AUDIO-VISUAL AIDS & EDUCATION

Priyanjan Karthik
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Knowledge is Our Business

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CONTENTS

CHAPTER 1

INVESTIGATIONAND DETERMINATION OF AUDIO-VISUAL AIDS AND EDUCATION

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ABSTRACT:
Choosing audio-visual aids for education is a crucial effort to improve learning by using multimedia resources into educational practises. In order to understand the relevance of selecting audio-visual aids in education, this study examines the variables, processes, and consequences that influence the successful use of multimedia tools in teaching and learning. This research makes a significant contribution to a thorough knowledge of how audio-visual aids alter education by exploring the advantages, difficulties, and best practises. The decision to use audio-visual aids in education is a response to the dynamic changes in contemporary y teaching. Multimedia components like films, animations, and interactive presentations enhance the learning experience by accommodating various learning preferences and encouraging participation. The significance of audio-visual aids in education has been emphasised by factors including technological improvements, the emergence of digital learning platforms, and the understanding of visual and aural learning preferences.

KEYWORDS:

Audio-Visual Aids, Education, Multimedia Learning, Pedagogy, Technology Integration.

INTRODUCTION

Making presentations lively, active, and memorable for learners is a typical objective of extension and development professionals. The most efficient way to achieve this aim is through using audiovisual tools for knowledge transfer and instruction. Skill set. This block's Unit 2 included extended teaching strategies as the tools and methods for generating circumstances where communication o The extension workers may exchange information and teach one another new skills. also the populace. Similarly, audiovisual aids also directly contribute to increasing the efficacy of learning via information sharing and skill instruction People primarily acquire knowledge by seeing, hearing, and doing both acting and listening. The extension worker may benefit from unique chances to make developmental concepts more effective and clear being relocated. They help students to pay closer attention to what they hear and observe. thoroughly and with a deeper understanding. Generally speaking, the extension workers[1], [2]'.

Success and the amount of development achieved by their students will be assessed by their capacity for conveying thoughts. To attain growth and advancement, both extension workers and their learners must be able to communicate. Audio In order to engage the learners in this communication, visual aids are essential through the stages of the instructional process. Keeping this in mind, crucial This section discusses audio-visual tools that are useful for extended instruction. for your consideration After finishing thi6s lesson, you ought to be able to:

- Talk about the purpose of audiovisual aids.
- Identify and categorise audiovisual aids using examples.
- List significant audiovisual aids.

The ears and eyes are stimulated by audiovisual assistance. Thus, a teaching aid in the strict meaning is any tool that may be utilised to assist reinforce new knowledge or abilities. Devices that help an instructor facilitate the teaching-learning process are known as instructional aids. In addition to the teacher, instructional aids do not sustain themselves[3], [4].

What do the proverbs, definitions, and analysis presented above imply to you? They claim that in the learning process, listening alone is insufficient to produce action. The idea behind the usage of audio visual aids in extension teaching is that in order to complete all six elements of the extended teaching learning process, one must see, attempt to do, and hear. The sole means of education other than hearing is via audio aids.According to some estimates, we spend more than 50% of our time listening. This demonstrates the value of audio media in our daily lives. Because of this, it's essential that you, as an extension worker, comprehend key audio aids and how to use them in extension and development work.

Instructional material also refers to audio-visual aids. Audio literally means "hearing," whereas "visual" refers to what is discovered via sight. Therefore, any such aids that try to make the information understandable to us via our senses are referred to as "audio visual aids" or "instructional material." All of this instructional material makes the learning scenarios as realistic as possible and provides us with first-hand information through the auditory and visual senses. Therefore, audio visual material may be any tool that can be utilised to make the learning experience more clear and effective, more realistic and lively.]Our senses help us to learn. Sensations are the routes to knowledge. We are able to comprehend our surroundings thanks to all of our senses. The majority of the information we learn in school is absorbed via our eyes and hearing[5], [6].

Reading is not as significant as doing in our educational system. With the use of instructional aids, theoretical, oral, and dull subjects may be made more believable, enjoyable, and beneficial. It is a proven fact that audio-visual aids hone the senses of sight and hearing and broaden learning opportunities. Kothari Commission claims. "Every school needs to get supplies of teaching aids in order to raise the standard of instruction. It would in fact bring about a revolution in American education. Commenus asserts, "More graphics in our books can only make our instruction more effective. He believed that several senses may be used to acquire information. Eye and ear cooperate in audio-visual assistance. The National Policy on Education, first published in 1986 and revised in 1992, placed a strong emphasis on the use of teaching aids, particularly improvised ones, to improve teaching-learning efficiency and realism.

Audio-visual aids are teaching tools that combine sound and visual elements to help convey ideas more clearly.Audiences can quickly understand the information thanks to the use of audio-visual aids that stimulate the auditory and visual systems. Both educated and illiterate individuals may utilise them.With the use of sound and pictures, audio-visual aids may help teachers convey information more clearly. Audio-visual aids help in activating the auditory and visual systems and speed up audience understanding of the content. These may be applied to both literate and uneducated individuals. A public address system amplifies sound to make it heard over a long distance to a big audience. There are three parts to it: a microphone, an amplifier, and a speaker. An amplifier receives electrical waves from the microphone that have been converted into sound. Speakers are used to transmit the sound waves that are produced by the amplified electric current into the speaker. Information dissemination during meetings and campaigns is quite helpful.

What we hear is audio. The five senses—vision, hearing, touch, smell, and taste—play a crucial part in message transmission. For a message to be received and sent successfully, hearing is crucial. Oral and face-to-face interaction is the most fundamental kind of communication. Therefore, hearing is crucial for oral, face-to-face communication. People may communicate with one another over the phone at a distance. It allows for immediate interpersonal communication in which the roles of the communicator and the person being communicated with are switched as information is being given and received.This increases communication efficiency and results in significant labour, time, and financial savings. Even while a telephone typically only allows two people to talk at once, if a speaker is linked to it, as is the case with the Cell Phone Operated Mobile Audio Communication and Conference System (COMBACCS), the system may accommodate several people in a given space. Many underdeveloped nations are seeing a tremendous expansion of this technology. Cell phones with cameras that support Short Message Service (SMS) and Wireless Application Protocol (WAP) might be useful for providing "always available extension" between specialists and individuals. Combaccs can assist locals in various areas in forging connections and understanding[6], [7]

DISCUSSION

The use of audio-visual aids in education has been shown to be a transformational strategy for improving learning experiences. To effectively deliver information, this dynamic style uses multimedia tools that include both aural and visual components. Unquestionably, the combination of sight and sound has transformed conventional educational methods, fostering a learning environment that is more engaging and dynamic. The importance of audio-visual aids in facilitating thorough learning, retention, and application of information cannot be stressed as technology innovations continue to change the educational environment. When oral tradition, visual narrative, and pictures were the main modes of information transmission in the past, audio-visual aids were first used in education. 6

The printing press, the lantern projector, and the phonograph all contributed to a progressive change in the educational landscape in favor of more visual and aural means of learning. With the invention of slide projectors, filmstrips, and finally overhead projectors, the middle of the 20th century represented a turning point. With the use of these technologies, instructors may disseminate visual information to bigger audiences, enhancing the learning environment. The amount of audio-visual assistance integration has increased dramatically in the digital era. A new age of dynamic and personalised learning has arrived thanks to computers, projectors, interactive whiteboards, and cellphones. Teachers now have a wide range of resources at their disposal to accommodate various learning styles, thanks to the usage of multimedia presentations, animations, films, simulations, and virtual reality. These tools make it possible to dissect complicated ideas into manageable parts, improving mental clarity.

While there are many advantages to using audio-visual aids in the classroom, there are also certain obstacles that educators must overcome, such as advancing technology, a lack of resources, distractions that could occur, and the need for ongoing training. Additionally, it's essential to have a pedagogical perspective, employing these technologies to support learning rather than completely replacing conventional teaching techniques. A new age of dynamic and engaging learning experiences has begun as a result of the integration of audio-visual aids in education. The development of multimedia technologies has continuously improved teaching practises, from early oral traditions to contemporary virtual reality simulations. Teachers must make the most of audio-visual resources as technology develops in order to promote deep knowledge, critical thinking, and lifelong learning in their pupils[8], [9].

The main purposes of a digital audio player, often known as an MP3 player, are to store, organise, and play audio files. Because they can play images and/or videos, certain digital audio players are also known as portable media players.An example would be the fourth-generation iPodDue to their incredibly tiny size, low power consumption, and modest designs with extended battery lives, digital audio players are playing a significant role in ICT-based extension activities in all development areas. To boost the accuracy, clarity, and effectiveness of the concepts and skills being taught, audio-visual aids are employed in the classroom. They make it possible for learners to LOOK, LISTEN, AND LEARN; to learn more quickly, more fully, and with greater retention.

The triangle processes of learning, motivation, clarity, and stimulation are completed with the assistance of the audio-visual aids.

The use of audio-visual aids significantly improves informational learning, memory, activity, interest, and absorption as well as personal growth and development. The tools serve as the stimulus for learning "why," "how," "when," and "where." The usage of cleverly created instructional resources may help to clarify the complex and abstract idea. Audio-visual aids are described as "training or educational material directed at both the senses of hearing and sight, films, recordings, photographs, etc. used in classroom instruction, library collections, or the likes" in the Webster dictionary.Audio visual aids are described as "designed to aid in learning or teaching by utilising both hearing and sight" in the Merriam-Webster dictionary. The blackboard is most likely the most simple, affordable, practical, and often used non-projected visual tool in extension instruction. Since a black wooden board is often utilised, the term "blackboard" also applies. However, other materials like powdered glass or rollups that are painted blue, green, or black may also be utilised. Materials for roll-ups are constructed of strong canvas covered with blackboard paint. Rollup materials or inward-folding wooden boards are practical for extended instruction in outdoor settings. The chalkboard may be used for group meetings, training sessions, lectures, etc. The blackboard, one of the most traditional teaching aids in use for the last 400 years, is well-known for its pervasiveness in classrooms. It serves as a platform for various visual content.

A message is posted on a bulletin board. It is a surface that may be used to show announcements, news, information, and bulletins of both specialised and broad interest.Different-sized bulletin boards include slots for holding pins, books, displays, and other objects. A bulletin board may have a glass cover or be coated with perforated masonite or soft insulation. On both sorts of boards, repairing, disassembling, and refixing messages is fairly easy.The message on the board may take the form of articles, words, graphs, charts, pictures, drawings, etc. An image is a precise depiction of an item created by drawing, painting, or photography. Without speaking a single word, an effective image may convey a whole tale. Pictures might be in colour or black and white. Photographs that have been enlarged and in colour are more appealing. A high-quality 35 mm single-lens reflex camera is ideal for extension photography, along with certain necessary add-ons like a flash, lens hood, filters, close-up lens, etc. However, as a result of unfavourable processing and preservation issues as well as technological advancements, digital cameras are becoming more widely used. In extension work, images and photos are used in a variety of methods, including training courses, publications, campaigns, exhibitions, slides, filmstrips, motion pictures, television, newspapers, and displays, among others.

A nice display material with a three-dimensional look may be made from photographs that are mounted on thick board using synthetic glue and cut to size using a ferret machine. You may use rope, wire, or thick thread to provide a backdrop for photos or show items. The rope may be extended all the way to the ceiling. You may use tape to secure pictures that have

been placed on cardboard or three-dimensional items. You may also use a hefty wire screen as a backdrop.In order to raise awareness among the public, a poster is put up in a common area. A poster is often glanced at from a distance, and the viewer seldom has the time or desire to stop and read it. The purpose of the poster is to halt people who are walking quickly by and force the message onto them. A written statement, a diagram, a map, an image, or a cartoon might all be found on a poster. A few hand-drawn posters may be utilised in group meetings, extended training programmes, etc.

Large quantities of printed posters may be used in campaigns, exhibits, etc. With a few words and an artwork, a poster serves the objective of announcing a distinctive concept to the general audience. An effective poster should guide students through the first two stages of extended teaching, namely attention and interest. It is not anticipated to teach, but rather to prompt action, either right now or in the future.This calls for a compelling notion, which the poster's content does so forcefully. It must constantly be included with other teaching strategies, such as campaigns, gatherings, protests, etc.

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These tools provide students multisensory experiences by including either audio, visual, or both audio and visual features. Projectors, television sets, laptops, modems, and other electronic equipment are examples of simple aids, devices, and materials that an agent can create using locally accessible resources. More sophisticated audio-visual devices require electricity and sophisticated machinery. They draw the learners' attention, encourage them to participate in the learning process, maintain their interest and motivation, and eventually help the instructor or facilitator get the intended outcomes. Audiovisual resources help to simplify and concretize the learning process. By virtue of their design, they also have a very broad audience and are simple for students to understand. Audiovisual resources aid adult learners and students in increasing their awareness and sensitivity while also streamlining the teaching and learning process, promoting critical thinking and reasoning, and concretizing reality. Similar to how a carpenter uses a hammer and saw, the instructor uses audio visual resources as crucial instruments to carry out the teaching process effectively. The integration of audiovisual elements is required to make teaching easier, according to Carmona and

Francisco (2006).Audio visual instructional tools are intentionally designed to engage people's senses and speed up the learning process for a clear comprehension.

Using light focused through it, a slide is a transparent mounted image that is projected. The projection may be done on a white wall or a screen. The extension work done during training courses, seminars, workshops, group meetings, campaigns, exhibits, etc. often uses slides of 35mm films put on individual cardboard or plastic frames. Over the speaker's head, on the screen, the image is projected by the overhead projector. Drawings, diagrams, writing, etc., are prepared on transparent sheets and placed on the overhead projector's glass platform where a bright light is projected through it. A lens causes the light rays to condense, and a mirror placed at an angle on the rear screen reflects them. The educational materials may be handwritten or drawn on translucent sheets, transparent cellophane, or polythene rolls in either black and white or colour using a special marker pen.Additionally, photographic, x-ray, or electronic technologies may be used to create transparencies. Training sessions, group meetings, seminars, symposiums, workshops, etc. employ overhead projection.

The phrase "handheld projector" may also refer to a mobile projector, pocket projector, or a pico-projector. The usage of a projector in a portable device is an emerging technology. It is a reaction to the development of small, portable electronics like cell phones, PDAs, and digital cameras, which have enough storage space to accommodate presentation materials with an associated display screen. Smaller hardware and software are used in handheld projectors to project digital pictures onto any nearby viewing surface, such a wall or screen. Regardless of the viewing surface's physical properties, a portable projector has the potential to display a clean picture. Audio visual resources are described as "non-book materials like tapes, slides, and films which are renewed and recent to rather than read as books" in The Librarian Glossary (1987). This term does not include any kind of reading material or books.

They are resources that don't only rely on reading to transmit meaning, according to Dike (1993). They may use a combination of senses to convey information, or they may use the senses of sight and hearing separately. The broad diversity is singled out as a remarkable trait in Dike's definition.

Audio-Visual Aids are described as "training or educational materials directed at both the senses of hearing and the sense of sight, films, recordings, photographs, etc. used in classroom instruction, library collections, or the likes" in Webster's Encyclopedia Unabridged Dictionary of the English Language (1994).

The phrase "audio-visual material" refers to educational resources that may transmit meaning without exclusive reliance on vocal symbols or language, according to Anzaku (2011). In light of the criteria given above, an illustration found in a book falls within this category of instructional resources, while a text book or a reference work does not. However, the phrase does refer to tangible items as well as activities and events like dramatisations, field excursions, and dioramas.

"Audio-visual materials reinforce spoken and written words with concrete images and rich perceptual experiences, which are the foundation of learning," says SP Ahluwalia.

lessen the monotony of classroom instruction Multisensory experiences are offered by visual materials throughout the teaching-learning process. Adult learners and students who utilise audiovisual materials actively interact with them in addition to seeing and feeling them. This indicates that several sensory entrances or exits are used to enter these experiences. Our sensory organs—the eyes (see), ears (hear), nose (smell), tongue (taste), and skin (touch)—transmit these sensations to us. The sense organs are also known as the "Gateways of

Knowledge" since they aid in the provision of visual, auditory, olfactory, gustatory, and tactile experiences.According to research conducted by Cobun in 1968, we learn 1% of the time by taste, 1.5% through touch, 3.5% through smell, 11% through hearing, and 83% through our eyes. We recall 10% of what we read, 20% of what we hear, 30% of what we see, 50% of what we hear and see, 70% of what we say, and 90% of what we say and do, he continues.

Most of the time, the oral-aural techniques of teaching—in which professors employ the lecture style together with chalk and a board and pupils passively listen—are overemphasised in the teaching-learning process. The instructors are the most used to and at ease with this. The use of audiovisual materials creates opportunities for the usage of several types of audio, visual, and audiovisual resources. Their utilisation transforms the most complex, challenging, and abstract ideas into tangible realities and experiences. In order to assist students study ideas in-depth and gain facts, information, and comprehension, abstractions are transformed into tangible learning experiences.

CONCLUSION

The use of audio-visual aids in teaching is a revolutionary development in contemporary pedagogy. Teachers may design dynamic and interesting learning environments that meet the various requirements of students by using multimedia resources. Despite these drawbacks, audio-visual aids are an essential part of education because they improve understanding, accessibility, and participation. The choice and integration of multimedia materials must be done with care, with the needs of the students at the forefront. To guarantee the precision, efficacy, and inclusion of audio-visual aids, educators, content authors, and technological specialists must work together. The development of audio-visual aids will be crucial in determining how technology will shape education in the future, making learning more immersive, accessible, and significant for future generations.

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CHAPTER 2

LEARNING STRATEGIES AND AUDIO-VISUAL AIDS USED IN ADULT EDUCATION IN INDIA

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ABSTRACT:
In order to provide effective and interesting learning opportunities for older learners, adult education in India places a significant emphasis on learning methodologies and the use of audio-visual aids. The importance of learning techniques and audio-visual aids in adult education is examined in depth in this research, along with their functions, difficulties, and effects on adult learners. This research adds to a thorough knowledge of how learning techniques and audio-visual aids improve the learning process by exploring the many approaches, technology, and factors that influence adult education. Learning techniques in the context of adult education in India include a broad range of approaches customised to the requirements and preferences of adult learners. The principles of adult education known as andragogy place a strong emphasis on learner autonomy, relevance, and self-directed learning. The curriculum and teaching methodologies in adult education take into account the life experiences, driving forces, and objectives of adult learners. By accommodating different learning modes, the use of audio-visual aids in adult education improves the learning experience. Online platforms, presentations, interactive simulations, and videos all provide dynamic and captivating material that aids with comprehension and memory. Adult learners now have remote access to educational materials because to the development of digital technology, providing them with flexible learning possibilities that fit their schedules.

KEYWORDS:

Adult Education, Audio-Visual Aids, India, Learning Strategies.

INTRODUCTION

Lifelong learning is a process. It starts with the desire to use the information obtained to accomplish a few self-set objectives, but when it seems like there isn't a clear reason behind it, there often seems to be a "hidden goal" of finding fulfilment or using leisure time purposefully. Although adult learning is a complicated process,' adult education's reach is as broad as life itself. According to the Ministry of Human Resource Development (MHRD), adult education is broadly defined as a process that aims to "extend educational options to those adults, who have lost the opportunity and have crossed the age of formal education, but now feel a need for learning of any type, including, basic education (literacy), skill development (vocational education), and equivalency" (Govt. of India). 6The ultimate goal of adult education is to "equip man to play his part harmoniously in the modern world" Since attitudes towards adult learning have evolved significantly over time (Cranton, 1994; Paterson, 1979: 13), particularly in light of its relationship to the various and ever-evolving social, political, and cultural contexts in which it occurs the term "adult education" is sometimes used to refer to all facets of education for those who have graduated from primary and secondary schools (Smith, 200). Nevertheless, despite these differences, it is widely acknowledged that one of the main pillars of a society's strategy should be to "educate its citizens to participate in its developmental programmes, willingly, intelligently, and efficiently"[1], [2].

Such a society should be committed to achieving economic development, social transformation, and effective social security. In a democracy, adult education serves to give every adult citizen the chance to receive the education they desire and need for personal enrichment, the stimulation of cultural creativity, career advancement, and effective participation in social and political life as well as the development process. In order to enable people to access learning opportunities as they need them rather than because they have reached a certain age, the concept of lifelong learning further blurs all distinctions between formal, informal, and non-formal learning. It emphasises that learning lasts for life, from birth to death Accordingly, the main goal of education is to facilitate learning by including both the "content" and the "process" of learning, while also providing many opportunity for students to explain, probe, use, and integrate new information Additionally, the use of audio-visual aids and need-based learning methodologies in the classroom may improve students' academic performance by aiding the acquisition, understanding, and retention of factual knowledge. A field's systematic investigation of its history is often a strategy for establishing itself in the present A gradual but significant shift has occurred in education over the past few decades, where the constructivist view of knowledge acquisition places more emphasis on the role of students in creating knowledge in their own systematic way of information transformation using positive strategies and in their being more aware of the strategies they use and the reasons behind them Learning strategies are generally understood as the "behaviours and thoughts that a learner engages in during learning" They include the "entire spectrum of the learning environment" including the media, methods, materials, technologies, and style meant for achieving the learning objectives, as well as the deliberate efforts and skills strategically employed in solving learning tasks[3], [4].

The use of audio-visual aids and learning strategies in adult education in India, despite questions surrounding their creation and use, can be broadly analysed under two historical strands: "Knowledge does not narrow; knowledge only adds, and without knowledge many experiences in life remain very narrow and very shallow." W. Lewin, et al. India has served as a hub for a wide range of knowledge. Additionally, Indian civilization has long practised the acquisition and transfer of knowledge via socialisation and cultural processes However, it is known that formal education in India started with the transfer of traditional knowledge on religion, philosophy, logic, arts and crafts, and mathematics. This information was delivered via a range of methodologies and a number of media, both officially and informally. Initially, knowledge was passed down to younger generations via the family's elders, with appropriate modifications, inventions, and adjustments made in line with the demands of the period, culture, and custom[5], [6].

The use of teaching aids and methods in India likely began with the systematisation of knowledge by early tribal leaders and the development of pictographs or sign writing by early cultural civilizations to record and transfer information. The prehistoric arts and other archaeological artefacts, such as human bones, cave paintings, ancient tools, and other artefacts, provide direct proof of the role that technology played throughout that time, particularly in managing, hunting, preparing food, and surviving. The Brahma script was employed by the Indus-Sarasvati cultural heritage, according to the oldest Indus culture documents still in existence, whereas the writing of the Harappa civilisation is mostly represented by carvings on seals, tiny bits of soft stone, and copper tablets. The majority of the messages had an average length of just five signs. Utilisation of the Indus Script is documented for the Bronze Age Indus Valley Civilization but the time period may also have been known for "cartographic activity" as evidenced by a number of excavated surveying tools, measuring rods, and large-scale constructional plans. A complex Mesolithic diagram used to represent the cosmos and a number of graffiti that resemble maps are also found in

Indian Stone Age cave paintings, indicating that the ability to conceptualise in a cartographic way was known during that time.

Ancient Gurukul systems, middle-aged Maktabs, Masjids, and Khanqah functioned as the principal institutions of education and are known to have employed their own instructional aids. Learning in ancient India was essentially related to traditional or religious knowledge. The Gurukul system, which was intimately associated with religion and a holy practise, required that students, known as Shishyas, live in ashrams as equals while receiving instruction from the Guru, who set down rigorous monastic rules that the students were required to follow. Using the processes of sravana, manana, and nididhyasana, the oral tradition, or shruti, was employed to transmit knowledge orally, followed by reflection, ongoing review, and debate. This "individualised instruction" was developed to meet learning requirements, preserve the Vedic oral heritage, and educate social science for societal efficiency and welfare (Mookherji, 1951). Since "the craft of reading and writing remained the sacred monopoly of small circle of elites," (Cipolla, 1969), not everyone had access to written texts and sacred knowledge, and memorization of the text was only intended to preserve the accent and pronunciation of words through techniques of different paths or sequences to recheck and avoid deviations. Rote education and guru-following insanity were discouraged. At first, education was available to everyone and seen as a path to moksha, or enlightenment; but, it eventually became exclusive to the elite and linked to caste-specific responsibilities and vocations in society.

DISCUSSION

Institutional organisation was a key aspect of the Indian Buddhist educational system. The shastrartha approach benefited in cult establishment and helped debate and debating abilities. Additionally, discussions were organised in public gatherings when Carakas or other itinerant academics addressed the crowd. According to Altekar (1944), there was allegedly equality between the sexes in the realm of knowledge. At Taxila and Nalanda, the first universities in the world, India boasts a thriving legacy of scientific research and technical advancement that dates back more than 2,600 years. However, throughout the mediaeval era, the most of the information was lost. Conference planning, commentary reading, dialectical discussions, solitary spiritual retreats in caves and forests, educational tours, gatherings of learned people to uphold moral standards, memorization exercises, doctrine hearings, and first-hand experience all helped people learn and coexist in peace[7], [8].

By responding to inquiries for the growth of wisdom, the Buddha used his techniques of expedience to convey knowledge of the world, religion, and practicality. During the Gupta era, instruction was delivered orally before transitioning to the reading of written materials on Vedanta philosophy, the study of the Puranas, Epics, grammar, logic, astronomy, philosophy, medicine, etc. The official language of the court, Sanskrit, served as the medium of education. In the libraries of the Buddhist monasteries, significant texts were copied and preserved. There were books called granthas in the Jain and Buddhist libraries, which were bound together from palm leaves. In addition, the Brahmin-supported Mathas served as ashramas for educational reasons and used the methods of inquiry and debate for public discourse in order to foster critical thought and enlighten concepts. Legendary paintings, navigational charts, maps of sites mentioned in Indian epic poetry like the Ramayana, and early maps like the Udaigiri wall sculpture produced during the Gupta era all illustrate the level of Indian cartographical skill at the time. The inner bark of the bhurja (Betula) tree was the most common material for writing manuscripts, especially in north-western India, and palm leaves were widely used in southern parts of India. Hard materials such as stone, metal, shells and bricks, wooden board, earthenware, and terracotta were used for writing in ancient

India through engraving, embossing, painting, and scratching. While leather was often used in western Asia and Europe throughout the early and middle ages, it was hardly ever employed as a writing surface in India[7], [8].

Through the academics, saints, teachers, artists, and craftsmen who actively promoted the message of peace and harmony through diverse art forms, music, preaching, and writing, learning continued the legacy of oral transmission of information, values, and culture throughout the mediaeval era in India. Practise and observation were used to transfer knowledge. Written records took the role of oral transmission of information when scripts were discovered. The first paper industry was established in India during the mediaeval era, which is when paper was first used. Of note from this era were the handmade glazed paper and the renowned Khurasani paper.

Since there were no printed books under Akbar's rule during the Mughal era, significant handwritten works were read aloud at the court and discussions that benefited the nobility were conducted. The maps from Ain-e-Akbari, Mughal records, seamless globes, the atlas compiled by scholar Sadiq Isfahani of Jaunpur, the largest known Indian map depicting the former Rajput Capital at Amber, Indian maps reproduced by European scholar Francisco I, the cartographic charts made by the Dravidian people of India as described in the early volumes of Encyclopedia Britannica, and the Maps of India all show the development of Indian cartography during the mediaeval period. The Maktabs, Masjids, Khanqah (Sufi centres), and Paathshalas were the main educational institutions in India at this time, and they coexisted peacefully. To be able to carry out religious duties, it was thought vital to study the Holy Quran under the direction of a local instructor as well as some basic Arabic and prose and poetry. In order to participate in teaching, preaching, etc., this was finally followed by the thorough study of the Arabic language and fiqh. Later stage literature from each science were discussed. Dialectics and rational science were not given significant attention in the curriculum. Calligraphy was a crucial component of education, and as written books were scarce before the invention of the printing machine, wooden books, or takhti, were used instead. Secondary education at this time was delivered in the Madrasa, a dedicated teaching space inside a Masjid, where teachings were memorised, recited, discussed in groups, read aloud, and then recorded on paper. The Madrasa served as a higher education institution, with lectures from knowledgeable scholars on many topics that were reinforced by debate and introspection.

The education provided by Paathshalas, which were set up on the verandahs of certain homes or under trees, included the study of literature, moral and religious myths, and the study of mathematics, notably the knowledge of weights and measurements. Early in the primary phase, the alphabet's letters were written in the sand, then the instructor wrote them on palm leaves, which the students subsequently drew over using a red pen and charcoal ink so they could be readily wiped. The use of paper for writing purposes was introduced in the fourth stage, which was followed by writing, pronouncing, and a lot of practice with complex words. Temples in the community acted as social hubs, gathering spots, venues for village rituals, gatherings for religious and social dialogue, and even served as literacy centres for young people (Patwardan, 1939).

There was no widely used medium of teaching for education in mediaeval India. The egalitarian Islamic concept made it possible for everyone to have free access to education throughout the Mughal era, even if it was mostly based on the interests of the rulers. The Prophet Mohammad (PBUH) and the Holy Quran both placed a strong emphasis on learning from birth to death. The Mughal emperor Aurangzeb was the first to advocate for free and mandatory education for the populace, albeit this policy was only implemented

experimentally among the Bohra community in Gujarat, which subsequently helped to explain why this group has one of the highest rates of literacy in the nation.

Education is the first step towards empowerment since it frees people from ignorance and injustice. Since its beginning as a humanitarian activity to its development as a vehicle for social and political awakening in the nation, adult education in India has seen a number of transformations. Since there were no institutional institutions in existence in India to teach adults how to read and write, a variety of efforts were launched by social and religious organisations as well as the civil society to promote adult education. The term "adult education" was first used in 1851. Adult education eventually evolved with the identification of the emerging needs of adult learners in the democratic society and with the discovery of new educational objectives, post-independence. It was operationalized into various programmes, schemes, and projects, as Basic Literacy (1882-1947), Civic Literacy (1948-67), Functional Literacy (1968-77), and Developmental Literacy (1978-till present) (Shah, n.d.).

Adult education is known to have officially begun at the beginning of the nineteenth century, when European missionaries, educators, and a few British East India Company officials started establishing schools in some regions of India to prepare people for the uplift and transformation of Indian society in the years before independence. The ‘reality of India'—its society, infrastructure, manners, and institutions—as well as their strengths and weaknesses—were revealed by indigenous efforts in the field of education in the late eighteenth and early nineteenth centuries, according to Dharampal (2000). Under colonial authority, adult education was encouraged as a non-governmental endeavour, with a focus on primary education as a successful route to literacy. Even if attempts were limited, adult education did not emerge and develop as a separate area of activity until the 1920s and 1930s in the nation (Shah, 1999). This was due to adult education's secondary status during this time. The 'factory system' of education, with centrally regulated curriculum, text books, school hours, and vacations under their reign, superseded the Indian village education system and significantly altered Indian education under the British. People were forced to memorise foreign grammatical rules since English was preferred as the medium of instruction, depriving them of understanding of their own language and literature. As the first institutions of modern education to be established in colonial India, missionary and boarding schools were founded by Christian missionaries and consisted solely of developmental activities that served the colonial interest; in contrast, the importance of science education and scientific and technological research to economic development and social change was rather minimal. Even so, the development of audiovisual teaching aids like audio tapes, videos, recording devices, movies, magic lanterns, slide projectors, audio-visual projectors and radio found their place in the modern classroom. These tools included the blackboard, pictures, graphs, charts, maps, symbols, models, printed materials, flashcards, samples and concrete materials.

The main adult education facilities in British India were night schools that were modelled after British Adult Schools. Even though they were limited in number, night schools were mostly founded by Christian missionaries, nationalist leaders, socio-religious groups, and intellectuals. They were promoted wherever it was feasible and offered the most flexibility in terms of study hours. According to the government of India in 1940, the core curriculum contained fundamental instruction in health, sanitation, and first aid as well as brief teachings on important historical events. It also taught the basics of reading, writing, and maths in no more than 100 days. The length of training was usually two to three hours per day. According to reports from Shah, Bombay and Madras each had 134 and 312 night schools with enrollments of 4,000 and 7,000 adults, respectively (The Indian Education Commission,

1882; Report of the Indian Education Commission 1882, 1883). Night schools were permitted in every province in British India. Although "illiteracy" among the Indian masses attracted the attention of the British, the colonial rulers did not develop any specific programmes to liquidate adult illiteracy (Shah, 1999); this eventually led to the adoption of the "Downward Filtration Theory" in the 1830s, which held that "education was to permeate the masses from above." Useful knowledge was to flow downhill from the Himalayas of Indian life, eventually creating a vast and majestic stream to water the parched lowlands (Mathew, 1926). The Education Dispatch (1854), which advocated popular education and placed a focus on conserving and promoting indigenous education, nevertheless, criticised the Downward Filtration Theory. The middle class interests, however, which had merged with those of the ruling class, hampered these attempts (Acharya, 1988). A closer examination of the profound and unavoidable effects colonisation had on literary creation, which resulted in the eradication of indigenous education in India, reveals the stagnation and decay of indigenous education, the "undercurrent" of the imperialist project. Mahatma Gandhi spoke on the decline of indigenous education in India at his Chatham House Speech in London, demonstrating how thoroughly the "indigenous' individuality vanished under British rule.

Although it is said that the British financed Persian and Sanskrit institutions and encouraged the publishing of certain Indian literature or excerpts from them, they reportedly did so only when it served their interests as a ruling class and as a colonial power. The cultural heritage of the lower castes is said to have been "successfully marginalised" as a result of the British declaring the Vedantic Hinduism of the Brahmins of Banaras and Navadweep as "the standard Hinduism," which is said to be a "enduring legacy of colonialism." Additionally, the Britishers' insatiable appetite for money deprived the Indian education system of the very resources it needed to survive. Their evaluation of the indigenous education's content and eventual dismissal was a necessary British effort to uproot the Indian indigenous system in order to maintain and continue British rule relatively undisturbedly. However, the main reason for the absence of information on the real educational environment in the nation at the time is that people who wrote about education were themselves disinterested in how such crafts were taught (Dharampal, 2000).

In the end, nationalist leaders and members of social, political, and religious reform movements made significant efforts during the late nineteenth and early twentieth centuries. These individuals included Mahatma Gandhi, Rabindranath Tagore, Dadabhai Naoroji, Dr. Zakir Husain, Gopal Krishna Gokhale, Keshab Chandra Sen, and Sir Syed Ahmad Khan, who opposed the notion of limiting knowledge to the upper and middle classes of society and promoted mass education through vernacu. A notable effort was the founding of the "Sangat Sabha" society in 1859 for the discussion of spiritual and social issues. Keshub Chandra Sen also founded the "Bama Hitaishini Sabha" (Society for the Welfare of Women), where learned women could read newspapers and hold discussions for social and intellectual consciousness, enabling them to respond quickly to the schemes introduced for their upliftment. Since "education is not the amount of information that is put into the brain and runs riot there, undigested," Swami Vivekananda believed that a greater portion of the education being spread to the masses should be given orally and in vernacular languages. Instead, there is a need for "life-building, man-making, and character-making assimilation of ideas." You have more knowledge than a guy who knows the contents of a full library by memory if you have absorbed great concepts and made them your life and character. During this time, social reform organisations like the Brahmo Samaj, Prarthana Samaj, Arya Samaj, and Indian Social Conference also reported on pioneering work being done to educate the masses through publications, public lectures, extension lectures, a network of circulating libraries, a variety of community development programmes, night schools for the illiterate masses, summer schools

for the literate adults, films, and slides on various topics related to health, society, and economics. A creative programme for rural reconstruction was also launched by some progressive British officials, who set up a large motor van with a library, a radio, a movie projector, a dispensary, and a public address system to provide the rural populace with information, entertainment, and medical assistance. Along with displaying the books and lending them to the villagers for reading, a team of adult educators, a doctor, a cinema technician, a driver, a peon, and a cleaner travelled in the van to provide the necessary support. In addition to generating interest and promoting the joy of reading, some chosen books were also read to the illiterate masses.Through his writings, including his novels, short tales, poetry, songs, dance-dramas, artwork, and essays, Rabindranath Tagore fought imperialism and backed Indian nationalism. He pleaded with the populace to stop "victimology," citing the British colonial presence in India as a "political symptom of our social disease." Even amid great poverty, according to Tagore, "there can be no question of blind revolution," but rather, one should seek one's own assistance via "a steady and purposeful education.

CONCLUSION

Traditional teaching strategies have changed as a result of the incorporation of audio-visual tools. Visual aids like charts, graphs, and infographics make difficult ideas easier to understand by simplifying them. Videos and animations stimulate the aural and visual senses, which improves information retention. Industry professionals provide guest lectures to share their practical knowledge and close the knowledge gap between theory and practise. Immersive learning possibilities are provided by virtual reality and augmented reality, especially for vocational training. These tools support different learning styles and accommodate different learning rates. The need for dynamic and efficient learning methodologies and technologies is highlighted by the changing environment of adult education in India. Problem-based, self-directed, collaborative, and blended learning methodologies all provide different opportunities for engagement and skill development. Immersive technology and visual aids are only two examples of audio-visual aids that improve understanding and retention. The interplay of various learning aids and tactics improves the whole educational process and equips adult learners with pertinent information and skills. To meet the needs of a world that is changing quickly, it is crucial to keep integrating and improving these methods and tools as adult education in India advances.

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CHAPTER 3

ANALYSIS OF ADULT EDUCATION FOR SOCIAL MOBILIZATION

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ABSTRACT:

By giving people the information, skills, and awareness needed to actively engage in societal reform, adult education plays a crucial part in promoting social mobilisation. The multidimensional link between adult education and social mobilisation is explored in this abstract, which emphasises important elements, approaches, and results. The conclusion of the abstract emphasises the substantial contribution of adult education to increasing social cohesion and promoting good change. The abstract also includes a list of keywords in alphabetical order. The importance of adult education in promoting social mobilisation has grown in the fast changing world of today, when social, economic, and technical advancements are altering the social structure of societies. In order to collaboratively confront societal difficulties and promote good transitions, social mobilisation entails involving people, communities, and institutions. Adult education is an essential instrument in this process because it gives individuals the information, expertise, and critical-thinking skills they need to actively participate in decision-making and give back to their communities.

KEYWORDS:

Adult education, Empowerment, Lifelong learning, Participation, Social change, Social mobilization.

INTRODUCTION

s a substantial endeavour in adult education that was founded on straightforward pedagogy with the same basic idea applied to both children and adults. Adult learners were urged to use activity-based learning to make learning relevant to their immediate needs in order to inspire and spark interest among the impoverished and illiterate adult population in rural regions. This aided in fostering a spirit of collaboration among the students, allowing them to widen their horizons intellectually and secure their unity and involvement in the independence movement.The adult education curriculum was updated at this time, and Mahatma Gandhi's educational experiment gave adult education a new direction. The media, which included publications, posters, films, and other forms of entertainment, had principally the significant influence on the idea, aim, and function of adult education during the nationalist movement in India. The curriculum was expanded to incorporate civic education for adults in addition to literacy skills. Primers and charts made up the majority of the curriculum and material utilised in the provinces' Mass Literacy Campaigns (MLCs). The Primers greatly contributed in raising awareness by educating readers on the notions of illiteracy, ignorance, and poverty while charts were intended to teach literacy using the alphabetical technique employed in formal education systems[1], [2].

Following independence, adult education made a slow but steady growth thanks in large part to the Five Year Plans. The first education minister of India, Maulana Abul Kalam Azad, showed a serious interest in adult education and placed a strong emphasis on civics education. He placed a strong emphasis on the dissemination of knowledge that would contribute to people's personal, social, and economic improvement as well as the promotion of literature and the arts, particularly creative endeavours. The elimination of illiteracy has

been one of the main focus areas of national concern since independence. Following independence, as India became a democratic country, the notion of adult education expanded from "social education" to "social education," as a welfare approach to development was adopted to meet the evolving requirements of a democratic society. Since the country was socioeconomically backward and underdeveloped at the time of independence, with a low literacy rate of 12.2% and a large number of people being displaced during the country's partition, which disrupted social life and depleted resources, there was ultimately a need for initiatives that could improve the social and economic conditions of the underprivileged in order to make freedom actually meaningful. The Indian Adult Education Association (IAEA), an unofficial group of qualified adult educators, finally took on the mission of "reviewing the role of adult education and reinterpreting its functions in a democratic setup" (Shah, n.d.). Professional adult educators stressed the social component of adult education for the first time at this period. Thus, according to the Government of India's definition of social education from 1951, it is "a course of study directed towards the production of citizenship consciousness among the people and promotion of social solidarity among them." Therefore, adult education was prioritised and strengthened during the First Five Year Plan (1951–1956) through the Social Education programme, integrated with Community Development Programme (1952)[3], [4].

As a result, the literacy rate increased from 16.07% in 1951 to 31.11% in 1961, partially bridging the interstate, rural–urban, social, and gender disparities. Despite the fact that all of the center-based initiatives, schemes, and programmes had lofty goals, objectives, and budgets, the Social Education Programme was the one that lasted the longest during the course of the first three Five Year goals. The initiative was designed as a center-based initiative at the block level with the goal of "community upliftment through community action" and included agriculture, irrigation, communication, education, health, and social welfare, among other things. Additionally, during this time frame, there was a greater emphasis placed on the building of model community centres, adult literacy centres, farmers' groups, leisure centres, rural libraries, Janata Colleges, Youth Clubs, Mahila Mandal's, folk schools, the extension of library facilities, and training of gramme sahayaks. The administrative framework, library system, and training facilities for the social education programme were strengthened during the First and Second Five Year Plans, along with an increase in the creation of audio-visual programmes. Through a government-sponsored programme, central assistance was given for the creation and distribution of appropriate literature to illiterates. Central assistance was also given to nonprofit organisations for the creation of audio-visual aids, the promotion of worker education, the creation of rural radio forums, and the temporary establishment of adult schools (Mohisini, 1993, in Shah, n.d.). With thorough training assistance from the Social Education Organisers' Training Centres, the Social Education Organisers at the grassroots level and a Chief Social Education Organiser at the project level were introduced as new implementation machinery. The intended audience for the programme, which had a 180-hour runtime stretched over 90 days at an average rate of 2 hours per day, was comprised of individuals between the ages of 12 and 40. Primary school teachers participated, and the student to teacher ratio was 1:30[5], [6].

The main goals of the social education programme included fostering pride in the nation's cultural heritage through knowledge of history, geography, and culture, teaching easy methods for maintaining personal and community health, encouraging the development of a cooperative spirit, educating students about the major issues and challenges facing the nation and the world, and providing instruction in crafts for both recreational and professional purposes. Additionally, via different activities including reading and discussion groups, clubs, and people's colleges, cultural and recreational facilities were also fostered through

traditional dances, theatre, music, poetry, recitation, and other forms of spontaneous self-expression (Shah, 2012). Health and hygiene, family and community life, careers, literacy, cultural activities, and recreational activities were all included in the social education curriculum, which had as its main goals the development of civic awareness and the encouragement of social cohesion. The States created a number of operational plans to carry out the plan across the nation[7], [8].

Four vans made up the Education Caravan, which was unveiled in Delhi and promoted social education in rural regions. One van served as a movable stage, another as a moving cinema, and the other two were utilised as exhibition vans. Additionally, 'Educational Melas' were conducted while the caravan travelled through more than 300 communities. West Bengal and Bihar, as well as the establishment of libraries in Madras and Bombay and social education camps during the summer vacations in Uttar Pradesh and Madhya Pradesh in 1949–1950, all gave special emphasis to the recreational and cultural aspects of social education (Government of India, 1963). The National Book Trust, the Central Board of Workers Education, the Literacy House (1953), and the National Fundamental Education Centre (1956) were all established during the 1950s. The first effective literacy initiative launched in the nation after independence was the "Gramme Shikshan Mohim" (Village Education Campaign) in the late 1950s. The campaign was an attempt to teach the villagers the fundamentals of hygiene, cleanliness, and health. Four sets of booklets, each including ten volumes, made up the teaching material. These booklets included topics relevant to neoliterates, such as national leaders, social reformers, important agricultural products, civic and social issues, religious deities, etc.

DISCUSSION

Additionally, booklets, strips, and charts were utilised to address prevalent issues of an economic, social, and religious character that affected the villages (Saraf, 1982). The curriculum included lessons on sanitation, encouraging healthy lifestyles in the villagers, the value of cleanliness, how to use toilets, latrines, and urinals, child development, village administration, farming techniques, different kinds of manures, and ways to prevent disease from harming crops, all while recognising the importance of agriculture to village life. The campaign's follow-up included retraining the illiterates in reading and enhancing their knowledge via the use of mobile libraries and social education centres. The programme was duplicated in other States of the nation (development) in addition to receiving worldwide recognition in the shape of the UNESCO Pahalavi Prize for literacy in 1963. This change in emphasis was made clear in the Education Commission Report of India from 1966–1966, "Education and National Development," which identified "lack of food self-sufficiency" as a significant issue impeding development and maintained that for literacy to be valuable, it had to be useful. Thus, in order to address the problem of food self-sufficiency, literacy played a vital role in teaching and enlightening the "illiterate" farmers about high yielding varieties (HYV) of seeds and the specifics of better agricultural practises. This prompted the Farmers' Training and Functional Literacy initiative to be started in 1967–1968 with the aim of popularising high yielding seed types via adult education. Farmers' training, functional literacy, and farm broadcasting were the three elements of the project, which was designed in an integrated way to enhance agricultural practises (G).

With reference to education, the analytic synthetic approach calls for 18 lessons to be covered over the course of six months. With more than 70 titles published in India, the learning materials utilised in FTFL were region-specific and problem-oriented. They were created as prototypes for simple adaption to various contexts. The farmers' training programme included five-day training sessions led by experts for a chosen group of farmers, as well as Charcha

Mandals (Discussion Groups), Mahila Mandals (Women's Groups), Tours, and sometimes scheduled Field Demonstrations. The All India Radio (AIR) regularly transmitted a half-hour programme on technical information under the heading of "Farm Broadcasting," while "Functional Literacy" focused on a few topics relating to high yielding seed types and farming techniques (Shah, n.d.).

The Functional Literacy Programme was divided into two parts, each lasting six months, with 150 hours of efficient instruction in each phase. While the second phase was concerned with regular and systematic education of those identified at the first stage as being capable with appropriate follow-up, jointly funded by the State and the local community, the first stage—as a mass movement—was largely dependent on mobilising local resources, both personnel and financial. The Government created detailed guidelines for the project's implementation, which the States were required to follow. The programmes were to be developed in industrial and commercial enterprises, both public and private, as well as by nonprofit organisations as a national or social service for students. A State Board of Adult Education was established in order to manage these many courses as well. Although the Farmers Functional Literacy Programme (FFLP), which was a component of the Green Revolution strategy, partially achieved the target of achieving self-sufficiency in terms of cereals, its limited reach, which left out the majority of illiterate-marginal farmers and landless agricultural workers, further exacerbated the stratification of rural society (Dutta, 1986: 67; UNDP, 1976). Only 99.38 lakh of the 249.14 lakh adults who were enrolled in the Rural Functional Literacy Project (1979–89) were literate by the end of the Fifth Five Year Plan, while only 16 million of the 110 million adults who were targeted for the programme could become literate in the years 1981–82 and 1985–86, demonstrating significant variations in the program's success. While the Center-based initiatives have progressed slowly but steadily, the literacy campaigns, on the other hand, have only lasted for very brief periods, characterised by tremendous activity, erratic pauses, and final closure with minimal gains[9], [10].

The Central Advisory Board of Education (CABE) gave the Non-Formal Adult Education Programmes strong support during the Fifth Five Year Plan (1974–1979), placing special emphasis on functional literacy for youth in the 15–35 age group in order to provide meaningful education, especially to the weaker segments of society who had no formal education. The course addressed the needs and goals of the students, theoretically adding a new dimension to adult education and creating a vital connection between life, work, and learning. Since learners are already involved in a variety of community service and civic activities, they are responsible for taking care of their families, and they have thus attained a certain level of experience and maturity, it was stressed that the program's content should be appropriately designed to build on their existing skills and fill any gaps. The key feature of NFE was its focus on diverse and regionally relevant material, including science (Mathew, 1990). In order to provide illiterate adult women with functional skills in addition to literacy, the Functional Literacy for Adult Women (FLAW) programme was implemented in 1975–1976.

These functional skills included knowledge of food and nutrition, home management, childcare, and civic and vocational education. In order to provide non-formal education and affect attitudinal change in women, the scheme was developed as a package of services for adult women in the 15–45 age range. It was implemented jointly by the Departments of Education and Social Welfare in the experimental Integrated Child Development Services (ICDS) areas. All India Radio programmes for women and Mahila Mandal organisations in rural areas, the Functional Literacy for Adult Women, Non-Formal Education for the 15- to 35-year-old Age Group, Condensed Courses for Women, and Adult Education and Extension

by University Departments of Adult Education were just a few of the State-run initiatives that continued in States that were not included in the FFLP. The National Board of Adult Education (1969), the Directorate of Adult Education (1971), the emergence of Non-Formal Education Programmes, significant efforts to integrate adult education with developmental programmes, and the launch of Krishi Vigyan Kendras, Workers' Education Programme, Nehru Yuvak Kendra, Satellite Instructional Television Experiment (SITE), and Shramik Vihaan were all part of this phase of functional literacy. The Jan Shikshan Sansthan (JSS), presently known as the Shramik Vidyapeeth, served as a provider of integrated education and training programmes for various urban workers' categories in order to enhance their professional competence and quality of life (Shah, n.d.).

The main platforms for public broadcasting in India have been radio, television, the internet, and other online media outlets. These platforms, which offer a wide range of appeal, dependability, entertainment, education, and information, have assisted in involving and enhancing communities socially, culturally, and economically through their broadcast programmes and outreach initiatives.Despite the fact that radio was first introduced to the nation in June 1923 (Sharma, 2002), and a broadcasting service was set up in July 1927 at Bombay and Calcutta at the same time on an experimental basis, it wasn't until after independence that All India Radio (AIR), the country's radio broadcaster, officially known as Akashvani (since 1956), started to broadcast various programmes through various stations, in more than 24 languages and 146 dialects. On April 1, 1930, the Indian State transmitting Service (ISBS) began transmitting educational programmes in Madras on an experimental basis, while AIR activities in the project mode have been notable in Maharashtra and Rajasthan. For various types of learners, educational broadcasting has been a possible tool for advancing education and a crucial part of educational inputs in conventional, distance, and other alternative learning systems (Grace, 1948; Mohanty, 1986). Although there was previously no centralised planning or production of educational programmes, this was not the case for about 160 English-language programmes that were planned and produced in tandem by AIR and the Central Institute of English and Foreign Languages (CIEFL), Hyderabad. The Report of National Workshop on Educational Broadcasting (UNESCO) has noted the importance and function of radio in education.

There were a number of radio projects that contributed to the expansion of educational radio in India, such as the School Broadcast Project (1937), which was launched for students from Delhi, Bombay, Calcutta, and Madras. It was gradually made curriculum-based by All India Radio (AIR), but it was not successful due to the absence of shared curricula and timetables in schools, even those located in the same State. Following independence, the radio programme Vividh Bharati provided a broad variety of programming, including news, movies, music, and comedies, with a special emphasis on educating children and teachers about science. By focusing on issues related to education, health, the environment, agriculture, rural development, and community development, Community Radio, which aims to improve the lives of the local community, has aided in uniting small communities by bringing attention to everyday concerns of the average person and realising local aspirations. The Farm and Home Broadcast Project (1966), which broadcast information and advice on agricultural and related topics, as well as the Adult Education and Community Development Project (Radio Forum) (1956), which was an agriculture-based thirty-minute radio programme on agricultural or community development, assisted in educating the farmers on implementing innovative farming practises.

The University Broadcast Project (1966), which also included enrichment sessions on themes of general interest, aimed to increase access to higher education on a large scale. The

National Council of Educational Training and Research (NCERT), in Delhi, conducted a small experiment in the use of the radio-vision technique during the 1975–1976 academic year called Radio-Vision (Multimedia through Digital Radio). It offered the subject to be presented through two channels, the Audio and the Visual. Radio has been used to create a "radio-text" environment while also transferring textual data via computer networks for peer-group discussion at the receiving end after the broadcast, demonstrating the range of goals that can be achieved with radio-text (Chaudhary, 1996).

The Language Learning Programme (1979–1980), also known as the "Radio Pilot Project," which was launched with the intention of teaching Hindi as the first language to school-age children in 500 primary schools in the districts of Jaipur and Ajmer, on an experimental basis, was found to be helpful in increasing the vocabulary of children. In 1992, IGNOU and AIR launched radio broadcasts for students at open universities under the name IGNOU-AIR Broadcast. The IGNOU-AIR Interactive Radio Counselling (IRC), which debuted in 1998, helped to close the communication gap between educational institutions and students by delivering subject-specific academic counselling as well as prompt responses to their questions. Gyan-Vani (2001), a traditional educational system, is an FM radio station in India that broadcasts educational programming to students enrolled in open universities. It is a special decentralised notion for spreading mass media for education and empowerment that is suitable for the educational requirements of the local community (Sharma, 2002); it is an excellent medium for addressing the local educational, developmental, and sociocultural needs of students (IGNOU, 2001). The government decided to grant permission for the establishment of community radio stations to 'Non-profit' organisations, including Civil Society and Voluntary Organisations, State Agricultural Universities, ICAR institutions, Krishi Vigyan Kendras, Registered Societies, Autonomous Bodies, and Public Trusts registered under the Societies Act in 2006. This decision was made in 2006, after the government had liberalised the policy for community radio.

Anyone with access to the medium now has unrestricted access to learning thanks to the development of television in India. When the All India Radio (AIR) got some film transcribing equipment, cameras, and some equipment for its TV Studio from the United States Information Services in 1958, television gained a position in the advancement of learning. In order to test out television in some of the areas without power, UNESCO gave several portable generator sets and 70 television sets for communal watching. The first experimental TV service was inaugurated in India on September 15th, 1959, to create and broadcast social education shows as part of a project by UNESCO. Television is a significant medium that is often used to provide information to its viewers. It has the distinctive property of fusing audio and visual technology, making it more effective than audio media.

In order to foster engagement, provide supplemental learning resources, and integrate technology, open telecasts, telecasts with written word, telecasts with print and feedback, and group telecasts make use of educational television in addition to other media. While edutainment provides fun activities with unintentional learning chances via shows like quiz shows, soap operas, or dial-in advice shows on topics like business, science, and health. Television has been widely employed in traditional and distant learning forms because it may be used for entertainment, information, and education.

The National Television Network of India, or "Doordarshan," was initially established in New Delhi. Prasar Bharati, through its various major educational projects, gathered a large number of viewers and imparted education to primary, secondary and university level students through significant initiatives like - the Secondary School Television Project (1961) telecasted for improving the standard of teaching in schools within Delhi, the Delhi

Agriculture Television (DATV) Project named as 'Krishi Darshan' (1966) meant for communicating agricultural information to the farmers on experimental basis, the experimental satellite communication project called Satellite Instructional Television Experiment (SITE) launched in 1975 which was meant to educate the poor masses of India on various issues via satellite broadcasting, the Indian National Satellite project (INSAT) (1982) that aimed at making the rural masses aware of the latest developments in the areas of agricultural productivity, health and hygiene, the UGC-Higher Education Television Project (HETV) (1984) that aimed to improve the quality of education among university students, the IGNOU-Doordarshan Telecast (1991) for Distance learners, and the Gyan-Darshan Educational Channel (2000), the exclusive Educational TV Channel of India which was a joint program of Ministry of Human Resource Development, Information & Broadcasting, the Prasar Bharti and IGNOU. The Ministry of Education adopted the Educational Technology (ET) scheme in 1970, and a Centre for Educational Technology (CET) under NCERT was established. Later, the Department of Teaching Aids of NCERT was merged with the Centre for Educational Technology, and the Central Institute of Educational Technology (CIET) was created with the expanded responsibility of producing educational television, radio, or audio programmes, conducting training and research, and acting as the central coordination agency for the ET scheme. On November 14, 1985, Doordarshan Delhi launched the Indian Tele Text Service (INTEXT), which had the capacity to give instructional instructions. To encourage the use of audio-visual aids in education, 2, 28,118 Radio-Cum-Cassette Players (RCCPs) and 31,129 Colour Television sets were provided to schools between 1986 and 1990 as part of another Ministry programme that was fully equipment-driven. However, as this endeavour just included providing equipment, it was unable to produce the anticipated outcomes. Since television was first introduced in India, several initiatives have been made to raise awareness of its practical utility among certain populations, including women, young people, industrial employees, and students in both rural and urban settings.

In six Indian states, adult education programmes with a general, cultural, and educational focus were broadcast in 1971 as part of the Satellite Instructional Television Experiment (SITE). However, although having a huge potential for mass education and outreach in a short amount of time, the usage of television also proved to be very costly and difficult to maintain in rural regions (Uppal, Charu, n.d.). Following this, three pilot projects—Khilti Kaliyan, PREAL, and Chaurahatried to utilise radio and television to educate people, especially adult women, how to read and write. PREAL (Project in Radio Education for Adult Literacy) was an effort to investigate the efficacy of employing radio courses to enhance the educational experience of female students in Adult Education Centres (AECs) and maintain their motivation in maintaining and meeting the required literacy standards. By including a scheduled and meticulously assessed reading exercise into each broadcast session, PREAL placed a special focus on the reinforcement of reading skills.

Although the training material was written in Hindi, an effort was made to complement it with the local dialect to increase the program's vocabulary and cultural distinctiveness. The project, however, was unable to produce the desired results due to the Adult Education Centers' irregular operation, the absence of literacy instructors, the learners' inconsistent attendance, or issues with the two-in-one sets' weak batteries. It was also unsuccessful due to the AEC's poor management of listening sessions. Another noteworthy programme, "Khilti Kaliyan," a TV serial that targeted women between the ages of 15 and 35, was launched with the dual goals of luring female students to adult education centres and enhancing the educational experience by highlighting the positive changes that literacy could make in their

lives. The serial, which dealt with topics and challenges related to rural women's life, was based on an experimental literacy primer of the same name.

Another ambitious initiative of the National Literacy Mission called "Chauraha" sought to teach Devanagari (Hindi) reading and writing using television, an audio-visual medium, in an effort to make learning more engaging and to hasten the rate of learning for adult learners. The use of sophisticated computer animation techniques to teach Hindi in a narrative storyline, in a set of 40, 15-minute TV film episodes, using graphic representation based on everyday issues and then superimposing a letter that could be associated with it, was made possible through this project for the first time in India. The plot emphasised the need of education by entertainingly fusing direct teaching with understanding of different developmental difficulties. While all of these initiatives were novel and demonstrated the power of media to address the issue of adult literacy, their success was hampered by a lack of political and administrative support, insufficient planning and management efforts, and a lack of concerted coordination at different levels.

CONCLUSION

Adult education's importance in promoting social mobilisation has grown. In order to collaboratively confront societal difficulties and promote good transitions, social mobilisation entails involving people, communities, and institutions. Adult education is an essential instrument in this process because it gives individuals the information, expertise, and critical-thinking skills they need to actively participate in decision-making and give back to their communities.

Adult education promotes empowerment, lifelong learning, involvement, and social change, acting as a catalyst for social mobilisation. Adult education enables people to become knowledgeable, involved citizens by using adaptable learning forms, pertinent curriculum, and participatory methodologies. This symbiotic connection produces knowledgeable people, cohesive communities, and more civic involvement. The constant interaction between social activism and adult education has the ability to bring about beneficial societal changes and build a more inclusive and fair society.

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CHAPTER 4

ENQUIRY OF NATIONAL ADULT EDUCATION PROGRAM

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ABSTRACT:
The goal of national adult education programmes is to improve people' skills, knowledge, and capacities for personal development and social improvement. This abstract explores the importance of national adult education efforts by emphasising its major components, processes, and results. The conclusion of the abstract emphasises the critical role that national adult education plays in creating educated and empowered citizens, enabling economic growth, and promoting social inclusion. The abstract also includes a list of keywords in alphabetical order. Fundamental elements of a nation's educational structure are national adult education programmes, which are created to meet the unique learning requirements of adults from a range of age groups and backgrounds. These programmes strive to provide individuals opportunities to gain new skills, broaden their knowledge, and actively participate to their communities and economies. They acknowledge that learning is a lifetime process.

KEYWORDDS:

Adult learners, Economic development, Lifelong learning, National policies, Skill enhancement, Social inclusion.

INTRODUCTION

When the government gave adult education the weight it deserved together with the project to universalize elementary education (UEE), adult education was for the first time placed on the educational agenda of the nation and made a priority on the development agenda in 1977–1978. The National Adult Education Programme (NAEP), introduced on October 2, 1978, was an expansion of the National Policy Resolution (1968), covering the entire illiterate population in the country between the ages of 15 and 35 between 1979–80 and 1983–84. Its objective was to educate not just in terms of literacy but also to use literacy as a tool in a larger effort to raise awareness (Ramachandran, 1999: 877).] The National Assessment of Educational Progress (NAEP) adopted three components: "Literacy," which refers to reading, writing, and numeracy skills; "Functionality," which implied the improvement of skills related to the vocation and awareness; and "Awareness," which included consciousness-raising about how the poor are denied the benefits of literacy[1], [2].

These three components were influenced by Paulo Freire's writings on conscientization approach and by the discussions of the International Symposium on Literacy held in Persepolis in The Declaration of Persepolis defined literacy as "not just the process of learning the skills of reading, writing, and arithmetic but a contribution to the liberation of man and to his full development," str. While Freire saw dialogue and participation as essential components of liberating education, where adult educators should engage illiterates in a dialogue about concrete situations and provide them with tools with which they can teach themselves to read and write, Just as development goes beyond economic expansion, literacy must prioritise fostering in each person a critical knowledge of social reality as well as the ability to comprehend, control, and modify their own destiny (Bataille, 1976, in Shah, n.d.). In order to reduce poverty and eradicate illiteracy, the government placed a strong focus on "re-distributive justice" in 1978, combining the twin combines of usefulness and liberty. The NAEP was subjected to thorough planning that came before, outlining every aspect of its

execution, staff training, creation of teaching and learning materials, etc. (Mathew, 1990). Anganwadis of the ICDS Programme, Nehru Yuvak Kendras, and Panchayati Raj Institutions, as well as State Governments in areas without universities or colleges, provided assistance to the NAEP's implementing agencies, which were mostly volunteer organisations. The NAEP was designed to combine the learning components in the various adult education programmes, including agriculture, health and hygiene and family planning, cooperatives and credit, etc. by enlisting the assistance of the extension functionaries of those departments since it was believed that a uniform programme in regard to adult education was inconceivable. Similar decisions were made about pedagogy. The State Resource Centre (SRC) developed materials for NAEP as well as actual materials were all displayed in an exhibition that was specifically organised for this purpose at the launch of NAEP. On the basis of the guidelines that the implementing agencies of NAEP could adopt or adapt, or prepare new materials based on those already available The lack of literature on the curriculum and contents conducted in the Adult Education Centres also suggests that the idea of using the already existing curriculum and content of the conventional adult education programmes in NAEP, regardless of the society it envisaged and intended to fashion, may be seen as a weak case (Bordia, 1982: 27, 32; Mathew, 2013). However, the NAEP, in contrast to the Farmers Functional Literacy Programme, involved more voluntary agencies in a variety of activities, including managing the centres, developing learning materials, offering training, and undertaking research and evaluation (Bordia and Kaul, 1992). It was designed in the form of a project, with adult education centres serving as the grassroots level units and each one housing 25–30 students[3], [4].

The Adult Education Programme was revised in 1980 and operationalized in three stages: first, basic literacy (300-500 hours duration), which covered basic literacy, numeracy, knowledge about health, family life, vocations related to learners' backgrounds, and laws relevant for family life. Later, the program's duration was increased to three years. While the second and third phases (150 and 100 hours, respectively) focused on improving vocational studies and reinforcing literacy. Later, the curriculum was only offered for two years. The high level of female participation, the inclusion of Scheduled Castes and Scheduled Tribes, the engagement of volunteer organisations, and the improvement of the resource basis for adult education by the establishment of State Resource Centres were some of the noteworthy accomplishments of NAEP (Bordia, 1982). In addition, universities in India received grants in the 1980s to expand their adult education, continuing education, and extension programmes. With the introduction of the Mass Programme of Functional Literacy in 1986, there was also a significant increase in the opportunity for participation from students in schools and colleges.NAEP was not very successful despite concerted efforts because more attention needed to be paid to educating the oppressed, depressed, and backward sections, especially women; developing functionality in addition to imparting literacy skills; placing an emphasis on conscientization; creating the organisation of the poor; and creating learning-cum-action groups (Govt. of India, 1977; In order for the general public to meaningfully participate in the process of political decision-making and national regeneration, literacy was once again emphasised in the 1980s (MOE, 1985).

It has been noted that the continuing institutional changes brought on by shifting government policies, which see adult education as a one-time project rather than an ongoing endeavour, point to the lack of a long-term vision for the institutional growth of Indian Adult Education. The National Fundamental Education Centre, a national institution, numerous Janta Colleges, and a number of regional Training Centres for Social Education officers were established in the 1950s, but only for a brief time before they began to fall as a result of the government's shift in policy. Due to a lack of attempts to expand it into a fully-fledged national institution

to enhance the professional foundation of Indian Adult Education, the National Fundamental Education Centre was shut down. One of the factors that contributed to the sluggish expansion of adult education between 1960 and 1980 was the lack of dedicated institutions. However, a shift in the trend occurred in the 1980s with the establishment of several State Resource Centres (SRCs) and Adult Education Departments at numerous Universities. The State Governments constructed a number of administrative infrastructures in the 1950s with an emphasis on the Social Education initiative, which were eventually demolished after the initiative was ended. In 1991, a National Institute of Adult Education was founded with the intention of conducting research, providing training, and publishing materials on a national basis; however, this short-lived endeavour also came to an end[5], [6].

The current educational system, which is based on the National Policy of Education, 1986 (as modified in 1992), views Life-Long Education as the cherished objective of the educational process; stressing that universal literacy and the provision of opportunities for young people, housewives, industrial and agricultural workers, and professionals should continue, and they have a liberty to have the education of their choice at the pace suited to them (Government of India, 19). According to the National Policy on Education (1986), comprehensive post-literacy and continuing education programmes will be offered to neo-literates and youth who have completed primary school in order to help them maintain and improve their literacy skills and use them to improve their living and employment circumstances.The NPE, which placed a strong emphasis on literacy, saw adult education as a way to lessen social, economic, and gender gaps, and it called on the country as a whole to share responsibility for providing the necessary financial assistance Therefore, it was advised in the Programme of Action that "Emphasis on adult education programme should be on skill development and creation of awareness among the learners of the national goals, of development programmes and for liberation from oppression.

DISCUSSION

Programmes of the National Literacy Mission

The NPE's Programme of Action (MHRD, 1986: 130) advocated seeing the elimination of illiteracy as a "mission" and treating it with a feeling of urgency. In accordance with the National Policy on Education (1986), the Government of India established the National Literacy Mission (NLM) in 1988. Its goal was to improve the adult education programme in the nation by accelerating the delivery of literacy skills to adult illiterates in the age range of 15–35 in their mother tongue. The Ministry of Human Resource Development (MHRD) established the National Literacy Mission Authority (NLMA) as the central organisation for the overall planning, administration, and financing of Adult Education Programmes and Institutions at the national level. The NLM plays a significant role in overseeing programmes run by State Resource Centres and Jan Shikshan Sansthans as well as training employees and monitoring and evaluating literacy initiatives.

The Directorate of Adult Education (DAE) has given the NLMA with the required technical and resource assistance, especially in the creation of prototype teaching and learning materials that include all forms of media in order to promote the NLM's aims. The National Literacy Mission (NLM) aimed to educate non-literates in the three R's (Reading, Writing, and Arithmetic) to a level of self-reliance, and it placed special emphasis on the provision of facilities for skill development to enhance economic status and well-being, as well as on educating people about the causes of deprivation and facilitating their participation in the development process by addressing those conditions (DAE, MHRD 1999: 23). Therefore, Functional Literacy took on the form of "Developmental Literacy," covering thereby aspects

of all-round human development and the national concerns, for the development of the nation as a whole (Government of India, 1988). This was accomplished by educating people to be socially conscious and lead productive lives. The campaign strategy included a number of cutting-edge tactics for crowdsourcing support and fostering a supportive atmosphere in order to recruit volunteers or "instructors" and foster a favourable public perception. With the establishment of institutions like the Zilla Saksharta Samities (ZSS) and Village Education Committees (VEC), which worked well with the new role of the Panchayati Raj Institutions (PRI), the campaign also worked towards decentralisation, which eventually saw a marked shift from the government controlled, "inspectorial system" to a more people friendly, community based system (Ghosh, 2000:7). In places where the literacy programmes were successfully carried out, there was also a rise in the enrollment in elementary schools, an increase in the engagement of women, and a rising demand for literacy (Banerjee, 1993). The Kerala Shastra Sahitya Parishad, a non-governmental organisation in Kerala, launched an experiment in mass literacy in 1989 in the Ernakulum District with the goal of fully alliterating the entire district in a year. The experiment was wildly successful, and similar campaigns were soon launched across the nation as a result. The campaign's strategy was characterised by large-scale mobilisation via a multifaceted communication strategy using traditional folk culture, and it was carried out in a timely, volunteer-based, and financially efficient way with the active collaboration of the district government and the community. The curriculum placed a strong focus on reading, writing, and math skills as well as on simultaneously enhancing students' quality of life. A primer was created with the goal of bringing attention to and improving people's disadvantageous situations. Group songs, monoact plays, quizzes, fancy dress contests, rural art contests, and other competitions in many creative mediums were held for students to nurture and develop their abilities. Excursions and study trips were also organised to further maintain students' interest and excitement[7], [8].

To encourage students to actively engage in the programmes of the literacy centre, radio and television stations recorded the students' cultural programmes. A significant portion of the society saw extraordinary changes in attitude, behaviour, and lifestyle as a result of the Total Literacy Project of Ernakulum (Joseph, 1996). The Total Literacy Campaign (TLC) was selected by NLM as the main tactic for eliminating illiteracy in the nation after this successful experience. Since the campaign also helped spread a "basket" of other socially important messages in addition to teaching functional reading, the NLM was able to significantly advance its purpose thanks to the TLCs (Daswani, 1999).

Additionally, when it was impossible to use the campaign method, the Rural Functional Literacy Programme (RFLP) was sponsored in sparsely inhabited, mountainous regions. The Rural Functional Literacy project was a center-based curriculum where 20–30 adult learners received literacy instruction from a teacher for 200 hours over the course of a year (Shah, n.d.). Post Literacy Campaigns (PLCs) were launched to follow up on the TLCs in order to ensure that the TLC participants had stable literacy skills. Although the TLCs were successful in creating a favourable environment for adult literacy, the goal of "total literacy" could not be achieved uniformly (Daswani, 2002). The NLM subsequently established the Continuing Education Centres (CECs) in 1995 (updated in 1999) to provide people who have acquired reading skills via the TLC and PLC phases a platform for Lifelong Learning. The CECs were established for a population of 2000–2500 people, and they were designed as an institutional mechanism that offered a variety of pre– and post–literacy courses as well as target-specific programming that included equivalency, income production, special interest, and skill-oriented activities. One CEC was selected as the nodal CEC for every 8–10 CECs, and each CEC was supervised by two part-time officials, Prerak (the facilitator) and an Assistant

Prerak, who were in charge of general monitoring and control of the Centres. The government combined the Total Literacy Campaigns and the Post Literacy Campaigns under one literacy project in 1999 called "Literacy Campaigns and Operation Restoration" in an effort to have an integrated approach to literacy and address the massive illiteracy problem in a comprehensive and focused way. The NLM eventually envisioned continuing literacy campaigns in areas with "large pools of residual illiteracy," while those who had passed the basic learning phase were to have programmes of consolidation, remediation, vocational skills, integration with life skills, and other aspects similar to the basic unit[9], [10].

To help 'neo-literates' learn computer literacy skills, National Literacy Mission conceptualised computer literacy as one of the CECs' programmes' components. ICT was used to produce a variety of computer-based learning courses for training adult learners. ICT was used in "TARA Akshar - Angoothe Se Kalam Tak," a laptop-based functional literacy curriculum, to teach students how to read, write, and do basic arithmetic calculations in 98 hours spread over 49 days. The program's software combined Advanced Memory Techniques, such as memory hooks through animated movies, with powerful learning reinforcement mechanisms using rapid-fire video game concepts, and a method that teaches the letter sound first before blending sounds together to achieve pronunciation of whole words. Despite being relatively new, the campaign has been effective in meeting the literacy requirements of more than 57,000 women throughout seven of the country's most badly afflicted northern states, where more than 97% of students have attained literacy. Currently, it is being operated in Rajasthan with assistance from the State Resource Centre (SRC), Jaipur, and in Bundelkhand in Uttar Pradesh and Madhya Pradesh with assistance from organisations like Connect for Change and UNDP (Dighe, 2010). The ICT-NFE Project, started by APPEAL in 2002, was a pilot project that used ICT to aid with community development, poverty alleviation, and quality of life improvements via community-based mechanisms including Community Learning Centres (CLCs).

In various nations of the Asia-Pacific region, the initiative also aided in encouraging the involvement of underprivileged groups in literacy, fundamental education, and continuing education activities.The TCS Computer Based Functional Literacy Programme (CBFL), a computer-based functional literacy programme created by TCS (Tata Consultancy Services), was based on the NLM-recommended reading material and uses voiceovers and animated graphics to explainhow different words are structured and have meaning. Puppets were employed as a teaching tool in the Computer Based Functional Literacy Programme (CBFL), and the lessons were adjusted to accommodate many languages and even dialects. The system addressed the learners' mental processes by placing a greater emphasis on words than on alphabets, emphasising reading, theories of cognition, language, and communication so that these words could be taught at a quicker rate.

The "Bridges to the Future Initiative" (BFI), which has been operating since 2003 in the poorest states of India, including Andhra Pradesh, for the underprivileged youth in the 9–20 age group, makes use of the ICT infrastructure that is already in place (primarily in secondary schools) and creates content that the underage youth can access. The teaching strategy relies on students' Telugu proficiency in oral communication. According to a BFI impact assessment, the initiative has accelerated the learning of literacy skills and improved motivation and retention. Many of the program's participants have also demonstrated significant improvements in performance and have even gone back to finish their primary education. The project therefore provides a practical answer that may be used in difficult circumstances. Another project, the H. P. Literacy Testing Solutions (2004), aimed to attain Total Literacy with a functional literacy-testing module that could assess Adult Literacy

Skills utilising a touch screen and a streamlined interface in the local language. An adult learner may register their name in the system and get an identification number that could be used for future references. This testing module assisted in tracking the success of different literacy projects. This multimedia has been used as an interactive tool for adult learners to assess their reading abilities. The State Resource Centre, Hyderabad, created the Computer Based Literacy Primer (CBLP), also known as "Computer Akshara Vachakam," in 2007. It is an interactive learning package with multimedia inputs that teaches students the fundamental functional literacy skills of reading, writing, maths, and general awareness. The National Literacy Mission-approved material used in The Primer is shown by the teacher, and students must learn how to utilise it in order to pass examinations and complete activities under the instructor's supervision. The user-friendly Computer Based Literacy Testing Tool (CBLTT) (2008) was created in compliance with the Evaluation Guidelines advised by the R.H. Dave Committee, National Literacy Mission. It is particularly suited for neo-literates. This online achievement exam battery evaluates learners' literacy abilities in reading, writing, and numeracy and includes formative and summative assessments of adult learners' literacy abilities. These programmes have made a substantial contribution to the use of ICT in the promotion of literacy; nevertheless, a number of infrastructure issues have been highlighted, such as the dearth of computers in many locations and the lack of enough funding for maintenance and repair

The NLM encouraged the development of creative teaching and learning tools so that students could contribute their own ideas, needs, preferences, and experiences. A notable example is the "Mahila Samkhya" Programme in the Banda district of Uttar Pradesh, where the female trainers took ownership of the final product and not only articulated their own needs to determine the content of the materials, but also took part in issues of language editing, writing styles, content layout, etc.The Programme addressed the caste, class, and gender concerns that women faced by including them in the training itself. The ladies were guided through role-plays and other activities to help them open up and feel at ease among one another. The overarching goal was to assist women in developing a gender perspective in their own lives that they could then impart to others This was a crucial component that was largely absent from training materials that emphasised patriarchy and gender differences.The National Literacy Mission received the "Noma Literacy Prize" from UNESCO in 1999 in recognition of the instructional materials it has created and for promoting high-quality primary education in classrooms.

CONCLUSION

Fundamental elements of a nation's educational structure are national adult education programmes, which are created to meet the unique learning requirements of adults from a range of age groups and backgrounds. These programmes strive to provide individuals opportunities to gain new skills, broaden their knowledge, and actively participate to their communities and economies. They acknowledge that learning is a lifetime process. National adult education programmes are essential for the overall growth of a nation. These projects enable adult learners to become educated citizens and active contributors to economic prosperity and social cohesion by encouraging lifelong learning, skill development, and social inclusion. The approaches used, which include adaptable learning formats and customised curriculum, are designed to meet the various requirements of adult learners. These initiatives also promote economic growth, social peace, and informed citizenry. National adult education serves as a pillar in the effort to create affluent, inclusive communities by promoting individual development and social prosperity.

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CHAPTER 5

DETERMINATION OF MARKING LITERACY IN THE FIELD OF AUDIO-VISUAL EDUCATION

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ABSTRACT:
A dynamic and important part of contemporary teaching methods is marking literacy in the context of audiovisual education. In this abstract, the importance of marking literacy in the context of audio-visual education is examined, along with the main tenets, approaches, and results. The abstract also includes a list of keywords organised alphabetically, and it emphasises the importance of media literacy, critical thinking, and effective communication skills in its conclusion. Audio-visual education has become a powerful instrument for spreading knowledge and encouraging good learning experiences in the current digital era. During this educational paradigm change, the idea of grading literacy has drawn a lot of attention. The capacity to interpret, comprehend, and critically assess the messages presented via visual clues, symbols, and multimedia displays is referred to as marking literacy. In the context of audio-visual education, marking literacy is essential for empowering students to interact with a variety of media and provide thoughtful interpretations

KEYWORDS:

Audio-visual education, Critical thinking, Media literacy, Marking literacy, Pedagogy, Visual communication.

INTRODUCTION

The Seventh Five Year Plan (1985–1990), which recognised literacy as a crucial element of human resource development, stated the need to strengthen training in functional skills related to economic activities in order to reduce the enormous target of illiterates by using a mass movement strategy. In order to have their assistance in the creation of literature for neo-literates, special focus was also put on developing and improving the national library systems. The emphasis points for post-literacy and continuing education programmes were established to be states with a sophisticated library system and rural libraries. Important works were translated into numerous Indian languages and published, together with provisions for aid to publishers, nonprofit organisations, and the school library programme, all via the "Operation Blackboard" Scheme. Post-literacy learning strategies created by NLM expanded learning opportunities in both structured and unstructured situations. Structured situations implied organised learning with primers or graded textual material as well as appropriately designed supplementary reading books for neo-literates. Unstructured situations, on the other hand, referred to greatly divergent literacy abilities necessitating the provision of a wide range of learning materials and tools, ranging from In addition to using local art forms, study trips, and excursions, several other media were also utilised, including radio and television[1], [2].

The State Resource Centres (SRCs) acted as catalysts for the development of adult education across the nation. With the decentralised and disaggregated planning and implementation of literacy, post-literacy, and continuing education programmes, to achieve universal literacy, the Ninth Five Year Plan (1997-2002) and the Tenth Five Year Plan (2002-2007) periods witnessed significant efforts (Shah, 1999). By concentrating on their immediate needs and

issues and the implementation of particular methods to meet their needs, residual literacy was introduced for those who also suffer from other social handicaps in addition to "illiteracy," enabling increased involvement of social groups. The strategy specifically addressed all of the outlying areas and socially marginalised groups, therefore catering to the tough sectors of the population[3], [4].

By the conclusion of the tenth plan year (2002–2007), the National Literacy Mission had literate 127.45 million people, 60% of whom were female. In order to further support "Adult Education and Skill Development," the government unveiled two new programmes during the Eleventh Five Year Plan: "Saakshar Bharat," a federally funded programme, and "Scheme for Support to Voluntary Agencies for Adult Education and Skill Development." Significant steps were also made to develop institutional and informal processes, enhance partnerships with non-governmental organisations (NGOs), and provide volunteer organisations a proactive promotional role in the literacy movement. As part of a genuine partnership between the government and non-governmental organisations (NGOs), the NPE (1986) mandated that non-governmental and voluntary organisations (including social activist groups) be encouraged and given financial assistance, subject to proper management, to ensure a wider involvement of NGOs in adult education. As a third sector institutional framework, non-governmental organisations (NGO) have proven essential in providing strong support for development challenges, significantly reducing the role of the state in social welfare services[5], [6].

The National Literacy Mission has taken steps to strengthen its partnership with NGOs in light of the enormous potential that these organisations hold for advancing its programmes and schemes. These organisations are now required to participate in area-specific Continuing Education Programmes for Life-Long Learning, including skill-development programmes for personal, social, and occupational development. For the sake of advancing the goals of the National Literacy Mission, the Scheme of Assistance to Voluntary Agencies in the Field of Adult Education was initiated in the First Five Year Plan and maintained with enlarged scope in the Subsequent Plans. Early basic literacy instruction was sequential and fragmented; isolated and educationally deficient areas were to receive specially trained teachers; and with this, young adults and adolescents who missed out on formal schooling were given a second chance to finish their education.

Regarding Continuing and Lifelong Education, "literacy" was emphasised to be combined with skills for improving livelihood security, synergized with the determinants of good health, incorporated with political empowerment, especially for women elected to local self-governments, reinforced and augmented for Right to Information for an informed public, as well as being "intrinsically linked with Universalization of Elementary Education of Equitable Quality." Although there are over 100 million illiterates in the 15- to 35-year-old age group, some of the complex challenges facing NLM have been the sheer scale of literacy and the persistent flow of unreached, unenrolled, and dropouts from the primary stage of the mission back into the status of "adult illiterates," which kept the target of the mission largely unaffected. In addition, there are a variety of interrelated socio-economic disadvantages and discriminations along gender, societal, and regional lines that have hampered literacy and ultimately the growth of the nation[7], [8].

Covering the illiterate poor in rural areas and urban slums has proven to be an equally difficult task, so in addition to achieving functional literacy, NLM was given the objectives of instilling critical consciousness about the causes of deprivation, organising neo-literates for improving their deprivations through participation in development, and promoting imbibitions of the values of national integration, women's equality, observance of small

family norms, conscientious consumption, and conscientious Despite the Mission's notable successes, there is still a sizable population that struggles with illiteracy, which remains a national problem. In addition, discrimination based on gender, socioeconomic, and geographical gaps in literacy still persists. The main difficulty in tackling the country's illiteracy problem under the auspices of the National Literacy Mission has been to address both the overt and covert effects of illiteracy as well as the socioeconomic hardships that illiterates experience. Therefore, adult education is essential because it might support attempts to raise and maintain literacy levels via formal schooling[9], [10].

DISCUSSION

Effectiveness of Audio-Visual Aids in Teaching

Teaching is a difficult process that seeks to alter the behaviour of the student for the better; this is feasible when the instruction is goal-oriented, simple, efficient, and engaging. There are several models, approaches, and techniques that may be used to optimise the effectiveness of the teaching process. the era of science and technology has entered the sphere of education to make it more accessible, making teaching a complicated process today. The classroom should function like a lab where students are taught using a variety of hardware and software; unquestionably, audio-visual aids are tools/techniques that are utilised in the classroom to promote learning. It is an integrated teaching technique.

According to Lestage (2009 for a teacher to plan lessons that make use of technology in meaningful and applicable ways. The use of audio-visual tools opens up the classroom to creative and novel teaching methods. These include projected (OHP, transparencies sheets, opaque and slide projector, film, film stripes, etc.), non-projected (maps, charts, globes, flash cards, posters, graphs, cartoons, news articles, comic strips, dimensional aids, models, display and bulletin boards, etc.), and activity aids (field trips, excursions, exhibitions, museums, demonstrations, and dramatisation). Audio-visual aids are also known as instructional aids or teaching materials. in order to learn best by doing, teaching and learning take place when a person has firsthand contact with the topic being studied. This is because the utilisation of audio-visual resources helps to increase attention, motivation, focus, and fact recall. Students with different backgrounds and learning styles might find the material understandable and interesting via the methodical use of various teaching tools. According to Mahajan (2011), the greatest tool for successful teaching and information transfer is an audio-visual aid.

Students are more engaged with audio-visual aids, and professors may more clearly and concisely explain subjects to students. Lestage (2009) made the argument that while technology can't ever fully replace the human intellect, it may help it grow. It is the responsibility of the instructor to employ audio-visual aids that are appropriate for the class and the students; improper usage and selection of the teaching aids will result in a waste of time and resources. According to Mathew (2013), it is the teacher's job to employ audio-visual aids to enhance the teaching-learning process.\ When audio-visual resources are utilised effectively and efficiently in a classroom teaching setting, teaching and learning activities may be exciting).

Children learn most effectively by seeing and mimicking the actions of adults, which is a universal truth. Sunder (2010) claimed that stimulating sensory experiences improves the effectiveness of leaning. Teaching tools encourage students' behaviour towards learning. These tools inspire a child's learning by piqueing his attention in many ways, making the learning experience highly relevant, efficient, and meaningful. Dike (1989) discovered that using audio-visual aids increases learning interest and clarifies the subject being taught. According to Pandit (2009), audio-visual aids provide a wide range of sensory experiences

that may be used to enhance and reinforce topics that have been given in a textbook and improve teaching techniques. Teaching aids, according to Sunder (2010), improve teaching ability, draw in and hold learners' interest, and make the teaching-learning process more participatory and knowledge-centered.In order to make the teaching-learning process result-oriented, simple, efficient, and interesting for both teachers and students, there is a clear need for and importance of teaching aids. The current investigation is an attempt to determine the effectiveness of audio-visual aids in the teaching-learning process.

The use of audio-visual teaching aids facilitates and makes the learning process more engaging. But the accessibility, usage, and usefulness of these tools rely on their utilisation. The results of teaching and learning are improved by the usage of these tools. Therefore, this study, titled "The Effectiveness of Audio-Visual Aids in Teaching Learning Process," was undertaken to examine the use, accessibility, and efficacy of audio-visual aids in this process in order that, in the future, all obstacles may be removed and these aids may be developed as powerful tools of teaching and learning. To get accurate information, a self-made closed-form questionnaire was administered to instructors and students individually. The curriculum for the 10th grade was covered in the student survey, and the instructors' responses included the usage of teaching aids, their accessibility, and their impact on student teaching and learning. As a statistical approach, mean, standard deviation, and t value were employed. The null hypotheses that there is no effect of audio-visual aids in teaching-learning process, there is no effect of audio-visual aids on experimental group of students, and there is no effect of audio-visual aids on control group of students were rejected. This supports the findings of a difference in the achievement of students who are taught with the use of audio-visual aids. The above table shows that the calculated value was 3.73, which were significant at 0.01 levels. Additionally, it confirms Parul's (2012) results that audio-visual resources significantly affect students' academic progress.

discovered that students in the study group who had access to audio-visual assistance outperformed those in the control group who did not.The use of audio-visual aids, according to the instructors, makes the subject matter simple to comprehend and explain, and students pick it up fast. This confirms Gopal's (2010) results that using these approaches does seem to make it easier for pupils to learn, retain, and remember the lessons they've already learned. Teachers also reported that their pupils were engaged in the session, confirming Hills' (1994) assertion that audio-visual resources help to pique attention.

They added that audio-visual aids assist teachers in maintaining classroom discipline and overcoming physical challenges, supporting findings from Dahiya (2005) that teaching aids assist teachers in upholding classroom discipline. Gopal (2010) agreed that audio-visual aids assist teachers in overcoming challenges related to their physical health. Aina (2006) found that using teaching aids in the teaching and learning process also saves time and aids teachers in finishing their curricula on time. Yunus (2015) also found that using these aids in teaching literature is less time consuming, giving teachers more time to plan enjoyable classroom activities and carry out an effective teaching and learning process. Teachers also explained that using audio-visual aids saves energy and time. Additionally, respondents said that using audiovisual resources helped students reach high academic standards, which is consistent with Dahiya's (2005) research on how audio-visual resources improve students' academic performance. Additionally, they advised instructors to use teaching aids that support Rasul's (2011) assertion that A.V. aids may improve learning outcomes and inspire both teachers and students.

Both types of schools lacked adequate audio-visual resources, but since private schools' conditions were superior, the idea that there aren't any audio-visual resources accessible in

the school persisted. Additionally, it was discovered that the majority of the resources offered in the classrooms were visual aids, lending credence to Bhusan's (2013) results. Separate teaching aid rooms were poorly supplied in schools. It was also noted that these aids weren't being maintained. Similar to Dahiya's (2005) results, audio-visual aids were not used to their full potential in the classroom. This study also shown that lesson plans were not prepared in advance by instructors. The majority of teachers in government schools (98%) did not use the newest instructional technologies.

It has been shown or determined that audio-visual aids are the best tool for instructors and students to make the teaching and learning process effective and simple; they support the cognitive, effective, and psycho-motor components of the teachers and students. According to Koc (2005), employing technology as a teaching tool for academic subjects and to encourage students' higher order thinking skills is what is meant by curricular integration. In order to facilitate learning and teaching and help students recall knowledge for a longer period of time, audio-visual aids are crucial tools. It enhances the whole teaching and learning environment and helps students and instructors grow in their ability to reflect and think analytically. Students' curiosity is piqued and their motivation for practical learning is increased by the use of instructional tools. Students thought that teaching using audio-visual aids was more practical, pertinent, efficient, and simple to comprehend. Technology development has expanded the scope of teaching and learning.

The use of audio-visual aids in teaching and learning has a long history and goes beyond the traditional chalk and talk approach and classrooms. In order to help teaching and learning, especially in terms of boosting understanding and retention, audio-visual aids are tools that combine audio and visual presentation. Early audio-visual aids were oral narrations and drawings that were produced before the invention of radio and television (DeBernardes & Olsen, 1948).The development of radio and television altered the presentation of audio-visual aids by allowing transmission of educational materials to reach audiences in greater geographic areas. Geographical barriers were overcome by audio-visual aids like radio broadcasts and television shows, and when combined with recording tools, they made it possible to record, save, and reproduce instructional programmes for trainings and educational applications

Videos and cassettes with educational content might be played over and over again for a certain subject. The audio-visual quality of magnetic tape recordings does, however, degrade with time and after repeated reproduction. As a result, more advanced recording equipment makes it possible to better preserve the caliber of audio-visual recordings (Keene, 2006).Early audio-visual aids were often incapable of becoming interactive.Prior to this, audio-visual aids relied on videotaping of real-life situations with narrations and programme hosting (Aggarwal, 2009). With the invention of the computer, animation was made possible. Animation makes it possible to visually represent items at the microscopic and particle levels, such as bacteria, viruses, atoms, and molecules. By allowing learners to see vivid demonstrations of abstract concepts and immaterial things, this revolutionises teaching and learning (Akram, Sufiana, & Malik, 2012).

Interactive features are included in computer programmes used for education to improve learning. This period is the first in which multimedia is coupled to audio-visual assistance. By mixing images, animations, videos, text, sounds, and interactivity, audio-visual aids create presentations that are more varied. The development, transmission, and use of audio-visual aids are all made more interactive, connected, and flexible in the internet age. The World Wide Web now allows anybody with a connection to share films, animations, and podcasts on any educational subject with others across the globe. Sharing of materials and engagement

through comments and live conversations are made possible by online platforms like Facebook and YouTube. At this point, it is clear that the complexity of teaching and learning aids is intimately linked to the development of technology (Ranasinghe & Leisher, 2009).

The development of audio-visual learning aids is accelerated by social media, video sharing sites, and computer technology. The use of audio-visual aids by teachers in teaching a variety of subjects is now standard practise, and numerous studies have been conducted to examine their value in teaching and learning, particularly in the teaching of English as a second language (Keene, 2006; Mathew & Alidmat, 2013; Mishra & Yadav, 2004; Oyesola, 2014). The selection of suitable audio-visual aids in light of the abundance of audio-visual aids accessible was a frequent issue that was highlighted in various research. This is due to the fact that, although being widely accessible, audio-visual aids seem to be used excessively and not all of them provide the desired results (Awasthi, 2014; Capper, 2003; Mathew & Alidmat, 2013).Although it is generally known that the right audio-visual learning aids enhance learning opportunities by offering sensory stimulations (Rao & Jyoti, 2012), it is not obvious how the aids can be actually used in rural secondary schools in Malaysia to teach lower secondary science. The lack of proper technology resources to facilitate the appropriate use of audio-visual aids in ordinary teaching and learning is a common issue in Malaysia's rural secondary schools. The chalk-and-talk method of teaching is still widely used in these institutions and is helped by visuals.

Although student-centered learning is highly valued, teaching and learning at these institutions tend to be teacher-centered, with instructors spending a lot of time describing and narrating the contents of lessons (Pandian & Baboo, 2011).However, it is clear that a teacher-centered approach to teaching has several limitations when it comes to conveying abstract ideas and describing immaterial things. Additionally, according to Akram et al. (2012), instructors always feel uncomfortable discussing personal bodily functions and components while teaching about themes connected to reproduction. The writers noted that for this lower secondary subject, explanation and discussion are generally used, with the assistance of a textbook and images. Some students were seen to feel uncomfortable participating in the open discussion of the subject and to leave the conversation early. Even when explanations were provided, the writers noted that pupils still had trouble grasping the information. Students' inability to visualise cellular processes was one factor in this. According to the authors, it is crucial that students have a thorough grasp of this subject since it is a crucial component of lower secondary science and there is a good chance that questions about it will be included in critical exams.This research seeks to determine if the use of audio-visual aids is efficient in teaching the subject of reproduction in lower secondary science in a rural secondary school as well as to determine the students' perceptions of the use of audio-visual aids in their education. After that, it seeks to provide a basic framework for maximising the use of audio-visual aids in lower secondary science instruction and learning in rural secondary schools.

Everyone needs to be educated. Without education, it is impossible to live a happy life. Education’s key component is teaching and learning. To educate their pupils and encourage active learning, the teacher employs a variety of ways. As time goes on, new approaches and strategies are introduced in the area of education, and teachers now use a variety of tools to facilitate successful learning.Visual aids capture students' attention and make it easier for instructors to convey topics. Visual aids are educational tools that teachers employ in the classroom to support students' learning. Visual aids, in Burton's words, are "sensory objects or images that initiate, stimulate, or support learning."

Visual aids are any tools that may be utilised to enhance learning by making it more dynamic, accurate, and realistic, according to Kinder, S. James.Visual aids (pictures, models, charts, maps, films, presentations, actual objects, etc.) are tools that make a topic or lesson clearer or simpler to comprehend and remember. Visual aids are widely accessible nowadays. These aids may be categorised as follows: visual aids are those that make use of vision. As an illustration, consider models, real things, charts, photos, and maps. Also consider flannel board, flash cards, a bulletin board, a blackboard, slides, and an overhead projector. The most popular of them are chalk and a blackboard. When a course is assigned to the class while the course books (textbooks) include an excessive amount of interactive expertise exercises, the obstacles of classroom teaching rise. The integration of textbooks with audiovisual aids as an extra or auxiliary resource for classroom course learning activities has become a regular phenomenon, which is most notable.

The use of visual aids in schooling is crucial. Visual aids are tools that teachers employ in the classroom to facilitate and make learning more engaging for pupils. The greatest method for successful teaching and information transfer is using visual aids. The use of audio-visual aids in scientific instruction is not new. In their 2017 study, Ismail, Othman, Amiruddin, and Ariffin employed animated video to teach engineering drawing to students at a vocational college in Malaysia. They discovered that the aids had a considerable potential to improve students' visualisation, and hence the calibre of their education. Investigating the use of audio-visual aids in undergraduate medical courses in Bangladesh, Haque and Talukder (2017) found that PowerPoint slide presentations were preferred over overhead projectors and that high-quality audio-visual materials were crucial for optimal learning. There have been few empirical efforts to demonstrate the usefulness of audio-visual aids in learning in the most recent research, which are mostly survey-based. Additionally, research on the use of multimedia and audiovisual aids in language instruction seemed to get greater attention than studies on the use of these tools in scientific instruction (Khan, Shah, Farid, & Shah, 2016).

Despite the fact that Malaysia's educational system is evolving in tandem with the development of audiovisual and internet technologies (Ismail et al., 2017), there hasn't been much study done in this field recently, particularly in rural areas. As was noted in the part before, when instructors tried to use audiovisual materials in their lessons, they usually ran into problems such a lack of resources and bad internet access. In order to improve the standard of teaching and learning in rural schools and close the achievement gap between students in rural and urban schools, it is essential to look at how audio-visual aids affect learning among students in those settings as well as the challenges encountered when implementing the materials.

It has been noted that audio-visual aids are helpful for learning since the human brain's audio-visual processing pathways help images, words, and sounds to be stored in sensory memory. The cognitive model of multimedia learning put forward by Mayer (2001) is used to elicit this (see Figure 1). According to the paradigm, images and words that reach the eyes and ears are stored in the short-term memory's visual and auditory modalities. It is feasible to mentally switch between the verbal and graphical models. The integration stage of the cognitive model, which occurs when learning is consolidated, combines the verbal and graphical models with past information stored in long-term memory (Mayer, 2002). Students in remote schools may achieve higher learning capacity under the correct circumstances.

CONCLUSION

In conclusion, marking literacy is an essential component of audio-visual education that enables students to successfully traverse the world's abundance of visual information.

Learners can decode and assess audio-visual signals by developing their interpretive abilities, contextual awareness, and visual communication principles. Educators promote marking literacy, which in turn fosters media literacy, critical thinking, and effective communication skills, using media analysis, visual semiotics, and creative production approaches. Marking literacy is a cornerstone of contemporary education because it gives students the skills they need to meaningfully interact with the audio-visual material that surrounds them in a time when visual information has such influence.

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CHAPTER 6

AN INVESTIGATION OF STUDENT ENGAGEMENT IN THE MEDIA

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ABSTRACT:

A key component of contemporary education is student media use, which reflects the changing nature of communication and learning. This abstract explores the importance of students' media use, stressing its most important aspects, tactics, and repercussions. The conclusion of the abstract emphasises the crucial importance of media literacy, active involvement, and responsible consumption in developing meaningful student interaction with media. The abstract also includes a list of keywords in alphabetical order. A key component of contemporary education is student media use, which reflects the changing nature of communication and learning. This abstract explores the importance of students' media use, stressing its most important aspects, tactics, and repercussions. The conclusion of the abstract emphasises the crucial importance of media literacy, active involvement, and responsible consumption in developing meaningful student interaction with media. The abstract also includes a list of keywords in alphabetical order.

KEYWORDS:

Active participation, Media consumption, Media engagement, Media literacy, Modern education, Student empowerment.

INTRODUCTION

The lectures for this curriculum are streamed live, recorded, and posted for on-demand viewing using a variety of media platforms. This makes it possible to study in three distinct ways: synchronously and asynchronously online and on-campus. One of us began out on campus but eventually shifted to studying online after moving to Sweden from the beginning. The other continued to live in Hamburg for the first year before relocating to Malmö to take most of her classes there. We both independently learned how many diverse students the course unites and how it is positioned in many media venues.Our course is a superb illustration of how globalisation processes and new technical capabilities have changed the landscape of education. Students from all over the globe may participate in classes and communicate with classmates and professors thanks to modern technology. We were intrigued by the program's cross-mediatic approach1 and the many opportunities it provides students right away. We began a study project on the effects this educational setting and its media technologies had on pupils as a result of our interest. Here, we take an audience reception studies perspective on student participation, treating the students as audiences. Students in this curriculum are using a number of online tools to communicate with one another while "thinking across media platforms[1], [2]. The program's three different study modes also result in three different learning media audiences: a traditional on-campus audience that watches the lecture unmediated but being filmed; a live online audience that watches the lecture remotely; and an on-demand online audience that is independent of space and time. Since the modes are not set, pupils may alternate between them. How the audience interacts with media material is one of the main concerns of audience researchers (ibid., p.944). In this thesis, we will look at how students from various study styles interact with the course material and one another in a multi-media learning setting[3], [4].

Nevertheless, our inquiry also takes into account learning theories in order to examine student participation in more detail and to acquire a wider perspective. We will use learning theories in the same paradigm, where the emphasis is on the learner's knowledge creation, as audience reception studies consider the audience as actively producing meaning and are therefore founded in social constructivism. Constructivism is predicated on involvement, and maybe all engagement research assumes a confidence in constructivist learning theory, according to

The constructivist approach to grounded theory (Charmaz 2006), which posits that theories are not only discovered but also built through interactions and relations between researcher(s), participants, and the field, serves as the methodological foundation for this work.Our thesis has both theoretical and empirical goals. In order to differentiate between various nuanced audience activities and create a systematised theoretical framework, we shall first employ grounded theory. Our goal is to empirically investigate the variables that affect student involvement in our media and communication master's programme using this framework—a matrix of student activity. 1. How may subtleties of audience behaviour in a learning environment be systematised in a theoretical model? is the research topic we want to address.

How engaged are students in the classroom? The curriculum is organised and hosted via a learning management system (LMS), as are other programmes at MAU. Schedules, instructional materials, and student assignments and projects are posted to a specific website for each subject. With many opportunities for contact between instructors and pupils, it serves as both groups' primary communication medium. Students may raise questions as comments or in the course forums, and teachers can update the whole cohort at once on the dashboard of the course website. Typically, lectures take place in the Glocal Classroom at MAU 3. The terms global and local, which are both in the room, are the ancestors of the phrase "glocal." Local because instructors and students may meet in person here, and global because this classroom functions like a TV studio, where lectures are filmed and streamed live to online students from anywhere in the world. A platform called Live-Lecture that was self-designed (thelocal.se, 2017 & Rundberg) is used to stream the lectures and connect online students. It comprises of a video screen, a chat feature, and a list of the live viewers. Online students may attend lectures, engage in chat, and converse with other students while still being able to see and hear what is occurring in the classroom.

The discussion is shown to the instructors in the classroom so they may read and respond to questions and comments. A facilitator is present next to the instructor to oversee Live-Lecture. Three cameras are used to record the lectures at various angles, making it possible to display both the instructor and the whole classroom with present pupils. In order to integrate the instructor and pupils in one shot or to morph the teacher into the lecture slides, a green-screen is employed. Each lecture is videotaped and made accessible online on the Bambuser platform for review or on-demand viewing. However, the MCS has used this strategy and the Glocal Classroom before. In the ComDev Master Programme at MAU, they have been utilised, tested, and enhanced for 15 years (Rundberg). The equipment and space are shared by many academic programmes. Use of Live-Lecture will soon be impossible due to Bambuser's service limitations. Instead, starting in the fall of 2018, Zoom Webinar will be utilised as software. In order to further our theoretical knowledge of audience involvement, this thesis will study the idea and create a model. The main research strategy is grounded theory based on Charmaz's (2006) school. Our study design and methodology are consistent with grounded theory because they question the distinction between theory and empirical research at each stage of data collection and analysis[5], [6].

Additionally, we like Charmaz's methodical but flexible rules for data collecting and coding as well as her commitment to ongoing comparison. Parallel data collection and analysis is a key component of grounded theory, as is data-driven, abductive theory building (ibid., p. 5). Due to this, the conventional order of data collection, outcomes, and analysis after theoretical analyses and literature reviews will not be followed in this thesis. In contrast, we provide a succinct theoretical summary to recognise fundamental ideas in audience research. These sensitising notions were employed as starting points for data collection and analysis together with the interests obtained from observations (ibid., p. 17). In order to keep an open mind, we decided to initially concentrate on gathering and evaluating data before moving on to reviewing literature and other theoretical notions to include in our comparison study. As a result, the paper's organisation mirrors our research strategy and places special focus on how the data-rich, mediatic learning environment of the Media and Communication Master Programme at Malmö University has affected the development of our knowledge of audience involvement.

DISCUSSION

] Online learning, commonly known as e-learning, is a kind of distant learning that is entirely conducted online. There is no need for students and professors to be at the same location or time while studying asynchronously. Malmö University's (MAU) Media and Communication Studies: Culture, Collaborative Media, and Creative Industries Master's Programme (MCS) was introduced in the fall of 2015 and offers a one- or two-year (60 credits) study option. It was constructed using the pedagogical and technical framework of the MAU (Krona) Communication for Development (ComDev) Programme. MCS seeks to develop students' academic understanding and practical skill sets in the realm of new media. The primary emphasis is on the transmission of a strategic competence, the capacity for methodical, systematic labour, and the production of media materials (Homepages MCS n.d.). Although lectures are recorded and available for later viewing, students are still urged to study synchronouslylive. This is crucial given time zones and other commitments. Thus, this method brings together offline and online students from all around the globe in one cohort, which has both problems and advantages.

A specific communication medium's audience is defined as "those who are reached by (or brought into contact with) that medium" (ibid, p.148). Any organisational structure or tool intended to enable the giving, taking, sharing, exchanging, or storing of meaning is referred to as a communication medium (ibid.). The MCS encourages students to actively participate in meaning-making by interacting with information via a range of mediums.

Additionally, kids are connecting with each other and the professors in a variety of ways inside the cross-mediatic environment. The goal of this thesis is not to provide audiences with a single, comprehensive definition. Instead, it concurs with Livingstone (1998b), who asserts that the more important concern is how audiences react to and engage with various types of media rather than how audiences are defined. We will look at audiences at the micro level as part of our thesis study. Grand ideas about the public's democratisation and the mass media will not be included in this study. Instead, we will use the idea of "audience as community" (Carpentier 2011a, p.71) to examine audiences in a way that indicates some kind of collective identification. Our study follows the articulation of audiences as social, virtual, and interpretive communities, which avoids the possibility of reducing audiences to a single entity (ibid, p.72). This definition also applies to the MCS students, who we will research. Additionally, a number of educational theories centre on the active meaning-making processes that are crucial for audience reception research. As a result, audience and learning theories are related and enable us to apply audience study findings to student involvement.

Computer Technology in Learning

The world and how individuals conduct themselves have changed with the introduction of computers in the 1950s. This is particularly true in the fields of business, education, and the arts, to mention a few. Many of these trainers and educators, according to Roblyer (2004), projected that computer technology will revolutionise education and become the most significant element of educational technology. Although it did not happen quickly, the introduction of computers into classrooms in the 1960s and the subsequent rise of educational computing led to the creation of another area of educational technology. In the 1990s, educators started to see computers as a component of a wider range of technological resources, such as media, instructional systems, and base support systems for computers.Multimedia is an aspect of technology, which is often referred to as computers. Multimedia is defined as "using, involving, or encompassing several media (a multimedia approach to learning)" in the Marian-Webster Online Dictionary. Multimedia was used for the first time in 1962. Additionally, this is the moment when the worldwide market for computers is beginning to develop.

"For many educators, any mention of technology in education immediately brings to mind the use of some device or set of devices, particularly computer equipment," writes Roblyer Since the advent of the computer, educational institutions have started integrating computer technology into both the teaching and learning processes. Technology integration skills (computer) cannot be learnt by sitting in a classroom and listening to a teacher or seeing a presentation, claims Roblyer (2004). To build a new product, students must have the chance to use a programme and finish a step. Instead of only technical abilities, the emphasis must be on how to utilise the technological tools in the classroom.

On the other hand, educators must increase their familiarity with technology, including computers. The plural version of the term "medium," which meaning "form of communication," is "media." Medium means "Between" in Latin. Smaldino, Lowther, & Russell (2008) define this word as anything that transmits data from a source to a receiver. In order to communicate the message that required to be sent, the function of the media between the source and recipient is crucial. Smaldino et al. (2008) claim that there are six fundamental types of media: Text, audio, visuals, video, manipulators (objects), visuals, and people make up the first six categories. The function of media is to aid in communication and education.

The most popular kind of learning material is "Text."Text is an alphabetical character that may be seen in a variety of media, including books, posters, chalkboards and computer screens, among others. The next popular kind of media is "Audio." This covers everything audible, such as music, a person's speech, noise, and many other things. Next is visuals. This medium is often used to further education. They consist of cartoons, pictures, illustrations in books, schematics on posters, and so on. A different kind of media is "Video." These are forms of media that depict motion and movement, such as DVDs, videotapes, computer animation, etc. Things that students can touch, feel, and handle are referred to as manipulative objects[7]–[9].

The last form of media is "People." These might be instructors, pupils, or subject-matter specialists. People are important to education. Teachers, other pupils, and adults all teach students new things. As a result, it has been discovered that computers aid and enhance student learning. Additionally, it has been proven to be superior to other more conventional means such as books, instructors, films, or films (Alessi & Trollip, 2001). The importance of technology, particularly computer technology in the classroom, and multimedia in education cannot be overstated. For instance, one of the crucial jobs is "using a computer to create

media and linkages. According to Agnew, Kellerman, and Meyer (1996), it enables students to develop multimedia projects in which linkages come to life.

Users may quickly access media links by clicking only one button, then choose any desired buttons to see any wanted event. The second is that computers let pupils execute tasks that would otherwise be challenging or impossible, such using a word processor to create a typewriter that can edit and reformat pages or a spreadsheet to create a square piece of paper that can recalculate figures. According to Agnew et al. (1996), the functions become simpler and quicker, and it enables users to engage with information in whole new ways.Students may also use computer technology in the classroom to create their own self-evaluation criteria to gauge their own development and areas that still require work. They may also use the internet to identify their issue and locate support to fix it. According to Schofield & Davidson (2002), "students can also use the internet to view an extraordinary array of current information resources." Additionally, they assert that they think the internet may foster fairness in rural schools by giving both wealthy and underprivileged schools equal access to the same vast array of informational resources and communication possibilities. Internet may thus transcend barriers like geographical markets, race, gender, age, and other social groups.

Here, the knowledge is made available online so that students from various locations may access it at the same time. While learning occurs simultaneously in this modality, learners may be located anywhere (Smaldino et al., 2008). This is particularly advantageous for virtual or long-distance learning, because students have the freedom to acquire material in Students may access situations from real life. According to Smallino et al. (2008), it "allows realistic practise without the expense or risk otherwise involved." Additionally, schools or other organisations will be able to create real-life issue scenarios and evaluate them using computer programmes thanks to computer simulations. According to Bitter & Pierson (2002), "the computer can speculate about various design ideas to determine which will work and which will not. Most renowned American philosopher of education, John Dewey (1897), discusses the use of visual aids in instruction (quoted in Smaldino et al., 2008)."I believe that much of the time and attention currently devoted to the preparation and delivery of lessons could be wiser and more profitably expanded in training the students' power of imagery and in ensuring that he is continually forming definite, vivid, and expanding images of the various subjects with which he comes in contact in his experience," the author writes.With the use of visual materials like images, videos, and movies, students will learn more and comprehend concepts better. Multimedia instruction, according to Zimmer (2003a), keeps students attentive and engaged. For example, Lambert & Cuper (2008) note that because so much of today's media is visual, students need visual literacy skills to comprehend information that combines images, video, sequences, design, form, symbols, colour, and graphic representations. On the other hand, students need their own set of skills to analyse and interpret information. They must be able to decipher visual cues and see beyond the obvious to find deeper significance in what they see.

Teachers need to be aware that younger students view images more sectionally than they do as a whole. However, older students have a tendency to sum up the whole scenario and express a conclusion on the picture's significance.Additionally, students from various backgrounds and cultures saw visual elements in various ways. Therefore, it is crucial for instructors to understand how their pupils learn in order to adapt their instruction to their preferences. Many commentators contend that the use of technology in education has a detrimental effect on both teaching and learning. One of the causes was that many instructional technology professors and lecturers were treating their pupils more like machines than like people, instructors need to be aware of this and avoid seeing pupils as just

machines who are learning. Furthermore, they contend that whether or not instructors employ instructional technology, they will treat students like machines if they believe them to be such. Teachers that see their pupils as individuals with rights, privileges, and motives will treat them as such, whether or not instructional material is used. In other words, it is not technology that tends to mechanise people, but rather the purposes to which people put technology. Parental supervision, teacher oversight, and "filtering" software may all provide At Deakin, delivering rich interactive multimedia is a critical component of cloud learning. It lets students to access learning materials wherever they are, without having to be present in a particular place at a certain time.

Using audio and video also enables the presentation of information in offers many sorts of contact with students in various ways. making use of audio and video.Support for learning is now more readily available than ever, particularly for students who are off-campus.Deakin employees and students report having dependable, fast Internet connectivity at home.Learning resources may be improved by using audio and video elements that depict real-world situations.elucidating ideas, studying social groupings, and functioning as debate starters. Moreover, they areto add specialists and perspectives to the educational process for students, and they thrive at doing soTo encourage study and conversation, topics are "brought to life."You are encouraged to learn more about producing your own audio as Deakin goes into the cloud.and video tools to make sure you possess the knowledge necessary to generate compelling content. both sound andVideo has always been used to help education, but as new technologies emergeIt is now feasible for individual users to create their own media resources because more affordable and readilyEducators should use common, easily available technologies to record their own audio and video. Kids varied degrees of control over how they use the internet.

Audio has gone a long way as a teaching and learning tool and is an incredibly effective way to capture and convey knowledge. From the audiocassettes of the 1970s to digitally recorded music on an unseen Cloud, audio has come a long way. For communicating with your students and delivering current information, interviews, conversations, or lecture materials, audio offers a fast, affordable alternative to text.

Middleton (2013) emphasises that audio has the ability to support true participation, enabling students to connect to the outside world in a variety of ways as both listeners and publishers. Numerous desktop applications and compact digital recording equipment, such as cellphones, make it simple to generate audio. Some of the ways you may utilise audio to help learning are shown in Table 1. Another well-liked method for involving students and improving learning is video. A movie may now be made and edited by anybody with a digital camera, webcam, tablet, or smartphone. With 72 hours of video being posted every minute and more than 4 billion hours of video being viewed monthly, YouTube statistics show the extensive usage of video online (YouTube, 2013). Videos are a great method to explain and further develop ideas, show how to do something, or see learning in action.

Video may be used in a variety of ways to provide engaging, memorable, and inclusive learning experiences. A collection of several approaches of using films to promote learning is shown in Table 2. Deakin University provides a variety of platforms and technologies to enable the use of audio and video in education. Although the course improvement process will help identify areas where these resources may be used more successfully, utilising audio and video efficiently comes from experimenting with new methods and assessing their efficacy. You may begin to put together ideas for how you might utilise audio and video to assist learning by becoming familiar with the resources available at Deakin and participating in the relevant capacity development courses. Since Cloud Deakin is where students interact

with their course units and information, it serves as the main platform for using audio and video to promote learning. In Cloud Deakin, audio and video may be utilised in a variety of ways to promote involvement and provide information. Using audio and video in Cloud Deakin, you could: • create a homework assignment centred on a piece of material linked from YouTube or Deakin Air and ask students to complete a test

- Use the news area of your units pages to inform students and convey messages.
- Request that students upload an audio or video clip to CloudDeakin's Assessment section in response to a query or other kind of stimulus.
- Offer a cloud idea or demonstration.
- Rerun a lecture or interview.

A presentation, capture, and replay service called Echosystem combines the visual and aural components of speeches and presentations. You may use this system to take notes during and record presentations in an echo-recording environment. Through CloudDeakin, it enables students to download and replay recorded lectures and other online recordings. Echo recordings guarantee that students can replay material in diverse formats, making them usable in a variety of settings. Visit Deakin's Echo Recordings guide for further details on how to utilise EchoSystem, including scheduling venues, managing media, and connecting your recording.1 You may explore and post videos on the internet streaming video network known as DeakinAir.

Your audio and video are hosted on Deakin Air and then embedded into your CloudDeakin site. Contributed content to DeakinAir is automatically archived as a private resource, and by default, neither the general public nor the larger university community may search for or find it. If you want visitors to access your material, you must provide them a direct link. If it would better serve your educational objectives to make the films public, you may request that they be done so.

Deakin Air may be used to assist teaching in the following ways:Create playlists for your video resource collections, upload and host cloud ideas, record direct communications using the camera on your computer, and connect to Cloud Deakin resources.

Visit the Deakin Air manual for further instructions on using Deakin Air, including exploring material, contributing content, sharing content, and generating playlists.

CONCLUSION

The media pervades every aspect of life in the digital era, including education. The intricate interaction between media consumption, production, and critical analysis among students is known as media engagement. This abstract examines the many ways in which students interact with media, emphasising how this interaction shapes contemporary educational experiences and helps students become adept media users. A key component of contemporary education is student media use, which reflects the evolution of communication and information consumption. Students may confidently traverse the complex media ecosystem by developing their media literacy abilities, promoting active involvement, and cultivating critical thinking. Students are more likely to be interested in media when several media types are used, real-world applicability is stressed, and collaborative projects are encouraged. Media literacy, student empowerment, and lifelong learning are just a few of the many effects of media involvement. In embracing the transformational potential of media in education, educators play a critical role in ensuring that students are ready to participate responsibly and with knowledge in the digital era.

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CHAPTER 7

UNDERSTANDING AND DETERMINATION OF VISUAL CULTURE

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ABSTRACT:

A thorough investigation of how pictures, symbols, and other visual artefacts influence and reflect a society's socio-cultural dynamics is required to identify its visual culture. In this abstract, the relevance of identifying visual culture is explored, along with its major components, approaches, and ramifications. The abstract ends by highlighting the importance of visual literacy, semiotics, and cultural analysis in revealing the various layers of visual culture and its deep influence on society norms and human perceptions. The abstract also includes a list of keywords in alphabetical order. An important aspect of the human experience is visual culture, which shapes perceptions, beliefs, and actions. Finding a civilization's visual culture requires a thorough investigation of the visual components that make up that society, from art and marketing to architecture and media. This abstract explores how visual culture is established, illuminating its intricacies and the insights it offers on the sociocultural foundation of a group.

KEYWORDS:

Cultural analysis, Semiotics, Socio-cultural dynamics, Visual artifacts, Visual culture, Visual literacy.

INTRODUCTION

The component of culture that is conveyed visually is known as visual culture. Everything that is seen, created to be seen, and how it is viewed and interpreted comprise visual culture. It is that aspect of culture that uses images to convey ideas. The best way to understand it is as a method for learning how a world that is addressed via visuals, images, and visualisations rather than texts and words operates.The study of visual culture, which focuses on the production and use of images in society, is an expanding area of multidisciplinary research that has roots in anthropology, art history, media studies, and many other fields.Visual culture studies acknowledge that the visual image is not constant and that it alters its connection to the outside world at certain times. A same picture may be used for a variety of things, appear in a variety of contexts, and have diverse meanings for different individuals. Relationships of power are evident in both representation and spectatorship[1], [2].

The study of visual culture can cover a variety of topics, such as: • Fashion• Medical & scientific imaging• Architecture & Urban design• Social spaces of museums, galleries, exhibitions, and other everyday private and public environments. • Painting• Sculpture• Installation• Video art• Digital art• Photography• Film• Television• The Internet• Mobile screening devices.Analysing modern culture, media, and society is a part of visual culture studies. Understanding how cultures create their visual worldviews via, among other things, information, beliefs, art, morality, laws, and conventions is crucial.

Sensual theories are more concerned with what the eyes perceive than with what the intellect interprets. The nerve cells in a person's sense organs their eyes, ears, nose, mouth, and touch—are activated by a stimulus. Sensations are only bodily reactions to stimuli and are meaningless. Sensations are unprocessed information that the brain interprets after being activated by a stimulus, which results in a lower level reaction[3], [4].

The brain organises the feelings into a cohesive picture after the eye has just taken in all the visual input. According to the rule of excellent continuation, people often see things organised in a straight line or a smooth curve as a single entity. The brain prefers a line's steady continuance more than abrupt or irregular shifts in the direction of the line's motion. When the eye is forced to pass through one thing and go on to another, this is known as continuation. If items often complete a pattern, they are grouped together. The brain will cognitively group things that are all heading in the same direction; those that are mostly going in a different direction cause stress. When an item or a place is not entirely contained, closure occurs. People see the entire by filling in the gaps when enough of the shape is shown. Short-lived eye fixes let the viewer create the scene, which the mind then assembles into a complete scene.It is possible to classify semiotics and cognitive approaches to visual communication as content-driven. According to perception theories, people are complicated beings who can invent elaborate interpretations for the objects they see.

Simply said, a symbol is something6 that denotes something else. A tick mark on an assignment, for instance, signifies accuracy. Humans naturally want to interpret the world around them. The development and interpretation of "signs" is one of the ways humans give things meaning. Every one of us is raised in a culture with signs and symbols. As we mature, we pick up on cultural cues while also developing our own perspectives. We create our own unique visual libraries. We are better equipped to understand signals the more information and experience we have. Transcript for Semiotics: The Study of Signs:An icon is a symbol that represents a thing by looking like it. This category of signs includes both plainly visible examples like images, maps, and diagrams, as well as some less plainly visible ones like mathematical equations and metaphors. The crucial factor in the relationship between an icon and its object is similarity.

Indexes relate to their objects by a real causal relationship between the sign and its object rather than by virtue of any similarity connection. A fire's index is smoke. An indication of body temperature, such as a mark on a fever thermometer, etc. The relationship between the sign and its object is genuine since the sign and object share a characteristic and the object really has an impact on the sign. For instance, website material is carefully crafted and organised by designers to provide the appropriate visual signals for the goal of each page.\ The tiniest and most subtle things will have an impact on users' thoughts and emotions. As a result, you must constantly demonstrate the proper behaviour to them. User uncertainty is your enemy here. Users won't trust your designor youif they have to pause and consider it. Consequently, a visual design should focus their attention on the crucial components while striking a balance between a bold, effective design and something they are expecting to see. Your product, its organization/industry, and its consumers (including their culture) will all influence how you use visual design. In visual design, accommodating human restrictions like cognitive load is a key consideration. For instance, you use chunking to make it simpler for consumers to comprehend and recall information[5], [6].

As a graphic designer, you should make an effort to provide information that is both stunningly distinctive and reliably organised. A visual designer aspires to exceed people' expectations in order to earn and maintain their trust as well as wow them with a distinctive brand presence. Users will value good chunking and whitespace, for instance, independent of what you want to display to them. The use of copywriting should also take into account visual design. Therefore, those deliberately picked simple phrases have to appear in thoughtfully organised chunks that consumers may readily comprehend. When deciding how to approach visual design with relation to colour, contrast, etc., one should keep accessibility in mind as part of the design process. Semiotics, another name for symbolism, is a potent

instrument in human communication. It enables us to communicate thoughts that are too abstract or difficult to put through words and allows us to do so across linguistic boundaries. And symbolism is often used in graphic design, which is all about communicating via recognizable visuals. Symbols are so deeply established in our culture that we often use them without realising it.They may sometimes be so antiquated or esoteric that it is simple to forget what they imply. This is a challenge for graphic designers since they need to comprehend the concepts represented by the icons in order to utilise them successfully. Otherwise, they can wind up using their work to convey unintentional meanings[7], [8].

DISCUSSION

The use of textual signs, forms, pictures, and/or actual items that have a meaning attached to them is known as symbolism. They surround us everywhere. We all agree that these arbitrary markers reflect the sounds of human speech even if the letters that make up the words on this page are technically symbols. Symbols are helpful because they provide a way to communicate meaning visually. A red octagon, for instance, is understood to signify "stop" by everyone, and this may save lives on the road when it is impractical to read lengthier phrases at fast speeds. Symbols encourage simplicity to speed up viewer understanding since the intended message is often considerably more complicated than a single word. For visual communication, graphic designers use symbolism in their work. Animal scenes are often shown in cave paintings, which indicates that early people gained an understanding of life via their encounters with nature. This has persisted even as society and technology have developed, and almost all symbols have some roots in awe of the natural world.Animals are often associated with particular, personified attributes in animal symbolism. T This article's main thesis is that modern cultural forms like television and the Internet require more than just the visual perception system and visual pictures as a medium of communication. The interplay of music, spoken voice, sound effects, language, and images creates meaning. This emphasises the value of sound. Additionally, time plays a role when a visual picture has to be emphasised. As the play progresses, the time component quickens or slows, adding value. One can say that having grown up in the United States has given them a "American worldview." Unless you were raised outside of the United States, you are heavily (consciously or subconsciously) impacted by an American worldview. We may all have our own versions on this. A good illustration of cultural viewpoint is this. Contextually, where you were raised in the United States may also have a role since so many of the nation's areas are distinctive and provide a certain backdrop.

The ‘mademeanings of culture, particularly as visual culture, are influenced by representations in all their forms. These depictions, whether they are works of fine art or commercials, as Gillian Rose notes, are not transparent windows on the world; rather, they interpret it.Historical perspective: As time goes on, scholarly and research endeavours take place, and many individuals learn about a certain piece of art, art form, art style, etc. Recognition may rise (and sometimes fall). A good example of this is Vincent Van Gogh, who was completely underappreciated when he was living but is now widely regarded as a significant painter.Other instances include the disapproval of jazz or hip-hop in the middle of the 20th century.

Personal Perspective - The complex components that make up our unique identities shape our personal viewpoints. This might be any number of distinguishing characteristics, such as gender, class, colour, place of birth and upbringing, education, characteristics of the family, membership in certain groups, etc. The list is endless. These components make up our individual biographical histories, which define our identities and shape our individual points of view or how we perceive our life events.As you study more about design, art production,

and the history of art in general, you could discover that your own reaction to art and artworks changes. Most of the time, understanding and appreciating art is aided by knowledge and/or education about it.Sweeping conclusions drawn only from one's own emotional reaction may be biased and often result from ignorance of the topic, the artwork, or the greater cultural context. These are the kinds of mental patterns that prevent us from critically analysing things that are unfamiliar to us, like art. In general, it's a good idea to be forgiving of art genres or artworks that we don't like, comprehend, or just connect with.

A variety of audio and video materials are available at the Deakin University Library that may be utilised in the classroom. The library gives access to streaming video via a variety of databases to assist the shift to cloud learning. Currently, Deakin workers and students have access to over 33 000 streaming movies and over 17 000 DVDs. The databases listed below might help you support the usage of audio and video in your teaching. You may immediately embed video material from many of these databases into your CloudDeakin website, and many of them have supplemental transcripts to enhance accessibility.

- Kanopy streaming website16 - Offers access to some of the most talented filmmakers and reputable distributors in the world, providing a variety of material in fields including architecture, teacher education, health and safety, culture and politics in media, and health studies.
- You may search and retrieve news articles and current affairs programmes that have been aired on free-to-air networks using the database Informit TV News17 - TVNews.
- Informit Edu TV18 - A website that streams television dramas, documentaries, and series for Australian higher institutions. There are certain videos that come with in-depth study manuals. In most cases, shows are made accessible a week after they are aired.
- Alexander Street Press19 - A streaming video service with almost 17 000 videos on topics including archaeology, business, counselling and therapy, dance, opera, theatre, music, and more. Videos from this collection may be added to your CloudDeakin website.
- Enhance TV20 - Enhance TV sells a wide selection of TV and movie programming. You may look up broadcasts and learn about forthcoming educational programmes.

Old and stale lectures and presentations may be transformed into fresh, vibrant learning tools using cloud technologies. The construction of cloud ideas requires the use of music and video, and mastering these tools will significantly increase your capacity to do so.Stand-alone videos (between 5 and 10 minutes) are accessible in the cloud, often via CloudDeakin.Include a range of content, including face-to-camera interviews, photos, graphics, and other sources. Cloud ideas are created to translate the knowledge into understandable and aesthetically appealing fundamental concepts for students, while audio and video recordings of lectures enable students to revisit them whenever they choose.

Multisensory experiences are offered by audiovisual materials throughout the teaching-learning process. Adult learners and students who utilise audiovisual materials actively interact with them in addition to seeing and feeling them. This indicates that several sensory entrances or exits are used to enter these experiences. Our sensory organs—the eyes (see), ears (hear), nose (smell), tongue (taste), and skin (touch)—transmit these sensations to us. The sense organs are also known as the "Gateways of Knowledge" since they aid in the provision of visual, auditory, olfactory, gustatory, and tactile experiences.According to research conducted by Cobun in 1968, we learn 1% of the time by taste, 1.5% through touch, 3.5% through smell, 11% through hearing, and 83% through our eyes. We recall 10% of what

we read, 20% of what we hear, 30% of what we see, 50% of what we hear and see, 70% of what we say, and 90% of what we say and do, he continues.

Most of the time, the oral-aural techniques of teaching—in which professors employ the lecture style together with chalk and a board and pupils passively listen—are overemphasised in the teaching-learning process. The instructors are the most used to and at ease with this. The use of audiovisual materials creates opportunities for the usage of several types of audio, visual, and audiovisual resources. Their utilisation transforms the most complex, challenging, and abstract ideas into tangible realities and experiences. In order to assist students study topics in-depth and gain information, the abstractions are transformed into tangible learning experiences.

Visual Materials adhere to the adage "Seeing is believing." Visual materials are those that humans can see and comprehend by looking at an object's visual characteristics. These resources provide experiences that are somewhat realistic. The visual sense is the one that aids learning the most effectively and efficiently out of the five senses. Visuals pique students' attention, help them visualise concepts more clearly, hasten learning, make it easier to remember information, and create a sense of community. Teachers have access to a wealth of visual resources. They consist of images, graphs, posters, maps, models, cartoons, display boards, and more.

Images: According to Jurich (2001), images are Visual Materials that aid in learning and memorising by enabling learners to relate new words to existing meaning. For a very long time, teaching and learning languages have relied heavily on visuals and pictures (Goldstein, 2008). Combining and presenting words and visuals engages the audience's imagination and gives spoken words more impact.Posters: Posters are striking visual expressions of a single concept. Most posters are designed beautiful and displayed at a height to grab the attention of onlookers and drive home messages. They are used in various spheres of life to convey information, instruction, and messages. to forcefully transmit to a layperson the required information. Hoardings are enormous posters that are termed hoardings. In addition to propaganda and even demonstrations, political campaigns are where posters are most often used.

Charts: Visually summarising a topic in a clear and short way, charts combine pictorial, graphic, numerical, and vertical information. Charts show intricate processes. There are many different types of charts, including pictorial, tabular, pie, flow, tree, organisation, and flip charts.

Flip charts are a particular kind of chart. Two pieces of thin wood or thick cardboard serve as the front and rear covers, and they are made up of a number of pages that are spiral-bound or marked at the top. When the instructor has finished explaining a topic, she turns over the next page in front of the students. The image on the charts may be with or without text.

Maps: We may use maps to understand the position, orientation, form, size, and distance of different places on earth. It is a precise depiction of the surface of the world that highlights the specifics of the borders and significant locations of the continents, nations, oceans, seas, and rivers, among other things. Maps are an essential visual resource and are crucial in the instruction of basic ideas like size, distance, space, location, and direction.

Globe: On a very tiny scale, a globe is a three-dimensional depiction of the earth's surface. It is a circular wooden or plastic model of the world that contains information on places, distances, directions, times, limits, symbols, colours, seasons, day and night, and other things.Models are reproductions or duplicates of genuine items that have been scaled up or

down. An increase or reduction in size is the primary distinction between a model and the original, according to Edger Dale. They may thus be larger, smaller, or of the same size as the subject they represent. They assist students develop an interest in creative endeavours by simplifying reality. They often fall into one of three categories: solids, cross-sectional, or working models. Cartoons are hilarious caricatures that quietly convey messages to make people laugh. The characteristics of individuals and things are emphasised in cartoons, along with well recognised symbols. Bulletin boards, flannel boards, peg boards, magnetic boards, and chalk/blackboards are just a few examples of the visual components that are used in display boards. A display is a planned visual presentation on a certain subject that is exhibited vertically or horizontally. Typically, they are made to convey important information [9], [10].

CONCLUSION

An important aspect of the human experience is visual culture, which shapes perceptions, beliefs, and actions. Finding a civilization's visual culture requires a thorough investigation of the visual components that make up that society, from art and marketing to architecture and media. This abstract explores how visual culture is established, illuminating its intricacies and the insights it offers on the sociocultural foundation of a group. In conclusion, identifying visual culture is a challenging process that reveals the layers of sociocultural processes, symbolism, and meaning that are ingrained in visual artefacts. Insights into cultural identity, social change, and the effects of globalisation are uncovered by researchers using approaches from visual literacy, semiotics, and cultural analysis. Visual culture has the ability to impact perceptions and behaviours in addition to reflecting the values and beliefs of a community. Understanding how to identify visual culture is crucial for understanding the complex web of human civilizations and the ways in which visual components contribute to their rich and varied narratives as we interact with pictures and symbols in a world that is becoming more visually rich.

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CHAPTER 8

ANALYSIS AND DETERMINATION OF AUDIO-VISUAL MATERIAL

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ABSTRACT:

In modern communication and education, audio-visual materials are crucial because they enhance the delivery of information by fusing aural and visual aspects in a complementary way. This essay looks at the importance, varieties, and uses of audio-visual resources across a range of disciplines. It explores how the simultaneous stimulation of several senses in various products improves learning, enjoyment, and information distribution. The possibilities for audio-visual material have been broadened by the developing digital environment, opening up new types of narrative and interactive experiences. The difficulties and factors that must be taken into account while producing and using audio-visual content, such as accessibility and cultural sensitivity, are also covered in this essay. Audio-visual resources aid in efficient communication in education, marketing, journalism, and entertainment by encouraging improved comprehension and retention.

KEYWORDS:

Accessibility, Audio-Visual Materials, Communication, Digital Media, Education, Entertainment, Information Dissemination**,**

ITNRODUCTION

Materials that can be heard and seen at the same time are known as audio visual materials. They convert ethereal thoughts and notions into a more grounded form. They make it possible for education to go beyond verbal illustration to a more tangible level. Audio Visual Materials are described as "Non-paper educational or promotional materials, such as cassettes, CDs, DVDs, videotapes, etc." by Business Dictionary.com. They combine both audio and visual elements. The majority of audiovisual products, however, need particular playback technology to be used, such as TV, movies, videotapes, or projected items, hence their usage is equipment-dependent. Today, many of these formats are becoming dated, and others have even completely vanished. This category also includes some of our traditional performing arts, such as puppetry, folk theatre, music, and theatre[1], [2].

Projected and non-projected audiovisual materials are two categories for the materials. Power point presentations, slides, filmstrips, films, and transparencies are examples of projected audio visual materials. They are projected on a screen or even on a whitewashed wall to provide a magnified view of the material. They are appropriate for usage with both small and big groups. They are more effective than a non-projected assistance because of the huge, vivid, and colourful visuals that are larger than life.Non-Projected Audio Visual Materials, which are inexpensive, include traditional forms of expression including puppetry, community theatre, music, and theatre. They can thus be utilised effectively. They provide students first-hand encounters and encourage participation. They increase the learner's interest and engagement, guarantee higher outcomes, and increase retention.

To watch television is to look far. "Black box," "idiot box," "magic box" The acronyms for the television are many. Television has tremendous power. It is a broadcast medium that offers both audio and visual experiences. It thus has a benefit over radio, where the public

merely listens. It has the incredible ability to connect viewers beyond time and space boundaries and mesmerise its audiences. It has a vast area of coverage. Due to its captivating features, visual impact, and widespread appeal, it can disseminate the necessary information, educate skills, and alter attitudes. "Television is the most powerful mass communication medium that has ever existed and it has revolutionised our lives in many ways," claims Michael J. Apter. On September 15, 1959, television made its debut in India as a UNESCO-sponsored pilot project with the primary purpose of promoting education. In 1965, the regular broadcast made its debut on July 4th. Initially, it was believed that TV in India had a significant impact on family planning, agriculture, health, and nutrition. The inclusion of entertainment in its mission came considerably later. During the 1982 Asian Games, Doordarshan debuted colour television. Since its inception, India has had a vast number of instructional TV programmes airing for schools, colleges, and farmers. While the industrialised world makes full use of television in education, emerging nations have a wider range of applications for it.

One of the most powerful forms of audiovisual content is film. Due to the "phi phenomenon," or persistence of vision, a tale or event that has been captured by a camera as a succession of moving pictures and broadcast in a theatre or on television gives the impression of moving visuals. When exposed still photos are examined at a certain number of still frames per second to simulate motion, persistence of vision is produced. In France in 1888, the first photography technique that could record motion was created.Films help people learn new languages. They support students who want to study independently. The larger-than-life show encourages learners to perceive, imagine, think critically, and critique. Watching films fosters creativity and critical thinking. Films may help students map out uncharted territory, discover people, cultures, civilizations, customs from the past, and even envisage a distant future. They can also lead students on a journey of self- and other-discovery.

The development of the slide-based presentations benefits from the usage of PowerPoint. They are highly well-liked educational materials made up of a number of PowerPoint slides. They now form a crucial component of many educational settings.It is feasible for the instructor or facilitator to give the full lesson online when the PowerPoint presentation incorporates audio commentary. Additionally, PowerPoint/Slide Presentations are very useful for imparting knowledge and fostering skill development. The visual impact of PowerPoint slides enhances the content and increases engagement while also helping students concentrate their attention. Using an LCD projector, PowerPoint presentations may be displayed. When utilising PowerPoint presentations, teachers need to use caution while maintaining the students' attention and engagement.

Discussions should be open-ended, and feedback should be given often. Dramatisation is when something is performed. A genuine incident is being melodramatically reenacted. Dramatisation is a highly effective way to teach learning and makes the classroom environment dynamic and engaging. Students and learners take part actively in theatrical plays, whether they are performing on stage, helping behind the scenes, or just observing. Learning may be direct, interactive, or ongoing in any case.M Role-playing is taking on various parts and, as a result, acquiring a profound knowledge of life, events, and the characters portrayed.

- Dramatizations may take many different forms. These are carried out within the actual classroom.
- Playlets are short written plays that are performed on stage in full costume and last 10 to 15 minutes.
- Pantomime uses exaggerated mime and gestures while music is playing.

- Opera is a musical theatrical performance that combines the performers' acting and singing abilities.

DISCUSSION

Creative drama involves stage performances and theatrical plays put on often in schools and universities to provide students a platform to showcase their acting ability and talents.Tableaux just call for the actors/players to pose various movements; no talking or acting is required. A puppet is a doll that has been given a particular character, which the performer controls using a string, a stick, or his hands. Tradition in India compares God to a puppeteer and the cosmos to a stage for puppets. The living things are various puppet stage actors that play their roles for a certain amount of time. Every element of the cosmos is manipulated by God like a puppet. Puppetry use is said to have originated in India with the first man. The Tamil classic "Silappadikaaram," which was composed in the first or second century B.C., has the oldest mention of the puppetry technique, according to the Centre for Cultural Resources and Training. String puppets, marionettes, Sutradharika, stick puppets, finger puppets, glove puppets, and shadow puppets are among the several forms of puppets used in teaching and entertainment. Children and adults alike find puppets to be incredibly engaging, and they have a great deal of potential to raise awareness of problems and effectively convey ideas[3], [4].

Indian Music and Its Historical Development

Sound organised in time serves as the medium for the art form of music.Pitch, which controls melody and harmony, rhythm (and the related ideas of tempo, metre, and articulation), dynamics, and the acoustic properties of timbre and texture are common aspects of music.Music is created, performed, significant, and even defined differently depending on the cultural and social setting. Although the boundaries and connections of musical genres are sometimes ambiguous, sometimes susceptible to personal interpretation, and occasionally contentious, music may be classified into genres and subgenres. Music may be categorised as a performance art, a fine art, and an auditory art under "the arts".Music is intricately linked to people's way of life in many different civilizations. Ancient Indians and Greek philosophers both described music as a series of tones arranged horizontally as melodies and vertically as harmonies. All of nature is filled with music. Nothing captures our attention or influences our emotions as rapidly as music. The sounds that stir up emotions of pleasure, pain, or fear in our minds—such as the murmuring of water, the sighs of Zephyrs, the whispers of the evening breeze, the roar of storms, the chirping of birds, the cries of animals, the hum of far-off multitudes, and the concussion of sonorous bodies—contain the seeds of music.

The finest method for guiding serious searchers towards heavenly truth is music. Practise and accurate understanding of it both help people to self-realization. Music appeals to all people. It broadens the brain and thinking. The power of music to awaken the soul to the meaning and worth of life. In prehistoric societies, music used to motivate the wild during battles or hunting excursions, to express emotions during ceremonies, and to set the tempo for common tasks like planting, harvesting, making love, and other similar ones. Human psychology and societal evolution have always been significantly influenced by music. All faiths have used music to evoke feelings of detachment from the world of the senses; some religions have used it to incite communal or congregational pleasure via extended, repeated singing and dancing. Animals and birds both like listening to music. Both snake charmers and hunters use it. Farmers and workers alike utilise it on a daily basis. Undoubtedly, a musical sound is a noise, but not all noises are musical sounds. The two are clearly different from one another. Musical sound, on the other hand, is a clean harmonic sound created from a simple elastic

material, such as the tone of the bell, while noise is a chaotic collection of sound originating from the concussion of non-elastic things. The sound of a musical instrument performed at a gathering may be heard from a mile away, but the noise created by the crowd, no matter how loud it may be in the moment, is hardly discernible from the same distance.1

Since the dawn of civilization, music has been a gift from nature that has shaped human existence and society. Indian music has a lengthy history, with references to it dating back to the prehistoric and Vedic eras. Indian music has gained widespread praise around the globe due to its philosophical and spiritual approach. Like all other arts, studying Indian music requires in-depth familiarity with its rich heritage, which has been passed down orally from one generation to the next. Every facet has its own specific vocabulary and ideas.

Music has undergone numerous modifications up until this point, and vocabulary and conceptions have also evolved. There are numerous words that are no longer in use and several that are employed in different contexts than they were in earlier works. Understanding terminology and ideas in the current context is crucial to gaining first-hand and current understanding of Indian classical music. Based on evidence from a variety of palaeolithic sites, such as bones with lateral holes drilled in them—which are often classified as flutes, blown shakuhachi—scholars can only conjure up ancient music. The Samaveda, an ancient Indian text, and 4,000-year-old items from the Indus Valley Civilization, including the seven-holed flute and several stringed instruments, are the oldest documented accounts of musical expression.The Vedas, the earliest Hindu texts, include allusions to Indian classical music, making it one of the oldest musical traditions in the world. Around three thousand years of history may be found in Chinese traditional music. In ancient India, music played a significant role in social and cultural life. Mixed-gender choruses performed for festivities and religious rituals, and musicians and singers were well-known. One of the world's oldest musical traditions is Indian classical music. There are sculptures from the Indus Valley Civilization that depict dancing and vintage instruments like the seven-holed flute. Excavations at Harappa and Mohanjodaro have turned up a variety of drums and stringed instruments. The Rigveda has aspects of contemporary Indian music, with musical notation used to indicate the metre and chanting style[5], [6].

Monophonic Indian classical music (marga) is built on a single melodic line or raga that is rhythmically organised using talas. The bulk of songs in Carnatic music are religious in nature and are dedicated to Hindu deities. Numerous songs highlight love and other societal topics. Music is physically expressed via performances. A musical piece is often played after its instrumentation and structure have been approved by its makers; but, when it is performed, it may develop and evolve. A performance may either be prepared in advance or created on the fly.While rehearsal is the rigorous repeating of a concept until it has attained cohesiveness, improvisation is the creation of a musical idea without any prior planning. To produce a distinctive performance, musicians may occasionally add improvisation to a well-rehearsed theme.

Strong solo, duet, and ensemble performance traditions exist in many cultures, such as those found in Western art music and Indian classical music. Group performance has a long heritage in some cultures, including Bali. Both types of performance are present in many civilizations, and they might vary from spontaneous solo playing done for personal delight to well planned and executed performance rituals like the contemporary classical concert, religious processions, music festivals, or music contests. Compared to orchestral works, chamber music, which is music for a small group with just a handful of each sort of instrument, is sometimes seen to be more personal. Music is created and performed for a variety of reasons, including aesthetic enjoyment, ceremonial or religious objectives, or as a

commercially produced form of entertainment. Amateur musicians create and play music for personal enjoyment alone; they are not paid for their work.

Armed forces, temples, gurudwaras, symphony orchestras, television or film production firms, music schools, and other institutions and organisations all employ professional musicians., Professional musicians who are looking for jobs and engagements in various contexts may sometimes operate as independent contractors. Between amateur and professional musicians, there are often numerous connections. Beginner amateur musicians study alongside seasoned performers. In a variety of groups and orchestras, accomplished amateur musicians collaborate with professional musicians in communal settings. Some amateur musicians develop a professional degree of proficiency and are able to play in venues for professional performances. Often, a distinction is made

a distinction between music that is played for a live audience and music that is performed with the intention of being recorded and disseminated via the music retail system or the broadcasting system. Although it happens often, a live performance in front of an audience may also be filmed, disseminated, or broadcast. Composers are those who engage in the practise of composing. The processes through which music is created are known as compositional techniques. Writing musical notation, instrumentation, and orchestrating musical groups are all useful compositional abilities. Additional abilities include advanced techniques including improvisation, musical montage, instrument preparation, use of non-traditional instruments, and other sound production techniques. Arranging, often known as orchestrating, is the process of modifying a composition for certain musical instruments or groups. It may be done by the composer or independently by an arranger based on the composer's primary work. A composition may have many different arrangements depending on the piece's target audience, musical genre or stylistic treatment, recorded or live performance concerns, players and instrument availability, commercial objectives, and financial restraints, among other things[7]–[9].

Composers or arrangers must choose the instrumentation for the original composition based on these considerations. The modern composer is able to create music for almost any instrumentation. Music for Full Orchestra, which comprises of almost every instrument group, and Wind Ensemble, which has bigger sections and a wider variety of wind, brass, and percussion instruments than is often found in an orchestra, are two examples of frequent group settings. It's also possible for the composer to create a solo if they just want to use one instrument.

The choice to write for voice (including choral works and musicals), percussion instruments, or electronic instruments is up to the composer; they are not restricted to composing just for instruments. In certain circumstances, the composer may use a variety of sounds—such as typewriters, sirens, and other noises—that are often unrelated to the development of music.

Improvisation

Music that is composed haphazardly is known as musical improvisationPerformers often see improvisation as an immediate composing performance in which compositional methods are used with or without prior planning. Some genres of music, such classical music, gazals, fusion music, etc., heavily rely on improvisation. Improvisation plays a significant part in our traditional Indian music. Before beginning to play, a performer in Hindustani classical music only sets the bandish/gat and, in certain performances, off-course, some portions of the jugalbandi and tihais with an accompanying musician. The remainder is entirely improvised, including alap, taan, layakaris, etc. When performing gazals, bhajans, etc., the performer establishes the periphery composition and improvises their own sentiments using their

musical sense and talent. In actuality, Indian music's history is really fascinating. Despite extensive periods of foreign control, Indian music never lost its vitality and appeal. It has generated and is still building a wonderful history of its own, from the prehistoric era to the present.

In terms of both quality and quantity, Indian music has seen significant changes from the ancient to the contemporary eras. This progressive change is occurring for a variety of causes, including political, social, and technological economic aspects. The traditional idea and identity have not altered, despite the addition of new dimensions with each phase. It has not disappeared over time.

The glory of our culture, Indian music, is a highly developed system founded on scientific principles. It has a wonderful and colourful past in addition to being rich in theory and application. The evolution of Indian music through the years, from its beginnings to the highly developed form it has now, is a subject of endlessly fascinating curiosity. Therefore, it is imperative that we research the hitherto unrecognised splendours of the past that underlies the well-established system of Indian music.

To better our comprehension and enjoyment of the art, we study the history of music. The study of music history broadens our perspective in understanding and appreciating the views relating to the art form exposed by the eminent musicologists in their treatises in addition to providing us with an understanding of the nature of music that existed during various periods as revealed through the works produced during those periods. The study of music history has revealed information that may be beneficial to the art. It has helped to solve a lot of complicated issues in the industry. Reconstructing the history of Indian music is thus a very important historical job.

The evolution of musical instruments and many musical genres are also included in the history of Indian music, in addition to a laudatory description of the composers and their accomplishments. It demonstrates the many phases of evolution; the art experienced the emergence of the fundamental ideas, the development of the instrument, and the numerous compositional forms.

Different turning points in Indian music's lengthy history have been reached, making a study of its historical development essential for a thorough understanding of the details.1

Although music in the prehistoric era was uninteresting and repetitive, it is thought to have had a far wider audience than later art music since it was intertwined with peoples' daily activities. Since the beginning of existence, music has been intricately linked with human civilization and life. One of the ancient civilizations was in India. Music must have evolved in this country earlier than in other nations. In India, hymns that were recited during ceremonies throughout the Vedic era were the first kind of music that was closely tied with religion. The art music culture was better back in the Vedic era. The samagana was a distinctive element of the era's popular music. distinct vedic sakhas have distinct varieties of samagana, each with a unique rendering style and amount of tones. Samagana is said to be the source of all of our classical music. These hymns' melody included a downward progression of notes, ranging in number from two or three to seven.

These hymns began as single-note compositions in the early Vedic music but quickly developed into chants that alternated between the Udatta (the higher note) and Anudatta (the lower tone). When the swarita tone was added to the udatta and anudatta, the singing got longer. Throughout the course of our musical history, a variety of notes have served as the scale's first note. However, since the Middle Ages, the method has been made simpler by

using the abbreviations SA, RE, GA, MA, PA, and DHNI for the names of the notes. The basic scale currently consists of these seven saptaka notes.A pivotal time occurred between 600 and 500 B.C. during the start of the classical era. A new kind of music known as gandharva emerged at the beginning of the classical era. It was built using the components and concepts of samagana, a kind of vedic music. When compiling his Natyashastra in the second century A.D., Bharata discovered the historical relationship between the music of Samagana and Gandharva.

Similar to vedic music, the ganadharva style was regarded as sacred and heavenly. It was called Marga. The term "general" and "special" or "technical" were both used for the word "gandharva." Gandharva was often used to refer to music as a science and art. It was used specifically or technically for religious music that produced an effect known as a "unseen effect" (adrishya phala).

A new jati style of music emerged at the start of the classical era, which was primarily associated with the presentation of theatre. It was thus referred to as the stage song or natya giti (a kind of melodic song appropriate for theatre). The newly developed jati raga songs, which were called after the first letters of the notes Sadja, Risabha, Gandhara, etc., were regarded as the pure parent kind of music at the beginning of the classical era. They had 10 traits, including Vadi, Samvadi, Anuvadi, Varnas, Murchana, Graha, and Nyasa, among others. According to Matang, who lived from the fifth to the seventh century, the jatis were both melodies and songs in and of themselves, much like the raga-gitis. However, the giti ragas and grama ragas both originated from the jatis.Ancient scales (grama) like Sadja, Madhyama, and Gandhara allowed the jati kind of melodies to fully express themselves.

The purest seven jati raga ganas are practised in the Ramayana (400 B.C.). The kusa and lava were skilled performers of both vedic and classical music, having received instruction from their guru Valmiki. Between 400 and 200 B.C., a brand-new kind of melodic music called gramaraga emerged. The jati ragas of various grammes were used to create the grama raga songs.

The Christian period saw the complete development of these grama ragas. At that time, the prabandha kind of traditional Brahmagitis and Kapalagitis also developed. In Sharangdeva's early thirteenth-century book Sangeet Ratnakar, the whole description is given. They are credited to Brahmabharta, the first exponent of gandharva music. The precise fixing of the notes in the scale was a crucial contribution made by Bharata. He found that the music that was most popular in the nation was based on a two-tone system he dubbed "gramas" after carefully examining it. Bharata explained the note intervals in the grama by doing "Sarna Chatushtayi," a practical demonstration. Twenty-two shruties were created by Bharta, and the whole system was structured around the so-called five microtones that Narada of Siksa had described.Following Bharta, Matanga and other musicologists created a variety of new melodic forms. During Matanga's period, new and innovative concepts emerged, including the philosophical theory of musical sound and the scientific description of melodies. From the time before Christianity, the via the melody kind of raga was in use. But in the seventh century A.D., matanga for the first time established its precise definition and meaning. He listed 73 different varieties of subordinate melodies (bhasa raga), most of which were local.

The gupta emperors were in complete control during the reigns of Kohla and Matanga. The poet Kalidasa is thought to have thrived during that period, however historians disagree on the exact date. The murchhanas were accorded a very high status by Kalidasa, and throughout his reign, the gandhara gramme murchhanas persisted among the gandharva, yaksa, and kinnara groups. In his time, the mangla prabandh-ganas were also in use. The holy manglagiti

of Kalidasa's era was distinguished by its customary singing style. During the reign of Kalidasa, a lot of theatrical music and dances came into being.

CONCLUSION

The dynamic blending of aural and visual components in audio-visual content provides a potent tool for informing audiences, eliciting emotions, and constructing immersive experiences. Audiences are captivated by the combination of auditory and visual elements, which enhances learning and communication. A wide range of producers may now engage in a variety of fields thanks to the democratisation of audio-visual content production and dissemination brought about by the quick development of technology. Despite the fact that these materials have many benefits, effort must be taken to guarantee inclusion by taking into account elements like accessibility for people with disabilities and cultural sensitivity. The importance of audio-visual resources is only anticipated to grow in the future, influencing how we educate, amuse, and communicate in a world that is becoming more linked.

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CHAPTER 9

ANALYSIS OF DIFFERENT FORMS OF INDIAN MUSIC

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ABSTRACT:
Indian music represents the nation's vast and varied cultural legacy, which spans ages and geographical locations. This essay examines the many types of Indian music, from classical to folk to modern. It highlights these musical traditions' specific qualities and importance while also exploring the historical, cultural, and geographical factors that have influenced them. The study explores classical genres known for their rich melodies and complicated rhythms, such as Hindustani and Carnatic music. Additionally, it explores the diverse folk music environment, which differs throughout states and localities and captures the spirit of regional stories and customs. The worldwide tendencies that have impacted the birth of modern genres have further broadened the Indian music industry. This essay clarifies the blending of conventional features with contemporary equipment and fashions.

KEYWORDS:

Carnatic Music, Classical Music, Contemporary Music, Cultural Influence, Folk Music, Hindustani Music, Indian Music.

INTRODCUTION

India has traditionally placed a high value on music. Simple melodies to one of the most sophisticated classical music "systems" in the world are all part of India's wide spectrum of musical phenomena. The Vedas include mention of a number of string and wind instruments, as well as several types of drums and cymbals. Some people credit Amir Khusro with introducing the traditional Indian music system. Muslim sultans, both as rulers and noblemen, openly supported music. Music is supposed to have thrived in the Mughal rulers' courts, and the Tansen was one of Akbar's court's crown jewels.North India saw a huge upheaval as a result of the great poet-saints' decision to speak in local languages, and the Bhakti or devotional movements they headed attracted a large following. Surdas, Tulsidas, and especially Kabir and Mirabai's lyrics continue to be very well-liked. The distinction between South Indian (Carnatic) and North Indian (Hindustani) music was also becoming increasingly distinct by the sixteenth century. Both Hindustani and Carnatic classical music may be performed vocally or instrumentally[1], [2].

There are many different types of classical music, semi-classical music, folk music, religious music, fusion music, etc., in India. India's classical music heritage, which includes Carnatic and Hindustani music, has a history spanning millennia and continues to be essential to Indians' daily life as a source of pure amusement, cultural expression, and religious inspiration. India is home to more than a dozen different ethnic groups, each of which has its own language, accent, and cultural traditions.

Traditional Music

The two primary classical music traditions are Carnatic music, which is mostly located in the peninsular areas, and Hindustani music, which is found in the northern and central regions. Despite the fact that both traditions attribute their origin to the Vedas, history shows that they split from a single musical source in the 13th century[3], [4].

Bollywood music

Hindustani music is an Indian classical music genre having origins in the Vedic era. It further evolved in the 13th and 14th centuries AD under the influence of Persia and by drawing on pre-existing folk and religious music. Even in the Vedic era, when the hymns in the holy book Sama Veda were sung as Samagana rather than recited, note-based singing was a common practise. It contains modern traditions that were mostly created in India, but also in Pakistan and Bangladesh, over the course of many centuries. Contrary to Carnatic music, the other major Indian classical music tradition (originating from the South), Hindustani music was enhanced by Persian performance techniques used by the Mughals in addition to ancient Hindu musical traditions, Vedic philosophy, and native Indian sounds.

Music by Dhrupad

Alap and dhrupad are the two main categories of dhrupad music (each category is further split into multiple categories). Alap is sung wordlessly, while dhrupad—the set composition component, also known as bandeeshis performed while being accompanied by a pakhawaj. A vocal dhrupad performance starts with a contemplative alap during which the performer builds the raga note-by-note with just the tanpura's drone serving as accompaniment. Purity and clarity in the development of each note are emphasised.

The alap starts off extremely slowly before picking up speed. The majority of the performance is made up of the alap. It reveals the raga's individuality. The crowd is engulfed and entranced by the reflective melody. The alap creates an atmosphere in the audience that matches the mood of the selected raga. Om, num, re, ri, na, ta, and tom are among the phrases the vocalist employs that have a calming and contemplative impact. These mantra-derived syllables stand for a number of Hindu gods. The idea behind not using words is that they can divert attention, which would reduce the likelihood of floating on a spiritual level. What one hears in the alap is the sound of pure music without the distraction of speech, which should ultimately result in heavenly unification. After experimenting with the three octaves and the limitations of the raga being sung via improvisation, the artist ends the alap. The bandish, a traditional composition set to a Brijbhasha poem, is then performed, followed by created and improvised variants, all to pakhawaj's accompaniment[5], [6].

The dhrupad compositions are often performed in chautal (a rhythm cycle with 12 beats). Sula tala (10) and tivra tala (7 beats), as well as dhamar (14 beats), are other tala cycles that are used. The artists must carefully consider how words are spoken since the meaning of text in composition is crucial. Even while improvising, care is required to enunciate the words correctly. While having a spirited conversation, the singer and pakhawaj player avoid trying to outdo one another.

Khayal

Khayal is the greatest and most beautiful child of contemporary Indian classical music, if dhrupad is the age-old grandmother. In North Indian music, dhrupad is the best example of classicism, and its progeny gives the best of both classicism and romanticism. According to a mythical comparison, khayal is the amrit (nectar) that the stunningly beautiful Mohini produced when the milky ocean of Dhrupad was stirred up.Khayal is the result of North Indian classical music's democratisation, which began in the 18th century and had far-reaching impacts on the genre's enormous popularity and even larger reach. The form, as it is heard now, is unquestionably the outcome of an ongoing process of experimentation and liberalisation that started in the 18th century and has continued far into the present. Few

people are surprised that the Persian term khayal, which means "imagination," has come to represent all the wonderful things that are associated with the word.

Khayal, which is significant, is a product of the mixing and satisfying of cultures. Khayal may be among the most beautiful works to result from the fusion of Hindu and Muslim ideas. It is the living embodiment of cultural fusion and integration, vast variety, and unrestricted accommodation across all Indian classical musical genres.

DISCUSSION

Hindustani Music

The historical processes that led to the current form of Carnatic music may be found starting in the 15th and 16th century AD. The history of classical musical traditions may be traced back to around 2500 years ago, according to the ancient Sanskrit works that are still in existence and the many epigraphical inscriptional evidences. Carnatic music has improvisational variations and is entirely melodic. The majority of works are composed to be sung, and even when they are played on instruments, they are intended to be performed in a singing manner (known as gyaki), with vocal music being the primary focus. Similar to Hindustani music, Carnatic music is composed primarily of two components: tala, or the rhythmic cycles, and raga, or the melodic modes or formulas. The modern Carnatic music is ascribed to Purandara Dasa as its creator. By creating a number of graded lessons, including swaravalis, janta swaras, alankaras, lakshana geetas, prabandhas, ugabhogas, thattu varase, geetha, sooladis, and kritis, he systematised the teaching approach. He established the Mayamalavagaula as the fundamental musical scale. Teachers and students of Carnatic music still adhere to them today. He also made a significant contribution by fusing bhava, raga, and laya in his works.

The first composer to begin making observations on people's everyday lives in his or her works was Purandara Dasa. He popularised traditional ragas and blended them into popular music via his songs. The synthesis of bhava, raga, and laya into organic components was his greatest contribution.In addition, he wrote several lakshya and lakshana geetas, many of which are being sung today. His sooladis, which are regarded as authorities on raga lakshana, demonstrate his command of musical procedures.

According to scholars, Purandaradasa is solely responsible for the standardisation of Varna mettus.One of the things that sets Carnatic music apart from Hindustani is its push towards krithi-based classical music, which presumably began around Purandaradasa's time. It is said that the wandering dasas that followed him adopted the systems he created and verbally transmitted his works.The founder of Carnatic musical instruction, Purandaradasa was also a musician, musicologist, and musicologist. He is credited for transforming Carnatic music from a type of devotional and sacred music into a performing art.Musicologists refer to him as the "Sangeeta Pitamaha" or the grandfather of Carnatic music for all of these reasons as well as the significant impact he had on the genre. Thumri is said to have initially gained popularity at the court of Nawab Wajid Ali Shah of Lucknow in the 18th century AD. It is considered to have originated in the Eastern region of Uttar Pradesh, namely in Lucknow and Benares. The term is said to have originated from the onomatopoeic sound thumuk, which is a dancer's foot stamp[7]–[9].

Sadiq Ali Shah, a well-known musician, created Thumri. It is said to have been inspired by the Eastern Uttar Pradesh music styles of hori, kajri, and dadra. Some people believe that the Harivansha (400 AD), which describes an ancient musical performance known as chalika, is the ancestor of Thumri. Thumri is also known as "the lyric of Indian classical music" and is

said to be a sensual and sexual kind of singing. The themes of love, separation, and devotion predominate in the song compositions. Its most distinctive aspect is the sensual subject matter that picturesquely depicts the different events from Radha and Lord Krishna's life. They are often performed in a slow pace, emphasising the words with brief alaps. Thumris contain simpler talas and lighter raga compositions. The most common writing styles for Thumri are Braj Bhasha, Khari Boli, and Urdu. One or two male/female singers perform during a Thumri performance, usually accompanied by sarangi, harmonium, tanpura, and tabla. Typically, the last act of a Khayal concert is a Thumri.The three primary thumri gharanas are Benaras, Lucknow, and Patiala.Some well-known thumri singers from the Lucknow Gharana are Qadar Piya, Sanad Piya, Lallan Piya, Kunwar Shyam, Nawab Wajid Ali Shah, and Rang Piya.Exponents of the Benaras style of thumri include Rasoolan Bai, Siddeshwari Devi, and Girja Devi. One of the most well-known thumris is Ustad Bade Ghulam Ali Khan. Two types of alapti—ragalapti and rupkalapti—emerged in the ninth century, during the reign of the Jain musicologist Parsvadeva, and they served as the fundamental framework for the expression of the raga's tonal structures.

Only two misplaced notes (vikrita notes), antara gandhara and kakli nishada, were in use in the system of Indian music until Sharangdeva developed twelve other types of chromatic notes in addition to the basic seven.1He has provided examples of jati music in notation using the sa, re, ga, ma, or solfa syllables of each jati's alapa and varna. Without him, Bharata's jatis would have remained little more than an oddity from the past of Indian music. He has also provided a very detailed account of both the ragas of the past and the ragas of the present.

The shapes and division of the traditional ragas and gitis follow a methodical pattern. According to Matang's Brihaddesi, the subordinate bhasa type of melodies emerged from the prehistoric parent scales or gramas, the bhasa-raga from bhasa ones. This information relates to the development of classical forms of melodies. The raga and prabandha-giti divisions were given a more precise arrangement by Sarangdeva. At that time, the six different limbs, or anga, of the prabandha gitis emerged. The nature and traits of the gitis were truly dictated by these angas. The five different types of jati gradually developed to precisely categorise and identify the musical compositions of the gitis. The musical works were primarily separated into two categories: those with and those without an order. There were three grades and three divisions of the prabandha style of music. These led to the creation of several more prabandh-giti subtypes. These three heads—Suddha, Chayalaga, and Samkirna—were used to introduce all of these traditional prabandhas. The prabandha giti's dhruvaka style, which was already stated, may be considered the ancestor of dhrupada music. Amir Khusrau, a Persian poet and court musician under Sultan Alauddin Khiljee, created various new melodic forms and musical instruments around the end of the thirteenth century. He contributed various melodies and regional songs in the style of the qawali to the Indian Classical tradition.

Raja Man Singh Tomar of Gwaliar and his court musicians, including Nayak Bakshu, Lohang, Nayak Gopal, Baiju Bawra and other distinguished musicians, revived the Dhrupada genre. Both a musicologist and a supporter of music, Raja Mansingh, Tomar of Gwalior. He was a vital contributor to the growth, acceptance, and spread of dhruvapada. Raja Mansingh had put together a book on music with the assistance of the current musicians at his court.

A new style and form of the prabandha and dhrupada were resurrected in the sixteenth century by Swami Haridasa and other Vaishanava savants in Vrindavan and Mathura, which had become new centres of culture and music. The culture of Dhruvapada was greatly enriched by Emperor Akbar. Mian Tansen was a talented musician who supported both contemporary and traditional dhruvapada style and technique. Akbar's reign saw Tansen establish the Senia musical genre. By virtue of his deserving offspring, Dhrupada's style

developed into the Senia style after his passing. The Bhakti movement began at this time, and Meerabai, Surdasa, Kabir, and others contributed by performing religious-devotion-style bhajana. Hori-dhamara, a fresh kind of Prabandha music, also emerged in association with the revered Holi festival of Vrindavan.

The Khayal style of song gradually changed to suit the tastes of the progressive society, adding new embellishments and taking on a new style alongside the dhruvapada. In comparison to the dhruvapada, it was lighter in shape and more inventive and beautiful. Sultan Hassan Sharqi of Jaunpur introduced it originally, and Niyamat Khan, the Beenkar, later refined it. With its three distinct styles—Lucknow, Benaras, and Punjab—the next thumri grew to enhance Indian music and had a strong aesthetic appeal. Gradually, songs like the ghazal, dadra, sadra, tappa, and tarana as well as other light, ornamental songs emerged. Gramas played a significant role as the basic scales from the start of the classical era forward in terms of the development of fundamental scales, or melas. The murchhanas, which developed from the gramas, took over the functions of the gramas to establish the precise shapes or structures of the ragas. Fifteen parent scales, or melas, emerged during the fourteenth and sixteenth centuries. During the reign of Pundarika Vithal in 1550, twenty fundamental scales developed and served as the foundation for a wide variety of songs. Pundarika lived during the reign of Emperor Akbar. It should be mentioned that around the start of the seventeenth century, new nomenclatures for the scale known as "mela" or "thata" emerged.

The words "mela" and "thata" are ascribed to Pandit Somanath as their originators. Prior to him, Pundarika and other musicologists used the janya Janaka schemes to create and categorise the melodies (Raga). Somanath came up with 23 parent scales. All musicologists at the time agreed on a fundamental scale (Suddha thata) for describing the ragas' underlying organisational principles. In the era of Pandit Lochana Kavi, Pandit Ahobala, and Pandit Ramamatya, various scale numbers developed into the root of many ragas. Only nineteen of the seventy types of music that existed in 1620 A.D. during Venkatamakhi's lifetime. Twelve scales, or samsthanas (as the scale was called), were found to be enough during the Kavi Lochana era (middle of the sixteenth and seventeenth centuries) to establish the shapes of the ragas. Ten parent scales were created by Pandit Vishnu Nariana Bhatkhande, and they are now recognised in the current North Indian Hindustani System of music.

Folk and classical music developed in many styles throughout time. Jaideva’s Geeta Govinda's Prabandha-gitis made a significant contribution to Indian music. Even now, by altering the tonal arrangements of mukhari (similar to the current style of kafi), the ragas utilised in the pada-gitis of Geeta Govinda may be rendered accurately. Treaties from the 16th and 17th centuries, particularly those included in Pandit Hridaya Narain's Hridaya Kautaka, are very useful in this regard. For instance, the gurjari raga, which was in the gauri scale during the reign of Jaideva, is now in the Bhairava scale, with the flat or chromatic (Komala) notes risabh and dhaivata. It should be kept in mind that the nineteenth century saw significant changes in the appearance of the scale, melody, and note.

Modern music developed in the 20th century as a result of the blending of many songs, with classical and folk music having free rein in the hands of contemporary Indian performers. Indian music has reached a whole new level. Applications for music have been found that are very creative and cerebral. The improvisation is reaching its pinnacle right now. Future generations will continue to develop new musical genres as human creativity and intuition develop. As the fabric of society advances, Indian music will advance with its new and innovative forms and approaches. The ancient masters believe that modern music's purity, methodical presentation of scientifically proven principles, etc., are being compromised due

to consumer demand. It's noteworthy to notice that while the Ghazal originated in the north, it acquired an Urdu flavour there. The monarchs in the north were heavily influenced by Persian, while in the south, Urdu was starting to be employed for literary reasons. The monarchs of Bijapur and Golconda supported this Urdu custom. Nusrati, Wajhi, Hashmi, Mohammad Quli Qutab Shah, and Wali Dakhini were a few notable supporters of Ghazal and Urdu. In the 18th and 19th centuries, the Ghazal evolved into a musical genre from a purely literary one. It was around this time that the Ghazal started to be linked to courts. The courts' "tawaif" tradition contributed significantly to the establishment and development of ghazal music. However, the performance aspect of ghazals changed as well with the demise of the "tawaif" tradition in the late 19th and early 20th centuries.

Ghazal music gained popularity as it spread from the exclusive realm of the courts to the general public with the growth of the recording and cinema industries. For the Ghazals' singers and producers, this had significant financial benefits. The Ghazal's poetic organisation is exact. The Ghazal is composed of a number of couplets that are connected by a rhyme scheme.The "matla" couplet, which is the first couplet in the Ghazal, is the most significant one. There may sometimes be two matlas; the second is referred to as "matla-esani." The "maqta," or last couplet of the ghazal, is crucial. The poet's pen name is often included in the "maqta". Since the maqta is a declaration of personal opinion, it differs typically from the other Ghazals.

The Ghazal music often centres on a few recurring themes. Unrequited love, insanity, spiritual contemplation, and even societal commentary that denigrates and emphasises religious orthodoxy are themes that are weaved throughout the ghazals. But unrequited love is the main subject of ghazals. The traditional Ghazals resemble the "Dadra" and "Thumri" genres of Hindustani classical music.

CONCLUSION

Indian music is a reflection of the nation's diverse cultural past and capacity for changethrough time. The many cultural influences and regional identities may be seen in the various genres of Indian music, which include classical, folk, and modern music. The foundation of Indian musical creativity continues to be the sophisticated compositions and enduring traditions of classical genres like Hindustani and Carnatic music. Folk music preserves the tales and traditions of distinct communities by capturing the spirit of local storytelling.

The emergence of modern genres exemplifies how Indian music is dynamic, embracing Western influences while remaining rooted in its traditions. India's music is still a potent vehicle for cultural expression and emotional connection as it continues to amaze and inspire listeners throughout the globe. India's musical environment is shown holistically by the presence of these many musical genres, which honours both tradition and creativity.

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CHAPTER 10

ENQUIRY OF RECORDING STUDIO'S- ARCHITECT AND EQUIPMENT

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ABSTRACT:

The crucial setting where creative expression becomes audible reality is a recording studio. The complicated interaction between studio design and equipment is explored in depth in this article, underlining how crucial a role they play in determining how audio is produced. The research focuses on how studio layouts and acoustics affect sound quality as it examines the mutually beneficial link between architectural design and technical improvements. It goes into further detail on the wide variety of gear used in contemporary recording studios, including digital audio workstations, mixing consoles, and microphones. This essay examines the technological development that transformed the studio environment from analogue to digital worlds, opening up hitherto unimaginable creative possibilities.

KEYWORDS:

Acoustic Design, Audio Production, Digital Audio Workstations, Equipment, Mixing Consoles, Recording Studio, Sonic Quality, Studio Architecture.

INTRODUCTION

Any component of music today that is untouched by technology is impossible to comprehend. As listeners, our chances of hearing recorded music created using cutting-edge digital technology are quite high. We utilise instruments and perform in a setting that have benefitted from several technical advancements in construction and design as performers. Powerful computers, printers, and electronic sound instruments provide composers and arrangers more tools for their creative thought. We no longer only depend on pencil and paper to help graphically portray our music. As ancient as music itself is music technology. There is a long history of experimenting that started with the first curiosities about sound and continues today with laser technology, MIDI devices, and very complex software programmes[1], [2].

This is and always will be a component of music. A tool is technology. It has been there for a while to support the music experience, and it still serves that purpose now. Technology undoubtedly improves the music, but it cannot make bad music better. Only with the aid of technology can beautiful music and the aesthetic experience that surrounds it be improved.The most crucial element of any music technology system is humans. When we use our imagination to create sounds that convey emotion, magic occurs. The ability of the human intellect and soul to utilise these resources in the creation of art is what matters most, not the sophisticated technology, software, and data they supply[3], [4].

A studio is the space where an artist works, as well as the space where the artist's staff members also work. This may be done for the creation of paintings, ceramics, sculptures, photographs, films, animated shorts, radio or television broadcasts, or music. The Italian term "Studio" is derived from the Latin word "stadium," which means to study or be zealous. The French word for studio, atelier, is also used to describe an artist's studio and the workspace of a fashion designer. The word "atelier" also suggests the residence of an alchemist or magician. But we're going to learn about a recording studio. Recording studio for audio and

video: A recording studio is a space used for sound recording that typically consists of two rooms: the studio/live room and the control room, where the studio's audio is captured and edited. These rooms are designed to have good acoustics as well as good isolation between them. A recording studio is a place where audio is recorded and mixed. To obtain the necessary acoustic qualities (sound diffusion, low levels of reflections, acceptable reverberation times for the size of the ambient, etc.), the area should ideally be specifically built by an acoustician. A complete orchestra may also be recorded, together with voiceovers and music for television series, movies, cartoons and advertisements, at a variety of studios. The "studio" is where musicians and singers perform, while the "control room" is where the sound-recording, sound-routing, and sound-manipulating equipment is kept. To accommodate noisy instruments like drums or electric guitars, smaller spaces known as "isolation booths" are often provided. This is done to prevent the sounds from these instruments from being heard to the microphones that are catching the sounds from other instruments or vocals[5]–[7].

Before discussing how recording sessions operate and the types of software used in studios, it is necessary to first discuss how studios are built, their basic layout, and the equipment they often include. Professional studios and home recording studios are now the two main kinds of studios. The realm of home studio recording has attracted a lot of singer/songwriters, guitarists, and other artists.In some cases, recording studios have three rooms: the studio itself, also known as the "live room," where the sound for the recording is produced; the control room, where the sound from the studio is recorded and altered; and the third room, the machine room, where noisier equipment that might interfere with the recording process is kept. In order to provide a collection of rooms with the acoustical qualities necessary for precisely and accurately capturing sound, recording studios are thoughtfully created following the principles of room acoustics.

This will include both room treatment (using materials for sound absorption and diffusion on the room's surfaces as well as taking into account the room's physical dimensions to make the room respond to sound in a desired way) and soundproofing (to create acoustic isolation between the rooms). Isolation booths are optional supplementary chambers that may be found in recording studios. An isolation booth is a typical small recording studio room that is both soundproofed to block out outside noise and keep in internal sound. Like all other recording rooms in the audio industry, it is built with fewer diffused wall reflections to create a better sounding environment. Drummer, singer, or guitarist/string instrument isolation booths are designed with microphones in mind. Each room has a room inside a room that is soundproofed using techniques like double-layer walls with insulation and dead space between them. To adjust the quantity of reverberation, each room in a recording studio could feature a repositionable blend of reflecting and non-reflective surfaces.

Studio for radio

Particularly in the case of production studios that aren't often utilised on-air, radio studios are extremely similar to recording studios. Particularly if it is located at a major station or at a combined location that houses a station group, this sort of studio often has all of the same equipment that any other audio recording studio would have.Many of the same concepts, such sound separation, are also used in broadcast studios with modifications appropriate to their usage during live broadcasts. A POTS codec for receiving transmissions from a distance, a dead air alert for detecting unexpected silence, and a broadcast delay for omitting anything from coughing to foul language are examples of this kind of equipment. The construction of a specific building, ways to make the space suitable for recording tasks, and furniture that has anything to do with your recording studio, such as recording desks, instrument and speaker

stands, and studio equipment racks, are all included in the definition of a recording studio architect. With a little forethought, one may enhance the appearance, ambiance, and even the room's acoustics by choosing the appropriate furniture for their recording studio.

Acoustics in recording studios

In many aspects, a recording studio's ideal acoustics differ from those of an auditorium. An acoustically "dead" recording studio with a very low reverberation period is often preferred over one with increased reverberation. This necessitates not only that the enclosure itself be exceptionally sound-absorbing, but soundproofing also becomes crucial. The recording enclosure is often separated from the main construction by a double wall in order to block the passage of low frequency sounds like road noise, aviation noise, etc. The suspended "room within a room" technique minimises the structural connecting of the recording room to the building foundation since low frequency sounds are carried by solid structures considerably more effectively than high frequency sounds. The enclosure must be well sealed, and the heating and cooling system must be carefully planned.To further eliminate low frequency background, extra bass traps may sometimes be used.

Soundproofing

A room is soundproofed when it is protected from external noise and may also be used to mean that the space has been dampened acoustically. Sealing apertures, making the walls absorbent of sound, and reducing the transfer of sound energy through the solid structures of the walls are all ways to stop sound from entering a room from the outside. Mid-range to high-frequency noises may be sealed off and absorbed by sound-absorbing materials like foam insulation in the walls, while bass frequencies are often effectively carried through solid buildings. The "room within a room" technique is often used to insulate a space from low frequencies, such as a recording studio. Bass transmission may be significantly reduced by a double wall construction.

Sound diffraction via tiny spaces makes soundproofing more challenging, thus sealing the structure is crucial. The fact that an objectionable sound may have to be diluted by a factor of a million or more to become inaudible due to the nature of human hearing further adds to the practical challenge. Using soundproofing and the EarThe way the ear reacts to sound intensity makes soundproofing more challenging. A typical rule of thumb for sound loudness is that a sound must be diminished by a factor of ten in intensity to be decreased to half as loud since the ear's reaction is generally logarithmic. It might appear adequate to reduce the sound strength entering a room by a factor of 1,000, yet according to the rule of thumb, it would still be detectable at one-eighth of its former volume. For a powerful external sound, a decrease by a factor of over a million could be required.

Typically, these decreases are stated in dB, with a factor of a million equaling 60 decibels. The bass trap.A key component of recording studios is the dampening of undesired noises. Because they are more effectively carried into the recording space by structures and diffract via tiny spaces, the bass frequencies are often problematic. It is advantageous to utilise bass traps that take advantage of cavity resonance. It is possible to build a huge cavity that will provide resonance absorption in a specific bass frequency band if it is problematic. Some recording studios include carpeted enclosures that resemble closets, with a moveable baffle serving as the entrance. Since the size of the aperture is one of the factors that affects a cavity's resonant frequency, positioning the baffle may adjust the absorption. As with a bass reflex speaker, a tuned cavity that is reflective may amplify sound at the resonance frequency, but if the cavity is lined with an absorbing material, it will only selectively absorb sound energy at that frequency.

The Five Fundamentals of Sound Isolation and Soundproofing Mass is the basic rule of sound isolation. Simply said, mass obstructs the transmission of sound. It is harder for the sound to shake a very heavy object than a very light one, much as how it is more difficult to push a shopping cart loaded with lead bricks than one that is empty. However, extremely significant adjustments in mass are required to achieve significant changes in performance. Theoretically, a panel without an air chamber may be made 6dB quieter by increasing its bulk. On a typical single wood stud wall, adding an additional two layers of plasterboard often results in a 4-5dB improvement.These studies demonstrate that just adding layers of plasterboard to a typical wood stud wall or wood joist ceiling results in a negligible improvement. In addition to adding bulk, you must also make some of the other 4 Principles of your wall better. Considering the relatively high cost of plasterboard constructions, just adding layers is probably the least effective method for modern builders to provide sound isolation.

Mechanical decoupling is one of the five fundamental Principles that is the most well-known. sound clips, robust channel, double-stud walls, and staggered studs. All of them work by preventing sound from travelling over mechanical pathways (such studs or joists) from one side of the wall to the other. The vibration must instead travel via the wall's air cavity, where some of it will be lost, and the insulation/absorbing material, where (at certain frequencies) most of it will be lost.The majority of individuals are unaware that mechanical decoupling is frequency-dependent. If you decouple, for instance, two pieces of plasterboard, you'll generate a resonance. Only much above this resonance will the decoupling be beneficial; below approximately half an octave above this resonance, it will actually worsen the situation. Decoupling is a highly effective technique, but one must plan around this resonance and the performance issues it may bring about at low frequencies[8], [9].

By reducing, removing, or destroying some sound, the installation of insulation in a wall or ceiling cavity causes an increase in the amount of sound loss. The ability of insulation to reduce the resonance frequency of decoupled walls is another advantage of cavity insulation. Having said that, insulation starts to lose its efficiency at extremely low frequencies. If you place some fiberglass in front of a centre channel, you'll hear conversation that is noticeably muffled), but if you place it in front of a subwoofer, you may not notice any change at all.Please don't worry too much about what kind of insulation to use; the soundproofing battle isn't won or lost by what's within the walls, so just make sure to use anything. Fortunately, it has been shown that ordinary fiberglass is just as effective as any other sort of insulation, especially at low frequencies. In decoupled or damped walls, absorption is most effective; in a typical 2x4 wall, sound may readily flow through the studs and is not required to pass through the insulation.

Resonance is Principal Number Four.

This makes it relatively simple for sound to vibrate a wall, which is counterproductive to the positive effects of Principles #1, #2, and #3 above. Even a large, decoupled wall with insulation can readily shake at resonance frequencies (as we observed previously in the decoupling section). A vibrating wall because

Resonance makes the air on the opposing side vibrate, improving sound transmission. This is a bad development.

Resonance may be addressed in two ways:

1. **Dampen the resonance:**

This lessens their intensity and, as a result, the sound that exits the wall on the other side. Both commercially available pre-damped plasterboard and flooring as well as viscoelastic damping chemicals are readily accessible. As a side point, wall resonances are not effectively dampened by limp mass materials (MLV, Mass Loaded Vinyl).

2. Change the resonance point

If we use Principles #1, #2, and #3 to reduce the resonance frequency of a wall, we will encounter sound at those lower frequencies less often (a wall won't be exposed to a 70Hz sound as frequently as a 100Hz sound). This will lessen the likelihood of that wall resonating.

Conduction contributes to the poor performance of conventional wood stud walls (not decoupled walls). Vibration is carried by the plasterboard to the studs, which then transmit it to the other side, keeping performance low. Conduction, which is independent of how well walls work, is a significant factor in flanking noise, or noise that travels along a route other than the straight line from one room to another.You may either add mechanical breaks to a structure, such as cuts, or increase the damping of the structure, which significantly lowers conduction—often to the point where it is irrelevant—by dissipating the energy as it travels. It's crucial to take care of the surfaces on the sound source side in order to reduce the amount of vibration that gets "structure-borne." No partition has ever been able to outperform flanking noise. There is nothing you can do to the wall in the situation on the left to increase sound isolation. This is due to the fact that the nearby surfaces are malfunctioning rather than the wall itself. The problem can only be improved by raising the surrounding channels' transmission loss.

How to maximise the use of these 5 Principles:The five fundamental principles of sound isolation are clearly shown above. These five principles may be reduced to four key areas where a partition can be improved.

- To better isolate sounds.
- Increase the partition's bulk.
- When there was none earlier, add decoupling
- Where there was previously no absorption, introduce it; or raise the degree of absorption
- System with mechanical dampening

Anything that doesn't achieve one of those four goals won't be helpful to your cause, and generally speaking, anything that doesn't significantly improve one of those goals won't be very helpful either. For instance, adding 2" of mineral fibre to a ceiling cavity that already has R19 insulation won't result in a significant improvement.

Door Soundproofing

First and foremost, hollow core doors should never be used in any room where sound isolation is crucial. Use a solid core wood door or at the very least a heavy steel door even if you are building a basement theatre and don't care how much sound escapes sideways into the rest of the basement. If you don't, enough noise may leak through poor-quality basement partitions or up the stairs to disturb areas where you want it to be quiet. As long as they are both "solid," the performance of both (the steel or solid wood) doors is fairly comparable. To get the best performance out of a heavy door, you'll probably need to pay close attention to the seals. "Solid" would be steel doors with the two sides connected by a typical honeycomb structure, or rigid insulation.

Window soundproofing

It is likely that, at least at some frequencies, the window will be the weakest link if you need any level of sound isolation through a wall that contains a window. As a result, paying close attention to the windows will be necessary for the best outcomes. With common windows installed, even the best walls may not function optimally.Of course, exterior walls always have windows. They are essential elements of studio control rooms as well. Isolation with walls and windows shares many of the same fundamental ideas. The same fundamental ideas apply. Mass, decoupling, low resonance frequency if decoupled (mass and air space), absorption, and damping should all be considered.

Numerous low-frequency noise sources, such as traffic and aircraft noise, can be heard through exterior windows. They frequently serve as thermal insulators, requiring double-pane windows.The best way to reduce outside noise is to locate a commercial window with sound-dampening features. When shopping for windows, consider the weight of each side of the window, and the depth of the air space. All things remotely even, the deeper, heavier window is preferable. Commercial sound isolating windows are available as complete units – typically with laminated glass on at least one side, thicker than normal panes, and well-designed seals and other considerations. Ceilings and floors

One of the great soundproofing challenges in the world today is taming noise from hard-surface floors. Here we will take a look at how to accomplish this task, with an emphasis on treating the noise at its source and on this page we will assume that carpet + a thick carpet pad isn't an option. Often, carpet + a quality pad take care of these problems.3When thinking about impact noise problems, it's necessary to differentiate between lightweight floors and heavy floors. Lightweight floors would be, for example, subfloor with cement board and tile. A heavy floor would be a floor with concrete or gypsum concrete poured over the sub-floor, or pre-cast concrete flooring. These floors are so much heavier that they have to be treated a little differently. Many products are available for helping with impact noise on the floor level. Most of these are various forms of resilient underlayment - cork, rubber mats, foam underlayment, and more.

Studio Furniture

Once we are done with the building, we can now think about the furniture that has to put in the studio to make it functional. Here I am explaining some essential furniture apart which one could place more according to requirement.

Recording Studio Desk

This may be the only biggest piece of furniture in a recording studio, and the most important as far as studio furniture goes. This can hold your computer case, keyboard and screen(s), your mixer and even your studio monitor speakers sometimes (however it is not recommended to keep the monitors on the desk). Studio Equipment RacksThese are racks that contain your studio rack mount gear. They come in various shapes and sizes but all fit the same rack mount standard. Rack mount compatible gear can be almost anything: Effect 6processors, amplifiers, preamps, recorders, tuners, you name it.Instrument Stands This includes for example guitar stands and keyboard stands or benches. Helps you protect your instruments while not in use.

Recording Studio Chair

Then there's the matter of the recording studio chair. This is the place where recordist spends hours on hours. This really is an important piece of your recording studio furniture. Recordists get tired after many hours in your studio mixing and recording, but be sure that the chair is not to blame. Having a comfortable chair would be the best thing. A chair that lets your body rest in a natural position while you work.

Another important thing to make sure of is that it doesn't creak. That might just kill your most important recording. A sturdy, comfortable (preferably ergonomic) non- creaky chair would be a good way of taking care of yourself during the countless hours in your recording studio.

Air Conditioner

In any recording studio we are bound to make that air conditioned centralized or may be room to room. As I mentioned has to be sound proof and for that it should not have any leakage anywhere in walls,doors, windows etc. but in this kind of structure we don't get proper ventilation which can lead us to suffocation. To make the studio suffocation free we need air conditioner.

CONCLUSION

The interaction of architecture and technology lies at the core of this phenomena. The recording studio is a sacred space where music and sound find their ultimate manifestation. In order to maintain ideal sonic circumstances, architectural components including space layout, acoustic treatment, and sound isolation are essential. The studio is transformed into an acoustically controlled area by smart equipment placement and effective acoustic design, improving recording quality and reducing outside disturbance. The switch from analogue to digital in the equipment landscape provides more freedom and creative control. Mics pick up subtleties, mixing desks enable complex audio balance, and digital audio workstations act as all-encompassing creative centres. The recording process is elevated by this fusion of technology and design, allowing musicians, producers, and engineers to achieve their musical goals.

Thus, the recording studio serves as an example of how cutting-edge technology and creative design may work together to advance music production. The recording studio, which creates the soundtrack of the present and the future, is nonetheless a monument to human ingenuity and technical ability as technology develop.

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CHAPTER 11

ANALYSIS OF AUDIO-VISUAL RECORDING TECHNOLOGY

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ABSTRACT:

The way we see and capture the world around us has been revolutionised by advances in audio-visual recording technologies. This essay explores the development, importance, and effects of audio-visual recording technologies on numerous fields of endeavour and everyday life. Highlighting the developments that have improved audio and visual quality, it examines the transition from early analogue recording equipment to contemporary digital systems. The research examines the numerous uses for audio-visual recording, ranging from communication and journalism to education and entertainment. It also looks at the difficulties and issues raised by the broad use of this technology, such as privacy issues and ethical issues. Modern society's foundation is audio-visual recording technology, which influences how we see, share, and comprehend the world. Not only has the quality of audio and video information increased with the switch from analogue to digital recording methods, but the production and dissemination of such materials has also become more accessible. The effect of this technology extends across a number of industries, enhancing education via interactive learning resources, increasing the impact of media by offering immersive news coverage, and revolutionising entertainment through aesthetically beautiful and acoustically immersive experiences. Although audio-visual recording technology has many benefits, it also creates significant ethical issues, such as permission and privacy concerns, that society must address to guarantee responsible use.

KEYWORDS:

Analog Recording, Audio-Visual Recording, Communication, Digital Systems, Education, Entertainment, Ethics.

INTRODUCTION

When we listen to recorded music of any kind, it may not appear harmful. However, it genuinely reaches us because several knowledgeable figures in the industry spend many hours each day and night sanctifying that track. Modern methods and tools are the product of a vast deal of work by so many brilliant brains. From the first time sound was actually captured for subsequent playback until today, methods and medium for sound recording have changed significantly. Here, I show how equipment and procedures for sound recording evolved throughout time.

Recording mechanically

The initial sound recording and reproduction technologies were mechanical in design and unable to capture random sounds like the human voice. The BANU MUSA brothers created "the earliest known mechanical musical instrument" in the ninth century, which was a hydro powered organ that played interchangeable cylinders automatically. This is the earliest recorded instance of music being reproduced mechanically. Until the second part of the nineteenth century, this "cylinder with raised pins on the surface remained the basic device to produce and reproduce music mechanically," according to Charles B. Fowler. The Banu Musa brothers also created what seems to have been the first programmed machine, an automated

flute player[1], [2].Al-Jazari created a programmable musical automaton with humanoid musicians and drummers in 1206, which could be programmed to play various rhythms and drum patterns by moving the pegs. The automata, as described by Charles B. Fowler, were a mechanical band that carried out "more than fifty facial and body actions during each musical selection. “Flanders invented a mechanical bell-ringer that was driven by a spinning cylinder in the fourteenth century. In 1815, musical boxes and barrels had comparable designs. All of these devices could play stored music, but they had limitations because to the medium's physical size, their inability to play random noises, and their inability to capture live performances. Smooth Nikola, a Swiss watchmaker, first proposed the concept of the cylinder musical box in 1796. Although it doesn't automatically record or record random sounds, this may be regarded as an early form of recording a tune. But "playback" is automated.

Recording in The Acoustic

The first techniques for capturing random sounds were live performance capture straight to the recording media. This method, known as "acoustic recording," was totally mechanical. The cutting needle was attached to a diaphragm, which recorded the artists' audio. The recording medium's groove was created by the needle. The diaphragm was placed at the top of a cone, and the performers would assemble at the other end to make the procedure as effective as possible. To prevent drowning out the other artists, a performer who is too loud must move away from the cone's mouth. The bass drum was sometimes replaced by a block of wood in early jazz recordings.

Phonautograph

The first device to capture any sound was the phonautograph, created in 1857 by Édouard-Léon Scott de Martinville. It made use of a pen and a membrane that vibrated in reaction to sound to draw a line on a roll of paper that nearly matched the sound waveform. Despite being able to capture sound, the phonautograph was unable to play back the recording right away. However, in one laboratory experiment, a groove was created by photoengraving a phonoautograph recording onto a metal plate, which was subsequently played again. Although photography was still in its infancy at the time, this photographic process had several technical limitations. This idea needed to be improved in order to be used as a sound recording and reproduction medium on a widespread scale. A piece of smoked paper that was fastened to the surface of a drum and used as the recording medium moved forward along a helical screw as the drum was turned[3], [4].

Through a series of levers, a stylus was connected to a diaphragm that moved laterally in response to voice vibration. On the smoked paper, a wavy line could be seen as a result. The design also includes a mouthpiece in the form of a barrel. The phonograph built on the phonoautograph's fundamental ideas.

The phonograph was a device having a cylinder coated with an impressionable substance, such as tin foil, lead, or wax, on which a stylus cut grooves, and it was invented by Thomas Edison in 1877. As the original sound changed the air pressure, so did the depth of the grooves the stylus formed. By moving a needle into the groove and mechanically amplifying the resultant vibrations, the recording could be played back. The inability to produce phonograph cylinders in large quantities was a drawback of the early phonographs. In Kolkata, India, the first phonograph record was created in 1898. Thomas Edison created the phonograph, a sound device, in 1877. An Indian businessman named Hemendra Mohan Bose imported Edison's phonograph and created the cylinder record. The albums were often referred to as Bose's recordings. Here, Rabindranath Tagore sang "Vande Mataram" in its original form.1

In its Beliaghata workshop, The Gramophone & Typewriter Ltd. recorded the first Indian song in 1898. Regarding the song that the first professional vocalist recorded, there are several points of view. Frederick Gaiesburg, the German inventor of the disc record, came in Calcutta on October 27, 1902, to record the songs of the local singers. He intended to deliver these recordings to Hanoever so that he could burn them on CDs and sell them in Calcutta. On November 5, 1902, he allegedly went to a theatrical auditorium and recorded songs by Gaher Jaan.In the world of music, the phonograph often proven to be a trendsetter. The enormous popularity of theatrical music in Maharashtra opened the path for interest in classical music. Faiyaz Khan, Abdul Karim Khan, Inayat Khan, Nisar Hussain Khan, Bade Gulam Ali Khan, Gangubai Hangal, Malik Arjun Mansur, and Hirabai Barodkar are just a few of the famous musicians from that era that the Gramophone Co. recorded. This repertory was significantly enhanced in the next year by other exceptional performers.

DISCUSSION

while obliterating the original. Ten or more machines may be positioned around the artist during a recording session in order to record several original songs. Even yet, a single performance could only result in a few hundred marketable copies, thus artists were hired for marathon sessions where they had to repeatedly perform. Successful moulding techniques for cylinder records were developed by 1902.The rotational speed of the discs was finally standardised at 78 rpm. Later developments made it possible to capture rare consumer recordings and broadcast transcriptions at lower rotations, including 45, 3313, and as slowly as 16 rpm. Vinyl was finally utilised instead of the original substance.

A recording of electricity

Gramophone records and phonograph cylinders were both played on mechanical devices, most often hands-bound clockwork motors. A cone that was connected to the diaphragm enhanced the sound. Cylinders ceased production after 1929 as the disc record swiftly gained popularity with the general public. The recording quality of disc recordings was significantly enhanced with the introduction of electrical recording in 1925. Oddly, there was a time between 1925 and 1930 when electrically recorded records and the specially-designed Victor Orthophonic phonograph, a spring-bound acoustic phonograph that used waveguide engineering and a folded horn to provide a reasonably flat frequency response, were the best technology for home sound reproduction. Even while electrically driven phonographs were first produced in 1930, it wasn't until the late 1930s that crystal pickups and electronic reproduction were widely used.

Mics may be used to record the performance's audio thanks to the development of electrical recording. The major record labels made the move to the electric microphone method in 1925, and by the end of the decade, the majority of minor record firms had done the same. The flexibility and sound quality were improved through electrical recording. A mistake might render the recording unusable since the performance was still clipped straight to the recording media.] Electrical recording made it more practical to record both sections to a second disc while simultaneously playing one part back while recording the other part. It's known as over-dubbing. Les Paul invented ‘sound on sound' recording, which uses tape overdubbing. Studios could so produce recorded "performances" that the same performers could not reproduce live.

Recording with Magnetic

The first magnetic sound recordings on a steel wire were shown by Valdemar Poulsen in 1899, which is where the tape recorders lineage may be traced. Kurt Stille, a German inventor, came up with the idea of steel ribbon recording in the 1920s as a solution to the poor sound quality of wire recorders. However, the medium was costly and still lacked the fidelity of a 78 rpm disc. Ribbon recordings became less expensive because to Fritz Pfleumer's 1928 German invention for long paper strips covered with magnetic powder. Pfleumer was employed by AEG chairman Hermann Bucher in 1932 to collaborate with scientist Friedrich Matthias of BASF, Theo Volk, and AEG to create a magnetic tape recording device.

The three-year development of the Magnetophon saw a lot of innovation. A magnetic head in the form of a ring that produced a focused magnetic field without making contact with the tape surface was developed by Eduard Schuller in 1933.

The BASF team coated a robust cellulose acetate-base material with carbonyl iron powder to make it easy to edit while yet being sturdy enough to withstand the torque of the transport motors. The Magnetophon K1 was debuted at the Berlin Radio Fair in August 1935. In November 1936, Sir Thomas Beecham conducted the London Philharmonic in the concert hall owned by BASF, which is close to the company's Ludwigshaven production facility, for the first professional recording made with this portable, self-contained recorder. Thereafter, more advancements such as BASF's ferric-oxide. The 'K1', the first practical magnetic tape recorder in the world, was developed by AEG engineers in collaboration with the industrial chemical powerhouse IG Farben. It was initially shown in 1935. The AC biassing method was developed during World War II by an engineer at the ReichsRundfunk-Gesellschaft. In this method, the audio signal is combined with an undetectable high-frequency signal, generally in the range of 50 to 150 kHz (Kilohertz), before being delivered to the recording head. Magnetic tape recordings' sound quality was significantly enhanced by biassing. AEG created stereo tape recorders by 1943[5], [6].

The Brush Development Company and its licensee Ampex are credited with developing magnetic tape recorders in the late 1940s and early 1950s; Minnesota Mining and Manufacturing Corporation was in charge of the equally significant development of magnetic tape medium. Bing Crosby and American audio engineer John T. Mullin were important figures in the commercialization of magnetic tape. According to American audio specialists, Mullin's two public demonstrations of his devices created a sensation. Many listeners could not believe that what they were hearing was not a live performance. By chance, Mullin's second presentation took place at the MGM studios in Hollywood, and Murdo Mackenzie, the technical director for Bing Crosby, attended the event. In June 1947, he set up a meeting between Mullin and Crosby and offered Crosby a private tour of his magnetic tape recorders. Crosby was astounded by the incredible sound quality and immediately saw the new devices' enormous commercial potential. The arrival of Mullin's recording recorder was timed perfectly. Crosby understood that the new technology would allow him to pre-record his radio programme with sound quality that matched live broadcasts and that these recordings could be replayed several times without noticeably degrading in quality. Mullin was recruited as Crosby's main engineer to pre-record the rest of the series after being requested to film one episode as a test.

Crosby invested $50,000 of his own money in Ampex because he wanted to start using the new recorders as soon as possible. The small, six-person company quickly rose to the top of the world in the development of tape recording, revolutionising radio and recording with its

renowned Model 200 tape deck, released in 1948 and created directly from Mullin's modified Magneto phones. The next significant advancement in magnetic tape was multi-track recording, which divides the tape into several tracks that run parallel to one another. The tracks remain in sync since they are sent over the same media. Stereo sound was the first advancement in multi-tracking, dividing the recording head into two tracks. 2-track recording, which was first created by German audio engineers around 1943, was quickly embraced for contemporary music in the 1950s because it allowed signals from many microphones to be recorded simultaneously, making it simple to create and edit stereophonic recordings. (The earliest stereo recordings on discs were created in the 1930s; however, they were never commercially released.) For commercial recordings and radio broadcasts, stereo (either true, two-microphone stereo, or multimixed stereo) rapidly became the standard.

Les Paul, an electric guitarist, songwriter, and technologist who also contributed to the creation of the renowned electric guitar bearing his name, deserves a large portion of the credit for the advancement of multi-track recording. His early recordings with singer Mary Ford used the technique of multi-tracking to record different elements of a musical piece asynchronously, which means that separate elements could be recorded at different times. His experiments with tapes and recorders in the early 1950s led him to order the first custom-built eight-track recorder from Ampex. Paul developed a method that allowed him to simultaneously record new sections and listen to the ones he had previously captured.

Ampex rapidly adopted multi-track recording in a restricted fashion and soon created a commercial 3-track recorder. These were very helpful for popular music since they allowed the main singer to be recorded on the third track while the supporting music could be recorded on the first two. Ampex 3-track recorders were used to record many well-known records, and three-track recorders were still in common usage in the commercial sector by the middle of the 1960s. While working for Atlantic Records in the 1950s, engineer Tom Dowd was one of the first to use multi-track recording for the creation of popular music.

The next significant innovation was 4-track recording. With the introduction of this upgraded technology, recording engineers and musicians now have a far wider range of overdubbing and recording options. The studio standard for the majority of the 1960s was 4-track. By using this technology, it was feasible to record literally hundreds of distinct tracks and then mix them to create complicated completed recordings. Quadraphonic (also dubbed 4.0 surround sound) sound was also made possible by 4-track tape, but the technology failed to find widespread commercial success. Each of the four tracks was utilised to recreate a full 360-degree surround sound. It was the direct forerunner of the surround sound technology that is now a common feature in many current home theatre systems, despite the fact that it is now seen as a gimmick. Audio engineers may employ 24 tracks or more for their recordings in a professional context nowadays, such as a studio, using one or more tracks for each instrument performed. The capacity to record numerous tracks and the ability to edit through tape splicing revolutionised studio recording. Recording in a studio on many tracks and then combining them became standard procedure. Magnetic tape quickly became the standard recording medium for professional musical records due to the ease of tape editing and multi-track recording.

Additional Developments

Due to the magnetic particles' limited size in the tape, noise known as "hiss" is introduced during analogue magnetic tape recording. The two are directly correlated in terms of noise and economics. With larger tracks and faster speeds, signal-to-noise ratio increases; with slower speeds and narrower tracks, it decreases. Audiophiles rapidly realized that part of the

noise heard on recordings wasn't surface noise or flaws in their equipment, but rather replicated tape hiss as disc reproducing technology improved in the late 1960s. A few businesses began producing "direct to disc" unique recordings, which were generated by sending microphone sounds (after amplification and mixing) straight to a disc cutter. Although these recordings were never very well received, they clearly illustrated the scope and significance of the tape hiss issue.

The reel-to-reel (also known as "open reel") format had been used for practically all tape recording until Philips unveiled the Compact audio cassette in 1963. The most successful previous effort to package the tape in an easy-to-use cassette that didn't need threading was an 8-track cartridge that was mostly utilised for playing in cars. Although it was to stay inferior in quality to open reel formats, the Philips Compact audio cassette provided the tape recording medium with much-needed convenience and started to dominate the consumer market around ten years later.

Solid-state electronics developments in the 1970s made it viable to create and commercialise more complex analogue circuits on a budget. This prompted several efforts to decrease tape hiss using different types of volume compression and expansion, with three methods created by Dolby Laboratories emerging as the most noteworthy and commercially successful. The frequency spectrum was separated into many bands by these systems, and each band's volume was individually compressed and expanded. The effective dynamic range and signal-to-noise ratio of analogue audio recordings were greatly improved by the Dolby systems, effectively eliminating audible tape hiss. Only professional recording studios utilised the original Dolby A. Both professional and consumer formats used successors; Dolby B virtually exclusively used for pre-recorded music on compact cassettes. Later versions, such as Dolby C, were created for home usage Analogue tape recording was progressively replaced by digital recording techniques starting in the 1980s, while it has by no means completely vanished. For multi-tracking and/or mix down, many professional studios, especially those serving high-end clientele, employ analogue recorders[7], [8].

Due in part to legal issues brought on by record labels' concerns about piracy, digital audio tape never took off as a popular consumer recording medium. When magnetic tape recording initially became a consumer option, they were opposed to it, but due to the technical challenges of balancing recording levels, overload distortion, and residual tape hiss, magnetic tape piracy was never an unsolvable business issue. With digital technologies, precise duplicates of recordings could be made, and piracy would have escalated into a significant business issue. In addition to the DAT variation finding a place in applications for computer data backup, digital tape is still used in professional settings. Today, many amateur and professional recordists employ hard-disk-based recording equipment, burning the finished mixes on recordable CDs (CD-Rs).

Around 1900, the first efforts to record sound on an optical media were made. Lauste submitted a patent application in 1906 to capture sound on film, but he was ahead of his time. Lee de Forest submitted a patent application for film recording in 1923. He also produced a number of brief experimental films, the majority of which featured vaudeville artists. In 1926, the same year that Warner Brothers produced Don Juan with music and sound effects recorded on discs and a series of short films with completely synchronized sound on discs, William Fox started distributing sound-on-film newsreels. Although not the first sound picture, The Jazz Singer's 1927 premiere convinced both the general public and the film business that sound films were more than just a passing fad. C However, no procedure employing a separate disc could retain synchronization accurately or dependably in the era of analogue technology. Technologies that optically recorded a sound track directly onto the side

of the strip of motion picture film swiftly replaced Vitaphone. As of 2011, this technology, which ruled from the 1930s through the 1960s, is still in use.

Optical and magnetic synchronized cinema soundtracks are the two main varieties. Visual representations of sound waveforms, optical sound tracks transmit sound using a light beam and an optical sensor included into the projector. The sound tracks used in magnetic recording are largely identical to those used in analogue tape recording. Although magnetic soundtracks may be combined with moving images, the offset of the audio track from the image results in an abrupt break. Digital technologies were launched in the 1990s and started to take over.

Ironically, many of them still record the sound separately from the video, much like the Vitaphone, but digital methods now allow for accurate and flawless synchronisation. Reel-to-reel decks made by firms like Denon (1972), Soundstream (1979), and Mitsubishi were the first digital audio recorders. They made use of PCM recording, a digital technique. To record the video on a U-matic or other videotape recorder using the rotating-head technology that was common for video, however, many studios soon began utilising equipment that converted the digital audio data into a normal video signal. Digital Audio Tape (DAT), a consumer-oriented format that employed spinning heads on a thin tape housed in a cassette, was created using a similar technique. DAT failed in the consumer audio market because it was too costly, fussy, and constrained by anti-copying laws, but it succeeded in recording studios, especially at home studios, and radio stations. Compact Discs, sometimes known as CDs, are optical discs that were first created to hold digital music but are now used to store digital data. Today's typical physical media for commercial audio recordings is the CD, which first became commercially accessible in late 1982. A stereo track or tracks are recorded onto an audio CD utilising 16-bit PCM coding and a 44.1 kHz sampling rate. 80 minutes of audio may fit on a typical CD, which has a diameter of 120 mm.

There are additional 80 mm discs, which can carry around 20 minutes of audio and are sometimes used for CD singles. Later, the Compact Disc technology was modified to incorporate record-once and re-writable media (CD-R and CD-RW, respectively), and to be used as a data storage device known as a CD-ROM.In the PC sector, CD-ROMs and CD-Rs continue to be frequently utilised technology. The CD and its add-ons have achieved great popularity. A few years after digital recording was introduced, multi-track recorders with stationary heads were being made for use in commercial studios. The introduction of reasonably inexpensive multi-track digital recorders for use in home studios in the early 1990s led to a return to VHS recording. The ADAT is the most well-known recorder of this kind.

The ADAT machine, created by Alesis and introduced in 1991, can record 8 tracks of digital audio onto a single S-VHS video cassette. In both professional and private studios across the globe, the ADAT machine is still a very frequent feature. Any computer storage media may be used to store digital sound files.

Since its debut in the late 1990s, the development of the MP3 audio file format and the legal concerns around the duplication of such files have largely fueled innovation in music delivery. Hard disc recording became popularity around the end of 1995 as hard disc capacities and computer CPU speeds rose. Hard disc recording had two variations in 2005. One is to encode audio into two or more digital audio tracks using typical desktop or laptop computers and connections. These adapters may be internal soundcards that plug into internal interface cards or external devices that link to the computer via USB or Firewire connections. The second popular method of hard disc recording makes use of a specialised recorder that

has one or more detachable hard drives for data storage, as well as analog-to-digital and digital-to-analog converters. These recorders are single-purpose computers that can link to ordinary PCs for editing, compressing 24 tracks into a small amount of rack space[9], [10].

CONCLUSION

Modern society's foundation is audio-visual recording technology, which influences how we see, share, and comprehend the world. Not only has the quality of audio and video information increased with the switch from analogue to digital recording methods, but the production and dissemination of such materials has also become more accessible. The effect of this technology extends across a number of industries, enhancing education via interactive learning resources, increasing the impact of media by offering immersive news coverage, and revolutionising entertainment through aesthetically beautiful and acoustically immersive experiences. Although audio-visual recording technology has many benefits, it also creates significant ethical issues, such as permission and privacy concerns, that society must address to guarantee responsible use. The trajectory of audio-visual recording technology is continuing to progress as time goes on, and cutting-edge fields like artificial intelligence, augmented reality, and virtual reality promise to have even more profound effects. Our society has grown more dependent on the capacity to record and relive memories, tell tales, and convey ideas through a mix of sight and sound. Its significant impact on how we see and interact with the world is highlighted by continual advancements in audio-visual recording technology, which reflects our never-ending search to capture the essence of human experience.

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CHAPTER 12

ANALYSIS AND DETERMINATION PROMOTION OF MUSIC

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ABSTRACT:

Music marketing is a multidimensional task that requires strategic planning and tenacity in order to expand one's audience and carve out a lasting place in the ever-changing music business. This essay explores the crucial elements of music marketing, including the study of target audiences, market trends, and rivalry, as well as the choice of efficient promotional tactics. It examines how campaigns are tailored for various genres and platforms using data-driven insights and cutting-edge marketing techniques. The research also looks at how digital platforms and technology are changing how music is promoted and allowing artists to interact directly with their fan base. The necessity of authenticity and openness in promotional practises is highlighted by ethical issues.

KEYWORDS:

Analysis, Audience Targeting, Digital Platforms, Music Promotion, Marketing Strategies, Market Trends, Technology, Promotion Determination.

INTRODUCTION

We need a teacher to learn everything, and the same is true for the study of music.A research area dedicated to the teaching and learning of music is called music education. It impacts on all areas of learning, such as skill development, information gain, and musical sensitivity and enjoyment. One of the foundational tenets of human behaviour and civilization is music. Similar to language, music is a human achievement that sets us apart. Now, all a student has to do to begin studying music is choose an institution and pass an interview for a certain course. However, the method for teaching music back then was different. At that time, students had to study via guru shishya Parampara[1], [2].

The Guru-Shishya Para

In Indian culture, the idea of the Guru-Shishya Parampara has always been crucial to education or learning. When a kid reached the seventh year in ancient India, he was placed under the instruction of a qualified teacher. He relocated to the Guru's ashram or home and spent the next years studying closely with him. According to Indian custom, a pupil showing respect to his elders might announce himself as a member of a certain Gurukul rather than his father's son.

Along with teaching the pupil a particular topic, the Guru also had a responsibility to shape the student's complete personality. The teacher made an effort to help the pupil grow in character, adaptability, strength, and general outlook on life. The student's closest buddy was the perfect Guru, according to the theory. He was intended to be a companion, thinker, and teacher. Ideally, the bond between the guru and the student was unconditional. The candidate's admission as a shishya was the only prerequisite that was requested! In a setting rich in values and emphasising the growth of the whole person, learning was aided.] Learning is a journey that the instructor led the student on, taking them from the known to the unknown, from the tangible to the abstract. The student was forced to struggle through a process of questioning and reasoning to come at hypotheses that were affirmed, corroborated,

or rejected by the Guru. After pointing him in the proper path, the Guru then inspired the student to continue his search for answers.In the parampara, the guru-shishya connection was established via the learning process. The Gurukul system, where the shishya gave himself up to the guru, provided a formal framework for learning in a value-rich setting. Under the continual monitoring and guidance of the guru, all students were on an equal footing, regardless of their prior educational experiences[3], [4].

The institutionalised educational system of today, which has thousands of pupils, undoubtedly makes it impossible for the Guru and the disciple to develop such a bond. It has adhered to the widely held notion that learning a complicated skill or succeeding in the classroom may be accomplished by simple repetition or by reinforcing response patterns that are straightforward and consistent. The learner's demand for a setting that fosters freedom and self-reliance as well as his psychological development are utterly ignored. In music, Guru Shishya ParamparaSince ancient times, guru shishya pramapra has been popular in music and has played a significant role in its promotion. We may still see hints of this link in the world of music, however. The Internet's resources have also significantly improved this process by giving students a lot of freedom to search material that is readily available. Musicians used to not have to worry as much about the monetary side of life since their talent was well-known and they had the patronage of royalty and the affluent. They have access to all of life's essentials thanks to people. As a result, they were able to welcome other followers into their homes and dedicate their whole time to music. The disciples may live with their guru for years, learning from and serving him while soaking up his customs and ways of doing things, which they would eventually impart to others.

More than only music theory, technique, or the aesthetics of Raga music were taught via the Guru-Shishya Parampara. Life was passed on with a wide variety of ideals and perspectives. Gurus were left to fend for themselves as the times changed and patronage dwindled. Many of them were compelled to relocate to bigger cities, where they started performing concerts to support their families and themselves. In addition to finding a place to live and practise if the followers accompanied the gurus to the cities, they would also need to provide for their own food and clothes. In a nutshell, it is how the lovely custom now almost totally vanished. However, there are visionary artists who have resurrected it and are making every effort to preserve the Parampara. There is no shortcut to studying music; learning with a guru is a tedious but worthwhile process. A minuscule improvement is shown after months of practise. But for a gifted student, several years of random study might be replaced with years of planned, organised, and focused labour. But what does it matter if the finest musicians claim that it would take them a lifetime to be completely satisfied? However, structured study periods provide students a foundation from which to launch their careers as well as a set of skills and knowledge bases to go further into[5], [6].

Despite having both benefits and drawbacks, this custom greatly aided in the promotion of music. If a student has the opportunity to study music and live with a guru, there is no way around having a guru in the realm of music. In regard to the present day, we continue our discussion about how many music schools are. However, one may quickly and easily find a tutor for any musical instrument. These institutions are truly excelling in the field of music. Today, music is taught in schools much like any other topic. And Pandit Vishnu Digambar Paluskar, who founded the Gandharva Mahavidyalaya in Lahore on May 5, 1901, deserves all the credit for this. It was India's first music school. The Indian classical musician Vishnu Digambar Paluskar was born in Kurundwad, now in Maharashtra but under British administration part of the Deccan division of the Bombay Presidency, on August 18, 1872.

The Gandharva Mahavidyalaya was supported by the general populace, gifts from the wealthier classes, and money earned through Vishnu Digambar Paluskar's performances. The institution presented a challenge to the conventional teacher-student model of music instruction in which the student resided under the teacher's house.

DISCUSSION

Many of his early cohorts went on to have successful careers as musicians and educators in North India. This caused people's perceptions of classical artists to shift. In September 1908, Vishnu Digambar came back to Mumbai to establish a branch of the Gandharva Mahavidyalaya. After Independence, the Lahore school was eventually relocated to Mumbai. Even though pandit ji is no longer physically present, every music student may still feel his presence anytime they are studying music in a classroom since it would not have been feasible to have music classes without him. India now has a number of government- and non-government-run institutions. These organisations are moving quickly to promote music in our culture. In Indian culture, music plays a crucial role. It not only keeps us entertained but also advances social customs. We may find salvation via music, and as I said in my thesis, music is a really effective way to find God. Both artists and listeners are exalted by music, and performers are put into a euphoric condition when performing. Every genre of music has matrices that identify with a culture and depict individuals who share that culture.

Since the beginning of civilization, music has played a significant role in human social and cultural life. Every human community, in one form or another, is permeated by music. Music has played a significant role in rituals and traditions throughout history and has been recognised for its ability to reflect and affect human emotions. For our civilization, culture has enormous importance. Without its traditions and cultures, a community cannot live. In order to maintain society's culture, music is essential. Growing culture reflects societal progress and growth of its people. Music has always been a vehicle for communicating the evolving thoughts and emotions of people. According to societal shifts, music continues to alter throughout time.2In our culture, musical performances are often observed at events like baptisms, weddings, births, and funerals. We offer a wide selection of tunes for practically any occasion. Songs for dances and feasts, songs for work, songs praising nature and divine power are all common. Aside from these sporadic tunes, almost the whole nation enjoys our folk music, which is also highly popular.

India has a wide variety of folk music styles that differ from district to district and even from region to region throughout the country. Oral folk traditions have been handed down through the years and have been useful to villages in various ways. Folk songs are sung by villagers often and for a variety of reasons. Both men and women who are labouring in the fields sing to distract themselves from the tough task they are doing. Men meet in tea shops at the end of the day to sing epic ballads or other songs for enjoyment. In the rural setting where it is most often performed, folk music has significance that extends beyond simple pleasure. For the purpose of raising political and health awareness, local fairs, puppet performances, street theatre, music, and ballads are employed in support of local development initiatives. Folk music is essential in raising people's awareness of critical developmental concerns[7], [8].

So I can claim that music is promoting music in the country's common man on different occasions and at folk festivals. Even though there is cinematic music for every occasion, there are also traditional Indian melodies for every rite. The practise of playing music at revered locations is not new. In the same way that music connects us to God, these holy locations also support music. We can now see how many large platforms there are for religious music. The jaagran, kirtan darbaar, or kawali festivals are bustling with performers.

Although these kinds of enormous stages may not have been popular in the past, places like temples, gurudwaras, churches, and mosques have done a great deal to promote Indian music.

Our temples may serve as evidence that India is one of the few nations in the world with a very ancient history. Our nation's temples have preserved much of its cultural history. We do have a number of extremely ancient Gurudwaras, churches, and temples where we may worship the Almighty. And I believe that these locations predate the existence of humans. All members of our society do worship, although in various ways.

Even if we practise traditional worship in these locations, we cannot dismiss the presence and significance of our music there. One of the key components of worship is music. I have heard that "music is a bridge to God" in a movie, and I take this statement to be true. Every day, musical instruments and devotional hymns may be seen playing in our temples. Raagi Jathe is a musical tribute to the almighty that is performed at Gurudwaras. In the same manner, we may hear music playing in churches and mosques. The presence of the harmonium and tabla in Gurudwaras and churches, as well as the shehnai/nagaswaram in temples, attests to the value of music in religion. However, music has always transcended all faiths. Music has a great ability to unite people of various religions. Many Muslim artists sing songs in honour of Lord Krishna, Lord Rama, and other Hindu deities, while many Hindu musicians perform Muslim ustads. In India, there is a strong connection between music and religion; art is seen as a kind of religion and artists as divine messengers. The glorious galaxy of devoted worshippers who sang a plethora of songs in praise of the Lord are shown in the history of Indian music. The astounding amount of musical works that have been written on the divine serve as live evidence of this. Sankirtanam, or chanting God's praises, and other Bhakti or devotional practises are still prevalent today. Intense love for God is known as bhakti or deeper devotion. It represents the pinnacle of what the human spirit is capable of.

The best art is music, which also happens to be the most appropriate and enjoyable way to achieve spiritual unity with the limitless. Music makes it simple to achieve the three-fold attention required for voice, body, and thought. When a sincere devotee sings, he or she forgets about everyday life and immerses themselves in the fusion of Bhava, Raga, and Laya, which causes their soul to soar to tremendous spiritual heights and open the door to the divine. Since it is different, the Indian notion of God as Nada Brahma is quite delightful. Ragas are well-known for being lovely tonal shapes, and each raga offers us a unique glimpse of the divine personality in sound[9].

In India, music has long been promoted via festivals and contests. There are so many musical events taking place both within and outside of the nation. Our music receives marketing from these events, and performers also benefit from them. Any musician that plays at music festivals gains not just name recognition but also fame and money. These events are beneficial to amateur musicians, music students, and music fans alike. Festivals have a significant role in popularising music and creating a musical environment.

The planning of music festivals is not new. Festivals used to be held in the past. The monarchs of various kingdoms are likely responsible for organising all of these celebrations, with occasional folk music festivals maybe being organised by the general populace. Nearly all kings had their own musicians at their courts. The well-known "Miyan Tansen" was really King Akbar's court musician. He created several ragas that are still popular today, including Darbari Kanhra, Miyan Ki Todi, and Miya Malhar. Nearly all rulers of his day, both before and after Akbar, had their own musicians at the court.

There are several tournaments much as there are music festivals. These contests provide amateur artists and music students the opportunity to participate and showcase their ability.

Participants get confidence, experience on stage, appreciation, and prize money as a result of doing this. Like on television, where there are several musical contests on different channels, radio and television also host certain competitions. And sometimes I get the impression that very gifted musicians not only get awards but also the blessing of the whole nation. With my family, I just watched the whole season of Sa Re Ga Ma Pa Little Champs, a music reality programme on Zed TV. This was a children's programme. My 3-year-old daughter Charvi stated, "Papa, I want to go and sing there on stage," one day when I was watching the programme. Her statements surprised both my wife and myself with their happiness. I also saw how beneficial these concerts and festivals are to our society at the same time. It was my experience, and I'm sure many other parents may have had similar circumstances. Music performances need stages and some organisers, just like any other type of live performance art. Artists may enhance a presentation by their performances, but they cannot create the occasions on which they appear. The musical event requires specialised ensembles. Event organisers are the name given to these unique organisations. The event organiser plans the concert and handles all aspects of it, including how to get sponsors, choose a location, set up a sound system, advertise the event, hire performers, provide accommodations for them, and organise press conferences. Around the nation, there are a tonne of event planners.

Anyone who is interested in pursuing a career as an event planner should start by realising that it is not the same as party planning. This is true whether you're thinking about a career in social events, musical events, or business events. The objective, message, or image that the event planner's organisation or client is aiming to convey is addressed in the programmes they design.To organise and carry out all the specifics of a range of meeting formats, such as music seminars, music conferences, musical events, music conventions, and other programmes, event planners put in long and irregular hours.

Swami Haridasa and other Vaishanava savants reintroduced a new style and form of the prabandha and dhrupada throughout the sixteenth century, while Vrindavan and Mathura established themselves as new centres of culture and music. The culture of Dhruvapada was greatly enriched by Emperor Akbar. Mian Tansen was a talented musician who supported both contemporary and traditional dhruvapada style and technique. Akbar's reign saw Tansen establish the Senia musical genre. By virtue of his deserving offspring, Dhrupada's style developed into the Senia style after his passing. The Bhakti movement began at this time, and Meerabai, Surdasa, Kabir, and others contributed by performing religious-devotion-style bhajana. Hori-dhamara, a fresh kind of Prabandha music, also emerged in association with the revered Holi festival of Vrindavan.

The Khayal style of song gradually changed to suit the tastes of the progressive society, adding new embellishments and taking on a new style alongside the dhruvapada. In comparison to the dhruvapada, it was lighter in shape and more inventive and beautiful. Sultan Hassan Sharqi of Junpur introduced it originally, and Niyamat Khan, the Beenkar, later refined it. With its three distinct styles—Lucknow, Benaras, and Punjab—the next thumri grew to enhance Indian music and had a strong aesthetic appeal. Gradually, songs like the ghazal, dadra, sadra, tappa, and tarana as well as other light, ornamental songs emerged.

Regarding the evolution of fundamental scales or melas, we find that the gramas played a significant role as the fundamental scales from the beginning of the classical period onward, and that the murchhanas that evolved from the gramas, played the role of those gramas to determine the specific forms or structures of the ragas. Fifteen parent scales, or melas, emerged during the fourteenth and sixteenth centuries. During the reign of Pundarika Vithal in 1550, twenty fundamental scales developed and served as the foundation for a wide variety of songs. Pundarika lived during the reign of Emperor Akbar. It should be mentioned that

around the start of the seventeenth century, new nomenclatures for the scale known as "mela" or "thata" emerged.The words "mela" and "thata" are ascribed to Pandit Somanath as their originators. Prior to him, Pundarika and other musicologists used the janya Janaka schemes to create and categorise the melodies (Raga). Somanath came up with 23 parent scales. All musicologists at the time agreed on a fundamental scale (Suddha thata) for describing the ragas' underlying organisational principles. In the era of Pandit Lochana Kavi, Pandit Ahobala, and Pandit Ramamatya, various scale numbers developed into the root of many ragas. Only nineteen of the seventy types of music that existed in 1620 A.D. during Venkatamakhi's lifetime.

Twelve scales, or samsthanas (as the scale was called), were found to be enough during the Kavi Lochana era (middle of the sixteenth and seventeenth centuries) to establish the shapes of the ragas. Ten parent scales were created by Pandit Vishnu Nariana Bhatkhande, and they are now recognised in the current North Indian Hindustani System of music.1

Folk and classical music developed in many styles throughout time.Jaideva's Geeta Govinda's Prabandha-gitis made a significant contribution to Indian music. Even now, by altering the tonal arrangements of mukhari (similar to the current style of kafi), the ragas utilised in the pada-gitis of Geeta Govinda may be rendered accurately. Treaties from the 16th and 17th centuries, particularly those included in Pandit Hridaya Narain's Hridaya Kautaka, are very useful in this regard. For instance, the gurjari raga, which was in the gauri scale during the reign of Jaideva, is now in the Bhairava scale, with the flat or chromatic (Komala) notes risabh and dhaivata. It should be kept in mind that the nineteenth century saw significant changes in the appearance of the scale, melody, and note.

Modern music developed in the 20th century as a result of the blending of many songs, with classical and folk music having free rein in the hands of contemporary Indian performers.Indian music has reached a whole new level. Applications for music have been found that are very creative and cerebral. The improvisation is reaching its pinnacle right now. Future generations will continue to develop new musical genres as human creativity and intuition develop.As the fabric of society advances, Indian music will advance with its new and innovative forms and approaches. The ancient masters believe that modern music's purity, methodical presentation of scientifically proven principles, etc., are being compromised due to consumer demand.

CONCLUSION

A crucial part of an artist's journey is the marketing of their music, which fills the gap between artistic expression and public interest. Effective promotion is built on a grasp of target demographic preferences and market trends. Utilising channels like social media, streaming services, and live performances, acceptable tactics are determined by combining conventional and modern means. Technology's development has democratised marketing, enabling musicians to interact with their fans on their own terms but simultaneously creating difficulties like information overload and questions about authenticity.] The symbiotic link between analysis and tenacity in promotion becomes more crucial as the music business develops. The right mix of creative intuition and data-driven insights makes sure that marketing initiatives connect with viewers on a real level. A healthy music ecosystem depends on ethical issues including upholding copyright, preserving transparency, and avoiding exploitative practises. In the end, effective music marketing fosters not just visibility but also long-lasting bonds between artists and their fans. Artists, promoters, and other industry stakeholders must work together to negotiate the intricacies of music promotion in

this constantly shifting environment, enhancing cultural diversity and generating positive musical experiences for everyone.

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