4.1 INTRODUCTION:

More women than ever are working in media. In some countries like Russia and Sweden, they form a majority of the journalism workforce. But they do not play an equal role in the reporting process. According to the Global Media Monitoring Project (GMMP), a global survey taken every five years since 1995, by 2005 57% of all television news presenters were women, yet only 29% of news items were written by female reporters. Meanwhile only 32% of “hard” news was written or covered by women. Women are more often found reporting on “soft” subjects, such as social issues, the family, or arts and “living” (up to 40% women). While statistics show that more and more women are training and entering the field, the number of women producers, executives, chief editors, and publishers remains shockingly low.

4.2 WOMEN PIONEERS IN INDIAN JOURNALISM:

There is little documentation of the history of women’s involvement in the Indian press. However, it is apparent that, as in other parts of the world, a number of women across the country have been involved in journalism, of one kind or another and in various languages, since the turn of the century. Many of the pioneers brought out journals for women, some launched in the last century. The first known woman journalist in Hindi, for example, was Hemant Kumari Debi, who began publishing Sugribini from Allahabad in 1888, according to Pramila Sharma. The very next year,
Bharati Bhagini, another journal for women in Hindi, came out from the same city, this time published by Hari Devi.

Sharma mentions several other names of women in Hindi journalism in the first half of the twentieth century, including several editors of journals of different kinds for women: Asha Devi, Bhagwan Devi-Paliwal, Dhanrani Kunwar, Gayatri Devi Varma, Kala Devi ‘Bachchi’, Kamla Tai Lele, Krishna Behen Nag, Kulsoom Syani, Kumari Hardevi Malkani, Kuntal Kumari, Mahadevi Varma, Radha Devi Goyanka, Rameshwari Nehru, Shivrani Devi, Shachirani Gurtu, Subhadra Kumari chauhan, Yashoda Devi Vaidya and Yashowati Tiwari.

According to Sharma, some of these women were related to progressive men, many of them involved in movements for religious and social reform and/or national independence. Their journals for women often reflected this outlook, featuring articles on women’s education and emancipation, contemporary politics, health and literature. On the other hand, a number of these early publications edited by women focussed more exclusively on the perennial staples of traditional women’s magazines, such as sewing cooking and housekeeping. Sharma points out that a few of the women who worked on more serious journals along with their husbands typically did not receive the recognition they deserved.

Nevertheless, it is clear that the progressive social and political movements that emerged in many parts of India during the late nineteenth and early twentieth centuries created an environment in which at least some women usually from privileged backgrounds could venture into new fields of activity, such as press, albeit within relatively defined and protected spaces. This trend continued and intensified with the dawn of Independence in 1947. There are scattered references to women in the English language press in India in the period around or just after Independence. From these, it
appears that women came into the commercial English press (as opposed to small journals published by individuals or small collectives) in fits and starts, finding some cities, certain areas of journalism, some publishing houses and certain editors more open to them than others. The little accessible literature on the pioneers exists mainly in the form of casual reminiscences and feature articles which are woefully short on dates and other details and refer almost exclusively to Mumbai and Delhi.

From the available information, and not surprisingly, it appears that the press in cosmopolitan Mumbai was the first to open its doors to women. Homai Vyarawalla was India’s first woman Photo journalist and also the first one to enter into the mainstream journalism in the early 1930s. She worked for *The Illustrated Weekly of India* and also for the Eastern Bureau of the British Information Service in Delhi in 1947 and for ‘Onlooker’; an evening newspaper in Delhi. After Independence, she had turned as a free-lancer. In total, she had worked as a photo journalist for nearly 40 years. She had many important shots of pre-Independence days to her credit. The former Prime Minister, Jawaharlal Nehru, was one of her favourite subjects. The ‘*Illustrated Weekly of India*’ started giving her assignments when the War came on. They asked her to take pictures of all the Wartime activities, like the fire brigade, hospitals, ambulance workers and rescue workers, all getting ready for any emergency. She was almost working full for the Illustrated Weekly and also sending pictures outside.

There is less recorded information about the first few writers to enter the field. Many of them seem to have taken the film journalism route into the profession: Clare Mendonca (The Times of India), Manorama Katju (Sunday Standard) and Abad Karanjia (Onlooker) were among the earliest, while Gulshan Ewing and Deviyani Chaubal came in a little later.
4.2.1 WAVES OF WOMEN JOURNALISTS IN INDIA:

- **The First Wave (1940s-50s)**
  
  Entry of women journalists can be viewed by different phases. 1940s and 1950s can be viewed as a first small wave where women journalists entered the mainstream of press in the modern era. *(Joseph, Ammu 2000)*.

- **The Second Wave (1960s – Early 1970s)**
  
  The next and bigger wave occurred in the 1960s and early 1970s. Among those who swept into journalism on the second wave were, in the English press: Usha Rai, Prabha Dutt (nee Behl), Razia Ismail, Jyothsana Kapoor, Neena Vyas, Modhumita Mojumdar, Zinat Imam, Rami Chhabra, Rashmi Saxena, Madhu Jain, Coomi Lapoor and Tavleen Singh (in Delhi), Olga Tellis, Zarine Merchant, Fatma Zakaria, Elizabeth Rao, Bachi Karkaria, Dina Vakil and Carol Andrade (in Mumbai), Anjali Sirkar (in Chennai), Gita Aravamudan and Rima Kashyap (in Bangalore), and Kalyani Shankar in Hyderabad.

  These were the days before contemporary notions of women liberation had taken root in India. Nevertheless, several of these obviously independent-minded women in the media were then customarily herded. A number of them managed to get into the coveted reporting steam, slowly making their way from flower shows to fires and, eventually, even battle fronts of various kinds. They also forced newspaper establishments to contend with issues like maternity leave - both Rai and Dutt were reportedly told by their respectively managements that the rule books had to be amended for the purpose. Many are still active in the profession, with some now occupying important positions in their respective publications.
In the 1960s, more women began trickling into the Indian language press, too. For example, in Maharashtra, Indutai Tilak was apparently not only the first women but one of the first person to take advantage of the first journalism course in Pune, which began in 1962. A daughter-in-law of Bal Gangadhar Tilak - a well-known leader of the freedom movement and founder-editor of the journalism, Kesri - she became known as the first women in Marathi journalism. Also in Pune, Vidya Bal joined Stree, a progressive magazine for women, as a sub-editor in 1964; she became its editor in 1983 but left in 1986 when its new proprietors wanted to turn it into a more conventional women as part of a collective enterprise to lives of rural and urban women.

It is significant that women were able to break into the mainstream press in India at the same time and often earlier than women in countries widely assumed to more ‘advanced’ in such matter. It is true that, like many of their counterparts elsewhere in the world, some of the pioneer were related to male publishers and/or editors and their involvement in the press was socially acceptable because it was ‘all in the family.’ Also, as mentioned earlier, many women of the early period were connected-on their own or through their families-to religious or social reform movements and/or the freedom struggle, which were noted for their relatively progressive ideas about women’s role in society.

But equally, as Kalpana Sharma points out, cultural factors may have played an influential role in ensuring the early acceptance of women in positions of authority in India women has generally found it easier to enter many fields of activity-including high prestige professions like medicine, engineering, law, the civil services and the
media—than her counterpart in many Western countries. It is clear that the women who were able to take advantage of the cultural context referred to above usually belonged to relatively privileged sections of society, where women also had greater access to education, including university-level education. Most women who entered prestigious professions, like the media in the early day came from reasonably affluent and liberal socio-economic backgrounds.

Another factor contributing to the presence of the women, particularly in the Indian language press and especially as editors of magazines, is the close connections between the worlds of vernacular after having made a mark as creative writers in their respective languages. Interestingly, this trend persists to this day in many sections of what is known as ‘the language press.’

**The Third Wave (Mid 1970s onwards-80s):**

The first major flood of women poured into the press from the mid-1970s onwards. A number of factors may have contributed to creating this sizeable third wave. The ripple effects of the growing international women’s movement, officially heralded worldwide by the United Nations’ International Year for Women (1975), were stirring the water in India, too, at this time.

In any case, a large number of women joined the press during this period. This was also the period following the bitter experience of Internal Emergency declared by Indira Gandhi (1975-77), which included press censorship and served to alert citizens to the importance of safeguarding civil liberties and democratic rights, including the freedom of expression. Newly liberated by the fall of this short-lived quasi-dictatorship, the press became far more vigorous and vigilant than it had been since independence.
A magazine boom followed in the early 1980s, which vastly improved and expanded the job market for journalist. Quite a few women entering the field at this time were associated with, or at least sympathetic to, the women’s movement, the human rights and civil liberties movements, various grassroots movements for social and economic justice in different parts of the country and/or, a little later, the nascent environment movement. Many of them brought this consciousness to their work. For example, several women in the profession went out of their way to provide prominent and effective coverage to the anti-dowry demonstrations in the capital in the late 1970s, when the practice of burning brides who could not fulfil demands for perpetual dowry first came to public notice.

Likewise, journalism who kept their ears to the ground by interacting with activists involved in issues of justice played a major role in raising public awareness about bonded labour, cast-linked atrocities, the fallout of ill-conceived development projects, and the problems of farmers, landless labourers, under trial prisoners, inmates of ‘correctional’ institutions, patients in mental health hospitals, commercial sex workers and a host of other marginalised sections of society.

A significant number of these journalists were women. The new vigour and vitality of the press at this time seem to have also encouraged women hitherto associated with the alternative press to move into the mainstream. For instance, the closure of Himmat—a small, independent journal which had put up a spirited fight against censorship during the Emergency, when the rest of the press had more or less succumbed to pressure—brought its editor, Kalpana Shharma, and other members of its staff, such as Neerja Chowdhury, Shahnaz Anklesaria and Rupa Chinai, into major newspapers in Mumbai and Delhi.
At the same time, many mainstream journalists were enthusiastic readers of, if not contributors to, new alternative publications like *Manushi* (a feminist journal in English and Hindi), which were beginning to make an impact on debates relating to a wide range of issues, including but not only those labelled women’s issues. It was not unusual for journalists in those days to openly identify with initiatives to remedy some of the ills of society. Some media women even took independent steps to try and ensure the justice was done to disadvantaged people they came across in the course of their work. So in late 1970s and early ‘80s represented a period of considerable socio-political ferment and cross-fertilisation, the effect of which were reflected to a considerable extent in the press. There is no doubt that women in the profession contributed significantly to this process.

Of course, not all journalist and not all women in the profession in this period were so involved with issues and/or movements of this nature. Many chose to keep their distance from ‘causes’ in their effort to uphold the hoary, if questionable, tradition of journalistic objectivity. While some may have had a personal interest in such issues, they chose to tread a different professional path. However, quite a few managed to work at both levels.

In any case, this period saw many women breaking into the high-prestige area of hard news reporting (their perceptions of the traditional demarcation in the press between hard and soft news are discussed elsewhere in the book). For example, journalists like Seema Guha, Seema Mustafa, Anitha Pratap, Radhika Ramaseshan, Ritu Sarin, Shiraz Sindhwa, Tavleen Sing and others are among those widely recognised for their reportage from the hot spots in and around the country during this time: Kashmir, Punjab, the Northeastern states and Sri Lanka. Many of them broke exclusive stories and/or got exclusive interviews with leaders of the militant organisations central to the conflicts in each place.
Women in the profession during this period often found that they were the lone females covering political events and for a well into the 1980s. As the only women covering the congress of the Communist Party of India (Marxist) in Thiruvananthapuram in 1989, Chatterjee even received request for interviews from local journalist! This is not surprising. According to a 1985 paper by Gita Aravamudan, then based in Thiruvananthapuram, during that decade there were only a handful of women working in the 223 publications reaching out to over 13.5 lakh readers in the highly literate state of Kerala. Most of them were sub-editors or staff of women’s magazines. Apparently, several prestigious newspapers in the state, including the Malayala Manorama, Kerala Kaumudi and The Hindu, did not employ women at that time.

The art and culture consistent another aspect of press coverage to which women have made consistent and significant contributions from the early days to the present, as both writers and editors. In view of the numbers involved, it would be virtually impossible to mention all those who have distinguished themselves on this beats.

- **The Fourth Wave (1990s)**

The Fourth wave of women to buffet the press- in the 1990s has assumed the proportions of a tidal wave, at least in those part of country where the first three had prepared the ground. Even in many other places, the slow trickle perceptible over the past few years has now established itself as a study stream. It is only in a few places, like Kerala, that women have had to wait until the 1990s to even get through the dykes.

The fresh recruits are entering vastly altered playing fields. There is now widespread acceptance in most parts of the country of women’s active
participation in the world of work. Even diehard opponents of women’s entry into fields like media have had to accept that it is not possible to turn the tide. If any resistance or even hostility persists they have perforce to find expression in indirect ways.

Also, a variety of female role models are now available at senior levels in the profession and in virtually all areas and genres of journalism. Even the major dailies boast at least on executive editor, a joint editor, a few resident editors, several senior editors and deputy editors, a handful of political editors and financial/business editors, many assistant editors, several chief reporters and chiefs of bureaux, a large number of senior and special correspondents, a few news editors and deputy news editors, as well as number of chief sub-editors who are women.

In addition, quite a few women in journalism have written books, once again in a wide array of topics and in a number of genres (including fiction). Among those who have authored or co-authored books in English are Shailaja Bajpai, Rajni Bakshi, Kumkum Chadha, Sucheta Dalal, Yashodhara Dalmai, Shobhha De, Shanta Gokhale, Anees Jung, Promilla Kalhan, Bachi Karkaria, Sujata Madhok, Amita Malik, Seema Mustafa, Shakuntala Narasimhan, Sevanthi Ninan, Mrinal Pande, Vimla Patil, Gowri Ramnarayan, Gouri Salvi, Ritu Sarin, Amrita Shah, Kalpana Sharma, Tavleen Sing, Shanta Serbjeet Singh, Gayatri Sinha, Chitra Subramanium, Namitha Unnikrishnan, Pinky Virani and myself. It is likely that many more women in the Indian Language press have written books, especially because several of them straddle the worlds of literature and journalism; at least four of them those featured in this book- Mrinal Pande, Indrani Raimedhi Kshama Sharma and Vaasanthi- write fiction in their respective language.

At the same time, the press itself had undergone major changes in the new era of economic liberalisation and globalisation, satellite television and
unbridled consumerism. The corporatisation of the press in recent year has yielded financial benefits to most journalists, with the profession now offering more attractive salaries and perks than could have been even dreamt of in earlier times. However, not only is this not a universal phenomenon, but the system of employment by contract (as opposed to ‘permanent’ or ‘tenured’ employment), which is now prevalent in many press establishments, has introduced an element of job insecurity. Despite the financial hard times reportedly faced by many newspapers companies in the last 1990s, the media have continued to expand and proliferate, offering journalists even more job options than the height of the magazines boom of the ‘80s. Job-hopping is almost as common in journalism now as it has been in advertising and other related professions for a long time. In fact, many journalists today seem to hop right out of the field into even more lucrative professions.

Technology advances may have increased the workload now borne by journalist in some respects but computes are also given them more control over production. Today technical prowess is an essential qualification for journalists; it sometimes appears to be even more values than newsgathering, writing and editing skills, let alone knowledge, understanding and ideas. The overarching political and economic climate of the last 1980s and the 1990s has had a major impact on the press and therefore on the practice of journalism in India. There is far more stress today on the entertainment aspect of the media. Strong, unconventional views on a number of issues- recent economic trends, political hot potatoes like secularism/communalism and caste-based reservations, development priorities, etc;-seem to have become less and less acceptable within mainstream media.
In addition, journalists today seem to have less say than before in the editorial content and policies of their publications. In the new environment, within which newspapers and magazines are increasingly being seen as brands to be marketed like other consumer products, commercial interests sometimes override professional judgements. Editors and corporate managers now interact far more closely than was the custom in the past, often planning and executing joint strategies. The role and requirements of an editor have undergone significant change in recent times.

It is this brave new world that the ever-larger number of women aspiring to be journalist is entering. It is also in this radically alters setting that a number of the older hands are nearing the top of the editorial ladder and a handful have achieved what would have been unthinkable just a couple of decades ago (Joseph, 2005).

### 4.2.2. WOMEN IN VERNACULAR PRESS:

From the very beginning, vernacular newspapers and journals had started to publish ‘women’s problems’. The Bengali newspapers between 1831 and 1838 published arguments against and ain favour of women’s education. There are ample evidences that with the acquisition of the education, women expressed their views on social evils by writing letters to the editors. In this connection, two remarkable letters published in *Samachar Darpan* on 14th and 21st March, 1835. The first was a communication sent in the name of women of Santipur. She depicts in a pathetic language, the sad plight of the widows and Kulin girls of Bengal, who are denied the pleasure of living with their husbands, unlike the women of some other parts of the British Territory, and an appeal is made to the British Government to do justice to women according to Hindu Law and to prescribe as illegal the practice of keeping concubines.
The second letter, inspired by the first, was a communication in the name of the ‘Women of Chinsurah’. It is an appeal to their fathers and brothers against a number of specific evils. Women’s issues like Sati, infanticide, widow remarriage, slavery, women’s education were discussed by the newspapers, because of the spread of the spirit of social movement. Outbreak of the Mutiny in 1857 and the foundation of the Indian national Congress in 1885 considerably changed the tome of the Indian press. During the Freedom Movement, with the specific objectives, women got involved in the journalism. After Independence, it took many years from women to come into the mainstream journalism (Pawar, 2009).

4.2.3 WOMEN’S ISSUES AND THE EARLY PRESS:

The history of the Indian Journalism could be traced to 1780. The first newspaper was started by James Augustus Hicky, a former employee of the East India Company from Calcutta on 29th January, 1780. Bengal Gazette or Hicky’s Gazatte or Calcutta General Advertiser was an English weekly. Hicky is called the Pioneer of Indian Journalism. After 1780, six English newspapers and journals owned by the Europeans appeared for the European society. It took 28 years more for the advent of the vernacular journalism. The Baptists Missionaries started the first vernacular Bengali monthly Dig Darshan (April, 1818) and the Bengali weekly Samachar Darpan (23rd May, 1818 to 1840) under the editorship of J.S. Marshman. Following the publication of these two Missionary papers, there was a rapid growth of the Indian journalism. Social reform movements started during this period mainly in Bengal and Maharashtra. Social reformers used the newspapers or magazines in order to change the society’s evil customs.

According to Dr. Samarjit Chakraborti, “The Samachar Darpan also took a keen interest in the social questions like Kulinism, widow remarriage,
early marriage and polygamy. Darpan played an important role in mobilizing the public opinion in support of women’s emancipation. The paper published articles, correspondence on all problems concerning women”.

Roy’s *Sambad Kaumudi* (1821-22) and Brahmo magazines called *Bambodini* (1863-1923) and *Patricharika* (1878) gave emphasis on women’s issues. In 1854, the first Bengali women’s magazine as started by Peary Chanda Mitra and Sadhanath Sikdar. In 1881, *Krishiti Mahila*, the first Bengali women’s magazine edited by a woman was started. Kamini Seal was the editor of this magazine. From the inception of the newspapers, these played a role by publishing women’s issues.

- **Raja Ram Mohan Roy (1772-1835):**

  Roy was the first Indian social reformer, started a newspaper *Sambad Kaumudi*. According to Aurobindo Mazamdar, “The practices of Sati, human sacrifice, rigidity of the caste system, opposition to widow remarriages, polygamy, sectarianism, untouchability, addiction of opium, the degraded social position of women and ostracization on account of sea voyages, which had crept into Hindu society came in for severe criticism in his paper”. Raja Ram Mohan Roy was the main supporter of Sati restriction. He wrote many articles against Sati system. He carried a campaign against Sati through *Sambad Kaumudi*. These newspapers were quoted to contemporary newspapers such as *Calcutta Journal, Calcutta Gazette, Calcutta Monthly Journal, John Bull and* other papers. *Sambad Kaumudi* published the preamble to the Suttee Regulation in its December 4, 1829, issue. The preamble of the historic Regulation No. XVII shows distinct traces of the influence of Raja Ram Mohan Roy.
Because of Roy’s stand on Suttee, Bhawani Charan Banerjee, the magazine’s first editor left the paper after the 13th issue and started *Samachar Chandrika*. It caused a great damage to the *Kaumudi*. Sati Regulation Bill was passed in 1829 and the movement for legalizing widow remariages received the boost. Ishwarchandra Vidyasagar launched the movement. He published a paper advocating widow remarriage in the *Tatwabodini Patrika* in 1853. The Council passed the Widow Remarriage Act in July 1856. Dayanand Saraswati established Arya Samaj and through this Samaj, widow remarriages were started to be performed.

- **Dayanand Saraswati (1824-1883):**

  Dayanand Saraswati founded the Arya Samaj in Bombay in 1875. Later on, the headquarters of the Samaj were established at Lahore. ‘*Go back to the Vedas*’ was the slogan of Arya Samaj. The Samaj proved successful in Punjab, Uttar Pradesh, Gujarat and Rajasthan. It opposed untouchability, caste discrimination, child marriage and supported widow remarriage and inter-caste marriage. “Under the inspiration of Arya Samaj, the first newspaper *Arya Darpan* was started by Munshi Singh in 1870 at Shahajahanpur. *Arya Darpan* was followed by *Arya Patrika* (1873, Mirzapur), *Arya Mitra* (Kashi), *Arya Samachar* (1878, Meerut), *Ved Prakash* (1884, Kanpur), and *Rajasthan Samachar* (1886, Ajmeer)”. The coverage of widow remarriage and advertisement of groom willing to marry a widow were given by these newspapers. *Bharat Bhagini*, a women’s magazine was started under the editorship of Mahadevi, on the social reforms relating to women.

**4.2.4 INDIAN NATIONAL FREEDOM MOVEMENT AND EMERGENCE OF WOMEN IN JOURNALISM:**
Though the early press discussed the women’s issues, Swadeshi movement, revolutionary movement and the Indian national freedom struggle gave an opportunity to women to involve themselves in the field of journalism. Women took up this field for the cause of nationalism. The contribution of Madam Bhikaji Cama, Dr. Annie Besant, Usha Mehta, Aruna Asaf Ali and others are prominent to be mentioned.

- **Madam Bhikaji Cama**

  Madam Bhikaji Cama joined the group of Shyamji Krishna Varma at London. She was the first Indian woman who ran a newspaper outside India. Her group started ‘Bande Mataram’ a monthly for India’s independence from Geneva. The first issue of this came out in September, 1909. In this issue, an explanation of how to achieve independence was offered; there were three stages which had to be passed through, the first of educating the people, the second of war and the third of reconstruction. These three stages must be passed through in every national movement.

- **Annie Besant:**

  Annie Besant joined the Indian National Congress in 1914 and started the Home Rule League in September, 1961. The main objective of the Home Rule Movement was to secure home rule for India through all law-abiding and constitutional activities. She asked for a self-government based on true indigenous values.

  According to her, “The building up of the entire Indian Nation by the encouragement of a national feeling, by maintaining the traditional dress, ways of living and so on, by promoting”. She started ‘Commonweal’ a weekly in January, 1914. In July 1914, she purchased the ‘Madras
Standard’ and renamed it ‘New India’. She was made the first woman President of the 32nd Session of the Indian National Congress at Calcutta in 1917. Under her inspiration, the first All India Association for women was established. The credit of starting journalism education in India for the first time goes to Dr. Annie Besant. She felt the importance of creating a cadre of journalists committed to the cause of Home Rule. She started a journalism programme in Addyar, a suburb of Madras in 1920s. Thus Dr. Annie Besant is considered as a pioneer in Indian Journalism education. Her Home Rule Movement also created a significant impact on the Indian national freedom struggle, but her importance declined when she became critic of Gandhiji’s non-cooperation stand.

- **Aruna Asaf Ali:**

  Aruna Asaf Ali became a full-time activist in the Quit India Movement and also became the editor of ‘**Inequilab**’, the monthly organ of the Congress, alongside Ram Manohar Lohia in 1942. For the propagation of Nehru’s ideas she launched ‘Link’, a weekly magazine in 1958 and ran the magazine for about 33 years.

- **Usha Mehta**

  Usha Mehta used radio in 1942 for disseminating information about the freedom struggle. Her contribution to the Quit India Movement is remembered as ‘Radio Ben’. She broadcast the Congress Radio, a voice of freedom movement for more than three months and was arrested.

  After six months’ long investigation, she along with her colleagues, was charged of conspiring to overthrow the Government and was sentenced to a four years’ jail term from 1942 to 1946. During the Quit India Movement in 1942, she proposed the idea of starting a secret radio to
disseminate the news and views about the freedom struggle to Sucheta Kriplani (1908-1975) who had founded a women’s wing in the national Congress in 1943 and an underground volunteer force. She made arrangements to train girls for self-defence and prepared them for underground work. Along with Ram Manohar Lohia and Achyut Patwardhan, she gave support to Usha Mehta and supplied news through her network from all over India.

4.3.4 POST-INDEPENDENCE PERIOD DEVELOPMENTS:

After Independence, the number of private industry-associated newspapers has increased. For example, Bennett, Coleman and Company Limited is controlled by the Jain family; Express group of newspapers is under the control of Goenkas and Hindustan Times group is in the hands of Birlas and Statesman belongs to an industrial house. According to the Report of the Second Press Commission, “Many newspapers in India were established during the nationalist struggle for India’s Independence. A large number of the editors and founders were politically motivated and brought out their newspapers to educate the public and mobilize public opinion for the struggle. The Indian newspaper industry started growing and many leading newspapers started publishing new editions and sister publications. Newspaper groups like Times of India, Statesman, Indian Express, etc., and their sister publications began to recruit women journalists.

4.3 HISTORY OF KANNADA JOURNALISM:

Kannada journalism has a rich history dating back to more than 160 years. It was spread across two princely states of British India (Mysore and Hyderabad) and two provinces (Bombay and Madras) before independence.
The publishing centres were Mysore, Bangalore, Belgaum, Hubli-Dharwar, Mangalore and Gulbarga. Kannada Journalism has a plethora of veteran journalists whose contributions cannot be overlooked. Some of the greatest are M. Venkatakrishnaiah, D.V. Gundappa, T.T. Sharma, P.R. Ramaiah, B.N. Gupta, M. Seetharama Sastri, Aswathanarayan Rao, R.R. Diwakar, M.S. Guruprasad Swami and B.R. Moharay.

4.3.1 THE BEGINNING:

Christian missionaries were the pioneers of Kannada journalism. The first Kannada newspaper, a fortnightly was published in Mangalore in 1843 and it was called ‘Mangaloora Samachara’. Rev. Herman Moeling of the Basel Mission was its editor and publisher. Although its main objective was to propagate Christianity, it also published news of importance to the local population. According to a source, the newspaper carried atleast three new stories besides government circulars and notifications. Due to problems, after a year its base was shifted to Bellary, where it came out under a new name, Kannada Samachara. Belgaum has the distinction of bringing out the first Kannada weekly Subuddir Prakasha in 1849. In Mysore, which became the home of Kannada newspapers in the latter part of the 19th Century, the Mysooru Vrittanta Bodhini (Weekly) started its publication under the editorship of Bhasyam Tirumalacharya. It was patronised by the Maharaja of Mysore and therefore carried news of government activities. It lasted till 1864.

The government of Mysore published an Anglo-Kannada weekly called the Mysore Gazette in 1866. Under its first editor L.Rickett, the weekly not only published government notifications and circulars but also other news and views and even criticism of government policy. The first
Kannada daily *Suryodaya Prakashika* was published in Bangalore in 1888 by B. Narasinga Rao, but due to financial reasons became a weekly.

M. Venkatakrisnaiah, father of Kannada journalism, was an outstanding journalist. He is credited with laying the foundation for modern Kannada Journalism. He brought out his weekly *Vrittanta Chintamani* in 1885 in Mysore. His writings were marked by simplicity, directness and effectiveness. He was sensitive, intelligent, honest, learned, unsparing in his views and disciplined in public and private conduct. He started ten more newspapers in Kannada and English; *Sampadabhyyudya*, a daily and *Sadwi*, a weekly were prominent.

In 1908 the Mysore government enacted the Mysore Newspaper Regulation Act under which permission of the government had to be obtained before publication of a newspaper. The government could withdraw permission any time and those who published newspapers without permission could be externed. A victim of the Act was the editor of Kannada Nadegannadi who was deported from the state. Bharathi, a nationalist daily started in 1907 was suppressed. Venkatakrisnaiah strongly protested against the Act and his newspapers closed down as a gesture of unity. Between 1880 and 1908 a number of Kannada newspapers were started, prominent among them were *Kannada Kesari* (1888 in Hubli), *Vokkaligara Patrika* (1907 in Bangalore) and so on. One important gain for Kannada journalism during that period was the entry of many women into the profession. Some who went on to make a mark were T. Sanjeevamma (Shagyaodaya, Shimoga) and Tirumalamma (Karnataka Nandini, Mysore).

The early part of the 20th century was notable for the work of a distinguished Kannada journalist D.V. Gundappa. A scholar in Sanskrit, Kannada, Telugu, Tamil and English, Gundappa started a Kannada daily
Samachar Sangraha in Bangalore in 1907. This he followed up with a weekly Sumati in 1909.

Bal Gangadhar Tilak exercised great influence on the Kannada press during the first two decades of the last century, especially in the Kannada speaking areas of Bombay Presidency. Alur Venkat Rao, who founded JayaKarnataka in 1922, Hardekar Manjappa whose Dhanurdhari carried translations of Tilak’s articles in Kesari and Sitaram Sastri’s Veerakesari were some of the Kannada journalists who came under Tilak’s influence. Other newspapers of that era which contributed to the freedom movement were Chandrodaya, Sachitra Bharata, Karmaveeram Shubhadaya and Vijaya all from Dharward and Kannadiga from Bagalkot.

In 1921 Tirumala Tatacharya Sharma started Vishwa Karnataka which played an important role in promoting the national cause and thus incurred the hostility of the government. For the next twenty years Sharma launched a crusade for freedom, refused to submit to the dictates of the government and even suffered imprisonment. His paper was suppressed in 1929 (first instance of communal riots in Karnataka) by the State government for its reports of riots in Bangalore.

The Vishwa Karnataka, which has a different editor and management in 1942, played a formidable role in the Quit India Movement. It was again suppressed in 1944 for an alleged seditious editorial and an open letter to the viceroy. But it was revived in 1945. In the ranks of nationalist newspapers one can include Tai Nadu (1926) of Mysore started by P.R. Ramaiah. In the beginning is started as a weekly but became a daily after it moved base to Bangalore in 1929.

A powerful weekly in Dharwar in 1921 was Karmaveer which carried on in the face of heavy odds and official persecution its mission to propagate the message of freedom. R. R. Diwakar was its editor and Madhwa Rao its
publisher. At one time Diwakar was arrested for the paper’s anti-government attitude. Karmaveer later moved on to Hubli. Its most notable editor was H. R. Purohit who held the post for 30 years.

*Samyukta Karnataka* began as a weekly in Belgaum in 1929 but moved to Hubli and became a daily in 1933. It was in the vanguard of the freedom movement in North Karnataka. It became a byword in Karnataka journalism and its most famous editor was H.R. Mohray. He was the editor of *Samyukta Karnataka* for over 25 years. He made the paper the authentic voice of the leaders of freedom struggle and it enjoyed immense popularity in North Karnataka. When the newspaper was in financial crisis in 1940 the people came forward and raised a fund to meet its commitments. After Mohray it got involved in litigation and lost its presence totally.

B. N. Gupta, an enterprising journalist, started many journals during the freedom movement. He started Prajamata, a weekly, in Madras in 1931 and then brought it to Bangalore. It was banned by the state government and was shifted to Hubli (then in Bombay Presidency). When its entry into Mysore state was banned, Gupta changed the name of the journal to Prajamitra and sold it in Mysore and Bangalore. M. S. Gurupadaswami was its editor. Gupta started a daily, Janvani in 1934 to promote the national cause. He later sold it to an industrialist of Bombay.

There was no Kannada daily in Mangalore (which until the reorganization of states after independence was part of the Madras Presidency) until 1941 although it was the birthplace of a number of weeklies, as many as ten at one time.

The daily, Navabharata, which appeared in 1941 under the editorship of V. S. Kudva is still going strong today. The *Udayavani* of Manipal (1970) and its sister illustrated weekly Taranga (1983) are also popular.
4.4.2 INDEPENDENCE AND AFTER:

Kannada language newspapers were mostly published from several major cities of southern India like Bengaluru, Manipal, Mangalore, etc. Some of the Kannada language newspapers concentrate only on providing local news, while many of them provide all types of local, national and international news catering to the need of the readers. Kannada is counted amongst the major Dravidian languages in southern India and is also considered one of the oldest languages in India. Kannada is the official state language of Karnataka and is included among the official languages of India. Kannada language newspapers have huge circulation in southern India.

There were many Kannada language newspapers that have served the media industry significantly and have also earned significant recognition. Some of the prominent Kannada language newspapers include Hosa Digantha, Kannada Prabha, Kranti Kannada Daily, Prajavani, Samyukta Karnataka, Sanjevani, Sanmarga, Udayavani, Usha Kirana, Vartha Bharathi, Vijaya Karnataka and more. Prajavani is considered as the largest circulated Kannada newspaper in the recent years and it is the sister publication of the Deccan Herald. It was founded in 1948 in Bangalore by K.N. Guruswamy. B.Puttaswamiah was its first editor. Prajavani has a history of being a politically independent newspaper; it is known for espousing the causes of Dalits, encouraging women’s empowerment and taking pro-poor positions on economic issues.

The weekly, Sudha, published by the group (Printers Mysore) is also very popular. The Indian Express group’s Kannada Prabha was brought out in 1957 with N. S. Sitarama Sastri as editor. Other newspapers which have earned a name after 1980 are Lakwani, Bangalore (1974), Vishala Karnataaka, Hubli (1947), Janamitra, Chikmagalur (1969) and Nadoja,
Belgaum (1974). Prapancha, an influential weekly in Hubli was published in 1954 by Patil Puttappa who was also its editor.

Towards the end of 1984, there were 687 newspapers in Kannada, including 93 dailies. The total circulation of newspapers was 2155000. Six hundred and three newspapers were published from Karnataka and the rest from Maharashtra, Goa, Kerala and Tamil Nadu. Three of the eight big dailies had a circulation of more than a lakh. Prajavani was the largest circulated daily and Sudha the largest circulated weekly. By 2007-08, there were 2610 publications, including 493 daily and 573 weekly newspapers. According to the figures released by IRS (Indian Readership survey) 2010, the top five most read Kannada daily papers were: Vijay Karnataka (average issue readership: 34.25 lakh), Prajavani (29.10 lakh), Samyukta Karnataka (11.31 lakh), Kannada Prabha (11.15 lakh), and Udayavani (8.90 lakh).

For Kannada newspapers the growth and development has been turbulent to say the least. Not only has there been a constant problem of finances at crucial times; there has always been this threat from English language newspapers and other regional languages as well. In recent years the threat from English language newspapers has been immense. The sheer size and volume of money and investment made in English dailies is enormous making it difficult for Kannada newspapers to survive the competition.

There is the added problem of the cosmopolitan nature of Bangalore and outlying areas that mete out a rather second-hand/step-motherly treatment to the Kannada Newspapers. If Kannada newspapers have to survive they have to gear themselves to these hitches and obstacles. Times are tough but the Kannada newspapers have to pick the gauntlet and prove their presence strongly and surely.
4.3.4 BROADCAST OR ELECTRONIC JOURNALISM IN KARNATAKA:

**Radio:**

The first private radio broadcasting station in India was set up in Mysore in Karnataka, when Akashvani (meaning voice from the sky) was set up on September 10, 1935. In 1957, the word Akashvani was chosen as the official name of All India Radio. Karnataka was the first state to have a private FM radio station. Radio City FM started broadcasting in Bangalore on July 3, 2001. By mid-2013, besides the FM channel of AIR Rainbow, several private FM channels were operating in Bangalore, Mangalore and Mysore.

**Television:**

Television reached Karnataka with Doordarshan. The first Kannada serial Sihikahi (meaning bittersweet in Kannada) was produced and directed by H.N.K. Murthy and transmitted by DD Bangalore in 1983. A regional language satellite channel (DD 9) was launched on 15 August 1991, which became a 24-hour channel on 1st January 2000. It was rechristened DD Chandana in 1994.

Operated by Prasar Bharati and supported by Doordarshan studios in Bangalore and Gulbarga, DD Chandana has entertainment serials, infotainment programmes, news and current affairs, social programmes and film programmes as its major content. Udaya TV was the first private channel to broadcast in Kannada. Other Kannada channels that broadcast in Kannada include Ushe TV, Zee Kannada, U2 and Asianet Suvarna, E TV, Kasturi, Samaya, etc. The first Kannada language 24-hour news channel, was launched in June 2010.
Another 24-hour Kannada language news television channel, Public TV, was launched on 26th January, 2012. There are several channels now airing news 24×7 in Kannada.

4.4 WOMEN JOURNALISTS IN KARNATAKA AND BANGALORE:

The independence movement brought Indian Women out of the confines of home and made identify with the nationalist ideology. Women became nationalists, revolutionaries, political activities and social workers, Education made them teachers, writers, artists and above all journalists. It is a matter of pride that in almost all the Indian regional languages, women realized the power and potential of journalism from the beginning and decided to be a part of it. They consciously used it to educate their sisters at home. Thus making journalism a vehicle of change.

The first generation of “educated women” were in the frontier of every movement irrespective of its political, social and cultural hue. They zealously took part in literary and journalist ventures and spread the nationalistic and reformist messages through their writings.

It is highly noteworthy that among the first generation of educated women in many languages, the first generation of women writers in modern literature also became or doubles as the first generation of women journalists.

Women entered in a big way but there is very little historical documentation on women journalists of India in general and Bangalore in particular.  *Bhamabhadini Patrika* a Bengali monthly was considered to be the first women’s magazine started in 1884 by Smt. Swarnadevi Kumari a sister of Rabindranatha tagore. She has the credit of being the first journalist of India who was also a women activist. She also edited other
magazines like ‘Bharathi’. The Bengal was also the cradle of Indian Women Journalism besides being the birth place of India’s first newspaper. ‘Shishu’, ‘Sathi’, ‘Anathapura’, ‘Stree’, were other important journals of the 19\(^{th}\) century dedicated to women’s issues.

Smt. Saraladevi, a graduate from Mysore Maharani College was another prominent revolutionary journalists who was associated with the newspaper ‘Hindustan Press’, ‘Suprabhata’ of Kumudini Mittal (1907), ‘Bharata Bhagini’ of Smt. Haradevi, ‘Vande Mataram’, ‘Madan Talwar’, of Mada Cama were some of the prominent newspapers edited by women journalists in India.


In Anti-British period before 1947 most newspapers were started, edited and published by Indian Women journalists. Smt. Kusum Nair’s ‘India Weekly’, Smt. Aruna Asaf Ali’s ‘Pen’ edited by Madam Sofia Wadia, ‘Rahabar’ edited by Kulsum were highly respected.

Gulshan Ewing was the first Indian Lady and a well known editor who edited two Journals simultaneously. She was the editor of ‘Eves Weekly’ and ‘Star and Style’, Padmin Sen Gupta (Indian Ladies Magazines), Ajit Kaur (India International), Vimala Patil (Zemira), Rami Chaabra (Hindustan Times), Uma Vasudev (Survya), Asha Dhar (Trend), Kamala Mankekar (Indian Express), Padma Set, Menaka Gandhi are some of the well known Indian Women Journalists, who have made greater contribution in many Indian language newspapers such as Gujarati, Orissa, Tamil, Hindi, Punjab, Malayam.
4.4.1 Contribution of Women Journalists of Karnataka:

The critical response to women writers in Kannada was generally negative though the reading public welcomed them. Critics, informs Dr. Padikkal, ‘classified women’s writing as popular literature and called it pejoratively ‘kitchen literature’, i.e. a literature to be read only by women. Majority of the women writers were Brahmins and their concerns were limited to the higher social group.

- **NANJANAGUDU TIRUMALAMBA (1887-1992)**

  Tirumalamba was the first noted woman writer in Kannada in this century. A victim of child marriage – she was married at the age of thirteen and became a widow next year. She had no formal education, but learned Sanskrit and Kannada and like her Bengali counterparts Anurupa Devi and Nirupama Devi, eulogised the image of the ideal Hindu womanhood. However, she argued against the restrictions imposed on women, particularly on the widows, and strongly advocated for their participation in social. She started the first Women’s Magazine entitled ‘Karnataka Nandini’ in 1916.

  In this magazine she wrote: ‘the general attitude towards women, in Karnataka is not very high: people think that women are incapable of writing. They also think that we are not qualified to give opinion on matters of social reform because out experience is limited to the house-keeping’.

- **R. KALYANAMMA (1894-1965):**

  Born into a traditional family, the second of eight children, Kalyanamma was brought up and educated in Bangalore. She was married at the age of ten. Three months later her husband died. Though her family
was not very enthusiastic about it, she continued at school and in 1906 passed her lower secondary examination. Her mother tongue was Tamil, but she was educated in Kannada school and wrote in Kannada. Soon she began publishing short stories, articles, and translation from Tamil. Unlike her contemporary Tirumalamba, who was principally a writer, Kalyanamma took on a whole range of social activity. She started a women’s organization, the Sarada Stree Samaj, in Bangalore and worked as its secretary until 1926. She also began an association for children and ran a magazine for them; later a section of Saraswati was reserved for children. Saraswati was undoubtedly Kalyanamma’s major achievement. She launched it in 1921 as a slim volume of forty pages with three hundred subscribers, but it became very popular and the circulation soon grew to two thousand. The magazine’s reputation and influence grew.

**Smt. M. R. Lakshmamma** started a paper called ‘Sodari’, Saraswathi Bai Rajavaade (Suprabhatha), Sarojini Mahisi (Veeramathe), Smt.M.A.B.Kavaal (Mahila Jyothi), Kaveri Bai (Shakthi), A.G. Seethalakshmi (Cine Prabha), Gangamma Chennaabasappa (Chuluva), Mandakini Devi (Stree), K.T. Banashankaramma (Makkala Bavuta) were some of the well-known names in the annals of Kannada Journalism.

From the mid of 20th century very few women were writing for Kannada papers. They were *Vruthantha Chinthamani, Sadvi, Krantiveera, Madhuravani, Bodhini, Loka Rahasya*, Nandadeepa, Janapragathi, Jeedvana, Jayanthi, Antharanga, Yatrika, Karmaveera, Sudarshana, Koravanji, etc. Later Geetha Desai, Saraswathi Goudar, Shanthadevi Malawada, Shampavathi Mahisi wrote for various papers.
4.4.2 NOTABLE WOMEN JOURNALIST IN BANGALORE:

Nagamani S. Rao, Shubhas Das, Vijaya, C.N. Mangala, Usha Navaratna Ram, Dr. Poornima, Susheela Subramanya, K.H. Savitri, C.G. Manjula, Gayatri Devi, T.C. Poornima, Nirmala C. Yelligar, U.B. Rajalakshmi, Dr. Yeshoda, Sumana Kittur, Anjali Ramanna, Uma Ananth, Chethana Tirthahalli, Suchethana Naik, Asha Devi, Geetha Krishnamurthy, Gowri Lankesh, Rashmi Hiremath, Shantamma, Shakuntala, Sri Devi Kalasad, Meena Mysore, Rashmi Menon etc were some of the prominent women found in 21st century in both print and electronic media of Bangalore.

- NAGAMANI S. RAO:

She was an executive journalist in Bangalore office for several years. She was the first woman to report the proceedings of Karnataka Assembly. Her report and her language are in sweet picture and those writings stands in front of readers and hearers. The Akashavani Broad casting hearers gave the award to Nagamani. S. Rao as ‘Kannadada Kanchina Kanta’ Ngamani. S. Rao in 1957 scored highest marks in journalism degree from Mysore University and she is the only single student of Karnataka.

She was interested in writing from her child hood. When she was studying in school then she received prize for a small story. In college the journalism division news paper titled as ‘Patrikodyama’ monthly magazine and special annual magazines she took responsibility of edition. She worked in ‘Janavani’ in daily news paper in Bangalore during her summer vacation. In 1960 working in ‘Thayinadu’ paper and working in Mahila Division and also took responsibility to look after the children.
• **SHUBHA SENNUR (SHUBHA DAS):**

  She worked in Delhi Akashavani in Kannada report section is expert to translate English into Kannada. She is the second person in Delhi Akashavani Center’s Kannada report section. She wrote special report to newspapers and writings and also date line Delhi newspaper she wrote visitor writings.

• **VIJAYA:**

  She was a fearless and sharp author. Though the main profession was journalism, she was busy in dramas, arts and literature related programmes. From 1970 she wrote for women and children pages of ‘Prajamatha’ weekly magazine of Bangalore and through this she entered into journalism. Later from 1974 she wrote to ‘Mallige’ monthly magazine and she worked as assistant editor. From the year 1974 she served as Assistant Editor for ‘Thushara Monthly Magazine’. She also wrote for the daily newspaper Udayavani in Bangalore. Later she wrote for ‘Rupathara’ film monthly magazine and she was writing continuously to these magazines and newspapers. In the name of permanent title ‘Kalaapa’ her comments are publishing. Even she wrote about interview of actor and actress, but she was not writing about their love cases and rumour, but she was writing special news.

• **C.N. MANGALA:**

  Mangala was a great professor and an able administrator, her first desire was journalism. She printed two monthly magazines and also provided opportunity to take two subject sociology and journalism. She was the chief editor of ‘Shruthi’ monthly magazine which is published by Teachers Association. This contains five Colum in four pages Spark and writings found in English and Kannada.
• **ANUPAMA NIRANJANA:**
  
  She was one of the major non-Brahmin writers and a doctor by profession, whose novel ‘Sankoleyolaginda’ on very important issues relating women, was published in 1954.

• **USHA NAVRATHNA RAM:**
  
  She was the editor of the monthly magazine ‘GELATHI’, which was lived for some time. As she had interest in journalism she wrote for Deccan herald, Famina, Sudha and Tharanga.

• **R. POORNIMA:**
  
  She was the editor of Udayavani, a Kannada language daily newspaper, and the first Indian woman editor of a daily newspaper in Kannada. She wrote on many subjects and has won many awards. She was also a poet and a short story writer.

4.5 ORGANIZATIONAL STRUCTURE IN JOURNALISM:

  Journalism is not concerned only with writing and editing of newspaper and periodicals. The gathering and transmission of news, business management, advertising and other processes connected with the production of a newspaper also come under the purview of journalism. The organizational set-up varies from newspaper to newspaper depending upon the size of the newspaper and the different services catered for the readers. Generally speaking, most of the newspapers have three main departments- editorial, business and mechanical.
**Editorial wing:**

The editorial/news department is the heart of a newspaper. It deals with news, features, comments, columns and editorials. At the head of the department is the editor or editor-in-chief. The editor is assisted by the city editor, or chief reporter who has a team of reporters to cover the local events. In some newspapers, there are separate desks for national and foreign news, which are fed by new agencies and also by papers own correspondents. The editor is also assisted by critics in special fields such as theatre, music, films, etc. One important desk and its functionary head, i.e., the copy editor edits the copy and writes headlines. The editor of a small newspaper combines in himself almost all the functions, i.e., gathering, editing and printing of news. He also solicits advertisements and look after the business side of the paper.

**Business department:**

The second important department in a newspaper is the business department, which earns revenue for the newspaper. It is divided into two main division- advertising and circulation.

The advertisement department may have further sub-divisions such as advertisements for local display, classified advertisements etc. It may also have a research bureau and an art section to help in the preparation of advertisements. The circulation department deals with the dispatch of copies to the city and beyond the city through road, rail and air. It may also have a promotional wing to boost up the circulation of the paper.

**Mechanical department:**
The mechanical department generally is divided into four parts-composing, engraving, stereotyping and press. In the first, the copy is set into type. The engraving wing is concerned with photos and drawings and makes cuts for printing. In the stereotyping room, the plates for the press are cast in the molten metal from the page form. The papers are printed, folded, trimmed, counted and delivered to the mailing section by the press room. The bigger newspapers have also separated administrative or coordinating as well as promotional departments. The administrative department looks after administration of different departments while the promotional department deals with all the promotional work in respect of advertisements and circulation. Also it helps to build up the image of the newspaper and endeavours to earn goodwill and understanding of the clientele.

4.5.1 ORGANISATIONAL STRUCTURE OF THE EDITORIAL DEPARTMENT:

A top the editorial hierarchy ranks the editor or an editor- in-chief who plans and directs the day to day operations, supported by a team of news editors, chief sub editors, senior sub editors and sub editors. The news desk usually operates in shift and each shift is headed by a chief sub, also called as ‘slot man’.

Ideally in a newspaper, it is the news editor who plans and directs page making while the chief sub helps implement his decisions. Reporters and sub editors are the pillars of organizational hierarchy. The chief reporter supervises the bureau while the chief sub editor supervises the desk. The hierarchy of authority in the reporting and editing section is given below.
**Editor:**

The editor holds the key position in the newspaper organization. He is responsible for the editorial content of the newspaper including everything from comics to news stories to editorials. It is the editor who can be sued for libel, who can be hauled up before Court, Parliament and legislatures for
contempt. A good editor of a newspaper is aware of the scope and interpretation of news. He takes all important decisions connected with the publication of news and expression of opinion on vital national and international issues and events.

**News Editor:**

The actual news production process is handled by the news editor in a newspaper. All major decisions regarding coverage of news stories are taken by the news editor in consultations with the bureau chief. The news editor coordinates the news collection process, the editing and the final presentation of news.

**Chief Sub Editor:**

Chief sub editor ensures that copies are judiciously distributed among the sub editors and also ascertains that the copies are edited properly and that they conform to publication style and editorial policy. He may initiate or reply to correspondence regarding material published or being considered for publication.

**Sub Editors:**

The sub editor or copy editor is described as “the mid wife to the story” and “an unsung hero of a newspaper”. Sub editors work on the copy prepared by reporters. They have no direct involvement in news events. Still they make the copy attractive.

He/she select news events remove unnecessary parts and arrange available information in order. He/she has to check and recheck facts, style, grammar, etc. while editing a story in newspaper. They are also required to put suitable headlines for each story. A good copy editor is an intelligent
reader, a tactful and sensitive critic. As the saying goes "any fool can write, it needs a heaven born genius to edit”.

Reporters:

Reporters are people who know how to dig out information whatever the source and no matter how hidden or obscure it is. A reporter gathers news and writes for his/her organization. A newspapers reputation and credibility depends on the reporters. A reporter should have a nose for news, i.e., an understanding of news and news values and the ability to recognize a story when it comes along.

Correspondent:

Correspondent is a person employed to report for a newspaper or broadcasting organization.

Special Correspondent:

A journalist writing for a newspaper on special events or a special area of interest.

4.5.2 ORGANISATIONAL STRUCTURE OF JOURNALISTS IN TELEVISION:

According to the description given in the International Standard Classification of Occupations, the radio and television journalist “performs tasks similar to those of a journalist but specialises in preparing and broadcasting reports and commentaries over radio and television, conducts ‘live’ interviews with persons knowledgeable on or involved in events of current interest”.

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Graph 4.2
Organizational Structure of TV News Channels

News Director:
A news director is an individual at a broadcast station or network or a newspaper who is in charge of the news department.
Producers:

Producer is a person responsible for entire news programme and items within it. He is responsible for the proper assembling of the elements of a newscast so that it will have a polished and professional look.

Assistant Producer:

Assistant Producer is a person one who works under a TV producer and handles many daily newsroom chores related to getting the newscast on the air.

Anchor:

Anchor is a person who presents news during a news program on television on the radio or on the Internet. They may also be a working journalist assisting in the collection of news material and may, in addition, provide commentary during the programme.

CONCLUSION:

Women are a crucial part in this profession. There was a belief that male members would overpower this profession. But, with the passage of time, the thoughts of the people have changed and this profession gave space for women journalists. It is a new aspect of women – media relation, which is positive. The present chapter narrates the brief history of women entry to journalism in India in general and Karnataka in particular. This helped to get the clear picture about the organizational structure of the newspaper and TV news channels.