

**COMMUNITY VIDEO ENHANCING COMMUNITY PARTICIPATION and
DEVELOPEMENT:
A CASE STUDY of the COMMUNITY VIDEO Model of DRISHTI, INDIA**

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*Abstract submitted to the World Journalism Education Congress, July 5-7 2010,
Grahams town, South Africa*

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COMMUNITY MEDIA: PERSPECTIVES and PURPOSE

The theoretical discourse regarding Community Media has been diverse. One of the pioneering work on Community Media by Frances.J. Berrigan describes community media as

“ ...adaptations of media, for use by the community, for whatever purposes the community decides. They are media to which members of the community have access, for information, education, entertainment, when they want access. They are media in which the community participates, as planners, producers, performers. They are the means of expression of the community, rather than for the community.” (Frances J Berrigan, Community Communications, 1979)

This approach owes its roots to Paulo Freire’s ideas of participative education and development. Unlike the other two paradigms of development communication, namely Modernization Paradigm and Dependency Theory, the participatory paradigm advocates for a two-way communication system. Participatory communication not only speaks of access to information, but lays stress on participation and finally leading to self management.

The participatory approach was thus a radical departure from traditional approaches and sought community self determination. Thus, for the first time communication was not looked not as a method of information dissemination, but rather as a ‘conscientization’ and facilitative process for building ‘articulation’ skills of individual and community. Thus participatory communications accounted for community based actions and interactive relationship between people and government resulting in more responsive political and institutional structures.

Audio-Visual became a tool of participatory media, way back in 1967 under the Fogo Process. In Fogo Island, Canada, Video was used to create public discourse and take actions on issues affecting their lives. The importance was laid on the process of making films rather than the end-product.

“In many ways the uniqueness of the events that transpired on Fogo was that the process of filmmaking became more important than the actual films produced. What was empowering or emancipating was the sense of community and cooperation necessary to make films. In fact, it is clear that the importance of the process of community involvement and empowerment had a direct effect on the kinds of films that were produced.” (Crocker 2003)

After the Fogo Process, Video came to be recognised as an involving and viable option of community communications. Many initiatives on the lines of Fogo followed later. In the late nineties WITNESS and INSIGHT (Nick and Chris Lunch) were two pioneer organisations in popularizing the Participatory Video Model. Through their trainings, designing easy-to-use training manuals and on field experimentation the video model started to be recognized globally. With the digital revolution in the 90’s and later in the new millennium, video became an even cheaper, cost-effective and sustainable option.

INDIA: INDEPENDENCE, DEVELOPMENT and MEDIA

The journey of Indian Media is synchronous to the journey of Indian Independence. The two-hundred years of history of Indian Press has penned down the incessant struggle for self-rule and independence. It all started with Hicky's Bengal Gazette in 1780. The press till 1857 was totally controlled by the Englishmen. Post the Mutiny of 1857, the Indian Freedom fighters started realizing the potential of the press in supporting their stand for sovereignty. In the next three decades The Times Of India, The Pioneer, the Madras Mail and Amrit Bazar Patrika came into existence. These newspapers were time and again subjected to closure and suspension from the British Government. The Gagging Act, 1857, The Indian Press Act, 1910 and other press laws tried to clamp down news and views on self-rule and independence. In the 20th Century, the press was more active than ever to cover National Movements and Nationalist Leaders. Mahatma Gandhi and his policies, featured in almost all editions of Newspapers. In his own words he says:

"My newspapers became for me a training ground in self-restraint and a means for studying human nature in all its shades and variations. Without the newspapers a movement like Satyagraha could not have been possible." – Mahatma Gandhi

At about the same time the other media, radio was also gaining grounds. What started as private radio clubs in 1923, was later liquidated and given the shape of the national broadcaster *All India Radio* in 1936. As this failed to cater to the national interest, the Congress Party started its own underground Radio on 41.78 metres for a few months until the initiators were caught and jailed.

The Indian Media which had assumed such a significant role before independence, multiplied and expanded post-independence. The press although remained in private hands the Radio and Television Broadcasting continued to be a well-guarded domain of the government. It was in 1991, during the Gulf War, that BBC and STAR group got the nod as private broadcasters to reach the Indian Audience through Cable Transmission. Thus began the era of privatization of the Indian Media. In 1995-96 private FM channels were given the license to run Radio Stations. Media looked as the fourth pillar of democracy was vested in public and private hands to question the laws, policies and its execution. There was a tremendous rise in consumption of media and entertainment in the 90's but the question as to whether Media in its present form is playing the role of watchdog and extending democracy and development still remains unanswered.

PRESENT DAY SCENARIO OF MAINSTREAM MEDIA IN INDIA.....

The media scenario in India has experienced a paradigm shift post 1991. A monumental growth has been registered in the electronic media. From only two terrestrial TV channels in 1990, there are 562 TV channels being telecasted to Indian homes today. Radio channels also are close on the heels with the number at 312 while the number of daily newspapers is 398. In spite of the frenzy, a closer look at the ownership pattern reflects the shareholders of the major media houses being majorly twenty two business houses. The high license fees and production costs does not allow small players to come into the picture. This implies that media content will be primarily dominated by market and political forces rather than responsible journalism. India in this respect is no exception as terrorist attacks to religious frenzy is beamed through the mainstream media as commodity without much room for meaningful content.

Imported formats of entertainment have won the battle against local and traditional forms of expression. All the TV and Radio Channels are clones of each other. A few government sponsored channels although maintain the sanctity, but is too much removed from the reality. Newspapers and Audio-Visual Channels which upholds the concern of the masses through proper research and journalism is a rarity. Development news on an average covers only 2-3% of media content. The situation does not seem to hold any promise of improvement as there is no change in the mindset on part of the media owners nor the government. Hence, a parallel media movement which is by and of the people seems to be the only answer.

THE HISTORY OF STRUGGLE FOR COMMUNITY MEDIA IN INDIA...

The historic judgement of the Supreme Court of INDIA in 1995 stating that, "airwaves are public property" kicked off a campaign to allow radio stations to be independently run and managed by communities. Numerous Civil Society Organisations came together to propose a set of demands to the government, to allow NGOs/CBOs to acquire a license to run a radio station.

To strengthen the demand that the medium is a sustainable solution to enhancing local development a few initiatives were undertaken in different parts of the country. Among these, Sangham Radio, Andhra Pradesh, Namma Dhvani, Karnataka, Ujjas Radio, Kutch, Gujarat were the first to be set up in 1999. The success stories of these initiatives compelled the government to review the demands seriously and in 2004 they came up with a bill allowing only educational institutions to set-up Community Radio Stations. This was only half the battle won, as it did not ensure community participation apart from students. So, the advocacy efforts continued until 2006 when finally the community radio policy was passed allowing NGOs and registered CBOs to apply for a licence. In spite of this, the struggle has not ended as the ministry keeps on delaying the license approval process. In the last 4 years after the law was initiated

only 70 community Radio Stations has been given a Licence, out of which only a meager 18 belongs to NGOs, the rest to educational institutions.

The Community Video Movement has never taken the shape of a policy advocacy. It has used channels like screenings, cable casting, etc to create a foothold. The first experiment of Community TV was conducted by Indian Space Research Organisation (ISRO) under its Kheda TV project. This experiment started in 1979, used participatory methods to generate relevant content for the targeted community. This initiative was the first such effort, but being in government control it never went the distance of allowing communities to take management control. This experiment thankfully triggered off a few other participatory video initiatives like one relatively less known from an organisation called CENDIT, Video SEWA in Gujarat, and DDS Video in Andhra Pradesh. DRISHTI started its Community Video Initiative in 2003-04. It was in 2005-06 that DRISHTI started establishing its first Video Units in a partnership mode with other Grassroot Organisations. DRISHTI is right now the only organization in INDIA to have partnered with various grassroot organizations in INDIA to have set-up 14 Community Video Units.

In Video there's a long way to go, in terms of exploring possibilities of Community Based Broadcasting through Satcom, RF transmissions and cable casting. Policy advocacy needs to be taken up strongly to pave the way for Community Video Transmissions on a larger scale.

RESEARCH DESIGN:

RESEARCH OBJECTIVES: The Objectives for the Research includes the following:

- To understand the immediate effect of capacity building on the Community Producers (CP) and the extent of change it has brought in their knowledge concerning ICT and media, confidence and their livelihood pattern.

- To assess the impact of the media products on the behavioral pattern of target audience regarding participation in development processes and addressing human rights issues
- To analyse the change in Local Self Government Functionaries and Institutions as a reaction to the Community Mobilisation brought about by the Media Initiative

RESEARCH METHODOLOGY

The research has adopted a mix of qualitative and quantitative techniques. The prime respondents for this research include the following:

- Community Producers
- Coordinators of the Community Video Units (CVU)
- Trainers of the CVUs
- Community Members
- Government Functionaries
- Elected Representative
- NGO representatives
- Program personnels of DRISHTI

The research has relied heavily on MIS and other secondary data, like screening feedback form, previous field research conducted by DRISHTI, etc. All the 14 Community Video Units partnered by DRISHTI and its target audience from the catchment's area has been included for the purpose of the research.

RESEARCH FINDINGS

THE COMMUNITY VIDEO MODEL of DRISHTI:

DRISHTI first works out a partnership with an interested grassroots organization. DRISHTI then identifies a trainer for the Community Video Unit. This training is conducted by a full time trainer located in the community video unit of the local NGO partner/collaborator over a period of 18-24 months to create content related to their lives. The content is decided by a **Community Editorial Board** comprising of people who live and work within the community. The content created by the community members is regularly screened back in the community. The content reflects the stories of their experiences, their joys, sorrow, struggles, dreams and aspirations in their local dialect or language, through their local cultural art forms and idioms. Thus creating a media owned and controlled by some of the most marginalized and exploited communities in the world.

The Community Video Unit (CVU) comprises of 6-10 community members who are trained as full-time Community Video Producers. They produce a "Video Magazine" on different social issues every two months. These magazines are screened in around 25 to 30 bastis or villages on widescreen projectors to up to 10,000 people every month. The video is a tool for an NGO to expand scale and reach, promote awareness and information, and to enable communities to advocate and negotiate with relevant authorities.

Each CVU produces Video News Magazine every six to eight weeks. The content of the Magazine is decided by a Community Editorial Board based on viewer feedback and key campaign issues. Different segments might include:

- **Community News** - the issues of poor communities, such as government schemes, local health issues and upcoming events that are not covered by the mainstream news
- **Opinion Polls** - that capture community consensus and call to action on particular

issues

- **Success Stories** - such as families that have found economic success through educating their girls and other local successes.
- **Short Documentaries** – where they provide information and insight on a specific subject, through varying visuals and narration.
- **Legal Tips** – e.g., what to do if your name is not on a voter’s list
- **Local Culture and Music** - could be introductions to the festivals of another community/religion or capturing local performances for wider dissemination.
- **Expose/video raids** - such as short clips of closed government health services followed by an on-the-fly interview with the concerned government officials
- **Editorial** - where the organization and the reporters take their stand-for-change on the issue and give follow up action points
- **Local humour/jokes/skits**

Every month, this community distributor, travels to 25 villages, conducts night screenings, leads a discussion, and initiates follow up action. The dissemination is done through:

- Widescreen projection in a village or *basti* square
- Local cable networks
- Distribution on VCD/DVDs in self-help groups and NGO networks

CAPACITY BUILDING, MEDIA OUTPUTS and DISSEMINATION:

As Capacity Building is a key component of the approach it is interesting to observe the output of this activity. Since 2004, DRISHTI have trained 140 Community Producers on Community Video Trainings. The Training as mentioned before is an extensive process extending to 18

months and including curriculums on video film making, understanding community media, creativity and aesthetics, human rights and development.

The trainings are intended to make the producers grassroot journalists and not video-film professionals. To understand the skills they have developed individual interviews as well as Focus Group Discussions were conducted.

The Focus Group discussion revealed that all producers who have undergone more than a years training feels their Public Speaking has improved more than anything else. They have to make pre-screening announcements and post-screening discussions which means speaking to more than 200 audiences regularly. According to them, this has greatly improved their **self-confidence, leadership qualities and articulation skills.**

CASE STUDY 1

Jyotsna bahen is a 42-year old woman, mother of four children – two girls and two boys. She has been married for 25 years and is already a proud grandmother. Jyostna bahen began her working career as a sewing teacher at Saath, a local NGO working on community development and women empowerment. Later, she was recruited to work as a community producer for Samvad, a joint venture between Drishti and Saath. Jyotsna bahen never thought she would ever learn how to use a computer or hold a camera. For the first film Samvad made, Jyotsna bahen chickened out and volunteered to screen the film instead. After seeing the final result of the film, she decided she would participate in the shooting. “My hands were shaking when I first held the camera”, she confesses. A year later, Jyotsna bahen enjoys making films and she feels more at ease with being the oldest in the group. Moreover, researching for the films and speaking to people in the community has changed her perspective on many issues. For instance, working with

members from the CVU who reside in Juhapura has changed her perspective on Muslims. “Now, I can walk into Juhapura whether it’s day or night”, she declares.

The video films vary in its subject and content greatly. At the time of doing this research **107 video magazines** had been already produced. The video magazines addressed issues like health, livelihood, peace, and gender, to name a few. The Graph below represents the distribution of these films according to the topics.

The dissemination of the video magazines is done with the help of LCD Projectors in approximately 25 to 30 villages/slums/schools in and around those units. The screening cycles are spread over a 1 to 2 months span until the next magazine is released.

In all the 107 films already produced they have been screened in approximately 270 villages/slums and 120 schools. These screenings have reached out to a little more than 1 million people in the last 5 years. The costs per screening, and costs per person has been quite high. The Average expenditure for production of a Video Magazine is about Rs. 60,000 considering man-time, stationeries and equipment expenses. While in each unit it is consumed by approximately 6000 people. The average cost per head of a video magazine is Rs 13 across all the CVUs. This high cost component raises serious doubts about the cost-effectiveness of the model.

The other channels of dissemination which has been explored are cable-networks and screenings in SHG/NGO/CBO group meetings through DVD/VCD players.

COMMUNITY ACTION:

After the films are screened, the producers hold a post-screening discussion. In these discussions the audiences are asked to suggest actions that they are willing to take concerning the issue which has been shown in the film. The action points popularly called follow-up actions can be anything like initiating a signature campaign, meeting local authorities or taking

individual remedial measures like constructing a village well through collective funds and labour.

Lots of case studies of such collective action seems to indicate that the screenings and the call to action do have an impact on the audiences.

CASE STUDY 2

The Apnaa Malak Maa CVU is an all-Dalit CVU. Their ability to solve problems in the surrounding communities has altered many perceptions. In the CVU editorial board meetings, members of the community – Dalit and non-Dalit – are asked to come to their office to discuss what their next film would be. After 18 months in operation, more non-Dalits are attending these meetings. They drink and eat from the CPs hands. For someone from the upper caste it would be ritually and socially polluting to drink water from a Dalit. In editorial board meetings, however, they eat together and talk to each other. The CVU have catalyzed a wave of difference yet to be witnessed in their caste-divided communities.

In a surrounding non-Dalit village, Choraniya, the villagers requested the CVU to make a film exposing the fact that the toilet discharge coming from Bhagwati Hotel went directly into the village's water source. The CVU did some research and found that this was true. The villagers were, indeed, drinking dirty water. The partner NGO, Navsarjan and the CVU worked together to encourage the village to take action. After a long process of collecting petitions, meeting with government officials, and taking the Bhagwati Hotel to court, the village now gets clean drinking water. The Bhagwati Hotel was required to install pipes that led the toilet waste to another area. This improved relations between the non-Dalit villagers and their Dalit social workers. The CVU and

Navsarjan were invited to the village for dinner. Dalits and non-Dalits were communicating happily with each other.

CASE STUDY 3

The 2nd Video Magazine of Sakshi Media on Health and Health care exposed that Health care centers in villages have been in ruins for years. The expose made people stand up and demand their rights, forcing the doctors who had previously abandoned their responsibilities to resume work again.

After the screening of this film, people urged the doctor to conduct regular visits as they came to know that it is their right to have a doctor present in the clinic everyday.

Eventually the doctors started attending patients in 4 villages.

CASE STUDY 4

Saath runs a Legal Cell which was set up especially for women victims of injustice and violence. The Victims can enroll themselves in this Cell by paying a mere amount of Rs 120 and the Cell provides them with a public prosecutor to help them file a suit against the accused and also fight the case for without any charge from the victims. It helps the victims in filing a suit against the accused and also fights the case without any charge. This was a piece of information that was shared with the communities through Samvad's Film on Domestic Violence.

Zubieda, a resident of Deral Market near Narol had come for the screening of this film in her area. Zubeida was a Domestic Violence victim herself but fear and embarrassment has always kept her from taking strict action against her husband. And moreover she did not have any support to count on. When she saw the film and the success stories of victims like her who have come out of their appalling situations , she

was quite inspired. Zubeida took the CVU's phone no. from the distributors and that night she was again beaten up by her husband.

Next morning she called up Sophia and was helped by the Community Producers to get herself enrolled in the Legal Cell, gets a lawyer and is also fighting for her rights with the help of the Samvad team.

Community Action has thus been triggered off at an individual level as in the case of Zubeida as well at a collective level as in the case of Saakshi and Samvad units.

Collective action although happening, but often lacks a strategic approach. As the model desires, there should be a follow up action decided while the magazines is being decided upon. The follow-up strategy should include involvement of the NGO, the systems which need to be established to aid the follow-up campaign, involvement and advocacy activities required with elected representatives and government functionaries. More often than not these strategies are decided once the magazine is screened and there is a demand from the community for some follow-up actions. Incidents where follow-up actions were planned beforehand has been more successful as in the case of the Domestic Violence film of Samvad (case study 3).

The fact that, it is also difficult to get the community together to act on a certain issue often does not transpire into a collective action. Although from a behavior change point of view, the key messages communicated through the magazines brings about a change in their Knowledge, Attitude and Practice (KAP) at an individual level.

GOVERNMENT TAKING ACTION

The CVU's premise is that people who know their rights are much more likely to exercise those rights. The videos provide basic legal information, advice on government schemes, and even such simple tips as locations of the local government agencies. Armed with this basic information, local people have the courage and the knowledge to lobby with authority on their

own. Government, in turn, is much more likely to carry out its functions properly when it knows it is being watched. The CVU model, therefore, can strengthen democracy by helping fight corruption and by encouraging local people to participate in government.

This impact has been perceived quite strongly in most of the Units. Although this depends on the partner NGOs nature of work, like some organizations work on an activist mode while others are inclined to undertake rights based advocacy while some NGOs have very good relations with the government structures since they implement government service delivery programs and accordingly depends the nature of government action. For units like SAAKSHI media, APNA MALAK MAA and YUVA the government has been forced to take action, although they were not too cooperative while for SAMVAD, APNA TV and HAMARU RAIBAR the public demands has been voiced through discussions and meetings. Nonetheless, the efforts has yielded results which has benefited the community in more ways than one.

CASE STUDY 5

The state government of Mumbai had planned a meeting for the community to discuss the proposed privatization of water in certain slum areas. The CVU had been out in the community explaining in people's language exactly what this privatization would entail, and that it essentially meant—people would now have to pay for water which has always been their right. The government and NGOs expected around 25- 30 people to come to the meeting. More than 300 came! The level of participation in the meeting was phenomenal from communities. People said from the beginning--'tell us, will we have to pay?' and the government officials would say, 'please, let us continue. It's a complicated issue. We will explain all. Please let us speak.' But people did not want to get fooled into this trap. They just did not let the officials talk! They demanded and the government officials had to answer their questions. Many came up later and told the

producers that watching the film and discussing the issue had brought in a lot of information and clarity to them. The issues raised in the film clearly helped them stick to their position and counter question the government officials. As a result of this meeting, the whole project to privatize in that area has been shelved for some time now or has been sent back for consultation.

CASE STUDY 6

A film on sexual harassment was made in collaboration with Akshara's Campaign against Sexual Harassment. The 'call to action' gives some help-line numbers. However while the film was being made there did not exist any dedicated helpline number from the Police Department in Mumbai. Akshara along with the team screened this film to over 100 policemen. The community producers were specially trained to conduct post screening discussions and have successfully conducted two such screenings. As a result of Akshara's campaign and film, the Bombay police declared a dedicated phone line '103' as a helpline for cases against sexual harassment. Ever since there have been numerous calls made to this phone line and many cases have been registered.

The Apna TV team was also invited to screen their film for the Sheriff of Mumbai Ms. Indu Sahani. On seeing the film she helped organise a special meeting with the Coordinator who runs the Women's Development Cell in all colleges of Mumbai. After a round of brainstorming it has been decided that this film will be used to revive all the WDC's in colleges where they are no longer active. This film will also become a part of a kit, which is being created for workshops to be conducted with 500 colleges in Mumbai University.

CASE STUDY 7

Through the magazine on Public Distribution System (PDS), 3 issues were raised, the quality of food grains received, corruption in kerosene disbursement, black marketeering and general corruption in the system. The film raised the Call to Action that in case they have any problems with the PDS in their area then they must approach the Relevant Government Offices in their Area. The team also gave the names and contact details of these offices. In the *Vox Pop* segment of this film, Raisa who lives in Juhapura had expressed that she gets just 5 litres kerosene instead of the 8 litres that she is entitled to. Raisa had often gone to the shop owner with her complaint and she had even visited the Collector Office. However no one listened to her and she continued to receive 5 litres of Kerosene. The team screened their film in the “food control office” where there were 35 officers from different areas of the city, PDS Shop owners as well the union leaders of the shop owners. The officers praised the film and invited the team members for a meeting. In this meeting they raised a problem that people who deserve BPL Cards rarely received one. The officers were very impressed with this and said that if you identify people who truly deserve then we promise to get their cards made. They also congratulated the team for their work. Subsequently 4 cards were made. When they screened this film in the bastis then some youth from the community stood outside the ration shops and ensured that people who have lined up for kerosene get their full quota. Some people also called up the Food Control Office and there were at least 2 raids. The shop keeper who was duping Raisa saw this film at the Food Control Office and has ever since given 8 litres kerosene to her and asked her why she had exposed him in the film!

In the month of May 2008, the CVU had a very big Victory. The standard practice in Juhapura was to give 8 litres of Kerosene per house hold while the minimum allocated

kerosene per house hold for the rest of Ahmedabad is 12 litres. The film raised this issue and discussed it when they screened the film at the Food Controllers Office. The URC an associate of Saath which also works in the slums followed up on this issue. Today 5 Lakh people have benefited, as finally after a long struggle Juhapura has also been allocated 12 litres of kerosene!

The case studies highlight the profound impact the video magazines and the subsidiary effects has on the development of a region. The video magazines triggers off questions that has remained unaddressed for decades. In an era when India is waking up to the concept of information rights, this medium undoubtedly is a strong case in extending it.

The strongest impact, thus of this model happens to be making the government accountable and active. Decades of bureaucracy and corruption is in conflict with the younger India of the twenty first century and what better way to mitigate it than creating awareness in the public domain regarding rights and entitlements and inviting citizen's to act on it. In this regard, the model has been considerably successful, especially because it is connecting, informing and mobilizing communities who happen to be less privileged and often do not have access to information channels.

Video and camera also has a "fear" component, since it has the power to expose government officials and elected representative's malpractices makes them act to demands without delay. Numerous cases has been reported from all the units, where government officials had asked the community producers to stop shooting the film and in return they would heed to all the demands .

The medium can also function as an excellent Community Based Monitoring Tool, keeping a check on malpractices in government supplies and systems. As in the case of the PDS system magazine (CASE STUDY 7), something as important and a regular supply system was

exposed. This method if done more systematically and over a larger scale, can reduce corruption to a major extent. The same applies for other services like Health, Early Childhood Care (ICDS), Education, Governance, etc.

CONCLUSION

The research findings suggest that community video is indeed making its mark as a tool for participatory development. The ability to inspire people to take action and enable transparent and accountable governance would in the long run prove to be beneficial. The effect on individuals is also substantial, as the process enables people to discover new platforms and non-formal mediums to express themselves. Be it the producers who receive training or community members who find themselves in the video, it is an empowering process for all of them.

Nonetheless, the impact and the scale of the medium can be multiplied further by innovating around this model. As mentioned earlier new media technologies like internet, mobile phones, Satellite communication should be used extensively for the purpose. A policy advocacy demanding for allowing terrestrial transmission at small range should also be allowed at low cost.

It is also important that the model is integrated in larger development schemes of the country. This would serve two purposes; one is building sustainability of such units and at the same time expanding the reach of these social programs.

In spite of these shortcomings it can be concluded that in the age of rapid digital innovation, community media is the future of development communication and it is worth investing in this for a more inclusive and sustainable development.

RECOMMENDATIONS FOR FUTURE STUDIES

This particular study looks at the impact that has been already achieved under the DRISHTI partnership units. There are many such initiatives and all have their own strengths. It is necessary to map the Community Media initiatives and the best-practices in each for the whole South Asia region.

Secondary Research also revealed that there is an inadequate volume of research exploring the scalable models involving new-media technologies like mobile phones, satellite communication and internet. It is thus imperative that action researches be undertaken to understand integration of new media technologies in the domain of community media.

The cultural impacts of community media has also remained a less studied area, although one of the impacts community media boasts of is strengthening local culture and identity. A cultural study is also suggested to assess impact of community media on cultural identities.

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