcases their collection of over 200,000 artifacts. Similarly, the Indira Gandhi National Centre for the Arts (IGNCA) has an extensive digital library of cultural resources that includes books, articles, photographs, and recordings.
- ❖ **Cultural Education and Awareness:** Cultural education and awareness programs can help to preserve cultural practices and traditions. These programs can be conducted in schools, colleges, and community centres, and can include workshops, lectures, and cultural exchange programs.
- ❖ For example, the Indian government has launched the 'Ek Bharat Shreshtha Bharat' program, which aims to promote cultural exchange and understanding among different states in India. Through this program, cultural exchange programs, workshops, and lectures are organized to promote awareness and understanding of different cultures.
- ❖ **Integration of Technology in Cultural Practices:** Technology can be used to enhance traditional cultural practices. For instance, traditional dance forms can be performed and recorded using modern equipment, such as high-quality cameras and microphones. This not only preserves the traditional dance form but also makes it accessible to a wider audience through social media platforms.
- ❖ For example, the classical dance form of Kathak has been performed and recorded by various artists, and their performances have been made available on social media platforms. This has helped to promote the art form and make it accessible to a wider audience.

### The Need for Cultural Adaptation to Modern Technology :

While preserving cultural heritage is essential, it is also essential to adapt cultural practices to modern technology. Adapting cultural practices to modern technology ensures that the practices remain relevant and accessible to the younger generation.



- ❖ **Use of Social Media:** Social media has become an essential tool for promoting and preserving cultural practices. Social media platforms such as Facebook, Twitter, and Instagram can be used to promote cultural events, share information about cultural practices, and connect with a wider audience.
- ❖ For example, the annual 'Hornbill Festival' in Nagaland, which celebrates the state's diverse culture and traditions, is promoted through social media platforms. This has helped to increase awareness about the festival and attract tourists from all over the world.
- ❖ **Digitization of Cultural Artifacts:** Digitization of cultural artifacts can help to preserve them and make them accessible to a wider audience. Digital archives and databases can be created, which can store images, videos, and audio recordings of cultural artifacts.
- ❖ For example, the Indian government's 'Digital India' program aims to digitize and archive cultural artifacts from different parts of India. This will help to preserve the artifacts and make them accessible to a wider audience.
- ❖ **Innovation in Traditional Crafts:** Traditional crafts can be innovated using modern technology to make them more appealing to the younger generation. For instance, traditional handicrafts such as pottery, weaving, and embroidery can be modernized using modern equipment.
- ❖ For example, the 'Kutchi Craft' project in Gujarat aims to promote traditional handicrafts by modernizing them using modern technology. The project provides artisans with modern equipment and training to innovate traditional crafts and make them more appealing to the younger generation.
- ❖ In conclusion, balancing modern technology and cultural preservation is essential for preserving cultural heritage and identity. It is necessary to embrace modern technology while preserving

## 19.7 FUTURE OF MODERN TECHNOLOGY AND CULTURAL CHANGE IN INDIA :

As technology continues to advance at a rapid pace, its impact on culture in India will only continue to grow. In this section, we will explore some of the trends in modern technology and their potential impact on culture in India, as well as the opportunities and challenges for cultural change in the digital age.

### **Trends in Modern Technology and their Impact on Culture in India :**

Here are some of the trends in modern technology that could have a significant impact on culture in India:

- ❖ **Artificial Intelligence (AI) :** Artificial intelligence (AI) is already being used in a wide range of applications, from personalized recommendations to fraud detection. In India, AI has the potential to transform everything from healthcare to education to finance. However, the use of AI also raises important ethical questions around privacy and bias, which will need to be carefully considered.
- ❖ **Internet of Things (IoT) :** The Internet of Things (IoT) refers to the growing number of devices that are connected to the internet and can communicate with each other. In India, the IoT has the potential to revolutionize everything from transportation to energy management. However, as more devices are connected to the internet, there are also concerns around security and privacy.
- ❖ **Augmented Reality (AR) and Virtual Reality (VR) :** Augmented reality (AR) and virtual reality (VR) technologies are already being used in a variety of applications, from gaming to education to marketing. In India, these technologies could be used to

create immersive cultural experiences or to preserve cultural artifacts. However, there are also concerns around the potential for addiction and the impact on mental health.

### **Opportunities and Challenges for Cultural Change in the Digital Age :**

As modern technology continues to evolve, it presents both opportunities and challenges for cultural change in India. Here are some of the key factors that will determine the future of cultural change in the digital age:

- ❖ **Access to Technology :** As more people in India gain access to modern technology, they will have the opportunity to participate in new cultural practices and engage with a wider range of cultural perspectives. However, the digital divide means that many people in India still lack access to the internet and other forms of modern technology, which could perpetuate existing social and cultural inequalities.
- ❖ **Cultural Preservation :** As modern technology continues to change the way we live and work, there is a risk that traditional cultural practices could be lost or forgotten. However, technology also provides new opportunities for cultural preservation, such as through digital archives and online communities.
- ❖ **Cultural Adaptation :** As new technologies are introduced, there will be a need for cultural adaptation in order to ensure that they are used in ways that are consistent with cultural values and norms. This will require ongoing dialogue between technologists and cultural leaders, as well as a willingness to experiment and adapt.
- ❖ **Ethical Considerations :** Finally, as modern technology continues to evolve, there will be important ethical considerations to take into account, such as privacy, security, and bias. It will be important for policymakers and technologists to work together to ensure that new technologies are developed and used in ways that are ethical and equitable.

### **19.8 SUMMARY :**

In conclusion, modern technology has brought about significant changes in Indian culture, affecting its traditional practices and values. While technology has undoubtedly offered benefits and opportunities for cultural expression and innovation, it also poses challenges and threats to cultural preservation and authenticity.

It is important for individuals and communities to find a balance between adopting modern technology and preserving their cultural heritage. As technology continues to advance, it is essential to assess its impact on culture and society and make informed decisions on how to adapt and evolve cultural practices. Ultimately, the future of cultural change in the digital age will require a thoughtful and intentional approach towards modern technology and its impact on culture.

### **19.9 SELF ASSESSMENT QUESTIONS :**

1. How has modern technology impacted cultural practices in India?
2. What are some positive and negative effects of modern technology on Indian culture?
3. What strategies can be used to preserve culture in the age of modern technology?
4. How has the adoption of technology impacted the evolution of traditional cultural practices in India?
5. What are the opportunities and challenges for cultural change in the digital age?
6. How can society address the issue of the digital divide and social inequality caused by modern technology?

**19.10 SUGGESTED READINGS :**

1. Gary J Krug (2014) Communication, Technology and Cultural Change 1st Edition, Sage Publications
2. Deepak Nayyar (2007) Modern Mass Communication: Concepts and Processes, Oxford Book Company.
3. Sitaram KS, Culture and Communication: A world view.
4. Chen, G. M., &Starosta, W. J. (1998). Foundations of intercultural communication: Boston, MA: Allyn& Bacon.
5. Lustig, M. W., & Koester, J. (2007). Intercultural competence: interpersonal communication across cultures (5th ed.). Shanghai, China: Shanghai Foreign Language Education Press.
6. Intercultural Communication: John Beatty, Junichi Takahashi 7. Foundations of Intercultural: K.S.Sitaram and R.T. Cogdelt
7. Culture and Communication: A World View: K.S. Sitaram 9. Mass Communication: A Sociological Perspective

**Dr. K. Jyothirmayee**

**(303JM21)**

**MODEL QUESTION PAPER  
M.A. DEGREE EXAMINATION  
Third Semester  
Journalism and Mass Communication**

**Paper 3 — Traditional and Cultural Communication**

**Time: Three hours**

**Maximum : 70 marks**

**Answer ONE question from each Unit.  
All questions carry equal marks.**

1. (a) What is the Historical background of Traditional Media.

Or

(b) How does Traditional Media help development.

2. (a) Differentiate between Yakshagana and Tamasha.

Or

(b) Folk arts help Politicians also. Discuss.

3. (a) Trace the Origin of Harikatha.

Or

(b) Street plays convey information about Government. Schemes effectively. Discuss.

4. (a) Write about models of Intercultural communication.

Or

(b) Discuss the Importance of cultural institutions.

5. (a) Explain the Significance of Communication Technology.

Or

(b) Identify the role of Traditional media in Political Communication.