

# Value Integration of Media & Arts

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- Dr. Shikha Verma Kashyap
- Dr. Ashok Bairagi
- Dr. Shweta Bajaj
- Dr. Shraddha Vaishnav

*Edited E- Book  
On*

# **Value Integration of Media & Arts**

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Published by



**Innovative Scientific Publication, Nagpur**

**Published By**

**Innovative Scientific Publication**

SBI Colony, Hingna Road, Nagpur (MS), India

Email: [ijiesjournal@gmail.com](mailto:ijiesjournal@gmail.com)

Ph: 7972481655

<http://ijies.net/books>

**1<sup>st</sup> Edition: June, 2023**

**ISBN: 978-81-962241-4-1**



**Price: 400 INR**

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## ACKNOWLEDGEMENT

We would like to express our sincere gratitude to the honorable Chancellor, CEO, Registrar, Director and Management of AAFT University of Media and Arts, Raipur. Their unwavering commitment to academic excellence and tireless efforts in fostering a nurturing environment for knowledge and research has been instrumental in shaping this publication. We also acknowledge the efforts of all faculty members of the University for their Invaluable Support and contribution in making of this edited book. Their dedication to furthering education and their unwavering belief in the power of knowledge has inspired and motivated us every step of the way. This edited book is a testament to the unwavering commitment of the arts and media in the pursuit of intellectual growth. We are truly privileged to have the opportunity to collaborate with such a remarkable group of individuals, and we extend our deepest appreciation to each and every one of them. We would express our special thanks to Mr. Pankaj Pomal and Mr. PBS Subramanian for helping with collating of data and designing of the book. We would like to express our sincere thanks to everyone who has been a part of this journey.



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# Academic Excellence: Meaning and Scope

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**Abstract** – Academic excellence is defined as the demonstrated ability to perform, achieve, and/or excel in scholastic activities. This term is always the underlying goal or ultimate mission of any academic institution. The definition of this term is available in books, research articles and other resources, but the question is how this can be ensured, what is the systematic roadmap towards achievement of this, how a new and budding institute operate with a mind-set to reach to the level of academic excellence in remarkable time, does this definition and ways of achievement remains standard for all kind of institutions and academic setups. This chapter represents a general understanding towards the term and various pillars that's are existing to concrete the outcome and needs to be given focus in the drive to achievement of the excellence. To elaborate further the excellence with respect to students' perspective is also discussed in detail. The epicentre and nodal in the journey towards academic excellence for any institution is student, as the scenario keeps revolving around them. This chapter explains the student centric viewpoint with extended approach.

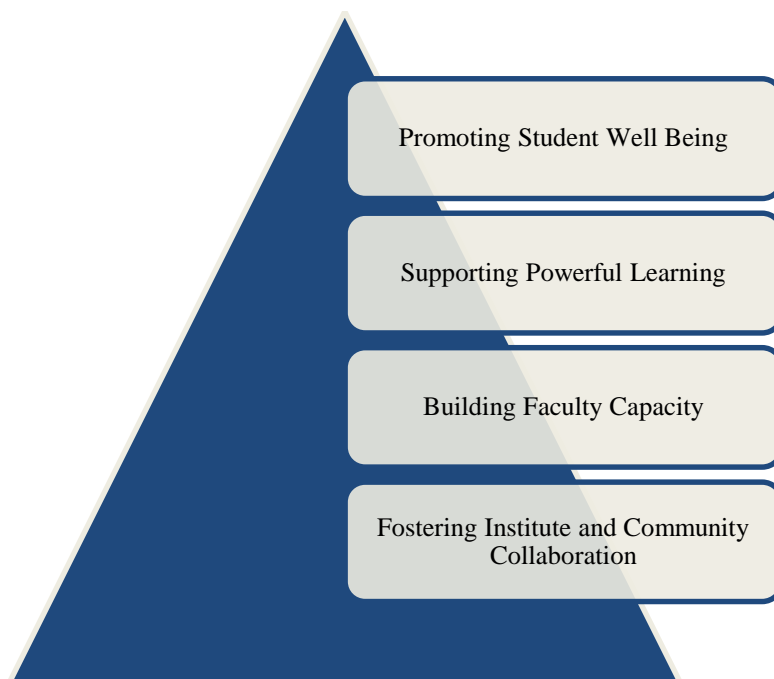
**Keywords:** Academic excellence, institution, academics, scholastics

## INTRODUCTION

When a term like excellence comes into discussion many coinciding terminologies strike at the same time. But, when we mention academic excellence for any institution, then the terms that strike the most are students, learning, faculty, community collaborations. In the academic world these are the most important segments that drive the excellence. Similarly, if the independent terms are reconsidered then when we think about students it mostly emphasizes upon the directions, involvement, sense of belongingness, value creation. If we think about learning then important aspects that come into existence are access to intellectual resources, remote learning and practices, ICT enabling, flipped classrooms, peer learning practices, mentoring sessions etc. If we think about faculty then influential aspects comes in mind are capacity building, research environment, new learnings, development programs etc. Lastly, when we thing about community collaborations then mostly that comes in mind is extension programs, awareness drives, social drives, charity drives, free educational drives to the deprived class. From the point of view of collaboration partners on Institute development front often discussed about technology support, live projects, and internship support to students. In nutshell whatever is discussed in the above section is in segmental manner, that needs a systematic categorization and representation as discussed in the sections below.

### Four Pillars of Academic Success

Many researches mention about the pillars of the academic success. The most influential representation comes from **American Federation of Teacher**. This federation has clearly defined four pillars for academic success as given below in figure 1 and explained further,



*Figure 1- Four Pillars of Academic Success*

### **Student Well being**

This is a very generic term but it has broader spectrum that involves mental, physical, emotional, academic and social well-being of a student. In any of the educational institution it can be retained and maintained by adopting mentoring system. A system that can have mentors assigned to students with whom the student can discuss all concerns related to above mentioned areas. A medico practitioner can safeguard the physical health of the student, a counsellor can handle the emotional aspect, an academic coordinator can help upon the academic aspect. All these coordinators can be approached by the student mentor who can be faculty, to keep the life of the student sorted and balanced. Once the personal balance is maintained in any of the students' life entering the higher education cycle the academic performance automatically gets in place.

### **Supporting Powerful Learning**

This highlights the drives that are regulated to ensure the outcome-oriented learning for students. Blended modes of learning to create utmost reach, effective class room teaching, hybrid mode of learning to offer flexibility, advanced pedagogical approaches, ICT enabled learning process, maximum reach to the intellectual resources, learning exchange programs, expert sessions, experiential learning sessions and provisions. All the mentioned approaches support powerful learning to students.

### **Building Faculty Capacity**

The key to facilitate effective learning, perform research, drive academic operations is faculty. The nurturing process is vital for the teaching fraternity and pivotal to the faculty members. Capacity building ensures that faculty members get upgraded regularly, remains updated, focus driven. Time to time organizing of the faculty development programs, management development programs, conclaves, conferences, faculty exchange programs, refresher training programs, space to create the environment for them to go for qualification up gradation, keeps faculty in forefront of academic driving mechanism.



### Fostering Institute and Community Collaboration

This is an important aspect that emphasizes upon the counter balancing which an Institute needs to develop upon, with collaborations with industry and other institute support. Also, contributing to the society with involvement of responsible being for the upliftment of the society by creating awareness programs and drives. This pillar majorly emphasizes upon industry academia associations and institute community connect.

If all the above mentioned pillars are reviewed then it will be realized that to regulate the journey towards academic excellence for any institution becomes very methodical beginning with retaining and ensuring the wellbeing of the students that are the foundation of the drive as excellence come from their scholastic performance in immediate and later life cycles. Followed by accommodating an equipped teaching learning environment, followed by development of the faculty member who regulate the learning practices and lastly by validating the industry need and developing the students accordingly and planning the give back sessions to the society.

The Academic Excellence Pillars are dedicated areas that needs lot of understanding, planning, developing and delivering. Going further this chapter will cover an extended understanding towards the framework of **Six Student Success Factors**, that has student orientation.

### Student Success Factors Framework

As explained above out of four pillars the first pillar is student well-being. An extension to that and to fetch more clarity the success factors are shown in figure 2 and explained below

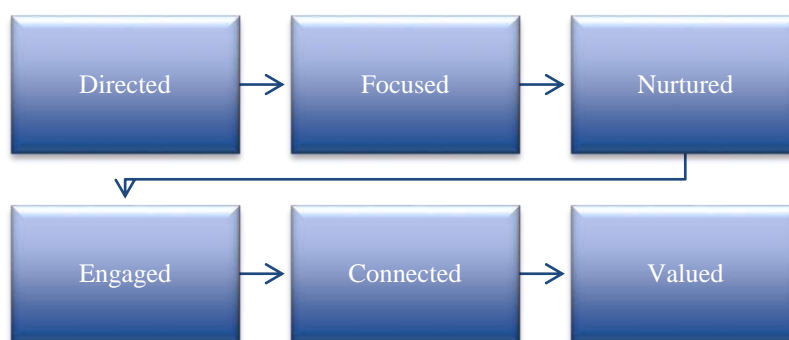


Figure 2-Success Factor Framework

The above framework is indicative towards the backing any student needs throughout his/her journey of formal teaching learning process.

#### Directed

Students have dreams which they convert into goals and ultimately make career. Students need to have clarity towards this transformation that whether the goals are achievable, the road map, the time line so that they are always aligned towards the purpose.

#### Focused



The students are most vulnerable stakeholder. During the journey of their transformation there comes many stages where they might get deviated, feel like starting over, feel like they have opted for wrong options. The attitude and approach must be tried to be kept on track with reminding them the reward that is waiting for them at the finish line.

### **Nurtured**

Any human being performs the best having a back. Similar is the case with students who always feel that they are helped, guarded, supported and covered with all the avenues and resources that can make them reach to their goals faster. Even if in any academic system this environment is created needs to be realized to the students through various approaches or drives like mentoring systems, awareness drives, forums.

### **Engaged**

Devils workshop is highly active when the mind is empty. Students need to have continuous engagement and a balance between learning and practices. Projects, live assignments, on job trainings, exposure so that they can even analyse the relativity between what they have learnt and what in future they will be implementing. This would give them an understanding as well keep them engaged.

### **Connected**

Students must always have the feeling that they are part of their institution, this feeling will keep them loyal towards their Alma matter. Ultimately its student that brings laurels to their institute when they achieve in their lives and they value it when they are given a sense of connectivity and such kind of engaging platforms.

### **Valued**

Every passing batch brings pride to the institution. This has always been realized by the Institutions building community. Students must be developed with this feeling of belongingness. The skills they develop in due course of time must they must be allowed to contribute back in the campus. There must be opportunities for the students to participate and feel that their alma mater is proud of them and needs them in future.

The framework that is explained above clearly indicates the student first approach. The students are the epicentre. When students are dealt with a mind-set of keeping them aligned with performance goals of any institution, slowly all the other factors and driving parameters evolve in the process of giving a student a holistic environment to perform. Excellence is a journey that gradually happens it is nothing that can develop overnight. If all participate in this journey, the student, faculty, management, society then the journey gets short and destination is reached faster.

To explain from the point of view of implementation and exemplify.....

1. **Day zero interaction with students** to understand the rationale behind they opted to be part of the institution. Study proves that this question triggers the instinct in them towards understanding their goal which later keeps them aligned. **[This will keep them Directed, Focussed, Nurtured]**
2. Every institute has its polices, systems and various offices like student *welfare cell, counselling office, career services division*, that can help student to **get guided through the institute level process** and students must be navigated through such arrangements. **[This will keep them Connected, Directed, Engaged]**
3. **Students must be exposed** with the provisions exists with any institution like *incubation centre, excellence centre, language labs*, to get support in driving their academic paths and career goal achievements. **[This will keep them Directed, Engaged, Connected]**
4. Institute must be loud and clear in raising their **high hopes from the students** and make them feel completely responsible towards the same. Accolades could be one way, *best student award, and scholastic achiever award*. **[This will keep them Focused, Nurtured]**



5. **Student feedback** towards their need and requirements along with the area of emphasis which they realise since the beginning of their journey that institute must have or eventually develop. **[This will keep them Engaged and feel Valued]**
6. **Motivation** to students to opt for out bound and extra curricular activities like *CSR drives, festivals, events* etc. **[This will keep them Engaged]**
7. **Peer support drives**, like peer to *peer learning system, club activities, slow and fast learners framework* where student support another student for collaborative growth where stress gets shared and the time line to reach goals get reduced and path becomes interesting. **[This will keep them Connected and feel Valued]**
8. Manifestation and propagation of feeling of you being proud to be part of the institution and students should also have the similar feeling. **[This will keep them connected]**
9. **Student identification on best skills they have**, for that matter the *experience, exposure* anything that can be showcased to other students and they can contribute in the campus with that skill set ahead. **[This will make them have feeling of being Valued]**
10. **Extension of feeling** to the students that you care for their success in life. **[This will aid in nurture and valued]**

### CONCLUSIONS

Academic excellence is not only a term but it is a drive that needs focussed environment of work in any institution in continuous manner where the mind-set of all the stakeholders are completely aligned towards reaching the common goal of achievement of high level of scholastic outcome that continues in future in the form of best possible community contributions. This needs the retention of the student well-being, ensuring the capacity building drives for the faculty members, best possible engaging learning environments and community connect. Every institution right from its day of inception must regulate the academic operations with excellence mindness, so that this approach becomes the way of performance in the system and eventually the journey gets concluded in the form of an ace establishment where students affirm to seek admission and make a mark on the map of education world. This can conveniently be established beginning with the treatments that are given to the epicentre of this journey and prime stakeholder that is student. Ultimately institute thrives for academic excellence through students, for students and to have students in future. Its student that makes the institute stand distinct and excel.

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# Planning Sustainable Events: Key Considerations and Best Practices

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**ABSTRACT** – Sustainability is one of the key focus areas of all countries around the world today. Event industry with its growth in recent years and with its increasing share of contribution towards the world's Gross domestic product (GDP) has gauged a lot of attention in terms of sustainability. Sustainable events have become the need of the hours. The current condition of event planning is gradually shifting towards sustainability. While some events still prioritize economic considerations over environmental and social impacts, there is a growing trend towards sustainable event planning. Event organizers are increasingly recognizing the importance of sustainability in event planning and adopting sustainable practices to reduce the environmental and social impact of their events. This chapter will provide an overview of key considerations and best practices for planning sustainable events. It will cover a range of topics, including setting sustainability goals and objectives, assessing environmental impact, integrating sustainability into event planning, engaging stakeholders, collaborating with sustainability experts, communicating sustainability to attendees, choosing sustainable materials and supplies, minimizing energy consumption, supporting local and sustainable food, and evaluating event sustainability performance. By following these best practices, event planners can create events that are not only environmentally responsible but also socially and economically sustainable.

**Keywords:** Sustainable events, Sustainable event planning, Best Practices.

## INTRODUCTION

The world today is facing a lot of environmental challenges such as climate change, resource depletion, and biodiversity loss. Events, including conferences, concerts, and festivals, have significant environmental and social impacts, such as carbon emissions, waste generation, and social inequality. Planning sustainable events is becoming increasingly important as by incorporating sustainability principles into event planning, event organizers can reduce the negative impacts of their events and promote positive social and environmental outcomes. Sustainable events can also provide opportunities to engage attendees and stakeholders in sustainability issues and promote behavior change towards more sustainable practices.

Event organisers today have started to opt for sustainable events due to its cost saving nature. Sustainable practices, such as reducing energy consumption and waste generation, can result in lower operating costs for the event. Additionally, events that prioritize sustainability can attract attendees who value sustainability and are willing to pay a premium for sustainable experiences. One of the main drivers of this shift towards sustainability is increased awareness among consumers and stakeholders about the importance of sustainability. Attendees are increasingly looking for events that align with their values and prioritize sustainability. As a result, event organizers who prioritize sustainability can enhance their reputation and attract more attendees.



Another factor driving the shift towards sustainable event planning is the recognition that sustainability can be good for business. Sustainable events can reduce costs, enhance the reputation of the event organizer, and increase attendance and revenue. As a result, more event organizers are incorporating sustainability principles into their business strategies. Overall, the current condition of event planning is characterized by a growing recognition of the importance of sustainability, a shift towards sustainable practices, and increased awareness among consumers and stakeholders about the importance of sustainability in event planning.

### **SUSTAINABILITY IN EVENTS**

Sustainability as defined is the ability of the system, society, or environment to continue functioning in a balanced and healthy manner over time without depleting natural resources or harming ecosystems. It involves the responsible use of resources, the promotion of renewable energy, the protection of biodiversity, and the equitable distribution of economic and social benefits. sustainability is about creating a world where people and the planet can coexist in a harmonious and healthy way.

Sustainable events refer to events that are organized and executed in a way that minimizes their negative environmental, social, and economic impacts while maximizing their positive contributions. Sustainable events are planned to encounter the requests of the current without negotiating the ability of future generations to meet their own needs. The concept of sustainability is integrated into all aspects of event planning and management, including site selection, waste management, energy consumption, transportation, and procurement of goods and services. The aim is to create events that are environmentally friendly, socially responsible, and economically viable, with the goal of reducing waste, conserving resources, and promoting sustainable practices. Sustainable events strive to balance the needs of the event organizers, attendees, and the environment, while also promoting social responsibility and economic viability.

Sustainable events differ from normal events in their focus on minimizing environmental impact, promoting social responsibility, and ensuring economic viability while engaging stakeholders and tracking sustainability performance. Sustainable events focus on social responsibility, by addressing the issues such as fair labor practices, community engagement, and promoting social equity. Sustainable events seek to be economically viable, by balancing the costs of organizing the event with the benefits it provides. Normal events may prioritize profits over sustainability considerations. Sustainable events track and report their sustainability performance, including environmental, social, and economic impacts.

As mentioned in the figure -1, sustainable event planning involves covering all aspect of events such as water management, food and drinks served during the event, waste management system adopted event waste disposal, choice of venue through proper analysis of venue based on sustainability, how the event is efficient is its utilization of energy during the event, the travel and logistics of the events, purchasing of products for the events and the evaluation of events on sustainability parameters, all under the umbrella of sustainability.

### **PLANNING SUSTAINABLE EVENTS – THE PROCESS**

Planning sustainable events is essential for mitigating the negative environmental and social impacts of events, promoting positive outcomes. By adopting sustainable practices and promoting sustainability values, event organizers can lead by example and inspire positive change towards a more sustainable future. The three-step process of sustainable event planning is depicted in Figure – 2 and elaborated as mentioned below:



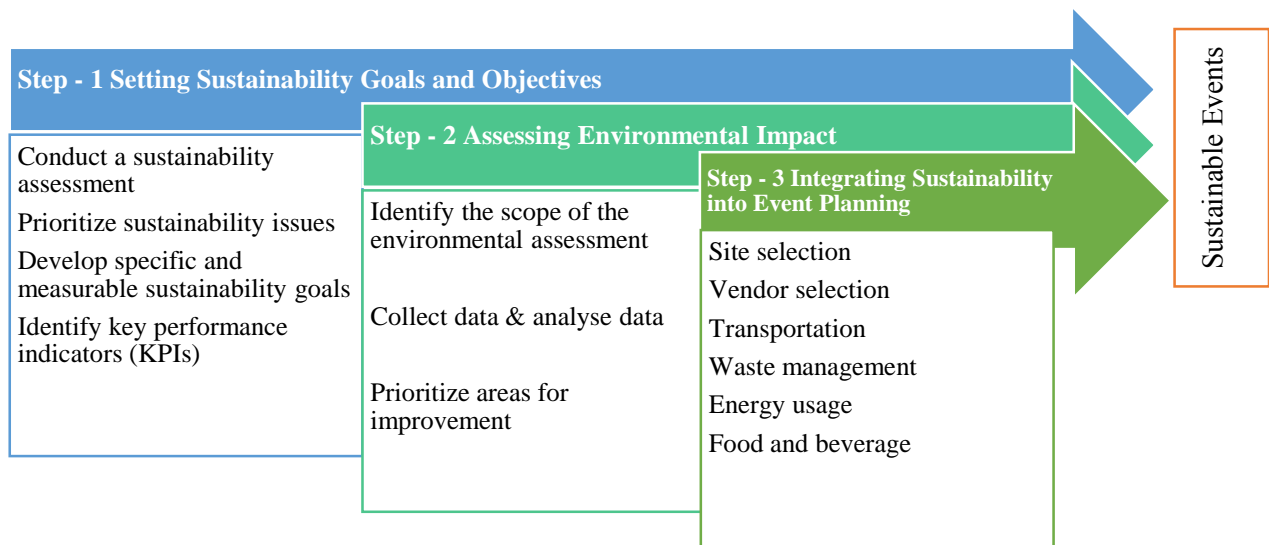


Fig- 2: Planning process of sustainable events

Source: Authors' original

## II. Assessing Environmental Impact:

Conducting a comprehensive assessment of the environmental impact of an event is essential to identify areas of improvement and develop strategies to minimize the event's negative environmental impact. How to conduct a comprehensive assessment of the environmental impact of your event, including greenhouse gas emissions, water usage, and waste generation is mentioned below:

**Identify the scope of the assessment:** Determine the boundaries of the assessment by identifying the activities and processes that will be included. This may include venue selection, transportation, energy use, waste management, food and beverage, and event materials.

**Collect and analyse data:** Collect data on the environmental impact of the event. This may involve reviewing past event data, conducting surveys or interviews with event stakeholders, and analyzing data on energy use, water consumption, waste generation, and transportation. Analyze the data collected to determine the event's environmental impact. This may include calculating greenhouse gas emissions, water usage, and waste generation.

**Prioritize areas for improvement:** Based on the analysis, prioritize areas for improvement. This may involve identifying high-impact areas that require immediate attention, as well as identifying areas where improvements can be made in the long term. Develop an action plan to address the areas identified for improvement. This may include strategies to reduce energy consumption, increase waste diversion, and improve transportation efficiency.

## III. Integrating Sustainability into Event Planning:

Integrating sustainability into every aspect of event planning is essential to ensure a holistic approach to sustainability. Some ways to integrate sustainability into key aspects of event planning is to include site selection, vendor selection, transportation, and waste management into it. Below mentioned are the ways of achieving the same.

**Site selection:** When selecting a site, consider the environmental impact of the location. Look for venues that are easily accessible by public transportation or that have bike parking. Consider venues that are certified green, such as those with LEED (Leadership in Energy and Environmental Design) certification. Also, look for venues that



have implemented sustainability measures, such as energy-efficient lighting, low-flow toilets, and water-saving landscaping.

**Vendor selection:** Choose vendors that have a strong commitment to sustainability. Look for vendors that use environmentally friendly materials and practices, such as compostable or reusable dishware and utensils, and those that have sustainable transportation and waste management practices.

**Transportation:** Encourage attendees to use public transportation, bike or walk to the event. Also, consider providing shuttle services to and from the event, using hybrid or electric vehicles. Use technology to encourage carpooling among attendees.

**Waste management:** Implement a comprehensive waste management plan that prioritizes waste reduction, reuse, and recycling. Provide recycling and composting stations throughout the event, and clearly communicate to attendees the importance of proper waste disposal. Use signage, social media, and other communication channels to encourage attendees to reduce waste and recycle.

**Energy usage:** Look for ways to reduce energy usage at the event. This may include using energy-efficient lighting, powering equipment with renewable energy, and optimizing HVAC systems.

**Food and beverage:** Select caterers that prioritize sustainability, such as those that use locally sourced and organic ingredients, avoid food waste, and use compostable or reusable dishware and utensils.

## KEY CONSIDERATIONS AND BEST PRACTICES OF SUSTAINABLE EVENT PLANNING

The best practices adopted by the planners or the organisers of the events while planning the sustainable events are as mentioned below:

### Engaging Stakeholders

Engaging stakeholders is an important aspect of planning sustainable events. Some ways to engage stakeholders, including vendors, sponsors, attendees, and local communities, in sustainable event planning and decision-making are by clearly communicate the sustainability goals and objectives of the event to stakeholders, by educating stakeholders about sustainable practices and encourage them to adopt sustainable practices in their operations and activities. The other way of achieving the same is by encouraging collaboration among stakeholders to identify sustainable solutions and best practices. Involving stakeholders in decision-making processes also helps to ensure that sustainability considerations are considered. Provide incentives to encourage stakeholders to adopt sustainable practices, such as discounts or recognition for sustainable practices. Engage local communities by involving them in event planning and decision-making processes and identifying ways to support local businesses and minimize the impact of the event on the local environment. By engaging stakeholders in sustainable event planning and decision-making, event organizers can build support for sustainability initiatives and promote sustainable practices throughout the event.

### Collaborating with Sustainability Experts

Working with sustainability experts is an important aspect of planning sustainable events. Identifying and collaborating with the right sustainability expert based on their experience and expertise in sustainable event planning. Develop a sustainability plan that meets your event's specific goals and objectives, ensure transparency by clearly communicating your event's sustainability goals and objectives to the expert and by sharing relevant information about the event, such as the event schedule and budget. The event planners should follow best practices recommended by the sustainability expert, such as reducing waste, conserving energy, and water, and promoting sustainable transportation. After consultation with sustainability experts, monitor progress towards meeting sustainability goals by tracking sustainability metrics and key performance indicators (KPIs). Seek certification from recognized sustainability certification bodies to demonstrate that your event meets the highest sustainability standards.

### Communicating about Sustainability to Attendees



Effective communication is essential for encouraging attendees to adopt sustainable practices at your event. But how to effectively communicate the sustainability features and benefits of your event to attendees and encourage them to adopt sustainable practices is the major question in the mind of the event organisers. The attendees should be communicated with clear and concise language about the sustainability features and benefits of your event. Avoid jargon and technical terms that may be unfamiliar to attendees. Sustainability should be promoted through all channels, including event websites, social media, emails, and event signage. The benefits of the sustainability should be highlighted to the attendees such as reduced environmental impact, improved public health, and cost savings. Another way of communicating about sustainability is to Provide attendees with resources and tools to help them adopt sustainable practices, such as recycling bins, public transportation schedules, and bike racks. Also Incorporate sustainability into event activities, such as providing sustainable food options, using reusable or compostable utensils and cups, and offering sustainability-themed workshops or speakers. The event managers can Partner with sustainability-focused organizations to promote your event and to help spread the message of sustainability.

### **Choosing Sustainable Materials and Supplies**

Selecting sustainable materials and supplies is an important aspect of planning a sustainable event. It is advised to Choose eco-friendly decorations made from sustainable materials such as bamboo, recycled paper, or organic cotton. Avoid decorations that are made from non-recyclable or non-biodegradable materials. Sustainable events are cautious in use of reusable or compostable dishware such as glassware, ceramic dishes, or compostable plates and utensils. The other materials and supplies that should be considered are Select sustainable promotional items, sustainable transportation options for delivering event materials and supplies, such as electric or hybrid vehicles or bicycles.

### **Minimizing Energy Consumption**

Energy consumption during events is very high and the issue needs to be addressed thoroughly from sustainability point of view as well. The consumption of energy during the events can be minimized by Reducing lighting usage by using natural light whenever possible, and turning off lights in areas that are not in use or by using energy-efficient lighting such as LED bulbs or compact fluorescent lights (CFLs). The event planners can also use renewable energy sources such as solar or wind power to power the event. Encourage attendees to conserve energy by providing information on energy-saving practices. By minimizing energy consumption at events, event organizers can reduce the carbon footprint of their events and promote sustainable practices among attendees.

### **Supporting Local and Sustainable Food**

Food is the soul of any event and has great impact on the sustainability of events. The event planners should source locally grown food from farmers' markets or local farms. This supports the local economy and reduces transportation emissions. Also, the seasonal and organic produce that is grown without synthetic pesticides and fertilizers promotes sustainable agriculture practices and reduces the environmental impact of the event. Provide vegetarian and vegan options to the event attendees as plant-based diets have a lower environmental impact than meat-based diets. Minimize food waste by ordering the right amount of food, donating excess food to food banks or shelters, and composting food scraps. By supporting local and sustainable food at events, event organizers can promote sustainable agriculture practices, reduce the carbon footprint of the event, and support the local economy.

## **SUMMARY**

The current condition of event planning is characterized by a growing recognition of the importance of sustainability, a shift towards sustainable practices, and increased awareness among consumers and stakeholders about the importance of sustainability in event planning. Planning a sustainable event is a complex process that requires careful consideration and a thorough understanding of environmental and social issues. Event planners must consider the impact their events have on the environment, local communities, and the economy. With increasing public awareness of sustainability issues, events that prioritize sustainability are becoming more popular and are seen as a responsible and necessary way of doing business. These events also gain competitive advantage through sustainability planning.



the future of planning sustainable events is characterized by digitalization, circular economy principles, sustainable food and beverage practices, sustainable transportation, and sustainability reporting. By adopting these trends, event organizers can reduce the environmental footprint of events, promote sustainability, and engage stakeholders in sustainability issues. The use of digital technologies can reduce the need for physical travel and minimize the environmental footprint of events. Virtual events, hybrid events, and live streaming are becoming increasingly popular, enabling attendees to participate in events from anywhere in the world. The circular economy is a model that aims to eliminate waste and create a closed-loop system where resources are reused, repurposed, or recycled. The adoption of circular economy principles in event planning can reduce waste, conserve resources, and promote sustainability.

However, the lack of planning sustainable events can have significant negative impacts on the environment and society. Events can generate significant carbon emissions, particularly from transportation, energy use, and waste generation. Without proper waste management practices, events can contribute to environmental degradation, such as pollution, habitat destruction, and resource depletion. Events that do not prioritize sustainability can perpetuate social inequality by excluding marginalized groups, contributing to the exploitation of workers, and ignoring social justice issues. Thus, by prioritizing sustainability principles in event planning, event organizers can mitigate negative impacts and promote positive outcomes for attendees, stakeholders, and the environment.

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# Film Criticism: Understanding and Ideology

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**ABSTRACT:** *Film criticism is an important part of film studies that involves the analysis and interpretation of films. Through film Criticism, audiences are able to develop a greater understanding and appreciation of the art form and gain insight into the cultural and social implications of the films they watch. This chapter focuses on "Criticism of Film", in which it is discussed in relation to film criticism and begins with a historical overview of film criticism, including approaches to film criticism in relation to reading and understanding films is discussed further. Film criticism in contemporary society, arguing that it plays an important role in cultural dialogue and in shaping public perception of film. In general, film criticism is the analysis, evaluation, interpretation, and commentary of films. This is usually done by professional film critics, but in film it can be done by anyone with the interest and ability to make a critical assessment.*

**Keywords:** film criticism, analysis, interpretation, cinema, critical thinking.

## INTRODUCTION

Film criticism is the analysis and evaluation of films in general. Present day film criticism can be divided into two categories; First which is visible through newspapers-magazines and other mass-media; and academic criticism by film scholars, who are informed by film theory and publish in academic journals. Academic film criticism is not merely a review, it is more likely to analyse the history of the film and its genre.

Film criticism is the evaluation, analysis, interpretation and commentary of films, usually by a film critic. It involves examining the various elements of a film, such as the technical aspects of filmmaking, narrative structure, visual style, acting and direction, and assessing how they work together to form an effective whole. Film criticism involves placing films in their cultural, historical and social contexts and exploring the ways in which they reflect and influence the world around us. Film criticism can be used to help viewers better understand and appreciate the art of film, as well as a means of cultural and social commentary.

Film Criticism is an important part of the film industry, providing viewers with valuable insight into the meaning and significance of films. Film critics evaluate and analyse films and explain their cultural and artistic impact. In this chapter, we explore the role of film criticism in contemporary cinema and discuss some of the main avenues and methods used by film critics to analyse and interpret films.

## HISTORICAL OVERVIEW

The history of film Criticism dates back to the early 20th century, when films emerged as a popular entertainment medium. Early film critics focused on the technical aspects of films, such as cinematography, editing, and sound design. However, as films have grown and become more complex, film criticism has also evolved to include a wider range of issues relating to narrative, character development, and social commentary. Film criticism has a



long and rich history, dating back to the earliest days of cinema in the late 19th and early 20th centuries. As movies become popular, there is a need for people to write about and analyse them. In the early days of cinema, film Criticism was usually short, direct assessments of a film's quality and entertainment value. These criticisms are often published in newspapers and magazines and are written by journalists or other writers who are not necessarily experts in the field.

In the 1920s and 1930s, a new generation of film critics emerged who saw films as an art form, not just entertainment. Often associated with the avant-garde movement of the time, these film critics wrote about films in a more intellectual and analytical manner, exploring themes, symbols, and aesthetics. One of the most influential film critics of the era was Soviet filmmaker and theorist Sergei Eisenstein, who wrote extensively on the subject of cinema. His theories about montage and the use of visual symbols in film helped shape the way filmmakers and critics viewed film. In the post-World War II era, film criticism continued to develop, with critics such as André Bazin in France and Pauline Kael in the United States writing widely about films in popular and intellectual publications. The rise of film festivals such as Cannes and the growth of university film studies programs have also helped raise the status of film criticism and analysis.

Today, movie criticisms are on the rise, offering a wide range of views and opinions on both the latest releases and past classics. The advent of the Internet has made it easier than ever to post your opinion about any movie, but has also raised concerns about the quality and professionalism of online movie Criticism. Despite these challenges, film criticism remains an important part of the cultural dialogue on film and continues to shape the way we think about and appreciate the art of cinema.

### **INTERPRETATION AND EVALUATION: FILM CRITICISM**

Film criticism also involves both interpretation and evaluation. Interpretation involves understanding the meaning and significance of a film, while evaluation involves assessing its quality and artistic merit. Film criticism typically involves several steps. The first step is to watch the film with a critical eye, paying attention to elements such as the story, the characters, the cinematography, the sound design, and the performances. Once the film has been watched, the critic will usually take notes on their impressions and thoughts. The next step is to analyse the film, looking at how the various elements of the film work together and evaluating the effectiveness of the film as a whole. This involves examining the technical aspects of filmmaking, such as the use of camera angles and lighting, as well as the narrative structure, character development, and themes of the film. Interpretation is also an important aspect of film criticism. This involves exploring the various meanings and messages conveyed by the film, and examining the ways in which it reflects and comments on society, culture, and human experience.

The status of film criticism in present-day Indian cinema is complex and multifaceted. On one hand, there are many professional film critics in India who are respected and influential, and who continue to write thoughtful and insightful Criticism and analyses of Indian films. On the other hand, the rise of social media and the democratization of online platforms has also given rise to a more populist form of film criticism, with a proliferation of amateur reviewers and bloggers who often lack the training and expertise of professional critics. Moreover, the relationship between filmmakers and critics in India has been fraught at times, with some filmmakers accusing critics of being biased or unfair in their Criticism, while others have criticized the Indian film industry for being too insular and resistant to outside criticism. In recent years, there has also been a growing trend towards film festivals and independent cinema in India, which has created a space for more experimental and diverse films, as well as for more critical and engaged forms of film criticism. Overall, the status of film criticism in present-day Indian cinema is a dynamic and evolving one, shaped by a complex interplay of factors such as technological changes, cultural values, and industry dynamics. Film criticism has had a significant impact on Indian cinema, both historically and in the present day. One of the key roles of film criticism is to provide audiences with a way to evaluate and appreciate films. In India, film critics have played an important role in shaping the tastes and preferences of audiences, as well as in promoting certain types of films over others. In particular, critics have often championed independent and alternative films that might not have received mainstream attention otherwise.



### CRITICISM OF A FILM

Provides an evaluation: Film criticism provides an evaluation of a film, which helps audiences to decide whether or not to watch it. By analysing a film's strengths and weaknesses, a critic can provide an informed opinion on whether the film is worth watching or not. Encourages discussion: Film criticism can stimulate discussion and debate about a film, which can lead to a deeper understanding and appreciation of the film. Criticism can encourage audiences to engage with a film in a more thoughtful and reflective way, and can help to create a community of film lovers who share their views and opinions. Shapes film culture: Film criticism can shape film culture by promoting certain types of films or filmmakers, and by influencing the tastes and preferences of audiences. Critics have the power to highlight lesser-known or underappreciated films, and to challenge the dominant cultural narratives and conventions of the film industry.

Film criticism can hold the film industry accountable by critiquing issues such as nepotism, lack of diversity, and poor quality filmmaking. Critics have the power to shine a light on these issues and to push the industry towards greater transparency and professionalism. Encourages artistic growth: Film criticism can encourage artistic growth by providing constructive feedback to filmmakers. By highlighting areas for improvement and offering suggestions for development, critics can help filmmakers to refine their craft and to create more meaningful and impactful films.

Film criticism has also helped to create a critical discourse around Indian cinema, allowing for a deeper exploration of the cultural, social, and political themes that are often addressed in Indian films. Through film criticism, Indian cinema has been able to develop a more nuanced and complex identity, and has been able to engage with a wider range of audiences both within India and internationally. Moreover, film criticism has also helped to create a culture of accountability within the Indian film industry. Critics have often been vocal about issues such as nepotism, lack of diversity, and poor quality filmmaking, and their critiques have helped to push the industry towards greater transparency and professionalism. In sum, film criticism has had a significant impact on Indian cinema, helping to shape the tastes and preferences of audiences, create a critical discourse around the films, and push the industry towards greater accountability and professionalism. There are several things that a film critic should pay special attention to when analysing and evaluating a film.

**Story and script:** The story and script of a film are the backbone of the film, and a critic should evaluate how well the story is told and how engaging and effective the script is.

**Direction:** The direction of a film is crucial in shaping the overall look and feel of the film, and a critic should evaluate the director's vision and how well they executed it.

**Cinematography:** The cinematography of a film is important in creating a visual language and atmosphere for the film, and a critic should evaluate the use of lighting, camera angles, and other visual techniques.

**Sound design and music:** The sound design and music of a film can greatly impact the emotional impact of the film, and a critic should evaluate how well they were used to enhance the film.

**Performances:** The performances of the actors are a key aspect of any film, and a critic should evaluate how well the actors portrayed their characters and how effective their performances were.

**Themes and messages:** A film can convey many themes and messages, and a critic should evaluate how well these themes and messages were conveyed and how effective they were in conveying the filmmaker's vision.

**Context:** A critic should also pay attention to the historical, cultural, and social context of the film, and how well it reflects and comments on society, culture, and human experience. Overall, a film critic should approach a film with a critical eye, paying attention to all of these aspects and evaluating how well they work together to create a cohesive and effective whole.



### APPROACHES TO FILM CRITICISM

There are several approaches that film critics use to analyse and interpret movies. One approach is to focus on the formal elements of film, such as cinematography, editing, and sound design. This approach emphasizes the technical aspects of filmmaking and seeks to understand how these elements contribute to the overall meaning and impact of a movie. Another approach to film criticism is to focus on the narrative structure of a film, analysing the plot, character development, and thematic content. This approach seeks to understand the story being told and the messages that the filmmakers are trying to convey. A third approach to film criticism is to focus on the cultural and social context of a film, analysing how it reflects and comments on contemporary issues and concerns. This approach emphasizes the broader cultural significance of movies and seeks to understand how they contribute to larger social and political debates.

**There are several approaches to film criticism, each with its own focus and perspective. Here are some of the most common approaches:**

**Aesthetic criticism:** This approach focuses on the artistic aspects of a film, including its visual style, use of sound, and other technical elements. Aesthetic critics analyse how these elements contribute to the film's overall impact and meaning.

**Formalist criticism:** Similar to aesthetic criticism, formalist criticism focuses on the technical aspects of a film, but with an emphasis on the way these elements create meaning. Formalist critics look at the structure, composition, and narrative techniques of a film to uncover its underlying themes and messages.

**Genre criticism:** This approach examines films based on their genre conventions and how they conform to or subvert those conventions. Genre critics look at the ways in which a film draws on or challenges audience expectations, and how it contributes to the larger traditions of its genre.

**Historical criticism:** This approach looks at films within their historical context, examining how they reflect or comment on the social, political, and cultural issues of their time. Historical critics may also analyse how films have influenced or been influenced by other films or cultural movements.

**Ideological criticism:** This approach examines the underlying values, beliefs, and ideologies of a film and how they are expressed. Ideological critics may analyse how a film reinforces or challenges dominant social norms and power structures, and how it may contribute to social change.

**Psychoanalytic criticism:** This approach draws on Freudian and post-Freudian theories to analyse the psychological themes and motivations in a film. Psychoanalytic critics may examine how a film explores issues of desire, repression, and the unconscious mind, and how it reflects or comments on broader psychological phenomena. These are just a few of the many approaches to film criticism. Each approach offers a unique perspective on how films create meaning and impact, and they can be used in combination to provide a more complex and nuanced understanding of a film.

### ANALYSING THE FILM

After watching the film and conducting research, it's time to analyse the film in depth. This involves breaking down the film into its constituent parts, such as plot, character, theme, cinematography, sound design, and editing, and examining how they work together to create meaning. Drawing conclusions: Finally, it's important to draw conclusions based on the analysis of the film. This can involve identifying key themes or motifs, assessing the effectiveness of the filmmaking techniques, and evaluating the overall success of the film in conveying its message. Film analysis is important because it helps audiences to gain a deeper understanding of a film and appreciate its artistic and technical elements. It can also provide valuable insights into the cultural, social, and historical contexts in which a film was made, and help to illuminate the filmmaker's artistic vision and intention. Additionally, film analysis can encourage critical thinking and a deeper engagement with the art of cinema. Film interpretation is the process of analysing and understanding the meaning and significance of a film. It involves examining the various elements of a film, such as plot, character, theme, visual style, and sound design, and



interpreting how they work together to create a specific message or meaning. Film interpretation requires a deep understanding of the language and conventions of cinema, as well as an awareness of the cultural and historical contexts in which a film was made.

Interpreting a film involves looking beyond the surface-level plot and characters to uncover deeper themes and ideas. It involves analysing the techniques used by the filmmaker to convey meaning, such as the use of symbolism, metaphor, and imagery. Film interpretation can also involve comparing a film to other works of art or literature to gain a better understanding of its significance. Film interpretation is important because it allows audiences to engage with a film on a deeper level, and to appreciate its artistic and cultural significance. It can also help to uncover hidden meanings and messages that might not be immediately apparent on first viewing, and to provide insight into the creative process behind the making of a film. Finally, film interpretation can encourage critical thinking and a deeper engagement with the art of cinema, helping audiences to develop a more nuanced and sophisticated understanding of the films they watch.

Film analysis is the process of critically examining a film to gain a deeper understanding of its meaning, themes, and technical elements. It involves breaking down a film into its constituent parts and examining how they work together to create a coherent and meaningful whole. The process of film analysis typically involves several key steps: Watching the film: The first step in film analysis is to watch the film carefully, paying attention to its plot, characters, themes, and technical elements. Taking notes: While watching the film, it's important to take notes on key elements such as plot points, character motivations, visual and audio cues, and themes. Once the film has been watched, it's important to research its production history, cultural context, and critical reception. This can help to provide additional insights and perspectives on the film.

### **CONCLUSION**

Film criticism plays an essential role in contemporary cinema, providing audiences with valuable insights into the meaning and significance of movies. By analysing and interpreting films from different perspectives, film critics help to deepen our understanding of cinema as an art form and a cultural medium. Interpretation is often based on the use of film theory and other analytical frameworks that help critics to understand the formal and narrative elements of a movie. Evaluation, on the other hand, is based on a more subjective assessment of a film's overall impact and quality. Overall, film criticism is important because it provides an evaluation of a film, encourages discussion, shapes film culture, holds the film industry accountable, and encourages artistic growth.

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# The Secrets of Microbial Life: A Journey into the Unknown World of Microbes

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**ABSTRACT:** *Microbes are some of the earliest and most diverse forms of life on Earth; nonetheless, the universe in which they live is still mainly a mystery and is only imperfectly understood. In this chapter, we delve into the wondrous world of microbes, from the simplest of bacteria to the most intricate of fungi. This chapter presents an outline of the history of microbial life, beginning with the earliest types of bacteria and progressing all the way up to the appearance of eukaryotic species. explores the immense variety of microorganisms that exist as well as the distinct qualities that each one possesses, delving into the astounding variety of life on a microbiological scale. It focuses on the role that microorganisms play in the environment, particularly their participation in the cycle of nutrients, the function of ecosystems, and the global biogeochemical cycles. It investigates the intricate interaction that exists between microorganisms and human health, including the ways in which bacteria can both benefit us and be detrimental to our well-being. This chapter focuses on the numerous applications of microbes in industry, such as the manufacture of biofuels, industrial enzymes, and pharmaceuticals. It also discusses the role that microorganisms play in the field of environmental applications. Throughout the chapter, we will unearth the mysteries of microbial life and investigate the amazing ways in which these extremely small organisms have an effect on the world around us. We can have a deeper appreciation for the immense complexity and variety of the natural world if we comprehend the significance that bacteria play in our everyday lives.*

**Key word:** - *Microbes, Bacterial diversity, Environmental role, Human health, Industrial applications.*

## INTRODUCTION

Microbes, often known as microorganisms, are extremely small living organisms that are present in virtually every environment on earth. Despite the fact that these organisms are so tiny that they are invisible to the naked eye, they play an important part in the world in which we live. Microbes can take on a wide variety of forms, including bacteria, viruses, fungi, and archaea. Microbes are highly diverse and can be found in a wide variety of environments. They are able to survive in a variety of environments, including soil, water, air, and even the bodies of other living organisms. Breakdown of organic matter. In addition to this, they play an important part in human health, both as pathogens that can cause disease and as beneficial microorganisms that can help us stay healthy. In this chapter, we will delve into the intriguing world of life that can be found in microorganisms. In this lesson, we will study the various kinds of microorganisms, as well as their properties, and the environments in which they live. In addition to this, we will talk about the myriad of functions that bacteria present in the environment around us and the effects that they have on human health. As we delve into the world of microbes, we will see that these tiny organisms are not just important, but absolutely essential to life on earth.

## DIVERSITY OF MICROORGANISMS

The diversity of microbes is astounding, and they can take on a wide variety of forms. In this chapter, we will investigate the various kinds of microorganisms, as well as their attributes and the environments in which they



live. Archaea are another kind of bacteria that are frequently ignored for some reason. Archaea and bacteria have some similarities; however, archaea also possess several properties that are exclusive to them. They live in harsh conditions like hot springs and deep-sea vents, for example. You can find them there. As a result of their ability to convert carbon dioxide into methane, archaea play a vital role in the cycle of carbon. Fungi are yet another category of microorganism that is frequently disregarded. They can be single-celled or multicellular creatures and can be found in a broad variety of environments, such as soil and water, as well as on the surfaces of plants and animals. Fungi play a crucial role in the decomposition process because they break down organic waste and recycle nutrients. Viruses are a special kind of germ that is not, strictly speaking, considered to be alive. They are composed of a protein shell that encapsulates genetic material on the inside. There is no way for viruses to reproduce on their own, so instead, they take over the machinery of other cells and use it to make copies of themselves. HIV and the common cold are just two examples of diseases that viruses can cause. Microbes are quite varied. Bacteria, archaea, fungus, and viruses all have unique roles on the planet. Understanding microbial variety helps us understand its complexity and importance.

### **MICROBES AND THEIR IMPORTANCE IN ECOSYSTEMS**

Microbes are necessary to the proper operation of ecosystems everywhere on the globe. We will investigate some of the most important functions that bacteria perform in the natural world in the following chapter. Microbes' function as decomposers is among the most vitally significant contributions they make to ecosystems. Dead plant and animal debris are decomposed by microbes, which results in the recycling of nutrients back into the environment. Without bacteria, nutrients would become bound up in dead materials, making them inaccessible to other creatures and preventing them from being used. Microbes play a vital role in the cycling of several elements, including carbon, nitrogen, and phosphorus, among others. They have the capability of transforming these components into various forms that other creatures can consume. Some bacteria, for instance, can change the form of nitrogen gas into one that plants can employ to manufacture proteins. Microbes play a significant role in the creation of food and other products, in addition to the role they play in the cycle of nutrients in the environment. Bacteria, for instance, are essential to the making of fermented foods like cheese, yogurt, and other similar products. The fermentation of bread and beer both require the use of yeast, which is a form of fungus. It is also crucial for microbes to play a role in keeping ecosystems in good health. For instance, certain bacteria can form symbiotic relationships with plants, thereby assisting the plants in their ability to take in nutrients and ward off infections. Other types of bacteria can degrade contaminants, thereby clearing up contaminated areas. Bacteria are vital to ecosystems worldwide. Microbes cycle nutrients, decompose dead stuff, and produce food. We can better grasp the living world's complexity and connection by knowing microorganisms' functions in ecosystems.

### **THE ROLE OF MICROBES IN HUMAN HEALTH**

Microbes have a significant bearing on the health of human beings. In this chapter, we will discuss the ways in which bacteria can be beneficial to us as well as detrimental to our health. Microbes, on the other hand, may be advantageous to human health in some situations. The human microbiome is the collective name for the billions of different types of bacteria that live inside our bodies. These microorganisms are necessary for the proper functioning of numerous essential processes, including digestion, immune system function, and even the regulation of mood. In addition, certain microorganisms are employed in the medical treatment or prevention of disease. One example of this would be probiotics, which are helpful to human health and consist of living bacteria and yeasts. In addition to nutritional supplements, you can obtain them in foods like yogurt and fermented vegetables. You can also get them in foods like that. It has been demonstrated that taking probiotics can enhance digestive health, lower inflammation, and even boost immunological function in the body.

On the other hand, certain microorganisms are hazardous to human health and should be avoided. Microbes that are considered to be pathogenic are capable of causing a broad variety of diseases, ranging from the ordinary cold to infections that can be fatal, such as Ebola and COVID-19. Bacteria can not only directly cause disease, but they can also contribute to the development of chronic problems such as obesity, diabetes, and autoimmune disorders. This is in addition to the fact that bacteria can cause disease themselves. The good news is that there are a variety of methods available to either prevent or treat diseases caused by microorganisms. Antibiotics are a class of medications that can kill bacteria or stop their growth, whereas antiviral medications treat viral infections. Vaccines can also be used to prevent infections by preparing the immune system to recognise and combat particular bacteria. This can be accomplished by priming the immune system. Microbes and health are complicated. Some microorganisms are helpful, but others are dangerous. Understanding the role of microorganisms in human health allows us to encourage beneficial microbes and prevent or treat infections.



## MICROBES INVOLVED IN THE INDUSTRY

Since the beginning of industrialization, people have been making use of microbes. In the following chapter, we will discuss a few of the applications that microorganisms have found in contemporary industrial settings. The manufacturing of biofuels is one of the most significant applications of microorganisms in industry. Fuels like ethanol and biodiesel can be produced from biomass such as corn and sugarcane with the use of microbes in the conversion process. A renewable and environmentally friendly alternative to conventional fossil fuels is provided by a process known as bioconversion. Microbes also play an important role in the manufacturing of a wide variety of different types of industrial goods. One purpose for bacteria is the creation of enzymes, which have a broad variety of other uses as well, such as in the manufacture of paper and detergents for cleaning clothes and dishes. Enzymes can be made using bacteria. Antibiotics, which are used to treat infections caused by bacteria, can be produced by fungi. Fungi can also cause bacterial infections. In addition to the role that they play in the industry, microorganisms also have applications in fields related to the environment. For instance, certain bacteria can degrade pollutants such as oil spills, thereby cleaning up locations that have been contaminated. Microbes can also be utilized in the treatment of wastewater, where they assist in the decomposition of organic matter and the removal of toxins from the water. Microbes are finally being put to use in scientific study and development. Researchers examine bacteria as a tool for developing new technologies and learning about biological processes. For instance, bacteria were the source of the discovery that led to the development of the CRISPR-Cas system, which is now used to edit genes.

## CONCLUSION

In this chapter, we delved into the mysterious and intriguing world of bacteria, tracing their history back to ancient times and ending with the contemporary uses of germs in business and medicine. We have gained an understanding of the extraordinary variety of microbial life, which ranges from the simplest of bacteria to the most intricate of fungi, as well as how microorganisms have an impact on our environment, our health, and our day-to-day existence. As we have seen, bacteria play a significant role in the global biogeochemical cycles, which are responsible for the circulation of nutrients and energy throughout ecosystems as well as the regulation of the temperature on Earth. We have also seen how bacteria can either benefit or hinder human health, such as the helpful microbes that dwell in our guts and assist us in the digestion of food, as well as the dangerous pathogens that are the primary cause of disease and illness. We have investigated the numerous applications of microbes in industry, including the creation of biofuels and industrial enzymes, the discovery of new medications, and the elimination of environmental contamination. In addition to their significance in the natural world, these applications are of great interest to us. As we progressed through the chapter, we realised that there is a great deal more about the enigmatic world of microbes that we do not yet know. Microbes, despite their diminutive size, play a significant role in the formation of our world, and despite the complexity of their biology and ecology, there is still much more to learn about them. We are able to create innovative technology and find answers to some of the most serious challenges facing the globe as we continue to investigate the mysteries of microbial life. We can create a more sustainable and resilient future for ourselves as well as for the world if we learn to harness the power of bacteria.

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# Emerging Trends in Film and TV Lighting

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**ABSTRACT:** *The history of cinema lighting may be traced to the early 1900s, a time when photography was still in its infancy and lighting for film production was quite primitive. Cinema lighting's multifaceted history is a tale of overlapping forces that includes periods of relative stasis, technological and artistic advances, and the inventive use of knowledge gained over time. This recent development has sparked the development of several styles, movements, and approaches that would not have been possible without continually improving lighting technology, together with cultural views and proximity. In the early days of cinema, lighting was mostly used for illumination. What are the current trends in movie theater and television lighting, and how are they affecting how we watch our beloved films and programmes, are the major subject matter, though. Filmmakers now have more flexibility over lighting settings thanks to advancements in incandescent lighting technology, making it a flexible and reliable alternative. A wide variety of lighting effects, from soft mood lighting to dramatic, high-contrast lighting, may now be produced thanks to advancements in modern lighting technology. The lighting used in films and TV shows may significantly affect how a story is portrayed. Utilizing a mix of vintage and contemporary lighting techniques to create distinctive visual effects is another emerging trend in cinema lighting techniques. The study revealed that filmmaking technology advanced with films. With modern technology, there are virtually endless lighting options for films and television. As a result, combining traditional and cutting-edge cinema lighting techniques is growing in popularity. Additionally, the study allows the younger generation the option to research and pick the proper types of lights and lighting systems. The next generation of filmmakers will be able to explore and experiment with more components because of the ongoing development and invention of affordable and stylish lighting.*

**Keywords – Cinema, Lighting, Trend, Innovation, Tungsten, LED**

## INTRODUCTION

Lights, camera, action! The world of film and TV is constantly evolving, and one of the most significant changes which is seen in recent years is the way lighting is used to tell a story. From dramatic shadows and moody hues to bright, vibrant colors, lighting can set the tone, evoke emotion, and create a sense of atmosphere that draws viewers in. The innovative application of these distinctly cinematic tools, rather than the approaches themselves, enabled greater narrative clarity and character reliability. This demonstrates a significant improvement in the camera's ability to communicate a story prompted by human abilities. To create this effect, the German Expressionists utilized mise-en-scene, whilst the Impressionists used camerawork. The most technologically intriguing part of this activity is lighting. Thompson and Bordwell noted, "For the most part, Expressionist films used simple lighting from the front and sides, illuminating the scene flatly and evenly to emphasise the links between the figures and the décor." Then, expressionism indicates that technical simplicity directed towards a certain goal is more effective than complication. When they did use more complex lighting, it was to create



shadows that contributed to the overall distortion of the. However, once again, the skill of a filmmaker to employ equipment and processes, such as lighting, judiciously and discerningly, rather than recklessly, correlates with quality. However, Lange does not solely rely on talk to further the storyline; rather, he retains the potent visual storytelling techniques of the silent era, conserving dialogue for information that cannot be visually communicated. Similar to how sound evolved, colour in films also changed through time. For instance, many silent films used tone and tinting to give the frame a general hue

However, what are the emerging trends in film and TV lighting, and how are they shaping the way we watch our favorite films and shows? These are some of the questions that will be explored in the article which takes a closer look at the innovative techniques and technologies that are illuminating the silver screen, and explores how they're transforming the way we experience entertainment. So get ready for a behind-the-scenes look at the exciting world of film and TV lighting!

### **HISTORY AND THE GENESIS**

The origins of film lighting can be traced back to the time Lumier brothers introduced the world to filmmaking, then photography was still in its infancy and film production lighting was quite primitive. Because natural daylight was the first reliable motion picture lighting source, early films had to be shot on open-roof stages outside. Early films were almost entirely lit by natural light, and the majority of the work was done in glass studios. However, as the film industry evolved, filmmakers began experimenting with artificial lighting methods to achieve desired effects. Fritz Lang, a German director, was one of the initial filmmakers to use lighting to enhance the narrative. In his 1927 masterpiece, "Metropolis," Lang used lighting to create a stark contrast between the city's wealthy citizens and the oppressed lower class. By using high-contrast lighting and deep shadows, Lang created a sense of darkness and despair that perfectly complemented the film's dystopian themes. The invention of the incandescent light bulb in the late 1800s provided greater control over lighting conditions on set.

According to this viewpoint, later generations' technological advances would not have improved the early films of cinema's pioneers because their displays did not require it. Furthermore, unlike later narrative films, they presented a subject for viewing in a distinctively cinematic manner. Early films by Edison and Dickson were brief glimpses of "well-known sports figures, excerpts from noted vaudeville acts, or performances by dancers or acrobats." While early technology did constrain these small-scale productions, which "lasted only twenty seconds or so - the longest run of film that the Kinetoscope could hold," advanced technology would not necessarily have improved them, as said, their simple nature did not require it. However, the Lumiere Brothers' Cinématographe, which freed filmmakers from studio restraints and permitted on-location filming, marked a breakthrough in filmmaking technology. Today, modern advancements in lighting technology have made it possible to create a wide range of lighting effects, from subtle mood lighting to dramatic, high-contrast lighting.

Along with the advancement of cinema, technology used in filmmaking has become more sophisticated, from cinematography to sound recording to editing. The advancement of technology in these sectors has improved the filmmaker's creative ability. However, just because a technology is more advanced does not mean that it is always superior. Instead, current technology is advantageous since it broadens the selection of tools accessible to filmmakers, allowing them to select the ones that are best suitable for a certain project.

### **THE EARLY PRACTICE**

In cinemas, incandescent lighting has been employed since the first silent films. In the period starting 1901, shooting was generally done during the day on a set that allowed for natural lighting because filmmakers had not yet accepted the use of artificial lighting in cinema. However, because silent films had to focus so much on the images, the first known use of artificial lighting was developed in order to have better control over the lighting. As a result, early filmmakers began experimenting with incandescent bulbs, which were invented by Thomas Edison in 1879. Early incandescent light bulbs were not bright enough to be utilised in films, but technical



advances would soon change that. Because they produced a higher colour temperature and consumed less power than earlier lighting sources, incandescent bulbs started to supplant traditional lights in studio lighting in the 1920s. As a result, innovative lighting methods were developed, such as the scoop light, which used a 500-watt incandescent bulb and quickly became a standard in modern cinema lighting. In the 1930s, when incandescent lighting technology developed, it turned into a crucial tool for filmmakers looking to produce visually appealing films. Many of the methods created in the early 1900s continue to be the cornerstone of lighting in today's film, television, animation, and VFX industries.

The history of film lighting is a complex chronicle of intersecting influences involving technological and aesthetic innovations, periods of relative stasis, and the creative application of techniques developed over time. Different lighting procedures are required for different genres to get their intended look. Lighting, for example, is widely used in action films to portray a sense of movement and intensity. Quick cuts, dramatic camera movements, and vibrant, high-contrast lighting may all be used to create a sense of excitement and adrenaline rush. On the other hand, lighting is commonly used in historical plays to evoke a sense of authenticity and realism. While candles and firelight can generate thoughts of historical authenticity, soft, natural illumination may evoke sensations of coziness and intimacy.

### **THE DEVELOPMENT**

The use of lighting in films and television is changing as technology develops. For instance, LED lighting is becoming more and more popular due to its energy efficiency, robustness, and flexibility. Tungsten lights were considered common on film sets, despite the fact that they generate excess energy during heat dissipation. LED lighting provides cleaner and more efficient energy consumption. Film lighting firms like ARRI and Aputure have identified this and are rapidly producing new LED fixtures. For these reasons LED lighting has lately grown increasingly popular in the film industry due to its numerous advantages. Nowadays, LEDs are a good choice for film sets since they are portable, compact, and energy-efficient. Furthermore, they provide improved control, reduced heat output, and the ability to modify colours without the need for gels or filters. LED lights like ARRI Sky Panel that can be adjusted to change color, intensity, and direction, filmmakers may quickly and easily create sophisticated lighting sets. Furthermore, by offering more precise lighting control, this technology makes it easier to get the desired image. LEDs are now frequently used in television and film productions, and have surpassed alternative lighting solutions as the go-to option of many cinematographers.

### **THE BLEND**

Another emerging trend in cinema lighting approaches is the use of both tungsten and new lights to create one-of-a-kind visual effects. Cinematographers are combining genuine lighting with computer effects to create seamless and visually pleasing scenes. This technology allows filmmakers to create more detailed and visually appealing settings while maintaining realism. Furthermore, the use of real effects rather than CGI is becoming increasingly common as filmmakers try to give viewers a more authentic and immersive experience.

On the contrary, with the advent of more modern lighting technologies like LEDs and fluorescents, incandescent lighting is still a common option among modern filmmakers. This is mostly because incandescent bulbs emit warm, natural light, which on screen could help to create a more inviting atmosphere. Filmmakers now have more flexibility over lighting settings because of advancements in incandescent lighting technology, which makes it a flexible and reliable substitute. The development of incandescent lighting in cinema has been a significant part of the history of film lighting, and its continued use and evolution show that it is still relevant in contemporary cinema today.

The complexity of motion pictures has evolved as a result of continual technological developments started and shaped by human initiative and inventiveness. This has allowed filmmakers to refine abilities that are more challenging and tell stories that are more complex. This advancement, along with cultural perspectives and



intimacy, has encouraged the development of different styles, movements, and approaches that would not have been possible without ever-improving lighting trends. However, while technological development has been linear, it has not always been accompanied by an equivalent evolution of quality; rather than the technological complexity of the production, a filmmaker's skill should be assessed by their ability to effectively and clearly use the available technology to convey a story, evoke an emotion, or leave an impression. It is the filmmaker's ability to effectively and discerningly use this technology within a temporal and societal context that truly drives cinematic quality, and there has been no clear linear progression in this regard. Although the linear technological evolution of filmmaking has empowered filmmakers by providing a more diverse catalog of tools and techniques, this is not the true determinant of cinematic quality.

A territory that was previously solely inhabited by photographic film has started to become more and more impacted in recent years by the development of digital cinema technology and processes. As was true in previous evolutionary iterations, however, this technology only serves as another option for filmmakers to choose and not a precondition of modern quality. This trend and the attitudes that go along with it are consistent with the patterns that have shaped the history of motion pictures. Fans of cinema, however, need not be concerned since the quality of the movie will not be compromised by either the adoption or rejection of this new technology. The filmmaker can only effectively convey a story, emotion, impression, or concept, and the quality of his or her projects will ultimately depend on how well that filmmaker is able to use the formal elements of cinema, whatever they may be in the coming years.

### **CONCLUSION**

In the early days of film, lighting was largely functional and used only for illumination. Filmmakers eventually realised the power of lighting as a tool for storytelling, employing it to evoke mood, atmosphere, and emotion. The way a narrative is portrayed in films and on television may be greatly influenced by the lighting used. Lighting may be utilised to establish the mood, develop the ambiance, and elicit feelings. It can attract emphasis to particular components in the frame and call attention to significant features. For years, filmmakers have been experimenting with lighting techniques, seeking for new ways to use light to tell tales. In the 1940s and 1950s, film noir became popular, marked by its use of gloomy, dark lighting and shadows. This lighting design was used to highlight the characters' moral relativism while also creating a sense of suspense and risk. Lighting, for example, is widely used in the horror genre to create a sense of dread and tension. Dim lighting, gloomy shadows, and flickering lights may create a sense of unease and anxiety, making viewers ready for the next scare. Lighting, on the other hand, is commonly used in romantic comedies and dramas to create a pleasant, welcoming atmosphere. Soft, diffused lighting may enhance the attractiveness of the performers and create a sense of intimacy between the characters. With the advancement of technology, lighting options for films and television are virtually limitless. Future developments in virtual and augmented reality are anticipated to have a significant impact on lighting, enabling producers to provide viewers immersive, interactive experiences. Additionally, it is projected that advances in LED lighting technology will continue, making it simpler and more affordable for filmmakers to quickly and effectively construct intricate lighting setups. With new methods and technology emerging often, the area of lighting for film and television is always evolving. From the use of colour and contemporary LED lighting to the significance of lighting in numerous genres, lighting has emerged as a significant component of storytelling. As filmmakers continue to experiment and push the limit, we can expect to see many more exciting breakthroughs in the world of movie and TV lighting in the coming years. The study revealed that, filmmaking technology advanced with films and with modern technology, there are virtually endless lighting options for films and television. Combining traditional and cutting-edge cinema lighting techniques is growing in popularity. Additionally, the study allows the younger generation the option to research and pick the proper types of lights and lighting systems. The next generation of filmmakers will be able to explore and experiment with more components because of the ongoing development and invention of affordable and stylish lighting.



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# Aesthetic Difference between 2D & 3D Character Turnaround Sheet

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**Abstract:** Character turnaround sheets are an important part of the animation production process. They help animators to understand volume and proportion of characters from different angles. However, there are aesthetic differences in character rotation charts of 2D animation and 3D animation. In this chapter we will see basic differences between them. This understanding will help the artist draw necessary angles and poses for character rotation according to their project and demand. In this chapter you will learn about action poses used in 2D character rotation chart to all the necessary angles required in 3D character rotation chart and correct positions for preparation of characters during production process. 2D animation does not use any perspective or camera movement which makes it easier for beginners to understand everything about it. The main aim of this chapter is to help you understand the difference between 2d and 3d in terms of character turnaround sheets. You will also learn how to use action poses for character rotation for 2d in animation projects while making a character turnaround sheet for your project, it's a good idea to include action poses in order to make different angles flow smoothly into each other. 3D character turnaround sheets have their own uniqueness too and require special care while creating them.

**Keywords-** 2d Character Design, 3D Character Design, Rotation Charts, Animation Production Design, Character Production for Animation.

## INTRODUCTION

Character turnaround sheet is a very useful term and covers multiple aspects of character designing and making in visual media. However, when thinking of character rotation sheets, the common focus is usually the technical aspect of angles, pose and position. However making visually appealing characters is important, there is a risk of overlooking the other equally important aspect of aesthetics in character design; A character might be pleasing to look at, This chapter concentrates on defining the key differences between 2d and 3d rotation charts and designing a solution to assist creative in overcoming the aesthetical problems while creating a rotational chart. The goal is to tell the difference between the production process of a character design, which would aid in the process of creating a character's rotation chart. Specifically, this understanding will help character designers to easily develop a set of skills in the 2d and 3d pre- production process. Understanding this difference can be used as an inspiration and creative help, possible to use in all areas of character design. This chapter strives to answer the main question, As every character 2d and 3d turnaround sheet looks similar but have certain aesthetical differences such as pose, certain angles, positions and expressional difference, Subsidiary questions are, how does knowledge of this difference makes you a successful character designer and how does concentrating on the aesthetical aspect of 2d action pose and 3d action pose result in creating production ready character sheet. This chapter will shortly present the theoretical lessons that any student of character design would learn. This covers an understanding of the basic processes involved in designing the visual appearance of a character and how to discern what the target demographic group of the product would understand by its appearance. As a designer, you should be able to effectively convey the intended message of your character with its design. This involves understanding the target demographic group and how they will interpret your character's visual appearance. It is also important to keep in mind that not every person within this group will have the same interpretation of what a character looks like. In



this chapter I will show you the basic and aesthetical differences in 2d and 3d rotation sheets with examples. That will help you draw the turnaround sheets accurately

## ANIMATION TURNAROUND SHEET

Character design is the development of the appearance and features of characters in an animation. In order to get a better idea of the character's appearance, a model or Maquette is often produced using modeling clay. To ensure consistency with the character's appearance, character model sheets and expression sheets are created for animators to reference. Additionally, character line-up sheets are produced to compare the scale of the characters. The model sheets provide construction, structure, proportion, design, and other details for each character. Multiple model sheets are typically required to capture the physical and design nuances of each character. The model sheet guides the artists toward making all the characters look consistent with the established appearance, even though each artist has their own drawing style. The goal is for all characters to look as if they were drawn by a single artist, even though hundreds of artists may be involved in the production. Character design is an essential part of animation creation. It involves designing the appearance and features of each character. To ensure consistency in the appearance of the characters, animators create Character Model Sheets, Expression Sheets, and Line-up Sheets. These sheets provide the construction, structure, proportion, and design of each character. Each animator has their own style of drawing, and the model sheets help them to create characters that look "ON MODEL". This means that the characters have been drawn following the model sheets to perfection, as if one artist created them.

A character turnaround sheet should include:-

front view, back view, 3/4 front left, 3/4 front right, 3/4 back left, 3/4 back right, Profile view (side left), Profile view (side right)

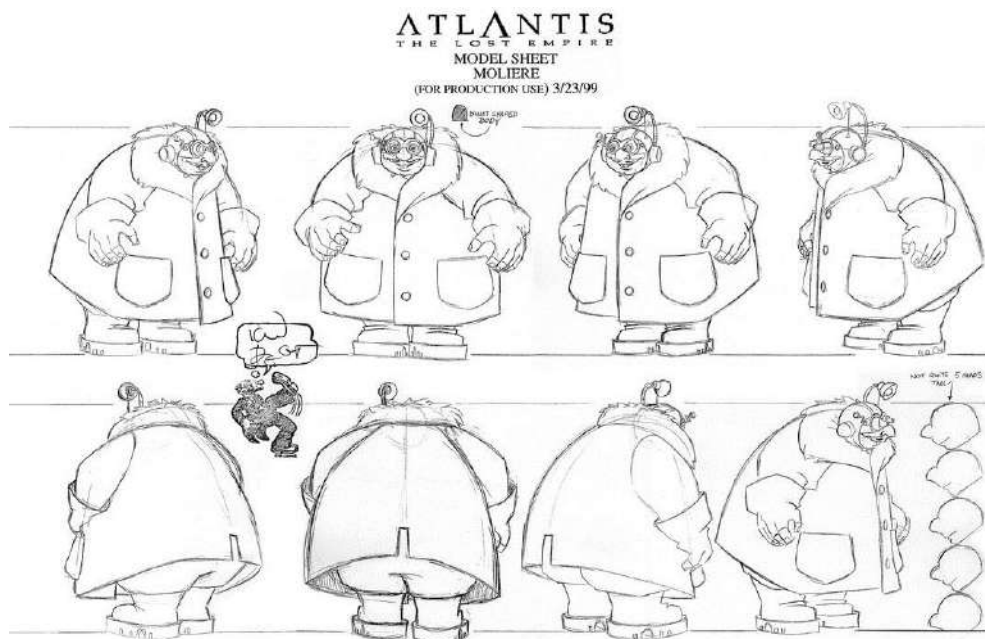


Fig. 1- fig shows the drawing (Atlantis model sheet)

Source: <https://shorturl.at/mqtPR>



## 2D TURNAROUND SHEET

A traditional 2D character turnaround sheet generally includes eight angles that depict the character from different viewpoints. These angles are designed to showcase the character's unique attitudes and reflect their key pose. This sheet is a vital tool for artists who are staging scenes for 2D animation, and it can also be used for symbol rigging. The sheet is designed with each body part separated, allowing for easy rigging. It also includes basic weapons, armor, and other props that the artist may need to achieve the desired model. A different style of 2D turnaround sheets are also used for Motion Graphics & Digital 2D Animation software such as Animate CC and Toon Boom Studio. These sheets separate every body part into different side angles and front views suitable for various purposes ranging from kids infomercials to e-learning content. Character sheets of this type include multiple palm drawings, two or three head angles, and three views for the character.

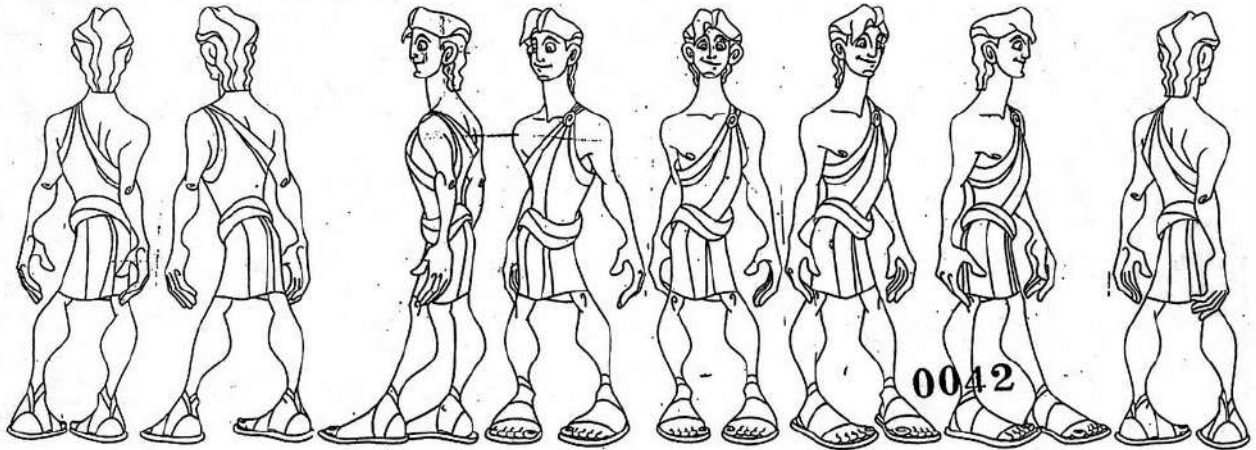


Fig. 2- fig shows the drawing (Hercules turnaround sheet)

Source: <https://shorturl.at/aeFY6>



Fig. 3- fig shows the drawing (pikisuperstar Animate Character sheet turnaround)

Source: <https://shorturl.at/cyGH3>



The 3D turnaround sheet contains three primary angles - front, side, and back. The remaining angles, such as 3/4 view, can be generated during the modeling process. The characters are drawn in a T-pose with adequate distance between their legs to accurately capture their volume from every angle. The arm is drawn separately in a side pose to ensure proper modeling of the upper torso and arm of the character. Additionally, the 3D turnaround sheet requires extensive detailing in the props, as it is created only once in the production process. When you start creating a model sheet for a 3D Production, there are some important things to keep in mind. Firstly, it's essential to provide clear and concise details on the character's form and any clothing or accessories they're wearing. Avoid sketchy or rough lines and instead focus on precise lines that leave no room for confusion. The modeler should be able to easily understand what you've drawn, without having to guess or interpret anything. This is especially important when it comes to any armor or other protective gear the character might be wearing, as it should be easy to read and understand. By following these guidelines, you can ensure that the model sheet you create is of the highest quality and will be an invaluable asset to the rest of the team.



Fig. 4- fig shows the drawing (Jenni "Elisabet" Heikkilä 3D character turnaround)

Source: <https://shorturl.at/AQ068>

## CONCLUSION

The Aesthetic Difference between 2D & 3D Character Turnaround Sheets and will be applying them to their drawings. Understanding this will help you in the field of animation and make you a better commercial artist. Or illustrators, because there are many differences in angles and views of 2D and 3D turnaround sheets, especially 2D and 3D rotations such as different angles and changes, because there are many differences in key angles like three angles in 3D turnaround to eight angles in 2D turnaround attitude poses, to simple T-pose to details of props and armor, resulting in significant The overall look of the differential turn. Using this learning, you will be able to draw the perfect turnaround according to your needs, whether in 2D or 3D, finding the perfect shape, pose, angle and necessary elements. I think the artist must have a certain learning before working on a production pipeline for the qualities of its forms that give it individuality, as well as its practical application to its necessity in 2d and 3d animation. A pre-production artist should strive to learn a technique or difference that becomes a regular formula, with all inversions following the same pattern. The result should never look like it came off the assembly line. If you vary your technical style in 2D or 3D production, you need to experiment. I like that this chapter helps to simplify the animation process. I wish every reader the best of luck and hope that everyone finds in these pages something of lasting value for the aspiring professional pre-production artist, or striving to become one. I hope that simplifying one of their problems will bring them a solution and speed up the entire production process. And for commercial artists, I hope to gain new insights to achieve their results in a concise way.



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# The Creative Conception of 3D Visual Design

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**ABSTRACT:** In the animation industry, the advent of advanced software programs and hardware technology has given rise to a new era of 3D animation. This chapter explores the planning and pipeline involved in creating visual content in the virtual world. Key aspects such as storyboarding, character design, 3D modeling, scene assembly, and animation techniques are explored. The industry's current software preferences are also discussed, along with an examination of the animation process within these software applications. The curve editor, dope sheet, and curve play crucial roles in animation, enabling the manipulation of movement paths for models, virtual camera motion, and scene composition. Designers construct models and scenes in accordance with the desired object's form and size within this virtual three-dimensional realm. Additionally, animation parameters are adjusted, materials are assigned to models, and lighting is set up to achieve desired effects. Maya, a popular software program, serves as a valuable tool for animators in completing these tasks efficiently.

**Keywords-** *3D animation, Design, Creativity, Composition, Animation Techniques*

## INTRODUCTION

With the fast development of animation visual level in and 3D statistics processing abilities, increasingly more scenes in social existence use 3D snapshots to update the unique 2D images, making the contemporary network gather considerable 3D entities and conduct records. At Gift, we often use applicable information mining techniques to filter more actual and powerful information so that the 3D photograph has more accuracy, textual content relevance, and multi-scene applicability. And on the premise of the above studies, the visual experience device is deeply researched and developed, and the 3-dimensional statistical image data is correctly improved via system studies and other technologies. Similarly, with the trade of business utility standards, it's far more essential to deal with special speed necessities and person

To solve the problem of 3D image display experience, the classic 3D human animation visible experience machine can randomly acquire a wide range of 3D parameters and utilise significant enormous model training. The architecture of the device is based on 3D laser scanning. To experience 3D human animation, there are two basic options: The first is to quantify the image data through 3D equivalent data transformation to bring the complex data of the 3D human animation; multiple powerful data node sources are combined and calculated to maximize the illustration of the consultant parameters of the 3D human body image from the existing three-dimensional human frame animation inside the extended device storage. However, the conventional 3D human animation visual display gadget has a terrible ability to fuse associated information in the photograph display procedure, and it's far more difficult to face the fusion of big data. As a result, a 3D human animation device based on machine learning is being developed.



## **THE CONTENT AND CREATIVE SOURCE OF 3D VISUAL DESIGN**

The content and creative source of 3D visual design encompass a wide range of elements that come together to create immersive and visually compelling experiences. At its core, 3D visual design draws inspiration from various sources such as nature, art, technology, and imagination. It involves the creation and manipulation of three-dimensional objects, spaces, and environments using digital tools and techniques. The content of 3D visual design includes the selection of objects, textures, colors, lighting, and camera angles to convey a specific message or evoke a particular emotion. The creative source of 3D visual design lies in the imagination and artistic vision of the designer, who combines technical expertise with aesthetic sensibilities to craft captivating visual narratives that engage and inspire audiences. Whether it's in the realm of film, gaming, architecture, product design, or virtual reality, 3D visual design serves as a powerful medium for storytelling and pushing the boundaries of visual expression.

The source of creativity used to produce the three-dimensional animation short film is thoroughly described in the case design: The 3D visual design serves as the foundation for all other aspects of the short film, including the screenplay selection, model creation, texture drawing, model binding, animation adjustment, post-rendering, special effects, and description. The oldest company for producing expert artists and short films is The Animation Academy. Regarding the new generation and evolving methods pertaining to the creative source of 3D visual design, one is made to reflect by its content and concept

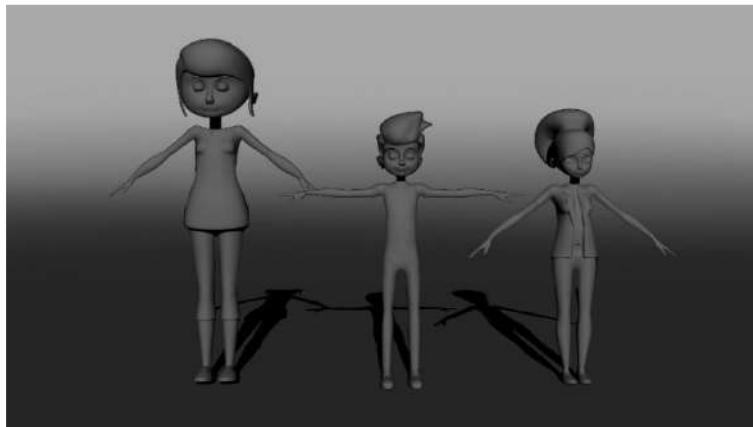
## **CHARACTER DESIGN**

Animation person layout is an important hyperlink that cannot be left out in animation creation. It is no longer the simplest premise for finishing the whole animation advent but also plays a critical role in the advent of the entire animation style and the improvement of the tale plot and can express the important idea of the animation. When designing the protagonist, primarily based on the key factors of man or woman layout and referring to a huge quantity of substances, the male and female protagonists ought to be cute, have a three-headed body, feature fabulous clothes and individuality, and be very distinctive from the others, so end the person first, set up the image as shown in Figure 1, and without delay perform the modelling as shown in Figure 2. In comparison with the two-dimensional animation, the three-dimensional model may be changed before binding wireless communications and cell computing.

Nowadays, three-dimensional animation offers greater strength and effectiveness in terms of operability. By incorporating the strengths of different film protagonists and compensating for their weaknesses, these characters have undergone significant transformation and enhancement. The majority of traditional characters had long hair and wore skirt-based attire. Considering the present generation and PC capabilities, it is necessary to abandon certain daring concepts and instead leverage current technology to craft the perfect animated individual.



*Fig.1: Character design drawing*  
*Source: Author's original*



*Fig. 2: 3D Character model*  
*Source: Author's Original*

### SCENE DESIGN

Animation scene layout is an integral and essential part of animation production. It's a critical guarantee for the animation movie style and individual performance, and it's also a prerequisite for the fulfillment of the film. The unique display screen consequences of the animation scene immediately affect the complete animation. At some stage in college, based on sophomore sketching and junior year choosing, we transformed the scenery we noticed along the way into fashions and mixed a big variety of samples to shape a complete set of archaic buildings, as proven in Figures 3 and 4. The software then built a model and applied it to our animations to maximize the utility of what we'd found out. At the same time, the feel drawing is carried out through Photoshop, which retains the shabby and old experience of the historical architecture.



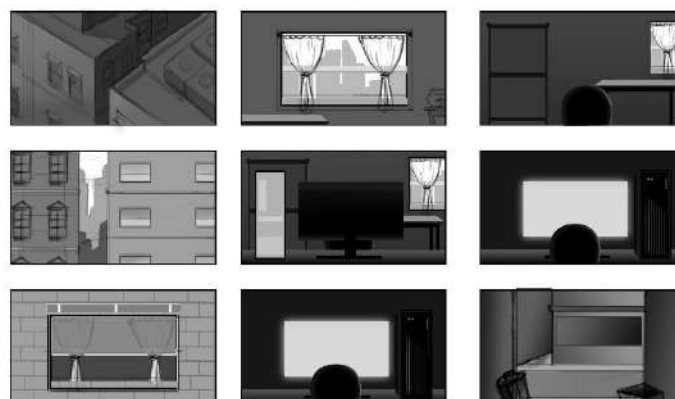
*Fig. 3: Architectural model*  
*Source: Author's original*



*Fig. 4: Architectural model*  
*Source: Author's original*

### STORYBOARDING PROCESS

The shot-by-shot script design is the scope of work in the pre-manufacturing of animation, the premise of the whole animation manufacturing process, and the blueprint for the production of animation. Based on the necessities of the storyboard design, draw the script shown in Figure 5 through Photoshop and use Adobe After Effects to make the storyboard photograph right into a dynamic storyboard in step with the dubbing and watch the animation rhythm. In line with the language of the shots, the placement of the characters and the scene are arranged within the Maya software. As proven in parent eight, the individual is kind of carried out as a block, a preview video is run through Maya's play blast, and the preview films are linked to form a whole video. Regulate the inappropriate elements of the shot in line with the video and actually draw close to the rhythm of the animation to make the animation. The manufacturing will now not deviate from the direction.



*Fig. 5 : Part of the storyboard script*  
*Source: Author's original*



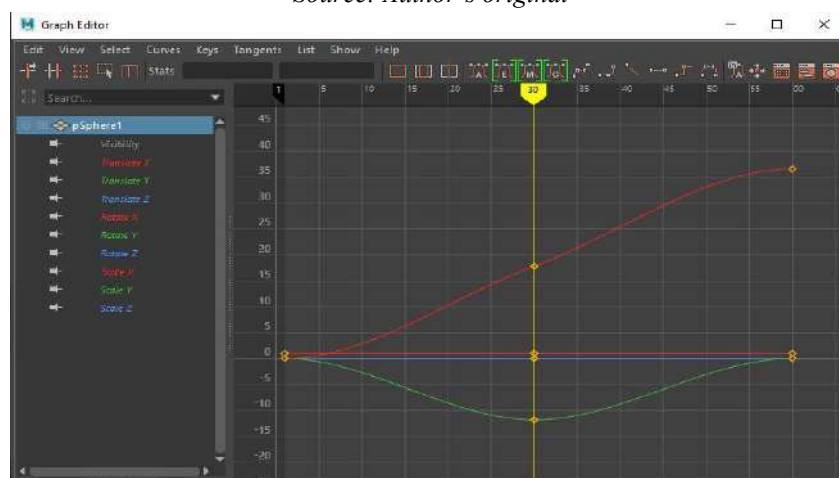
## ANIMATION PRODUCTION AND ADJUSTMENT

Like conventional animation, the time of traditional 3D animation is also 24 frames per second (frames in line with the second, FPS, or frame fee). More fashionable high-definition productions will frequently be 25 FPS or movie-level 30 FPS. Irrespective of what form of three-dimensional software programme is used, it must be noted that the manipulation of time is carried out via the "Time Slider." The time axis is proven in Figure 6 and could file all the changing attributes, including the motion and rotation of the item. Before making an animation, you have to determine which period range to use; in any other case, it'll cause critical photo jitter and ghosting consequences within the later level due to the difference in FPS. As an example, if the body charge is changed to 25, turn on the automobile key transfer.

Movement is in the middle of making an animation. To make an animation energetic, the characters' moves ought to be properly-clicked on the timeline, and pick the Tangents-auto command to make the movement more gentle and natural and regulate the animation curve at the same time. In regular instances, the computer calculates the transition of animation at a uniform velocity. The result of this calculation is not what we want, so Maya additionally provides us with a device to control the transition of movement, which is the "curve editor," as shown in figure 7. The animation curve is a sort of line graph that reflects the state of house movement through the years. Skilled animators can create an ideal animation production based on the curve. The smoothness of the animation curve plays a particularly important role in the quality of an animation. Within the Maya animation curve editor, the yellow dot that can be edited is the "key frame." The curve connecting each key body is commonly called "characteristic curves." The selected key body may be moved up and down by the center mouse button, and the tangent coordinate diagram can also be used to control the curve form between the important thing body and the key body to alternate the animation rhythm.



*Fig. 6 : Time slider*  
*Source: Author's original*



*Fig. 7:, Graph editor*  
*Source: Author's original*



## **CONCLUSION**

When generating visual graphics on a computer or working within this pipeline, the process involves conceptualizing and logically designing the concept based on the storyboard. Approval of the concept depends on its adherence to this methodology. Artists in the field of 3D visual design encounter various challenges during this process, but their expertise allows them to overcome them. For instance, when visually displaying a tangible device in the realm of 3D visual design, a concept is devised that incorporates animation and visual enjoyment, grounded in machine learning. Hardware design focuses on optimizing the three-dimensional scanning device, while other hardware components remain traditional. Based on the hardware design, the placement, proportions, and intricate details of the 3D character are confirmed, and machine learning algorithms are introduced to merge visual enjoyment data with user information. This fusion fills in missing visual enjoyment data and optimizes visual perception contrasts after the filling process, ultimately determining the software design. Simulation experiments are conducted to assess the performance of the 3D character animation visual experience system with varying data inputs. The results of these experiments demonstrate that the designed system can handle a large volume of input data, surpassing the limitations of traditional systems, which effectively resolves the issues encountered in conventional approaches

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# Grouping and Linking Method for Rigging in 3ds Max

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**ABSTRACT:** *Apart from the entertainment sector, 3D animation and design have become essential tools in practically every other industry, including media, architecture, game design, augmented and virtual reality, and so on. Rigging is a pre-animation step. In which we take a static mesh, creating an internal digital skeleton, creating a relationship between the objects, and adding a set of controls that the animator can use to move the character and objects around like a puppeteer. To animate the objects and character we have to rig them through a rigging process where we set up connections between the objects so they can transform and control each other through various techniques. Here in this chapter, we'll take a close look at the two most used rigging methods, grouping and linking.*

**Keywords-** *Autodesk, 3Ds Max, 3D, Rig, Rigging, link, Group, Grouping, Animation, 3D Rigging..*

## INTRODUCTION

Drawing and sketching will be a part of your job as a 3D artist from the very beginning. Beyond foam-core models and hand-drawn sketches, 3D computer modelling and animation elevated the concept to a whole new level. It enables us to produce a precise replica of your design and research in any lighting condition. With the aid of Autodesk® 3ds Max®, you may apply colour, texture, lighting, and other effects to your design to understand how variations will affect it and to achieve a realistic view of it that can assist in decisions and the advancement of the design process. Architects, designers, and visualisation artists who are interested in producing content for films, television, and video games can use this software to present their ideas through 3D models, rendered still images, and animations. To examine a design, 3Ds Max can produce realistic materials and lighting and handle complex geometric structures with ease.

Autodesk 3ds Max is a specialised 3D computer programme for creating interior and exterior scenes, 3D animations, and asset designs for high-end video games. Previously a product of Alias, it is now a product of Autodesk Media and Entertainment. It is designed to be used on the Microsoft Windows platform and features modelling capabilities as well as a customizable plugin structure. A lot of TV commercial studios, high-end game developers, film production companies, and architectural visualisation companies use it. Additionally, it is employed in the pre-visualisation and visual effects of movies. With the help of shaders (like ambient occlusion and subsurface scattering), dynamic simulation, particle systems, radiosity, the creation and rendering of normal maps, global illumination, a customizable user interface, and its own scripting language like MEL, Python, etc., 3ds Max gives users more flexibility for better and more complex output.



## **WHAT IS RIGGING**

The action of designing and installing the equipment in preparation to move objects with a specific kind of network used for support and manipulation for various purposes is known as Rigging. 3D rigging is the process of creating a connection or link between two or more 3D objects or models so they can make movements together or control each other. Most commonly, 3D characters or models are rigged before animating them because if a character model doesn't have a rig, they can't be deformed and moved around. Rigging, also referred to as skeleton animation, is a method for establishing a 3D character's variety of actions and movements. Rigging artists impose this technique using a series of interconnected bones or sequentially arranged objects.

It's important to understand that rigging is not just a function for human models, any object can be rigged using an action. Almost anything can be rigged, and the bone structure helps in manipulating the 3D object like a puppet for animation. A giant ship, a human, a solar system, a lamp—it doesn't make any difference what you have modeled. Any object can be flexibly animated by adding bones. Rigging streamlines the animation process and increases production effectiveness. Any 3D object can be controlled, manipulated, and distorted as needed once it is rigged. In the entertainment industry, rigging is a standard way of animating characters. The rigging phase in the animation pipeline determines the smoothness and complexity of the movement of any 3D character.

One crucial thing is to always remember that the topology or edge flow during the modelling part plays a very important and significant role in rigging. Any 3D model's vertices, edges, and faces are organised and distributed in a certain way, which is known as topology. How neatly the elements of your 3D model are organised can be seen by looking at its topology. It will be feasible to work with your 3D models more easily and quickly with a better topology. Therefore, when creating your 3D models, it is imperative that you retain a decent, clean topology. To understand how objects bend and deform, well-organised vertices and edges are necessary. This makes animation simpler and more aesthetically pleasing. Although the rigging technique might occasionally appear overly complicated and sophisticated, after a little practice, you'll be able to build impressive and creative rigs.

Rigging must be simplified, clean, and visible for the selection of controllers so the animator can easily access, understand, and deliver. For a better understanding, we will look into some different techniques with some basic examples of rigging inside Autodesk 3ds Max. There are various techniques that are provided in 3Ds Max to perform the rigging with any models or objects we choose or create to achieve smooth flow and simplify the animation. A few of these techniques are as follows, which we are going to learn over here: group and link.

### **BASIC TECHNIQUE FOR RIGGING - PIVOT POINT**

Before we proceed further, it's very important to know the key element for any type of rigging and animation, which is known as a pivot point. Pivot points are a very important and crucial part of 3D animation. Basically, it's a point from which objects rotate and scale. In other words, it's the point at which we select to move or transform an object in 3D space. It's often necessary to place the model at a specific location in the scene when we are working with 3D models so their initial position can be fixed. By default, the pivot point is located at the center of the object, but we can change the position of the pivot point at any time to suit our needs. Actually, we can say the rigging and animation depend on the pivot point position.

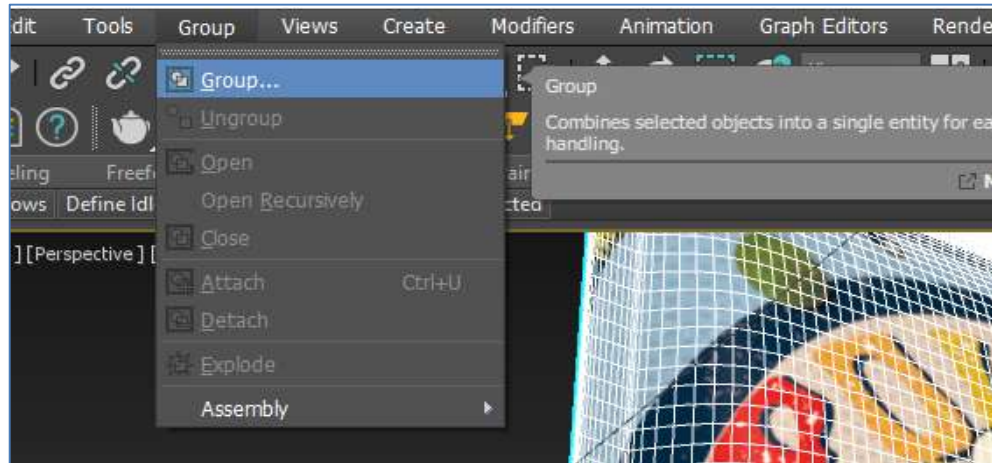
#### **1. GROUP**

The term "group" refers to a collection of individuals or objects that share a characteristic, while "grouping" is the process of placing or arranging objects in a group. A collection of items or individuals can be categorised according to their sizes, shapes, colours, and a number of other characteristics. By grouping the items, we may rotate, mirror, flip, move, or scale everything at once while still treating them as a single entity. By using a shape fill or effect, we may also modify the properties of all the forms in a group at once. In 3Ds Max, grouping is a fundamental technique in the rigging process since it involves several objects. Adding a shape fill or effect allows us to alter all of the properties of the forms in a group at once.



In 3Ds Max, grouping is a basic method in the process of rigging due to the involvement of multiple objects. We can group here anything from shapes to mesh, geometries to lights, or any of these different combinations. As we learned above, a set of things that have something in common is known as a group. Here, the common thing in a group is the pivot point, which actually drives the whole process of rigging.

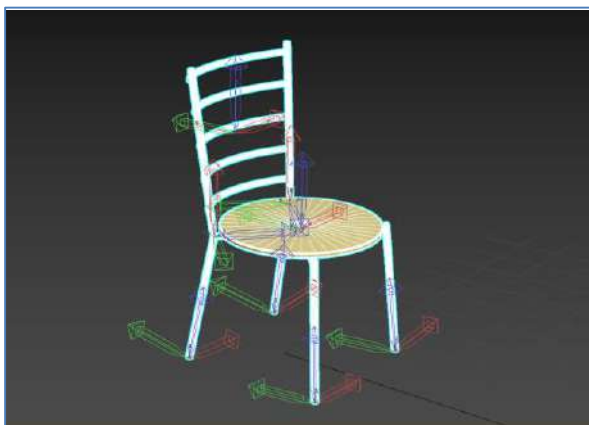
In this grouping method we used to select one or more object and form a group by selecting the GROUP option from GROUP menu (Fig 1.1),



*Fig 1.1- Group Option from Group Menu*

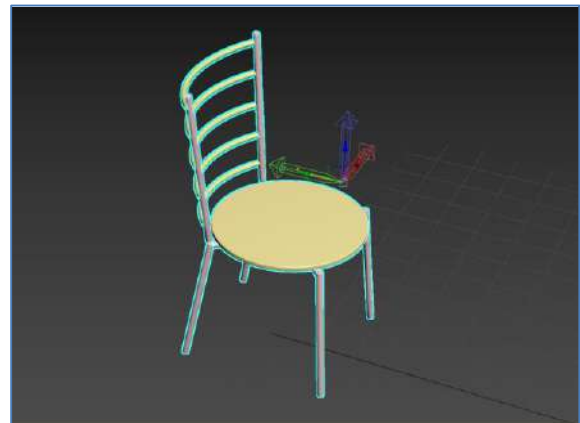
*Source: Authors Original*

So we can get the common set of an object in the form of a group. Here, the Group acts as a parent object, and the inside element acts as a child. Where the child always follows the parent combined and we cannot manipulate the child objects separately. So here, whenever we create a group, the pivot point shifts to the centre of all objects based on their current position. 3Ds Max automatically calculates and positions the pivot point. All child objects can now rotate, scale, flip, mirror, or animate according to the pivot point of a group as a single element or object. We can animate them all together at once by keying in the frames.



*Fig. 1.2- Multiple objects with their pivot points*

*Source: Authors original*



*Fig. 1.3- Multiple objects with their single pivot*

*Source: Authors original*



As you can see in the above image in Fig. 1.2, we can see the different parts of a chair with their respective pivot points, such as the seat, legs, back rest, and other supporting contents. Now if I try to move them, they will move separately, which means if I have to shift the chair position from one position to another, we have to move each and every content separately and also have to arrange them every single time, which leads to misplacement of the objects during arrangements and results that might not be suitable. So grouping them, as we see in Fig. 1.3, will allow us to not only accurately shift them from one position to another but also eliminate the error of any missed arrangement of each and every component of a chair because now they act as a single object and carry single attributes.

Grouping is a process that is constantly used during rigging the 3D models, so instead of handling separate objects, some of which are unnecessary, we can work on those objects specifically to reduce the complexity of the process which simplifies it and also improves the results.

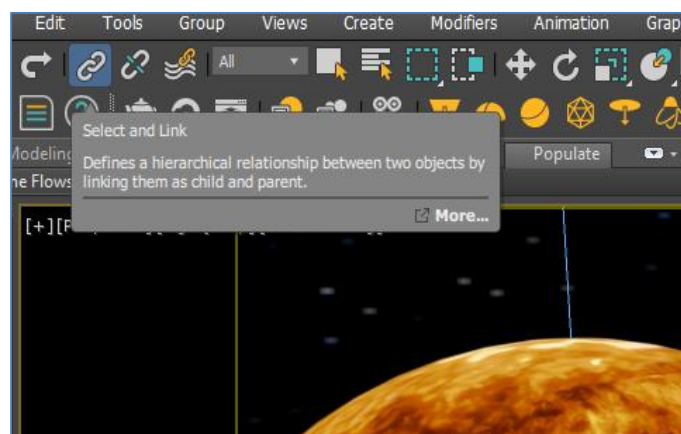
## 2. LINK

As we learned above, groups allow us to select multiple objects and make them behave as a single entity, which makes it easy to rig and animate them all at once. However, groups have a major drawback, that is the main driver or parent is also a group, which makes it impractical to control child objects independently. To do that, we have to open or ungroup the group and work on the child objects individually. A comparatively similar option, called Link, is available here but is enhanced and improved over Group.

Link refers to the connection between any individual, location, or thing, or we could define any of the rings or loops that make up a hierarchy and follow it. A hierarchy is created via linking, which is the adjoining or connecting of two or more objects so that they have interaction with one another.

In contrast to groups, where the connection was also one-way, the link option allows us to create a one-way connection between objects that are available in 3Ds Max with regards to geometry, shapes, lights, cameras, etc., but the main difference is that we can manipulate, transform, and modify the child object independently and selectively. Only groups can be included in the hierarchy of grouping, but Link allows us to create a true chain or hierarchy that includes both the objects and their groups.

The most popular technique for rigging in 3Ds Max is linking, which is almost constantly used. Linking gives us more freedom and adaptability to execute manipulation and animation in a much simpler manner. Additionally, it streamlines the rigging and reduces its complexity



*Fig. 2.1 - Link tool to connect the objects*

*Source: Author's original*

The process to link the objects in between is to first select the child object, then click on the link tool, which is located on the top left corner of the Main ToolBar, as shown in Fig. 2.1 above, and select the parent object.



The link operates in a hierarchical fashion, forming a chain that includes a child and a parent. A single parent leads the hierarchy, with each link in the chain including a child and a parent. The key difference is that, unlike in group, where we get group, which is a kind of null object but contains basic transform attributes, as a parent and the rest as a child, in link we can have an object as a parent and other objects as children, and the interesting thing is that that child can also be a parent of its object, which is listed below in the hierarchy of it. So each parent can have their own child, and each child can be a parent, depending on their position in the hierarchical chain. In the hierarchy, there is always a single parent, who may have multiple children, but a child cannot have multiple parents. Any object that is already a child can detach from the prior parent and be assigned to the new one if we attempt to assign it to more than one parent.

As mentioned above, the main factor that drives the entire process in all rigging methods is the pivot point; similarly, the pivot point plays an important role in linking too. In the grouping technique, the pivot points are shifted to the centre of the grouped objects, which we can later shift manually. In the linking approach, the pivot point remains with its parent object, and the child follows the pivot point of its parent object, which we can also shift afterwards.

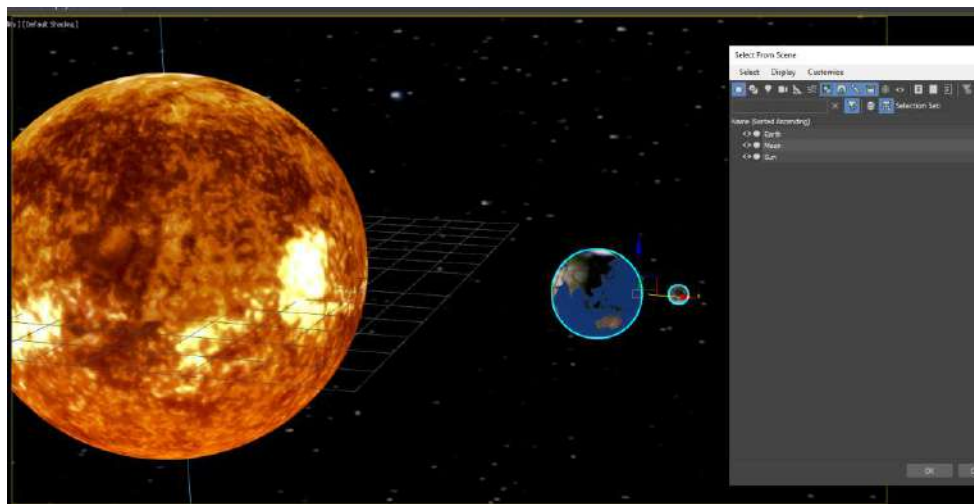


Fig. 2.2 - Objects are individual and separated  
Source: Author's original

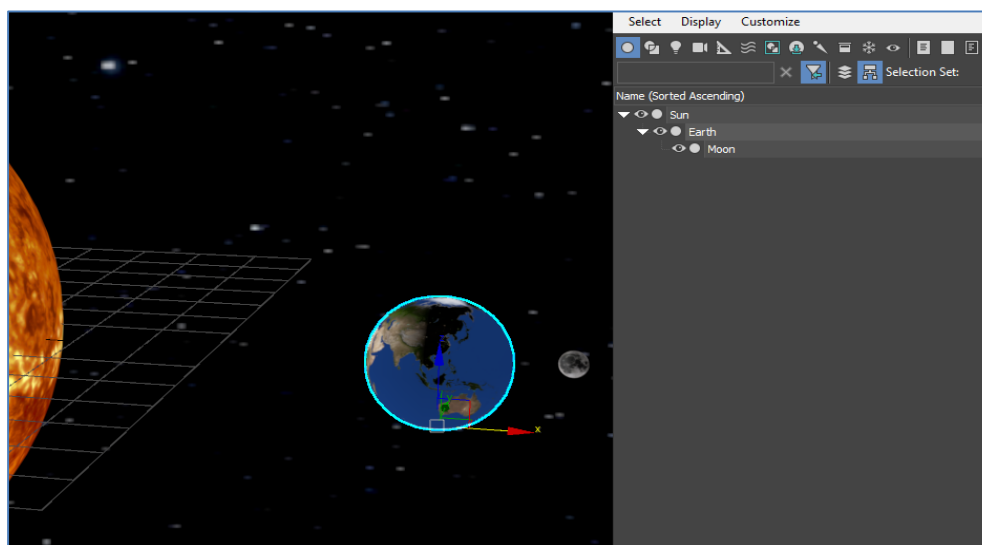


Fig. 2.3 - Objects are linked with each other  
Source: Author's original



To better understand the **link** hierarchy, let's look at the simple example of the sun, earth, and moon (as you can see in **Fig. 2.2**). In this example, the sun serves as the parent object at the top of the hierarchy, followed by the earth, which is a child of the sun and also rotates around its centre, where the sun's pivot point is located. At the same time, the earth is also spinning on its own axis, demonstrating that it is also capable of independent movement and rotation. The moon, which orbits our planet's earth and also spins on its own axis, is the final child object in the hierarchy. It follows the earth and rotates around it. In this instance, the earth, who is the child of the sun, is also the parent of the moon (**Fig. 2.3**).

By using the above example, we can see that in a link, we may change the translated values of the parent and child separately, but when we change the parent's transform property, the child inherits those changes and transforms appropriately. The child can rotate, move, and scale independently but has no control over the parent. The linking approach has the advantage of allowing us to animate both the child and the parent independently as well as a single entity.

## **CONCLUSION**

In this chapter, we took a close look at two of the most common rigging techniques: grouping and linking. This will enable the reader to understand the fundamental ideas of rigging and how a beginner may utilize this technique to attain a higher output for their animation needs. It helps in the creation of high-quality rigged characters and mechanical objects in such a way that the viewer watching the content will be unable to tell the difference between the real and visual components of the film. To achieve this visual goal, every piece of content must appear to be from the actual world. So these two basic rigging methods are very helpful to create more complex, creative, and even more realistic mechanisms to achieve realistic output

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# The Increasing role of YouTube Influencer Marketing in the brand image of Beauty Startups in India

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**ABSTRACT:** *This study focuses on the increasing role of YouTube influencer marketing in building the brand image of beauty start-ups in India through different case studies. The case studies include the Indian brands like Nykaa, Sugar, Plum and Mamaearth. In recent years, YouTube influencer marketing has become an increasingly popular strategy for beauty startups in India to enhance their brand image. The benefits of YouTube influencer marketing strategies also include increased brand awareness, improved credibility, and access to a wider audience. The study also highlights the importance of influencer credibility and engagement for the success of the marketing campaign. No doubt that influencer marketing techniques have a lot of positive impact on building brand image and business growth, but flawed strategies can also damage the brand image of the company. The implications of this study are relevant not only for beauty start-ups in India but also for other industries that seek to leverage influencer marketing for brand building.*

**Keywords:** *Marketing, YouTube Influencer Marketing, Influencer, Startups, Brand Image, Beauty Startups*

## INTRODUCTION

Influencer marketing is a type of marketing strategy that involves collaborating with influential individuals, also known as influencers, to promote a brand's products or services. Influencers are people who have established credibility and a large following in a particular niche or industry. In recent years influencer marketing has increased significantly. It has become increasingly popular because consumers are becoming more skeptical of traditional advertising and are seeking more authentic and genuine recommendations from people they trust. Influencers have built their following based on trust, expertise, and their ability to connect with their audience on a personal level. Therefore, when an influencer recommends a product or service, their followers are more likely to trust their opinion and make a purchase. In addition, influencer marketing allows brands to reach a wider and more targeted audience. With the rise of social media platforms like Instagram, YouTube, and Facebook, influencers can reach millions of people with just one post. Brands can leverage the influencer's reach and audience to increase brand awareness and sales.

## YOUTUBE AS A INFLUENCER MARKETING TOOL

YouTube is an ideal platform for influencer marketing, especially for brands looking to promote longer-form content such as tutorials, product reviews, and how-to videos. The YouTube influencer marketing strategy has become one of the most popular in recent years on social media. YouTube influencer marketing is a type of marketing strategy that involves collaborating with popular YouTube content creators or influencers to promote a company's products or services to their audience. This strategy has become increasingly in demand from the



past few years, particularly in the beauty industry, where many start-ups are using this approach to build their brand image and increase sales.

The key to a successful YouTube influencer marketing strategy is identifying the right influencers to partner with, based on factors such as their audience demographics, interests, and engagement rates. Companies must also ensure that their products or services align with the influencer's brand and values, and that they provide value to their audience. Once the influencers are identified, the company must develop a comprehensive marketing campaign that includes a clear message, goals, and metrics for success. This may involve creating unique content such as sponsored videos, product reviews, or tutorials that showcase the company's products or services, and that resonate with the influencer's audience. In addition to promoting the products or services directly, the influencers may also provide valuable feedback and insights into the market and customer preferences, which can inform future product development and marketing strategies.

Here are some reasons why YouTube is an effective influencer marketing tool:

**Large Audience:** YouTube is the second-largest search engine and has over 2 billion monthly active users. This large audience presents a huge opportunity for brands to reach a wider audience.

**Trust and credibility:** Many YouTube influencers have established themselves as experts in their niche and have built a loyal following. When influencers recommend a product or service, their audience is more likely to trust and follow their recommendations.

**Authenticity:** YouTube influencers often provide authentic and honest reviews of products, which can be more effective than traditional advertising.

**Engagement:** YouTube influencers have highly engaged audiences who watch their videos, comment, and share their content. This engagement can help drive traffic to a brand's website and increase conversions.

**SEO Benefits:** YouTube videos can be optimized for search engines, making them more potential customers. This can help brands reach new audiences and improve their online visibility.

### **TECHNIQUES USED BY YOUTUBE INFLUENCER TO BUILD BRAND IMAGE**

There are several techniques that can be used for YouTube influencer marketing to build brand image. Here are some effective techniques:

**Product Reviews:** YouTube influencers can provide honest and authentic product reviews, highlighting the features and benefits of the brand's products. This can help build trust and credibility with the audience and increase brand awareness.

**Tutorials:** Tutorials can showcase how to use the brand's products, provide tips and tricks, and demonstrate their effectiveness. This type of content can be particularly effective for beauty and skincare brands.

**Collaborations:** Collaborating with influencers on special projects or campaigns can help build brand awareness and credibility. For example, a beauty brand could collaborate with an influencer to launch a new product or collection.

**Giveaways and Contests:** Giveaways and contests can be an effective way to generate buzz around a brand and increase engagement. Influencers can promote the giveaway or contest to their audience, which can help build brand awareness and loyalty.

**Events:** Brands can invite influencers to attend events such as product launches or store openings. This can help build relationships with influencers and generate buzz around the brand.

**Influencer Takeovers:** Brands can allow influencers to take over their social media accounts for a day or a week. This can help build brand awareness and provide new and engaging content for the audience.



**Brand Ambassadors:** Brands can partner with influencers to become brand ambassadors. This can help build long-term relationships with influencers and increase brand loyalty.

These techniques can be effective for building brand image on YouTube through influencer marketing. By partnering with the right influencers and creating engaging and authentic content, brands can increase brand awareness and credibility, reach a wider audience, and build long-term relationships with their customers.

Nowadays, YouTube influencer marketing is an effective marketing strategy for start-ups in the beauty industry, helping them to build brand awareness, credibility, and loyalty among their target audience. There are many beauty start-ups that have used this marketing strategy and have become Sharks in their field like Nykaa, Plum, Mamaearth and Sugar.

**Nykaa:** Nykaa started as a leading online beauty retailer in India and now it has offline stores also running in major cities of India and abroad. It is an Indian beauty and wellness brand that has a strong online presence. In 2020, Nykaa partnered with popular YouTube beauty influencers like Sejal Kumar, Komal Pandey, and Sherry Shroff to promote their range of skincare products. The influencers created videos and posts showcasing their skincare routine using Nykaa products, which generated a lot of buzz on social media. Nykaa also collaborated with popular makeup artists like Elton J Fernandez to create makeup tutorials featuring Nykaa products. The strategy was a huge success, with the brand gaining millions of views and engagement on social media.

**Plum:** Plum is also an Indian beauty brand that focuses on vegan and cruelty-free skincare products. In 2020, Plum partnered with YouTube beauty influencer, Malvika Sitlani, to promote their range of skincare products. Malvika created a video showcasing her skincare routine using Plum products and shared it on her social media platforms. The video generated a lot of engagement, with viewers expressing interest in trying out Plum products. The brand also partnered with other influencers like Debasree Banerjee, Srishti Dixit, and Juhi Godambe to promote their products on social media.

**Mamaearth:** Mamaearth is a fast-growing Indian brand that offers natural and toxin-free baby and personal care products. In 2020, Mamaearth partnered with popular YouTube parenting influencers like Shruti Arjun Anand and MyMissAnand to promote their range of baby products. The influencers created videos showcasing their baby's skincare routine using Mamaearth products, which generated a lot of engagement on social media. Mamaearth also collaborated with other influencers like Jovita George and Sonal Sagaraya to promote their products on social media.

**Sugar:** Sugar is an Indian makeup brand that offers cruelty-free and vegan makeup products. In 2020, Sugar partnered with popular YouTube beauty influencers like ThatQuirkyMiss, Jovita George, and Debasree Banerjee to promote their range of makeup products. The influencers created videos showcasing their makeup routine using Sugar products, which generated a lot of engagement on social media. Sugar also collaborated with other influencers like Kritika Khurana and Aanam Chashmawala to promote their products on social media.

These startups have built their own powerful brand image apart from the traditional beauty industry in India with their innovative products, marketing strategies, and online presence. They have not only gained a strong following in India but also expanded their reach globally, making them some of the most well-known beauty startups in the country. These brands leveraged the reach and influence of YouTube influencers to promote their products and build brand awareness. By partnering with influencers who have a strong following in their target audience, these brands were able to create buzz around their products and generate engagement on social media. This helped them to reach a wider audience and increase sales, making YouTube influencer marketing a successful strategy for their businesses.

### **BENEFITS OF YOUTUBE INFLUENCER MARKETING**

There are several benefits of YouTube influencer marketing which are very helpful for the company's success. The following are the some of the key benefits of YouTube influencer marketing strategy:



**1. Reach a targeted audience:** YouTube influencers have a strong following of subscribers who are interested in their content. By partnering with an influencer in your niche, you can reach a highly targeted audience who are more likely to be interested in your products or services.

**2. Build brand awareness:** YouTube influencer marketing can help you build brand awareness by exposing your brand to a wider audience. When an influencer promotes your brand, their followers are more likely to take notice and become interested in what you have to offer.

**3. Increase credibility and trust:** YouTube influencers have built a relationship of trust with their followers over time. When an influencer promotes your brand, it can increase your credibility and build trust with their audience.

**4. Generate high-quality leads:** YouTube influencer marketing can help you generate high-quality leads. When an influencer promotes your brand, it can lead to more website traffic, social media engagement, and ultimately, more conversions.

**5. Cost-effective:** Compared to other forms of advertising, YouTube influencer marketing can be a cost-effective way to promote your brand. Instead of spending money on traditional advertising channels, you can partner with an influencer to reach a targeted audience at a fraction of the cost.

**6. Create engaging content:** Influencers are skilled at creating engaging content that resonates with their audience. By partnering with an influencer, you can leverage their creativity to create content that promotes your brand in a way that is authentic and engaging.

#### **DEMERITS OF YOUTUBE INFLUENCER MARKETING**

YouTube Influencer marketing, like any other marketing strategy, has its disadvantages. One of the main drawbacks is the difficulty in measuring the return on investment (ROI) accurately. Businesses may find it challenging to quantify the actual impact of the campaign on their bottom line, making it hard to justify the cost of working with influencers. In the context of beauty startups in India, YouTube Influencer marketing can be particularly challenging. The industry is highly saturated, and there is intense competition for attention among influencers. Many beauty startups may struggle to stand out in a crowded market and may find it challenging to identify the right influencers to partner with. Additionally, there is a risk of fake followers and engagement, which can lead to misleading metrics and outcomes. Some influencers may resort to unethical practices, such as buying followers or engagement, which can skew the results of the campaign. This can be especially detrimental for beauty startups in India, which may have limited resources to invest in marketing and may not have the expertise to distinguish between real and fake influencers. Furthermore, YouTube Influencer marketing can be time-consuming and require a significant investment of resources. For small and emerging beauty startups, this may be a daunting task, and they may not have the budget to afford it.

#### **CONCLUSION**

In the context of beauty startups in India, YouTube Influencer marketing has become an essential tool for building a strong brand image. Businesses can reap numerous benefits that aid in enhancing their brand by utilizing YouTube influencer marketing. This strategy allows them to reach a specific audience, boost brand awareness, increase credibility and trust, generate high-quality leads, create engaging content, and to do so in a cost-effective manner. By leveraging the power of trusted influencers and their reach these startups can create impactful and engaging campaigns that resonate with the target audience. However, it is crucial to carefully evaluate the influencers, develop a comprehensive marketing campaign, and mitigate the risks associated with fake followers and engagement. Despite the challenges, the benefits of YouTube Influencer marketing for beauty startups in India are undeniable, and those who can effectively navigate this landscape are likely to enjoy significant success and growth. YouTube Influencer marketing can help beauty startups in India establish a strong brand image and stand out in a competitive market with the right strategy and execution.



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# The Past, Present and Future of Media Literacy Education

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**Abstract:** *The new media environment presents new opportunities and challenges for those working in formal and informal educational settings. How this affects literacy programs trying to provide "content" and respond to new technologies needs to be carefully scrutinized. This chapter explores what we mean by digital literacy and how it differs from traditional print, identifying some of the key things academicians need to know. It draws to map digital literacy and explore areas of research and development. The concept of digital literacy is explored after discussing the major changes in material and text. The article concludes with an overview of future issues in digital communication, showing that written representation will be important and that digital literacy will continue to develop different brands.*

**Keywords:** *Media Literacy, Digital Literacy, Literacy, Citizen, Awareness, Technology, Education.*

## INTRODUCTION

**M**edia Literacy Education explores the past, present, and future of the existence and shaping of media literacy. Because fields of media literacy include studies, information studies and teaching, scientific research, health, education, law and order, child development, religion, and education, attract researchers and teachers with expertise in many different fields and professions. To capture the diversity of 'past' ideas and experiences that have shaped our practice. We capture the "status quo" of international literacy education, let alone primary and secondary schools and 75 million children, in separate systems of more than 4,000 colleges and universities in a country of 300 million people. (Jenkins, 2006) It is important to identify what emerging media literacy looks like in many countries around the world. Predicting the agnostic 'future' of information literacy will take into account how changes in 21<sup>st</sup>-century communication technology will affect local, national, and international teaching and learning. How the existence and the awareness of media literacy have changed up in times in the past, present, and future has changed and will be changing in the times to come will be discussed in the chapter in detail. The role of technology in the present times and the future will also play a major role in determining media literacy at times will be a thing to observe.

## THE PAST: THREADS IN THE HISTORICAL FABRIC OF MEDIA LITERACY EDUCATION

There are many ways to look at the warp and weave of the intellectual ancestors who contributed to Media Literacy Education Theory and Practice. As in his analysis of the European history of media literacy education, Jacquinot (2008) explains that media literacy education (MLE) is very active and takes many forms in different cultures, people and places of education. With this in mind, it's easy to see Media Literacy as a continuation of Rhetorical Practice, developed in the 5th century BC. Teach the art of politics by creating rhetoric and good thinking. The principles can also be seen in the film's appearance as a teaching and learning for, particularly in the areas of language development, focus math and reading skills. News of the MLE date has also emerged in our domain,



with some splits and conflicts in the issues and debates presented as "good discussions" (Hobbs 2008; 1998). Here we humbly review several points of the historical structure of literacy education, in the hope that future scholars will continue to explore more aspects of our history, difficult for readers of this book. As an integral part of the warp of our history, the "critical questions" that media literacy teachers ask as many as are based on established teaching practices in ancient Greece, where we learned that wisdom could be created by . Questions. Questions to understand the analysis and think about the application. The individual's approach to contemporary cultural knowledge is an important part of the Media Literacy curriculum. John Dewey wrote that children began their first visit to the Nickel theatre in the 20th century when he explained that people learn to live in the environment and take care of themselves every day, as the foundation of the meaning-making process big cities, Thomas Edison and his colleagues began creating and presenting a wide variety of narrative and non-fiction films.

Media literacy teachers have long responded to changes in media and technology. We can see some details of this in the 1922 issue of Visual Education, where a teacher from Indianapolis described using film as a method for teaching 8th grade students to write, develop decision-making models in English" and "encourage interesting skills for film is not like drama and story" (Orndorff 1921, 11). He explained, and noted that his writings showed that children can support writing, while had content to say. Successful year's later (Saettler 2004). Other organizations at the time included National Academy for Teaching Vision, American Association for Teaching Vision, and National Education Association Vision Teaching Division. In the first half of the 20th century, copies were published devoted to the topic: Film Age, Film Education, Vision Education and Analysis. But not all of these efforts are over. Many companies that began supporting efforts to bring video to the classroom failed in 20 years (Saettler 2004). By 1937, by, it was clear that film as an educational tool was a small part of the education industry and was confined to a few large urban centres.

In the 1970s, literacy came to be seen as an important part of citizenship, as part of the exercise of democratic rights and civic responsibilities. First developed in the 20th century through the work of educational theorists such as Lev Vygotsky and Paul Freire, literacy was conceptualized as a social practice that includes, considers, and influences power relations. Postman and Weingarten (1969) conceptualize a form of inquiry-based learning by explaining how inquiry-based learning changes the nature of the relationship between teachers and students. (1) Teachers rarely give students their own opinion on social or political issues. ; (2) does not accept the answer to question; (3) Encourage student-student interaction rather than student-student dialogue, and avoid acting as a mediator or judge of the quality of ideas generally demonstrated. According to (4) Curriculum was developed based on student responses rather than predetermined "logical" models. These courses are based on encouraging and engaging students through research on topics that are inclusive and meaningful to students.

### **THE PRESENT: STAKEHOLDERS FOCUS ON DIGITAL TECHNOLOGY USE**

In the United States and many other countries, the interest in "instrumental competence" (Tyner 1998) began to undermine the strength of previous problems at the heart of the media elite: advertising and use of equipment; journalism and quality. Journalism; social media and social media; Violence and Behaviour in the Media; Gender, Class, and Ethnicity Representation; and The impact of the media on the public Health and well-being. Now, which focuses on what the internet and digital media can offer in terms of creativity, education and social opportunities, aroused interest in these important points. Spending in America's schools began as schools used the new stimulus money to purchase hardware and software to "modernize" the curriculum, repeating the process that Cuban wrote in detail; (20 1986), interest in new technology and new technology school leaders greater interest in classroom content or teacher or student knowledge and skill development. Media literacy does not only compete with common concepts such as ICT literacy, critical literacy, media management and information literacy (Hobbs 2008); The distinction between knowledge and information, producers and consumers has disappeared, and the blur between the public and private worlds has just been created by depression and justice for children, youth and the elderly.

In the currently emerging corporate culture, "culture absorbs and responds to the explosion of new media"; ordinary consumers can "hold, capture, own and redistribute media content in powerful new ways." Such a world of ever-changing technology means that new media must contain the skills, knowledge, ethics and confidence to use tools for our own purposes here (Jenkins 2006, 8). Technology companies such as Verizon, Dell, Apple, and Microsoft support successful programs in 21st century education, and technologists teach that all education



in schools must be digital (E-School News 2009). There is some exaggeration among many reviewers saying that children and teens are actively creating content online by sharing their posts, videos, music and videos of. But what is the truth? Unfortunately, was not created or shared, randomly dispersed among different groups of youth, creative relationships are similar to the previous one with socioeconomic status. Only about (27%) of adults in the United States completed college or university (US Census 2003). Parents of at least one college graduate student more than others create content online or offline.

“The so-called presence of the digital generation has had an impact on education, as traditional classroom education is ignored while distance learning companies with beautiful technology benefit the public,” Vaidhyathan explains to IT. Although information literacy teachers have the power of conceptual tools to deepen and promote public discourse on technology, culture and education, for example, this shows whether newspaper reading can increase visibility to avoid distraction by "talent tools" that are now central to K-12 education. A possible reason is the new emphasis on the concept of "digital citizenship"; it is a concept closely related to MLE, and begins to address the rights and responsibilities of individuals and groups as people communicate online and in real life. Technology gives and technology takes, as Marshall McLuhan helped us understand. One of the ironies of life for media literacy educators in America today is that while they are exposed to more media, culture, popular law, and digital technology content than ever before, their learning abilities dwindle to use it. Take as an example. In 1994, a high school English teacher wanted to put information technology in her classroom. He then used his home VCR and free cassette to record movies, TV shows, news programs, documentaries or outdoor commercials. Classroom is an easy way to bring interesting video content to school for use. Creative teachers use content to encourage discussion and student writing, or to develop analytical skills through comparison and comparison. Teachers can create a library of clips to supplement their curriculum, easily integrate media literacy content and activities into history, knowledge, science or fine arts and drama lessons.

As another form of community building and advocacy, teachers who understand social media focus on content to improve coherence and integration in the field. These key concepts and key concepts are essential tools for educators who realize the true potential of MLE and studies as a teaching practice with the potential to transform teaching. Basics document recognizes that journalism education requires research and critical thinking about the documents we receive and create; MLE, is an extended reading concept; all Comprehensive, interactive and vice versa creates skills for learners. to exercise; The MLE aims to develop the knowledge, reflection and participation of participants who are important to a democratic society; advertising is part of culture and social media; and people use their own wisdom, beliefs and knowledge to create meaning by posting messages. This new journal represents a continuous effort to improve the theory and practice of information literacy education. As a fundamental principle, the impact of media and technology was inspired by researchers and teachers who were fed up with the limitations of studying science education and leadership in science, focusing on education, tools, and technology for children and youth. Media Culture, more abstract and theoretical work in literature and business analysis. There is a real need to support the work of people who design, develop, develop and test courses in theory and pedagogy, practice and education that influence students' experiences through social media, popular culture and digital media. Thinking, creativity, collaboration and communication.

### **LOOKING TOWARDS THE FUTURE: THE CORE PRINCIPLES AS A PEDAGOGICAL MODEL FOR EDUCATORS**

In 2007, led by Faith Rogow, communities came together to create literacy content in states in the United States. The training and its content teaches Behaviour and Competence. The Basic Principles "states the principles on which media literacy educators and advocates can agree" and "is the first step in establishing a concrete, measurable and standard for American schools" (National Association for Media Literacy Education 2007 , 1) The principle of document is that media literacy education, suggests that it should involve questioning and reflection on the documents we receive and create; MLE , which expands the concept of reading; is designed for learners of all skill ages who need the interactive. The purpose of the MLE is to provide the knowledge, ideas and participation of important participants for a democratic society; advertising is a part of culture and a social medium; and people use their own intelligence, beliefs, and knowledge to create meaning from media messages.



In disseminating these results to a wider audience, the database uses the method to determine media literacy to define media literacy. Most of these examples attempt to prove the various misconceptions held by people unfamiliar with the area. For those who might think that media literacy provides a left-wing perspective on media society, the literature says media literacy is the discipline, not its political owner: "MLE is not copy" (2). This is not to change the student's view of with the law, but to change the opinion of the expert, academic, critic or teacher: instead, the MLE "teaches them how to know the option of their own values" (4). Contrary to the discussion that media literacy education does not acknowledge or value media or participation in matters of management or policy see the media as a problem" and "do not change the media to fulfil its responsibility to serve the public good" (3). Good cooperation and harm" (3). He pointed out that MLE is "not intended". In changing the environment, but in changing practices and increasing the knowledge and skills of students. "(4). The Core Principles provide our community with a consensus that helps inform the unique nature of information literacy for 21st century teaching and business education.

### **THE FUTURE: A FOCUS ON PEDAGOGY AND PRACTICE IN EDUCATIONAL SETTINGS**

Based on these core principles, media literacy teachers should find creative ways to change learning and seek to increase the knowledge and skills of all students. With this in mind, we need to increase the number of teachers we include in our discussions. We must continue to share our resources with English teachers, journalism, health and history classes, and forge new relationships with teachers in disciplines that do not always promote information literacy education. In fine arts and drama, teachers embrace technology. While these teachers may not be familiar with core concepts and topics that teach media literacy, they are looking for ways to relate new media to illustrations to enhance their classrooms. The International Handbook on Educational Technology devotes much of its two-volume work to explorations of digital technology and its connections, with specific instructions for each piece. The authors of this book argue that "Ultimately, science teachers have an important role to play in helping children cope with the challenges of the digital world and that digital literacy education should become a contemporary art form" (Snyder and Bulfin 2007). They continued, "Develop curricula and identify new ways of learning and teaching and arts, including young people using new media, representing important research".

In addition to collaborating with teachers in fields such as arts and sciences, knowledge supervisors should seek to encourage students to take advantage of new opportunities for creativity and communication. s should not be placed in the division of labour that currently prevents from participating in digital input, training and communication. Connectivity and engagement with the digital and demonstrations increased by citizenship, participation or elections have been answered not only in local or national governance, but also in the international community.

### **Conclusions**

Literacy teachers must better understand the past, and understand where we have been and where we are going. We must continue to help students become broadcast reporters, students use all digital media and technology tools for self-education, consulting and education. In the world of mass media, popular culture and digital media we must continue to address issues that are important to knowledge growth. Study Analyze news and media, examine the social performance of music, distinguish between media, opinion and literature, examine representations of female gender, race and class in entertainment and news media, understand the media industry and ownership, and News Media Crime and sexuality The processes involved in are described as continuing to play a vital role in life. With the development of digital media, brings with it many important new media experiences that we should consider. A strong concept of listener and author, language and meaning, representation and reality can enable students to communicate their thoughts, feelings and emotions. But our field is still very new, we have issues and there is still a lot to learn. If we can share our learning, problems and problems with our important friends in the community, the field will continue to rise.



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# The Bringing Out Emotion Through Editing For Films

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**ABSTRACT:** *This chapter focuses upon the emotion infusion through the film editing process. General notion about the film editing is commonly understood as just mere putting shots in order on a sequence, putting transitions, applying effects, removing chroma, putting the graphics and colour corrections. On the other hand, editing is an art through which the editor tries to bring out the emotions of the scenes. It helps the audiences to share the emotions, makes them laugh, cry, scare, thrilled and connect to the characters of the story. The film editing is a process of juxtapositioning the shots in a proper order, proper length and timing. This is also the last step of rewriting the script. The film editing is not just a mechanical process but creative. An editor gives a shape and a sense of completeness and ensures narrative continuity by using individual shots. The film editing has come a long way ahead from celluloid to digital and analogue editing machines to digital editing softwares but the main focus to bring out the emotion remains as it is.*

**Keywords:** *Emotion, Editing Shots, Juxta Position, Celluloid, Film, Film Editing*

## INTRODUCTION

The film editing is a process of just a positioning the shots in a proper order, proper length and timing. It concerns the content of the two shots and how this content relates to the other. It is a primary means of constructing a film and involves three major operations: selection, assembly, and final cutting. There was no editing involved during the birth of cinema. The films generally consist of single shots that run for a few minutes. R W Paul gave an idea to join two shots and presented that stories can be narrated with continuity in the film “Come along, Do!”. Edwin Santon Porter in his film “The Life of an American Fireman” experimented with the real footage and studio footage and combined the time and duration. Sergei Eisenstein, Vsevolod Pudovkin, Lev Kuleshov and other Russian film scholars started using montage to bring out the emotion and drama in silent films. This montage technique empowered the then filmmaker. Major contribution was the concept of continuity given by D W Griffith that became basic rules to follow in editing.

## EDITING PROCESS

There are three stages of film productions namely pre-production, production and post-production. The preproduction stage involves preparation of the films like recce, scripting, casting, finalising budgets and planning the production stages. The production stage basically involves shooting and the post-production stage includes editing, sound design, visual effects, animation, graphics and colour grading. Nowadays the process of editing starts with the onset of film shooting due to the digital revolution. Previously the editing used to begin after the



shoot was finished. The editor worked with the work print (celluloid). The editor first gets the narration from the director and discusses treatment of the film. He then goes through the script and creates his own vision matching the director's narration. The role of an editor and director is like a dream in pairs. The editor is a listener and the director is a dreamer. The editor assembles the shots and creates the vision of the director. An editor must go through the script as it helps him to know the journey of the hero and each character portrayed in the films. It also helps him to understand the psychology of the hero and other characters in the film. The knowledge of types of shots, composition and its meaning are necessary as it helps to open the scene. Whether the scene should begin with Wide shot or close up shot. The camera movement says a lot, like tracking in or zooming in connects the audiences with the characters and tracking backward distances the audiences with the characters. Sometimes holding the shots longer on the character also established relationships between the character and the audiences. Film Dasvidaniya and In the Mood for Love.

### EDITING CONCEPTS

**Concept of lucid continuity:** It is a technique used to maintain the flow of narrative with any visual jerk so that the audience gets engaged with emotion of the scene. There are certain rules that are followed while shooting and at the editing table as well.

- i. Establishing shot- This is generally used to establish the scene, geography of the location, positions of the characters with respect to settings and timing of the day.
- ii. 180-degree rule- This is a very basic rule to maintain the spatial relation of the character's position on the screen. Like In a wide shot there are two characters namely A and B. If A has been shown on the right of the screen and B on the left of screen, then this has to be maintained even if there is change in angle of shots.
- iii. Eyeline Match- This establishes the relation between the two or more characters facing each other. The character on the right side should look left of the frame and vice versa.
- iv. Match Cut- This technique of cutting is used to maintain the flow of action of the character when edited to a different magnification of shot or angle.

The first shot in Satyajit Ray's Charulata is a beautiful example of a long take which lasts for about two minutes and 11 seconds. This has a brooding quality to it; it also conveys the slow-paced life of the protagonist. Through the long takes in the film Nostalgia, Tarkovsky achieves a 'meditative' quality to the entire film. If 'collision editing' was a part of Eisenstein film syntax, then long takes form an essential part of Tarkovsky's film language.

**Pace And Rhythm:** Another important technique is to decide the pace of the film. The pace of the film is also based upon the pace of the scenes in a film. A film consists of a lot of emotion like drama, suspense, horror, sympathy, action, joy and sadness. So each emotion will have a different pace. The pace can be slow or fast depending upon the situation of the scene. To establish a happy mood the pace might be fast and to gain sympathy of the audiences it might be slow. The pace of the scenes is decided by the rate of cutting of the shots that contributes toward rhythm. The rhythm means how long a shot is going to stay on the screen. Action sequences have generally faster pace and rhythm.

**Knowledge Of Music:** As per Walter Scott Murch, one should be aware of the importance of placements of the background music in the films as it helps to enhance the emotions. While editing a scene some space should be given to start or end the music i.e breathing space otherwise the whole scene would look mechanical. So, it is best practice to think of sound while editing a scene. The art of movie modifying is a multifaceted and problematic manner that requires a deep understanding of storytelling, pacing, and emotional impact. The understanding of music plays an important function in enhancing the effectiveness of film modifying by including a layer of depth and resonance to the visible narrative. Here are some approaches in which know-how of music allows in film editing:



**1. Setting the Mood:** Music has the strength to evoke emotions and create a selected mood or environment. A professional movie editor with expertise of track can pick the proper musical cues or compositions to beautify the favored emotional impact of a scene. Whether it is a nerve-racking moment, a completely happy celebration, or a melancholic reflection, the right music can heighten the viewer's engagement and deepen their connection to the tale.

**2. Enhancing Timing and Pacing:** Music has inherent rhythm and pace, and know-how this rhythmic shape can greatly impact the timing and pacing of a film. By synchronizing the cuts, transitions, and visual cues with the music's beat and pace, an editor can create a continuing flow and enhance the general rhythm of the movie. This synchronization helps in maintaining the viewer's engagement and creating a cohesive audio-visual revel in.

**3. Supporting Narrative Transitions:** Transitions are important in movie modifying as they help to deliver the passage of time, change in vicinity, or shifts in the story. Knowledge of song allows an editor to apply specific musical elements, which includes crescendos, fades, or thematic motifs, to ease out those transitions and create a continuing narrative flow. The right musical picks at some point of those transitions can offer a feel of continuity and cohesiveness to the film.

**4. Foreshadowing and Building Suspense:** Music can be an effective device for foreshadowing and building suspense in a movie. By the usage of cautiously decided musical cues, an editor can trace at upcoming occasions, create tension, and maintain the target market on the brink in their seats. Knowledge of musical strategies, which includes rising anxiety via dissonance or making use of unique instruments or sound effects, can heighten the impact of suspenseful moments and enhance the overall viewing enjoyment.

**5. Creating Emotional Resonance:** Film modifying aims to elicit emotional responses from the target audience, and song is a mighty device for accomplishing this aim. By informing the emotional nuances of various musical genres, styles, and compositions, an editor can pick the best song that resonates with the supposed emotional effect of a scene. The proper track can evoke empathy, decorate dramatic moments, or elicit a visceral response, immersing the viewer deeper into the movie's narrative.

## CONCLUSIONS

Finally, film improvement is an important process that calls for careful choice, meeting, and very last shots to create a coherent movie. While the early movies lacked right modifying, pioneers like RW Paul and Edwin Santon Porter came up with the concept of becoming a member of the movie enterprise and seeking to make real images and studio shots. Russian film college students, such as Sergei Eisenstein, Vsevolod Pudovkin, and Lev Kuleshov, also proceeded with the montage of The Art of Strategic Enhancement, which brings imagination and drama to silent films. DW Griffith's idea of continuity has turned out to be a fundamental guideline of therapy.

Editing works with the director, walking to share his imagination and prescient of the director's way of existence. Understanding the psychology of the script and characters is important for an editor to put together a powerful video. Understanding the kind of shot, composition and digicam movement can create tone and connection between the target audience and the characters. Various changes assist preserve the drift and continuity of the narrative. Camera stand, one hundred eighty degrees proper, best eyeliner, first-class tailoring and other approaches to show circle of relatives participants' sense of location and continuity of the image. Also, the long photographs upload a completely unique ecosystem and rhythm to the story, as visible in films by means of Satyajit Ray and Andrei Tarkovsky. Rhythm and pace play an essential position within the formation of the desired mood, and sure feelings ought to be exceptional. Cost discount and cyclic shooting contributed to the overall tempo of the film.

Knowing the audio is another crucial factor in video enhancement. Setting the proper history track can whole the feel of the situation. Music controls emotions, completes time and rhythm, aids expression, creates anxiety and creates emotion. By deciding on the right song and song, editors can create a cohesive, deep connection to a story



and elicit a reaction precise to their target market. Film editing, by means of its very nature, is a versatile and challenging system that calls for storytelling, pacing, and creativeness. Knowledge of and use of enhancing strategies, and know-how of audio usage enables enhanced video through the advent of strategies and guidelines.

Through knowledge of the editing concepts ensures the retention of emotional aspects of the script in the film which this chapter has highlighted.

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# Realistic Acting Approach in OTT Platform

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**ABSTRACT:** Acting is an ancient art of India, and its description is found in the book *Natyashastra* written by Bharat Muni. The form of acting keeps on changing from time to time, and as our faith in ourselves is increasing, we are moving towards realistic acting. This change of acting was accepted by the OTT platform, and it proved right to promote realism. The emergence of OTT platforms has completely transformed the business landscape for production houses and collectives, reshaping their commercialization strategies and challenging traditional models of content distribution. These platforms have opened up new avenues for reaching audiences and require adaptation to capitalize on the changing dynamics of the industry. The level of acting on OTT platforms has soared, offering performances that are more nuanced and realistic compared to traditional linear television. This shift has resulted in a more immersive and captivating viewing experience for audiences. The success of actors on OTT platforms has prompted a new genre of artistes in the realm of Hindi entertainment - the star born out of on-screen realism. The OTT platforms have proved to be a saviour for actors, especially during the crisis, and have helped refine their skills. To sustain a story on TV, forced drama was put, but OTT has a realistic approach. In this era of mobile, mobile is an integral part of our life, and inside it, the whole world resides, and in this world, there is a screen of 6 inches in which the actor has to show his amazing skills, which earlier had to be done on the big screen. In a small screen, an audience is watching the actor very carefully. This chapter will provide in detail the nature of acting and how an actor works with a realistic approach and how it has an effect. As technology continues to advance and evolve, the future of acting on OTT platforms looks promising, with the potential to reshape the industry and deliver captivating and genuine performances to audiences.

**Keywords:** *Realistic, Commercialization, OTT Platforms, Traditional, Technology, Captivating*

## INTRODUCTION

"Over the Top" or "OTT" refers to the delivery of content through online services. Content producers use popular web streaming platforms such as Amazon Prime, Netflix, and YouTube to distribute their work. While OTT has been around for more than a decade, the COVID-19 pandemic significantly increased its popularity among users. Not only for video streaming, but music streaming services like *Savan* and *Spotify* have also improved in recent years. OTT platforms have become a haven for actors to experiment with their craft, particularly in the realm of realistic acting. Actors such as Pankaj Tripathi, Manoj Bajpayee, Nawazuddin Siddiqui, Vijay Raj, Harleen Sethi, Nidhi Singh, Prajakta Koli, Dhruv Sehgal, Ritwik Bhowmik, and Tanya Maniktala have chosen the digital medium as their launching pad and have become renowned names in the industry. Many others have also reorganized their goals to embrace the changing landscape of the entertainment industry. Realistic acting, exemplified by actors like Pankaj Tripathi and Manoj Bajpayee, has had a profound impact on society. This approach involves actors immersing themselves in a scene and effectively portraying their



character's personality and emotions. Acting techniques can vary based on an actor's education and mentors, and actors often choose their techniques based on personal preference. Acting is a powerful form of expression that can evoke deep emotions in its audience. It allows people to experience loss, joy, and various other emotions without personally going through those experiences themselves.

Acting is cathartic not only for the viewers but also for the actors themselves. In Ancient Greece, the practice of "Kathairein" was used to cleanse the body and release unwanted emotions. This practice gave birth to the term "catharsis" as we understand it today. Acting provides a cathartic experience, allowing actors to release repressed emotions and feelings in a healthy manner. The audience can relate to the characters and their situations, finding a temporary escape from their own problems. This temporary mental getaway can help viewers return to their lives with a fresh perspective and lighter heart. Sitcoms and rom-coms, in particular, are popular because they make people laugh, cry, and provide a sense of relief from the stresses of life. Also, some viewers feel grateful for their own lives when they see characters in movies facing immense pain, realizing that their own circumstances could have been worse. In today's world, people are constantly exposed to adversity and unsettling news. That is why we need films and actors who can instil hope and motivate the masses. No matter how difficult a situation may be, films and actors have the power to make individuals believe that they can overcome challenges. Acting serves as a form of emotional medicine, providing a unique and powerful way to treat and uplift individuals like nothing else can.

### **BRIEF HISTORY OF ACTING IN INDIA**

Acting in India has a rich and vibrant history that dates back centuries. Traditional forms of acting, such as Sanskrit theatre, have existed since ancient times. Sanskrit plays like Kalidas "Abhijnana Shakuntalam" and "Meghaduta" showcased the early art of performance. Indian classical dance forms, such as Bharatanatyam and Kathak, also incorporate elements of acting. During the medieval period, the art of storytelling and performance evolved with the rise of various regional theatrical traditions. These included Jatra in Bengal, Nautanki in North India, and Yakshagana in Karnataka. Folk theatre forms like Tamasha and Bhavai also contributed to the development of acting styles. The arrival of British colonizers in the 18th century introduced Western-style theatre to India. English-language plays were staged, and Indian actors began to adopt Western acting techniques. This led to the formation of professional theatre companies and the emergence of Indian actors performing in English-language productions. Post-independence, the Indian film industry, popularly known as Bollywood, gained prominence, and acting became a significant part of the entertainment landscape. Indian cinema showcased diverse acting styles, with actors like Dilip Kumar, Raj Kapoor, and Amitabh Bachchan becoming iconic figures known for their unique approaches to performance. Changes in acting over time: Over time, acting in India has undergone several changes. Traditional forms of acting have coexisted with the advent of modern acting techniques influenced by Western styles. The shift from stage to screen brought about a new set of skills and demands for actors, requiring subtler expressions and camera-aware performances. Acting techniques have become more refined, with actors adopting a range of methods, including the Stanislavski system, method acting, and the use of improvisation. The emphasis on naturalistic performances and realistic portrayals has grown, catering to the evolving tastes and sensibilities of the audience.

### **EMERGENCE OF OTT PLATFORMS**

The emergence of Over-the-Top (OTT) platforms has revolutionized the acting landscape in India. With the rise of streaming services like Netflix, Amazon Prime, and Disney+ Hot star, actors now have more opportunities to showcase their talent in web series and films produced specifically for online platforms. OTT platforms have provided a platform for diverse storytelling and experimentation with acting styles. Realistic acting has gained prominence, with actors like Pankaj Tripathi, Manoj Bajpayee, and Nawazuddin Siddiqui making a significant impact in web series. The digital medium offers greater creative freedom and flexibility, allowing actors to explore complex characters and narratives. OTT platforms have also brought international content to Indian audiences, exposing them to different acting techniques and cultural perspectives. This has contributed to a more diverse and inclusive acting landscape in India. Overall, the history of acting in India has witnessed a fusion of traditional and



modern styles, with the emergence of OTT platforms providing new avenues for actors to showcase their talent and connect with audiences.

### REALISTIC ACTING APPROACH

**Importance of realistic acting in OTT platforms:** Realistic acting holds great importance in OTT platforms as it allows viewers to connect with the characters and storylines on a deeper level. Authentic portrayals of emotions, behaviours, and situations create a more immersive and relatable viewing experience. Realistic acting helps in bringing out the nuances of complex characters, making the storytelling more compelling and engaging for the audience. In the digital medium, where the audience craves authenticity and depth, realistic acting plays a crucial role in creating impactful and memorable performances.

**Comparison of realistic acting with traditional acting:** Realistic acting, as the name suggests, focuses on natural and believable performances that reflect real-life emotions and behaviours. It strives for authenticity and aims to make the audience feel a genuine connection with the characters and their experiences. Traditional acting, on the other hand, often incorporates larger-than-life expressions and stylized techniques that are more suited for theatrical performances. While both approaches have their merits, realistic acting aligns well with the intimate and personal nature of OTT platforms, where viewers seek stories and characters that resonate with their own lives.

**Impact of OTT Platforms on Acting:** OTT platforms have had a significant impact on the field of acting. One of the key advantages they offer is diverse opportunities for actors, allowing them to take on a wide range of roles and explore complex characters and narratives. Unlike traditional mediums, OTT platforms provide room for experimentation and creativity. Likewise, these platforms have increased the visibility of actors by reaching global audiences, transcending geographical boundaries. This expanded reach has not only boosted recognition but also opened doors to new opportunities for actors. Also, OTT platforms provide a space for creative freedom, enabling actors to collaborate with talented professionals who are pushing boundaries and exploring unconventional storytelling. The exposure to international content offered by these platforms exposes actors to different acting techniques, styles, and cultural perspectives, further enhancing their skills. Overall, the rise of OTT platforms has revolutionized the acting industry, offering a platform for actors to showcase their talent, expand their horizons, and thrive in a global market.

**Success of actors on OTT platforms:** Actors on OTT platforms have experienced significant success, with many gaining recognition and acclaim for their performances. The digital medium has provided a platform for talented actors to showcase their skills and has given them exposure to a wider audience. Actors like Pankaj Tripathi, Manoj Bajpayee, and Nawazuddin Siddiqui have achieved immense popularity and critical acclaim through their standout performances on OTT platforms.

**New genre of artistes in the realm of Hindi entertainment:** The emergence of OTT platforms has brought about a new genre of artistes in the realm of Hindi entertainment. These platforms have given opportunities to talented actors, writers, and directors who may not have found space in traditional mediums. This has led to the rise of fresh and innovative storytelling, challenging conventional norms and creating a space for diverse narratives and perspectives.

### CHALLENGES AND OPPORTUNITIES

**Challenges faced by actors on OTT platforms:** Some challenges faced by actors on OTT platforms include intense competition, the need to stand out in a crowded space, and the pressure to deliver impactful performances consistently. Additionally, the digital medium requires actors to adapt to new technical aspects and work with different shooting formats, which can pose challenges.

**Opportunities provided by OTT platforms:** OTT platforms offer actors a range of opportunities, including diverse roles, collaborations with talented professionals, and exposure to a global audience. They provide a



platform for actors to showcase their talent, experiment with different genres and characters, and gain recognition and appreciation for their performances.

**Future of acting on OTT platforms:** The future of acting on OTT platforms looks promising. With the growing popularity and reach of streaming services, the demand for high-quality content and skilled actors is expected to increase. OTT platforms offer a space for innovative storytelling and the exploration of complex characters, allowing actors to showcase their talent and creativity. The digital medium is likely to continue providing new avenues and opportunities for actors to thrive and shape the future of the acting industry.

## CONCLUSION

In conclusion, realistic acting holds immense importance in the realm of OTT platforms. The impact of OTT platforms on acting has been significant, providing opportunities for new actors to shine and showcasing the talents of experienced actors. The emergence of realistic acting in the digital era has resonated with the modern generation of viewers, allowing them to connect deeply with characters and storylines. While acknowledging the contributions of past actors who laid the foundation of realistic acting, OTT platforms serve as a platform to appreciate their timeless performances and understand the beauty of this approach. As the cinema industry continues to evolve alongside mobile and OTT platforms, acting remains a crucial element, captivating audiences with its authenticity and compelling portrayals. It allows viewers to connect deeply with characters and storylines, enhancing the overall viewing experience. As the future of entertainment increasingly revolves around mobile and OTT platforms, acting is poised to play an essential role. The digital medium offers vast opportunities for actors to showcase their talent, experiment with diverse roles, and reach a global audience. With the continued growth and evolution of technology, acting on OTT platforms is set to thrive, shaping the future of the industry and providing audiences with compelling and authentic performances.

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# Advance Virtual Cinematography

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**ABSTRACT** -Advanced virtual cinematography is an innovative technology that combines computer graphics, real-time rendering, and motion capture to create immersive virtual environments. It allows for the creation of interactive, realistic, and engaging content, enabling users to experience virtual worlds in a way that was previously impossible. With advanced virtual cinematography, filmmakers, game developers, and educators have greater control over camera movements and angles, and can easily manipulate virtual sets and environments in real-time. This technology also allows for the integration of live-action footage and computer-generated imagery, enabling the creation of seamless and realistic visual effects. The applications of advanced virtual cinematography are diverse, ranging from entertainment and education to scientific research and engineering. This technology has the potential to transform the way we create and interact with digital content, offering new possibilities for storytelling, immersive experiences, and simulations of complex systems and phenomena. Overall, advanced virtual cinematography is an exciting and rapidly developing field that has the potential to revolutionize various industries, providing users with new and engaging ways to experience virtual worlds

**Keywords-** Virtual production, motion capture, Compositing, Visual effects, Virtual sets and Environment.

## INTRODUCTION

**V**irtual advance cinematography refers to the use of advanced virtual reality technology and computer graphics to create cinematic experiences that are more immersive and visually stunning than traditional film techniques. This approach allows filmmakers to create entire virtual worlds, characters, and scenes that can be manipulated and animated in real-time. It also enables them to create complex camera movements and perspectives that would be difficult or impossible to achieve with traditional filmmaking methods. Virtual advance cinematography is being used increasingly in the film and entertainment industry, as well as in fields such as advertising, video games, and architecture. It offers filmmakers and creatives the ability to push the boundaries of what is possible in visual storytelling, and to create truly immersive and interactive experiences for their audiences. Advanced virtual cinematography is an innovative technology that combines computer graphics, real-time rendering, and motion capture to create immersive and interactive virtual environments. It offers filmmakers, game developers, educators, and researchers a powerful tool for creating engaging and realistic digital content, with greater control over camera movements, virtual sets and environments, and visual effects. The technology behind advanced virtual cinematography involves the use of specialized software and hardware to create virtual worlds that are realistic, responsive, and interactive. This can include 3D modelling software to create virtual sets and environments, real-time rendering engines to display graphics and effects, and motion capture systems to track and record movements of actors or objects in real-time. One of the primary benefits of advanced virtual cinematography is the ability to create realistic and immersive virtual environments that can be used in a wide range of applications. For example, in the entertainment industry, virtual sets can be used to create realistic



backdrops for film and television productions, while game developers can use the technology to create interactive environments for video games. Advanced virtual cinematography also has applications in education, where it can be used to create interactive simulations that allow students to learn in a safe and controlled environment. In scientific research, the technology can be used to create simulations that model complex systems and phenomena, enabling researchers to study and analyse data in a more interactive and immersive way.

### STAGES IN ADVANCE CINEMATOGRAPHY PROCESS

The methodology of virtual advance cinematography typically involves a combination of technical knowledge, creative vision, and collaboration between various departments in the film or TV production process. Here are some key steps that might be involved in the methodology of virtual advance cinematography, as Mentioned above in **Image (a & c) (b & d)**.



*Image - (a)*  
*Source: Original Shots*



*Image - (b)*  
*Source: Original Shots*



*Image - (c)*  
*Source: Original Shots*  
*Image (a & c) - Production of virtual setup.*



*Image - (d)*  
*Source: Original Shots*  
*Image (b & d) - Post Production view.*

#### **Stage1- Planning:**

**First step-** in virtual advance cinematography is planning the shots and scenes using virtual tools such as revisualization (previse) software. This involves creating a virtual set and positioning virtual cameras to capture the action. Understand the story and world: Before you begin planning any shots or movements, you need to have a deep understanding of the story and world you are working in. This will help you make informed decisions about camera placement, movement, and lighting.



**Second step**-Develop a shot list: Create a list of the shots you want to capture in the virtual environment. This can include close-ups, wide shots, and tracking shots. Think about how each shot will contribute to the story and what emotions or reactions you want to elicit from the audience.

**Third step**-Use pre-visualization tools: Pre-visualization tools such as storyboards, animatic, and 3D mock-ups can help you plan and visualize your shots before you start filming. This can save time and help you make better decisions about camera placement and movement.

**Fourth Step**-Plan camera movements: Virtual cinematography allows you to create complex camera movements that would be difficult or impossible to achieve in the real world. Think about how you can use camera movement to enhance the story and create a sense of immersion for the audience.

**Fifth step**-Use lighting to set the mood: Lighting is an important tool in virtual cinematography. Use it to set the mood and create a sense of atmosphere in the virtual environment. Think about how different lighting setups can evoke different emotions or reactions from the audience.

**Sixth step**-Test and refine: Virtual cinematography is a collaborative process that requires constant testing and refinement. Don't be afraid to experiment and try new things. Use feedback from your team and test audiences to make improvements and create the best possible experience for your audience.

### **Stage2-Virtual camera operation:**

The virtual camera operator is responsible for framing and capturing the shots using the virtual camera. They work closely with the director and other creative departments to ensure that the shots align with the overall vision of the production.

**First step**-Use a game controller or specialized input device: Most virtual cinematography software s the use of game controllers or specialized input devices for camera operation. These devices offer greater precision and control than a keyboard and mouse.

**Second step**-Understand camera movements: Just like in real-life cinematography, virtual camera movements can have a big impact on the story and the audience's experience. Some common camera movements include panning, tilting, tracking, and zooming.

**Third step**-Use camera movements to tell the story: Camera movements can be used to highlight important details, create a sense of drama or tension, or convey the emotions of the characters. Think about how you can use camera movements to enhance the story and create a more immersive experience for the audience.

**Fourth step**-Experiment with different camera angles and perspectives: Virtual cinematography allows you to create camera angles and perspectives that would be impossible in the real world. Don't be afraid to experiment with different angles and perspectives to create unique and compelling shots.

**Fifth step**-Pay attention to composition: Composition is just as important in virtual cinematography as it is in real-life cinematography. Think about how you can use framing, depth of field, and other compositional techniques to create visually interesting shots.

**Sixth step**-Use post-processing effects: Many virtual cinematography software packages offer post-processing effects such as colour grading, motion blur, and lens flares. These effects can add a professional polish to your shots and enhance the overall look and feel of your project.

**Stage3-Virtual lighting:** Virtual lighting is a crucial aspect of virtual advance cinematography. The lighting department uses virtual lighting tools to create and adjust the lighting in the virtual environment, ensuring that it complements the mood and tone of each scene. Virtual lighting is an essential component of advance virtual cinematography, as it can significantly impact the mood and tone of a scene. Here are some tips for using virtual lighting to enhance your virtual cinematography:

**First step**-Use different types of lights: Virtual lighting software typically provides a variety of light types, including spotlights, point lights, and area lights. Experiment with different light types to create the desired mood and tone for each scene.

**Second step**-Create a lighting plan: Before you start lighting a scene, create a lighting plan that includes the placement and intensity of each light. This will help you avoid errors and create a consistent look and feel across your project.



**Third step**-Use shadows to create depth: Shadows can add depth and dimension to a scene. Experiment with shadow intensity and softness to create the desired effect.

**Fourth step**-Consider the time of day: Just like in real life, the time of day can impact the lighting in a scene. Think about how the position of the sun or moon would impact the lighting and create a sense of realism.

**Fifth step**-Use color to set the mood: Lighting color can greatly impact the mood and tone of a scene. Use warm colors like red and orange to create a sense of warmth and intimacy, while cool colors like blue and green can create a sense of distance and tension.

**Sixth step**-Create highlights and reflections: Highlights and reflections can add a sense of realism and detail to a scene. Use highlights to accentuate important details, and reflections to create a sense of depth and complexity

#### **Stage4-Virtual set design:**

Virtual set design is an important aspect of advance virtual cinematography, as it can help to create immersive and engaging virtual worlds. Here are some tips for designing virtual sets that enhance your virtual cinematography:

**First step**-Understand the story and world: Before designing a virtual set, it's important to have a deep understanding of the story and world you're working in. This will help you make informed decisions about set design and create a more immersive experience for the audience.

**Second step**-Use reference materials: Use reference materials such as concept art, photos, and real-life locations to inspire your virtual set design. This will help you create a more detailed and realistic environment.

**Third step**-Consider the camera angles: Virtual sets need to be designed with camera angles in mind. Think about the camera movements and angles you plan to use and design the set accordingly to create interesting and visually engaging shots.

**Fourth step**-Use lighting to enhance the set: Lighting is an important tool in virtual set design. Use it to highlight important details, create a sense of atmosphere, and guide the audience's attention to specific areas of the set.

**Fifth step**-Think about scale and proportion: Pay attention to scale and proportion when designing virtual sets. Make sure that objects and environments are the correct size and that they are visually balanced within the set.

**Sixth step**-Use textures and materials: Virtual sets can benefit from the use of textures and materials to create a more tactile and detailed environment. Use different textures and materials to create contrast and visual interest.

#### **Stage5-Motion capture:**

Motion capture is a powerful tool in advance virtual cinematography, as it can help to create more realistic and natural character animations. Here are some tips for using motion capture in your virtual cinematography projects:

**First step**-Understand the technology: Before using motion capture, it's important to have a good understanding of the technology and the process involved. This will help you make informed decisions about how to use motion capture and how to work with the resulting data.

**Second step**-Plan the capture session: Plan the motion capture session in advance to ensure that you capture the data you need. Think about the movements and actions you want to capture and make sure that the actors and equipment are set up appropriately.

**Third step**-Use multiple cameras: Motion capture typically requires multiple cameras to capture the movement of the actors from different angles. Make sure that the cameras are calibrated correctly and that they are positioned to capture the necessary data.

**Fourth step**-Clean up the data: Motion capture data can be noisy and require cleanup to ensure that it is usable. Use motion capture software to clean up the data, remove any noise or errors, and refine the animation.

**Fifth step**-Customize the animation: Motion capture data can be customized to fit the specific needs of your project. Use animation software to refine the animation, adjust timing, and add additional details as needed.

**Sixth step**-Use motion capture for facial animation: Motion capture can also be used to capture facial movements and expressions. This can help to create more realistic and emotive character animations.

#### **Stage6-Post-production:**

After the virtual filming is complete,. Post-production is a crucial stage in advance virtual cinematography, as it is where the final look and feel of the project is created. Here are some tips for effective post-production in virtual cinematography:



**First step**-Organize your footage: Proper organization of your footage is essential in post-production. This includes labeling and categorizing footage by shot type, camera angle, and other relevant metadata. This will help you work more efficiently and effectively during the editing process.

1. **Second step**-Edit with the final product in mind: Keep the final product in mind while editing. Think about how each shot fits into the overall story and how it will be viewed by the audience.
2. **Third step**-Use color grading to enhance the look: Color grading can have a significant impact on the look and feel of your virtual cinematography project. Use color grading to enhance the mood and tone of each shot, and to create a consistent look and feel across the entire project.
3. **Fourth step**-Use visual effects to enhance the visuals: Visual effects can be used to add depth, realism, and visual interest to your virtual cinematography project. Use them judiciously to enhance the visuals without detracting from the overall story.
4. **Fifth step**-Add sound design and music: Sound design and music can have a powerful impact on the emotional impact of your project. Use sound and music to enhance the mood and tone of each shot, and to create a more immersive experience for the audience.
5. **Sixth step**-Test your project on different devices: Make sure to test your virtual cinematography project on different devices to ensure that it looks and sounds good on a variety of platforms. This will help you identify and correct any issues before releasing the final product.

## CONCLUSION

In conclusion, advanced virtual cinematography is a rapidly evolving field that offers filmmakers and television producers an exciting new way to bring their creative visions to life. By utilizing virtual tools and techniques, filmmakers can create immersive, realistic, and visually stunning worlds that would be impossible or prohibitively expensive to build and film using traditional methods. Advanced virtual cinematography allows for greater flexibility and control in the filmmaking process, enabling filmmakers to experiment with different camera angles, lighting, and visual effects in a virtual environment before committing to costly and time-consuming live-action filming. While advanced virtual cinematography requires specialized technical knowledge and equipment, the benefits it offers in terms of creative freedom and cost-effectiveness are increasingly making it an attractive option for productions of all sizes. As the technology continues to advance and evolve, we can expect to see even more exciting developments in the field of advanced virtual cinematography, allowing filmmakers and television producers to push the boundaries of what is possible in visual storytelling.

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# Small Town Stories: The changing set up in Hindi Films

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**ABSTRACT:** *When we remember a film, the first thing that comes to our mind is the visuals. It is the location of the film which stays with us for a very long time. A film like Roja reminds us of the snow-filled mountains and a film like Lagaan reminds us of the barren stretch of land. This tells us how we as an audience register the location in our mind. The Indian audience of the '80s and 90's era had always been drawn towards foreign locations, western clothes, musical forms and culture. As these things were something new to see and experience and not all could afford to have an exposure to these things in their lives, they turned to cinema. With the urge to know what the outside world looks like, most of the audiences were naturally drawn to films which had songs set up in foreign locations. As it gave them a glimpse of life in which they could imagine themselves in the beautiful snow-filled mountains. The films were never based completely on the outdoor location, they were rather just part of the entire story. The importance of Indian touch is very important to make the Indian audience connect to the film. In recent years, however, the shift from outdoor locations to small-town setups had been quite recognisable. Is it because the audience doesn't feel the same urge to see the outdoor locations or is it because the stories of today are more realistic and rooted?*

**Keywords:** *Small town stories, Film Locations, Outdoor locations, Realistic stories, Changing set-ups, Hindi films, Indian audience*

## INTRODUCTION

The trend of filming in outdoor locations started with Raj Kapoor. In 1964, actor Raj Kapoor became the first Indian to film in Switzerland. Sangam, his debut colour movie, was produced by him, Vyjayanthimala, and Rajendra Kumar. He made the decision to shoot the movie abroad, including Switzerland because it was his first time using colour. Three years later, director Shakti Samanta and Shammi Kapoor, Raj Kapoor's brother, filmed portions of An Evening in Paris in Switzerland. Thus, the trend started of filming in foreign lands and audiences sometimes started to go to movies just to see the beautiful sceneries. Even the 80's and 90's era presented us the beautiful sceneries of Switzerland, London, and many such foreign locations through Yash Raj's films. Switzerland became a popular location with his films like Chandini and by Aditya Chopra's Dilwale Dulhania Le Jayenge.

In recent years, however, things have changed. Now the locations in our films are becoming more raw and local just like the stories. We can say that the constant effort to bring out realistic and rooted stories has brought about



this change. Today, the audience is more driven to content-based films, rather than the decoration part of the film. To justify a good content-driven story, the location where the story is based, and the set-up of the film matter the most. When we see films like *Badhai do*, *Dum laga ke Haisha*, *Manmarziyan* and many such films where the stories are based in small towns of UP, and Punjab, the set up of the film justifies the story. Without authentic locations, the look and feel of the movie won't be similar to what we have experienced. This shows that the times have changed, now we don't need a sudden jump to grand locations through playback songs to hold the audience, rather we need honest and real stories to which the audience can connect.

### **THE INVASION OF SMALL-TOWN STORIES IN RECENT TIMES**

There has been a noticeable and significant shift in the way films are set up in recent years. Gone are the days of extravagant foreign locations and expensive sets. Instead, we are seeing a rise in small-town stories and a focus on realistic settings. This has changed recently as both independent and big-budgeted directors have chosen to set their movies in rural areas that were never associated with Bollywood. Filmmakers are increasingly choosing to set their stories, plots, themes, and characters in tiny towns. The invasion of the small-town movie between these two cliché-ridden poles has muddled the line separating the rural and urban worlds.

Much earlier than now, the small-town tale began. *Sholay*, a 1975 film by Ramesh Sippy, is set in a fictional little village named Ramgarh and, curiously, features two extremely radical depictions of women, highlighting the fact that women in small towns and villages, whether fictional or real, should not be undervalued on any level.

### **FOREIGN LOCATIONS IN EARLY HINDI FILMS**

In the early days of Hindi cinema, films were often set in exotic foreign locations. This was partly due to the aspirations of the audience and the filmmakers to showcase the glamor and luxury of foreign lands. These films were often shot on location, with the cast and crew traveling to far-off destinations to capture the beauty and grandeur of these places.

To express developing passion in dream song sequences set against stunning Swiss backgrounds, the phrase "cut to Switzerland" became commonplace in the film industry. The songs with these backgrounds were so well-known that most film producers felt they had to use them in their productions. In the 1990s, at least a dozen Bollywood movies and songs were being filmed there at any given time. *Hero No. 1* and *Biwi No. 1* as well as *Ajnabee*, *Dhai Akshar Prem Ke*, *Haddh Kar Di Apne*, *Hero-Love Story of a Spy*, *Dulhan Hum Le Jayenge*, *Deewana Mastana*, *Yes Boss*, *Ishq*, and *Mann* were among the several movies that were filmed there in the 1990s and 2000s. The only location that could have matched the experience was back in India.

In the past 10 -15 years, directors to film in Switzerland for their movies *Bachna Ae Haseeno* (2008) and *Dhoom 3* (2013) were younger filmmakers Siddharth Anand and Vijay Krishna Acharya. *Jab Tak Hai Jaan* (2012) was really scheduled to be filmed in Switzerland, but with Yash Chopra's passing, that idea had to be scrapped. A number of other filmmakers, including David Dhawan, Aditya Chopra, Sriram Raghavan, have used Switzerland in their films and songs. However, as the Indian film industry grew and evolved, filmmakers began to realize that foreign locations were not sustainable in the long run. They were expensive, time-consuming, and often lacked authenticity. Moreover, with the rise of digital technology, it became easier to recreate foreign locations in a studio or through VFX.

### **THE SETUP IN RECENT HINDI FILMS**

In recent years, we have seen a significant shift in the setup of Hindi films. Filmmakers are now focusing on telling stories that are rooted in Indian culture and tradition. They are exploring the diversity and richness of small-town India and showcasing the lives and struggles of ordinary people. This new trend is not only more relatable to the Indian audience but also more cost-effective for filmmakers. One of the reasons for this shift is the changing tastes and preferences of the Indian audience. With the rise of streaming platforms and access to global content, audiences are more exposed to different types of storytelling. They are craving stories that are authentic, relatable,



and grounded in reality. Small-town stories provide just that. Small town stories have become a staple in Hindi cinema today. Filmmakers are exploring the unexplored parts of India and showcasing the beauty and diversity of small town life. These films are often shot on location, with the cast and crew immersing themselves in the local culture and lifestyle. Small town stories are not only relatable to the Indian audience, but they also provide a unique perspective on the country. They showcase the challenges and struggles faced by ordinary people and highlight the diversity and richness of India's cultural landscape. Moreover, these stories often have a universal appeal and can resonate with audiences worldwide.

Films like *Bunty aur Babli*, *Bareilly ki barfi*, *Stree*, *Bala*, *Manmarziyan*, *Gulabo Sitabo* are all set in small towns of Punjab, Madhyapradesh, Haridwar, Kanpur and Lucknow. Each of these films has been able to create a unique space in the films through the help of using authentic, local locations which enabled the story of the film to be created in a realistic manner. The usage of the small town set-up in these films are perfect as they help in capturing the cultural reflections of the characters in the films. Neeraj Ghaywan's *Masaan* (2015) is a good example to talk about how real and authentic space in films can add value to the film. This film explores how young ladies and girls in a small town like Benares combine traditional and modern ideas regarding life, and love. *Masaan* depicts the development of this revered Hindu city from its early days to the present, as well as the desires and aspirations of the city's youth. Along with the streets, computer schools, and internet cafés, the sacred river Ganges, which flows through the city while bearing flowers and the bodies of the deceased, is a hub of activity. The blending of the traditional and the modern can be seen in food stands, festivals, popular music, and shairis that are filmed and played repeatedly on cell phones. There was no other Indian city where the movie could have been made.

In Leena Yadav's *Parched*, the colours of Rajasthan are expertly captured. This is evident in the lighting of the tent during the dance performances, the huts' interior design, and the red chilies that are spread out to dry in the sun while being contrasted with the cave's dark interior and its shimmering water. Hence, we can say that the success of small town based Hindi films has been phenomenal in recent years. Films like *Bareilly Ki Barfi*, *Stree*, *Badhaai Ho*, and *Article 15*, have not only been critically acclaimed but also commercially successful. These films have proved that audiences are ready for a change in the way stories are told in Hindi cinema. One of the reasons for the success of small-town-based films is their relatability. These films showcase the struggles and aspirations of ordinary people, making them more accessible and relatable to the Indian audience.

## **CONCLUSION**

Looking at the overall shift in Hindi films in terms of space and set-ups, it would be safe to say that the changing setup in Hindi films from foreign locations to small-town settings is a welcome change in the Indian film industry. It not only provides a unique perspective on the country but also showcases the diversity and richness of Indian culture. Small-town stories have proved to be a success both critically and commercially, and it is exciting to see what the future holds for Hindi cinema. As audiences today expect more realistic stories, grounded in Indian culture and tradition, and more relatable to our lives. In today's time, the audience not only wants to be entertained, but they want their stories to be heard and told too, and with all the films discussed here, the common thread is that the common people from small towns could relate to these stories. Thus, a well-written script is not the only thing needed for making a successful film, the set-up, and location used in the film matter a lot as they can empower the story further and can connect the audience with the film. Looking at the success rates of films based in small towns, we can conclude that the audiences are more drawn to real and local stories based in and around them.



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# ACADEMIC SPACE: A place for creation in Fine Arts

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**ABSTRACT** – This book chapter explores the concept of academic space for fine arts and its role in fostering creativity and innovation among students pursuing art-related degrees. The chapter begins by providing a historical background on the development of academic spaces for fine arts, tracing its roots from the Renaissance era to modern times. It then delves into the various elements that constitute an effective academic space, including studio space, equipment, faculty curriculum, and student resources. The chapter highlights the benefits of having a dedicated academic space for fine arts, such as providing students with opportunities to experiment with different mediums, collaborate with other artists, and receive constructive feedback from experienced faculty. It also discusses the challenges associated with maintaining an academic space for fine arts, such as funding constraints, space limitations, and the need for continuous improvement. The chapter concludes by offering recommendations for institutions seeking to create or enhance their academic space for fine arts, emphasizing the importance of prioritizing student needs and providing them with the necessary resources to achieve their artistic goals. Overall, this chapter serves as a valuable resource for educators, administrators, and policymakers seeking to create and maintain effective academic spaces for fine arts.

**Keywords-** *Fine Arts, Academic Space, Studio Space, Renaissance, Pop Art, Conceptual Art, Alternative Art Spaces.*

## INTRODUCTION

**A**cademic Fine Art Studio - a place where creativity, passion, and innovation come together to create beautiful works of art. Studio should be a dynamic and vibrant space where students can explore their artistic talents and develop their skills under the guidance of experienced instructors. At an academic fine art studio, one should believe that art is a powerful medium for self-expression, communication, and personal growth. Studio should be equipped with state-of-the-art facilities, including painting, sculpture, and printmaking studios, as well as digital design software and multimedia equipment. There should also be an access to a wide range of art supplies and materials, from traditional mediums like paint and canvas to cutting-edge tools and technologies. At the heart of academic fine art studio is a commitment to excellence and a passion for the arts. One should believe that every student has the potential to become a skilled and accomplished artist, whether a beginner looking to develop skills or an experienced artist seeking to refine craft, academic fine art studio offers something for everyone.

## UPBRINGINGS OF CREATIVE SPACES

The concept of dedicated spaces for fine arts has been present throughout human history. In ancient civilizations such as Greece and Rome, artists worked in specialized studios or workshops that were designed to foster creativity and collaboration. The Renaissance period saw a renewed emphasis on the importance of art, with artists such as Leonardo da Vinci and Michelangelo creating masterpieces in their own private studios. In the modern era, the first academic spaces for fine arts emerged in Europe during the 18th and 19th centuries. These institutions



were designed to provide students with a structured curriculum that emphasized the technical skills necessary for creating art. The Royal Academy of Arts in London, founded in 1768, was one of the first institutions to offer formal training in the arts.

In the United States, the first academic space for fine arts was established in 1825, when the Pennsylvania Academy of the Fine Arts was founded in Philadelphia. This institution offered students a comprehensive program of study that included classes in drawing, painting, sculpture, and art history. Other notable American institutions that followed include the National Academy of Design in New York City and the School of the Art Institute of Chicago.

As the field of fine arts continued to evolve, so did the spaces in which artists worked and learned. The 20th century saw the rise of experimental art movements such as Abstract Expressionism, Pop Art, and Conceptual Art, which challenged traditional notions of art-making and pushed artists to explore new forms of expression. This led to the development of alternative art spaces, such as artist-run galleries and studios that provided artists with greater freedom and flexibility to create and showcase their work.

Today, academic spaces for fine arts continue to play a vital role in nurturing the talents of young artists and preparing them for successful careers in the field. These spaces provide students with access to state-of-the-art equipment and resources, as well as opportunities to collaborate with other artists and receive guidance and mentorship from experienced faculty. Today, installation art continues to be a vibrant and dynamic form of artistic expression, with artists pushing the boundaries of what is possible in terms of materials, scale, and interactivity. From immersive multimedia experiences to large-scale public installations, installation art challenges viewers to engage with their surroundings in new and exciting ways, and to explore the boundaries between art and the world around us.

### **NOTABLE SPACES THROUGHOUT THE AGES**

Academic space for fine arts throughout the ages from renaissance to contemporary world with examples

Throughout the ages, academic spaces for fine arts have played a critical role in fostering creativity, innovation, and collaboration among artists. Here are some examples of academic spaces for fine arts from different time periods:

**Renaissance:** The Florentine Academy, founded in Florence, Italy in 1562, was one of the first institutions to offer formal training in the fine arts. The Studio of Leonardo da Vinci, located in Milan, Italy, was a private space where da Vinci created many of his masterpieces, including the Mona Lisa.

**Baroque Era:** The French Royal Academy of Painting and Sculpture, founded in 1648, was a prestigious institution that provided rigorous training in the fine arts to students.

**18th and 19th Centuries:** The Royal Academy of Arts, founded in London, England in 1768, was one of the first institutions to offer a comprehensive curriculum in the fine arts. The Pennsylvania Academy of the Fine Arts, founded in Philadelphia, USA in 1805, was the first art school and museum in the United States.

**20th Century:** The Bauhaus School, founded in Germany in 1919, was a groundbreaking institution that emphasized the intersection of art, design, and technology. The Black Mountain College, founded in North Carolina, USA in 1933, was an experimental institution that focused on interdisciplinary collaboration and the integration of arts and sciences.

**Contemporary:** The School of the Art Institute of Chicago, founded in 1866, is one of the most prestigious art schools in the United States, offering a diverse range of programs in the fine arts. The Central Academy of Fine Arts, founded in Beijing, China in 1918, is a leading institution in Asia that provides students with a rigorous education in the fine arts and design.



These examples demonstrate the diverse range of academic spaces for fine arts that have emerged throughout history, each with their own unique approaches to fostering artistic talent and creativity.

### FINE ART STUDIO SPACE IN INDIA

Creating a suitable environment for academic space in fine arts is essential to provide students with an enriching and fulfilling learning experience. In India, the environment for academic spaces in fine arts has improved significantly in recent years, with many institutions investing in better infrastructure, resources, and facilities. Providing students with access to a wide range of resources and materials. This includes everything from traditional art supplies like paint, canvas, and sculpture tools to more modern tools like digital design software and multimedia equipment. By providing students with access to these resources, academic institutions can help to foster creativity and innovation in the fine arts. Providing students with opportunities for collaboration and community building. This can include everything from group projects and exhibitions to mentorship programs and workshops. By fostering a sense of community and collaboration, academic institutions can help to create a supportive and inclusive environment that encourages students to learn from one another and grow as artists. Finally, it is essential to create a safe and inspiring physical environment for academic space in fine arts. This includes ensuring that studios and classrooms are well-maintained, clean, and equipped with the necessary safety features. It also includes providing students with access to inspiring spaces that encourage creativity and exploration, such as outdoor spaces, galleries, and exhibition spaces. Overall, creating a suitable environment for academic space in fine arts in India requires a commitment to investing in resources, building a sense of community, and providing safe and inspiring physical spaces. By doing so, academic institutions can help to nurture the next generation of artists and promote the growth and development of the fine arts in India.

India has a rich history of fine arts, with a tradition of artistic expression that dates back several thousand years. In recent years, there has been a growing demand for dedicated studio spaces for artists to work and create. Here are some examples of fine art studio spaces in India:

**Kalakriti Art Gallery and Studio, Hyderabad:** This studio space offers artists a well-equipped facility for painting, sculpture, and printmaking. It also provides an art gallery where artists can showcase their work to a wider audience.

**Studio Khirki, Delhi:** Located in the heart of Delhi, Studio Khirki is an artist-run collective that provides studio space and exhibition opportunities for emerging artists. It also hosts regular workshops and events to promote dialogue and collaboration among artists.

**The Art Loft, Mumbai:** This studio space offers artists a quiet, peaceful environment to work in, with ample natural light and a range of materials and equipment for painting, sculpture, and mixed media.

**The Art Ichol, Madhya Pradesh:** This artist residency and studio space is located in the rural town of Ichol and offers artists the opportunity to work in a tranquil environment surrounded by nature. It also hosts regular exhibitions, workshops, and events to connect artists with the local community.

**Gati Dance Forum, Delhi:** While primarily a dance space, Gati also offers studio space for visual artists and hosts regular exhibitions and events that bring together artists from a range of disciplines.

These are just a few examples of the growing number of fine art studio spaces in India, each offering unique opportunities for artists to explore their creativity and showcase their work.

### FRAMEWORK FOR AN ACADEMIC FINE ART STUDIO

Setting up a fine arts studio in an academic institution requires careful planning to ensure that it provides a safe, productive, and inspiring environment for students to learn and create. Here are some key considerations for setting up a fine arts studio that can accommodate painting, sculpture, and printmaking:



**Space and Layout:** The studio should be spacious enough to accommodate all the necessary equipment, supplies, and tools for painting, sculpture, and printmaking. It should also have ample natural light and ventilation to ensure that students can work comfortably and safely. The layout should be designed to allow for easy movement and accessibility of materials and equipment.

**Equipment and Tools:** The studio should be equipped with high-quality tools and equipment, including easels, canvases, brushes and paints, clay, carving tools, and printing presses. These tools should be regularly maintained to ensure that they are in good working condition.

**Safety:** Safety should be a top priority in any fine arts studio. The studio should be equipped with fire extinguishers, ventilation systems, and safety equipment such as goggles, gloves, and aprons. Students should be instructed on the proper use of equipment and materials to prevent accidents.

**Storage:** The studio should have ample storage space for students to store their works in progress and finished pieces. This storage space should be secure and organized to prevent damage to works of art.

**Collaboration Spaces:** To foster collaboration and community among students, the studio should include areas where students can gather and share their work, such as critique spaces, common areas, and display spaces.

**Faculty Support:** The studio should have a team of qualified faculty members who can provide guidance and support to students in their creative process. They should be trained in the safe and proper use of equipment and materials and be available to provide feedback and critique.

By taking into account these considerations, an academic institution can set up a fine arts studio that provides a safe, productive, and inspiring environment for students to learn and create.

### **STUDIO DISCIPLINES**

Maintaining discipline is crucial for any artist, whether they are a student or a professional. In a fine art studio, where creativity and experimentation are encouraged, it can be easy to lose focus and become distracted. However, discipline is essential to ensure that artists stay on track and are able to produce their best work. Here are some tips on maintaining discipline in a fine art studio:

**Set Goals:** Before entering the studio, it is essential to set clear goals for what you want to achieve during your time there. These goals could be specific tasks or projects, or simply a target amount of time to dedicate to your work. By setting goals, you will have a clear focus and be less likely to become side-tracked.

**Establish a Routine:** Creating a routine is essential for maintaining discipline. Establish a regular schedule for when you will work in the studio and stick to it as closely as possible. This routine will help you to build momentum and make progress towards your goals.

**Keep a Clean and Organized Space:** A clean and organized studio space is essential for staying focused and productive. Make sure that all materials and tools are stored in their proper place and that the workspace is tidy and clutter-free. This will help you to stay focused and avoid distractions.

**Take Breaks:** While it is important to stay disciplined and focused, it is also essential to take regular breaks to rest and recharge. Taking a short break every hour or so can help to prevent burnout and maintain productivity.

**Seek Feedback:** As an artist, it can be easy to become attached to your work and lose objectivity. Seeking feedback from others, such as peers or instructors, can help you to stay focused on your goals and make progress towards improving your skills.



By maintaining discipline in a fine art studio, artists can create an environment that is conducive to creativity, productivity, and growth. Whether you are a student or a professional artist, following these tips can help you to stay focused and produce your best work.

### CONCLUSION

In conclusion, studio spaces for fine arts have played a significant role in the development and growth of artistic practices throughout history. From the earliest studios of the Renaissance to the modern-day academic institutions, these spaces have provided artists with the necessary tools, materials, and environment to create and share their works of art. Today, there is a growing demand for dedicated studio spaces for artists to work and create, with academic institutions increasingly recognizing the importance of providing their students with access to high-quality studio facilities. By providing safe, productive, and inspiring studio spaces, academic institutions can help to nurture the next generation of artists and foster creativity and innovation in the fine arts. Whether it is a traditional painting studio or a cutting-edge digital media lab, a well-designed studio space can provide artists with the resources and support they need to explore their creativity and develop their skills. As such, studio spaces for fine arts will continue to be a vital component of artistic education and practice for many years to come.

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# Sustainable Fashion

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**ABSTRACT:** *Sustainable fashion and fabrics have become increasingly important in recent years as consumers have become more aware of the negative impact of fast fashion on the environment and society. Sustainable fashion is an approach to fashion design and production that prioritizes eco-friendliness, social responsibility, and ethical practices throughout the entire lifecycle of a garment or accessory. This includes the use of sustainable fabrics, which are made using materials and processes that reduce the environmental impact of textile production and promote circularity. Sustainable fashion and fabrics offer numerous benefits for the environment, society, and the economy. By promoting responsible consumption and production practices, sustainable fashion can contribute to a more just and sustainable world. In this chapter, we will explore the key concepts, challenges, opportunities, and benefits of sustainable fashion and fabrics, as well as some examples of sustainable fashion brands and initiatives.*

**Keywords:** *Sustainable fashion, Sustainable fabric, Eco-friendliness, Circular economy*

## INTRODUCTION

Sustainable fashion refers to a holistic approach to the design, production, and consumption of clothing and accessories that considers the environmental, social, and economic impact of the fashion industry. In recent years, the fast fashion industry has come under scrutiny for its detrimental effects on the planet and people, from the excessive use of resources and energy to the exploitation of workers and the creation of vast amounts of textile waste. Sustainable fashion seeks to address these issues by promoting eco-friendly and socially responsible practices, such as using organic and recycled materials, reducing waste and pollution, supporting fair labor practices, and promoting transparency and accountability in the supply chain. The goal of sustainable fashion is to create a more conscious and ethical fashion industry that meets the needs of consumers while also preserving the planet and promoting social justice. Sustainable fashion has emerged as a powerful movement in recent years, revolutionizing the way we approach clothing and its impact on the environment. With growing concerns over climate change, resource depletion, and unethical labor practices within the fashion industry, consumers and designers alike are seeking alternative approaches that prioritize social and environmental responsibility. Sustainable fashion aims to address these concerns by promoting a more conscious and ethical approach to the entire lifecycle of a garment. Traditionally, the fashion industry has been characterized by a "take-make-waste" linear model, where vast amounts of natural resources are extracted, transformed into garments, and eventually discarded as waste. This linear model not only contributes to environmental degradation but also perpetuates harmful labor practices and social inequality. Sustainable fashion, on the other hand, embraces a circular economy approach, which seeks to minimize waste, reduce carbon emissions, and promote fair labor conditions. One of the fundamental pillars of sustainable fashion is the use of eco-friendly materials. Designers are exploring innovative alternatives to traditional fabrics, such as organic cotton, hemp, bamboo, and recycled fibers. These materials are grown and processed using methods that minimize the use of chemicals and water, reducing the ecological



footprint of the fashion industry. Additionally, sustainable fashion encourages the reuse and recycling of clothing through initiatives like clothing swaps, second hand markets, and upcycling projects, prolonging the lifespan of garments and diverting them from landfills. Moreover, sustainable fashion champions ethical and transparent supply chains. It seeks to ensure fair wages, safe working conditions, and respectful treatment of workers throughout the production process. By supporting brands that prioritize ethical practices, consumers play a vital role in driving positive change within the fashion industry and promoting social justice.

### **KEY CONCEPT**

Sustainable fashion encompasses several key concepts that form the foundation of a more responsible and ethical approach to the fashion industry. These concepts are rooted in the principles of environmental stewardship, social equity, and economic viability. In this chapter, we will explore these key concepts and their significance in the context of sustainable fashion.

***Environmental Impact:*** One of the central concerns of sustainable fashion is minimizing its environmental footprint. This involves reducing resource consumption, such as water and energy, throughout the entire lifecycle of a garment. Sustainable fashion also promotes the use of eco-friendly materials, such as organic cotton, hemp, or recycled fibers, which have lower environmental impacts compared to conventional materials. Additionally, it emphasizes the importance of responsible waste management and recycling to minimize textile waste and its associated environmental consequences.

***Ethical Labor Practices:*** Another crucial aspect of sustainable fashion is ensuring fair and ethical treatment of workers involved in the production process. This includes providing safe working conditions, fair wages, and reasonable working hours. Sustainable fashion brands prioritize transparency and accountability throughout their supply chains, ensuring that workers are not subject to exploitation or hazardous working environments. They may also support initiatives such as fair trade, which promote better wages and working conditions for artisans and farmers in developing countries.

***Circular Economy:*** The concept of a circular economy is gaining traction within the sustainable fashion movement. It advocates for a shift away from the traditional linear model of "take-make-dispose" towards a more closed-loop system. This means designing products for longevity, encouraging repair and reuse, and promoting recycling and upcycling of materials. By embracing the circular economy approach, sustainable fashion aims to reduce waste and extend the lifespan of garments, ultimately minimizing the need for resource extraction and reducing environmental impact.

***Conscious Consumerism:*** Sustainable fashion relies on the active participation of consumers who are mindful of their purchasing decisions. Conscious consumerism involves making informed choices about the products we buy, considering factors such as the materials used, the brand's sustainability practices, and the durability and versatility of the garments. It encourages consumers to prioritize quality over quantity and to embrace a more minimalist and thoughtful approach to their wardrobes. Through conscious consumerism, individuals can support and drive the demand for sustainable fashion, creating a positive impact on the industry.

***Collaboration and Innovation:*** Achieving sustainability in the fashion industry requires collaboration and innovation among various stakeholders. This includes designers, manufacturers, retailers, policymakers, and consumers. Collaboration can lead to the development of new technologies, materials, and processes that are more sustainable and efficient. It can also foster knowledge sharing, enabling the industry to collectively address challenges and find creative solutions. Sustainable fashion thrives on innovation, encouraging the exploration of alternative materials, production methods, and business models that prioritize environmental and social responsibility.



## **CHALLENGES**

Overcoming the challenges faced by sustainable fashion requires a collective effort and a multifaceted approach involving various stakeholders. By addressing these challenges head-on, the industry can make significant progress towards a more sustainable and responsible future. In this chapter, we will explore potential strategies and solutions for overcoming the challenges of sustainable fashion.

**Consumer Education and Engagement:** Educating consumers about the environmental and social impact of the fashion industry is crucial for driving demand for sustainable fashion. Brands and organizations can invest in awareness campaigns, collaborate with influencers and celebrities to promote sustainable fashion, and provide transparent information about their products and practices. By highlighting the benefits and value of sustainable fashion, consumers can make more informed choices and actively support brands that align with their values.

**Collaboration and Transparency:** To address the complexity of the fashion supply chain, collaboration and transparency are vital. Brands, manufacturers, suppliers, and industry associations can work together to establish standardized certification systems and best practices that ensure transparency, ethical labor practices, and responsible sourcing of materials. Collaborative initiatives can also foster knowledge-sharing and innovation, accelerating the adoption of sustainable practices throughout the industry.

**Investment in Research and Development:** Sustainable fashion requires ongoing research and development to create innovative materials, technologies, and production processes. Governments, industry associations, and brands can invest in research and development initiatives focused on developing eco-friendly and socially responsible alternatives. This can include exploring new materials like plant-based fibers, investing in textile recycling technologies, and promoting sustainable manufacturing methods. By supporting innovation, the industry can overcome challenges related to scalability, affordability, and resource efficiency.

**Policy Support and Regulation:** Governments play a critical role in driving the adoption of sustainable fashion by implementing supportive policies and regulations. This can include incentivizing sustainable practices through tax benefits, providing funding for sustainable initiatives, and enforcing regulations related to fair labor practices and environmental standards. By creating a favorable regulatory environment, policymakers can encourage the fashion industry to prioritize sustainability and make it more accessible and economically viable.

**Collaboration with Supply Chain Partners:** Sustainable fashion brands can actively engage with their supply chain partners to promote sustainable practices. This includes working closely with suppliers to source sustainable materials, ensuring fair labor conditions, and implementing waste reduction and recycling measures. By building long-term partnerships based on shared values, brands can create a more resilient and sustainable supply chain.

**Consumer Behavior Change:** Encouraging consumers to shift their behavior towards more sustainable fashion choices is crucial. Brands can promote the value of quality, timeless design, and versatility over fast fashion trends. They can also offer services such as repair and take-back programs to extend the lifespan of garments. Additionally, brands can educate consumers about the environmental impact of textile waste and the benefits of second-hand shopping and rental services. By making sustainable options more accessible and appealing, consumer behavior can gradually shift towards more conscious and responsible choices.

By implementing a combination of these strategies and fostering collaboration among stakeholders, the fashion industry can overcome barriers and make significant progress towards a more sustainable future

## **BENEFITS**

Sustainable fashion offers a multitude of benefits that extend beyond environmental preservation and social equity. Embracing sustainable practices and shifting towards a more responsible fashion industry can bring about positive impacts for various stakeholders, from consumers and workers to the planet as a whole.



**Environmental Preservation:** Perhaps the most widely recognized benefit of sustainable fashion is its positive impact on the environment. By utilizing eco-friendly materials, implementing responsible production processes, and reducing waste, sustainable fashion minimizes the industry's ecological footprint. This includes reducing water and energy consumption, curbing greenhouse gas emissions, and mitigating pollution. By embracing sustainable practices, the fashion industry can contribute to the preservation of natural resources, biodiversity, and ecosystems.

**Reduction in Textile Waste:** The fashion industry is notorious for generating vast amounts of textile waste. Sustainable fashion aims to combat this issue by promoting the concept of a circular economy. Through strategies such as upcycling, recycling, and garment longevity, sustainable fashion reduces the amount of clothing ending up in landfills. This not only conserves resources but also helps alleviate the environmental and social impacts associated with waste disposal.

**Social Responsibility:** Sustainable fashion prioritizes fair labor practices, ensuring the well-being and rights of workers throughout the supply chain. This includes providing safe working conditions, fair wages, and empowering workers with dignity and respect. By supporting sustainable fashion brands, consumers can contribute to creating better livelihoods for workers, particularly in developing countries where the fashion industry plays a significant role. Ethical fashion empowers artisans and communities, promoting social equity and economic opportunities.

**Innovation and Creativity:** Sustainable fashion encourages innovation and creativity in design and production. Designers and brands are compelled to explore alternative materials and production methods that are more environmentally friendly and socially responsible. This leads to the development of new and exciting concepts, materials, and techniques. Sustainable fashion embraces unique aesthetics and craftsmanship, fostering a culture of creativity that challenges the conformity of fast fashion.

**Consumer Empowerment:** Sustainable fashion empowers consumers by encouraging conscious and informed purchasing decisions. By choosing sustainable brands, consumers can align their values with their fashion choices, supporting companies that prioritize ethical and environmental responsibility. Sustainable fashion also promotes transparency, enabling consumers to make informed choices about the materials, manufacturing processes, and social impact of the garments they purchase. This empowers individuals to become agents of change and contribute to a more sustainable industry.

**Economic Opportunities:** The shift towards sustainable fashion presents economic opportunities for various actors within the industry. Sustainable fashion brands that prioritize ethics and sustainability can differentiate themselves in the market, attracting environmentally conscious consumers. This can lead to brand loyalty and increased market share. Moreover, the growth of sustainable fashion can create new job opportunities, particularly in sectors such as eco-textile production, recycling, and ethical manufacturing.

**Resilient and Future-Proof Industry:** As environmental and social concerns continue to gain prominence, sustainable fashion offers a path towards a more resilient and future-proof industry. By embracing sustainable practices and adapting to changing consumer demands, brands can position themselves as leaders in a rapidly evolving market. This can enhance their reputation, strengthen brand loyalty, and mitigate risks associated with unsustainable practices.

## CONCLUSION

Sustainable fashion represents a transformative movement within the fashion industry, aiming to address environmental, social, and economic challenges. Throughout this chapter, we have explored the key concepts, challenges, and benefits associated with sustainable fashion. The fashion industry's impact on the environment and society cannot be ignored, and sustainable fashion offers a promising solution. By adopting eco-friendly materials, embracing circular economy principles, and promoting responsible production and consumption practices, sustainable fashion can significantly reduce its ecological footprint. It enables the preservation of natural resources, mitigates pollution, and contributes to the overall well-being of the planet. Moreover, sustainable fashion places an emphasis on ethical labor practices, ensuring the rights and well-being of workers throughout the supply chain. By prioritizing fair wages, safe working conditions, and transparent supply chains, sustainable fashion supports social equity and empowers communities, particularly in developing countries where the fashion industry is prevalent.



The benefits of sustainable fashion extend beyond environmental preservation and social responsibility. It fosters innovation, creativity, and unique design approaches, challenging the conformity and monotony of fast fashion. Consumers are empowered to make conscious and informed choices, aligning their values with their fashion purchases. By supporting sustainable brands, consumers become active agents of change, driving demand for ethical and environmentally responsible fashion. Sustainable fashion also presents economic opportunities, with brands that prioritize sustainability differentiating themselves in the market and attracting environmentally conscious consumers. It paves the way for a more resilient and future-proof industry, as businesses adapt to changing consumer preferences and align with global sustainability goals. While sustainable fashion faces challenges such as consumer awareness, supply chain complexity, and the dominance of fast fashion culture, the strategies discussed in this chapter provide avenues for overcoming these obstacles. Education, collaboration, innovation, policy support, and consumer behavior change are crucial elements in driving the widespread adoption of sustainable fashion. In conclusion, sustainable fashion represents a paradigm shift in the fashion industry, recognizing the interdependence between fashion, people, and the planet. By embracing sustainable practices, stakeholders within the fashion industry have the power to create a positive impact on the environment, society, and the economy. Through collective efforts, we can build a more sustainable and responsible fashion industry that promotes social equity, environmental preservation, and consumer empowerment.

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# Molecular Gastronomy- A Science Based Cooking

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**ABSTRACT:** Molecular gastronomy is a scientific approach to cooking using the principles of chemistry, physics, and biology. It involves the use of modern equipment and techniques to manipulate the chemical and physical properties of food ingredients to create new textures, flavors, and sensations. Molecular gastronomy is a cutting-edge field in food science that focuses on cooking applications in both restaurant and home kitchens. Unlike traditional food technology studies, molecular gastronomy emphasizes a collaboration between food scientists. In this chapter, the difference between molecular gastronomy and traditional food science is explored using examples such as olive oil studies, sous-vide cooking, liquid nitrogen and ultrasound treatments, and the technique called "specification." However, it is important to note that simplifying the complexities of taste, aroma, texture, and presentation can be challenging and subject to personal expectations. Ultimately, molecular gastronomy offers a fascinating look into the intersection of science and cuisine, resulting in innovative new dishes and techniques that push the boundaries of culinary creativity. We also discuss some of the challenges and limitations of this approach to cooking. Finally, we provide examples of some of the most innovative and creative molecular gastronomy dishes and explore the potential of molecular gastronomy to revolutionize not only cooking but also our understanding and appreciation of food.

**Keywords:** *Cuisine, Molecular cuisine, Molecular gastronomy, Technique*

## INTRODUCTION

Cooking is no longer just a hobby for some enthusiasts, but has instead become a field of scientific research. This trend is evident in both home and professional kitchens as they increasingly adopt a more scientific approach. This shift has been a catalyst for the rise of exceptional restaurants around the world that have achieved global recognition due to their innovative and scientific culinary techniques. The marriage of science and cooking has paved the way for new creative outlets and culinary experiences that are at the forefront of the culinary industry. The consensus among food writers, chefs, and connoisseurs is that the finest cuisine in the world today incorporates fundamental principles of chemistry. The culinary world has gained a newfound respect for chemistry; a subject that was previously met with skepticism is now recognized as the foundation of a cutting-edge cuisine. From fine dining establishments to home kitchens, a scientific approach to cooking is revolutionizing the field and its growing popularity is elevating the value of science as a whole. The integration of scientific principles into the culinary world is having a positive impact on a global scale, leading to an increasingly sophisticated gastronomy. While collaborations between scientists and chefs have largely remained confined to small-scale initiatives, their joint efforts have influenced significant developments in the culinary world. Existing scientific knowledge has been creatively adapted by chefs to introduce new dishes and expand their culinary skills. Though a substantial body of research on this topic is still absent from the scientific literature, news coverage of



these initiatives has garnered an enormous amount of media attention. A simple online search reveals thousands of articles published globally in recent years, with significant press coverage in China, the United States, and Australia, among others.

In this comprehensive review, we consolidate various avenues of chemistry that are becoming increasingly indispensable in the culinary realm. By highlighting relevant examples, we demonstrate how a profound comprehension of chemistry can be leveraged to create remarkable outcomes in both home kitchens and commercial dining establishments. Our aim is to provide a strong foundation for further advancements in this field. At the heart of our discussion is the notion that certain restaurants have revolutionized the culinary world by incorporating chemical and physical techniques in their cooking process. This scientific approach has led to exceptional taste and texture combinations, elevating the restaurant experience to new heights. Notably, El Bulli in Spain and the Fat Duck in the United Kingdom have emerged as global frontrunners in this regard. In light of their success, we delve into the underlying question of why these innovative flavors and textures are so widely appreciated and enjoyed by diners. Molecular Gastronomy is an emerging science that explores the science behind food and cooking. In recent years, some chefs have adopted the term Molecular Gastronomy to describe their cuisine, claiming to employ scientific methods in the kitchen. However, it's important to note that some of the pioneering chefs of this cuisine have recently objected to the label, stating that what truly matters is the quality of the ingredients, the preparation, and the most appropriate techniques, which may include the use of new ingredients like gellan or carrageenan as gelling agents, or processes like vacuum distillation. The focus should remain on creating exceptional food using the best possible means, rather than simply adopting a label or following a trend.

Our perspective on Molecular Gastronomy is a comprehensive one, encompassing the scientific exploration of not just what makes food taste delicious, but also why some foods may taste terrible or mediocre. Through this lens, we seek to understand the complex interactions between various factors, such as the quality and sourcing of ingredients, cooking techniques and presentation, and the surrounding dining environment. These elements all contribute to the ultimate taste and quality of a dish, and scientific investigations of each can help to uncover the underlying chemical processes at work. Ultimately, Molecular Gastronomy is driven by a fundamental focus on the chemistry that underpins all aspects of the culinary experience, from ingredients to preparation to presentation.

Food appreciation is a subjective matter, and the perception of quality varies from person to person. Despite this variability, we believe that certain criteria must be met before a dish can be deemed truly enjoyable. Among these, flavor is a critical component. However, it remains unclear which elements of flavor are most important for enhancing the dining experience. For instance, does the quantity or concentration of flavor molecules impact enjoyment? Is the sequence in which flavor molecules are released significant? And how does texture influence flavor perception? These questions form the crux of our investigation into food enjoyment and the factors that underpin it. The ultimate goals of Molecular Gastronomy extend beyond just equipping chefs with innovative techniques to create the finest culinary delights. The focus is on identifying the essential aspects that contribute to a dish's tastiness and discovering methods to achieve these conditions through the selection of ingredients, cooking procedures, and presentation. Ultimately, the aim is to accurately foresee the dish's deliciousness or tastiness, with the potential, in the future, to quantify subjective experiences for an individual.

### **HOW DOES MOLECULAR GASTRONOMY WORK?**

Molecular gastronomy is an approach to cooking that acknowledges the complex interplay between various ingredients, and how the physical, biological, and chemical mechanisms of these ingredients contribute to the final outcome of a dish. This means that every recipe has a unique set of underlying processes that create the intended result, and that molecular gastronomy seeks to explore and understand these mechanisms to create innovative, groundbreaking dishes. For example, the soufflé recipe demonstrates how proteins in egg whites, when whipped together, create tiny air bubbles that expand when heated, resulting in a fluffy, inflated texture. By uncovering these fundamental mechanisms and using creative experimentation, molecular gastronomy is able to push the boundaries of traditional cooking and create truly unique culinary experiences. One way that molecular



gastronomy chefs do this is by using modern tools and techniques to manipulate ingredients in new ways. For example, they might use techniques like spherification, in which a liquid is transformed into a sphere, or foaming, which involves creating a foam from a liquid. These techniques can be used to create dishes with completely new textures and presentations. Another way that chefs use molecular gastronomy is by manipulating the chemistry of ingredients. For example, they might use acids to create unexpected flavor combinations, or they might use enzymes to create reactions that would not normally occur. By understanding the underlying physics and chemistry of ingredients, chefs can create dishes that push the boundaries of what is possible. Altogether, molecular gastronomy is a creative and innovative approach to cooking that seeks to understand the mechanics behind traditional recipes in order to create unique and exciting new dishes. By using science and technology to manipulate ingredients and create new chemical reactions, chefs can produce dishes that are unlike anything that has been seen before.

## **MOLECULAR GASTRONOMY TECHNIQUES**

### **1. Emulsification**

Emulsification is a culinary technique that involves combining two or more immiscible liquids, such as oil and vinegar, into a stable mixture. This can be achieved by using a hand blender to mix an emulsifying agent such as soy lecithin with the desired ingredients. By producing a foam or "air" that has a light, airy texture, you can create unique and visually stunning culinary creations. For example, a balsamic foam can be paired with mozzarella and tomatoes to add depth and complexity to the dish, or you can top a cocktail with a citrus "air" for a visually impressive presentation. By using emulsification creatively, chefs and home cooks can experiment with new textures and flavors to take their culinary creations to new heights.

### **2. Spherification**

Spherification is a molecular gastronomy technique that allows you to create visually stunning, unexpected textures in a dish. This technique involves combining calcium chloride and alginate to create a gelling reaction that forms small and squishy spheres, similar to caviar or pearls. Spherification can be used in a variety of culinary settings, from enhancing the texture of desserts to providing a unique twist to savory dishes. For instance, spherification is commonly used in bubble tea to create popping boba, providing an exciting and playful experience for the drinker. By experimenting creatively with spherification, chefs and home cooks alike can add an element of surprise and delight to their culinary creations.

### **3. Meat Gluing with Transglutaminase**

Meat Gluing with Transglutaminase, also known as "meat glue," is a culinary innovation that allows chefs to create unique and appealing food presentations. Transglutaminase is an enzyme that binds protein molecules together, making it ideal for joining separate pieces of meat, poultry, or fish into a single and seamless entity. This technique provides chefs with the opportunity to experiment with unconventional meat combinations such as bacon spirals, or striped and checkered arrangements of different types of fish. Through the use of meat glue, chefs can elevate the visual appeal of their dishes, creating stunning and Instagrammable meals that are sure to impress diners. The technique also allows for better portion control, making it easier to serve dishes that look and taste uniform.

### **4. Gelification**

Gelification is a fascinating culinary technique that enables chefs to create intriguing and unique textures in their dishes. By using natural agents like agar-agar or carrageenan, chefs can transform liquids and liquid foods into gels, allowing them to experiment with new shapes, textures, and presentations. The technique can be used to create delicate and silky-smooth gels or firmer gels for use in entrees or desserts. For example, chefs can use gelification to create noodles in unique shapes for an entree, or to add a visually stunning element to a specialty dessert or appetizer. The possibilities are endless, and with the help of gelification, chefs can take their culinary creations to new heights.

### **5. Sous Vide**



Sous vide is a cutting edge culinary method that has revolutionized the way chefs prepare their dishes. By vacuum-sealing the food and slow-cooking it in a precisely heated water bath, chefs can ensure that the food is cooked evenly to the desired temperature, guaranteeing optimal flavor and texture. This technique is exceptional as it can be used to prepare a wide variety of foods, including steaks, seafood, vegetables, and fruits. Whether you're cooking for a small gathering or a larger event, sous vide can help you achieve the perfect level of doneness and keep your dishes at their best until they are ready to be served. The result is a meal that is both tender and flavorful, that your guests will savor down to the last morsel.

## **6. Deconstruction**

Deconstruction is a creative culinary technique that involves analyzing a dish's traditional elements and reconstructing them in a new way. By disassembling the original dish, chefs can present its various components separately or arrange them in new and exciting ways. This technique offers a great opportunity for chefs to showcase their artistic skills and create unique and visually appealing presentations. For instance, they could serve a classic cake alongside its frosting, and pair it with bits of dehydrated marshmallow for a modern twist. By using molecular gastronomy, chefs can explore endless possibilities for creating visually stunning culinary creations that are sure to impress both new and experienced foodies.

## **7. Converting Liquids into Powder**

Converting Liquids into Powder - One efficient way to transform high-fat liquids like Nutella, coconut oil, bacon, caramel, peanut butter, and others into a convenient and versatile powdered form is by using maltodextrin. This starch-like substance is particularly useful for molecular gastronomy enthusiasts who want to experiment with unique flavour profiles and create extraordinary culinary preparations. By turning these flavourful liquids into powder, chefs can add an irresistible sweet or savoury touch to their dishes while also achieving an innovative and elegant presentation. With maltodextrin as a handy tool, the possibilities for culinary creativity are endless!

## **8. Incorporating Edible Paper**

Incorporating Edible Paper - Spice up your culinary creations with edible paper made from potato starch and soybeans! Take your dishes to the next level by infusing unique flavors and colors into your paper. Add a dash of vanilla or cinnamon to create a warm and cozy atmosphere or infuse your paper with fruity flavors for a refreshing and vibrant burst of taste. With endless possibilities and easy to make, edible paper is a great way to add an artistic and flavorful element to any dish. Surprise and delight your guests with beautiful and tasty creations that are sure to impress!

## **9. Smoking**

Smoking - Elevate your culinary game by infusing a smoky flavour into your cocktails, beer, sauces, dressings, meat, and more using a smoking gun. This innovative technique adds a touch of drama to your presentation with a brief but alluring burst of smoke upon serving, while also imparting a delicious and aromatic flavour to your creations. Impress your guests with a truly unique and unforgettable dining experience by incorporating this cutting-edge cooking method.

## **10. Flash Freezing**

Flash freezing- Achieve ultimate control over your culinary creations with the power of flash freezing. Utilizing liquid nitrogen, this advanced technique freezes food instantaneously, preserving its original texture and preventing the formation of large ice crystals that can otherwise compromise the quality of your dish. With the ability to flash freeze specific elements of your dish, you can create intricate and visually stunning decorations or garnishes that will leave your guests in awe. Take your cooking to the next level by exploring the endless possibilities of flash freezing.

## **CONCLUSION**

In conclusion, molecular gastronomy represents a fascinating and innovative approach to cooking that merges



science with culinary arts. This culinary movement has revolutionized the way we perceive and experience food, pushing the boundaries of traditional cooking techniques and presenting new possibilities for chefs and food enthusiasts alike. Through the application of scientific principles and methods, molecular gastronomy has unlocked a deeper understanding of the chemical and physical processes that occur during cooking. This knowledge has given rise to a myriad of innovative culinary techniques, such as spherification, foams, gels, and emulsions, allowing chefs to create visually stunning and texturally captivating dishes that stimulate multiple senses. Moreover, molecular gastronomy has not only expanded the realm of culinary creativity but has also brought science to the forefront of the dining experience. By using specialized tools and ingredients, chefs have been able to transform familiar ingredients into surprising culinary creations, playing with taste, texture, temperature, and even the element of surprise. Additionally, the scientific approach of molecular gastronomy has led to a deeper appreciation and understanding of the ingredients themselves. By analyzing the chemical properties of food components, chefs have been able to unlock new flavor combinations, enhance natural aromas, and elevate the overall dining experience.

Furthermore, molecular gastronomy has transcended the confines of professional kitchens and has become an area of interest for home cooks, food enthusiasts, and curious minds. With accessible resources and simplified techniques, individuals have been able to experiment and recreate some of the wonders of molecular gastronomy in their own kitchens, fostering a greater appreciation for the art and science of cooking. In summary, molecular gastronomy has emerged as a captivating fusion of science and cooking, revolutionizing culinary techniques, stimulating creativity, and transforming the dining experience. With its innovative approach and continuous exploration, molecular gastronomy continues to push the boundaries of what is possible in the world of food, inspiring a new generation of culinary pioneers and delighting our senses in unexpected and delightful ways.

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# Impact of Consumers Buying Patterns towards E -Commerce during Pandemic

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**ABSTRACT:** The novel coronavirus has transformed the world drastically. The coronavirus pandemic is making humans suffer at the extreme level and disrupting people's lives differently. The coronavirus pandemic has made consumers adopt different behaviour towards their buying patterns. The sudden lockdown made the consumers panic and rushed to stock up on essential items to survive. It has changed the habit of shopping. An e-store, shopping application electronic store extract the physical similitude of purchasing goods or services at an overstuffed or in a buying area. The process is called business-to-guests simply called online shopping (B2C). There is a sincere effort to critically review the role of some vital determinants of consumer behaviour and to develop an integrated model for branded functional consumption behaviour. When a business buys from another business. It is called business- to- business or online shopping. Online stores may also brandy business conditions and a Complaints Procedure. Numerous are anticipated to see these guests hit online website destinations that have the appeal during pandemic circumstances to maintain a strategic distance from the troubles. Guests are buying towards online shopping during pandemic around the world and all the orders accepted. Utmost generally preferred spots during pandemic. The online shopping apps are getting their regular orders whereas Amazon is boosting their services in India, followed by Flip kart and over the other online spots as rudiments are being largely favoured, who have loftiest shares in rudiments sphere.

**Keywords:** *online shopping, e-commerce, pandemic, brand value, merchandising*

## INTRODUCTION

Every country is following the cinch-down procedures to help measure this pandemic situation in the whole world as well as India. Both the private and public sectors appear to be confused by this panic situation. The fact that the goods of new nimbus contagions have a major impact on the country, the frugality and society is necessary. The growing trouble of new nimbus contagions is an extremity in public health and is gumming the entire macro frugality. It has also cut off the company's force chain. Manufacturers and directors are anticipated to be further hampered. China is the central production for numerous companies worldwide. Any dislocation in China's affair will thus simply have consequences. It's challenging for the online company to request its goods online and also to deal with immense problems as it imports its particulars from China. China is substantially responsible for ministry, outfit, instruments and outfit relating to communication. Disturbances in these sectors simply affect other countries' businesses. Likewise, the Indian request relies on the Chinese product and will greatly impact the Country's frugality. In addition, the lockdown has dampened the country's import and export installations. The automotive, and essence products, chemical and dispatches outfit, rubber, plastics and office ministry sectors have also been intruded in addition to e-commerce business. There are numerous online retailers that are passing out



goods that cannot satisfy the customers demand. In the coming future, this may also increase the price of the products after all goes well. In fact, e-commerce enterprises are floundering to the extreme. Addressing the situation doesn't only address one country, but also other countries. The maturity of their merchandisers are from China. Numerous web enterprises would also smell their force crunch stresses. In the 75- times of history, global health extremity is faced by humanity with Pandemic. At extreme situations, this Pandemic is killing, making mortals suffer and disturbing lives of people. Pandemic is further than a simple health extremity. All the people around the world were restrained in their houses and in addition, their separate work places were shut down. Also, all the business places were asked to close and were advised not to do business until the advertisement. Indeed after the Pandemic, when the businesses were allowed tore-open, they were only permitted to use their partial force to operate. Government's first allowed-commerce business sector to open as they had minimal person to person contact and it was easy to avoid any type of gathering. This decreases the chances of contamination by Pandemic. Indeed till date, workers need to maintain the social distancing policy at their separate work places.

### **ADVANTAGES OF CONSUMER'S HABITS VIA ONLINE SHOPPING**

Managing an online storefront is far cheaper than an offline, slipup and mortar store. generally less staff are needed to manage an online shop as web- grounded operation systems enable possessors to automate force operation and warehousing is not inescapably needed( as we bandy latterly). Similarly, e-commerce business owners can pass functional cost savings onto customers (in the form of product or service abatements) whilst guarding their overall periphery. Likewise, with the rise of price comparison websites, customers have further translucency with regard to prices and are suitable to protect around, generally copping from online outlets rather. Availability and Convenience Unlike numerous offline stores, customers can pierce-commerce websites 24 hours a day. Guests can read about services, browse products and place orders whenever they wish. In that sense, online shopping is extremely accessible and gives the guests more control. Likewise, those living in further remote areas are suitable to order from their home at the touch of a button, saving them time travelling to a shopping center. Wider Choice for the once twenty times, the growth of online shopping has to a large extent been grounded around increased choice. Within the nearly endless choice of brands and products to choose from, customers aren't limited to them, but also get the choice of different products in their original city, megacity or country. Whichever way you look at it however, further choice has probably been a good thing over the long term. Impact of Covid-19 over the request is in fear with the strike of Covid-19 as there's no assurance. From the starting of the time of the stunning is lost by the total request Capitalization. The sentiments reflected by the stock request happened because of this Pandemic which are domestic, foreign and investors. In the last many months, companies are stepping back because of the negligible growth endured by them which have also affected the compensation at hand and multiplied the layoff. Further more than 40% of the stocks have declined in some companies and adverse impact is also observed in the sectors like entertainment, tourism and hospitality. Piece meal from this, all sectors of businesses were also largely affected unlike any other time in history. Though many gained their business but utmost have lost their earnings. In periods, this Pandemic of Covid-19 which came with the name of public health exigency wasn't seen. Effect over the customers fiscal status. Currently customers want to track their products through digital media and also they're getting careful in spending in India as well as abroad. The countries which are impacted by Covid-19 observe great variation in the sentiments of customers. In comparison to the rest of the world, high sanguinity is reported in the customers of Indonesia, China and India. Still, after Covid-19 the countries who are less auspicious about their profitable conditions are Japan and Europe. Since mid-July, with the rise in verified cases of Covid- 19, sanguinity has declined fully in European countries, except in Italy. Change in customers perspective. A person who finds out his solicitations or requirements and after that purchases the product and at last disposes off in the consumption procedure is defined as the guests. On colourful parameters like casing, husbandry, artificial goods & service; the serviceability of the customers depend. The formed by the when he or she is told by colourful factors which are internal as well as external. Non-stop decision timber system is important for changing, buying, using, assaying and at last disposition of products and services which determines the guests. The guests gets which is explained by the approach is divided into the three groups Cerebral- grounded on the relationship between the psyche as well as guests gets in different situations, the



response of customers which is devoted by the sociological approach or it can also depend on the colourful social leaders, social occasions which influences the gets the conditions of the customers are dependent on profitable approach which is predicated on the introductory knowledge or ideas. Also, on the basis of customers' interest, the requests are traded brazenly. In every aspect our life has been changed by the Covid- 19 pandemic and no exception is left on the spending of the guests. In general, across all diligence, spending is assumed to be down due to the restrictions of lockdown as spending came limited due to the shutting down of shops and restaurants. Air travel was also suspended during this time. Also, due to this Pandemic the customers are confined to spend further and in the coming months customers are awaiting that their ménage income might fall. Due to lockdown, we've spent further time indoors which is redundant to spend further time in home entertainments and groceries.

### **ROLE OF ELECTRONIC RETAILS**

The retail demand of India is principally divided in between the unorganized sectors; in which 13.8 million conventional family neighbour shops and lower than 10 percent are the organized retail sector included. Online shopping websites as well as slipup and mortar stores are all associations included in the organized sector. In spite of the success in B2Ce-commerce in India, a major portion of the Indian population have further faith in slipup and mortar shops which are bordering as they prefer the products by touching and feeling them and they also feel that they can negotiate before buying. In India, by offering services similar as no delivery charges, abatements, buy 1 product and get 1 free and swapping offers, a significant maturity of B2C e-commerce retailers attract online shoppers. Although the shoppers in India are conservative and they come cost-conscious and count them as part of their value system or culture; and these types of people aren't attracted by any product and not the quick decision making person on the base of announcements and creation of the products. Since this pandemic time, colourful diligence is a critical situation. The growth of online shopping will remain constant indeed after the pandemic as the new normal. It becomes important for the brands to develop new capabilities for online requests for icing the positive experience of the customers and to achieve the digital corner. It can be achieved by passing on their precious propositions in a different way to learn to handle the aft end of a digital operation.

### **CONCLUSION**

The short- term response of trade recovery sweats is grounded on strengthening vital and systemically applicable sectors that, amid global breakdowns in the value chain, continue to grow. The sectors which are included then are pharmaceutical, husbandry & food processing assiduity, IT assiduity and aseptic assiduity. Support functions needed to succeed in a low- touch society, like transportation, logistics operation as well as e-commerce, are also bandied. The results of this epidemic are the misgivings which are created but despite that the strategy is to mate countries to grow these sectors. This strategy will help them to navigate trade disturbances after relating the knitter- made results similar as shifts in product capacity, import bans as well as uncertain trade relations. In the short- term, the approach will support countries where the trade impact of COVID- 19 pandemic must be linked, especially its crucial import sectors, specifically MSMEs. During this pandemic the consumers change their buying behaviour, they suddenly switch from offline to online and the results are very surprising to everyone. During and after the pandemic the consumers prefer the same buying pattern and they think this will help them save money and energy. During the pandemic mostly consumers started their pattern from medical facility then grocery and lastly sports. New business relations as well as distribution channels must be linked similar as foreign and domestic. While following the safety measures, for maintaining the inflow of goods trade restrictions must be managed and a digital force chain must be developed. For enhancing the transport, managing threat and for logistic capabilities, roadmaps must be developed. For continued working, ICT tools and digital channels control for icing the MSME's capacity. For new aseptics and rules for work safety, capacity and processes must be erected; in import requests, compliance with health, SPS and other different voluntary norms in food- safety compliance.



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# Current Food and Beverage Services Trends in the Hospitality Industry

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**ABSTRACT:** The current food and beverage trends includes sustainable practices, increased interest in healthier foods and rise of plant based diets. Hotels make up the majority of the hospitality industry. In addition to hotels, a sizable section of the industry is made up of food and beverage businesses and is focused on balanced meals, fast foods, processed foods, Food safety, food security, sustainability of foods and food and beverage trends. Due to a variety of reasons, many businesses operate in a highly competitive climate. First, both the domestic and worldwide economies are contracting, which has a direct impact on the tourism sector's business. Second, there has been an increase in market demand for and expectations of internal amenities, quality of service and products, and value for money. Visitors now want to experience excellence at all levels of service, which can be easily recognized as offering good value. Third, in the eight years since 2000, hotel capacity has expanded by 40%. The environment became more competitive as a result of this growth, which also led to overcapacity in the industry. Over the same time period, operations in the food and beverage industry experienced exponential growth and intense competition. In addition to the need to control expenses and cut prices across the industry, a steep increase in operational costs has caused a decline in corporate profitability. The consequences of these changes for owners and operators of food and beverage enterprises are discussed in this chapter, along with success factors.

**Keywords:** *Trends, food and beverage industry, hospitality sector, Meals, Fast foods*

## INTRODUCTION

The food served in residential facilities like boarding schools, college dorms, hospitals, and senior living facilities is likely the primary source of nutrition and must be sufficient. There are many residential institutions, and it is the caterer's duty and moral obligation to ensure that the residents are fed nutritious meals. To guarantee that the dinner is balanced as well as lovely, enticing, and reasonably priced, sample menus based on meal planning principles should be given to the caterer. For a person's development and the health of the country, nutritious meals that each provide one-third of the RDA (Recommended Dietary allowance) are essential. There should be different requirements according to age, gender, exercise, and physiological status. It's important to educate the community at large about nutrition. Individuals need to be pickier about the foods they eat and where they eat them. This is very important to do in order to fight the lifestyle diseases that young people are developing.

## A CRITICAL ASSESSMENT OF FAST FOOD

Worldwide, the fast food sector is expanding quickly in order to offer consumers an affordable, quick meal in a short amount of time. Fast food sold today is frequently heavily processed and made in an industrial setting. The



majority of the menu items are prepared in a central supply facility and then delivered to specific restaurants where they are quickly reheated, cooked, or assembled. By ensuring uniformity in product quality and the ability to promptly deliver orders to consumers, the central kitchen helps to save labour and equipment costs in the different restaurants. When consumers lose interest in the richer, more varied, more mouthwatering flavors of recently produced seasonal foods, local cuisines are slowly fading.

### **NUTRITIONAL ASSESSMENT OF NEWIL'S RELEASED GOODS**

- 1.** To address the expanding expectations of working women, single families, the elderly, and commercial enterprises that are too busy to invest significant time and labour in pre-preparations, a broad variety of convenience foods are available, and new items in appealing packages are being produced every day. The recently introduced products in the market can be divided into five categories, namely:
- 2.** Basic product
- 3.** Ready to cook product
- 4.** Ready to use product
- 5.** Pre-cooked product
- 6.** Table ready product

Several newly released items make health claims, some of which may be deceptive. The first consideration should be nutritional needs for the day, not convenience. While other meals, like non-dairy creams, have both advantages and disadvantages due to the composition of the vegetable oils used, some recently introduced goods based on soy proteins, flax seeds, carotene, and vitamin-E rich oils have particular advantages. Although the ready products made with bakery shortenings are of the highest quality and are specially created for a certain product, the trans-fatty acids included in these fats are unhealthy.

For the most part, these products are clean, washed, peeled, and cut, or they are ready to use, prepare, eat, or serve. The nutritive value and general quality of these products can be severely impacted if they are not stored under temperature controlled storage during retailing, despite the fact that they are frequently industrially prepared under strict regulation and control and sometimes bacteriologically safer than fresh goods.

Recent years have seen substantial developments in the F&B (Food and Beverage) sector. COVID-19- has resulted in the introduction of a new hosting standard. Clear partitions have been developed, dishes have been changed to healthier or more indulgent versions of their old selves, beverage dispensers have been altered, and presentation has become as crucial as taste in order to satisfy customers' new needs as what is actually being served. After all, safety comes first!

### **PRESENT-DAY FOOD AND DRINK TRENDS**

The top seven food and beverage trends that are currently being seen in the market will be listed in this article. The CGP (Client Gross Profit) business as a whole is not represented by it, but it is unquestionably a substantial portion of it.

#### **1. Safer dining area**

As visitors start checking back into hotels, they do so with anticipation. They have faith that the hotel will keep them safe and healthy throughout their stay by taking all necessary safeguards. Make sure you uphold the new hosting standard. Set up sneeze guards, buffet shields, hands-free dispensers, safety dividers on the dining tables, sneeze guards to stop the spread of germs, hands-free dispensers to reduce contact, and air purifiers like Rosseto's Ionosphere to ensure the space is safe.



## **2. Reducing waste**

Sustainability has become essential to a satisfying visitor experience as consumers become more socially and environmentally conscious. When it comes to your F&B (Food and Beverage) Company that means minimising waste wherever feasible. This can be accomplished in a number of ways, such as by placing things on display in bulk containers and using food and drink dispensers, as well as by preparing whole animals and plants whenever practical. You'll be making many more customers even happy by using locally sourced ingredients, which will increase your client base.

## **3. Plant-based foods**

Vegetarianism and veganism have gained popularity in recent years. Because of this, you must make sure that your menu always includes plant-based foods and that they are bursting with flavour, colour, and freshness if you want your F&B (Food and Beverage) business to prosper. You can either use raw vegetables or make cooked versions that make the vegetable the star of your cuisine. They range from vegan soups to roasted veggie concoctions to imitation meats made from plants. Your client satisfaction ratings will rise as your creativity level increases.

## **4. Healthier fast casual**

Except, of course, for the joy of biting into a dish that screams fast but is actually healthy for you, nothing rivals the satisfaction of biting into fast food! Discover the world of healthy fast casual, where crave-worthy street cuisine is made with fresh meat. A turkey shawarma wrapped in a whole wheat tortilla, a veggie burger with kale chips, and more. There are countless alternatives!

## **5. Fermented beverages and teas**

Making sure your clients benefit from every part of their culinary experience, including appropriate digestion, is another significant trend in the food and beverage industry. Provide fermented drinks and teas to guests, preferably those that contain kombucha and probiotics. Showcase your healthy beverages in dispensers that are transparent, have clear labels, and are stocked with extra fruit slices, herbs, ice cubes, or other stomach-friendly accents.

## **6. Grab-and-go and self-service**

The customers of today are busy. Consumers want access to wonderful, fresh dishes around-the-clock, but they don't want to wait to be served. A self-service kiosk or micro market that is always open and supplied with cold and hot goodies that are served on cooling dishes, chafing trays, and other food and beverage dispensers would be a good idea to adopt at your place of business. It might take a little technological know-how to simplify this trend, but the payoff will be great in the end.

### **IFT'S SCIENCE AND POLICY TEAM FORECASTS SIX TRENDS FOR 2023**

The Science and Policy team at IFT (The institute of food technologists) has focused on key developments that will affect food science in the upcoming year. We've made connections between processed foods, global food system silos, supply chain issues, environmental initiatives, and more. To consistently offer safe, nourishing, and sustainable foods, innovative food science solutions will be necessary. Despite the difficulties of recent years, we anticipate that the community of food scientists and technologists will band together to find creative answers to today's pressing problems. For the trends you need to know about in 2023.

### **PROCESSED FOODS ARE SET FOR A COMEBACK**

Processed foods are poised for a comeback due to rising customer demand for goods that match their priorities for nutrition, health, and the environment. To feed a world population that has surpassed eight billion people, processing to reduce food waste, creating novel ingredients and product innovation, extending shelf life, and boosting nutrient bioavailability are crucial. Processed food is a component of the answer. Innovation in



ingredients and products will lead to a supply of food that is wholesome, readily available, inexpensive, approachable, and acceptable. The emphasis will switch from how food is produced to what it offers.

#### **BREAKING FOOD SYSTEM SILOS WILL TREND ACROSS SECTORS**

The tendency of synchronising laws, norms, and best practices in the sector is growing in academia, business associations, governmental agencies, and nongovernmental organisations. This strategy is necessary for enhancing transparency and resilience since it calls for cross-border, multi-stakeholder engagement. Laws, food safety procedures, research findings, and traceability principles all encourage trade and increase adaptability in times of crisis. Cutting down barriers between the public, private, and governmental sectors of the food system will be popular.

#### **EXPECT A GLOBAL AGENDA ON FOOD AND NUTRITION SECURITY**

There will be a push to define "healthy" globally, from nutrient content claims and Environmental, Social, and Governance (ESG) investing to teaching consumers and directing food producers. This trend towards a more equitable food supply will be accompanied by this push. Professionals in the field of food science must actively participate in the creation of new regulations and the dissemination of knowledge on how they affect the development of new foods. Global forums on dietary recommendations, nutrition and health, and food security in 2022 have laid the groundwork for the next year and beyond, from the Food and agriculture organization (FAO) to the White House Conference on Hunger, Nutrition, and Health.

#### **LOOK FOR A HEIGHTENED FOCUS ON FOOD SAFETY**

Recent disruptions, recalls, and food shortages underline the necessity of putting more emphasis on food safety. Although the Food and Drug Administration (FDA) continues to develop commodity-specific preventative techniques to avoid outbreaks in foods governed by the FDA, the US Department of Agriculture (USDA) anticipates releasing proposed regulations to reduce Salmonella illnesses. Research and mitigation of heavy metals and other chemical risks will be given priority by the Environmental protection agency (EPA's) initiatives and the FDA's Closer to Zero: Action Plan for Baby Foods. Expect the FDA to adapt its emphasis on food safety and nutrition, implementing suggestions from the Operational Assessment of the FDA Human Foods Program by the Reagan-Udall Foundation.

#### **FOOD SCIENCE AND TECHNOLOGY WILL RISE TO MEET SUPPLY CHAIN CHALLENGES**

The complicated food system bottlenecks, changing consumer demands, and shifting socioeconomic conditions will all continue to have an impact on the global supply chain. Building robust supply chains that strike a balance between global and local sourcing, investing in necessary innovations, supply chain and digital technology, traceability, and finding new ways to increase efficiency throughout the global food system will be crucial. The innovative solutions that researchers in food science and technology have produced over the past several years will improve the food industry's capacity to flourish and deal with new difficulties.

#### **SUSTAINABILITY WILL REMAIN A FOCUS**

We foresee a strong pipeline of ground-breaking technology supporting sustainable habits to promote a climate-smart future, given the recent significant investment in sustainability from firms and the government. The European Green Deal, the United Nations Sustainable Development Goals and Climate Change Conference sustainability packaging claims and investment groups, ESG reporting (Environmental, Social and governance) and other recent regulations and events will only amplify the call for more aggressive climate change action globally. Be on the lookout for initiatives to combat food hunger, carbon neutrality, and food waste reduction/zero waste, and upcycling.



## **CONCLUSION**

From this chapter, it can be inferred that trends in food and beverage service are evolving steadily and day by day. Customers are also constantly on the lookout for the newest and most innovative trends being introduced in the food and beverage industry, so it's not just service providers who are eager to offer new trends in the market. Customers in today's market are well-educated and exposed, and they seek for innovative products that appeal to them like never before. Consumers today are extremely happy to spend a lot of money as long as they receive value in the form of not just superb cuisine but also an innovative F&B service (Food and Beverage). These customers are also price sensitive and health conscious. Because most people prefer to eat outside of the home, the younger generation is now trying to make this industry more engaging. The aforementioned chapter has led us to the conclusion that the introduction of innovative and cutting-edge technology and processes may elevate the food and beverage industry.

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# Key elements of Sustainability in Interior Designing

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**ABSTRACT:** *A building's interior design is influenced by the use of natural materials and the following environmental guidelines. They use material and technical skills and architectural aesthetic principles to create an appropriate function and comfortable indoor environment. This is to meet people's material and spiritual needs. Interior design requirements reflect not only functional requirements, but also the historical context, architectural style, environmental atmosphere, and other spiritual aspects. Sustainable development strategies exist not only in developed countries, but also in developing economies, such as India. To carry forward the green ecological design concept, the design company must adapt and modify previous interior design modes. In addition, designers should pay more attention to the application value of evolving materials and new technologies. Additionally, this will improve the ecological construction level of the interior environment as well as the needs of residents.*

**Keywords-** *Sustainability, Interior Design, Green Materials, Eco friendly design, Architecture*

## INTRODUCTION

The concept of sustainability can be an effective way to balance people's daily lives with nature's resources. In the previous ten years, India's overall global rank in meeting the SDGs – Sustainable Development Goals – has slipped nine places. In 2022, it stood at the 121st position, behind Bhutan, Sri Lanka, Nepal and Bangladesh; Pakistan followed closely behind at 125. Why is India in this predicament with most Goals deadline looming in 2030? According to an analysis in the State of India's Environment 2023 (SoE), released on March 23, 2023 the primary reason is the challenges India is facing in 11 of the 17 SDGs. People should not destroy the natural environment to seek business opportunities. Furthermore, sustainability should be considered as a survival guide. Human beings should look ahead and believe that limited resources can only be exploited to the extent of renewable recycling, rather than advocating overexploitation. Interior design is based on rational use of space, land, and natural resources. Therefore, the main design principle of sustainable interior design is to make full use of internal and external ecological factors. When we tap into the technical potential of environmental energy and materials, we can use environmental energy and materials. In addition, we can perform simple technical interventions to make them work for the main body of the organization. We can use green energy such as light and wind. Our understanding and study of ecological resources, such as bamboo, water-saving toilets, and other eco-friendly materials that can save energy and enhance environmental protection, may allow us to utilize renewable resources directly.

## SUSTAINABLE DESIGN STRATEGIES

Decreasing the small and large estimate, weight and number of materials joined into a plan could be a straightforward way of diminishing the effect on the environment. More materials by and large result in more



noteworthy impacts, so it's imperative for an architect to utilize less materials and decrease the by and large weight without compromising on quality. An item that's light weight will moreover have lower travel costs and associated outflows. Items that can be reconfigured in totally different ways to adjust to diverse spaces and add have an expanded capacity to operate well. Seclusion can increment resale esteem of furniture and offer numerous choices in one fabric frame. Measured quality as an economical inside plan approach ensnares the conclusion proprietor within the plan so they can reconfigure the item to fit their insides spaces and their changing life needs. Durability is about creating designs that are aesthetically indestructible, durable, retain their value over time, and can be shared and inherited by people. A long-lasting product will not be replaced frequently and can be repaired or upgraded over its lifetime as long as it maintains its style and function.

### **PILLARS OF SUSTAINABILITY**

The term sustainability aims to conserve resources and refers to four contrasting areas:

**Human, social, economic, ecological.**

- a) Human sustainability affects dynamic skills and human capacities to support and promote the comfort of communities and societies.
- b) Social sustainability aims at conserving resources for future generations and realizing the impact of actions on others. It focuses on maintaining and enhancing the quality of society with concepts such as cohesion, reciprocity, and the importance of human relationships.
- c) Economic sustainability is the ability of an economy to sustain a defined level of economic output indefinitely. Social sustainability focuses on improving social equity, while economic sustainability aims at improving living standards.
- d) The aim of ecological sustainability is to improve human well-being by conserving natural resources. An initiative or program is defined as environmentally sustainable if it ensures that people's needs are met without the risk of jeopardizing the needs of future generations.

### **SUSTAINABLE INTERIOR DESIGN**

Sustainable and environmentally friendly concepts are used by companies and individuals around the world. Today, interior designers must meet the needs of both current consumers and business owners, as well as the needs of the next generation, since these concepts are critical to corporate and personal strategy. Meanwhile, environmental issues have become an increasingly pressing problem since individuals want to use expensive materials that are difficult or impossible to dispose of; this has led to today's green designers being more popular. It has been argued that sustainable design is primarily an aspect of excellent design. A healthy environment and energy efficiency will eventually be considered in good design. It was further stated that sustainability is based on avoiding irreversible degradation of our social and environmental infrastructure. By improving or changing our current way of life, we can prevent social, environmental, and ecological disasters. Furthermore, as people seek better indoor places, interior design is becoming more humane and environmentally responsible, as well as increasingly in demand. In addition to impacting the natural environment, human health, and economic development, sustainable building design can influence people's behavior and increase productivity. On the other hand, many experts misread sustainable design concepts. The transformation of historical structures and green spaces is entirely based on material selections. Studies show that Indian buildings are usually simple and adaptable, requiring designers to use the smallest amount of materials possible. Optimal comfort and furniture versatility are important considerations during the design process.

### **REFRAMING MINDSET OF DESIGN AND INTERIOR**

The concept of sustainable development is extensively discussed in the modern world. Environmentalists specifically apply it to interior design because of the advancement of the globe, the rise in human living standards,



and the increase in atmospheric pollution. With the help of a case study involving a local environmental protection company in India, the author explained that sustainable development design is about effective energy saving. This is done through solar power, geothermal energy, wind energy, and rainwater collection for household use. Even more critical than environmentally friendly products is a healthy and eco-friendly lifestyle. The case study was focused on using rain and water in its environmental design. This included tarpaulin on the floor and recycled wood in the spaces. It also included rainwater collection devices on the roof that were used for household water systems on the inside of the building. Furthermore, choosing the right material for indoor furniture is equally important. Interior designers bear a lot of responsibility for implementing sustainable environmental concepts in many existing buildings. Although interior designers and architects are distinct professions, it was also stressed the distinct roles of designers and their variances. Interior designers should focus less on developing amazing architectural shapes and more on the social context and client demands. Product design isn't about building a great product; it's about ensuring that the product can communicate with its intended audience. As part of interior design, a study of human behavior and psychological activities is used, and the requirements believe that by studying different design techniques for different products, we can better understand and perceive the behaviors of people. Using this method, we can analyze people's feelings about objects and space more accurately. A study found a link between product design and user psychology. It concluded that conventional design methods like drawings should be considered more. Creating a user-centered design is a critical step in moving from physical product design to user-centered design, and this experience with sketch design is one of many necessary steps. Buxton, on the other hand, emphasized that designers play a crucial role in ensuring quality and uniqueness of upcoming items. The essence of the design is the sketch's meaning and capability. Words, photographs, and real-world examples illustrate sketch design, which is then extended to emerging smart devices. A successful designer can save time by having solid skills, such as adapting to an old idea, changing ideas, working with end users, and establishing basic design frameworks to limit design scope, which help the designer make decisions faster. Furthermore, it was noted that people's thinking modes might be expanded in three ways: business, market, and society. It also urged designers to produce more disorderly breakthroughs and focus on sharing and adapting to reality. Developing a natural design process for analyzing progress, modifying, defining future activities and project boundaries, and maintaining high levels of creativity is essential. Design thinking cultivates and develops the author's creative thinking for the design project.

## **CONCLUSION**

This chapter aims to analyse the combination of sustainable development and interior design. It analyzes sustainable design as a vital component of the design method. Environmental activation of architectural components yields a variety of benefits, including improved building and indoor environment performance. It also reduces the negative impact on the natural environment, and establishes true interconnectedness between human-made and natural environments. Designers must adapt their design processes to fit the sustainability paradigm in response to the growing popularity of environmentally-friendly interior design. Systemic issue resolution in interior design ensures cohabitation of natural and manufactured settings. This is done by moving from degenerative architectural design to sustainable design transition. That could result in a paradigm that actively promotes regeneration architectural and interior design.

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# Psychology of colors in Interior Spaces

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**ABSTRACT:** *The Psychology of Colors focuses on the role of color in interior design and architecture. It explores how color can influence human emotions, behaviors, and perceptions in the built environment. This chapter begins with an overview of the historical and cultural significance of colors in architecture and design and how they have been used to create specific atmospheres and convey meanings. It then delves into the scientific evidence behind the psychological effects of different colors on the human mind, including the role of color in spatial perception, visual interest, and mood regulation. The chapter also examines how color can be used to create specific effects in different spaces, such as offices, hospitals, and residential environments. The implications of these findings for interior designers and architects are discussed, including how to select colors that support the intended function of a space and create a positive user experience. Overall, this chapter provides a comprehensive analysis of the psychology of colors in interior design and architecture and its practical applications for creating effective and engaging environments. It is a valuable resource for professionals and students in the fields of interior design, architecture, and environmental psychology.*

**Keywords:** *Visual interest, mood regulation, built environment, user experience, engaging environments.*

## INTRODUCTION

Colors are an essential aspect of interior design and architecture, affecting our mood, behavior, and emotions. When designing a space, it is crucial to choose the right color palette to evoke the desired mood and create an atmosphere that reflects the purpose of the space. The psychology of colors is a fascinating subject that explores the effects that different colors have on our psyche. By understanding the psychological effects of different colors, designers can create spaces that not only look beautiful but also have a positive impact on our well-being. In this chapter, we will explore the psychology of colors in interior design, looking at how different colors can affect our emotions and behavior. We will examine warm colors like red, orange, and yellow, which can create a sense of energy and excitement, and cool colors like blue, green, and purple, which can create a calming and relaxing atmosphere. We will also look at neutral colors like white, beige, and gray, which can provide a sense of balance and harmony. Colors have played a significant role in architecture and design throughout history and across cultures also. From ancient civilizations to modern-day architecture, colors have been used to create specific atmospheres and convey meanings.

## ANCIENT CULTURES

In ancient Egypt, colors had specific symbolic meaning. For example, blue represented the Nile, while gold symbolized the sun. Egyptians used colors to tell stories, such as the creation story, through the use of hieroglyphics. Similarly, in ancient Greece, colors were used to represent the gods and their powers. For example, blue represented Poseidon, the god of the sea, while red represented Ares, the god of war.

## Medieval Europe



During the middle ages, colors were used to represent the Christian faith. For example, red symbolized the blood of Christ, while blue represented the Virgin Mary. Churches and cathedrals were decorated with vibrant colors and intricate designs to create a sense of awe and wonder.

### **Renaissance and Baroque Periods**

During the Renaissance and Baroque periods, colors were used to create dramatic and grandiose effects. The use of gold and bold colors such as red, green, and blue was prevalent in the decoration of palaces, churches, and public buildings. The vibrant colors and intricate details were intended to convey wealth, power, and status.

### **Modernism and Minimalism**

In the 20th century, with the rise of modernism and minimalism, the use of color in architecture and design became more restrained. White and neutral colors were favored, creating a sense of simplicity and cleanliness. This minimalist approach was influenced by the Bauhaus school of design, which emphasized functionality and simplicity over ornamentation.

### **Contemporary Architecture**

In contemporary architecture, the use of color has become more diverse and experimental. Architects are using color to create bold and expressive statements. For example, the Burj Al Arab in Dubai is a striking example of the use of color in contemporary architecture. The building's sail-shaped design is clad in a reflective surface that changes color depending on the time of day and the angle of the sun.

Colors have been used in architecture and design for thousands of years to create specific atmospheres and convey meanings. From ancient civilizations to modern-day architecture, colors have played a significant role in creating a sense of place and expressing cultural and societal values. Today, architects and designers continue to experiment with the use of color, creating new and innovative ways to evoke emotions and convey meaning through the use of color.

## **PROPERTIES OF COLORS**

The psychological properties of colors and how they can be used in interior design and architecture.

### **Red**

Red is an energizing color associated with passion, love, and excitement. It is a powerful color that stimulates the senses and increases heart rate and blood pressure. Red is often used in spaces where people gather, such as dining rooms or living rooms, to create a lively and stimulating environment. However, excessive use of red can also create a sense of aggression and cause anxiety in some individuals.

### **Yellow**

Yellow is a cheerful color associated with happiness, optimism, and creativity. It is a warm color that stimulates the brain and increases mental activity. Yellow is often used in spaces such as kitchens, sunrooms, or workspaces to promote productivity and enhance creativity. However, too much yellow can also cause anxiety and restlessness in some individuals.

### **Blue**

Blue is a calming color associated with peace, tranquility, and relaxation. It is a cool color that lowers heart rate and blood pressure, promoting a sense of calmness and serenity. Blue is often used in spaces such as bedrooms, bathrooms, or meditation rooms to create a peaceful and serene environment. However, too much blue can also create a sense of coldness and detachment.



### **Green**

Green is a refreshing color associated with nature, growth, and harmony. It is a color that promotes balance and stability, creating a sense of calmness and relaxation. Green is often used in spaces such as living rooms, bedrooms, or offices to create a sense of balance and harmony. However, too much green can also create a sense of boredom and stagnation.

### **Purple**

Purple is a regal color associated with luxury, creativity, and spirituality. It is a color that stimulates the imagination and promotes creativity. Purple is often used in spaces such as bedrooms, libraries, or meditation rooms to create a sense of luxury and spirituality. However, too much purple can also create a sense of opulence and indulgence.

### **Orange**

Orange is a vibrant color associated with energy, excitement, and enthusiasm. It is a warm color that promotes social interaction and communication. Orange is often used in spaces such as kitchens, dining rooms, or playrooms to create a lively and stimulating environment. However, too much orange can also create a sense of restlessness and anxiety.

### **Black**

Black is a sophisticated color associated with elegance, power, and mystery. It is a color that creates a sense of depth and mystery, making a space appear larger and more spacious. Black is often used in spaces such as bedrooms, living rooms, or home theaters to create a sense of elegance and sophistication. However, too much black can also create a sense of heaviness and depression.

### **White**

White is a clean and crisp color associated with purity, innocence, and simplicity. It is a color that creates a sense of clarity and cleanliness, making a space appear more open and airy. White is often used in spaces such as bathrooms, kitchens, or bedrooms to create a sense of cleanliness and simplicity. However, too much white can also create a sense of sterility and coldness.

## **EFFECT OF COLORS ON HUMAN MIND**

The effect of colors on the human mind in interior design is an important consideration when creating a space that promotes well-being, productivity, and comfort. Different colors can have different effects on our emotions and behavior, and this can impact how we perceive and interact with a space. Different colors can elicit different psychological and physiological responses, and these responses can vary from person to person based on individual experiences and cultural backgrounds.

Here are some ways that colors can affect the human mind in interior design:

**Red:** Red can be an intense and stimulating color that can increase heart rate and energy levels. It can create a sense of excitement and passion in a space, making it a good choice for areas such as dining rooms or living rooms. However, it can also be overwhelming if used excessively, so it's important to balance it with other colors.

**Blue:** Blue can create a calming and soothing effect in a space, making it a good choice for areas such as bedrooms and bathrooms. It can also create a sense of stability and trust, making it a popular choice for corporate settings.

**Green:** Green is a color that is often associated with nature and can create a sense of balance and harmony in a space. It can also have a calming effect on the mind and body, making it a good choice for areas such as meditation rooms or home offices.



**Yellow:** Yellow can create a sense of happiness and optimism in a space, making it a good choice for areas such as kitchens or playrooms. However, it can also be overstimulating if used excessively, so it's important to balance it with other colors.

**Purple:** Purple can create a sense of luxury and sophistication in a space, making it a good choice for areas such as bedrooms or living rooms. It can also promote creativity and imagination, making it a popular choice for art studios or home offices.

**Orange:** Orange can create a sense of energy and enthusiasm in a space, making it a good choice for areas such as workout rooms or playrooms. It can also create a sense of warmth and comfort, making it a popular choice for living rooms or bedrooms.

**Brown:** Brown can create a sense of stability and comfort in a space, making it a good choice for areas such as family rooms or libraries. It can also create a sense of warmth and earthiness, making it a popular choice for natural or rustic designs.

In summary, understanding the effect of colors on the human mind in interior design can help create a space that promotes a positive emotional and behavioral response. It's important to consider personal preferences, cultural backgrounds, and the function of the space when selecting colors to create a balanced and harmonious environment.

### **EFFECT OF COLORS ON DIFFERENT SPACES**

Color can be used to create specific effects in different spaces, such as offices, hospitals, and residential environments. In this section, we will explore how color can be used to create specific effects in each of these spaces.

#### **Offices**

In an office environment, color can be used to create a sense of productivity, focus, and creativity. Yellow and orange can be used to increase energy levels and promote creativity, while blue and green can be used to create a calming and productive environment. Neutral colors such as beige and white can be used to create a sense of cleanliness and simplicity, which can help to reduce distractions.

#### **Hospitals**

In a hospital environment, color can be used to create a sense of calmness, tranquility, and healing. Blue and green can be used to create a calming and relaxing environment, while warm colors such as yellow and orange can be used to create a sense of warmth and comfort. Neutral colors such as white and beige can be used to create a sense of cleanliness and sterility, which is important in a healthcare environment.

#### **Residential Environments**

In a residential environment, color can be used to create a sense of comfort, warmth, and personality. Neutral colors such as beige, gray, and white can be used to create a sense of simplicity and elegance, while warm colors such as red, orange, and yellow can be used to create a sense of energy and vibrancy. Cool colors such as blue and green can be used to create a calming and relaxing environment. In bedrooms, soft and soothing colors such as lavender, blue, and green can be used to create a sense of peace and tranquility.

### **CREATING POSITIVE USER EXPERIENCE**

Colors play a critical role in creating a positive user experience. The right color scheme can help to create a sense of comfort, trust, and engagement, while the wrong colors can have the opposite effect. In this section, we will explore some tips for using colors to create a positive user experience.



#### **Use colors that align with your brand**

Using colors that align with your brand is essential to creating a positive user experience. Your brand colors should be consistent across all of your marketing materials and your website. Consistency helps to create a sense of trust and familiarity with your users.

#### **Use colors to guide the user's attention**

Colors can be used to guide the user's attention to specific areas of the website or application. For example, using a bright, contrasting color for call-to-action buttons can help to draw the user's attention to them.

#### **Use color psychology to create the desired emotional response**

As we discussed earlier, different colors have different psychological effects on the human mind. Use this knowledge to your advantage by choosing colors that create the desired emotional response in your users. For example, using calming colors like blue and green in a meditation app can help to create a sense of relaxation and focus.

#### **Use colors to create contrast and hierarchy**

Using contrasting colors for different elements on the website or application can help to create a sense of hierarchy and organization. For example, using a bright color for the navigation menu can help to make it stand out and create a clear visual hierarchy.

#### **Use white space effectively**

White space is an important element of design, and it can be used to create a sense of balance and clarity on the website or application. Use white space effectively to help guide the user's attention to the most important elements on the page.

## **CONCLUSION**

Colors can have a significant impact on the atmosphere and mood of a space. By understanding the psychological effects of different colors, architects and designers can use color to create specific effects in different spaces, create spaces that evoke the desired mood and atmosphere, can create environments that evoke the desired emotional response and promote the desired behavior. Whether it's an office, hospital, or residential environment, color can be used to create a sense of productivity, calmness, comfort, and personality. It is important to choose colors that are appropriate for the specific space and the desired emotional response. By carefully selecting colors, designers and architects can create spaces that promote relaxation, creativity, productivity, or social interaction, depending on the selection.

In conclusion, different colors have different psychological effects on people, and choosing the right color scheme for a room can make a big difference in the way people feel when they are in that space. Warm colors like red, orange, and yellow can create a sense of energy and excitement, while cool colors like blue, green, and purple can create a more calming and relaxing atmosphere. Neutral colors like white, beige, and gray can provide a sense of balance and harmony. Ultimately, the psychology of colors in interior design is an important consideration for anyone looking to create a space that is both visually appealing and emotionally engaging. By understanding the psychological effects of different colors and using them strategically in design, it is possible to create a space that is not only beautiful but also supportive of our well-being and happiness.



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# Adaptive Reuse in the Field of Interior Designing

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**ABSTRACT:** *Repurposing historic structures for contemporary usage while keeping its distinctive character and history is known as adaptive reuse in the field of interior design. With the goal of building more resilient and sustainable communities, this strategy is becoming more and more crucial. Projects using adaptive reuse provide a number of economic, environmental, and social advantages, including cheaper building costs, a less environmental effect, and the preservation of cultural heritage. However, projects involving adaptive reuse necessitate a deliberate and team-based approach, taking into account the building's condition, structural constraints, and requirements for code compliance. Designers may create practical, contemporary rooms that celebrate the past while embracing the future with careful planning and execution. Overall, adaptive reuse is a useful interior design strategy with the capacity to change and breathe new life into our built environment.*

**Keywords-** *Reuse, interior designing, repurposing, sustainable*

## INTRODUCTION

Adaptive reuse is an essential aspect of sustainable design in the field of interior designing. It refers to the process of repurposing existing buildings or structures to serve a new function that is different from their original purpose. The practice of adaptive reuse has gained popularity in recent years as it provides a way to conserve the embodied energy and resources that are already invested in the building while simultaneously reducing the environmental impact of new construction. In the field of interior designing, adaptive reuse involves repurposing the interior spaces of a building to serve a new function while preserving the character and historic significance of the structure. This process requires careful planning and design to ensure that the new use of the building is functional, aesthetically pleasing, and meets the needs of its occupants. One of the primary benefits of adaptive reuse is that it allows designers to create unique and creative spaces that are rich in character and history. For example, repurposing an old warehouse into a modern office space can result in a dynamic and visually engaging environment that reflects the industrial heritage of the building while also meeting the needs of modern businesses.

Adaptive reuse also provides an opportunity to incorporate sustainable design features into the building's interior. For example, designers can use salvaged materials or repurpose existing elements of the building to create new features, such as furniture, fixtures, and finishes. This approach can significantly reduce the amount of waste generated by the project and can also save money on materials and labor. When approaching an adaptive reuse project, designers must first assess the existing building's structural integrity and identify any potential challenges or limitations. They must also consider the building's historic significance and work to preserve its character and architectural features. This process requires a balance between respecting the building's heritage and creating a



functional and contemporary interior. Adaptive reuse is a critical aspect of sustainable design in the field of interior designing. It provides an opportunity to create unique and creative spaces that reflect the history and character of the building while also incorporating sustainable design features. As more designers and building owners embrace adaptive reuse, we can reduce the environmental impact of new construction while preserving our built heritage for future generations.

### **SIGNIFICANCE OF ADAPTIVE REUSE IN INTERIOR DESIGN**

Adaptive reuse is becoming increasingly important in the field of interior design due to its many benefits, including sustainability, cost-effectiveness, and preservation of historic buildings. By repurposing existing buildings and spaces, designers can create unique and functional interiors that respect the building's history and character while meeting the needs of modern occupants. One of the primary benefits of adaptive reuse in interior design is sustainability. The construction industry is a major contributor to greenhouse gas emissions, and building new structures requires a significant amount of energy and resources. By repurposing existing buildings and spaces, designers can reduce the environmental impact of new construction and conserve the embodied energy and resources that are already invested in the building. Adaptive reuse also offers cost-effectiveness benefits. Repurposing an existing building is often less expensive than constructing a new building from scratch. This is because the building's structure and foundation are already in place, which reduces the need for new materials and labor. Additionally, repurposing existing buildings can result in lower operating costs for occupants, as these buildings often have existing infrastructure and utilities that can be reused.

Another benefit of adaptive reuse is the preservation of historic buildings. Many historic buildings have unique architectural features and cultural significance that are worth preserving. Adaptive reuse allows designers to create modern interiors while preserving the historic character and charm of the building. This approach can help to maintain a community's sense of place and cultural identity while creating functional and contemporary spaces. Adaptive reuse also offers opportunities for creativity and innovation in interior design. Repurposing an existing building requires designers to think creatively about how to best use the space while preserving its character and history. This can result in unique and innovative designs that incorporate salvaged materials, repurposed elements, and other sustainable design features. Adaptive reuse is an essential aspect of interior design that offers many benefits, including sustainability, cost-effectiveness, preservation of historic buildings, and opportunities for creativity and innovation. As the design industry continues to prioritize sustainability and preservation, adaptive reuse will become increasingly important as a way to create functional and modern interiors while respecting the history and character of existing buildings.

### **STRATEGIES OF ADAPTIVE REUSE IN INTERIOR ARCHITECTURE**

Adaptive reuse of interior architecture requires a strategic approach to ensure that the new space meets the needs of the occupants while preserving the unique character and history of the existing building. Here are some strategies for successful adaptive reuse of interior architecture:

1. **Research and Analysis:** The first step in any adaptive reuse project is to conduct a thorough research and analysis of the building's history, structure, and condition. This includes identifying any architectural features, assessing the condition of the building, and determining any structural limitations that may impact the design.
2. **Preservation and Restoration:** Preserving and restoring the existing architectural features of the building is crucial in adaptive reuse projects. This may include restoring original flooring, exposing brickwork or stonework, or retaining decorative elements such as moldings or cornices. These features can add character and charm to the new space, while preserving the building's heritage.



3. **Flexible Design:** Adaptive reuse projects require a flexible design approach that can accommodate a variety of uses and needs. This may involve designing multi-functional spaces that can be easily reconfigured or adapted as needed. Flexible design also allows for future modifications or expansions, ensuring the space remains functional and adaptable over time.
4. **Sustainable Design:** Sustainable design is increasingly important in adaptive reuse projects, as it can help reduce the environmental impact of the new space and lower operating costs for occupants. This may include incorporating energy-efficient lighting, using sustainable materials, or designing for passive heating and cooling.
5. **Collaborative Process:** Successful adaptive reuse projects require a collaborative process that involves all stakeholders, including architects, engineers, building owners, and occupants. This ensures that all parties have a clear understanding of the project goals and can work together to achieve them. Collaboration also allows for the sharing of knowledge and expertise, resulting in a more successful and efficient project.

Adaptive reuse of interior architecture requires a strategic approach that includes thorough research and analysis, preservation and restoration of existing architectural features, flexible design, sustainable design, and a collaborative process. By carefully considering these strategies, designers can create modern and functional spaces that preserve the history and character of existing buildings.

### **SELECTING AN INTERIOR ARCHITECTURE FOR ADAPTIVE REUSE**

Selecting the interior architecture for adaptive reuse projects requires a careful consideration of both the building's history and the needs of the new occupants. Here are some key factors to consider when selecting interior architecture for adaptive reuse projects:

1. **Building's History and Character:** The building's history and character are important factors to consider when selecting interior architecture for adaptive reuse. Designers should aim to preserve and showcase the unique features of the building, such as original brickwork, exposed beams, or ornate details. These elements can add character and charm to the new space, while preserving the building's heritage.
2. **New Use Requirements:** The new use of the building is another crucial factor to consider when selecting interior architecture for adaptive reuse. Designers should carefully consider the needs of the new occupants, such as the layout, lighting, acoustics, and functionality required for the new space. This may involve creating new spaces or reconfiguring existing ones to meet the needs of the new use.
3. **Building Systems and Infrastructure:** The existing building systems and infrastructure, such as HVAC, electrical, and plumbing, should also be taken into consideration when selecting interior architecture for adaptive reuse. Designers should assess the condition and capacity of these systems to ensure they can support the new use of the building. This may involve upgrading or replacing existing systems to meet the needs of the new occupants.
4. **Sustainability and Energy Efficiency:** As sustainable design becomes increasingly important, designers should also consider the sustainability and energy efficiency of the interior architecture for adaptive reuse. This may involve incorporating sustainable materials, designing for energy efficiency, or incorporating renewable energy sources, such as solar panels or wind turbines.
5. **Building Codes and Regulations:** Finally, designers should consider local building codes and regulations when selecting interior architecture for adaptive reuse. These regulations may impact the layout, accessibility, and safety of the new space. Designers should work closely with local officials to ensure the design complies with all applicable codes and regulations.



Selecting interior architecture for adaptive reuse projects requires a thoughtful consideration of the building's history, the needs of the new occupants, the existing building systems and infrastructure, sustainability and energy efficiency, and local building codes and regulations. By carefully considering these factors, designers can create functional and modern spaces that preserve the history and character of the existing building while meeting the needs of modern occupants.

### **DESIGNING WITH ADAPTIVE REUSE IN INTERIOR ARCHITECTURE**

An old building or space can be modified as part of the design process known as "adaptive reuse" to fulfill a new purpose or function. In this procedure, the special qualities of the current space as well as the needs and specifications of the new usage are taken into consideration. A sustainable design strategy called adaptive reuse decreases the demand for new construction while preserving the history and personality of existing structures. Research, planning, and implementation are generally included in the design process for projects including adaptive reuse. Designers will gather details about the building's past, present, and future, as well as the requirements of the new residents, during the research phase. In this phase, site visits, stakeholder interviews, and investigations into the architectural design and construction materials of the structure may all be necessary. Following the conclusion of the research phase, designers will begin the planning phase. At this stage, a design concept will be created that strikes a compromise between the specific requirements of the new use and the special characteristics of the current space. To make sure the design is workable and secure, this stage could entail drawing floor plans, making 3D models, and contacting engineers or other specialists.

Balancing the requirement to create a functional and contemporary space with the desire to preserve historic aspects is one of the main difficulties of adaptive reuse. The aspects of the current space that need to be retained vs. those that can be altered or replaced to accommodate the new usage must be carefully considered by the designer. Reusing current materials or integrating salvaged components into the design may be necessary for this. Designers will supervise the creation and application of the design plan during the execution phase. During this phase, it may be necessary to coordinate with builders and subcontractors, manage spending and completion dates, and make sure the finished product satisfies the demands of the new residents while maintaining the building's history and character. A variety of building types, including historic buildings, industrial settings, and commercial structures, can benefit from adaptive reuse. Successful adaptive reuse initiatives include converting historic structures into cultural organizations, turning vacant warehouses into contemporary office space, and converting old factories into loft residences. Consequently, adaptive reuse is a design procedure that enables designers to turn old rooms into usable and contemporary settings while retaining the building's history and character. Reducing the need for new buildings and preserving our built history for future generations are two benefits of this sustainable design strategy. A thorough understanding of the special qualities and past of the existing space, as well as meticulous planning, research, and execution, are essential to the success of adaptive reuse initiatives.

### **CONCLUSION**

In conclusion, adaptive reuse is a valuable approach to interior design that allows for the repurposing of existing buildings while preserving their unique character and history. This approach is becoming increasingly important as we seek to reduce our environmental impact and create more sustainable communities. By reusing existing buildings, designers can avoid the environmental costs associated with new construction, such as energy use, resource depletion, and waste generation. Adaptive reuse also offers economic benefits, such as lower construction costs and reduced property taxes, as well as social benefits, such as preserving cultural heritage and creating vibrant communities. Additionally, adaptive reuse projects can spur economic development and promote social equity by repurposing underutilized buildings in urban areas. However, adaptive reuse projects are not without their challenges. These projects require a thoughtful and strategic approach that involves collaboration among all stakeholders, including designers, building owners, engineers, and occupants. The existing building's condition, structural limitations, and code compliance requirements must also be carefully considered during the design



process. Despite these challenges, adaptive reuse projects offer an opportunity to create functional and modern spaces that honor the past while embracing the future. With careful planning and execution, designers can transform existing buildings into sustainable and vibrant spaces that meet the changing needs of our communities. Overall, adaptive reuse is a valuable approach to interior design that has the potential to create a more sustainable, equitable, and resilient built environment.

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# Journalism That Is Objective, Ethical, and Honest In Its Pursuit of the Truth: A Review

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**Abstract-** *Journalism is fundamental to democracy, citizenship, and everyday life. Journalism studies are important to us since they assist us in comprehending this significant social institution, therefore we should give them some consideration. Journalism studies is a budding discipline that tries to investigate the current state of thought and determine the direction in which it should move in order to direct future research. This chapter incorporates scholarly work on a variety of topics, including journalism ethics in a global context, news production and organizations, news content, journalism's relationship to society, and journalism in global contexts. The study is organized around theoretical and empirical techniques. The purpose of this chapter is to investigate the ethics using a global and comparative perspective on the goals of journalism. This is accomplished by conducting a content analysis on some of the best works ever produced by a wide variety of journalism professionals.*

**Keywords:** *Journalism, profession, truth, objective, ethics*

## INTRODUCTION

**J**ournalism studies and the subfield of sociology called "sociology of the professions," which looks at how people become professionals and how professional organizations work, haven't cared much about each other for a long time. Studies of journalistic professionalism, on the other hand, tend to ignore the vast majority of sociological literature on professional occupations and systems and instead focus on more traditional professions like medicine and law (see, for example, Bledstein, 1976; Dingwall & Lewis, 1983; Freidson, 1970; Haskell, 1984). This rule is broken by Tumber and Prentoulis' 2005 paper. At a time when many of the most important questions in journalism scholarship are about power, authority, and professional status, it seems that there is a lot to be gained by looking at questions of journalism and professionalization from a sociological point of view. This would give us a better understanding of journalism's troubled professional project, the relationship between the objectivity norm and that project, and how the press is run.

The present chapter initiates a discourse between journalistic and sociological perspectives on professionalization. To this end, it commenced with an exposition of Weberian investigations of the professions from the latter half of the 20th century, encompassing Abbott's (1988) seminal examination of "professional jurisdiction." Subsequently, we proceed to analyze the two primary branches of academic research within the field of journalism studies. The initial perspective, originating from within the field of journalism (Weaver, Beam, Brownlee, Voakes, & Wilhoit, 2007), is indifferent to whether journalism generates authoritative knowledge or exhibits professional characteristics. The significance of journalism is inherently apparent to these scholars, and is not contingent upon its placement within a professional ranking system. The professional standard of journalism is evaluated through



the implementation of occupational or educational surveys within this domain. The field of sociology has explored the topic of news organizations (Fishman, 1980; Gans, 2004; Schudson, 1978; Tuchman, 1978) and media studies (Zelizer, 1992) in relation to the examination of journalistic knowledge or claims to knowledge, and the resulting impact on journalism's "cultural authority" (Paul Starr, 1984). The second strand of thought circumvents the "trait perspective" regarding occupations, which afflicts the first strand by erroneously conflating journalistic objectivity with professionalism. Hallin and Mancini (2004) have noted that several media systems in the world, which operate with professionalism, do not necessarily mandate objectivity.

This chapter is concluded by proposing a modified version of Abbott's (1988) paradigm as the ideal method for investigating journalistic objectivity, professionalism, and truth-seeking. Abbott considers "jurisdiction" to be "the central phenomenon of professional life" because it serves as the "link between a profession and its work." Jurisprudence is the means by which a profession makes visible and communicates its body of "abstract knowledge," or, in the case of journalism, real and expert knowledge.

### TO OCCUPATIONAL STRUGGLE

The "trait approach" of occupational analysis, which dominated the field for decades, defined a profession as a model of occupational autonomy and self-regulation worthy of imitation (Carr-Saunders & Wilson, 1993; Tawney, 1920). The trait approach sought to identify professional traits and assess how well different occupations met them. No single overview is authoritative, but lists generally include the following: work based on scientific or systematic knowledge, formal education, self-governing associations, codes of ethics, a relationship of trust between professional and client (as opposed to a strictly market-based relationship), licensing or other barriers to entry, and widely recognized social status or social esteem. In the 1960s and 1970s, sociologists moved "from the false question 'Is this occupation a profession' to the more fundamental one 'what are the circumstances in which people in an occupation attempt to turn it into a profession and themselves into professional people'" (Hughes, 1963, p. 655). Most sociologists now investigate professionalization and the "professional project" instead of the profession as an idealized structural-functionalist category, forty years after Hughes' challenge.

In her analysis of the "professional project," Magali Sarfatti Larson argued that "ideal typical constructions do not tell us what a profession is, only what it pretends to be" (1977, p. xii). According to MacDonald (1995, p. 7), "'profession' is a lay or folk term, and [...] assessing whether an occupation is or is not a profession, is a semi-profession, or is more or less professional than other occupations is what the 'folk' do. Freidson (1983, p. 27) concludes:

*"Phenomenological study is applicable if 'profession' is a folk idea. One does not try to define a profession as much as how society determines who is professional and who is not, how they 'make' professions via their actions."*

The theory of the professional project, introduced by Sarfatti Larson (1977), has dominated sociology of the professions for decades. Freidson's pioneering work in medicine and Weber's examination of occupational groupings' attempts to link economic class and social status inspired the idea. For Sarfatti Larson, professions are collective social actors who "attempt to translate one order of scarce resources—special knowledge and skills—into another—social and economic rewards." She calls this effort "the professional project" and describes it as a coherent and consistent collective intention even though

In the late 1970s, Weberian analysis of professional conflict emphasized specific features of the professional project. These aspects included a profession's attempt to create organizational monopoly on a socially useful body of abstract knowledge; the need for a market to transact the technical utilization of that knowledge; the relationship between a profession's monopolization of knowledge and its members' social status; the mutual interdependence of the profession's drive for social mobility and market control; and attempts to convert economic power to socials. Indeed, much sociological work about professions was related to and motivated by sociological studies of education and higher education as a system for the orderly reproduction of a class system and the legitimation of class inequalities. Neo-Marxist studies emphasized the role of education in acquiring cultural capital to justify social status rather than technical knowledge or skills for the modern economy (Bourdieu, 1984; Collins, 1979; Ehrenreich & Ehrenreich, 1979; Karabel & Halsey, 1977). This text or the similar philosophical mood distrustful



of professions and disposed to regard claims to neutrality, detachment, or dispassion as a cloak for power influenced early criticism of US journalism's goal of objectivity. (Schudson, 1978, summarizes Vietnam-era debates on objectivity in US journalism; Lichtenberg, 1989, passionately defends objectivity as a journalistic goal.)

From this disciplinary reorientation, any investigation into issues of professionalism, objectivity, and truth seeking in journalism should move from the question of whether journalism is a profession to the more interesting analysis of how journalists try to become professionals. Instead of describing the attributes that best characterize professionals and then analyzing the degree to which journalists obtain them, we might evaluate the social process through which journalists struggle to claim professional status. This research program places journalism within the sociological study of professions and can illuminate many classic institutional histories of journalism, including those that ignore or discount a sociological lens.

### **JOURNALISTS AND RESEARCHERS**

Journalism studies: From "traits" to "struggle"? Studies of journalistic professionalism have been influenced by sociology. However, it's indirect. Over the previous two years, decoupling may have caused this and a half decades of sociology and media research, "despite the auspicious beginnings of sociological inquiry into journalism, much contemporary work on journalism no longer comes from sociology per se," according to Zelizer (2004, p. 80) and Klinenberg (2005, p. 28).

Sociologists moving to communications and media departments partly explains the anomaly. Rodney Benson, Todd Gitlin, Michael Schudson, and Silvio Waisbord are communication sociologists. These researchers are more popular in communication and media studies than sociology. Even in sociolinguistics and conversational analysis, some sociologists—Steven Clayman and colleagues, for example—still speak to sociologists.

Two strands of journalism studies have arisen without explicit sociology of professions linkages. Institutional research seeks quantitative data on journalists' employment, education, ethics, etc. The news industry or academics with close ties to journalism usually start such study. The Annual Survey of Journalism and Mass Communication Graduates in the US updates job statistics for recent journalism school graduates. Additional surveys and employment evaluations in the US and elsewhere have "measured" journalism's professionalization along the axis of higher education certification. Data is mixed. From 1982 to 2002, the number of journalism and mass communication bachelor's-degree graduates who went into degree-related employment in the US dropped from half to one-quarter (Weaver et al., 2007, p. 37).

Journalism is tempting to call a "quasi," "pseudo," or "failed" profession and to agree with Weaver and Wilhoit (1986, p. 145) that journalism "is of a profession but not in one." Many analyses of journalistic professionalism have stopped at this point. Basic institutional research inadvertently mimics "trait theory" and concludes the examination before it begins. This first strand of journalism studies bypasses the fundamental problems about journalism's uncertain occupational status. Instead of placing journalism between plumbers and neurosurgeons, it would be more productive to ask why and how reporting and news editing achieved their professional status and how journalism may be trying to raise that status. This encourages us to analyze history, theory, and practice instead of the dry analysis of employment numbers of journalism. The second school of journalism studies—cultural histories of professional objectivity—has addressed such problems most directly.

### **CULTURAL PROFESSIONALISM AND OBJECTIVITY THEORIES**

Schudson (1978, p. 151), in *Discovering the News*, calls Walter Lippmann "the most wise and forceful spokesman for the ideal of objectivity." Lippmann advised journalists to "develop a sense of evidence and forthrightly acknowledge the limits of available information... Lippmann advised reporters to combine objectivity with professionalism. Professionalism, objectivity, and truth-seeking were accepted by journalists as an occupational ideology and by media researchers and journalism scholars as a related set of problems for historical and sociological study. The key to knowing professionalism is understanding objectives.



A third line of scholarship links economic growth to commercialism and "objectivity," a deceptive ideological claim to impartiality. Kaplan calls Baldasty's *The Commercialization of News in the 19th Century* a powerful, well-documented, yet ultimately misguided thesis regarding commercialism and professionalization. "In Baldasty's theory, news content and indeed 'journalistic visions' followed from the [capitalistic] funding mechanism" (Kaplan 2002, p. 8) and created journalism that saw the public as consumers rather than citizens.

Recent scholarship questions the strong linkage this work implies between objectivity and professionalism. Objectivity is not the only occupational standard that emerges from and supports the professional project, and it may not even be the most significant. Chalaby (1998) has called journalism a "fact-based discursive practice" rather than a literary, philosophical, or political commentary on current affairs a "Anglo-American invention." Ramaprasad's extensive surveys of non-Western journalism do not even include adherence to "objectivity" as a major characteristic of newswork in Egypt (Ramaprasad & Hamdy, 2006), Tanzania (Ramaprasad, 2001), or Nepal (Ramaprasad & Kelly, 2003), and the new notion of "contextual objectivity" American and European newsrooms differ in objectivity, according to Donsbach and Patterson (2004). Their wide assessment of German, Italian, Swedish, British, and American journalists, both print and broadcast, indicates that US journalists almost always report that their political opinions are unrelated to their employers. Italian and German journalists at national newspapers claim their political beliefs match those of their papers. Schudson now believes that the journalism he called "modern" is better accurately called "American," and some of its particular qualities are more related to American cultural presuppositions than universal modernism. In the late 19th century, many Europeans considered the American invention of interviewing as a normal journalistic tool to be unpleasant and presumptuous (Schudson, 1995, 2005).

Ethics and norms are rituals that help a group bond and define itself in relation to others. However, Weberian interpretations for occupational standards suggest they exert hierarchical control over social groups. In large organizations, superiors (editors) must use "overt ethical reinforcement" to guide subordinates (reporters) in a rational, predictable manner.

What is this conflict? What is this struggle over? How does this struggle emerge through conflict and cooperation? First, professional expertise (or rather, an odd form of specifically journalistic expertise) and its link to work create and seize occupational jurisdictions by contending occupational groups. Second, in the struggle to define "who is a journalist," professional "insiders" and paraprofessional "outsiders" are simultaneously sharpened and blurred.

### **JURISDICTION, NETWORKS, EXPERTISE, AND AUTHORITY**

*The System of the Professions* (1988) by sociologist Andrew Abbott refines Sarfatti Larson's work. In addition to criticizing Larson for her overemphasis on economic power as the ultimate basis of journalistic authority (rather than seeing professional power as emerging from a mixture of economic control, political power, social status, and cultural authority), Abbott's most important advance over the 1970s' work is to argue that study of the professions must begin with a focus on professional work rather than the occupational group and the structural markers of pro. Abbott believes professional strife is about jurisdiction, or the relationship between knowledge and work. Abbott sees the professional field as a battlefield, but for jurisdiction, not professionalism. A profession claims jurisdiction and urges society to accept its cognitive structure and authority through exclusive rights. Abbott claims (p. 59) that this social acknowledgment gives jurisdiction a culture and social structure. Doctors and attorneys, for instance, have state-granted legal and political privileges and control over their fields. Journalists, who lack numerous structural advantages, have gained some legal recognition through shield laws and preferential access to political leaders.

Abbott distinguishes professional knowledge from occupational knowledge by defining it as "a knowledge system governed by abstractions, a knowledge system that can redefine its problems and tasks, defend them from Work must demonstrate this understanding. Fournier (1999, p. 74) summarizes Abbott's theoretical scheme's knowledge-work relationship:

*Abbott uses [the] notion of cultural work to refer to the strategies that professions use to manipulate their systems of [abstract] knowledge in order to appropriate various problems falling under their jurisdiction [...] Abbott's suggestion that professions engage in cultural work to establish their exclusive claim of competence over a*



*particular "chunk of the world" emphasizes the active work that professionals have to put in to maintain the bounty.*

Abbott's shift from "the structure(s) of professionalization" to an analysis of jurisdictional disputes about the relationship between abstract knowledge and work expands our discussion of knowledge-based occupations outside the "traditional" professions and helps us imagine a new way occupational groups struggle over social and cultural status.

In conclusion, journalistic objectivity is both a norm and a battleground in the fight for professional authority. "Expert" professionals—in this case, journalists—seek, through occupational conflict, to monopolize a type of journalistic experience, which is discursively built from numerous journalistic practices and narratives, including the claim to professional neutrality.

How do professional battles over expertise definition and jurisdiction work? Several sociological and journalism studies replies emphasize boundary boundaries and the development of insiders and outsiders. Thomas Gieryn (1983) introduced "boundary work," the process of delimiting, attacking, and reinforcing knowledge boundaries, in an influential 1983 essay. Gieryn suggested that scientists' rhetorical manipulations largely constructed the divisions between "science" and "non-science" in 19th-century England. Answering the question "what is science" helped define contemporary science by what it was and wasn't. Gieryn saw the scientist definition debate as a rhetorical battle over borders. Journalists utilize story to solidify their "truth-telling" position and sustain group cohesion, according to Zelizer (p. 197). Zelizer underlines that rhetorical methods like synecdoche, omission, and personalization legitimize journalism:

*Journalists used narrative strategically to become authoritative assassination storytellers. While all professional groups are constituted by formalized bodies of knowledge, journalists' interpretive authority lies not in what they know but in how they represent it. p. 34*

Journalists may use rhetoric more than other professions because their job is their rhetoric. Doctors and attorneys, with government help, control the gates of admission to their fields, giving them market power. Journalists do not. They're usually hired hands.

Thus, journalistic jurisdictional dispute goes beyond "rhetorical" conflict. Abbott again: "Jurisdiction has not only a culture, but also a social structure" (Abbott, 1988, p. 59). Zelizer's nearly cultural view of journalistic authority is vital but incomplete. How can the contest for journalistic excellence better embrace the profession's social structure and "external" structures that affect it?

In recent years, rethinking journalism as a Pierre Bourdieu "field" has gained popularity. Bourdieu sees modern society as extremely diverse, with separate sectors or "fields" operating independently and with their own logic. These fields include art, politics, academia, and, most significantly, journalism. Communications academics Rodney Benson and Eric Neveu (2005) have pioneered using Bourdieu's field principles to journalism studies. Klinenberg discussed alternative youth media in the same volume efforts to "channel into the journalistic field," and a few other academics (Atton, 2002; Ben-son, 2003; Couldry & Curran, 2003) have used field notions to examine professional and non-professional media systems.

As Chris Atton (2002) writes, alternative media claim journalistic credibility by contesting conventional journalism's norms and practices, making Bourdieu's conceptual frame difficult to suit. The field concept is good at explaining highly structured and fairly stable social-cultural constellations (fields), but it struggles to explain the spaces between fields, rivalry between fields, and field edges. Bourdieu worried that journalism may submit itself to politics and economics. Journalism incorporates politics and economics, making ultimate autonomy unlikely (Schudson, 2006). If not, journalists would be tempted to solipsism rather than interaction with a vast democratic audience. For assessing fringes, spaces, and competition, "field" seems insufficient.

Blogging is hard to relate to journalism. Today, "insider and outsider," "professional and non-professional," and "journalist and blogger" are blurred and expanding. Instead of a crisp boundary line, imagine a dense, poorly defined "border zone" with proliferating hybrids, shifting social and professional roles, and networks of expertise (Eyal, 2005). Bloggers now have press credentials. Longtime Philadelphia Inquirer reporter Dan Rubin travels



from journalist to paid blogger to journalist again. A subway commuter provided key photos of the 2005 London subway bombings to news organizations around the world, as amateurs with camera phones outnumber professional news photographers. When World Press Photo, an international organization of professional photojournalists based in the Netherlands, selected its best photos of 2005, it excluded photos from Abu Ghraib and the tsunami because they were taken by amateurs (Livingstone, 2007). Cell phones, cameras, and blogs will raise jurisdictional issues. Meanwhile, advances in portable and efficient information transmission change journalistic authority claims. According to Montgomery, the growing use of live "two-way" interactions between a studio-based news presenter and a field-based reporter gives on-air discourse a more informal tone and allows field reporters to distance themselves from factuality. In a BBC survey, Montgomery (2006) found an increase in reporters' usage of "probably" and "perhaps," "certainly" and "actually," and "I think" or "my instinct is," giving news a personal rather than institutional voice. As such,

*'By dethroning journalism, this style preserves it.'*

Social actors still value setting their borders rhetorically. Journalists, bloggers, citizen journalists, and activist reporters utilize insider/outsider labels to characterize themselves and others. The Bourdieuean concept of the field is useful here, not as a description of social reality but as a word that alludes to the cultural construction of borders to which conventional journalists and their competitors are emotionally attached. With categories malleable and questioned and language identifying insider and outsider in flux, rhetoric deployment is strategic and crucial to the identity of the numerous social players engaged.

## CONCLUSION

Based on earlier work (Schudson, 2001), it is said that objectivity works as both a standard that brings people together and one that makes them stand out, as well as a group claim to a certain kind of professional knowledge (Abbott, 1988). Most scientists and lawyers claim to know how to find the "objective truth" about reality, but journalists don't make the same claim. Journalism's claim has been both big and small. On the one hand, it says it has the right to collect and share information about current events of general interest and importance. On the other hand, in the US, it says it gathers information less on the basis of expertise and more on the basis of attitude, including the ability and willingness to put the sources' views above the journalist's own.

Objectivity (and other journalistic standards and claims of knowledge) are more complicated and hard to spot in a larger occupational, political, and economic social system. Professional claims make it clear what is "inside" the field and what is "outside" of it. But decades of scientific research have taught us not to think that rhetorical comments about borders, which are often made by professional groups themselves, show power, competence, and authority. So, claims about understanding and professional power are usually not the same.

This chapter doesn't try to give a grand theory of power, authority, and information in the workplace. For now, it's important to remember the following easy ideas: Any empirical study of the status of journalism should be aware of the importance of journalistic expertise (in the form of objectivity claims and other forms) and the contradictory nature of that claim. At the same time, any analysis of journalism should keep in mind how complex and, again, contradictory it is to claim to be "inside" or "outside" a journalistic occupational system.

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# Indian Government Public Relations: Areas, Tools & Importance

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**Abstract-** *Public relation is an art of winning the trust of the public. To maintain the trust necessity public relations is established. In this chapter you can read about the tools and techniques of Indian government public relations. The importance of public relations is to make a bridge between the government and the public. This chapter is centralised to government public relations but it also focuses on the private sector's public relation tools & techniques. It describes the importance of the audio-visual medium and indicates the areas of public relations.*

**Keywords-** *Public Relations, Indian government, Areas, Tools, Importance, Organisation, Media & Society.*

## INTRODUCTION

**P**ublic relation is a composition of two words Public and Relation, which signifies relation with the public. Public relation is an art of winning the trust of the public by disseminating information in the society through a person or organization. It also determines the form in which information is disseminated in the media and society. It diverts the views of the people towards a person or an organization in a positive way. It reduces the impact of an unexpected negative event by exerting a positive influence on it. In today's age of technology it can be in the form of press releases, press talks, interviews with media, social media management etc. Therefore, we can say that the effort by a person or organization to portray itself better in the eyes of others/public is called public relations.

A strong communication is one in which there is a two-way conversation. Public relations is also a type of communication, so it also requires two-way communication. Public relation and communication are complementary to each other, similarly as hospital-patient, businessman-customer, educational institution-student, politician-public, mass media-listener/reader/viewer etc. the examples portray the interdependency of both the parties, like without the hospital, the patient would be troubled and if there were no patients, the hospital would be of no use. So it can be concluded that both require each other. That's why it is necessary that the relationship between the two should not be limited only to profit rather there should be trust between it. To maintain this trust, the necessity of public relations is established. A successful public relations not only demands to convey the message to the public, but also emphasises on the public acceptance and comprehensiveness.

From ancient times to present, its use has been seen in different forms. Scholars have considered Maharishi Narad of mythological times as the first public relations worker. Swayamvara, Rajasuya Yagya, Shastrarth, Shakti display competition etc. are forms of public relations. In ancient times, inscriptions, statue installation, building construction, temple construction, praise songs, drumming, valor stories, folk poetry composition, story-kirtan,



seminars etc. were strong mediums of public relations. Jagadguru Shankaracharya, who established five monasteries across India, has also presented a better example of educational public relations. Swami Vivekananda rendered the glory of Vedanta philosophy in front of the world at the World Religion Conference in America, it can be considered as a better example of public relations. Saints like Rajneesh Osho, Baba Ramdev, and Shri Shri Ravi Shankar etc. made a huge mass of people their devotees only through public relations.

The modern form of public relations began in the first half of the 20th century. However, the term public relations was first used by US President Thomas Jefferson in 1807. When people understood its broad meaning, then in all the revolutions or movements that took place around the world, its importance was understood to organize the people. It also does not mean that public relations is limited to image building only. It goes beyond image building to winning and sustaining trust. At present the Indian government uses different medium & technology to do their public relations. As India is becoming technically capable, the government of India is taking the help of technology to strengthen its public relations.

### DEFINITIONS OF PUBLIC RELATION

Different scholars have tried to define public relations in their own way. Some of its important and prevalent definitions are as follows-

**According to IPRA-** *"Public relations is a decision-making management practice tasked with building relationships and interests between organisations and their publics based on the delivery of information through trusted and ethical communication methods."*<sup>1</sup>

**According to Council of British Institute of Public Relations (1948)-** *"The deliberate planned and sustained effort to establish and maintain mutual understanding between an organization and its publics."*<sup>2</sup>

### PUBLIC RELATIONS IN INDIA

Public relations in India has always existed in one form or the other. In ancient times it was in the form of religion or ethics. Many examples of this can be seen in Ramayana and Mahabharata. The stories of going among the subjects in disguise and understanding the reaction of the public in relation to the work being done by the king, and making necessary improvements in it are recorded in the pages of history. Such stories are also mentioned in Panchatantra. But the way it is in modern times, it is a systematic form of public relations. The credit goes to shroff-moneylenders and industrialists for starting this systematic form of public relations in India today. Traders belonging to different religions built Dharamshalas, built temples, built inns to stay on the roadside, made arrangements for potable water to create their own identity and to become popular among the public. All these works were not only done by being full of religion and charity, but also had to promote themselves by putting inscriptions of their names at all workplaces. Behind which there was also a feeling hidden that the public should understand that such and such Seth or businessman works for charity, hence he is a good person. The credit for laying the foundation of philanthropic public relations in India is Goes to J. N. Tata. In 1892, he decided to send Indian students of extraordinary talent abroad to get higher education and bear their expenses. This work of Tata created reverence for him in the Indian public. Later, when he established the Tata Iron and Steel Company (TISCO) in 1911-12, Jamshedpur was established as an ideal industrial city. In this industrial city, full care was taken of the arrangements related to the standard of living of the employees, their children's education and health facilities etc. This kind of philanthropic public relations made the public connect with Tata from the heart.

When the railway system started in India, its main purpose was business. The life of the citizens here was going on at a slow pace. People were used to bullock carts and Ekka (horse carts). They knew there was something called a train that ran fast, but they were afraid to sit on it. Therefore, a publicity campaign regarding travel by train was conducted officially in fairs etc. Movies were shown so that people became aware of this new system and started using it. Indian Railways started its public relations campaign not only in India but also in England so that the people there get interested in Indian Railways and they come to India to travel.



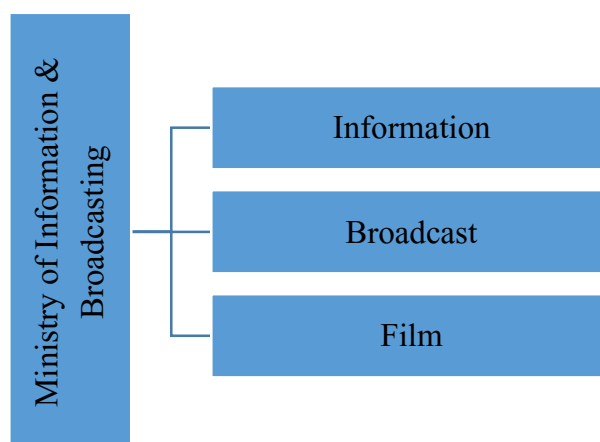
“During the First World War, the Government of India resorted to different types of public relations to inform the press and the public about the activities of the war. The government constituted the Central Publicity Board under the chairmanship of Stanley Reed. Some officers of Army, Foreign Department and Political Departments were made representatives in this board. At the end of the war, the operation of this board was handed over to the Central Propaganda Bureau established in 1921. Professor Rushbrooke William of Allahabad University was appointed as the first director of this bureau. In 1923 the bureau was renamed as the Directorate of Public Instruction and from 1931 it came to be known as the Directorate of Information and Broadcasting.”<sup>3</sup>

The resistance to the British in India was starting from 1857 itself. As a result, in order to improve their relations with the Indians and get their support, the British started giving titles like Sir, Rai Bahadur, Sardar Bahadur etc. to the rich and influential Indians. This was a way of his public relations, through which he wanted to gain the trust of the general public by honoring many influential people. With the advent of Gandhi in Indian politics from 1915, special attention was paid to public relations. People's faith in the Congress increased and its leaders took out newspapers and magazines from different places to kindle the fire of patriotism in the minds of the people. Bilateral dialogue with people through newspapers was public relations. Gradually, the Congress won the trust of the people through its efforts. It was a miracle of public relations that the decision of the Congress used to be the decision of the countrymen.

Most people had become familiar with public relations during the Second World War. The government and the public began to see newspapers as a force for determining public opinion. Governments were doing public relations to run government business smoothly while companies were doing it for their business. The Information and Broadcasting Department of the Government of India opened several of its units. For example- War Exhibition Unit, Film Division, Central Public Information Bureau etc. During this time, many private companies also established public relations divisions in their headquarters for the promotion of their products. Tata started it in 1942 itself. After independence, other companies like a spider's web did the work of promoting public relations commercially for the growth of business all over the country. In the decade of 50-60s, other companies including Dunlop India, Hindustan Lever, IVM, Union Carbide, Philips, Esso, and Indian Oxygen accepted it as a commercial form by setting up a public relations department. The Public Relations Society (PRSI) was also established in 1958.

#### **PUBLIC RELATION ORGANIZATIONS OF GOVERNMENT OF INDIA**

After the attainment of independence, when the cabinet was formed, the Government of India formed some media units for public information control. These units act as a link between the government and the public. You can understand its method through figure number: 01.



**Figure No. 01, Media units of govt. of India**

*Source: Author's original*



The Ministry of Information and Broadcasting informs, educates and entertains people through these departments. These departments are as follows.<sup>4</sup>

- All India Radio (AIR)
- Doordarshan Kendra (DDK)
- Films Division (FD)
- Press Information Bureau (PIB)
- Registrar of Newspapers of India (RNI)
- National Film Archive of India (NFAI)
- Photo Division
- Film and Television Institute of India (FCII)
- Directorate of Film Festivals
- Publication Division
- Directorate of Advertising and Visual Publicity
- Song and Drama Division
- Research and Reference Division

#### AREAS OF WORK OF PUBLIC RELATIONS PRACTITIONERS

There are several areas of work in Public Relations. You can easily understand by figure no-02.



**Figure No. 02, Areas of public relations, Source: Authors original**



### PUBLIC RELATIONS TOOLS

Any type of public relations requires equipment. Since this contact is with the public, the mass media are used in this. With a good public relation, we can attract the attention of the public, win their trust and create a good image of ourselves. Following are some of the major tools of public relations-

**Oral communication-** It is an effective medium of mass communication which proves to be very useful for public relations. Speeches and interviews are often kept in this medium. In a speech, the speaker and the audience are in front of each other. Can ask each other questions, can express agreement-disagreement.

**Printed or Graphic Communication-** It is a useful medium of public relations. It can hold flyers, brochures, newsletters and press releases.

**Print media-** Newspapers and magazines are useful tools of public relations. They have so much power that they can build or destroy someone's reputation overnight.

**Outdoor Media-** In this we can place hoardings, electronic displays, posters and banners. They are specially installed in such places where there is a crowd.

**Broadcasting Media-** We can put Radio, TV and Internet in this category. Radio reaches 98% of the people of India. TV being an audio-visual medium leaves a wide impact and the internet is most popular among youth nowadays.

**Others-** In this we can put social media, website, celebrity endorsement, exhibition etc.

### IMPORTANCE OF PUBLIC RELATIONS

Public relations strengthens relationships with the media, employees, leaders, business partners, customers, etc. Since it is based on two-way communication, it tries to bring credibility in internal and external relations with the target group of the organization, business or government. It informs the real situation by analysing public interest, company's product, company's reputation, public attitude etc. It publishes publicity material, home magazines, posters, banners etc. by taking decisions according to time, period and situation. If any kind of negative thoughts are emerging in the minds of people towards the company, then public relations tries to eliminate those thoughts. Celebrations, days, cultural-educational programs, workshops etc. are organized under public relations to make people aware, to give correct information and to attract them. When common people take part in these activities, they are more affected. Organizing such programs and their budgeting is also done under this.

### QUALITIES OF PUBLIC RELATIONS OFFICER

The person of every field has some specialty. It is also necessary to have some important qualities inside the public relations officer. This quality separates him from others. A good public relations officer has the following qualities-

- **Sociable-** A public relations officer should have a sociable nature. He should know how to meet people with a smile, show interest in them, go among people, and understand their sorrows and pains.
- **Eloquent-** A public relations officer should be adept at speaking. He should be able to give correct and precise answers to the questions immediately.
- **Soft-spoken-** It is necessary for the public relations officer to be soft-spoken. If he does not talk to people with love then people will not like to talk to him.
- **Integrity-** A public relations officer should be of integrity. People should not say anything by lying or exaggerating otherwise he will lose trust.



- **Character-** Public relations person needs to be strong in character. Because a characterless person loses his influence.
- **Decision-making ability-** The public relations officer should have the ability to make decisions. People like a person who makes quick decisions.
- **Be patient-** No change happens overnight. It takes time to change things. Therefore, the public relations officer should be patient.
- **Enthusiastic-** The public relations officer should be enthusiastic. Even if a good work is not done with enthusiasm, it does not have a positive effect.

In this way we can say that such qualities should be present within the public relations officer so that people like him and believe his words. If a person has such qualities then he can become a better public relations officer.

### CONCLUSION

Public relation is important for both the public & private sector. In this chapter, we found that the way private sector people are worried about their public relations, in the same way the government is also conscious about its public relations. The 'Ministry of Information and Broadcasting' has been created to bring this public relations campaign of the government to the ground. Therefore, it can be said that while informing, educating and entertaining the public, the government is also doing its public relations so that the public's faith remains on the government, government institutions and government activities.

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# Facebook and Instagram as primary marketing platform for small business

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**Abstract:** *Online entertainment stages have developed colossally throughout recent years, with the number of interpersonal organizations accessible proceeding to develop. Facebook and Instagram, two well-known social media platforms, are constantly adding new features. Any owner of a business should be aware of the benefits that social media provides to the company.*

*Social media has evolved into an essential advertising tool for a variety of industries due to its large number of active users. However, not everyone is aware that social media is an effective business tool. Continue reading to learn about the various social channels you can use, the advantages of using them, and how social media helps small businesses expand.*

**Keywords:** *Social Media, Social Platform, Facebook, Instagram, Social Media Marketing, Social Media Manager, Business.*

## INTRODUCTION

The literature indicates that Social Media is just not an interactive mode of communication, rather it's a new way of commercialization. Social media's role in businesses is rapidly increasing as it grows the market reach of the business as well as is cost-effective. Social Media is quite handy, however, using it in a way that particularly helps the business is itself a task. Hence, social media managers come to the rescue. Though, there is always an ongoing battle happening about social media having an evil side as well. Still, one cannot deny the fact that social media is one of the most common forms of communication and helps businesses to grow. When rightly used, it can be proved as a prominent step for businesses.

Marketing on social media and the purpose of social media marketing are discussed in this chapter. The role and significance of social media in business, the benefits of social media, brand revenue, marketing strategy, and others are discussed below. This chapter emphasizes the various ways in which social media can help flourish a business.

Web-based entertainment sites are Web-based stages that permit individuals to make and keep long separation online connections. Today, the world's primary means of communication are social media. It makes it simple for people to make and share user-generated content like videos, pictures, and audio. Through smartphones, laptops, and other devices, social media users share their thoughts, activities, experiences, and other information. They engage in a variety of social media activities, including commenting on blog posts on social media forums, posting visual content via Instagram Stories, and posting positive reviews on online review sites.

## THE ROLE OF SOCIAL MEDIA IN BUSINESS

Social media first emerged in the early 2000s as a means of interacting with friends and family. Businesses have decided to use this new method of communication to reach customers because of its growing popularity. The



decision was made by business owners to make use of social media's capacity to connect and share information with individuals all over the world. Social media plays various roles in helping the business grow. It gives the brand the exposure that it needs. It also spreads the word about the brand around the world. Social media is one platform that provides various benefits to business economics as well as aids in making relations with potential customers.

### WHAT IS THE SIGNIFICANCE OF SOCIAL MEDIA TO BUSINESS?

Social media just not merely helps to grow a business, it also acts as a medium for feedback. Through social media engagement, one can know what people are saying about the brand in the market. Social media provides immense potential for businesses because consumers habitually log on to it daily and are exposed to companies. It creates brand credibility and builds relations with potential customers. It is rather a creative and also low-cost method of advertising the brand.

- **Capable of attracting a new audience:** Social Media smartly attracts people and the youth. It builds a network and creates a new audience. There are over 4.62 billion social media users, as reported by DataReportal. With engaging content and successful social media campaigns, new audiences can be reached.
- **It exemplifies the characteristics of a brand:** It builds a sense of personal touch with the audience. Social media gives an insight into the brand. Your efforts on social media can be a great way to earn the trust and loyalty of your customers. Positive feedback from satisfied clients can boost a company's online reputation.
- **It decreases the general showcasing cost:** Advertising through traditional methods is expensive and complicated in nature, hence social media is an accessible and easy way of promoting the brand and its products. A company can reach its target customers by promoting its posts on social media platforms using specific demographics, keywords, and interests, even with a limited budget.
- **It maintains the company's relevance:** It doesn't let the brand die. It creates a buzz among the customers and never lets them forget the brand. Social media posts that are original, pertinent, and timely keep the company in the minds of potential and current customers.
- **It aids in the generation of leads:** It is indeed a good way of promotion and it pitches the band to the coming future generations as well. Posting frequently on a variety of social media platforms has the potential to pique the interest of potential clients, resulting in future sales.

### HOW SMALL BUSINESS CAN BENEFIT FROM SOCIAL MEDIA?

Small businesses mostly run on a low budget and cannot afford to advertise their brand on traditional broadcasting mediums. Small businesses benefit a lot from social media, as it gives them a credible platform to showcase their product and to show the world their brand personality. It gives a huge exposure to them which aids in incense of their site's visitors and sales of products. Nowadays small businesses are at their peak because they invest their effort and money in manufacturing and rather promote their brand smartly through social media. This makes their business gain profit at a low cost.

- **Increase interest in and awareness of brands:** Online advertising is available to small business owners. A small business's reach can be increased by using social media to increase its visibility. Promoting and publicizing efforts help in acquiring a huge crowd.
- **Increments site traffic:** Social Media acts as a stepping stone for the growth of small businesses. 'Customers' interest can be piqued by sharing, liking, and commenting on an engaging social media post. Companies can also gain followers on social media thanks to this.
- **A low-cost method of advertising:** Showcasing can be costly. Social media can help small businesses with limited marketing budgets expand their customer base without overspending. One good social media post can bring a huge amount of engagement which will further lead to sales.



## **HOW CAN YOUR COMPANY BENEFIT FROM SOCIAL MEDIA?**

One way the company can connect with potential clients through its online marketing strategy is through the use of social media platforms. Web-based entertainment has turned into a fundamental piece of promoting and publicizing systems. Increased site traffic, customer leads, and brand awareness are all helped by social media networks. It is a potent advertising device that has the potential to attract and expand the customer base. This can get the word out and make customers stay with you. The following is a portion of the advantages of virtual entertainment for business.

### **Ways your business can benefit from social media**

#### **1. Produce brand mindfulness and interest**

With its enormous client base, online entertainment helps in advancing the items and administrations of your business to additional individuals. Posts on social media can reach people who were previously hard to reach with traditional marketing methods.

#### **2. Collect insights and ideas to grow your business the way you do**

Utilize the built-in analytical tools of social media platforms to gather relevant business data and generate new ideas for expanding your business. Based on this data, you can continue to develop your business plan. This can assist you in developing the best product possible by providing you with a deeper comprehension of your customer base.

#### **3. Increase the market reach of your business**

Expand your business's market reach by assisting you in entering international markets without increasing the costs of social media marketing. Instagram and Twitter are two examples of social media platforms used by potential customers worldwide. Social media managers are employed by many businesses to assist them in making efficient use of social media platforms.

##### **3.1 What is a Manager of Social Media?**

Monitoring and maintaining a company's social media presence are the responsibilities of social media managers. To engage with their company's audience and promote their products and services, social media managers will use tools like Twitter, Snapchat, and Facebook. Managers of social media will also use social media to generate new leads, which may eventually become customers. Social media managers will plan and post content for social media channels, keep up with the most recent social media management trends, organize customer service through social media, and monitor online interactions. Management of social media is a good way to start a career in technology. In a vocation as a Web-based Entertainment Director, you will actually want to acquire proficient showcasing experience, which can set you up for advancement to a computerized promoting position from here on out. A career in social media management can also lead to a position in community management, where you will be in charge of managing the entire community, from communicating with members of the community through social media to engaging with the community internally.

#### **4. Increase Business Revenues**

Build a customer base through social media advertising to boost profits for your company. This generates leads for potential customers, which ultimately results in sales. The United States alone has 295.48 million social media users, according to Statista. You can reach almost any number of potential customers with a solid social media strategy.

#### **5. Accessible Customer Support**

A lot of people use social media to express their dissatisfaction or issues with a product or service. Your company's reputation for providing excellent customer service is enhanced because social media provides a means



of quickly responding to these inquiries. In addition, providing excellent customer service can help you keep your existing customers.

## 6. Brand Reach

Online entertainment makes your items and administrations effectively discoverable and accessible to likely clients. Customers are more likely to make a purchase from your business if they can easily locate your products.

## 7. Flexible Social Media Marketing Strategy

You can adapt your current strategy to the various social media platforms. When creating marketing materials, it is simple to slightly modify the content to accommodate a variety of platforms if you keep your target audience in mind. You can also change your message to fit the various marketing events your business has.

## 8. Affordable Video Marketing

Video marketing at a low cost you don't have to pay extra to include videos in your social media posts. When creating this content, you can be creative and try new things. This could be a video blog, a product demonstration, or a customer review.

## 9. Monitor the Competition

Keeping an Eye on Your Competitors Monitoring your rivals is an effective business strategy, and social media makes it simple to stay up to date on their activities. You can without much of a stretch contrast web-based entertainment measurements with perceiving how your business passages. There are numerous internet-based courses and classes accessible if you have any desire to learn web-based entertainment showcasing systems.

### 9.1 What is marketing on social media?

The use of various social media platforms to promote goods and services is known as social media marketing or SMM. This involves publishing great content on your social media profiles, listening to and engaging your followers, analyzing your results, and running social media advertisements. Every Facebook ad you see on a daily basis is part of a well-thought-out social media marketing strategy. Social media marketing is a powerful way for businesses of all sizes to reach prospects and customers.

### 9.2 What are the purposes of social media marketing?

While setting a one-time promotion for your grass-cutting help is great, there is substantially more method to SMM than gluing a blog entry interface on Facebook or Twitter. Promoting experts utilize online entertainment for their potential benefit in various ways.

- **Promotional Campaign:** The most important aspect of social media marketing is this. Content marketers and tech experts alike face a new challenge when it comes to running advertising campaigns in the digital age. This includes selecting the appropriate time of day to publish your promotional materials and knowing your audience.
- **Product and service promotion:** Organizations advance their items through various web-based entertainment advertising procedures. By putting up ads on Facebook and Twitter and participating in other social engagement strategies, they successfully reach out to customers.
- **Selling one's brand:** The rise of the internet has accelerated this form of marketing. People want to buy things from well-known brands. Your brand identity will improve the more successful your social media marketing **will be**.
- **Paying attention to clients:** Companies can use social media to connect directly with customers, making it especially useful. It can be used to gather customer feedback and insights more quickly than traditional methods.



## 10. Recruitment of Skilled Employees

Job-related social media platforms like LinkedIn can assist your company in locating the ideal candidates for any open position. A wide range of people can learn about the opportunity by posting a job listing online, giving your hiring team more options from which to choose. These websites also make it possible for you to hire talented employees.

### Examples of how social media helps businesses

During the COVID-19 pandemic, many businesses have benefited from social media marketing. Boohoo, a PrettyLittleThing and Nasty Gal-owned fashion retailer, is a notable illustration. While other style retailers battled under the effect of the pandemic, Boohoo was one of a handful that thrived.

The social media strategy of Boohoo is crucial to the company's existence. In order to reach and engage their youth market, they collaborated with influencers. They keep their watchers engaged with fun, a significant and mainstream society-filled content, as #BoohooInTheHouse — a hashtag side project for "remaining at home style" during the lockdown.

Another successful social media brand is Chipotle. He is one of Tiktok's most promising new channels. Chipotle became relevant and relatable to young customers by using social media. Millions of people have viewed its entertaining and original content, like its #ChipotleLidFlip. Her most popular post, #GuacDance, was featured in a Time article and received 430 million views in just six days.

## CONCLUSION

It is evident that social media has solidified its crucial role in business marketing as more people use and rely on them. Many customers are influenced by the content they see on social media when making purchases. Branded and well-established businesses will have a larger audience and higher conversion rates. Social media has helped the brands to re-launch themselves as well as have a makeover. It is one step stop for building customer relations and increasing brand credibility as well. It also helps people to put themselves out in the world and showcase their talents as well as grab opportunities. It provides a platform for employment too. Businesses that used social media rightly are now the talk of the town. It increases the interest of the people and widens the market reach. Social media is one step forward for business growth. It is affordable, accessible, handy, and easy to use which connects people platonically.

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# Anganwadi Workers as a Medium of Health Communication

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**ABSTRACT:** *The Integrated Child Development (ICDS) Programme is an initiative taken by the government to improve the well-being of children because in a process of nation building it is very important that the population of the nation should have good health. So that they could contribute to the development of the nation. The programme is coordinated at village, block, district, state and central government levels. The primary responsibility for implementation lies with the Ministry of Women and Child Development. In ICDS programmes, the Anganwadi workers are the communication channels, which diffuse the development policies among the intended masses. The Anganwadi workers here will be the communication channel or the opinion leader of the masses, who will carry the developmental information for them. Recently, the United Nations has defined the communication for development as “communication for development stresses the need to support two-way communication systems that enable dialogue and that allow communities to speak out, express their aspirations and concerns and participate in decisions that relate to their development”. Communication is vital for human development. The process of communication empowers the masses because through it people are able to arrive at their own understanding of issues and problems and then discuss them at community and national level. This special character of communication distinguishes it from communication for development and other forms of communication. For the United Nations’ Millennium Development Programme, communication for development is the most important element.*

**Keywords:** *Health communication, ICDS, Development Communication, AWW, MDG, Two step flow theory.*

## INTRODUCTION

The Anganwadi workers play a role of a communication channel or we can say opinion leader between the developmental programmes initiated by the government and the villagers who are the targeted beneficiaries of the government development schemes. Success of these schemes majorly depends on how the Anganwadi workers perform their duties. Here, it is very important that these communication channels or opinion leaders should be working independently without facing any barriers from the government, or the communities for which they are working. The Anganwadi workers are the voluntary workers that represent the community based development programme approach. The Anganwadi workers are the members of the same community for which they work. For the successful diffusion of development policies and programmes, it is very important that the Anganwadi workers should have the free and supportive environment to work. However, in a developing country like India the villages have so many different kinds of traditional beliefs as well as myths that become a barrier for them while working. On the other hand, the infrastructure related problem, inadequate salary, lack of support from the community, gender biased, caste related issues etc. affects the performance of the Anganwadi workers.

## INTEGRATED CHILD DEVELOPMENT SERVICES

The Integrated Child Development Services (ICDS) scheme is a large programme, which was started with the objective of improving child health, nutrition and development in the early seventies. In ICDS programmes,



various nongovernmental organisations were involved in providing supplementary nutrition and other related activities. An inter-ministerial survey in 1972 revealed that child care programmes in India were not having the desired impact owing to resource constraints, inadequate coverage and a fragmented approach. To ensure that all the young children, from all sections of the society have access to their basic rights, the Integrated Child Development Scheme was started on 2nd October 1975 (5-year plan) in pursuance of national policy. During the Eighth, Ninth and Tenth Five Year Plan periods the outreach of ICDS increased enormously, and now the goal is universalisation of ICDS.<sup>4</sup> In Gandhi's opinion, villages are the sole identity of India. "If a village perishes, India would perish too. It will no longer be India. Her mission in the world will be lost."<sup>5</sup> Therefore, the task for the government is that all the developmental programmes must reach at the grass root level. For that, ICDS has to work with the proper communication tools so that the programmes could reach the population who are poor, illiterate and backward. Empowering these people will mean strengthening the country. Rogers (1995) has defined a communication channel as "the means by which messages get from one individual to another". The nature of the relationship between the individual determines how successful the innovation is transmitted from source to receiver and the effect of transfer. Rogers explained that the mass media channels are the most rapid and efficient means of communicating to a large number of potential adopters, but inter- personal communication is more effective in persuading potential adopters to adopt a new idea. Face-to-face communication among individuals of the same socio-economic status and educational level increases the potential of acceptance even more.

### OBJECTIVES OF ICDS PROGRAM

The main objectives of the Integrated Child Development Services (ICDS) the basic purpose of the ICDS scheme is to meet the health, nutritional and educational needs of the poor and vulnerable infants, pre-school-aged children, and women in their child bearing years. Its specific objectives are:

- To improve the nutritional and health status of children in the age- group of 0-6 years.
- To lay the foundations for proper psychological, physical and social development.
- To reduce the incidence of mortality, morbidity, malnutrition and school dropout
- To achieve effective coordination of policy and implementation among the various departments to promote child development
- To enhance the capability of the mother to look after normal health and nutritional needs of the child through proper nutrition and health education

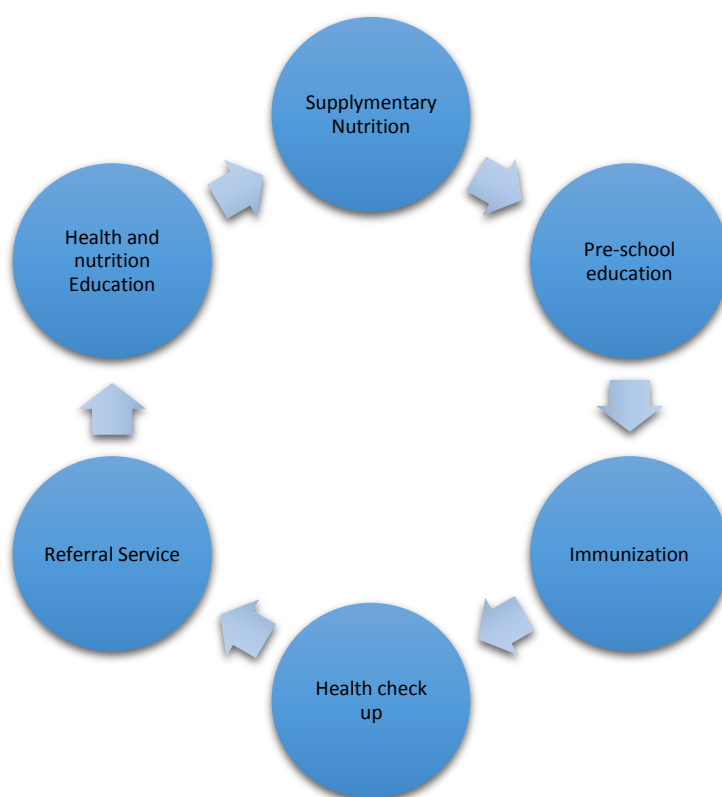


*Fig. 1: AWW with children during daily activity at anganwadi centre*  
*Source: digitallearning.eletsonline.com*



### SERVICES PROVIDED BY ANGANWADI CENTRES

The above objectives are necessary to be achieved through a package of services. Delivery of services under the ICDS scheme is managed in an integrated way through Anganwadi centres, its workers and helpers. The services of immunisation, health check-up and referral services delivered through Public Health Infrastructure under the Ministry of Child & Women Development. Since 1975, UNICEF has provided necessary equipment for the ICDS scheme. The World Bank has also assisted with the financial and technical support to achieve the objectives. The cost of the ICDS programme averages \$10-\$22 per child a year. The Government of India also adopted the WHO standards for measuring and monitoring child growth and development, both for the ICDS and the National Rural Health Mission (NHRM). These standards were developed by WHO through an intensive study of six developing countries in 1997. They are known as the New Child Growth Standard and measure the physical growth, nutritional status and motor development of children from birth to 5 years of age. There are six dimensions or services of ICDS scheme which are provided by Anganwadi centres: 1. Supplementary Nutrition 2. Immunization 3. Health check-up 4. Referral services 5. Non-formal pre-school education 6. Nutrition and health education.



*Fig.2: Six dimensions or services of ICDS scheme  
(Source: Authors original)*

**Duties and Responsibility of Anganwadi Worker (AWW)** The Anganwadi Workers and Helpers are the basic functionaries of the ICDS who run the Anganwadi centre and implement the ICDS scheme. The following are the key duties and responsibility of AWWs:

- To maintain files and records as prescribed.
- Assisting ASHA on spreading awareness for healthcare issues such as importance of nutritious food, personal hygiene, pregnancy care and importance of immunization.
- Coordination with block and district healthcare establishments to benefit medical schemes.
- Helping to mobilise pregnant or lactating women and infants for nutrition supplements.



- Discover immunization and health check-ups for all.
- To keep records of pregnant mothers, childbirths and diseases or infections of any kind.
- Maintaining referral cards for referring cases of mothers and children to the sub-centres, PHC.
- Conducting health related surveys of all the families and visiting them on a monthly basis.
- Conducting pre-school activities for children up to 5 years.
- Organising counselling or workshops along with Auxiliary Nurse Midwife (ANM) and block health officers to spread education on topics like correct breastfeeding, family planning, immunization, health check-up, antenatal and postnatal check.
- To visit nursing mothers in order to be on course with a child's education and development.
- To ensure the health components of various schemes are available by villagers.
- Informing supervisors for villages' health progression or issues needing attention and intervention.
- To ensure that Kishori Shakti Yojna (KSY), nutrition programme for Adolescent Girls (NPAG) and other such programmes are executed as per guidelines.
- To determine any disability, infections among children and referring cases to PHC or District Disability Rehabilitation Centre if needed.
- Immediately reporting diarrhea and cholera cases to health care division of blocks and districts

#### **IMPORTANCE OF TWO STEP FLOW THEORY IN ICDS PROGRAM**

The two-step flow of communication was propounded by Paul Lazarsfeld (1955) says that the media content does not have the direct impact on audiences.<sup>12</sup> He has given two steps about the diffusion of any information in the society through the communication channels. · The first step, says that the information flows from sources to opinion leaders. · The second step says that the information flows from opinion leaders to the audiences. Lazarsfeld has shown the role of opinion leaders that has a very huge influence on the masses. The two-step flow says that face-to-face communication is more influential than the mass media communication channels. One of the major problems with the dominant paradigm was that it simply relates the development with the economic growth and modernisation. Due to this the where the development programmes should reach the most are least available. The approaches like Diffusion of Innovation and Two-step flow models are still can be utilised by the ICDS programme where the Anganwadi workers could work as the opinion leaders and change agents.

#### **ROLE OF COMMUNITY HEALTH WORKERS DURING COVID-19**

In India, the task for managing the health response at community level fell on the shoulders of female frontline health workers (FFHWs), namely the voluntary community health worker (CHW), christened as ASHA (Accredited Social Health Activists), the Anganwadi Workers (AWWs) and Auxiliary Nurse Midwives (ANMs). FFHWs managed the health emergency by reaching out to populations in remote and rural parts of India as part of the disease surveillance, spreading awareness, documented returning populations and kept track of patients with symptoms and supported in isolation for those who tested positive. In light of COVID-19 pandemic response, the work done by FFHWs can provide lessons to inform disaster risk reduction policies nationally and sub nationally. An in-depth qualitative study from March–August 2020 was undertaken using interviews with several FFHWs and members of civil society organizations managing the pandemic.

Anganwadi workers play a critical role as intermediaries between communities and public health systems, for delivering key maternal and child health and nutrition interventions in low and middle-income countries. This chapter explores the role of the AWW, and community-level health workers in the COVID-19 response, and their preparedness and capacities in using various digital and smartphone applications to coordinate the response. The objective is to understand how information and communications technology (ICT) innovations could better support female frontline health workers (FFHWs) in linking community to public health systems, particularly during the COVID-19 pandemic. Covid 19 reminds us of having strong health systems and equipment, while the



major need is to provide the CHW and Frontline workers with digital tools for information sharing, communication, training, surveillance and decision support.

### CONCLUSION

The Anganwadi programmes started by the Integrated Child Development Services (ICDS) for early childhood development are one of the largest development initiatives taken by the government. Pre-school education and other health related services aim at ensuring the holistic development of the children and pregnant women and to provide a learning environment to them, which is helpful for promotion of social, emotional, cognitive development of the child as well as expecting mothers. As Anganwadi workers are the key people in dissemination of development programmes, it is very important that they should be provided with efficient communication tools, facilities as well as proper working environment, so that their performance could achieve the new heights of development. To empower these leaders, it is very important that the government as well as beneficiaries of the Anganwadi centres should be provided all the facilities and benefits. On the other hand, it is also very important that the beneficiaries of the Anganwadi programmes and society should give them a supportive environment, so that they could work efficiently. When the Anganwadi workers were asked about the sources of their information and communication medium used for that, the most common answer chosen 99 times for that was the Training officers provided by the ICDS, to them. Additionally, when they were asked what is the communications medium they use to get information about the developmental programmes; the most chosen answer was 97 times, Interpersonal communication. Here, it is very important to keep in mind that at the second stage of decision-making given by Rogers, that is the Persuasion stage the individuals' forms favourable and unfavourable attitude. Rogers has said at the time of Knowledge stage mass media channels can effectively transmit the information. However, here the Anganwadi workers are the communication channel for dissemination of developmental programmes. Now, at this level the workers are at the Persuasion stage, because if they will form a favourable attitude towards the innovation, the innovation or development programmes will be diffused efficiently among the audiences. Therefore, at this psychological stage Interpersonal communication plays a vital role.

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# Patronage of Hindustani classical Music in India

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**ABSTRACT:** *Patronage of Indian classical Music in India had been a very important factor in preservation of Musical heritage in India. From the very beginning when the divine Music took its root in India, it was only for the purpose of Religion. During the period of Saamveda Music has been firstly introduced as Saam Gaan- which was in use to chanting hymns. Although the Saama gaan was limited among Muni and Rishis, by the course of time the patronage of Music shifted according to various forms of Music. During the Sultanate Period and Mughal Emperor in India the Hindustani Music enriched with Islamic Music and several new singing styles evolved which more or less contradicts with aboriginal Hindustani Musical forms. After Thirteenth century the Hindustani Music was under Royal Patronage and after independence it was shifted under patronage of Indian government, Film Industries, Music industries and Institutions..This chapter elaborates about the patronage of Hindustani classical Music in Historical Period, in Indian religions, Mughal Period, Medieval India and Contemporary India.*

**Keywords:** *Patronage, Indian Classical Music, Musical heritage, religious, Darbari Sangeet, Haveli Sangeet*

## INTRODUCTION

According to the Random meaning of patron we can say a person or organization, who supports with wealth, efforts, or supports an artist, an artwork, Museum etc. Generally patrons are wealthy and powerful people, and mostly hold special positions in society. There had been innate love for music, dance and the artistes from the side of the patrons from all places in all ages. Thus, they never restrained themselves in presenting huge gifts to the artistes if by chance the patrons were pleased with the art of a maestro. In the medieval period (13-18<sup>th</sup> century), the patrons normally felicitated the artistes with titles, gold coins, elephant, jewelry, mansions and tax free lands. Hindustani Classical music has a universal acceptance over the world because this is the kind of Music which can be achieved only by continuous practice for a long time. The Excellency in the part of Hindustani Classical Music makes our history very famous from the ancient time. Hindu Mythology states that the music was created by lord Shiva and passed to Narada. Afterwards from Narada to Gandharvas, from Gandharvas to apsaras, from Apsaras to Kinnara and finally from Kinnara to Humans (The Myths and Gods of India The Classic Work on Hindu Polytheism from the Princeton Bollingen Series By Alain Daniélou · 1991). The archaeological evidence of Harappa civilization reveals that the Music emerged in India before Vedic Era. India had a relation of trade with other countries all over the world from the time of Indus valley civilization. The trade by both the sea and land influenced the cultural scenario of India. This relation increased in the reign of Ashoka who spread Buddhism not Only in India but in other continents. In the time of Samaveda one form of Music was accepted by Aryan People which gradually transformed into Hindustani Music. Many ancient Musicologists of that time like Narada, Bharata, Matanga, Ahobal, Lochana, Dattil, Sarangdeva, contributed a lot to enrich Indian classical Music.



### **PATRONAGE OF MUSIC IN HISTORICAL PERIOD OF INDIA**

The Royal Patronage of Music in India was started from around 56/57 Century BC in the reign of Vikramaditya, who was a Powerful King of Ujjain. Musician Vetal Bhatta was one jewel among the 9 jewels of King Vikramaditya's court. Jewels like Kalidas, Barahamihir, Dhanwantari, Amar Singh all were patronized by king Vikramaditya. Sassanid Emperor Khusro Pervej of Persia (590-628) had a wide familiarity as a great patron of many Musicians. Amongst all, Barbad was a prominent Musician of his court. He created a Musical System which had seven royal modes called Khusrowani, 30 derivative modes or lehn and 360 melodies or Daastan. Alla-uddhin-Khilji was a great patron of Music. In his reign(1295-1315) he had Hazrat Ameer Khusro Dehlvi (1253-1325), a very important name in the history of Indian Music. He had multiple abilities in art as a poet, Musician, Sufi Singer, historian, statesman and an encyclopedic genius, serving several nobles and rulers of Delhi. He was a scholar in Persian Music as well. He was under musical training of Nizam-Uddin-Aulia. In that time poetries was to be presented as Tarannum in which the verses were sung following a nominal melody. In those days, the poets were felicitated with the royal titles along with some movable or immovable properties for which their quality of the work, voice and overall presentation played a very important role. Khusro received many titles like National poet from the court of Kaiqubad (1287-90) for his Masnavi Qiranus Sadain (conjunction of two auspicious stars), Ameer (a commander of 100 soldiers) along with a royal robe Amarat from the court of Jalaluddin Khilji (1290-1296), Khusru-i-Shayara from Allauddin Khilji (1296-1316) and gold equal to the weight of an elephant from Mubarak Shah Khilji (1316-1320) for writing Nuh Sipehir (nine firmaments).

### **PATRONAGE OF MUSIC UNDER RELIGIOUS ASPECTS IN INDIA**

From the very ancient time, India had been influenced by the religion. Most of the singing styles in India composed with the spiritual and religious thoughts. In between 15<sup>th</sup> to 17<sup>th</sup> century Bhakti movement took place in India which left a remarkable impact in the socio-economical, Cultural and religious aspects in India till the present day. Swami Haridas, Tansen, Surdas, GobindaDas was popular Sangeetacharyas of that time. Jagadguru Ballabhacharya was the inauguration of Pustimargiya Sangeet Sampradaya which was also named as Haveli Sangeet. Pustimarg Kirtana was associated with the Seva( Worship) of god Shree Krishna with the concept of Astha Jhanki. There was a significant scenario of Indian classical Music in Mughal Period, as that time two mode of Music developed. One mode was Darbari Sangeet of Mughal Darbar and another was Pustimargiya Sangeet or Haveli Sangeet. Darbari Sangeet was for the entertainment for emperors and Haveli sangeet was completely dedicated for the devotional purpose. Dhrupad Dhamar developed from Haveli Sangeet and Khayal , Thumri, Kawali styles developed from the Darbari Sangeet in India.

### **PATRONAGE OF MUSIC IN MUGHAL DYNASTY**

During the medieval period, the Mughal dynasty took an important role in the patronage of Music in India. From 1556 -1605 AD, Mughal Emperor Samrat Akbar also set up 9 Jewels /Nabaratnas. Among Nabaratnas Taansen was very famous for his magical performance of Music. The great historian Abul Fazal stated that Taansen was capable of lighting lamps by singing Raag Deepak and bringing rain by singing Raga Megh Mallhar. In the first performance of Taansen, Akbar offered him a present of two lakh Rupees. Taansen got the title Miyan from Jalaluddin Akbar only. Akbar had 36 famous Musicians in his court, who had been hired from different parts of India. For the music he had a soft corner, as a result when Taansen Passed away in 1589 Akbar was very unhappy for a long time. Mughal emperor Humayun (1535) captured the fort of Mandu in Malwa and ordered general massacre on the escape of Bahadur Shah . A talented Musician Baiju was also caught by a soldier and was almost being killed but fortunately one passing chieftain recognized Baiju and immediately stopped his action. He took the maestro to the emperor who was supervising the carnage in person. Khushal Beg Qurchhi, one of the high officers of Humayun said to his majesty that the captive was of a prince of all musicians and there existed hardly



any musician in India, who could match him. Humayun turned towards Baiju and wanted to hear him at that instant. Hearing his extraordinary recital, everybody over there was greatly charmed including the emperor. Humayun seemingly very pleased said to him, "Ask for anything you like, I will grant it for you." Baiju said, "Stop the massacre, Sire" By the royal order the mass murder was stopped immediately.

Muhammad Shah Rangile was a great poet and good patron of classical music. In his court tradition of khayal singing was to be practiced. In his time the tappa singing developed in India and the concept of Musical Concert was begun. Bahadur Shaha Zafar was also a good Patron and Musician of that time. Adil Shaha was one the famous singers during the Mughal Empire. He wrote the Kitaab-E-Nawarar, where he introduced so many ragas of Indian Music.

### **PATRONAGE OF MUSIC IN POST MEDIEVAL PERIOD**

Maharaja Ranjit Singh the Ruler of Punjab (1782-1839) ,who was a great fighter, was also a great connoisseur of Music. He became highly impressed by Music of Ustad Behram Khan who was an exponent in Dagar Vani of Dhrupada. King Daulat rao Shinde ruler of Gwalior (1794-1827) invited great Musician Ustad Bade Muhammad Khan as a respected court Musician of Gwalior. He was very famous for his complex Patterns of Taan. Kutub Bakhsh (1815-1890) of Delhi received his Musical lessons from Miyan Achapal, the well-known composer of Delhi. Bahadur Shah Zafar the poet and the last Mughal Emperor of India became very fascinated listening to Kutub Bakhs and felicitated him with precious stones and with the title of Tanras Khan. Taanras Khan was mentor of many great maestros of that time. Eminent and skillful Musician Ustad Natthan Khan (1840-1901), was from Agra Gharana. Hearing his fame of music, once King of Mysore called him for a recital and he had been appointed as court musician of Mysore. One more very talented Artist of Agra gharana Ustad Faiaz khan got his royal patronage from the court of Mysore and became familiar with the famous appellation Aftab-E-Moushiqi in 1925. A grand music festival was organized on the eve of the coronation of Nawab Wajid Ali Shah (1822-1887) of Lucknow (Awadh) in 1847. He was a very talented musician and patron of music as well. Nawab Wajid Ali Shah originated the Thumri as a light classical music genre. The Great Tabla Maestro Pandit Ramsahai Performed there and got awards, honor and Prestige from the Nawab Wajid Ali shah. Later on Pt Ram Sahai founded the famous Banaras Gharana of Tabla (1826-1876).

### **PATRONAGE OF MUSIC IN CONTEMPORARY INDIA**

There was a significant influence of Independence of India in the classical Music scenario. As all princely states were abolished after independence the Patronage of Music shifted to the government of India from King and Jamindaars. As a result Musician started to find their livelihood by taking Music tuition, doing various music recitals to public and private concerts. The first initiative to patronize Indian classical music was taken by the Government of India by broadcasting classical Music recitals in All India Radio or Akashvani (1952) after independence. During this time in 1953 Sangeet Natak Academy founded by the government of India aiming at preservation and patronizing Indian cultural heritages like Music, Dance and Drama. Afterwards State Music Academy(Tollygunge, Kolkata) ITC Sangeet Research Academy Kolkata as a part of the Indian Government started to promote Hindustani classical Music from 1977. The mission of ITC SRA was to promote and Patronize Hindustani classical Music which lost its royal support. From this time institutionalization of Music took place in india.

After 1980 onwards the patronage of Music spread through profit making corporate companies and film industries. Mughal-E-Azam was a great Movie where classical music was used in the voice of Ustad Bade Ghulam Ali Khan. Gradually Hindustani classical Music became much easier to learn because it had been kept in the curriculum of institutions. Pandit Vishnunarayan Bhatkhande firstly inaugurated Bhatkhande Sanskriti Bisvavidyalaya in 1926, and declared a deemed University in 2000 by University Grant Commission (UGC). Gradually UGC launched degree and diploma programs in colleges and universities all over India.



## CONCLUSION

Nowadays we can say that Hindustani classical Music covered a very successful journey throughout history from ancient times. Even after a lot of obstacles in various time periods of Indian history it never lost its specialty, Popularity and Purity. Classicism is the quality of art which is immortal like soul. Not only music but also all classical arts have always been patronized in India. It is because India has a diverse culture and cultivation of purest forms of arts. In the very modern era it is necessary to preserve our Classical Music heritage because a lot of distortion in the part of music is going on in the form of a variety of compositions in which filthy culture of our society is reflecting. Pure divine music is losing its purity. Musicians mostly suffering from lack of socioeconomic support as facilitation are decreasing in the increasing population of India. However, Royal Patronage was significantly responsible for enriching Hindustani Music in India. Hindustani classical Music gained a mass acceptance and popularity in the 21<sup>st</sup> century due to Institutionalization of Music in India.

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# Music Composition in Different Genres

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**ABSTRACT:** This chapter explores the diverse world of music composition in different genres. From classical to jazz, rock to electronic, and everything in between, each genre has its unique characteristics and challenges for composers. The chapter then explores into the specifics of composing music in different genres. The genres covered include classical, jazz, rock, pop, electronic, and more. The chapter also examines the role of technology in contemporary music composition, including software and digital audio workstations. Throughout, the chapter emphasizes the importance of creativity, experimentation, and originality in music composition, regardless of the genre. By providing a comprehensive overview of music composition in different genres, this chapter aims to inspire and educate aspiring composers and music enthusiasts.

**Keywords:** Music Composition Strategies, Music Genres, Rock, Classical, Pop, Electronic, Folk

## INTRODUCTION

Music composition is an art form that has been proficient for centuries, with composers creating works that reflect their personal emotions, experiences, and philosophies. Composing music in different genres requires a versatile approach and an understanding of the stylistic characteristics of each genre. Throughout history, various genres of music have emerged, each with its unique faces and styles. From classical to jazz, rock to electronic, each genre offers composers an opportunity to express themselves in a distinctive way. In this chapter, we will explore some of the most popular genres of music and the techniques used by composers to create memorable and suggestive pieces. Whether you are an experienced composer or just starting out, this chapter will offer valuable insights into the creative process and help you develop your skills as a musician.

### Definition of Music Composition

Music composition is the process of creating a musical work, usually from scratch, that reflects the composer's imaginative and artistic vision and expression. It involves choosing instruments or sounds, creating melodies, harmonies, rhythms, and other musical elements that together form a cohesive and expressive piece of music.

Composers use a variety of tools and techniques to create their works, including music theory, notation software, digital audio workstations, and collaboration with other musicians. They may draw inspiration from various sources, such as personal experiences, other music, or the world around them. In a chapter on music composition, one could explore different approaches to the creative process, such as improvisation, experimentation, or meticulous planning.

The specific aspects of composition, such as harmony, melody, rhythm, music forms, and how composers use these elements to create a cohesive and expressive work. Additionally, the knowledge could explore the different genres of music and their unique characteristics, including classical, jazz, rock, electronic, and others.



It could highlight the techniques and strategies used by composers in each genre to achieve their desired sound, such as orchestration, improvisation, or sampling. Overall, this knowledge on music composition could provide a comprehensive overview of the creative process, exploring both the technical and artistic aspects of this complex and rewarding art form.

### MUSIC COMPOSITION STRATEGIES

Music Composition is an extremely creative process, and there are countless tactics to it, however, here is a universal steps that can guide and help you to enhance your skills to become a professional music composer:

1. **Define your purpose and audience:** Before you start composing, you need to have a clear understanding of why you are creating this piece of music and who your audience is. Are you writing a song for a specific event or occasion, or are you composing a piece of music to express your emotions?
2. **Cognize the brief:** you need to have a clear understanding of the brief. The brief outlines the specific requirements of the project, including the mood, tempo, length, instrumentation, and any other specific instructions. Make sure you understand the brief before you start composing.
3. **Composition structure:** Decide on the structure of your composition, such as the verse-chorus-bridge structure of a pop song or the sonata-allegro structure of a classical piece. Consider how the different sections of your composition flow together and how they build towards a climax.
4. **Attractive & catchy melody:** A catchy melody is essential for commercial music. It should be memorable, easy to sing along to, and instantly recognizable. Experiment with different note combinations until you find a melody that is catchy and fits the mood of the brief.
5. **Combine familiar elements:** Incorporating familiar musical elements such as chord progressions, instrumentation, or musical motifs can help create a sense of familiarity and comfort for the listener. This can increase the chances of the music being well-received and remembered.
6. **Form tension and release:** Commercial music often needs to elicit an emotional response from the listener. Building tension and release through the use of dynamics, instrumentation, and harmony can help create a sense of anticipation and emotional engagement.
7. **Use repetition usefully:** Repetition is a powerful tool in commercial music. Using repetition strategically can help create a sense of familiarity and emphasize the key elements of the composition.
8. **Retain it simple:** Commercial music is often designed to be easily digestible and accessible. Keeping the composition simple and easy to follow can increase its appeal and commercial success.
9. **Keep it flexible:** Composing commercial music often involves working with a team of people, including producers, directors, and clients. Being flexible and open to feedback and changes can help ensure the success of the project.
10. **Mix and Master:** Once you have a rough mix of the composition, it's important to mix and master the music to ensure it sounds polished and professional. This involves adjusting the levels, EQ, and other audio parameters to create a balanced and cohesive sound.
11. **Record and Share:** Once you have a finished composition, you can record it and share it with others. You can perform it live or record it in a studio, and share it on social media or other platforms to reach a wider audience.
12. **Submit on time:** Finally, make sure you submit the composition on time and in the correct format. Meeting deadlines and following instructions is essential in the commercial music industry

### MAIN ELEMENTS FOR MUSIC COMPOSITION

Each of these elements works together to create a unique and memorable musical composition.

1. **Lyrics:** If the composition includes vocals, then the lyrics are an important element of the composition. They add meaning and emotional depth to the music.



2. **Melody:** The melody is the main musical theme of the composition. It is the part of the music that is most memorable and recognizable.
3. **Tempo:** Tempo is the speed at which the music is played. It can affect the mood and energy level of the music.
4. **Rhythm:** Rhythm is the pattern of beats and accents in the music. It creates the sense of movement and drive in the composition.
5. **Harmony:** Harmony refers to the chords, or the simultaneous combination of two or more notes, that accompany the melody. Harmony adds depth and richness to the music and can create different emotions and moods.
6. **Dynamics:** Dynamics refer to the loudness or softness of the music. It adds expressiveness and emotional impact to the music.
7. **Timbre:** Timbre refers to the quality and color of the sound. It is determined by the instrument or voice that is producing the sound.
8. **Texture:** Texture refers to the way the different musical parts interact with each other. It can be thick or thin, and can affect the overall sound and mood of the music.
9. **Form:** Form refers to the structure of the composition, such as the arrangement of different sections, the use of repetition, and the transitions between sections.
10. **Style:** Style refers to the specific genre or type of music that the composition falls under, such as classical, jazz, pop, or rock.

### MUSIC COMPOSITION IN DIFFERENT MUSIC GENRES

Composing music in different genres requires a versatile approach and an understanding of the stylistic characteristics of each genre. Here are some ideas to help you compose music in different genres:

1. **Classical music:** To compose classical music, you need to understand the different forms such as sonatas, symphonies, concertos, and operas. You also need to be familiar with music theory and composition techniques such as counterpoint and modulation. Try experimenting with different harmonies, instrumentation, and dynamics to create a unique classical piece.
2. **Jazz music:** Jazz music requires a strong sense of rhythm and improvisation. You can start by creating a simple chord progression and adding a melody to it. Then, experiment with different rhythmic patterns and solos to create a jazz-inspired piece. Jazz music also often features call-and-response patterns, so you can try incorporating this into your composition.
3. **Rock music:** Rock music is characterized by a strong beat, guitar riffs, and catchy melodies. To compose rock music, start by creating a simple chord progression and building a melody around it. Then, add drums, bass, and guitar parts to create a powerful rock sound. Experiment with different song structures, such as verse-chorus-bridge, to create a compelling rock composition.
4. **Electronic music:** Electronic music often features repetitive beats, synthesized sounds, and complex rhythms. To compose electronic music, start by creating a loop of a few bars and adding layers of sound to it. Experiment with different effects, such as distortion or delay, to create a unique sound. Electronic music is also an excellent genre to experiment with unconventional time signatures and irregular rhythms.
5. **Film music:** Film music requires a strong sense of storytelling and emotion. Start by watching a scene from a movie or TV show and creating a melody that fits the mood of the scene. Then, add instrumentation and effects to enhance the emotional impact of the music. Film music often features leitmotifs, which are recurring musical themes associated with specific characters or settings. Try incorporating this technique into your composition to create a cinematic sound.
6. **Folk music:** Folk song composition is the process of creating a song that is rooted in the traditions of a particular culture or community. It typically involves simple melodies, narrative lyrics, repetition, and acoustic instrumentation such as guitar, banjo, and fiddle. The goal of a folk song composition is to create a song that is authentic to the cultural heritage of the tradition it is drawing from, while also being simple and memorable.



## **CONCLUSION**

Composition in different Genres is a rich and diverse field that offers endless possibilities for creative expression. Throughout this chapter, we have explored the defining characteristics of various genres, from the complex rhythms of Indian classical music to the soulful melodies of blues music. Despite their differences, all genres share a common thread: the importance of creativity and dedication in the composition process. Composers in every genre must experiment with different chords and rhythms, incorporate influences from other cultures, and strive to create music that is emotionally resonant and authentic to the tradition they are drawing from. Moreover, the process of music composition is not limited to the musical elements alone, but also involves a deep understanding and appreciation of the cultural and historical contexts from which the music arises. In short, music composition is a multifaceted and dynamic field that continues to evolve and inspire artists across the world. Whether it is the haunting melodies of traditional folk songs or the experimental soundscapes of contemporary electronic music, composers across genres are united in their passion for creating music that speaks to the human experience and reflects the diverse cultures and traditions of our world.

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# The Concept of Compositions in Tabla

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**Abstract:** The importance and non-complex nature of rhythm by introducing Taal and various elements under it. Explaining about the Indian percussion instrument Tabla and its relation with taal. Introducing various types of compositions and iterating how compositions on Tabla are made, bols used in it and the various styles in which they are played. All of the compositions made are based on the very popular taal the “teen taal”. Explaining about teen taal and its characteristics. Introducing all of the compositions made while explaining their characteristics and their position in a Tabla arrangement. Starting from Uthan, Kaida, Paran, Chakradhar, Tukda and ending with Tihai. If the concept of Rhythm is divided into different levels, the concept of compositions will be the last and the most advanced level under it. Because it requires so much knowledge, experience, creativity and correct guidance to create something new on our own.

**Keywords:** *Rhythm, Taal, Beat, Bol, Vistar, Gharana, Composition etc*

## INTRODUCTION

The concept of compositions in Tabla is something that is created with bols which are the language of Tabla. The bols are placed in a certain table of that composition and the compositions are played under a certain Taal. The consistent rhythmic pattern of equally spaced beats in any composition is known as Taal (Tala). Taal literally translates as "a clap." The Tabla is the most often used musical instrument in Hindustani Classical Music for keeping Taal.

Tali: Tali refers to the hand clapping pattern. Every Taal has its own design and quantity of Talis.

Khali: Khali is a wave of the hands. Khali is related to Tali.

Matra: The Matra is one beat or one unit of a Taal. It is the unit of measurement for Taal.

Anga/ Vibhag: Anga refers to a Taal's subsection or bar division.

Jati: The Taal's class or group is known as the Jati of the Taal. Taals are primarily classified based on the Angas.

The different Jatis of Taal are :

(i) Chatushra Jati : Group of 2 or 4 beats

(ii) Tisra Jati : Group of 3 or 6 beats

(iii) Khanda Jati : Group of 5 beats

(iv) Mishra Jati : Group of 7 beats



(v) Sankirna Jati : Group 9 beats

**Sam:** The Sam is the first matra (beat) in a Taal. Except in Rupak Taal, where Sam is a Khali (wave), Sam is always a Tali (clap).

**Avartan:** An Avartan is the Taal's basic recurring cycle.

**Theka:** The Theka is the fixed pattern of Bols and Angas that defines a Taal.

**Laya:** It is the speed or tempo on which the beat is played. Laya is classified as Vilambit (slow), Madhya (middle), Drut (quick), Ati Vilambit (very slow), or Ati Drut (extremely rapid).

### **CONCEPT OF TABLA**

Two little drums of somewhat varying sizes and shapes make up the Tabla. Each drum is built from a hollowed-out piece of metal, clay, or wood. The larger drum (baya/dagga) primarily produces bass, and the smaller drum (dayan/Tabla) is used to produce treble and tone sounds. On their sides, they are laced with hoops, thongs, and wooden dowels. To increase the tension of the membranes for tuning the drums, dowels and hoops are utilized. The playing technique is intricate and includes using the fingers and palms a lot in different ways to produce a wide range of sounds and rhythms, which are mirrored in mnemonic syllables (bol).



Image 1: TABLA

*Image Source: <http://surl.li/hdhvww>*

### **COMPOSITIONS IN TABLA**

There are many types of Tabla compositions, and such compositions were constructed taking into account different needs and unique ideas of different times. The type of songs played and the style of playing with different songs vary from gharana to gharana. Traditionally Hindustani Classical Music is practice oriented. There are no written notations that have been employed as the primary media of instruction or transmission until the 20<sup>th</sup> century. The rules of Hindustani Classical Music and the compositions are taught by a guru to a shishya means 'by a teacher to a student', in person. This system of teaching and learning is called "Guru Shishya Parampara" by which the oral notation for strokes on Tabla and the various compositions are developed. There are many compositions of Tabla in Hindustani Classical Music. The Compositions have been developed by the prominent exponents over the years and the compositions are instructed with the different techniques of different Gharanas. The compositions are played under a particular Taal like Teentaal, Jhaptaal, Rupaktaal, Ektaal, Chuttaal, Dhamartaal, Panchamsawaritaal etc. There are such original compositions under Teentaal, which have been mentioned below.



## TEENTAAL

Teentaal is unquestionably the most popular tabla taal. It is used in solo compositions as well as to accompany tunes. It is often used in conjunction with the Kathak dance form. This taal is also played in all layas, from Vilambit to atidrut. Its beautiful 4/4/4/4 structure and Laya variations make it ideal for a solo. In the North Indian Taal System, TEENTAAL is the Tala that is most frequently employed.

Characteristics of Teen Taal

Beat/ Matra: 16

Thali: 3 [Matra: 1, 5, 13]

Sum symbol- × at 1

Khali: 1 [Matra: 9]

Khali symbol- o at 9

Vibhag/ Group: 4 [4/4/4/4]

Jati: Chatushra

## THEKA

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dha	Dhin	Dhin	Dha/	Dha	Dhin	Dhin	Dha/	Na	Tin	Tin	Na/	Ta	Dhin	Dhin	Dha/ Dha
×				2				o			3				x

Teentaal has sixteen (16) beats in four equal divisions (Vibhag). The period between every two beats is equal. The first beat out of 16 beats is called sum and the 9th beat is called khali ('empty'). To count the Teentaal, the audience claps on the first beat, claps on the 5th beat, then waves on the 9th beat and lastly again claps on the 13th beat.

All of the compositions made are based on teen taal.

## 1. UTHAN

The tabla is introduced in a performance using the Uthan form. This could be the opening notes of a tabla solo or the first notes of an accompaniment. The Uthan "raises" or "lifts" the tabla into performance, as the literal definition would imply.

Uthan is a mix of tukra and Paran. It is smaller than a Paran but more powerful than a Tukda. Although it is typically played in the Madhya Laya, it is not mandatory.

1	2	3	4
<u>Takita</u>	<u>Dha</u>	<u>Takita</u>	<u>Dha</u>
X			
5	6	7	8
<u>Takita</u>	<u>Takita</u>	<u>Takita</u>	<u>Dha</u>
2			
9	10	11	12
<u>Dha-Terekete</u>	<u>DheTete</u>	<u>KataGha</u>	<u>Dighene</u>
O			
13	14	15	16
<u>Dha</u>	<u>Katta</u>	<u>Dha</u>	<u>Katta</u>
3			
17	18	19	20
<u>Dha-Terekete</u>	<u>DheTete</u>	<u>KataGha</u>	<u>Dighene</u>
X			
21	22	23	24
<u>Dha</u>	<u>Katta</u>	<u>Dha</u>	<u>Katta</u>



2  
25                      26                      27                      28  
Dha-Terekete DheTete KataGha Dighene  
O  
29                      30                      31                      32  
Dha Katta Dha Katta  
3  
Dha  
X

## 2. KAIDA

The most significant theme-and-variation style of traditional tabla, necessary for improving both technique and language proficiency. Largely used in solo tabla performances, with occasional accompaniment. The term "Kaid" (which means to enclose or bind) is where Kaida gets its name. A Kaida is therefore a form that is played under set parameters and regulations. These are only performed on the taals, where solo playing is common. When building a Kaida, consideration must be given to the taal's entire construction, including its taali, Khali, etc. The bols that can be combined to create different Palte make up Kaida. The Kaida always ends with a Tihai.

1                      2                      3                      4  
Dha-- GhiTaKa Ding-Di NaGeNe/  
X  
5                      6                      7                      8  
GhiTaKa GhiTaKa Ding-Di NaGeNe/  
2  
9                      10                      11                      12  
Ta-- KiTaKa Ting-Ti NaKeNe/  
O  
13                      14                      15                      16  
GhiTaKa GhiTaKa Ding-Di NaGeNa/  
3

### VISTAR I-

17                      18                      19                      20  
Dha-- GhiTaKa Ding-Di NaGeNe/  
X  
21                      21                      23                      24  
Ding-Di NaGeNa Ding-Di NaGeNe/  
2  
25                      26                      27                      28  
Ta-- KiTaKa Ting-Ti NaKeNe/  
O  
29                      30                      31                      32  
Ting-Ti NaKeNe Ting-Ti NaKeNe/  
3

### VISTAR II-

33                      34                      35                      36  
Dha-- GhiTaKa Ding-Di NaGeNe/  
X  
37                      38                      39                      40



<u>GhiTaKa</u>	<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
2			
41	42	43	44
<u>GhiTaKa</u>	<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
O			
45	46	47	48
<u>GhiTaKa</u>	<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
3			
49	50	51	52
<u>Ta--</u>	<u>KiTaKa</u>	<u>Ting-Ti</u>	<u>NaKeNe/</u>
X			
53	54	55	56
<u>KiTaKa</u>	<u>KiTaKa</u>	<u>Ting-Ti</u>	<u>NaKeNe/</u>
2			
57	58	59	60
<u>KiTaKa</u>	<u>KiTaKa</u>	<u>Ting-Ti</u>	<u>NaKeNe/</u>
O			
61	62	63	64
<u>GhiTaKa</u>	<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
3			

### VISTAR III-

65	66	67	68
<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe</u>	<u>Dha-Ge/</u>
X			
69	70	71	72
<u>TaKaDing</u>	<u>-TaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
2			
73	74	75	76
<u>KiTaKa</u>	<u>Ting-Ti</u>	<u>NaKeNe</u>	<u>Dha-Ge/</u>
O			
77	78	79	80
<u>TaKaTing</u>	<u>-TaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
3			

### VISTAR IV-

81	82	83	84
<u>GhiTaKa</u>	<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
X			
85	86	87	88
<u>KiTaKa</u>	<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
2			
89	90	91	92
<u>GhiTaKa</u>	<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
O			
93	94	95	96
<u>KiTaKa</u>	<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe/</u>
3			

### TIHAI



97	98	99	100
<u>GhiTaKa</u>	<u>Ding-Di</u>	<u>NaGeNe</u>	<u>KiTaKa/</u>
X			
101	102	103	104
<u>Ting-Ti</u>	<u>NaKeNe</u>	<u>Dha--</u>	<u>Dhi--</u>
2			
105	106	107	108
<u>Ge--</u>	<u>Na--</u>	<u>Dha--</u>	<u>GhiTaKa</u>
O			
109	110	111	112
<u>Ding-Di</u>	<u>NaGeNe</u>	<u>KiTaKa</u>	<u>Ting-Ti</u>
3			
113	114	115	116
<u>NaKeNe</u>	<u>Dha--</u>	<u>Dhi--</u>	<u>Ge--/</u>
X			
117	118	119	120
<u>Na--</u>	<u>Dha--</u>	<u>GhiTaka</u>	<u>Ding-Di/</u>
2			
121	122	123	124
<u>NaGeNe</u>	<u>KiTaKa</u>	<u>Ting-Ti</u>	<u>NaKeNe/</u>
O			
125	126	127	128
<u>Dha--</u>	<u>Dhi--</u>	<u>Ge--</u>	<u>Na--/ Dha</u>
			X

### 3. PARAN

The Paran is a kind of tukra or Chakradar composition from the pakhawaj style. Most tabla students learn parans, but they are not as regularly performed as other styles. Many players never do them at all.

Parans are very prevalent in the Benares gharana. Some lineages may have a heavy presence of parans or a paran-influenced style, such as Kishan Maharaj's style. Parans are not as extensively emphasised in other lineages, such as those of Anokhelal and Chhotelal Misra.

Most parans employ a small number of khula-baj ("open-style") bols (which are also played on pakhawaj).

1	2	3	4
<u>Ghene</u>	<u>TeTe</u>	<u>TaGe</u>	<u>TeTe/</u>
X			
5	6	7	8
<u>Kredhe</u>	<u>TeTe</u>	<u>Ghere</u>	<u>Naga/</u>
2			
9	10	11	12
<u>Tit</u>	<u>Dhar</u>	<u>Ghene</u>	<u>TeTe/</u>
O			
13	14	15	16
<u>Tage</u>	<u>TeTe</u>	<u>Kredhe</u>	<u>TeTe/</u>
3			
17	18	19	20
<u>Kate</u>	<u>TeTe</u>	<u>Tage</u>	<u>TeTe/</u>
X			
21	22	23	24



Kredha -Ne Dhet Ta/

2

25 26 27 28

Kat Dhet TeTe Kata/

O

29 30 31 32

Gadi Ghene Dha Ti/

3

33 34 35 36

Ta Ghen : Ta/

X

37 38 39 40

Dha : Kat Dhet/

2

41 42 43 44

TeTe Kata Gadi Ghene/

O

45 46 47 48

Dha Ti Ta Ghen/

3

49 50 51 52

: Ta Dha -/

X

53 54 55 56

Kat Dhet TeTe Kata/

2

57 58 59 60

Gadi Ghene Dha Ti/

O

61 62 63 64

Ta Ghen : Ta/

3

Dha

X

#### 4. CHAKRADHAR

Chakradhar is an arrangement that is played a total of three times from sam to sam. It also contains a Tihai. It's basically three Tihai cascading together to complement the theme in a discipline. The hindi term "CHAKRA" means Circle and "ADHAR" means Discipline.

1 2 3 4  
TaKi TaTa KaTa KiTa/

X

5 6 7 8  
TaKa TaKi TaTa KaTa/

2

9 10 11 12  
KiTa DhaTa KaTa KiTa/

O

13 14 15 16  
TaKa TaKi TaDha TaKa/

3

17 18 19 20  
TaKi TaTa KaTa KiTa/

X



21 22 23 24  
Dha - TaKi TaTa/  
2

25 26 27 28  
KaTa KiTa TaKa TaKi/  
O

29 30 31 32  
TaTa KaTa KiTa DhaTa/  
3

33 34 35 36  
KaTa KiTa TaKa TaKi/  
X

37 38 39 40  
TaDha TaKa TaKi TaTa/  
2

41 42 43 44  
KaTa KiTa Dha -/  
O

45 46 47 48  
TaKi TaTa KaTa KiTa/  
3

49 50 51 52  
TaKa TaKi TaTa KaTa/  
X

53 54 55 56  
KiTa DhaTa KaTa KiTa/  
2

57 58 59 60  
TaKa TaKi TaDha TaKa/  
0

61 62 63 64  
TaKi TaTa KaTa KiTa/  
3

Dha  
X

## 5. TUKDA

Its name, which literally translates to "a piece," refers to a very popular composition that is performed on a Tabla. Although each arrangement is a "piece" in theory, a Tukra has several unique characteristics. A Tukra typically spans beyond one or two avartans but is not as lengthy as a paran. It is interspersed between lengthier compositions like kaidas and typically ends with a Tihai.

1 2 3 4  
DheiTa DheiTa Dhage – Ne DheiTa/  
X

5 6 7 8  
DhatuNaNa Kat- Trake-Dha -NeDha/  
2

9 10 11 12  
TuNa KatDha -Dhin -Dhin/  
O



13 14 15 16  
-Dha -Dha -Dhin -Dhin/  
3  
17 18 19 20  
-Dha Dha- Dhin- Dhin-/  
X  
21 22 23 24  
Dha- Dha- Dhin- Dhin-/  
2  
25 26 27 28  
DhaDha -Dhin -Dhin -Dha/  
O  
29 30 31 32  
-Dha -Dhin -Dhin -Dha/ Dha  
3 x

## 6. TIHAI

In a Tihai composition, a phrase is repeated three times with two equal pauses to reach a predetermined point, which is typically but not always the sum. The Tihai is one of the most popular and simple to comprehend forms in the northern classical tradition. Strongly cadential Tihais built to the sam. Sometimes they will end right before or right after Sam. The Tihai form itself is straightforward, but there are numerous varieties of Tihai in classical Tabla, ranging from short and simple to long and intricate. Additionally, there are practically no restrictions on the terms, patterns, and fashions employed to produce Tihais.

1 2 3 4  
Dha Tere Kete Tak  
x  
5 6 7 8  
Tak Tere Kete Tak  
2  
9 10 11 12  
Tete Kata Gadi Ghene  
0  
13 14 15 16  
Dha - - Taa  
3  
17 18 19 20  
Dha - - Taa  
X  
21 22 23 24  
Dha - Dha Tere  
2  
25 26 27 28  
Kete Tak Tak Tere  
0  
29 30 31 32  
Kete Tak Tete Kata  
3  
33 34 35 36  
Gadi Ghene Dha -  
X  
37 38 39 40



- Taa Dha -  
2

41 42 43 44  
- Taa Dha -  
0  
45 46 47 48  
Dha Tere Kete Tak  
3  
49 50 51 52  
Tak Tere Kete Tak  
X  
53 54 55 56  
Tete Kata Gadi Ghene  
2  
57 58 59 60  
Dha - - Taa  
0  
61 62 63 64  
Dha - - Taa  
3  
Dha  
X

## CONCLUSION

The ability to make new original compositions is something that a musician develops over time. In order to achieve that ability, a musician should be willing to give a big part of their life to practicing and observing different kinds of music. Starting from beginner's level, that is understanding the concept of rhythm and incorporating rhythm in their life, then slowly reaching the level of concept of compositions. Practicing different patterns in different ways is really necessary to increase the understanding of rhythm. Taking in correct knowledge from Gurus while being honest to yourself by maintaining discipline is something that a musician cannot skip to reach the advanced level of their respective careers. A well organised mind with a peaceful atmosphere and a schedule that is followed all the time are basic three essential things that a musician should have in order to start practicing music. When you have experimented a lot, used your knowledge both practically and technically, it results in improved creativity. Observing music and being connected to it all the time is what makes a musician a musician, and this will also help in understanding the complex rhythm patterns and creating them. Once a musician reaches the level of composition, they will be able to not only apply their knowledge practically but also be able to explain the concept behind it. The process of practicing, gaining knowledge and passing each level to reach the ability to create their own music is what is known as the concept of compositions.

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# The Art of Legato in Rock Guitar: An Essential Guitar Playing Technique

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**ABSTRACT:** *This chapter demonstrates the understanding of **legato**, an essential guitar playing technique. In music, many different musical articulations, or playing tricks or ideas do exist. Only playing musical notes does not reflect the meaning of music. Proper articulation of a melody is very much important. Articulations like Legato, Staccato these are essential elements of music. In Music, the classical string instruments like violin, viola and cello in these kinds of instruments, Legato is an articulation that usually refers to notes played with the full bow and played with the shorted silence In Classical Vocalize music, Legato is used as long sustainable notes or vowels. Also, on a piano legato is used for a smooth and sustained musical phrase. This chapter is going to explain the art of playing Legato technique on Guitar, to articulate a melody line.*

**Keyword:-** *Articulation, Phrase, legato, Warm up, Slur, Rock Guitar, Hammer on, Pull off, playing technique, speeding, Slur*

## INTRODUCTION

**L**egato is a musical term which is came from Italy. It is also known as Slur. It means tie together, or smoothly connected musical notes are called slur or legato. In a musical staff notation or in a stave the legato sign has written like this  by a curved line as you can see the all these notes are joined with a curved line. In a musical phrase or licks when the phrase or the licks connected to each other with their sustain which is called Legato. Different kinds of musical instruments have different ways to expressing the legato, depending on the mechanics or technicalities of those instruments. To sing legato means to pass from one note t another in a sudden, neat and smooth manner, without interrupting the flow of the voice. On a Guitar the definition of legato is the combination on hammer on and pull offs of notes, frequently playing notes with hammer on or pull offs or sometime with the right hand tapping staffs. Usually to play a smooth melody, legato can be used as well as to play in fast runs or speedy riffs legato can be used. In Rock guitar or Metal guitar playing style this technique is very important. To play a bunch of notes or to covering a large area of fret board instead of plucking the string the legato or the slur can be used. Mostly at string instruments hammer on, pull off or the Legato style can be used. Also it can be played with dynamics to create a soft emotion or also for speeding. Most of the rock guitar player commonly use this technique. Famous rock guitar player Joe Satriani, Paul Gilbert, Steven Sairo Vai, John Petrucci, Jack Wylde, Eddie Van Halen, Michael Angelo Batio frequently use this technique to enhance their melody. So in this chapter the basic legato studies are given. So you can build your own speed runs, riffs quick phrases and licks.



Exercise 1:

Moderate ♩ = 120

Fig.1: Chromatic legato exercise  
Source: Author's original

In this exercise you will learn that how hammer on technique works. You can see that it has started from fret no. 5 and chromatically going forward. Fret no. 5 then fret no. 6, 7 to fret no. 8. Also to can moving forward or backward with this phrases. You can start from fret 6 with continuing the patterns the one step forward to fret no. 8 to 12. Also can be going backward to fret 4, fret no. 3, fret no. 2 and fret 1 followed by the same patterns. The advantage of legato is people need to focus on only at the left hand because in these patterns only need to stroke at the first note of the strings rest of the note will play by the hammer on and pull off or the pressure of the finger. Even people can play without the stroking of string. This is called one hand legato. Living Legend Guitar player Steve Vai use this one hand legato randomly. In this exercise these phrases are not really musical but these are like intense workout for professional Guitar players. Famous Guitar player Randy Roads of Ozzy Osbourn's band use the same exercises before his every stage as his warm up exercises. Guitar God Steve Vai in one of his workshop Shown this examples in many different ways. But one thing that you have to keep always in mind which is accuracy. Each and every note is important so all the notes sounds should be very clear, accurate and well balanced. People can get fast speed easily with this technique but it does not mean that always play in sat tempo. While practicing always it should be played in slow tempo. Pressing all the strings over the frets properly is very much important in legato playing because the sustain and the loud sound will come from the fret pressing and holding. Legato is a tool of fast playing but also proper practice and slow practice is needed to perform this technique.



Exercise 2:

Moderate ♩ = 120

Fig.2: Major scale legato

Source: Author's original

In this given example, is explaining that how major scale can be played with legato. This is a simple “A Major” 3 note per string scale. It is very important to play the scales with proper fingers to get the perfect strength because legato technique is also based on the strength of performer’s finger. In this scale 3 different finger pattern can be used, like first one is 1, 2, 4. Second one is 1, 3, 4 and the third one 1, 2, 4. Here in this finger pattern the 1, 2, 4



finger has given 2 times. The reason is when 5, 7, 9 will come that time people can use 1, 2, 4 and when 6, 7, 9 fret will that time the same fingers can be used as well. But Famous rock, metal guitar player Paul Gilbert of Mr. big band use 1, 3, 5 fingers to 5, 7, 9. So it depends upon the comfortable point of the performer. At the beginning of the scale notes are A, B and C# and the given frets are 5, 7, 9, for this fret patterns suggested fingers are 1, 2, 4. People can stroke at the first note, which is 5 here. Rest of the frets of the string have to do hammer on only while going ascending. It is 3 note per string scale so in each beat only 3 note can be played with 1 stroke as triplet. After practicing 6 note in each beat is also recommended. String 6 and 5 both are has same pattern. Now comes string 4 and 3, in the same way 1, 2, 4 fingers are recommended. On last 2 strings frets are 7, 9, 10 so the fingers are 1, 3, 5 is recommended. But many shredders also use 1, 2, 3 to get more strength easily. At the string no. 12 at the descending pattern pull off strings has to be used till the string 6.

### Exercise 3:

Moderate ♩ = 120

Fig.3: Major scale pattern with Legato

Source: Author's original

In the previous exercise (Figure no. 2) we have learnt the 3 notes per string major scale. This is a pattern over Major scale. Rock, Hard rock, Metal music's guitar techniques are based on the repeated patterns, to play a fast Riffs or Solos. In this exercise one of the repeated major scale pattern is given. In the exercise the top 3 strings have to play first the then the next set of 3 strings 5, 4, 3 then the next 3 strings 4,3,2 thereafter the next three 3,2,1. Basically the pattern is on triplet but to play on fast tempo 9 notes in each beat also can be played. To play 9 notes at a time, performers have to play very fast. But easily it is possible with hammer on and while playing descending pull off have to do to get the speed. But accuracy is the most important thing. So practice it very slowly with metronome.



Exercise 4:

Moderate ♩ = 120

1 2 3 4 5

Fig.4: One string legato lick

Source: Author's original

Previously we have learnt the hammer on and the pull off separately but in the example 4 (Figure 4) we are focusing on the complete legato concept, means the combination of hammer on and pull off. This exercise is based on the 1 single string only but also it can be played on other string and over other scales. Many rock guitar players start



their shredding with one string lick. It can be sound as Rock, Hard rock or Metal riff by modifying the pattern on 5 or 6. It can be played without any stroke also. Before going to the next step to practice this exercise is very important. This exercise is based on major scale but practicing over minor scale or over different kind of scales like harmonic minor, pentatonic etc. is also important.

Exercise 5:

Moderate ♩ = 120

Fig.5: Minor scale Legato

Source: Author's original



We already have learnt few legato patterns which is based on Major scale but now it is time to play all the basic ideas or exercises over Natural Minor scale. The 3 string ascending patterns with hammer on also the descending pattern with pull off have to practice over the minor scale. Natural minor scale is very important in music. In comparison with the Major scale the 3<sup>rd</sup>, 6<sup>th</sup> and 7<sup>th</sup> will be flattened down. In a Major scale all 7 notes are natural but in a minor scale above mentioned notes are flattened. There are many variations of minor scale in music but only the basic minor scale is given in this chapter.

Exercise 6:

Moderate ♩ = 120

Fig.6: A Minor legato lick

Source: Author's original

This legato lick is based on A minor scale. In this lick we can see the combination of hammer on and pull off what is exactly called legato. This style of legato playing is very important and commonly used in rock music. Joe Satriani, Steve Vai, John Petrucci many other rock guitar players commonly use this type of licks or variation of legato. The lick goes to Mixolydian scale and then it drops to the Minor.



## **CONCLUSION**

All these exercises are the typical techniques of legato on guitar. After completing or mastering the techniques, performers can play most of the legato kind of works, fast riff and runs or licks. All these techniques are very effective in rock or metal guitar. Joe Satriani, who is a world's finest guitar player, is the master of this technique. Steven Vairo Vai created his own playing style with this kind of licks. But all these practices or the licks are little advance or time taking staffs. Without proper practice this is hard to get the perfection and the articulation. Every day at least 45 minutes to 60 minutes need practice to master this technique but, after completion of these exercises people will be ready to take on the challenges of song difficulties. The balance and dynamics of hammer on and pull off sound should be the same for every note depending on the phrases.

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# Raigarh Darbar: An Enigmatic Era for Kathak Dance

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**ABSTRACT:** *The Raigarh Kathak Gharana is a unique style of the ancient Indian dance form, Kathak, originating from Raigarh in Chhattisgarh. It is known for its graceful postures, precise footwork, and fluid movements, accompanied by the use of special ankle bells called ghungroos. Renowned Kathak dancers like Pandit Kartik Ram ji and Pandit Kalyandas Mahant have played a significant role in preserving this particular style. This chapter explores the captivating charm of the Raigarh Kathak Gharana, which combines elements from Jaipur, Lucknow, and Chhattisgarh folk traditions, by delving into its history and distinctive features. During Maharaja Chakradhar Singh's reign, numerous renowned dancers and musicians sought sanctuary in his court. The impact of the royal courts, particularly under the guidance of Maharaja Chakradhar Singh, remains a significant factor in the advancement and recognition of Kathak as a revered classical dance form. In this chapter we will know more about the Kathak dance. The Raigarh Kathak Gharana is a mesmerizing form of Kathak that combines elements of various traditions to create a captivating and enchanting dance experience. Its rich history, distinctive characteristics, and the artistic contributions of its practitioners have made it an integral part of the Indian classical dance landscape.*

**Keywords:** *Raigarh kathak; kathak dancers; folk traditions, ghungroos, Chhattisgarh state*

## INTRODUCTION

The Darbars (royal courts) played a significant role in the development of Kathak dance and were instrumental in shaping its current form. Kathak dancers sought refuge and flourished in the patronage of the royal Darbars, where their artistry reached new heights. Raja Chakradhar Singh, a member of the Gond dynasty, served as the Raja of Raigarh and the Chief of Bargarh from 19 August 1905 to 7 October 1947. From 1924 until his demise in 1947, he presided over the Princely State of Raigarh. His father, Raja Bhup Deo Singh, passed away in 1917. Raigarh, often referred to as the "Cultural Center of Chhattisgarh," gained fame for its classical music and the Kathak dance form performed by the Raigarh Gharana. Maharaja Chakradhar Singh deserves recognition for transforming Raigarh into an artistic and cultural hub. During Maharaja Chakradhar Singh's reign, numerous renowned dancers and musicians sought sanctuary in his court. This era is often referred to as the "golden age of music," characterized by enduring musical compositions. Maharaja Chakradhar Singh himself was an exceptional Pakhawaj player and composer. He had a deep appreciation for the arts and was an accomplished musician. Raja Saheb deviated slightly from the traditional Kathak form to create a unique style. He integrated elements of nature, including sounds and words, into his Kathak compositions.

Overall, the influence of the royal courts, particularly under the patronage of Maharaja Chakradhar Singh, played a pivotal role in the advancement of Kathak dance and its artistic achievements. The Raigarh Darbar made significant contributions to the realm of music and literature, producing highly acclaimed works. The court's exploration of Kathak dance was marked by remarkable innovation. The Raigarh Gharana gained recognition for its exceptionally unique Bols, which incorporated natural sounds and expressions. The dance style of the Raigarh

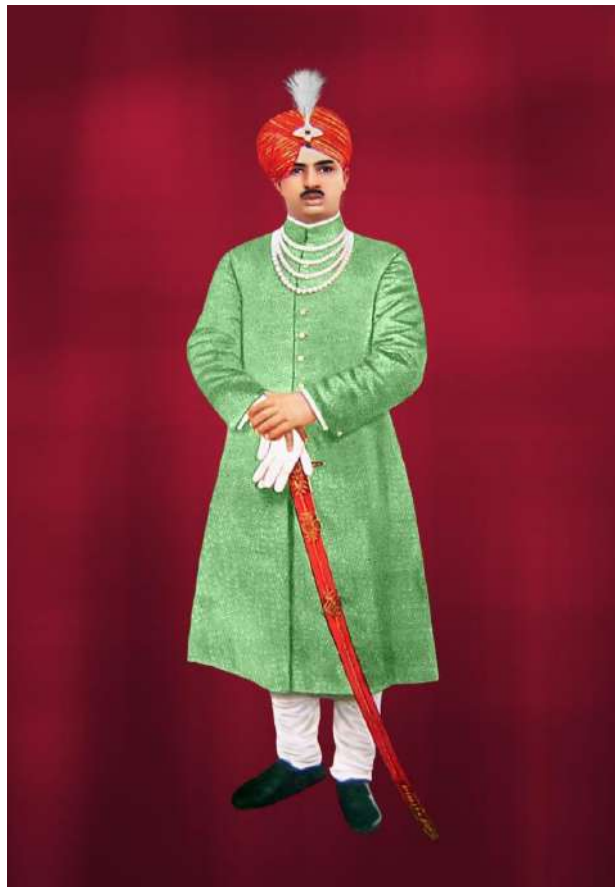


Gharana shares similarities with the Jaipur and Lucknow gharanas, contributing to the development of the distinctive Kathak style we witness today. These original creative efforts by the Raigarh court played a pivotal role in shaping the current form of Kathak dance.

### **RAJA CHAKRADHAR SINGH LIFE SKETCH**

Raja Chakradhar Singh was a notable figure in Indian history, serving as the Raja of Raigarh and the Chief of Bargarh from 1905 to 1947. He belonged to the Gond dynasty and held a prominent position in the Princely State of Raigarh. Born on an undisclosed date, Raja Chakradhar Singh assumed his role as the ruler of Raigarh in 1905, following the passing of his father, Raja Bhup Deo Singh, in 1917. Under his reign, Raigarh flourished as a cultural and artistic center in Chhattisgarh, earning it the reputation of being the "Cultural Center of Chhattisgarh." During his time as the ruler, numerous national dancers and musicians sought refuge and patronage in his court, making it a thriving hub for artistic pursuits. Raja Chakradhar Singh himself was an accomplished musician and writer. He was particularly skilled in playing the Pakhawaj, a traditional Indian percussion instrument, and composed several musical compositions that have stood the test of time.

Raja Chakradhar Singh's reign is often referred to as the "golden age of music" in Raigarh, characterized by a vibrant and flourishing artistic scene. He made significant contributions to the development and promotion of Kathak, a classical Indian dance form, by incorporating innovative elements into its traditional framework. His Kathak compositions were unique, blending nature-inspired sounds and lyrics into the dance performances. Recognized for his devotion to the arts and his immense contribution to Raigarh's artistic and cultural legacy, Raja Chakradhar Singh's reign played a pivotal role in shaping the region's artistic landscape. His creative endeavors, leadership, and patronage continue to be celebrated and remembered in the history of Raigarh.



*Img.1 : Raja Chakradhar Singh King of Raigarh State*

*Source: Dr. Upasana Singhdeo Upadhyay (The great Grand daughter of Raja Chakradhar singh)*



*Img.2: Moti Mahal Raigarh*

*Source: Dr. Upasana Singhdeo Upadhyay (The great Grand daughter of Raja Chakradhar singh)*

### **RAJA CHAKRADHAR SINGH'S CONTRIBUTION**

Raja Chakradhar Singh was a prominent supporter of Indian arts, classical dance, and music. He extended his patronage to dance and music masters from across the country, welcoming them to his capital. His contribution to the growth of Kathak's classical style was significant, and he supported experts from Jaipur, Lucknow, and even the Benares gharanas in his court. During his reign, Raja Chakradhar Singh founded the Raigarh Gharana of Kathak, which became renowned for its luminaries in dance, singing, and music. Distinguished performers such as Pandit Jaggannath Prasad from the Jaipur Gharana and Guru Kalaka Prasad and his sons from the Lucknow Gharana served in his court. Raja Chakradhar Singh's innovative approach to dance resulted in the establishment of the Raigarh Gharana, which fused various dance styles to create a distinct new dancing style. Despite being the newest gharana, it had its own original compositions, including Thumris, Ghazals, Todas, and Bols. Raja Chakradhar Singh himself was a talented musician and dancer, proficient in tabla and pakhawaj. He extended his patronage to dancers from all gharanas, regardless of their affiliation. His association with Wajid Ali Shah of Awadh further emphasized his support for traditional Indian dance and music, particularly Kathak dance and Hindustani classical music. Raja Chakradhar Singh collaborated with musicians and dancers such as Pandit



Makhan Lal Chaturvedi, Dr. Ramkumar Verma, Pandit Mahaveer Prasad Dwivedi, and Pandit Padumlal Punnalal Bakshi, translating numerous Sanskrit music and dance literature with their assistance. Writers such as Pandit Sadashiv Das, Pandit Sharda Prasad, and Pandit Kashi Dutt Jha also contributed to his endeavors. In 1938, Raja Chakradhar Singh led the first All India Music Conference, held in Allahabad, where he attended with a group of 60 artists. Notably, at the conference's welcome party for the Viceroy of India in 1939, Kathak dancer Karthik Kalyan performed with tabla player Chakradhar Singh. As a result of his contributions, Viceroy Lord Linlithgow honored him with the title of Sangit Samrat (King of Music) at the conference. In addition to his musical and dance pursuits, Raja Chakradhar Singh had a profound knowledge of languages such as Hindi, Sanskrit, Urdu, and Oriya. He authored several works on Indian traditional music, including notable compositions like "Tilasmi Alkapuri," "Bairagadiya Rajkumar Joshe Pharhad," "Kanan Kavya," "Mayachakra," "Moorj Pushpakar Paran," "Mriganayni," "Nartan Sarwasya Nigare Pharhad," and "In Prem ke Teer Raag Ratna Ratnahar Taal Toynidhi Taalbal Pushpakar Manjusha Ramyaras." Raja Chakradhar Singh's legacy continues even after his passing on October 7, 1947, shortly after India gained independence. His son, Lalit Kumar Singh, succeeded him as the ruler of Raigarh for a brief period before the Raigarh State was merged into the Union of India on December 14, 1947.

The merging of princely realms, including Jashpur, Raigarh, Sakti, Sarangarh, and Udaipur, resulted in the creation of the Raigarh district. Surendra Kumar Singh, Raja Chakradhar Singh's second son, was a member of the Indian National Congress. As a tribute to Raja Chakradhar Singh's contributions, a music academy in Raigarh is named in his honor, keeping his memory alive and celebrating his significant impact on the arts and culture. He once more provided tabla accompaniment for Kalyan Das' dance performance during the 1943 meeting at Khairagarh. He was well-versed in Hindi, Sanskrit, Urdu, and Oriya and has authored a number of works on Indian traditional music, including Tilasmi Alkapuri, Bairagadiya Rajkumar Joshe Pharhad, Kanan Kavya, Mayachakra, Moorj Pushpakar Paran, Mriganayni, Nartan Sarwasya Nigare Pharhad, In Prem ke Teer Raag Ratna Ratnahar Taal Toynidhi Taalbal Pushpakar Manjusha Ramyaras. Raja Chakradhar Singh passed away on October 7, 1947, shortly after India gained freedom. Lalit Kumar Singh, his son, took over the throne of Raigarh after his death. He ruled for a short time before the Raigarh State was united into the Union of India on December 14, 1947. In addition to his musical and dance pursuits, Raja Chakradhar Singh had a profound knowledge of languages such as Hindi, Sanskrit, Urdu, and Oriya. He authored several works on Indian traditional music, including notable compositions like "Tilasmi Alkapuri," "Bairagadiya Rajkumar Joshe Pharhad," "Kanan Kavya," "Mayachakra," "Moorj Pushpakar Paran," "Mriganayni," "Nartan Sarwasya Nigare Pharhad," and "In Prem ke Teer Raag Ratna Ratnahar Taal Toynidhi Taalbal Pushpakar Manjusha Ramyaras."

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He created a brand-new dancing style by fusing various dance styles, which resulted in the establishment of Raigarh Gharana. Despite being the newest of all the gharanas, Raja Chakradhar Singh thus developed the Raigarh Gharana, which has its own original Thumris, Ghazals, Todas, and Bol compositions. Chakradhar Singh was a master of the tabla and the pakhawaj. He was a talented musician and dancer himself. No matter their gharana, all dancers were under his patronage. His name is frequently associated with Wajid Ali Shah of Awadh as a supporter of traditional Indian dance and music, particularly Kathak dance and Hindustani classical music. Pandit Makhan



Lal Chaturvedi, Dr. Ramkumar Verma, Pandit Mahaveer Prasad Dwivedi, and Pandit Padumlal Punnalal Bakshi were among the musicians and dancers that played for his court or performed for it. Through them, he translated a significant amount of Sanskrit music and dance literature. Other Sanskrit language writers including Pandit Sadashiv Das, Pandit Sharda Prasad, and Pandit Kashi Dutt Jha also assisted him. The first All India Music Conference was led by Chakradhar Singh in 1938 and took place in Allahabad. Chakradhar Singh attended this conference with his group of 60 artists. Kathak dancer Karthik Kalyan performed the dance and was accompanied by tabla player Chakradhar Singh at the conference's 1939 welcome party for the Viceroy of India. At this meeting, Viceroy Lord Linlithgow bestowed upon him the title of Sangit Samrat (King of Music). He once more provided tabla accompaniment for Kalyan Das' dance performance during the 1943 meeting at Khairagarh. He was well-versed in Hindi, Sanskrit, Urdu, and Oriya and has authored a number of works on Indian traditional music, including Tilasmi Alkapuri, Bairagadiya Rajkumar Joshe Pharhad, Kanan Kavya, Mayachakra, Moorj Pushpakar Paran, Mriganayni Nartan Sarwasya Nigare Pharhad, In Prem ke Teer Raag Ratna Ratnahar Taal Toynidhi Taalbal Pushpakar Manjusha Ramyaras Raja Chakradhar Singh passed away on October 7, 1947, shortly after India gained freedom. Lalit Kumar Singh, his son, took over the throne of Raigarh after his death. He ruled for a short time before the Raigarh State was united into the Union of India on December 14, 1947. Later, to create the Raigarh district, the princely realms of Jashpur, Raigarh, Sakti, Sarangarh, and Udaipur were merged. Surendra Kumar Singh, his second son, was a member of the Indian National Congress. As a tribute to him, Raigarh has a music academy named in his honour Raja Chakradhar Singh's dedication to the arts extended beyond Kathak. He wrote notable works on dance and music, such as "Nartam-Sarvaswam" and "Taltay Nidhi," and his play "Bairagadhiya Rajkumar" gained popularity. He provided sanctuary to artists and offered them education under the guidance of esteemed teachers from various parts of the country. Prominent gurus like Pandit Lachhu Maharaj and Achhan Maharaj from Lucknow, and Pandit Jailal Ji from Jaipur, played a significant role in shaping the talents of these performers. As a result of Raja Chakradhar Singh's patronage and the spread of their dance wisdom, Raigarh began to establish itself as a dance gharana. Today, the Raigarh Kathak Gharana continues to thrive and showcase the unique style and contributions made by Raja Chakradhar Singh to the world of Kathak dance. During the reign of Raja Chakradhar Singh, there was a strong emphasis on supporting literary and cultural endeavors, particularly in the arts. He showed great love and protection towards poets and artists, making significant contributions to the field of art and culture. One of his greatest historical contributions was the creation of the Raigarh school of classical dance, known as "Kathak." The Raigarh Gharana, a distinctive form of Kathak, emerged through Raja Chakradhar Singh's efforts. He recognized the influence of Kathak in the movements of the traditional Chhattisgarhi folk drama performers known as "Nacha." By providing rigorous training in Kathak to these local artists, Raja Chakradhar Singh refined their skills and developed the Raigarh Gharana. Many Kathak dancers, including Nrityacharya Burman Lal, Kartik Ram, Kalyandas, Firtudas Vaishnav, and Ramlal, trained under him and achieved recognition on a national and global scale. The names of the main artists of Raigarh Gharana are Pandit Kartik Ram, Pandit Kalyan Das, Pandit Barman Lal, Pandit Phirtu Dus Vaisnav, Anuj Ram, Babu Lal Bareth, Ramlal Bareth. During the reign of Raja Chakradhar Singh, there was a strong emphasis on supporting literary and cultural endeavors, particularly in the arts. He showed great love and protection towards poets and artists, making significant contributions to the field of art and culture. One of his greatest historical contributions was the creation of the Raigarh school of classical dance, known as "Kathak". The Raigarh Gharana, a distinctive form of Kathak, emerged through Raja Chakradhar Singh's efforts. He recognized the influence of Kathak in the movements of the traditional Chhattisgarhi folk drama performers known as "Nacha." By providing rigorous training in Kathak to these local artists, Raja Chakradhar Singh refined their skills and developed the Raigarh Gharana. Many Kathak dancers, including Nrityacharya Burman Lal, Kartik Ram, Kalyandas, Firtudas Vaishnav, and Ramlal, trained under him and achieved recognition on a national and global scale.

#### EVOLUTION OF RAIGARH GHARANA KATHAK



*Img.3: Graceful Pose Raigarh Kathak Dance*

*Source: Dr. Upasana Singhdeo Upadhyay The great Grand daughter of Raja Chakradhar Singh*

A one-hour documentary titled "Anukampan" about his contribution to the growth of Raigarh Gharana Kathak dance was made in 1993 by Ms. Valaka Ghosh of Kolkata under the direction of Mr. Nilotpal Majumdar. This was the first documentary about Raigarh Kathak dance. 'Anukampan' was performed by the organising committee at Gopi Talkies, Raigarh, during the Chakradhar event in 1996. The audience enthusiastically applauded the performance, which earned the name of the ceremony every year during Ganesh Chaturthi, a ten-day All India Chakradhar Music and Dance Festival is organised in Raja Chakradhar Singh's honour. For the past 34 years, the state government and district administration have organised it with the help of the common public. One of the states represented is Chhattisgarh, along with numerous other well-known musicians from across the country. The Chhattisgarh government also established the state decoration "Chakradhar Samman," which is given to a chosen artist in the fields of music and art annually on the occasion of Rajyotsav since 2001. This was done in an effort to preserve the unmatched and exemplary artistic practise of Raja Saheb. It is how the world is informed that Chhattisgarh has made contributions to dance as well.

### CONCLUSION

The Raigarh Gharana of Kathak distinguishes itself from other Gharanas through its unique ideology, which has eliminated the superficial aspects of other Kathak families and brought coherence to Raigarh's artistic philosophy. As a result, Raigarh has gained prominence in the world of Kathak. Raja Chakradhar Singh, in addition to his role as a king, made significant contributions to society and the nation through his endeavors in music and writing. Alongside the development of the Raigarh Gharana, he actively promoted art and culture, spreading the knowledge of Kathak from renowned gurus to the local artists. The journey of artistic development is arduous, filled with challenges, obstacles, and often facing societal opposition. It requires enduring great hardships and overcoming adversity to achieve success. Despite his royal status, Raja Chakradhar Singh not only supported but also elevated the art of music through his significant patronage, demonstrating his unwavering dedication to the advancement of art throughout his life. The Raigarh Gharana of Kathak distinguishes itself from other Gharanas through its unique ideology, which has eliminated the superficial aspects of other Kathak families and brought coherence to Raigarh's artistic philosophy. As a result, Raigarh has gained prominence in the world of Kathak. Raja Chakradhar Singh, in addition to his role as a king, made significant contributions to society and the nation through his endeavors in music Dance and writing. Alongside the development of the Raigarh Gharana, he actively promoted art and culture, spreading the knowledge of Kathak from renowned gurus to the local artists.



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# The Role of Photography in Advertising

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**ABSTRACT:** *Photography has been used in advertising for over a century and has become an integral part of the advertising industry. The use of photography allows brands to create visually stunning and emotionally compelling campaigns that capture the attention of consumers and communicate the brand's message in a more engaging and impactful way. From the early days of black and white photography to the present-day use of Computer-Generated Imagery (CGI) and Artificial Intelligence (AI), photography techniques in advertising have evolved to meet the changing needs of brands and consumers. In this chapter, we will explore the historical evolution of photography techniques in advertising, the impact of photography on consumer behavior and preferences, the role of photography in brand identity and storytelling, the use of color and composition in photography for advertising, the importance of visual consistency in advertising campaigns, the use of technology in advertising photography, the ethics of using photography in advertising, and examples of successful advertising campaigns that utilized photography. By examining these topics, we can gain a deeper understanding of the role of photography in advertising and its impact on the advertising industry as a whole.*

**Keywords:** *Photography, Advertising, Visual impact, Brand identity*

## INTRODUCTION

The introduction of photography in advertising revolutionized the way brands communicated with potential customers. Before the advent of photography, advertising relied heavily on text-based messages and illustrations. However, with the introduction of photography, brands were able to use images to capture people's attention and communicate their message more effectively. The first known use of photography in advertising dates to the mid-1800s when French photographer, Gaspard-Félix Tournachon, used a photograph of a well-known French actress to promote a brand of soap. The use of photography in advertising quickly spread, and by the early 1900s, it had become a standard practice.

The availability of new technologies such as color photography and digital imaging further advanced the use of photography in advertising. Today, photography is a critical component of advertising and is used in a variety of ways, including product photography, lifestyle photography, branding photography, and campaign photography. The importance of good photography in advertising cannot be overstated. A well-crafted image can capture people's attention, create an emotional connection, and communicate a brand's message more effectively than words alone. As the advertising industry continues to evolve, the use of photography is likely to remain a fundamental element of successful campaigns.

With the advancement of technology, the use of photography in advertising continued to evolve. The development of color photography in the mid-20th century allowed brands to create more visually stunning and impactful ads.



The introduction of digital imaging in the 1980s and 1990s further advanced the use of photography in advertising, allowing for more creative and complex visual effects.

Today, photography is an essential component of advertising and is used in a variety of ways, from product photography to lifestyle photography to branding photography. The use of high-quality images has become more critical than ever before, as brands compete for consumers' attention in an increasingly crowded and competitive marketplace.

### THE HISTORICAL EVOLUTION AND ADVANCEMENT OF PHOTOGRAPHY IN ADVERTISING

The use of photography in advertising has undergone significant changes over time, reflecting advancements in technology and shifts in consumer behavior and preferences. The historical evolution of photography techniques in advertising can be traced back to the early 1900s when black and white photography was the primary technique used.

#### Early Age: Black and White Photography

During the early age of photography in advertising, black and white photography was the norm. Brands used black and white photographs to showcase their products and create emotional connections with consumers. The photographs were typically staged and highly composed, with careful attention paid to lighting and composition. One of the most iconic examples as mentioned in figure – 1 is of black and white photography in advertising is the Coca-Cola campaign of the early 1900s. Coca-Cola used black and white photographs of happy, energetic people enjoying their product to create an emotional connection with consumers. The campaign was hugely successful and helped to establish Coca-Cola as a household name.



*Fig- 1: Coca-Cola campaign of the early 1900s*

Source: <https://historybyday.com/pop-culture/the-first-coca-cola-ad-campaign-was-not-what-you-would-expect/>

#### Mid-20th Century: Color Photography

The mid-20th century saw significant advancements in the use of photography in advertising, particularly with the development of color photography. Prior to this, most advertisements were black and white, limiting the ability of brands to create visually impactful campaigns. With the development of color photography, brands were able



to use more vivid and eye-catching images, creating a more immersive and engaging advertising experience. One of the most significant examples of the use of color photography in advertising was the Kodachrome campaign of the 1940s and 1950s. Kodak used color photographs to showcase the capabilities of their Kodachrome film, demonstrating the rich and vibrant colors that could be captured using their product. The campaign was hugely successful, and Kodak became one of the leading brands in the photography industry.

### **Late 20th Century: Digital Photography**

The late 20th century saw a significant shift in the use of photography in advertising, with the introduction of digital photography. Digital photography allowed for greater flexibility and control over the image creation process, as well as faster turnaround times and lower costs. Brands could now create high-quality images in-house or hire freelance photographers with more ease. One of the most significant examples of the use of digital photography in advertising is the Apple iPod campaign of the early 2000s. Apple used digital photography to create a sleek and modern campaign that showcased the product's simplicity and elegance. The campaign was hugely successful and helped to establish the iPod as a must-have product for music lovers.

### **Present Day: CGI and AI Photography**

The present-day use of photography in advertising is heavily influenced by advancements in technology, particularly with the use of computer-generated imagery (CGI) and artificial intelligence (AI). CGI allows brands to create highly realistic and visually stunning images that would be impossible to achieve using traditional photography techniques. AI can be used to analyze consumer data and create personalized campaigns that are tailored to individual consumers' preferences and interests. One of the most significant examples of the use of CGI in advertising is the Nike Vaporfly campaign of the mid-2010s as shown in figure -2. Nike used CGI to create a series of visually stunning images that showcased the technical features of their Vapor fly running shoe. The campaign was hugely successful and helped to establish Nike as a leader in the sports footwear industry.



*Fig-2: Nike vaporfly campaign – using CGI*

*Source: <https://www.behance.net/gallery/75184791/NIKE-RUNNING-WE-FLY-CAMPAIGN>*

The historical evolution of photography techniques in advertising has been driven by advancements in technology and shifts in consumer behavior and preferences. From the early days of black and white photography to the present-day use of CGI and AI, photography has played a critical role in creating visually compelling and emotionally engaging advertising campaigns. As technology continues to evolve, it will be interesting to see how photography techniques in advertising continue to evolve to meet the changing needs of brands and consumers.



### IMPORTANCE OF PHOTOGRAPHY IN CREATING BRAND IDENTITY AND EMOTIONAL CONNECTIONS WITH CONSUMERS

Photography plays a vital role in creating a brand's identity and emotional connections with consumers. A brand's identity is the way it presents itself to the world and the image it wants to project to its target audience. Photography helps to communicate the brand's identity through images that capture the essence of the brand's values, personality, and mission. Photography can create emotional connections with consumers by appealing to their emotions, desires, and aspirations, making them feel a deeper connection with the brand.

Photography can also help to create brand loyalty and a sense of community among consumers. Brands can use photography to showcase their products being used by real people in real-life situations, creating a sense of authenticity and relatability that resonates with consumers. By creating this sense of community, brands can foster a sense of loyalty and encourage consumers to become brand advocates. Another way photography can create emotional connections with consumers is by tapping into cultural or social trends. Brands can use photography to showcase their products in a way that reflects current social or cultural trends, creating a sense of relevance and timeliness that resonates with consumers. This approach can help brands stay connected with their target audience and remain relevant in a rapidly changing cultural landscape. Thus, photography plays a crucial role in creating a brand's identity and emotional connections with consumers. Through carefully crafted images that capture the essence of the brand's values and mission, photography can create a sense of emotional connection and foster brand loyalty. By tapping into cultural and social trends, photography can also help brands stay relevant and connected to their target audience. As such, photography remains a critical tool in the advertising industry for creating engaging and impactful campaigns.

### THE IMPACT OF COLOR AND COMPOSITION ON ADVERTISING PHOTOGRAPHY

Color and composition are two key elements that can have a significant impact on the effectiveness of advertising photography. The right combination of color and composition can grab the attention of viewers, communicate a brand's message, and create an emotional response that motivates consumers to take action. Color is an important aspect of advertising photography, as it can evoke emotions and influence consumer behavior. Different colors have different psychological associations and can be used to communicate different messages. For example, red can be used to convey energy, passion, and urgency, while blue is often associated with trust, reliability, and calmness. Brands can use color in their photography to create a mood or atmosphere that reflects their brand identity or message. There for most of the food brands use the color red in their logo to symbolize energy as depicted in figure – 3.



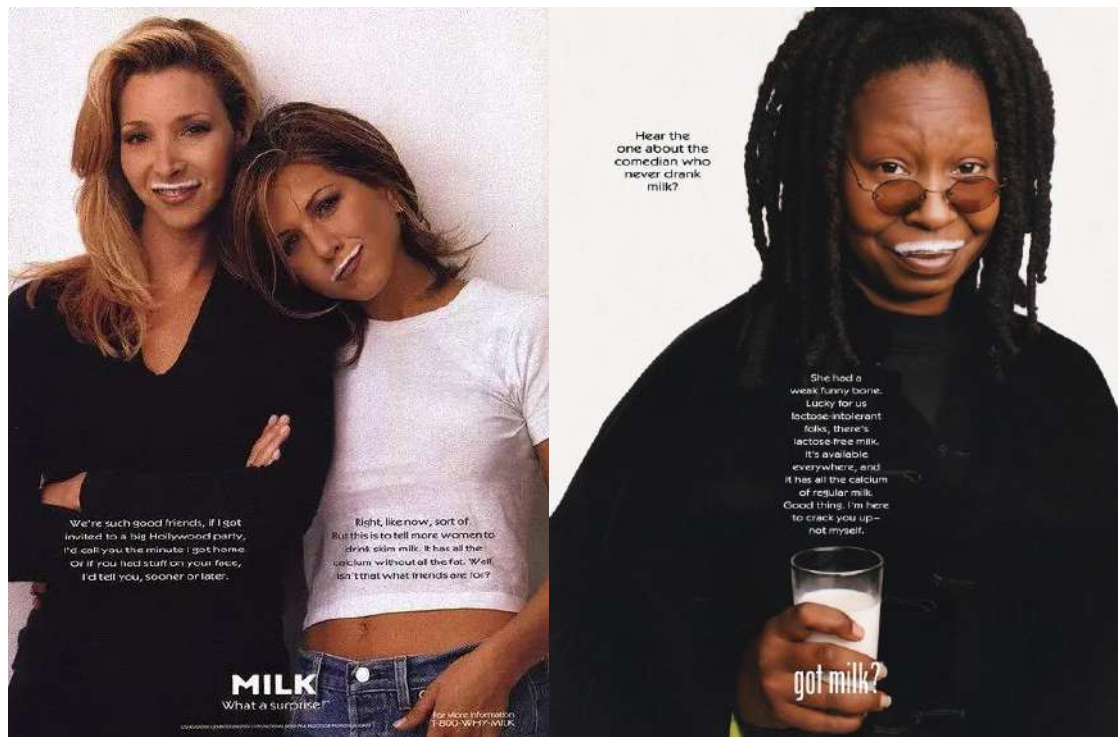
*Fig-3: Logos of food brand – using color red*

*Source: <https://econsultancy.com/how-brands-use-colour-psychology-to-reinforce-their-identities/>*

Composition is another critical element of advertising photography. It refers to the arrangement of visual elements within an image and can influence the viewer's perception of the image. The composition can draw attention to the main subject or message, create balance or tension, and guide the viewer's eye through the image. Brands can use composition to create a sense of depth, emphasize the brand's product or message, or create a mood or atmosphere. One example as depicted in figure -4 is of the impact of color and composition on advertising photography is the iconic "Got Milk?" campaign. The campaign used simple yet powerful images of people with



milk mustaches against a white background. The use of white as a background color created a clean and simple look, drawing attention to the



*Fig-4: Got Milk?"campaign – using composition.*

*Source: <https://www.saveur.com/culture/got-milk-greatest-ad-campaign/>*



*Fig-5: Apple's campaign – using composition.*

*Source: <https://campaignsoftheworld.com/digital/switch-to-iphone-by-apple/>*



main subject of the image. The composition of the images was also carefully crafted to create a sense of balance and symmetry, with the milk mustache centered on the subjects' faces. The campaign was hugely successful in creating a memorable and recognizable brand identity for milk and increasing sales of milk products.

Another example is Apple's advertising campaigns, which have consistently used bold, simple images with a limited color palette as shown in figure - 5. The images often feature the product front and center, with the use of negative space and simple composition drawing attention to the product's design and features. The use of a limited color palette, often dominated by white, creates a sense of simplicity and elegance that reflects Apple's brand identity.

### THE ROLE OF PHOTOGRAPHY IN CREATING EFFECTIVE ADVERTISING CAMPAIGNS

Photography plays a crucial role in creating effective advertising campaigns. It has the power to grab attention, communicate a message, evoke emotions, and inspire action. Here are some of the keyways in which photography can contribute to the success of an advertising campaign:

- 1. Grabs Attention:** With so much content competing for people's attention, it's essential for advertising to be eye-catching and memorable. Photography can capture the viewer's attention with striking visuals, unique perspectives, and creative use of color and composition.
- 2. Communicates a Message:** Photography can convey a message more effectively than words alone. A well-crafted photograph can instantly communicate the benefits of a product or service, showcase its features, or illustrate a brand's values and personality.
- 3. Evokes Emotions:** Emotions play a significant role in consumer behavior, and photography can tap into those emotions to create a powerful connection with viewers. A photograph can evoke feelings of joy, excitement, nostalgia, or even sadness, depending on the subject matter and style.
- 4. Tells a Story:** Photography can be used to tell a story that connects with viewers on a deeper level. By using a series of photographs, a brand can create a narrative that draws the viewer in and communicates a message in a compelling way.
- 5. Builds Brand Identity:** Photography is an essential tool for building a brand identity that resonates with consumers. Through carefully curated and consistent use of photography, a brand can establish a distinct visual style and personality that sets it apart from competitors.
- 6. Inspires Action:** Ultimately, the goal of advertising is to inspire action, whether it's making a purchase, signing up for a service, or simply engaging with the brand. Photography can motivate viewers to take action by showcasing the benefits of a product or service and creating a sense of urgency or desire.

To create an effective advertising campaign, it's essential to consider the role that photography can play and to work with skilled photographers who can bring your vision to life. A well-executed photography strategy can be the difference between a forgettable campaign and one that leaves a lasting impression on your target audience.

### THE RELATIONSHIP BETWEEN PHOTOGRAPHY AND CONSUMER BEHAVIOUR

The relationship between photography and consumer behavior is complex and multi-faceted. Advertising photography has the power to influence consumer behavior in several ways, from creating brand identity and emotional connections to driving sales and shaping perceptions. One of the primary ways that photography impacts consumer behavior is through the creation of brand identity. The images used in advertising help to define a brand's personality and set it apart from competitors. For example, a luxury fashion brand might use high-end photography to create an aspirational image that appeals to a certain demographic. By using carefully crafted images, brands can create a sense of exclusivity and desirability that draws consumers in.

Photography can also influence consumer behavior by driving sales. High-quality images of products can make them look more appealing and desirable, leading to increased sales. For example, a restaurant might use high-quality images of their dishes to entice customers to visit and try the food. Similarly, an e-commerce site might



use high-quality product images to increase conversions and drive sales. Finally, photography can also shape consumer perceptions of a brand or product. Images can be used to highlight specific features or benefits of a product, or to position a brand in a certain way. For example, a car company might use images of their latest model to highlight its advanced safety features, or a health food company might use images of fresh, wholesome ingredients to position their products as healthy and natural.

### **ETHICAL CONSIDERATIONS IN ADVERTISING PHOTOGRAPHY, INCLUDING IMAGE MANIPULATION AND REPRESENTATION**

Ethical considerations are an important aspect of advertising photography, as the images used in advertising have the power to shape public perception and influence consumer behavior. Two key ethical considerations in advertising photography are image manipulation and representation. Image manipulation refers to the alteration of images in post-production, often using software like Photoshop. While some degree of image manipulation is common in advertising, there is a fine line between enhancing an image and misrepresenting the product or service being advertised. For example, manipulating images of models to make them appear thinner, taller, or more symmetrical can create unrealistic and potentially harmful beauty standards. It is important for advertisers to be transparent about any image manipulation that has been done and to avoid using manipulated images in a way that could be deceptive or misleading. This includes disclosing any airbrushing or retouching done to images of models or products and avoiding the use of manipulated images to misrepresent a product's features or benefits.

Representation is another important ethical consideration in advertising photography. This refers to the ways in which people, cultures, and communities are represented in advertising imagery. It is important for advertisers to avoid perpetuating harmful stereotypes or misrepresenting certain groups of people. For example, using images of women as sexual objects or people of color in stereotypical roles can be damaging and offensive. To avoid these issues, advertisers should strive for diversity and inclusivity in their advertising imagery and ensure that the people and cultures depicted are accurately represented. This includes hiring models and actors from a range of backgrounds and using images that reflect the diversity of the target audience. In addition to these ethical considerations, there are also legal considerations that advertisers must keep in mind when using photography in advertising. This includes obtaining proper permissions for using copyrighted images, ensuring that all images are properly licensed, and avoiding the use of images that violate privacy laws.

### **SUMMARY**

The future of photography in advertising is exciting, as advancements in technology continue to revolutionize the way brands communicate with consumers. One of the most significant trends in the use of photography in advertising is the increasing use of social media platforms. Social media platforms such as Instagram and Facebook are highly visual, and brands are using these platforms to showcase their products and connect with consumers on a more personal level. Another trend in the future of photography in advertising is the use of augmented reality (AR) and virtual reality (VR) technology. AR and VR allow brands to create immersive and interactive campaigns, allowing consumers to engage with their products in a more meaningful and memorable way. For example, a furniture company could use AR technology to allow customers to see how a particular piece of furniture would look in their home before making a purchase.

In addition to AR and VR, the use of artificial intelligence (AI) is also expected to play a significant role in the future of photography in advertising. AI can be used to analyze consumer data and create personalized campaigns that are tailored to individual consumers' preferences and interests. This allows brands to create more targeted and effective advertising campaigns that resonate with their audience on a deeper level.

Finally, the future of photography in advertising is likely to be heavily influenced by sustainability and ethical considerations. Consumers are increasingly concerned about the environmental and social impact of their purchases, and brands are responding by creating more sustainable and ethical campaigns. This includes using photography that showcases environmentally friendly products and practices, as well as using diverse and inclusive imagery that reflects the diversity of their audience.



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# The Art of Photo Manipulation: Stunning Visuals

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**Abstract-** *The Art of Photo Manipulation: Stunning Visuals explores the creative possibilities of photo manipulation, teaching readers how to use a variety of software tools and techniques to create visually appealing and memorable images. It's a chapter. The chapter covers a variety of topics including color correction and enhancement, object removal and replacement, composite images, photo illustrations, and special effects. Each chapter contains step-by-step instructions, examples, and tips and tricks to get the desired effect. In addition to technical skills, the chapter also explores the artistic aspects of photo manipulation, including composition, storytelling, and visual impact. Combining theory with hands-on practice, readers will learn how to treat photo manipulation as an art form and how to use creativity and imagination to create truly unique and memorable images. Whether you're a photographer looking to extend your creative skills, or a designer looking to add new techniques to your toolkit, The Art of Photo Manipulation: Stunning Visualizations will help us take our image editing skills to the next level. A helpful and comprehensive guide. Take it to the next level. With clear, concise instructions and beautiful examples, this chapter is sure to inspire and educate anyone interested in the art of photo manipulation.*

**Keywords-** *Photo manipulation, art, techniques, visuals, images, editing.*

## INTRODUCTION

Photo manipulation dates back to the dawn of film when photographers manually touched up negatives using pens, brushes, and other tools. Today, however, advances in digital technology and software tools have taken photo manipulation to a whole new level. This chapter explains what photo manipulation is, the different types of photo manipulation, and why it matters in today's world. Photo manipulation refers to the process of modifying or modifying an existing photo to create a new image that is different from the original photo. This can be done for various reasons. B. To correct imperfections or errors in the original image, improve the aesthetics of the photograph, or create an entirely new image using elements from other photographs. Photo editing can be done using various software tools such as Adobe Photoshop, LightRoom, and GIMP. These tools allow photographers and graphic designers to edit, crop, resize, and adjust various elements of a photo, as well as add or remove elements in bulk. Photo manipulation is the art of modifying and enhancing digital photographs using various software tools and techniques. The term "manipulation" may sound negative, but in the context of photo editing, it simply means making changes to a photo to achieve a desired result. Photo editing can range from simple color correction and cropping to complex composition and special effects. Photo editing is the use of digital tools to adjust the color balance to make an image more visually appealing or to remove unwanted elements to create a cleaner composition. to enhance the photo. Photo editing possibilities are endless, and the tools available to photographers and designers continue to evolve. Some see photo tampering as a form of fraud or cheating, but the



truth is that almost all photos are manipulated in some way before being published or shared. Basic adjustments such as cropping and color correction are also common, and more advanced techniques such as compositing and special effects can be used to create powerful, visually appealing images that grab the attention of your audience. Photo manipulation is not limited to digital photography. Analog photography can also be manipulated through techniques such as hand-coloring, which adds specific colors to black-and-white photographs to create unique and eye-catching effects. The ultimate goal of photo manipulation is to create visually compelling, attractive, and impactful images. Whether it's simple color grading or complex compositing, photo editing allows photographers and designers to push the boundaries of their creativity and create images that truly stand out.

### **TYPES OF PHOTO MANIPULATION**

There are many types of photo manipulation, each with its purpose and style. Some of the most common types of photo manipulation are:

#### **Color Correction and Enhancement**

This includes adjusting the color balance, saturation, and contrast of images to create more vibrant and visually appealing photos. Color correction and enhancement is a type of photo editing that adjusts the color balance, saturation, and contrast of an image to create visually appealing photos. This process is often used to correct color balance problems that can be caused by poor lighting conditions or to improve the color vibrancy and richness of an image. Color correction and enhancement can be done manually using software tools such as Adobe Photoshop and LightRoom, or using automated tools such as color correction plug-ins. This technique is especially useful for photographers who want to create compelling and impactful images that grab the attention of their audience.

#### **Object Removal and Replacement**

This involves removing unwanted objects from a photo or adding new ones to create a more dynamic and interesting composition. Object removal and replacement is a type of photo manipulation that involves removing unwanted objects from a photo or adding new objects to create more interesting and dynamic compositions. This technique is often used to improve the overall composition of a photo, remove distracting or out-of-place elements, or add elements that complement or enhance an existing scene. Deleting and replacing objects can be done manually using software tools like Adobe Photoshop and GIMP or through automated tools like Content-Aware Fill. This technique is especially useful for photographers who want to create clean, polished images without unwanted distractions, or for designers who want to create composite images that combine elements. From several different images into one image.

#### **Composite Imagery**

This involves merging elements from multiple photographs to create a single, cohesive image that may not have been possible to capture in a single shot. Composite Imagery is a type of photo manipulation that involves merging elements from multiple photographs to create a single, cohesive image that may not have been possible to capture in a single shot. This technique is often used to create surreal or fantastical images that blend reality with imagination or to create complex compositions that convey a specific message or emotion. Composite imagery can be created manually using software tools like Adobe Photoshop and GIMP, or through automated tools like photo merge. This technique is particularly useful for photographers and designers looking to push the boundaries of creativity and explore new ways of presenting visual information. By combining elements from multiple photos, composite imagery allows for endless possibilities for creating unique and visually striking images.

#### **Photo Illustration**

It involves merging elements from multiple photographs to create a single, cohesive image that may not be possible to capture in a single shot. Image compositing is a type of photo manipulation that involves merging elements from multiple photos to create a cohesive image that might not be possible in a single shot. This technique is often used to create surreal or fantasy images that blend reality and imagination or to create complex compositions that convey a specific message or emotion. Composite images can be created manually using software tools such as Adobe Photoshop and GIMP, or through automated tools such as image blending. This



technique is especially useful for photographers and designers who want to push the boundaries of their creativity and discover new ways to present visual information. By combining elements from multiple photos, composite images offer endless possibilities for creating unique and visually striking images.

### Special Effects

It involves adding visual effects, such as light or smoke, to a photo to create a more dramatic or surreal image. Special effects in image processing involve the use of various techniques to create visual effects that are not present in the original image. This can include adding elements like smoke, fire, or water, creating light rays or lens distortions, or even creating surreal and otherworldly effects like levitation or invisibility. Special effects can be created manually using software tools such as Adobe Photoshop and After Effects, or through automated tools such as plug-ins and filters. This technique is especially useful for photographers and designers who want to create striking and memorable images to capture the viewer's attention. By adding special effects to photos, it is possible to create a sense of drama, mystery, or fantasy that can elevate a photo from a simple photo into a work of art. Special effects can be used sparingly to add subtle enhancements, or they can be used more aggressively to create bold, dramatic images that are sure to stand out in the middle of the crowd.

## THE PROCESS OF PHOTO MANIPULATION

Image processing involves a series of steps and techniques used to enhance and transform digital photographs. While the exact process can vary depending on the specific tools and techniques used, most image processing can be broken down into several key steps.

**Step 1: Import and Organize** The first step in image processing is to import your photos into editing software and organize them into folders. This helps you keep track of your images and makes it easier to find the ones you need when editing them. Importing and arranging images is the first step in the image processing process. This step involves importing digital images into editing software and organizing them in a way that makes them easy to find and use. When importing images, it is important to make sure that the files are in a compatible format and that they are saved in an easily accessible location. Many editing software allows you to import images directly from the camera or memory card, or you can import files from your computer manually. After images are imported, it is important to arrange them in a way that is logical and easy to use. This could involve creating folders for different types of images or sorting images by date or subject. By organizing your images this way, you can easily find the photos you need when editing them. In general, importing and organizing images is an important first step in the image processing process. By taking the time to organize your images properly, you can save time and streamline your workflow, making it easier to create stunning, visually appealing images. Images capture the imagination and inspire the viewer.

**Step 2: Basic Adjustments** Once your photos have been imported and arranged, the next step is to make some basic adjustments to the photo. This may include adjusting brightness and contrast, adjusting color balance, or straightening and cropping the image. Basic manipulation adjustments refer to the basic changes that can be made to an image or photograph to improve its appearance or correct any imperfections. These adjustments can be made using various software such as Adobe Photoshop, and Lightroom. Some common basic adjustments in manipulation include-

**Crop-** This involves cropping the edges of an image to enhance composition or focus on a particular subject; **Brightness and Contrast-** These settings are used to adjust the overall exposure of the image, make the image lighter or darker, and increase or decrease the contrast between the light and dark areas of the image. Image; **Color balance-** This adjustment is used to change the overall color balance of the image by varying the levels of red, green, and blue; **Saturation-** This adjustment is used to increase or decrease the color intensity of the image; **Sharpness-** This adjustment is used to increase the sharpness of the image, making it look more detailed and clear. Using these basic adjustments, photographers and graphic designers can turn an ordinary image into a stunning visual masterpiece.

**Step 3: Advanced Adjustments** After completing the basic adjustments, it's time to move on to more advanced techniques. This may include removing unwanted objects from an image, adding or removing people or objects, or applying special effects such as blurring or sharpening. Advanced manipulation refers to more detailed and complex edits that can be made to an image or photograph to achieve a specific creative vision. These adjustments



require more technical expertise and may take longer to make. Some common advanced adjustments in manipulation include-

**Dodge and Burn-** These techniques involve selectively lightening or darkening specific areas of an image to improve the overall appearance of the image; **Curve Adjustment-** This adjustment is used to adjust the tonal range of the image, allowing the user to individually adjust the highlights, mid-tones, and shadows; **Frequency Separation-** This technique is used to separate texture and color information in an image, allowing the user to edit them independently; **Selective Color-** This setting allows the user to adjust the individual color levels in an image, giving more control over the overall color balance; **Clone and Healing-** These techniques are used to remove unwanted elements from an image or repair damaged areas. By using these advanced settings, photographers and graphic designers can have more creative control over their images, allowing them to create impressive works of art. More iconic.

**Step 4:** Compositing is the process of combining elements from multiple images to create a single, cohesive image. This could involve adding a new background to a photo or merging multiple different photos into a single composition. Composition in manipulation combines multiple images or elements to create a new and cohesive image. This technique is often used in digital art, advertising, and photography to create a visual story that a single photograph cannot achieve. Compositing involves carefully selecting and combining different elements from a variety of sources, such as stock images, textures, and 3D renderings, to produce a consistent final image and Attachment. This process requires advanced skills in image editing and editing software such as Adobe Photoshop. The compositing process typically includes the following steps-

**Concept and planning-** This involves creating a vision for the final image and planning the various elements needed to achieve it; **Image selection-** This involves choosing the images and assets to be used in the compositing, taking into account their quality, resolution, and compatibility; **Masking and Layering-** This involves isolating individual elements and placing them on separate layers, masking to refine their edges, and blending them to create a seamless final image. Circuit; **Color and lighting correction-** This involves adjusting the color balance, contrast, and brightness of individual elements to create a unified and cohesive visual style; **Finishing Steps-** This involves adding additional details such as shadows, highlights, and textures to further enhance the realism and impact of the final image. Composition in action allows artists and designers to create visually stunning and imaginative images that push the boundaries of traditional photography.

**Step 5:** Tweak and Refine Once you have the basic elements of your image in place, it's time to tweak and refine the image. This can include adjusting lights and shadows, sharpening an image, or applying filters and effects to add interest to an image. Fine-tuning and fine-tuning refer to the process of making precise and subtle adjustments to an image or photograph to achieve a specific desired result. The process involves attention to detail and the use of advanced techniques in image editing software to refine and perfect the image. Some common techniques used for sharpening and sharpening include-

**Detail enhancement-** Which involves sharpening and clarifying specific areas of an image to bring out details. And texture; **Noise Reduction-** This technique is used to reduce the appearance of noise or grain in an image, improving the overall clarity and sharpness of the image; **Color Grading-** This involves adjusting an image's color balance and saturation to achieve a particular desired mood or atmosphere; **Retouching-** This technique is used to remove flaws, blemishes, or unwanted objects from an image, creating a more polished and professional result; **Lens correction-** Corrects lens distortion, chromatic aberration, or other lens-related problems that can affect image clarity and quality. Adjustments and fine-tuning can take a lot of time and effort, but the results can be dramatic, producing images with high visual impact and finesse.

**Step 6:** Save and Export Finally, when your image is complete, it's time to save and export it in the desired format. This may involve saving the image as a high-resolution Joint photographic experts group (JPEG) or Portable network graphic (PNG) or exporting it to a specific file format for use in a print or digital publication. Save and export in action refers to the process of saving and exporting the final manipulated image in a specific format and file size, ready for use. The choice of file format and size will depend on the specific requirements of the project and the intended use of the image. When saving and exporting, it is important to consider the following-

**File format-** The choice of file format will depend on the intended use of the image. Common file formats used for manipulation include Joint photographic experts group (JPEG), Portable network graphic (PNG), and Tagged image file format (TIFF); **Compression-** When saving images in a compressed format like the Joint photographic expert's group (JPEG), it's important to balance file size and image quality to achieve the best possible results; **Resolution-** The resolution of the image will depend on the intended use. Higher resolutions are required for print



media, while lower resolutions are suitable for web use. **Color space-** The image's color space will depend on the intended use. Red, Green & Blue (RGB) is suitable for digital media, while Cyan, Magenta, Yellow, and Black (CMYK) are used for print media. **Metadata-** It is important to include relevant metadata such as copyright information and image description when saving and exporting images. Once the image is saved and exported, it is ready for use in various media such as print, web, or social media. Proper file organization and management can help ensure that the final image is easily accessible and can be located when needed.

Overall, image processing is a complex, multi-step process requiring technical skill and creative vision. With practice and dedication, anyone can learn to master the art of photo manipulation and create stunning, visually appealing images that capture the imagination and inspire others to see.

## CONCLUSION

Image processing has become an increasingly important aspect of photography and graphic design in recent years, especially with the rise of digital media and online advertising. With millions of images uploaded to the Internet every day, photographers and designers need to create impressive and memorable images that stand out from the crowd. The image processing also allows for more creative expression and artistic freedom, allowing photographers and designers to discover new creative ways to present visual information. Whether creating surreal landscapes or adding subtle enhancements to portraits, image manipulation offers endless possibilities for creativity and self-expression. Finally, image processing also plays an important role in advertising and commercial marketing, where the ability to create impressive and memorable images can make all the difference in attraction and retention. Client. Photo manipulation is a powerful tool capable of turning ordinary photos into visually stunning works of art. Whether correcting errors in images, creating compost, sites, or adding special effects, image manipulation offers endless possibilities for creative expression and artistic freedom. With the growth of digital media and online advertising, photo manipulation has become more and more an important aspect of photography and graphic design, and it is a skill that every photographer should have and designers should have in their toolkit.

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# The Alien Hands: Understanding the world-famous photograph 'The Starving Boy in Uganda' captured by Mike Willis in 1980

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**ABSTRACT** –Numerous tools and mechanisms once considered luxuries and inaccessible to the bulk of people have become widely available because of technological advancement. Since people all over the world take billions of images every day, cameras are unquestionably an example of such technology. With the expansion of technology, many people could capture the world around them and millions of people could connect with others' experiences through images. One of the most impactful images of the 20th century is "A Starving Boy and a Missionary," which causes viewers to consider questions of compassion, equality, and fairness. The book chapter makes an effort to examine the picture's background, its specifics, and the meaning it provides.

**Keywords-** Photojournalism, Content Analysis, News, Photography.

## INTRODUCTION

As the wind whispers of suffering and death as the sweltering African sun scorches across the arid atmosphere. Numerous human and animal corpses were decomposing on the dry gravel. The savanna is littered with the bone remains of what were once sons and daughters, mothers and dads, and siblings. In spite of this, a universal kinship is recognized inside these ravaging and hungry jaws. And In Uganda's Karamoja region, it is 1980.

The issue of hunger or starvation is frequently overlooked in the modern world due to its tenuous relevance in First World nations. However, food scarcity continues to be a major problem in the Middle East and Africa, particularly during difficult epidemic periods (Humanitarian Aid). This poignant image of a Catholic missionary clutching the hand of a malnourished Ugandan youngster was captured by Mike Wells in 1980. The hand nearly appears to be artificial in many aspects. At a seminary where the Verona Fathers were giving food during the early stages of the famine, Wells captured this shot while on a side trip to Uganda. One of the monks told Wells what was happening and that the Karamojong youngster was about four years old. In Karamoja, food shortages started in July 1978 as a result of a drought, failed crops, and plant disease. After being informed of the situation that year, the Ugandan government did little because the area was of little economic or political relevance to it. In the wake of President Amin's downfall and the exodus of his troops in 1979, Karamojong warriors amassed a sizable arsenal of weapons and ammunition. The proliferation of weapons significantly altered local power dynamics and raiding customs. Moving animals or grain into and out of Karamoja becomes risky.

British photographer Mike Wells hesitates before taking his camera out. He feels ashamed to be the one who would choose to immortalize such a picture and finds what he sees to be distressing. Still, Wells holds the camera steady and takes the picture to raise notice of the catastrophe. The trusting hand of an African youngster stretches



out to rest inside the boundaries of a Christian missionary's palm as they come face to face in a sign of love and togetherness among the parched savannah.



*Img 01: The starving boy of Uganda in 1980 by Mike Willis*  
*Source: <https://shorturl.at/CFQU6>*

### **BACKGROUND OF THE PHOTOGRAPH**

The lack of access to any water sources in Uganda further exacerbates the issue, and the only positive aspect is the expanding success of agriculture. However, in the event of a natural calamity, this reliance on domestic production might push the nation into a catastrophic famine. This is precisely what occurred when a drought in the Karamoja region in 1978 led to food shortages. The Uganda Famine has become the most terrible hunger in history in terms of death rate after taking the lives of 21% of the population in just two years. It illustrates the level of risk that natural disasters may present to developing nations that heavily rely on domestic production. The famine-prone region of Karamoja is an area in northeastern Uganda on a table girdled by mountains. The country is a desolate campo with a harsh climate and is inhabited substantially by vagrant lines. The periodic downfall is generally lower than 800 mm, well below the 1000 mm demanded to sustain pastoral areas. The region has also suffered times of civil war in bordering Sudan (Karamoja). In discrepancy to Karamoja's harsh geography, the New York Times' African Apocalypse" described the rest of Uganda as a fairer climate more suited to crop production. utmost other Ugandans also see themselves as ultramodern Karamoja primitive soldiers. As a result, wealth and trade are inversely distributed indeed within countries. So, while the child in the picture is dying of hunger, his compatriots in the neighboring sections go on with their lives, eating and drinking.

### **ABOUT THE PHOTOGRAPHER**

Accordingly, to further comprehend the story of the image, it's essential to dissect the background of the photographer. The author of the picture is Mike Wells who was shooting for the Save the Children Fund of the United Kingdom fastening on the regions of Swaziland and Malawi. still, in 1980, Wells went to Uganda on a side trip and managed to take this print that would shortly after win the World Press Photo Award (A Starving Boy and a Missionary). nonetheless, the photographer in no way intended to enter the competition with the filmland depicting the repercussions of the shortage, and the publication agency decided to shoot the image on its



own. Indeed, though the author didn't plan to contend, the current snap has come notorious and made a profound impact on society helping it realize the trauma that some people go through. thus, maybe, it was for the better that the publication agency decided to partake this image with the world.



*Img 02: Mike Wells receiving the first prize by World Photo Press Official*  
*Source: <https://shorturl.at/hm138>.*

British photojournalist Mike Wells began his profession at 19 years old functioning as a photographic artist's associate where he acquired specialized information and sometimes shot photos for the press. He turned into an independent photographic artist in 1974, shooting all over the planet for Save the Kids UK. In 1980, Wells was named the World Press Photo of the Year.

The photographer who took the picture and later won the World Press Photo Award for it, Mike Wells, admitted that he was embarrassed to take it. The very same journal placed his photo into a contest after ignoring it for five months. Because he had never joined the contest and was against receiving prizes that featured individuals who were starving to death, he was humiliated to win.

### **VISUAL DETAILS OF THE PHOTOGRAPH**

The surprising difference in the size of the hand is the first thing that comes to mind. The palm of a preacher is many times bigger than the palm of a poor child. It is impossible to tell from the picture whether the little hand belongs to a girl, a boy, or even a hungry adult. The fact that both palms belong to people is difficult to understand because of the overall surreal aspect of this contrast. However, it is an objective fact that both hands are human limbs; the only difference between the two is their living conditions and well-being. It is almost alarming to think how different the conditions are in different countries in terms of food, safe housing, and water supply.

In the center of the picture, hands are embracing, the wrinkled flesh of a child finding solace in the rich folds of the missionary's palm. This is no ordinary handshake, but a union of two worlds, a union that transcends boundaries of wealth, race, and religion. Here, on the plane of hell, a withered child and a complete stranger forge an everlasting relationship of unity and friendship. They found each other.

The two hands could not be more different. The child's arm withered as if starved, the body melted its flesh. Beneath the skin, you can see the outline of brittle bones twisted like the remains of a burnt tree branch. In the



upper left corner of the photo, you can see the bagged salmon-colored tunic of the Withered Hand Child. A dark hand reaches helplessly from within the tunic and threatens to crumble to powder under the force of gravity. At the thin end of the pencil, the hand is more corpse than a human. Five fingers thinner than toothpicks swim in layers of dying skin.

### **MESSAGE IN THE PHOTOGRAPH**

Through photography, Mike Wells successfully conveyed the atmosphere of desperation and fear of the starving people. Although they are supplied with adequate food and water, most people are unaware of the stark difference in living conditions from those who suffer from hunger and poverty. The current image is intended to articulate this contrast and encourage the public to think about this horrific situation and donate to humanitarian foundations to alleviate world hunger.

After all, what a child most urgently needed was neither food nor water, but the unfamiliar embrace of a loving human hand. At that moment, when Mike Wells's camera clicked and a child's hand touched the missionary's skin, the world changed. The withered child was no longer a distant impersonal symbol of famine, the hand looks young and blooming. A large hand rising from the upper right corner of the photo covers most of the image. The missionary's pale white skin is clean, with barely a hint of dirt, and more flesh surrounds each of his fingers than his partner's entire hand.

Additionally, the photo's message should not be understated given that the issue of food insecurity continues to receive a lot of attention today. Humanitarian aid warns of imminent famine in several parts of Africa and the Middle East, despite the fact that it does not directly threaten developed nations. The impact of the pandemic adds to the complexity of the situation; David Beasley, Executive Director of the World Food Program (WFP), states that "this battle is not over yet". As a result, worldwide food shortages will worsen in Africa and the Middle East. David Beasley adds that WFP just necessities \$4.9 billion to lift in excess of 30 million individuals from hunger, regardless of the extremely rich person's absolute total assets surpassing \$8 trillion. "Humanity is facing the greatest crisis that any one of us has ever faced," he declared, calling on the world to unite. The situation as it stands demonstrates that Mike Wells's photography is more than just an abstract image; it is a haunting reality for millions of people.

It is possible to guess the photographer's motivation for aiming the shot despite the fact that he did not like it. Wells probably intended to illustrate to people in rich nations that there are individuals who share their planet yet struggle to meet even the most basic needs. The discrepancy between developed nations and those who were not fortunate enough to become world economic leaders is symbolized by the contrast between the hands of a poor child and the missionary's palm. Wells likely felt unsatisfied with the people he met in Uganda and believed that all he could do was document their predicament. People who had previously only heard about famine in Africa now have the opportunity to see firsthand the effects it was having on the local population. It made people in wealthy civilizations more conscious of the fact that while diseases like poverty and illness had been all but eradicated in their own countries, they still posed serious problems for other nations.

### **CONCLUSION**

Observing holistically at this photograph demonstrates an easy understanding of how the photographer wants the message to come across when people first look at it. Looking at the different colors of the hands to represent two different people and having two completely different hands makes it obvious that one of them has a good number of resources while the other is starving and has not even had a small number of resources, according to the photograph. Despite being straightforward, the image conveys a powerful message.



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# English Language Teaching Through Literature: A New Paradigm to Promote Social Intelligence in the Perspective of Education

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**ABSTRACT:** *English Language Teaching (ELT) is a teaching method that uses literary texts to teach English as a foreign or second language. Literature-based ELT aims to develop students' language competencies, critical thinking, communication, and social skills. This method provides an opportunity to explore diverse cultures, perspectives, and experiences. Literature can help learners improve their vocabulary, grammar, and reading comprehension skills, as well as develop critical thinking, empathy, and emotional intelligence. Moreover, literature encourages learners to reflect on their own experiences, beliefs, and values, and to engage in meaningful discussions with others. Promoting social intelligence in the classroom is now essential to ensuring that students are ready for the 21st-century workplaces, where creativity, collaboration, and communication are highly valued. Literature-based ELT can be a powerful tool to foster social intelligence by encouraging learners to engage with different perspectives and interact with a diverse group of peers. The benefits of using literary texts in language instruction are discussed in this chapter. Using literature in ELT can help learners develop their emotional intelligence by providing them with a medium through which they might access the new language and enhance their critical thinking skills, intercultural awareness, and emotional intelligence. By using literature in ELT, educators can create a learning environment that is both engaging and challenging and fosters social intelligence, emotional intelligence, and language development. Literature can assist students in forming healthy social and emotional habits, such as active listening, empathy, respect, and open-mindedness. Using literary texts helps to explore and ignite the imagination and creative skills of the students Through an intervention of literature study, this chapter attempts to compile the requirement to improve both social intelligence and English language proficiency. Therefore, teaching English through literature can be an effective way to improve both social intelligence and English language proficiency.*

**Keywords:** *social intelligence, literature, English language skills, English language teaching, critical thinking, intervention of literature*

## INTRODUCTION

English Language Teaching through Literature is a valuable approach that can help students develop their language skills while fostering an appreciation for literature. It is a useful tool for educators who want to create a dynamic and engaging learning environment that promotes language acquisition and cultural enrichment. The four language abilities of speaking, listening, reading, and writing can be practiced with the aid of literary texts. In recent years, the importance of literature as a fundamental component and source of genuine texts for the language curriculum, rather than an end goal of English education, has gained traction. There has been much



discussion among language educators about how, when, where, and why literature should be included in the curriculum.

The ELT mentor has a responsibility to explain to the students the advantages of creative writing and literature knowledge, enjoyment, life experience, and a sense of the past. The majority of our college students struggle to write in proper English. Even their spoken phrases are tainted with common use and grammar errors. Pronunciation and intonation skills are another area where learners fall short. The current chapter aims to examine issues surrounding language and literature, define ELT objectives within the larger Indian context, evaluate the language literature debate, investigate the possibility of using literary texts for ELT, and examine ELT theories that have evolved over time.

English language teaching has traditionally focused on the acquisition of grammar, vocabulary, and language skills in a controlled classroom environment. However, there has been a growing recognition of the importance of incorporating real-world contexts and promoting holistic development in language learners. In this context, the integration of literature into language teaching has emerged as a powerful tool for engaging learners, fostering critical thinking, and developing cultural awareness.

The integration of literature in English language teaching offers a new paradigm that goes beyond the traditional language-focused approach. By incorporating literary texts, educators can create meaningful and authentic language learning experiences that promote social intelligence. Social intelligence refers to the ability to understand and navigate social situations effectively, demonstrating empathy, communication skills, and cultural sensitivity. These qualities are essential in fostering global citizenship, promoting intercultural understanding, and preparing learners for a diverse and interconnected world.

### **LITERATURE CAN SERVE AS A POWERFUL TOOL FOR PROMOTING SOCIAL INTELLIGENCE AMONG LANGUAGE LEARNERS**

**Effective Communication Skills:** Social intelligence encompasses the ability to communicate effectively and appropriately in different social contexts. Literature provides a rich source of authentic language use, exposing learners to a variety of communication styles and helping them develop the skills needed for effective interaction.

**Cultural Sensitivity and Awareness:** Social intelligence involves an understanding and appreciation of diverse cultures, traditions, and perspectives. Literature often explores cultural themes and portrays characters from different backgrounds, enabling learners to gain insights into various cultures and develop cultural sensitivity.

**Empathy and Perspective-Taking:** Literature allows learners to immerse themselves in the lives and experiences of characters, fostering empathy and perspective-taking skills. Through identifying with characters' emotions, thoughts, and motivations, language learners can develop a deeper understanding of human behavior and emotions.

**Collaboration and Teamwork:** Social intelligence includes the ability to collaborate effectively and work well with others. Literature-based language teaching often involves group activities, such as discussions, role-plays, and collaborative projects. These activities encourage learners to communicate, negotiate, and cooperate with their peers, developing their teamwork and collaboration skills.

**Intercultural Competence:** In an increasingly interconnected world, intercultural competence is essential for successful communication and collaboration across cultures. Literature exposes language learners to diverse cultural perspectives, social norms, and values, enabling them to develop intercultural competence.

### **VALUE OF ENGLISH LANGUAGE TEACHING THROUGH LITERATURE**

**Language Development:** Literature exposes students to authentic language use, including various registers, vocabulary, idiomatic expressions, and grammatical structures. Through reading and analyzing literature, students



can enhance their reading comprehension, expand their vocabulary, and improve their overall language proficiency.

**Critical Thinking Skills:** Literature encourages critical thinking and analysis. Students are prompted to interpret and evaluate the text, make connections, infer meanings, and analyze characters, themes, and literary techniques. These activities promote higher-order thinking skills, such as analysis, synthesis, and evaluation, which are crucial for academic and professional success.

**Cultural Awareness and Empathy:** Literature provides insights into different cultures, societies, and historical periods. It exposes students to diverse perspectives, traditions, and values, fostering cultural awareness, empathy, and tolerance. By exploring literature from various authors and regions, students gain a broader understanding of the world and develop intercultural competence.

**Creativity and Imagination:** Literature stimulates students' creativity and imagination. It presents them with vivid descriptions, engaging narratives, and complex characters that encourage them to visualize and think critically. Through creative activities such as storytelling, role-playing, and writing, students can express themselves, explore their own ideas, and develop their imaginative thinking skills.

**Emotional Intelligence:** Literature evokes emotional responses and helps students develop emotional intelligence. Characters' experiences and dilemmas in stories, poems, or plays can resonate with students and enable them to explore and understand different emotions. This engagement with literature can enhance their empathy, self-reflection, and emotional expression, contributing to their personal growth and social development.

**Linguistic and Cultural Heritage:** Literature often includes classic works from renowned authors, which are valuable cultural and literary heritage. Studying these works helps students connect with the historical and literary roots of the English language and understand its evolution over time. It also allows students to appreciate the richness and diversity of literary traditions and develop a sense of literary heritage.

**Personal Growth and Identity Formation:** Literature addresses universal themes and explores complex human experiences. By engaging with literary texts, students can relate to characters, reflect on their own identities, and explore personal values and beliefs. Literature provides a platform for self-discovery, self-expression, and personal growth, empowering students to navigate their own lives and make sense of the world around them.

### REASONS FOR USING LITERARY TEXTS IN THE LANGUAGE CLASSES

Using literary texts in language classes offers numerous advantages. These texts expose students to authentic language usage, enhancing their language skills and comprehension. They provide valuable insights into the culture, history, and traditions of the target language, fostering cultural understanding. Literary works also promote critical thinking and analytical skills through the exploration of complex themes and characters. Moreover, they create emotional engagement, making language learning more enjoyable and memorable. Also, literature reflects diverse perspectives, contributing to students' intercultural competence.

### LITERATURE AND THE TEACHING OF LANGUAGE SKILLS

The teaching of four fundamental language skills, including reading, writing, speaking and listening, should never be taught in isolation but rather in an integrated manner while employing literature in the language classroom.

#### Literature and Reading

Teachers should use a dynamic, student-centered approach to help students understand a literary work. In reading lessons, discussion starts at the literal level with direct factual inquiries about the situation, the characters, and the narrative that may be addressed with specifics from the book. Once pupils have mastered literal comprehension,



they advance to the inferential level, where they must speculatively interpret the characters, setting, and topic as well as develop the author's point of view.

### **Literature and Writing**

Writing in ESL or EFL can benefit greatly from literature, both as a model and as subject matter. Literature serves as a model when student writing closely resembles the original piece or blatantly copies its concept, content, structure, and/or style. However, literature is used as a subject when student writing demonstrates original thought, such as interpretation or analysis, or when it results from reading or is creatively inspired by it. Literature offers a huge variety of topics for writing that can be used in guided, free-form, regulated, and other styles.

### **Literature, Speaking, and Listening**

Despite being primarily linked with reading and writing, the study of literature in a language class can also be very beneficial for teaching speaking and listening. Oral reading, dramatization, improvisation, role-playing, pantomiming, reenactment, debate, and group activities can all be done with a work of literature. By playing a tape or video of a literary work or reading literature aloud themselves, oral language teachers can make listening comprehension and pronunciation exciting, motivating, and contextualized at the upper levels. Having students read aloud from literature helps them improve their speaking and listening skills. Additionally, it results in better pronunciation. Prior to, during, and/or after the reading, pronunciation may be the main concern. Though drama in the classroom can assume many forms.

## **BENEFITS OF DIFFERENT GENRES OF LITERATURE TO LANGUAGES**

### **Benefits of Using Poetry to Language Teaching**

Poetry plays a significant role in teaching and learning fundamental linguistic abilities. Metaphor, a prominent technique in poetry, forms a clear connection between learning and poetic expression. By studying poetry, students can gain two educational benefits. Firstly, breaking down poems into their component parts helps students understand the creative process of the writer. Secondly, exploring poetry awakens an awareness of words and discoveries that can foster a deeper interest in language and improve analytical skills. Ultimately, poetry serves as a valuable tool for developing language skills and nurturing a lifelong appreciation for the power of words.

### **Benefits of Using Short Stories to Language Teaching**

Short fiction is a rich source for studying language and life. Characters in short stories engage in real and symbolic actions, reflecting the complexities of human existence. Incorporating short fiction in studies simplifies the reading task, broadens perspectives on cultures, fosters creativity, and develops critical thinking skills. It motivates students with authentic and imaginative material, offering a world of wonders and mysteries to explore.

### **Benefits of Using Drama to Language Teaching**

Drama is a useful tool for teaching languages in a language classroom. Dramatic presentations help students learn about grammatical structures in context as well as how to express themselves, exert authority, and inform others. The usage of theater increases students' understanding of the target language and culture.

### **Benefits of Using Novel to Language Teaching**

The use of a novel is a helpful strategy for understanding not only the linguistic structure but also daily living in the target language. Characters in novels often represent how real people actually behave in their daily lives. Novels not only depict but also illuminate human lives. It expands advanced readers' knowledge of other cultures and social groupings.



## CONCLUSION

There are several benefits of using literature in English language teaching. Literature exposes learners to a variety of vocabulary, grammar, and syntax while providing examples of idiomatic expressions, metaphors, and figurative language. It enriches learners' cultural and social experiences by offering insights into different cultures and ways of life. Some of the popular genres that are used in English language teaching include poetry, short stories, novels, and drama. These genres are usually selected based on the age, level, and interests of the students. Teachers can use literature-based activities, such as drama, role-playing, reading aloud, and creative writing, to enhance learners' understanding and appreciation of the language.

In conclusion, English Language Teaching through Literature is a valuable approach that can help students develop their language skills while fostering an appreciation for literature. Literature can play a vital role in cultivating positive social and emotional habits among students, including fostering active listening, nurturing empathy, promoting respect, and encouraging open-mindedness. By engaging with literary texts, students have the opportunity to develop these essential traits, which contribute to their overall well-being and interpersonal relationships. Through the exploration of diverse characters and their experiences, literature encourages students to become more attentive listeners, empathetic individuals, respectful of others' perspectives, and open to new ideas. These valuable habits foster a positive and supportive learning environment, both within the classroom and beyond.

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# Bloom's Taxonomy: Framing questions at variant levels of cognitive domain

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**ABSTRACT:** *Framing questions in a question paper is always a vital point for educators, especially in the scenario where the objective of asking a question to a student is to find out the level of thinking for a cognitive mind. Almost all the inventions that came in mankind, were the result of a powerful question which was asked to the inventor or has been generated in the cognitive mind of the inventor as a doubt or question which in turn made the inventor curious. This chapter intends and concentrates on understanding the way of framing questions at various levels of cognitive domain mentioned under the revised Bloom's Taxonomy. Bloom's Taxonomy is a valuable tool for educators and students alike, as it aids in the development of higher-order thinking skills and encourages critical thinking, analysis and problem-solving abilities. By following the Bloom's Taxonomy, educators can ask questions that challenge students to think beyond basic recall and memorization, while students are encouraged to engage with material in a more meaningful and thoughtful way. This approach ultimately leads to a deeper understanding of the subject matter and fosters lifelong learning habits in this daily changing world.*

**Keywords:** *Taxonomy, Learning, learning objectives, Learning Outcomes, Cognitive Domain, Curriculum, Learner, Evaluator, Assessment.*

## INTRODUCTION

In 1943, the cofounder of Polaroid, Edwin land was taking vacation photos with his family, where his 3 years old daughter asked, "Why do we wait to have a picture"? This particular question or a powerful question inspired the way of invention of an entirely new product, and that was a Polaroid Camera. Somewhere in history a question came to mind of Newton, and he discovered the principle of gravity. We can say that framing a powerful question might provide inspiration and motivation to discover something new. The assessment of a properly framed question can help an educator to understand the level of thinking of a student, which further may help to develop the model for grooming the student to face this daily changing world.

The Bloom's Taxonomy was created in the year 1956 under the leadership of educational psychologist Dr. Benjamin Bloom, with an objective to promote the higher form of thinking in the field of education. In his taxonomy Bloom gave a hierarchical classification of various levels of learning in three domains as Cognitive domain which is related to the intellectual activities of a learner, affective domain which is connected to the appreciation or emotion domain of the learner and the psychomotor domain which is related to the motor skills of a learner. Bloom also provided the different levels of learning in the cognitive domain in the form of nouns, which was revised in the year 2001 and the nouns were replaced with "verb".

Here in this this chapter, first we will look at the architecture of the cognitive domain (under revised Bloom's Taxonomy) and later will see how the different kinds of questions can be framed under the variant cognitive



domains of Bloom's Taxonomy, with desired demonstrator skills of a learner by an evaluator and the action verbs associated with it.

### ARCHITECTURE OF COGNITIVE DOMAIN OF REVISED BLOOM'S TAXONOMY

The different levels of learning in cognitive domain under Bloom's Taxonomy which were represented by **nouns** and were replaced by **verbs** later in the year can be represented by a pyramid model as below (Fig.1):

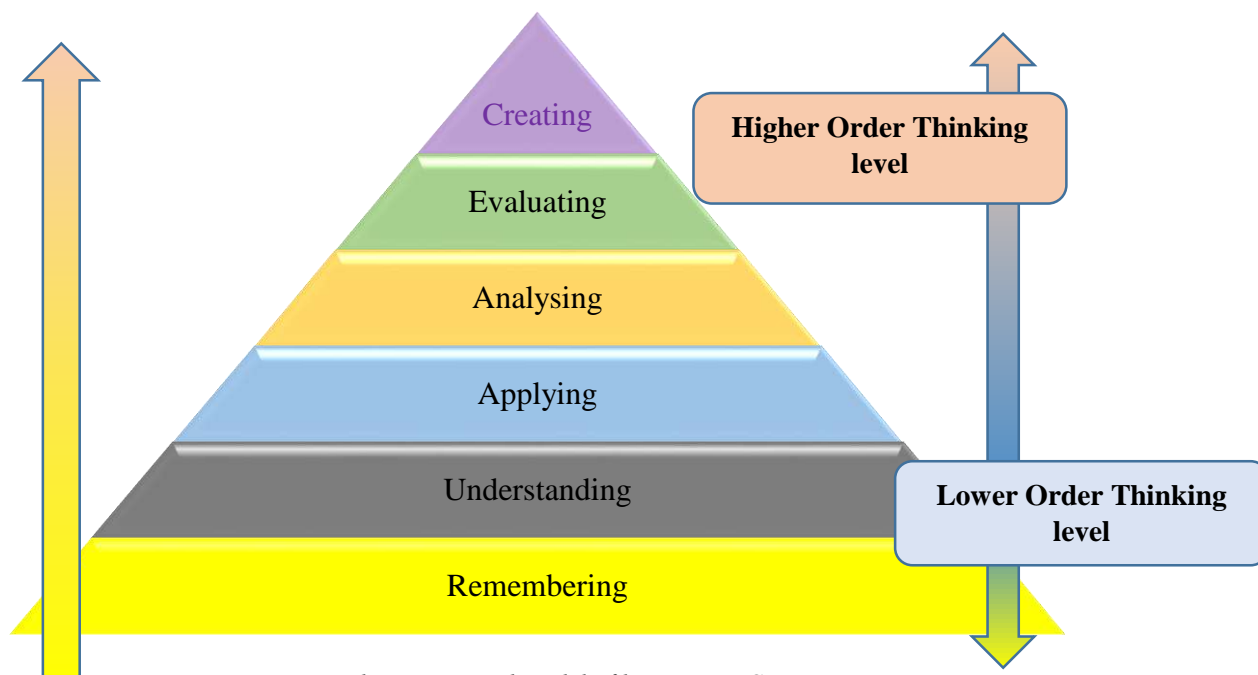


Fig.1- Bloom's revised model of learning in Cognitive Domain

Source- Tiwari S. (2023)

### COGNITIVE DOMAIN: ARCHITECTURE

Now we will see in brief about the various levels of learning in the cognitive domain as mentioned above in the revised Bloom's model.

According to Bloom's Taxonomy, the first level of learning in the cognitive domain is **remembering**. This is also termed as, "**memory level of learning**". In this level the learner stores all the impulses that reach to him through all the five senses, and retrieves it from the memory whenever it is needed. So in this first level the learner exhibits memory of previously learned materials by recalling the different facts, terms, basic concepts etc.

The second level of learning is, "**understanding**". Here the learner is able to understand whatever he has stored in his memory through intellectual apprehension, so that he is able to paraphrase, explain, identify and discuss it to some extent. So in this level the learner, not just recalls but can do a little more than recalling. In this level the learner becomes able to construct the meaning from instructional messages, through different forms of communication by recalling and organizing the facts and become able to translate it, interpret it, describe it and can give the main idea behind the fact.

The third level of learning is, "**applying**". Here the learner is able to use whatever he has learned to a newer situation to find the solution of certain problems. Means the user can take information on an abstract nature and use it in concrete situations.



The fourth level of learning is, “**Analysing**”. This level is a higher level of **applying**. In this level the learner develops the capacity to breakdown the complex situations into its constituent parts. The learner in this level is able to apply the concepts learnt, and will be able to find out the relationship among these constituent parts. Learners in this level breakdown the complex situation into its constituent part by identifying the motive or cause behind the situation. Once the identification of motive or cause is done, the learner makes the inferences and finds evidence to support the generalization.

The fifth level of learning in the cognitive domain is, “**evaluating**”. In this level the learner is now elevated to the level of a **judge**, where the learner is able to apprise and make judgment on different areas that he has learnt. In this level the learner becomes able to give the judgment about an information, validity of an idea or to evaluate the quality of a work based on a certain set of criteria.

The highest level of learning according to the cognitive domain is “**creating**”. In this level the learner is elevated to the position of a discoverer, where the learner is able to find something new. He will be able to put together many disorganized elements or parts so as to form in a new way. Here the learner compiles the information together in a different way by combining elements in a new pattern or proposing a new alternative solution to a complex problem.

This hierarchical approach tells us that the learning on different levels cannot be possible unless it has not passed through its previous stage of learning. So, it is evident that learning is a process engineered in such a way that one level is prerequisite for the other and the learning takes place in continuum. Thus, we can see that the architecture of the cognitive domain gives a very beautiful concept of the process of learning and tells us how the learning should happen. The learner should be able to proceed from the **remembering** level to **creating** level so that he will be able to contribute something new to the field of knowledge.

#### FRAMING QUESTIONS AT VARIANT LEVELS OF COGNITIVE DOMAIN

The Bloom’s Taxonomy can be utilized to design questions that progressively engage students' cognitive abilities, helping them move from basic knowledge acquisition to the mastery of complex concepts and ideas to promoting critical thinking and deeper learning in the students, which are the essential skills in today's knowledge-based economy. By using Bloom's Taxonomy, educators can design assessments and evaluate student performance in a way that is aligned with the level of cognitive demand required by the curriculum and learning objectives. In present section we will see how Bloom’s Taxonomy helps an educator to frame questions on various levels of cognitive domain ranging from lower order questions to higher order questions.

Before going to that we will take an overview of Bloom’s Taxonomy framework and how it is related to various dimensions in teaching process (Fig.2). Bloom’s Taxonomy acts as a wireframe for curriculum constructor for designing curricula and arranging it in logical and psychological order. For teaching community, the Bloom’s Taxonomy acts as a frame of reference to provide the curriculum experience on the basis of various levels of learning. Coming to the evaluation, the Bloom’s Taxonomy is a pivotal component or criteria for an evaluator. It helps the evaluator to distribute the questions on the basis of cognitive challenge.

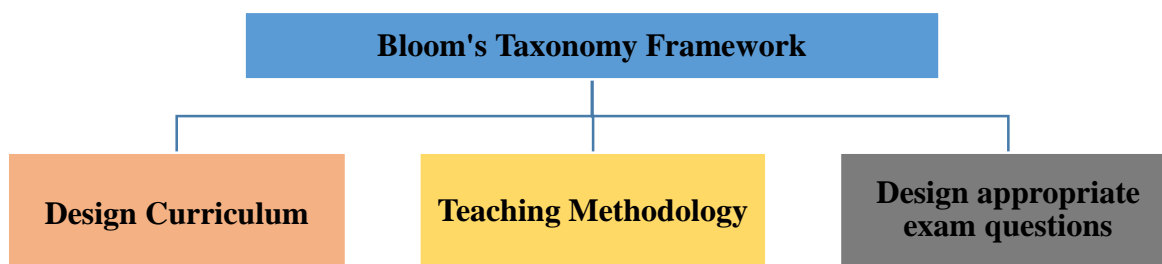


Fig.2- Framework for Bloom’s Taxonomy

Source-Author’s Original



Let us recall the various levels of cognitive domain of learning as we studied in the previous section, with a brief description of level of attainments with respect to the corresponding descriptors through the following table.1.

*Table.1- Description and level of attainment for a learner in cognitive domain as per revised Bloom's Taxonomy*

S.No.	Descriptor	Level of Attainment
1	Remembering	Recalls from memory of previously learned materials
2	Understanding	Explaining ideas or concepts
3	Applying	Using information in another familiar situation.
4	Analysing	Breaking information into parts and exploring relationships and associations
5	Evaluating	Judging a decision or course of action
6	Creating	Generalising new ideas or new way of things

Now we try to analyse how to frame questions of various levels of cognitive challenge by incorporating **action verbs** appropriate to various levels of Bloom's Taxonomy.

#### 1. Bloom's Level-1: Remembering:

While framing questions from this level the evaluator expects the following skills from the learner.

- Ability of recall of information like facts, convention, definitions, technical terms, classifications, categories and criteria.
- Ability to recall methodology and procedures, abstractions, principles and theories in the field.
- The knowledge of events, dates and places.
- The memory of subject matter

For preparation of questions we can use following verbs called action verbs:

*List, define, state, recite, recall, show label, quote, name, locate, match, site etc.*

Let us see some sample questions which can be framed from this level:

- List the various domains of human learning.
- Define social journalism.
- Name all the states formed in India after 1980.

Relating to Bloom's Taxonomy, if I ask a question, "List the various domains of human learning", the learner without even understanding about the process of human learning, can recall the name of various domains saved in his memory and answer the question. Hence it is a remembering level learning. Similarly, if we ask a question, "Define social journalism", the learner can write or recite the definition of social journalism which he remembers from his heart without understanding the concept of social journalism. Similarly, for the next question given above or the action verbs given above the learner can recall the data that he has remembered and give the answer without understanding about any of the topics on which the question has been asked.

#### 2. Bloom's Level-2: Understanding:

For framing questions on Understanding level, the learner should be able to demonstrate:

- The understanding of question
- Grasp meaning of what has been asked.
- Translate knowledge to new content.
- Interpret facts, compare and contrast



- Order, group or infer causes.

The appropriate action verbs that will add in preparation of questions in this level will include:

*Describe, Explain, Paraphrase, Restate, Associate, Contrast, Summarize, Identify, Report, Discuss, Interpret etc.*

Let us see some sample questions which can be framed from this level:

- Explain the various levels of learning in the cognitive domain.
- Restate the concept of social journalism in your own words.
- Discuss about the benefits got by the new states after being separated from their parent state.

Relating to Bloom's Taxonomy, if the question is asked, "Explain the various level learning in cognitive domain", the learner should have a conceptual idea about the learning and cognitive domain and the association of learning with cognitive domain, only then the learner will be able to explain the levels of learning in cognitive domain in a better way. If the question is being asked, "Restate the concept of social journalism in your own words", the learner must understand the concept of social journalism to rewrite the term in his own words. Similarly, for the third question above or the other questions asked using the action verbs given above, the learner cannot answer the questions in a better way unless the learner doesn't have the understanding and conceptual knowledge of the topics asked for evaluation.

### 3. Bloom's Level-3: Applying:

For framing questions under applying level the demonstrator skill expected by the evaluator from the learner are:

- Use methods, concepts, laws, theories in new situation
- Solve problems using required skills or knowledge
- Demonstrating correct usage of a method or procedure.

The appropriate action verbs that will add in preparation of questions in this level will include:

*Calculate, Predict, Apply, Solve, Illustrate, Use, Demonstrate, Compute, Implement, Experiment, Show, Examine, Modify etc.*

The application level questions framed using the given action verbs and expected demonstrator skill of the learner will be like:

- Frame some questions related to each level of learning in the cognitive domain related to your course.
- Illustrate a few practices related to social journalism.
- Demonstrate how formation of a new state boosts the economic growth of the country.

In all above questions a learner should have the idea of the conceptual knowledge, about the topic and he would be transferring this knowledge to a newer situation for detailing about the topic asked.

### 4. Bloom's Level-4: Analysing:

Coming to analysing part, the demonstrator skills expected by the evaluator from learner would be:

- Breakdown a complex problem into parts
- Identify the relationships and interactions between the different parts of complex problems and situations.
- Identify the missing information if any. (Sometimes redundant information or sometimes contradictory)

The helpful action verbs for preparation of questions in analyse level include:

*Classify, Outline, Breakdown, Categorise, Analyse, Compare, Illustrate, Infer, Select, Examine, Group, Organize, Arrange, Inspect, Reconstruct etc.*

The analytical questions from this level may be:

- Categorize the given question into various levels of cognitive domain.
- Compare the practices followed in Social Journalism and Entertainment Journalism.



- Examine the fundamental difference between the union territories and a state.

Relating to Bloom's Taxonomy when there is a question, "Categorize the given question into various levels of cognitive domain", then you are not framing a question. Instead you are analysing a question and judging at what level of cognitive domain it is related to. In the second example when it is asked, "Compare the practices followed in Social Journalism and Entertainment Journalism", then different factors related to social journalism and entertainment journalism are being analysed specifically and these practices are compared. Similarly if we look at the third question, the learner must have the fundamental idea about the union territories and states, and he should be able to divide it or split it into different component areas, like the nature of government, the economic system, the system of welfare etc., and he should be able to compare it.

#### 5. Bloom's Level-5: Evaluating:

Evaluating is a very important level in learning where a learner becomes able to judge about a decision or a course of action. The demonstrator skills expected by the evaluator from learner in this level would be:

- Compare and discriminate between ideas
- Assess values of theories or presentation
- Make choice based on reasoned arguments
- Verify value of evidence
- Use of definite criteria of judgement

The action verbs helpful for framing questions in this level are:

*Assess, Decide, Choose, Rank, Grade, Test, Defend, Select, Judge, Justify, Compare, Evaluate, Criticise, Summarise, Validate, Conclude, Support etc.*

The questions which can be framed using these given action verbs to demonstrate the above-mentioned skills may be:

- Do you think you can prepare the questions for each level of Bloom's Taxonomy in your course? Justify your answer.
- Critically evaluate the practices of Social Journalism.
- "Smaller states are more beneficial for the nation than the bigger state". Give the reasons in support of this statement.

So, for answering the first example question given here, the learner should analyse the subject area in detail to provide the authentic justification of his answer. For the second example question, the learner is provided the opportunity to compare and value the practices with specific evidence related to social journalism. Similarly, for the third question, to provide a good answer, the learner should have an understanding about the various concepts and practices related to formation of a state so as to value and judge about the size of a state and compare different factors related to the size of a state. And this is only possible after the evaluation of the concept. Likewise, the other action verbs are also used to frame a question to activate the higher order thinking in a learner.

#### 6. Bloom's Level-6: Creating:

Creating is the highest level in the cognitive domain of Bloom's Taxonomy. Create level questions are open end questions which provide freedom to a learner to respond. The demonstrated skills related to this level are:

- Use old ideas to create new one
- Combine parts to make new (whole)
- Generalise from given facts
- Relate knowledge of several areas
- Predicate, Draw conclusion

The action verbs related to this level are:



*Design, Formulate, Build, Invent, Create, Compose, Generate, Derive, Modify, Develop, Integrate, What if etc.*

The questions appropriate to this level based on given action verbs and demonstrator skills may be:

- Create a new model for classification of learning objectives.
- Develop a presentation to inspire the journalists for good social journalism.
- Prepare a draft for the central government to formulate the formation of a new state in the country.

If we look at the first example question, that is something which can be executed as a project for a learner to apply all the learning he has till level 5 and create a new model or concept on a factual data. Similarly, in the second example question, after understanding, applying, analysing and evaluating the practices of social journalism, the learner would identify the positive practices and aspects of social journalism and will develop and present a model for good social journalism to inspire the journalists. Likewise, in the third question and all questions framed using the given action verbs, the learner should input the new creative thoughts to provide the answer and solution. It is not possible to restrict the answer of creating level to scoring key. The evaluation should be met in accordance with the level of creativity.

Thus, we can see that, for framing questions for a question paper we should include the question from all the levels. The questions from the first two levels we have seen are considered as Lower Order Thinking Questions usually termed as LOTs. Whereas the questions from higher order are considered as Higher Order Thinking Questions, and termed as HOTs.

The major issue that is pointed out in the traditional question paper preparation is that, the quality of the questions are clustered around LOTs and very less number of questions are appearing from the HOTs. The latest examination reforms suggest that, in a question paper the questions categorised in LOTs must be around 40 % while majority of the questions must be asked from the HOTs. The Bloom's Taxonomy provides a filter for the evaluators to segregate between LOTs and HOTs.

To summarize the above section, "how to frame questions at variant levels of cognitive domains", here we have drafted a table (Table-2) below, with example questions for each level. To make it very simple and easy to understand we have tried to frame very simple questions to exhibit the demonstrator skills of a learner in a simplified way. Here we have taken a particular process "travel", which somebody executes while going from one place to another.

*Table.2- Framing Questions on each level of cognitive domain on the process of "Traveling".*

S.No.	Descriptor	Sample Question
1	Remembering	<ul style="list-style-type: none"> <li>▪ How many ways can you travel from one place to another? List and draw all the ways you know.</li> <li>▪ Name and describe one of the vehicles you will use from your list. Draw a diagram and label the parts.</li> </ul>
2	Understanding	<ul style="list-style-type: none"> <li>▪ How do you get from university to home? Explain the method of travel and draw a map.</li> <li>▪ Write a play about a form and usage of modern transports.</li> <li>▪ Explain how you felt the first time when you rode a motorcycle.</li> </ul>
3	Applying	<ul style="list-style-type: none"> <li>▪ Explain why we take more time to travel by bus than a train.</li> <li>▪ Write a story about the uses of both the bus and the train.</li> <li>▪ Do a survey of 25 friends of yours to see what motor cycle they ride. Display the result on a chart or graph.</li> </ul>
4	Analysing	<ul style="list-style-type: none"> <li>▪ What are the issues you observe in road transport which increase the travel time?</li> <li>▪ What problems are there with the modern forms of transports and their uses? Write a report.</li> </ul>



		<ul style="list-style-type: none"> <li>Use a Venn diagram to compare the brands of motorcycles used by your friends that you represented in your survey report.</li> </ul>
5	Evaluating	<ul style="list-style-type: none"> <li>What changes would you recommend to traffic rules to prevent road accidents?</li> <li>Debate whether we should use electric vehicles or fossil fuel vehicles.</li> <li>Rate the means of transport on following criteria:               <ol style="list-style-type: none"> <li>1) Slow to Fast</li> <li>2) Cheap to Expensive</li> <li>3) Eco friendly to Eco Hazardous</li> </ol> </li> </ul>
6	Creating	<ul style="list-style-type: none"> <li>Invent a vehicle which must be fuel efficient and less costly. Draw and construct it after careful planning.</li> <li>What sort of transport will there be in the next 40 years of time? Discuss and write about it.</li> <li>Write a song to promote the use of a bicycle then an engine vehicle.</li> </ul>

## CONCLUSION

In the present section we have seen how questions can be framed as per the Bloom's Taxonomy on variant levels of cognitive domain. We have seen the demonstrator skills to be exhibited by a learner and to be expected by an evaluator from learner with the action verbs for framing questions in all six cognitive domains. In each level we have also seen some sample questions to show how the questions could be framed. As the assessment is the final stage of the learning and it represents the level and quality of learning for a student, it also may be considered as the final stage to the teaching process which represents the level and quality of teaching of a teacher. So, it becomes very important for a teacher who ultimately acts as an evaluator in the final stage of learning how the questions must be framed in order to bring up a learner from the lower order cognitive thinking to the higher order cognitive thinking. The levels of cognitive domain of Bloom's Taxonomy helps the teachers to understand the difficulties of classroom teaching, guide them to change the complexity of questions and helps students to achieve the higher levels of hierarchy and develop critical thinking among them.

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# Online Certification Courses: A Blessing of Pandemic

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**ABSTRACT:** *This book chapter explores the rise of online certification courses during the COVID-19 pandemic and the benefits they offer to learners. With the pandemic causing widespread disruptions to traditional in-person learning, online courses emerged as a viable alternative. The chapter examines the advantages of online courses, such as convenience, flexibility, and accessibility, and how they have enabled learners to continue their education despite the challenges posed by the pandemic. The chapter also discusses the potential drawbacks of online learning and offers strategies for learners to succeed in an online certification course. Overall, the chapter focuses on online certification courses that have been a blessing during the pandemic and will continue to play an important role in the future of education.*

**Keywords:** *Online Courses, MOOC, Professional Development, udX, Coursera*

## INTRODUCTION

In today's fast-paced and competitive job market, keeping up with the latest skills and knowledge is more important than ever, for not just the professional technocrats but for anybody who is working on seeking a job in the market. Online certification courses provide a convenient and flexible way for professionals to enhance their skills and gain valuable credentials in their field. The popularity of online certification courses has skyrocketed, mainly because of their cost-effectiveness, convenience, and the freedom to learn at a personalized pace. The importance and significance of online certification courses has been increased after the world has been hit by pandemic COVID-19 and forced people to stay at home. In this chapter, we will explore the importance of online certification courses in helping individuals to stay relevant and competitive in their careers. We will examine how these courses can help professionals, gain new skills, improve their job prospects, and increase their earning potential. Additionally, we will discuss the benefits of online learning and how it can help to bridge the skills gap in the current job market.

### Why Online Certification Courses Vital for Your Career Growth?

Online certification courses have become increasingly popular in recent years due to their many benefits. Here are some reasons why online certification courses are important:

**Enhanced employability** – Online certification courses provide learners with specific skills and knowledge that are valued by employers. Completing an online certification course can make a job applicant stand out from other candidates, leading to better job opportunities and higher chances of being hired.

**Convenience and flexibility** – Online certification courses can be taken from anywhere, at any time, as long as there is an internet connection. This flexibility allows learners to complete the course at their own pace and around their other commitments.



**Cost-effective** – Online certification courses are generally more affordable than traditional classroom-based courses. They also save learners from incurring expenses such as travel, accommodation, and course materials.

**Demonstrates commitment to learning** – Completing an online certification course shows a willingness to learn and a commitment to personal and professional development. This is an attractive trait to employers and can lead to career advancement opportunities.

**Continuing education** – Online certification courses provide learners with the opportunity to continue their education and stay up-to-date with the latest trends and advancements in their field.

Overall, online certification courses are important because they offer a convenient, flexible, and cost-effective way for learners to gain valuable skills and knowledge that can enhance their employability and advance their careers.

### **ONLINE CERTIFICATION COURSES BEFORE PANDEMIC**

Online certification courses were gaining popularity even before the COVID-19 pandemic. With the rapid changing technology and the rise of the internet, demand for online learning has increased as it reduced the requirement of dedicated infrastructure which is required in offline courses. With time online learning has been increasingly accessible and proved to be a convenient way for individuals to gain new skills and knowledge. Before the pandemic, many professionals were already turning to online certification courses to enhance their qualifications and boost their job prospects. These courses, while giving an individual the flexibility of learning, on the other way there were also a more affordable alternative to traditional in-person training programs, which could be costly and time-consuming. Additionally, online courses often provide access to a wider range of resources and experts from around the world, allowing individuals to learn from the best in their field.

Overall, online certification courses were already becoming an important tool for professional development and career advancement before the pandemic. The pandemic has only accelerated this trend, with more individuals and organizations turning to online learning as a safe and flexible way to continue their education and training.

### **ONLINE CERTIFICATION COURSES DURING PANDEMIC**

The COVID-19 pandemic has had a significant impact on the way we live and work, forcing many industries to adapt to new ways of doing things. One of the most notable changes has been the increased adoption of online certification courses. With social distancing measures in place and many traditional training and education programs put on hold, online certification courses have become a crucial lifeline for professionals looking to upskill and reskill. During the pandemic, online certification courses have offered a safe and flexible way for individuals to continue their professional development from the comfort of their homes. Many organizations have shifted their training programs online, allowing employees to keep up with their skills and certifications without risking their health or disrupting their work schedules.

Online certification courses have also been particularly useful for individuals who have lost their jobs or experienced reduced work hours due to the pandemic. These courses provide a cost-effective way to gain new skills and qualifications, making it easier for job seekers to stand out in a competitive job market. Overall, the pandemic has highlighted the importance of online certification courses as a valuable tool for professional development and career advancement. As we continue to navigate the ongoing challenges of the pandemic, these courses will likely remain a critical resource for individuals looking to stay relevant and competitive in their careers.

### **ONLINE CERTIFICATION COURSES POST PANDEMIC**

Looking ahead, it's clear that online certification courses will continue to be an important part of professional development and education in the post-pandemic world. While the pandemic accelerated the adoption of online learning, it also revealed the many benefits and opportunities that come with this mode of education. In the post-pandemic world, online certification courses will likely remain a crucial tool for individuals looking to upskill,



reskill, or simply stay up-to-date with the latest industry trends and developments. These courses offer a flexible and accessible way to learn, allowing individuals to fit education into their busy schedules.

Furthermore, the post-pandemic job market is expected to be highly competitive, with many industries undergoing significant transformation and disruption. Online certification courses can help individuals stand out from the crowd by demonstrating their commitment to ongoing learning and development. As the demand for online certification courses grows, we can also expect to see an increase in the variety and quality of courses available. This will provide individuals with a wider range of options to choose from, allowing them to find courses that align with their career goals and interests.

In conclusion, online certification courses will continue to be an important tool for individuals looking to advance their careers and stay competitive in the post-pandemic world. As technology continues to evolve and education becomes more accessible, the potential for online learning to transform the way we learn and work is enormous.

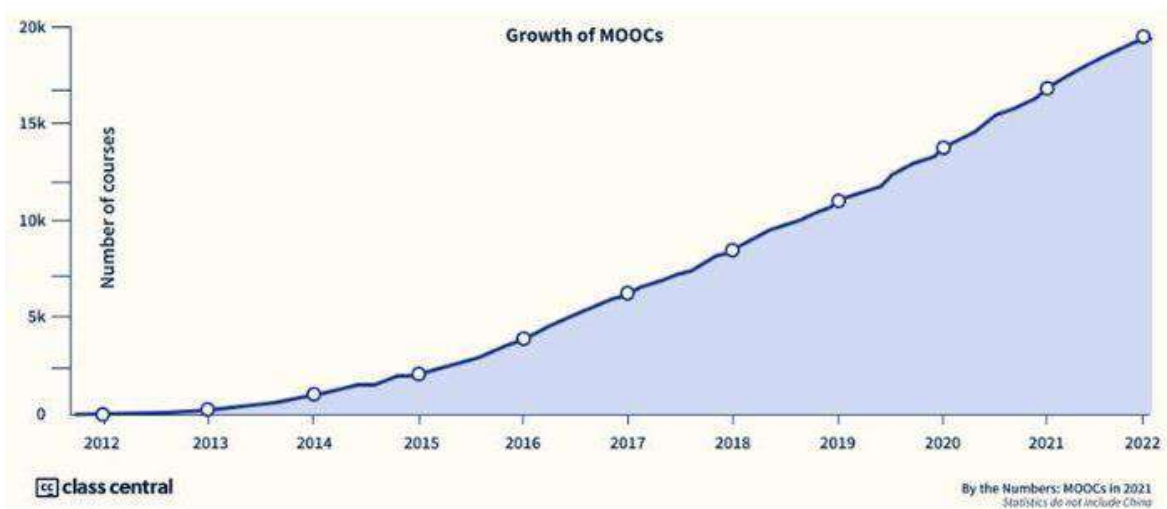


Figure-1 – Growth of Massive Open Online Course  
Sources: <http://surl.li/gyhze>

### SOME POPULAR ONLINE CERTIFICATION PORTALS

There are many online portals that offer certification courses across various industries and fields. Here are some of the popular ones:

**Coursera** - Offers a wide range of courses from top universities and institutions around the world, with certifications available for many courses.

**edX** - Provides access to online courses from top universities such as Harvard, MIT, and UC Berkeley, with verified certificates available for many courses.

**Udemy** - Offers a vast selection of courses across multiple industries, with a focus on practical skills and job-relevant topics.

**LinkedIn Learning** - Provides a variety of courses covering business, technology, and creative skills, with the option to earn a certificate upon completion.

**Skillshare** - Offers courses in creative fields such as design, photography, and writing, with a focus on hands-on learning and project-based assignments.



**Pluralsight** - Specializes in technology courses, with a broad range of offerings covering topics such as software development, cybersecurity, and data analysis.

**Simplilearn** - Provides courses in areas such as digital marketing, project management, and IT, with a focus on preparing individuals for industry certifications.

**FutureLearn** - Offers a range of courses from top universities and cultural institutions, with many courses offering certification upon completion.

These online certification portals provide a wealth of opportunities for individuals looking to upskill, reskill, or simply expand their knowledge in their chosen field.

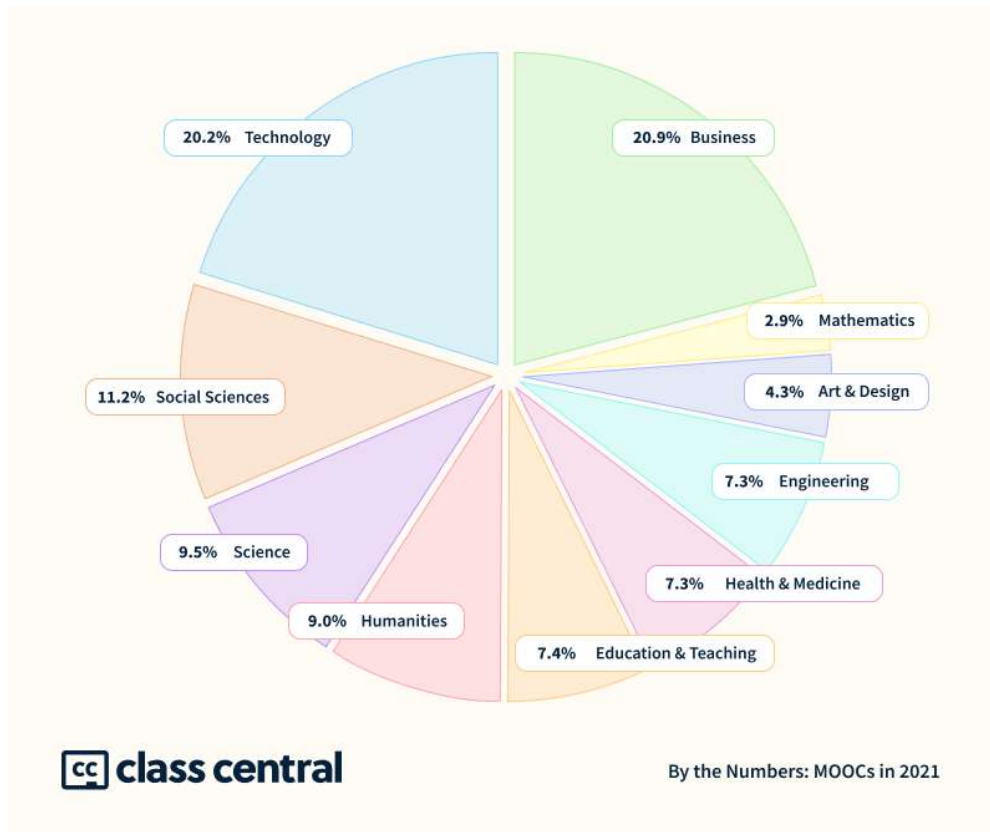


Figure-2 – Course Distribution by Subjects.

Source: <http://surl.li/gyhzx>

### CERTIFICATION PROGRAMS WHICH ARE OFFER FOR FREE OR WITH FINANCIAL AIDS

There are many free certification courses available online that can help with career growth and skill upgrades. Here are a few options:

**Coursera:** Coursera offers free courses from top universities and organizations around the world. Many of these courses offer certificates upon completion, which can be added to your resume or LinkedIn profile to demonstrate your skills.

**edX:** Similar to Coursera, edX also offers free courses from top universities and institutions. Many courses offer certificates, and some even offer professional certification programs for a fee.

**Google Digital Garage:** Google Digital Garage offers free online courses in digital marketing, data analytics, and more. These courses are designed to help individuals develop the skills they need to succeed in today's digital world.



**LinkedIn Learning:** LinkedIn Learning offers a wide range of courses on topics such as leadership, communication, and technology. While not all courses are free, many offer a free trial period or are available for free through a LinkedIn Premium membership.

**Udemy:** Udemy is an online learning platform that offers a range of courses on topics such as business, IT, and design. While not all courses are free, many are available at a low cost and offer certificates upon completion.

## CONCLUSION

In conclusion, the COVID-19 pandemic has brought about unprecedented challenges for learners and educators alike. However, the rise of online certification courses has been a silver lining in this difficult time, offering learners a viable and flexible alternative to traditional in-person learning. The benefits of online courses, such as convenience, accessibility, and affordability, have enabled learners from diverse backgrounds to continue their education despite the disruptions caused by the pandemic. While online learning has its potential drawbacks, such as lack of interaction and motivation, the strategies outlined in this chapter can help learners overcome these challenges and succeed in an online certification course. The pandemic has also forced educational institutions to re-evaluate their traditional approaches to teaching and learning, and online certification courses will undoubtedly continue to play an important role in the future of education. Overall, the COVID-19 pandemic has demonstrated the importance of innovation and adaptability in the face of challenges. Online certification courses have been a blessing during this difficult time, providing learners with opportunities to continue their education and acquire new skills. As we move forward, it is crucial that we continue to explore and embrace new ways of learning that can help us navigate the uncertainties of the future.

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# The Traditional Ornaments of Chhattisgarh: A Cultural Exploration

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**ABSTRACT:** Ornaments are ubiquitous markers of daily life, and Chhattisgarh is one of the states with incredibly rich tribal decorations, which are also extremely unique and attractive. Ornaments assist us in identifying and locating them, telling or communicating about them, reminding and organizing our actions, guiding our attention, expressing and individualizing, creating an experience, and beautifying and re-presenting them. This study paper investigates the traditional Chhattisgarh women's jewelry. The document also includes examples of common accessories used in this state. Individuals who pay attention to Chhattisgarh accessories can enrich their dress and create a signature style by applying these tribal ornaments.

**Keywords-** *Chhattisgarh, Accessories, ornaments, culture, tribe jewelry.*

## INTRODUCTION

**H**uman beings have always been fascinated by ornamentation. Along with shell, stone, wood cubes, and bones, which are frequently utilized in Aboriginal tradition, flowers, leaves, and feathers have been regularly employed to decorate the human body. In India, the use of metal Jewelry may often be traced back to ancient customs. In Chhattisgarh, the majority of traditional Jewelry, particularly those made of bronze, are now rarely used. Ghadwa metal casters used to produce a variety of bronze Jewelry, including penjana and perri, particularly in the Bastar region. At Kondagaon, Barkai, and Jagdalpur, these are still occasionally prepared upon request. Champa and Ratanpur in the Bilaspur District, Dhamda in Durg, and Aring village in Raigarh were historically the principal centers for the production of these Jewelry. However, it takes a lot of searching today to discover even one bronze bangle in a place like Champa, which was once the home to hundreds of jeweler families. Even finding jewelry-making artisans is difficult. These decorations are still worn by the elder generation, but their appeal has diminished. The cost of traditional Jewelry has increased. The younger generation prefers pajebs made of iron that have been polished with gilat and are sold by jewelers today.

Kardhan, Phully, Painjna, Bidhu, Tora, and Maldar are still in use as examples of antique Jewelry. Silver is still used to create some vintage ornaments. New designs are being used to create decorations in locations like Bilaspur, Champa, and Mungeli. The majority of gilat polished Jewelry is sold at weekly marketplaces. The ornaments of Chhattisgarh are unique in that they go beyond simple body decoration. They are not only eye-catching but also beneficial to the wearer's physique and form. Young moms are especially advised to use the charpatta or kardhan for the waist to prevent postpartum flabbiness of the stomach. As a part of their unique identity and fashion, the tribal groups of Chhattisgarh have a practice of adorning and decorating their bodies. Every portion of the body, even the toes and hair, can have an ornament. Depending on whatever bodily part they are meant for, they can be categorized.



Below is a list of the principal categories of Chhattisgarh's jewelry.

**Numbers and toes beautifiers-**

Chutki Bichhiya

**Legs beautifiers-**

Pajeb	Pairi	Santi
Lachha	Painjan	Toda/Tora
Kara/Kada	Payal	Anwat
Arsijor	Choorā	
Kathal	Rajmol	

**Waist beautifiers-**

Kardhan/ kardhani Kamarpatta

**Hand and fritters beautifiers-**

Mundari	Jhalar	Angoothi
Lapeta	Dauriya Parchhaiya	

**Wrist beautifiers**

Harraiya	Kada/ Kara	Banoriya( Katawali)
Kakani	Churi	Chain Kada

**Arms beautifiers-**

Nagmori	Bahuta	Phulwala Bahuta
Bajuband	Gajra	Kalivari
Tabiz	Pahuchi	

**Neck beautifiers-**

Choker	Tilari	Hasuli/ Sutiya
Kaldar	Gotla	Dulari
Katua	Champakali	Charphokla
Hamel	Kanthimala	Dhanmala

**Nose beautifiers-**

Phulli	Phiephir	Nath
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**Cognizance beautifiers Jhumka**

Tops	Dhar	Tarki
Karnphool	Khinva	Basuni
Gona	Nasikaphuli	Bali

**Forehead beautifiers**

Lalat Patti	Matha Malai	Bal Ka Phool
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**Head/ hair beautifiers**

Clip	Choti	Jhabli
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The beautifiers of Chhattisgarh's Bastar region were proved in Pandit Kedarnath Thakur's book Bastar Bhushan( 1982). His accounts indicate that the Madia men wore substantial wristbands and armbands made of brass and iron. unattached girls wore six to ten sutia( hamel) of iron, importing six to eight kg, around their necks. In addition to these, they also wore an iron ring on each cutlet, numerous iron kadas on their arms and wrists, and a mala( choker) made of brass pieces, globules, and cowries. manly Madia and Muria lineage members wore little brass rings called Lurki in their cognizance in addition to the Kardhan around their middles. He has mentioned the following beautifiers gathai pairi, khotla pairi, dhari pairi, soodin pairi, bajni pairi for the legs; khadu, banhta and pata for arms and wrists; khinlwan for cognizance; jhotya and karli for toes; suta, rupaya mala, dhaan mala, kudru mala, khopdi mala and hansapai for the neck.

### Description of beautifiers

Jewelry has a long history in Chhattisgarh, and there are particulars made for virtually every body part. Within each kind, there's also a broad range of designs. for case, there are several types of wrist, hair, wrist, and other beautifiers.

#### Phulli

The most common nose accessory among women in Chhattisgarh, particularly in Bastar, is this one.



*Fig. 1 Example of nose accessories.*

*Fig. Source- <https://shorturl.at/dfqr1>*

#### Bichiya

Bichiya is for the toes, and is worn only by wedded women. Bichiya isn't so popular amongst women of the ethnical communities. It's made of tableware or gilat, according to budget. Size varies from half to two elevation, while weight may vary from 2 to 200 gm. The bichiya is made using a bones and soldering. Common designs are kalashdar, itakat, gol and machchli.



*Fig. 2 Example of bichiya is for the toes*

*Fig. Source- <https://shorturl.at/1CI23>*



### Peri

The peri garnishment is for the legs, generally for the ankles, and worn by pastoral, including ethnical, women. Generally made of tableware, gilat or dalda (an amalgamation of essence), the size varies from four to five elevation, and weight from 100 gm to 200 gm. Peri has flowery motifs and is made with the help of bones and line.



*Fig. -3 Peri ornament is for the legs.*

*Fig. Source- [shorturl.at/eoxB7](http://shorturl.at/eoxB7)*

### Santi

The santi (sati) is another type of kneesock worn by wedded women of the Gond, Binjhar, Vaishya, Sahu and Brahmin communities. It's fastened with a screw. Sati is made of tableware or gilat, and varies from 50 gm to 500 gm in weight.



*Fig. 4 Anklet worn by married women.*

*Fig. Source- [shorturl.at/cdhmS](http://shorturl.at/cdhmS)*

### Paijeb

Pejeb or Paijeb, an kneesock garnishment, is worn only by the wedded Satnami women of Chhattisgarh. Fastened with a screw or clip, it's made of tableware or gilat. Paijab is given to a girl at the time of marriage. There are numerous designs. A many goldsmiths make this item but the major force comes from other places. It's nine elevation in size and its weight varies from 100 gm to 300 gm. The more common designs in paijeb are chiripan (with two or three layers) and jaliwali. It's made using a bones, bending and soldering.



*Fig. 5 Paijeb, an anklet ornament.*

*Fig. Source- [shorturl.at/FGN23](http://shorturl.at/FGN23)*

### **Laccha**

Lachha is a type of kneesock worn by women, which is fastened with a screw. gilat and tableware are the accoutrements used. Made by cutting, bending, soldering and die, a laccha is eight to ten elevation in size, and 100 gm to 500 gm in weight. There are numerous designs in Lachha, of which line- work is veritably popular



*Fig..6 Anklet worn by women*

*Fig. Source- [shorturl.at/cGO24](http://shorturl.at/cGO24)*

### **Paijan, Tora and Kara**

These are a different type of kneesock, available in gilat and tableware. they're concave and are used by women as well as children.

### **Payal**

Payal is a ultramodern- day kneesock worn by women in the vill or megacity. Available in tableware or gilat, the maximum weight of a payal is around 600 gm. It's made with a bones.



*Fig. 7 Anklet worn by women.*

*Fig. Source- [shorturl.at/jvZ16](http://shorturl.at/jvZ16)*



### Anwat, Arsijor

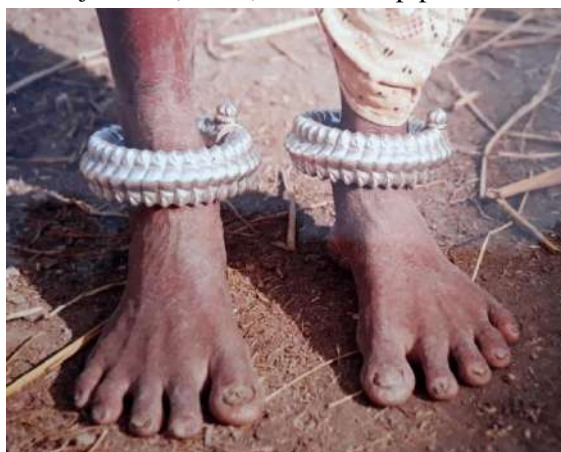
These are rings for the toes. Available in brass, bobby , tableware and gilat, they're popular among the Baiga Agaria women.

### Chura

In indigenous lines, ladies wear this kneesock. They've straightforward designs and are made of tableware.

### Kathal

The Agaria and Raut women in the area wear the Kathal, another type of traditional concave kneesock. It's nearly noway made of gilat; rather, it's fashioned of tableware. Weight ranges between 160 and 1000 grammes. Because it resembles a jackfruit( kathal), a concave pipe with flat harpoons, it has that name.



*Fig. 8 Images shows raut women in the area wear the Kathal*

*Fig. Source- [shorturl.at/cjEKV](http://shorturl.at/cjEKV)*

### Kardhan

In Chhattisgarh, ladies of virtually all lines and gentries wear the kardhan, although Satnamis particularly do. It's a midriff belt with a grasp that's worn with the intention of lessening a new mama 's postpartum breadbasket fat. Only wedded ladies, not widows, are allowed to wear it. Depending on price, the kardhan can be created in a variety of designs( particularly jhalar and chainphas), in either tableware or gilat. According to the size of the midriff, the size ranges from 25 to 38 elevation. The weight might range from 200 g to 2000 g, depending on the customer's favored material and design. The kardhan is created using dies and moulds, as well as soldering cables( tableware or gilat).



*Fig. .9 Images shows example of kardhan.*

*Fig. Source- [shorturl.at/djyT7](http://shorturl.at/djyT7)*

### Kamar Patta

Women from all castes can wear this waist Jewelry . It is composed of silver and gilat and has a hollow shape.



*Fig. 10 Images shows example of kamr patta.  
Fig. Source- [shorturl.at/dqwB9](http://shorturl.at/dqwB9)*

### **Duraiya-Parchaiya**

Women frequently wear this traditional ring on their fingers. The entire hand and all five fingers are covered by it, which is constructed of wires.

### **Angushthana, Chingh Mundri**

These finger rings will be worn throughout the wedding ceremony. For the thumb, use Angushthana, and for the little finger, Chingh Mundri. This pendant is especially beloved by the female members of the Sahu and Devangan cultures.



*Fig. 11 Images shows types of rings.  
Fig. Source- [shorturl.at/qtP07](http://shorturl.at/qtP07)*

### **Harriya**

This is a bracelet-like Jewelry that married women in Chhattisgarh's rural and tribal groups frequently wear on their wrists. It is constructed of brass, gilat, and silver. The weight ranges from 20 g to 200 g, and the size is between 1.5 and 2 inches. It is formed from a single sheet that has been moulded.



*Fig. 12 Images shows harriya (bracelet)  
Fig. Source- [shorturl.at/oX478](http://shorturl.at/oX478)*



### **Kara, Kangan**

Another popular wrist decoration that resembles a bangle is called a kara. Depending on your budget, it's fashioned of gilat, brass, or silver. There are two to three annas in it. There is a range in weight from 60 g to 300 g. It is just bent to make it.



*Fig. 13 Images shows another kind of wrist decoration.*

*Fig. Source- [shorturl.at/bmRU6](http://shorturl.at/bmRU6)*

### **Banoriya (Kantawali)**

This spiked wrist Jewelry , which originates from Odisha, was made specifically for women's safety and self-defense. The banoriya is popular among Chhattisgarh ladies, especially the Agarias. They are made of silver or gilat and barely weigh 100 to 300 g.



*Fig. 14 Images shows spiked wrist Jewelry banoriya*

*Fig. Source- [shorturl.at/iyzCF](http://shorturl.at/iyzCF)*

### **Kakni**

Kakni is a wrist adornment that resembles a bracelet. The kakni is worn by almost all rural and indigenous women. Gilat and silver were used to make it. 150 grammes is the maximum weight. Tinkatia, panchkatia, and other patterns are used.

### **Churi**

Another bangle accessory worn by women is the churi. It is worn at festivals and is fashioned of silver or gilat. The weight fluctuates and can reach 250 grammes. Churis come in a variety of styles, including lahariya, Hiracut, Belahuri, Bhatia, and Batar.



*Fig. 15 Images shows women's churi.*

*Fig. Source- [shorturl.at/nosG5](http://shorturl.at/nosG5)*



### **Pata**

This is a simple kara-like bangle meant for widows and is made of silver sheet.

### **Chain Kara**

Chain kara is a style of wristband made of gilat or silver. Weight ranges between 50 g and 200 g.

### **Nagmori**

The Gond, Agaria, and Raut communities are particularly fond of the Nagmori, an armlet worn by tribal women. The Nagmori is fashioned of silver or gilat and has a serpentine face. A Nagmori can weigh anything between 200 and 1000 grammes. Wires and dies are employed in its construction.



*Fig. No. 16 Images shows armlet worn by tribal women.*

*Fig. Source- [shorturl.at/InoX4](http://shorturl.at/InoX4)*

### **Necklace**

In recent years, the necklace has gained tremendous popularity in rural areas. It is worn by upper castes and is made of gold or silver. Depending on price, a necklace might weigh anywhere between 10 and 60 grammes. There are die and embossing procedures.

### **Sanpsirhi**

In recent years, Bastar's rural populations have become quite accustomed to wearing ready-made neck chokers. A sanpsirhi can weigh anywhere from 10 g to 60 g. There are die and embossing procedures.



*Fig. 17 Images shows neck chokers.*

*Fig. Source- [shorturl.at/atzA2](http://shorturl.at/atzA2)*

### **Tilri, Dulri, Kantha**

These are traditional neck ornaments worn by the tribal women of Chhattisgarh. They are made of gold or brass, and sometimes copper. Lacquer beads, which look like amla (Indian gooseberry) seeds are used as well. Modern necklaces have replaced tilris, dulris and kanthas.



*Fig. 18 Images shows tilari ornament.  
Fig. Source- [shorturl.at/cv247](http://shorturl.at/cv247)*

### **Husli, Sutia**

These are traditional neck ornaments used by tribal women. Made of either silver or gilat, they are 20 to 50 tola (a tola is a little over 11 gm) in weight. The husli has a pipe structure.



*Fig. 19 Images shows neck ornament.  
Fig. Source- [shorturl.at/aHTU8](http://shorturl.at/aHTU8)*

### **Dhar, Khinwa, Karanphul**

These are ear tops and earrings popular amongst all tribes and castes. They are available in silver and gilat. The Karanphul has the sarangaria design, whereas the khinwa and dhar cover the entire ear.



*Fig. 20 Images shows ear tops dhar.  
Fig. Source- [shorturl.at/mtvz2](http://shorturl.at/mtvz2)*



### **Latkan, Tops and Jhumka**

These are ornaments for the ear, and used only by the higher classes in rural communities. Available in many designs, the weight of these ear ornaments varies from 3 to 12 gm.



*Fig. 21 Images shows ear ornament.*

*Fig. Source- [shorturl.at/iJUW0](http://shorturl.at/iJUW0)*

### **Clip**

These are hair clips that are popular among Chhattisgarh's rural and tribal women. Local artists create the basic motifs, while more ornate designs are brought in from Agra, Cuttak, and Rajkot, among other places. Hair clips are available in silver and gilat, in a variety of sizes, and in weights ranging from 15 gm to 30 gm. The clips are created using die, press, and print methods.



*Fig. 22 Images shows hair clips of table women's.*

*Fig. Source- [shorturl.at/iyFN9](http://shorturl.at/iyFN9)*

### **Choti (Jhabli)**

Choti is popular among wealthy rural women. It is typically 14 inches in length and constructed of silver and gilat. It ranges in weight from 30 to 70 grammes. The choti is made with die and print and comes in a variety of designs such as floral motifs, peacock, chain, cross, and so on. Local artists make the simple chotis, whereas meenakari chotis are brought in from Rajkot, Surat, and Cuttack. The Thakurs wear Jhabli as a hair decoration.



*Fig. 23 Images shows choti ornament.  
Fig. Source- [shorturl.at/muz39](http://shorturl.at/muz39)*

## CONCLUSION

Chhattisgarh is well-known for its rich culture and art. Jewelry is an important part of enhancing one's appearance. In this study, we can observe how rich and exquisite Chhattisgarh tribal Jewelry is, as well as how creative they are. The tribal people of Chhattisgarh wear vibrant and beautiful traditional Jewelry. Lace, fillets, collars, hoops, and bracelets are made from beads, seeds, wood, cowries, brass, copper, silver, and now gold. We can also use these jewels to remodel and reconstruct modern Jewelry.

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# Goitrogens and Its Effect on Thyroid

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**ABSTRACT:** The thyroid gland is located at the front of the neck, just below the Adam's apple. It is butterfly shaped and has two lobes on either side of the trachea (trachea). Thyroid hormones are known to regulate metabolism, growth, and many other body functions. The thyroid, anterior pituitary, and hypothalamus form an autonomous system known as the hypothalamic-pituitary-thyroid axis. The main hormones produced by the thyroid gland are thyroxine or tetraiodothyronine (T<sub>4</sub>) and triiodothyronine (T<sub>3</sub>). Thyrotrophic-releasing hormone (TRH) from the hypothalamus, thyroid stimulating hormone (TSH) from the anterior pituitary gland, and T<sub>4</sub> work in sync to maintain good feedback mechanisms and homeostasis. Hypothyroidism caused by thyroid insufficiency usually presents with bradycardia, cold intolerance, constipation, fatigue, and weight gain. Conversely, hyperthyroidism caused by an overactive thyroid manifest as weight loss, fever, diarrhea, chills, and muscle weakness. Iodine is an essential component of thyroid hormones (T<sub>3</sub> and T<sub>4</sub>) and iodine deficiency is one of the most common causes of hypothyroidism in children and adults worldwide. Other micronutrients such as cruciferous vegetables, pearl millet, soy products, and cassava have also been associated with thyroid dysfunction. Environmental factors such as water contaminated with goiterogens may also contribute to the formation of goiter in some regions. Dietary guidelines and avoidance of excessive use of goitrogens in the diet are part of food safety guidelines that need to be developed, especially in infected areas.

**Keywords-** Goitrogens, Iodine, Micronutrients, Cruciferous vegetables, Millet, Soy, Thyroid, Hyperthyroid.

## INTRODUCTION

The thyroid is an endocrine gland that plays an important role in the regulation of different metabolic processes in the fetus, child and adult life. Many diseases affect the functioning of the thyroid gland and it is believed that there is not enough or too much thyroid in the body; causes hypothyroidism or hyperthyroidism. Although the two effects may arise from different mechanisms, dietary factors play an important role in influencing thyroid function. These factors include various micronutrients, including iodine, which is an important part of the T<sub>3</sub> and T<sub>4</sub> hormones.

The incidence of iodine deficiency decreased in the United States in the 1920s due to the introduction of salt iodization programs to counteract the effects of iodine deficiency. Although iodine replacement reduces the incidence of hypothyroidism, some cases occur due to the involvement of other micronutrients that affect thyroid hormone function. Thyroid hormones, including cruciferous vegetables and juices, have been shown to inhibit thyroid hormone synthesis in several ways, primarily by inhibiting iodine use. Particular attention should be paid to micronutrients for people with thyroid disease or iodine deficiency.

### Goitrogens in Food:

The main foods rich in goitrogens are cruciferous vegetables; some fruits, nuts, and grains also contain this chemical.

There are three types of goitrogens: thyroxine, thiocyanate and flavonoids.

Some foods containing thyroxine and/or thiocyanates:



Gree vegetables	Peach
Cabbage	Red Nuts
Flax	Red foods, such as soybeans and milk beans
Kale	Tea especially green white and oolong tea

### GOITROGENS IN ENVIRONMENT

Thioamides or thiourea goiter hormones interact with iodide organization in the thyroid to produce thyroid hormones and their action is generally unaffected by iodine. Naturally occurring thyroxine is a representative of this group. Prolonged administration of thyroxine to rats causes thyroid overload, decreased thyroid uptake of radioactive iodine, and decreased hormone synthesis. In fact, thyroxine is 133 percent more potent than propylthiouracil in humans. Goitrin is unique in that it does not break down like glycosylates. Additional antithyroid effects of thiocyanates, isothiocyanates, and goiter hormones also occur in association with goiter hormone exposure.

#### Effect of Diet on Thyroid Dysfunction:

Iodine Iodized salt, seafood (such as fish and seaweed), and some cereals and bread are iodine-containing foods. In daily medical practice, patients often ask whether they can treat or reverse thyroid dysfunction with dietary changes. Overall, there is reasonable evidence that adequate but not excess iodine, such as selenium supplementation for patients with Graves' disease, is beneficial for thyroid health. Besides, there is little scientific data to suggest that dietary changes may be beneficial for hypothyroidism or hyperthyroidism. Cruciferous vegetables such as cabbage, radish, cauliflower, etc., rich in indole glucosinolates. In animal studies, this compound has been shown to produce a metabolite of thyroxine called thiocyanate, which inhibits iodine uptake by thyroid cells. It acts by competitively inhibiting the sodium/iodide symporter, thereby inhibiting thyroid hormone synthesis. However, data examining blood thyroxine levels after eating cruciferous vegetables are not available.

#### Health Effects of Goitrogens:

A thyroid that does not produce enough hormones can cause other health problems, including:

- **Mental Health:** In one study, an underactive thyroid increased the risk of mental illness and dementia by 81% in people younger than 75 years old.
- **Cardiovascular disease:** Thyroid weakness. Associated with a 2–53% increased risk of heart disease and an 18–28% increased risk of death from cardiovascular disease.
- **Obesity:** Researchers have found that people with an underactive thyroid are 20–113% more likely to be obese.
- **Growth retardation:** Low thyroid hormones during pregnancy, especially in the first trimester, can affect the growth of the fetus.
- **Fractures:** One study found that people with an underactive thyroid had a 38 percent higher fracture rate and a 20 percent higher rate of non-spine fractures.

#### Recommendations for reducing the effects of Goitrogens:

- **Change diet:** Eating a variety of plant foods will help you reduce the amount of goitrin you consume. It also helps you get enough vitamins and minerals.
- **Eat whole vegetables:** fry, steam or sauté vegetables instead of raw. This helps eliminate myrosinase and reduce goiter.
- **Blanched Vegetables:** If you like fresh greens or kale in your smoothies, try boiling and freezing vegetables. This will limit its effects on the thyroid.
- **Smoking:** Smoking is an important risk factor for goiter.



### INCREASE- IODINE AND SELENIUM INTAKE

Getting enough iodine and selenium can also help reduce the effects of goiter hormones. In fact, iodine deficiency is a contributing factor to thyroid dysfunction. Two good sources of iodine include seaweed, such as kelp, kelp or laver, and iodized salt. Less than 1/2 teaspoon of iodized salt can meet your daily iodine needs. However, taking too much iodine can damage your thyroid. But this risk is less than 1%, don't worry too much. Getting enough selenium can help prevent thyroid disease. Good sources of selenium include Brazil nuts, fish, meat, sunflower seeds, tofu, baked beans, Portobello mushrooms, whole grains and cheese.

### TIPS FOR IMPROVING THYROID FUNCTION

Besides limiting goiter-causing foods, other strategies recommended for improving the thyroid include:

- **Manage stress** - stress can cause thyroid dysfunctions
- **Heal the gut** - helps replace intestinal bacteria
- **Monitor vitamin D** - Vitamin D deficiency is linked to many autoimmune disease
- Avoid bromide and other iodine toxins
- Reduce toxins exposure.

### CONCLUSION

Thyroid hormones help regulate the body's metabolism. A healthy diet is an important part of healthy thyroid function. While iodine is at the top of the list, it's not the only micronutrient that affects the thyroid. Dietary modification should be based on clinical recommendations, as the available evidence does not provide a maximum limit for thyroid suppressing micronutrients. Further research exploring the toxic limits of micronutrients and a better understanding of the environment and the potential for goiter may help establish a safe diet. Eating a healthy and balanced diet, avoiding smoking, and supplementing with iodine and selenium are simple ways to prevent goiter and thyroid dysfunction.

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# The Nutritional Components of Food

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**ABSTRACT** – The study of food is an example of an interdisciplinary area that draws from a wide variety of scientific fields. These fields include biology, chemistry, physics, and engineering. Nutrition is the biochemical and physiological process by which an organism uses food to support its life. Also, nutrition is concerned with social, economical, cultural and psychological implication of food and eating. Nutrition science is essential because it enlightens us about the nutrient present in food, consumption of food, their action, interaction as well as the ways in which the nutrient affect the health of human body. In recent years, as worries about the health, the nutritional value of food, and the sustainability of food have grown, the field of nutrition science has become increasingly relevant. Everyone seems to want to know the secrets of good nutrition and the best way to eat. In a world where everyone seems like a nutrition expert, it can be confusing to know who to listen to or believe. So let me try to be the voice of reason and clear up an issue that seems vague. I hope this gives you more clarity and helps you get a better idea of nutrition.

**Keywords-** Nutrients, carbohydrates, proteins, lipids, vitamins and minerals.

## INTRODUCTION

Nutrition is the science of food, the nutrients and other substance, their action, interaction and balance in relation to health and disease. Nutrition is concerned with social, economic, cultural and psychological implication of food and eating. Good nutrition is the fundamental requirement for positive health, functional efficiency and productivity. There are 6 nutritional components present in food. These are known as nutrients. Nutrients are chemical compounds present in food so that body can perform its basic activity. Depending upon the quantities, nutrients are divided into two categories: macronutrients and micronutrients. Nutrients that are needed in large quantities are called macronutrients and nutrients that are needed in small quantities are called micronutrients. Carbohydrates, lipids, and proteins come under macronutrients. These can be produced metabolically for cellular energy. Energy from macronutrients comes from their chemical properties. This chemical energy is converted into cellular energy, which is used to perform its basic functions. Micronutrients include all the essential minerals and vitamins. There are sixteen essential minerals and thirteen vitamins. Micronutrient acts in biochemical reaction as a component or cofactor of enzymes. Water is a macronutrient in the sense that you need a lot of it, but it doesn't produce calories. Nutrients perform three important functions: provide energy for growth and maintenance, regulate chemical processes and are structural part of body. These vital functions help us to move, grow, reproduce, excrete waste, respire and react & understand the environment. As nutrients play an important role in growth and development and different metabolic function, it needs to be consumed in definite proportions. Eating varied diet full of vegetables, fruits, cereals, pulses, nuts and oil on daily basis is the best way to get all these nutrients.

## MACRONUTRIENTS

**Carbohydrates:** Carbohydrates are sugar molecules made up of carbon, hydrogen, and oxygen. Carbohydrates are divided into three types based on their chemical structure: simple carbohydrates (monosaccharides & disaccharides), short chain carbohydrates (oligosaccharides) and complex carbohydrates (polysaccharides). Simple carbohydrates consist of one or two units. Carbohydrate which consists of one unit is called monosaccharide. Examples of monosaccharides include glucose (sugar that remains in the blood), fructose (fruit sugar), mannose and galactose. Carbohydrate consists of two units is called disaccharides. Example of it includes sucrose (the kind found in the breakfast bowl), maltose and lactose (milk sugar) etc. Short chain carbohydrates consist of three to ten units. They are also known as oligosaccharides. Example of oligosaccharides are raffinose (made from 1 unit of galactose, glucose, and fructose), stachyose and verbascose. Complex carbohydrates are long chains of simple sugars with or without branches. They are also known as polysaccharides. During digestion, the body breaks down complex carbohydrates into simple sugars, usually glucose. Glucose is then transported to



all cells, where it is stored and metabolized. Fiber is also a complex carbohydrate, but it cannot be broken down by digestive enzymes in the human. Therefore, it is not digested. The most common example of polysaccharide is starch. The major function of carbohydrate is to provide energy. Carbohydrates gives four kcal energy per gram. Carbohydrates are present in almost all the food in different quantities. The best sources of carbohydrate are all the cereals (mostly rice and wheat), pulses, roots and tubers, dates, jaggery, sugar cane etc. In 2000 kcal diet, about 250 to 300 g of carbohydrate is recommended.

**Lipids:** Lipids are also a family of molecules made up of carbon, hydrogen, and oxygen. They are insoluble in water but soluble in chloroform, ether, benzene and alcohol. The word 'lipid' is used when discussing metabolism of fats in the body, whereas the term 'fats' is used as the fatty component of foods. Lipids are commonly found in butter, oil, meat, dairy products, nuts and seeds, and many other foods. Based on composition, lipids are classified into simple, compound and derived lipids. The main function of lipids is to provide or store energy. Lipids provide more energy per gram than carbohydrates (lipids provide 9 calories per gram). In addition to storing energy, lipids are an important part of cell membranes that surround and protect disease (in adipose tissue), regulate temperature, and control many other functions of the body.

**Proteins:** Proteins are large molecules synthesised amino acids. Amino acids are simple subunits made up of carbon, oxygen, hydrogen, and nitrogen. Protein sources include pulses, meat, dairy, seafood, soyabean, fruit juice and many different types of food. The word protein comes from Greek word meaning "the most important", they are also called the "workhorses" of life. Protein provides four kilocalories of energy per gram. Protein provides structure for bones, muscles and skin and is involved in most reactions that occur in the body. They also lays important role in the synthesis of hormones and are constituent part of enzymes and genetic materials. Protein are classified depending upon the chemical composition as simple, conjugated and derived proteins. Scientists estimate that there are more than 100,000 different proteins in the human body. The genetic code in DNA are protein that determines the order in which 20 different amino acids come together to form thousands of specific proteins. Proteins provide about 10 to 35 % of kilo calories per day.

**Water:** There is one more nutrient we need to consume: water. Water contains no carbon, but each water molecule consists of two hydrogen and one oxygen molecule. More than 60% of the total body weight is water. Almost all parts of body contain water. It helps in transportation and formation of chemical substance, excretion of waste products and regulate body temperature. Humans can live without solid food for few weeks but they cannot live without water for few days. On average, an adult drinks more than two liters of water a day from food and beverages. Water is essential to life's basic processes.

## MICRONUTRIENTS

**Minerals:** Minerals are inorganic substances that form crystals and are distributed according to needs. They are characterized into two type: macro minerals (present more than 0.05% in human body) and micro minerals (present in less than 0.05% in human body). Minerals like molybdenum, selenium, zinc, iron and iodine are known as microminerals. Macro minerals include calcium, magnesium, potassium, sodium, and phosphorus. They are important for the functioning of enzymes, maintain fluid balance, build bone tissue, produce hormones, send nerve impulses, contract and relax muscles, and prevent free radicals in the body that can cause health problems like cancer. Table 1 show all the minerals and their functions and sources.

*Table 1- Minerals, function and sources*

Minerals	Functions	Sources
<b>Macro minerals</b>		
Calcium	Bone and teeth health maintenance, nerve transmission, muscle contracting, blood clotting	Almonds, Carrots, Milk, Broccoli, Canned Fish, Papaya, Garlic, and Cashew
Phosphorus	Bone and teeth health maintenance, acid-base balance	Mushrooms, Meat, Cashews, Oats, Fish, Beans, Squash, Pecans, Carrots, and Almonds



Magnesium	Protein production, nerve transmission, muscle contraction	Honey, Almonds, Seafood, Tuna, Chocolates, Pineapple, Pecans, Artichokes, and Green Leafy Vegetables
Sodium	Fluid balance, nerve transmission, muscle contraction	Table Salt, Cheese, Milk, Soy Sauce, and Unprocessed Meat
Potassium	Fluid balance, nerve transmission, muscle contraction	Spinach, Apples, Oranges, Tomatoes, Papaya, Bananas, Lemons, Celery, Mushrooms, Pecans, Raisins, Pineapple, Rice, Cucumbers, Strawberries, Figs, Brussels Sprouts, and Legumes
Chloride	Fluid balance, stomach acid production	Table Salt, Soy Sauce, liver Unprocessed Meat, Milk and Peanuts
Sulphur	Protein production	Cheese, Eggs, Nuts, Turnips, Onions, Fish, Wheat Germ, Cucumbers, Corn, Cauliflower, and Broccoli
Iron	Carries oxygen, assists in energy production	Meat, Eggs, Beans, Baked Potato, Dried Fruits, Green Leafy Vegetables, Whole and Enriched Grains
Zinc	Protein and DNA production, wound healing, growth, immune system function	Beef, Pork, Dark Meat, Chicken, Cashews, Almonds, Peanuts, Beans, Split Peas, and Lentil
Iodine	Thyroid hormone production, growth, metabolism	Seafood, Seaweed and Iodized salt
Selenium	Antioxidant	Organ meats, seafood, dairy, some plants (if grown in soil with selenium), Brazil nuts
Copper	Coenzyme, iron metabolism	Crab, Lobster, Mussels, Oysters, Nuts, Wholegrain and Yeast extract
Manganese	Coenzyme	Cereals, Nuts, Oils, Vegetables and Whole grains
Fluoride	Bone and teeth health maintenance, tooth decay prevention	Fluoridated water, some sea fish
Chromium	Assists insulin in glucose metabolism	Broccoli, potatoes, meats, poultry, fish, some cereals
Molybdenum	Coenzyme	Legumes, leafy vegetables, grains, nuts

Vitamins: The vitamins are natural and essential nutrients, required in small quantities and play a major role in growth and development, repair and healing wounds, maintaining healthy bones and tissues, for the proper functioning of an immune system, and other biological functions. Thirteen vitamins are classified as either water soluble or fat soluble. Water soluble vitamins are vitamin C and all B vitamins, including thiamine, riboflavin, niacin, pantothenic acid, pyridoxine, biotin, folic acid, and cobalamin. Fat soluble vitamins are vitamins A, D, E and K. Vitamin deficiency can cause serious health problems and even death. For example, niacin deficiency can cause a disease called pellagra, which occurred in parts of the United States in the 20th century. The signs and symptoms of Pellagra are known as "4Ds - diarrhea, dermatitis, dementia, and death." Many patients were put in mental hospitals to die before scientists discovered that a healthy diet could reduce the signs and symptoms of pellagra. Other vitamins have also been found to prevent certain diseases and illnesses, such as scurvy (vitamin C), night blindness (vitamin A), and rickets (vitamin D). Table 2 shows the function and sources of various vitamins.

Table 2- Vitamins, function and their sources

Vitamins	Functions	Sources
<b>Fat soluble vitamins</b>		
Vitamin A	Vision, reproduction, immune system function	Sweet potatoes, carrots, spinach, fortified cereals
Vitamin D	Bone and teeth health maintenance, immune system function	Fish liver oils, fatty fish, fortified milk products, fortified cereals



Vitamin E	Antioxidant, cell membrane protection	Fortified cereals, sunflower seeds, almonds, peanut butter, vegetable oils
Vitamin K	Bone and teeth health maintenance, blood clotting	Green vegetables like spinach, collards, and broccoli; Brussels sprouts; cabbage
<b>Water soluble vitamins</b>		
Vitamin B complex		
• B1 (thiamin)	Coenzyme, energy metabolism assistance	Whole-grain, enriched, fortified products like bread and cereals
• B2 (riboflavin)	Coenzyme, energy metabolism assistance	Milk, bread products, fortified cereals
• B3 (niacin)	Coenzyme, energy metabolism assistance	Meat, fish, poultry, enriched and whole grain breads, fortified cereals
• B5 (pantothenic acid)	Coenzyme, energy metabolism assistance	Chicken, beef, potatoes, oats, cereals, tomatoes
• B6 (pyridoxine)	Coenzyme, amino acid synthesis assistance	Fortified cereals, fortified soy products, chickpeas, potatoes, organ meats
• B7 (biotin)	Coenzyme, amino acid and fatty acid metabolism	<u>Liver</u> , fruits, meats
• B9 (folate)	Coenzyme, essential for growth	Dark, leafy vegetables; enriched and whole grain breads; fortified cereals
• B12 (cobalamine)	Coenzyme, red blood cell synthesis	Fish, poultry, meat, dairy products, fortified cereals
Vitamin C	Collagen synthesis, antioxidant	Red and green peppers, kiwis, oranges and other citrus fruits, strawberries, broccoli, tomatoes

## CONCLUSION

Nutrition science is an expanding subject with multi-disciplinary roots, is vitally important for the physical, mental and social well-being of all people. Nutrients are chemical compounds found in every food we consume. They are important for proper functioning, growth and maintenance of body. They are categorized into six groups namely carbohydrate, protein, lipids, vitamins, minerals and water. Carbohydrate, protein, lipids and water are macronutrients because they are required in large quantities whereas vitamins and minerals are micronutrients as they are required in less amounts. Macronutrients give energy and structure to body. Micronutrients are responsible for increasing immunity and regulate biochemical functions. Water is a macronutrient but it does not provide energy like other macronutrients. It helps in transport of substances within the body and regulate body temperature. For healthy life, we need to consume all these nutrients in definite proportion. If one of the nutrients is skipped, it will directly affect the health of a person. Good nutrition is the foundation to healthy life. Eat plenty of vegetables, fruits, whole grains, lean meats and dairy will lead to good health.

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**ISBN: 978-81-962241-4-1**



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