CHAPTER IV

MANAGEMENT AND BUDGET
ADMINISTRATIVE STRUCTURE
PERSONNEL
FINANCES.
There is absolutely no doubt that quick and proper solution of problems of management and administration will go a long way in enhancing the effectiveness and efficiency of school broadcasting services. For this, there must be a close contact, harmonious relationship and willing cooperation among the involved teachers, educators and broadcasters. Mr. Roger Clause rightly says:

(1) "Broadcasting has its own rules and its own techniques. It would be wrong and dangerous to assume that any Tom Dick or Harry could use broadcasting for educational purposes without methodical systematic training. It can be said with truth that the preparation, scripting and production of educational broadcasts are the sphere not of educators but of radio experts and broadcasters.

He aptly adds:

(2) "However, what is true of the planning, scripting and producing of educational broadcasts, is untrue as regards the choice, scope and relative importance of educational subjects, and the raising of educational standards. Here the broadcaster must give place to the educator, whose special competence, born of his training and practical experience, born of his training and practical experience, makes him the obvious person for so highly specialised a task. The syllabus (its contents and progressive stages) is governed by the rules of teaching and scholastic methods, it is a technical task requiring specialised knowledge, aptitudes, institution and perceptions. Here the perfect mastery of the art of broadcasting would be of no avail. What is wanted is a wide and detailed knowledge of the theory and practice of teaching. Drawing up the syllabus calls for the science and art of educator.

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In five it may be said that the courses of study should be determined by the teachers and the broadcasts be prepared by experienced radio experts.

(a) Administrative Structure

Administrative structure of school broadcasting differs from country to country. In Australia the ABC's service is under the supervision and control of a commission. It has a Head office with a General Manager who also works as a Chief Executive Officer. There are six State Branches and each branch is under a State Manager. The normal working of these branches is under the direct control of the Head Office which issues necessary directives and guidelines from time to time.

ABC has a separate department for school broadcasting. It is famous by the name of Youth Education Department. Its main task is to organise the school broadcasting service in an effective and useful manner. The Chairman of this department is Federal Director of Youth Education. He is directly responsible to ABC Controller of programmes. In almost every State Branch there is a supervisor of Youth Education. He is accountable to his State Manager.
through the State Director of Programmes for the administrative control of his section and general programme standards.

Majority of the school broadcasting production officers are attached to State Branches. It is because the major portion of school broadcasts are produced and put out by each state to fit in needs of the local courses of study determined by the Education Departments. Certain subjects such as, health care and current events are broadcast on national relay to all States.

The following chart of Administrative Organisation of School broadcasts in Australia brings a clear picture to our minds eye.

Commission

General Manager.

Controller of Programmes --- Controller of Administrative Federal

State Manager

Director of Youth Education -- State Programme

Federal

Director State Youth Education Supervisor.
In Belgium school broadcasting service is administered by the Directorate of the Spoken Word. There is a Director under whose guidance and supervision the school broadcasts are put out for institutions of all levels at their scheduled times. For all practical purposes Director is assisted by a Chief producer. There are three sections: (A) for pupils from 8 to 12 years of age, (B) for 12 to 15 and (C) for young people from 15 to 18. There is a regular and effective system of school broadcasts in the country.

CBC has also a separate and full fledged Education (School Broadcast) Department. It is run by a Director, who is accountable to the National Advisory Council on School broadcasting.

In U.K. there are two separate sections of school broadcasting:—

(a) School Broadcasting Department of the Talks Division.

(b) The School Broadcasting Council.

The secretary is the Council's Chief Executive officer. He has two main assistants who supervise both professional and administrative aspects of the school broadcasts.
In U.S.A. school broadcasting service is controlled by the Chief Producer. He is assisted by technical officers and education supervisors. His main task is to see that school broadcasts are put out regularly and they are according to the need, ability and aptitude of the students designed for.

In our own country AIR from its very start has been a department of the Government. The Minister is responsible to the Cabinet and accountable to Parliament for the entire broadcasting activity. Short notice debates and discussions take place in both the houses of Parliament when the estimates of the Ministry are presented before them for approval. There is also an Informal Consultative Committee of Parliament. It consists of members taken from both the houses. It is presided over by the Minister himself.

The Director General of AIR is appointed by the Government after consulting the Union Public Service Commission. He is responsible to the Ministry for the working of AIR. It is customary to appoint an officer of the programme cadre of AIR to be the Director General.
The pay of the Director General is the same as that of a Joint Secretary. But the former is not equal in Status to the latter because he is not vested with any powers of the Government.

As regards the appointments and functions of Chief Engineer, Deputy Director General and Station Directors of AIR, the Report of the Committee on Broadcasting and Information Media (1966) says under :-

(1) "The Director General is supported by a Chief Engineer ranking next only to him and three Deputy Directors General, one each for programmes, Inspection and Administration."

The Chief Engineer is also selected in consultation with the UPSC. He is assisted by an Additional Chief Engineer, four Deputy Chief Engineers and other technical officers and exercises control over the entire technical establishments of AIR.

One Deputy Chief Engineer looks after the planning and development of broadcasting services, another is responsible for maintenance, the third is responsible for the studios and their maintenance, and the fourth looks after major projects, community listening, and other ancillary matters. On all technical matters the
Heads of Engineering Units, including those at the stations, receive instructions from the Chief Engineer, but they are under the administrative control of the Heads of the stations to which they are attached.

"The Deputy Director General (programmes) is in charge of the preparation of programme schedules, coordination and supervision of the programme policy and standards and recruitment and utilization of staff artists, their emoluments etc. He is assisted by eight Directors in the rank of Station Directors, nine Chief Producers, two Deputy Chief Producers and other staff."

"The Deputy Director General (Inspection) is responsible for conducting periodical inspections of AIR's offices and stations, maintaining AIR Manuals and supervising the work of the staff training school which has a Director and instructors to provide training. The Inspection Unit has an Assistant Station Director, an Assistant Station Engineer and three Inspectors of Accounts."

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"The Deputy Director General (Administration) assisted by four Deputy Directors, has overall responsibility for all matters. Concerning the establishment, including recruitment, transfers, confirmations, grant of pension, etc. He functions also as the vigilance officer and exercises control over appropriations."

"The Station Directors of AIR administer the various stations on behalf of the Director General. Similarly there are Directors in-charge of units such as the staff training school, the Television service, the transcription and Programme Exchange service, the External Services and the News Services. They are assisted by Station Engineers/Assistant Station Engineers, Assistant Station Directors and Producers or Assistant Producers ——."

It gives us a clear picture of the fact that the administrative structure of broadcasting in India is purely bureaucratic, stereotyped and mechanical. Government has appointed two Central Advisory Committees.
The first is known as the Central Programme Advisory Committee (CPAC) and the other one is called the Music Audition Board (MAB). The CPAC is a general body. It deals with programme matters. It has 25 members appointed by the Ministry of Information and Broadcasting. It meets at least once a year. The MAB consists of 20 to 25 members. They are taken from among connoisseurs, musicologists and musicians representing the Hindustani and Karnataka Schools of Music. It also holds its meetings annually with the view to discuss technical questions concerning music.

There are committees for each station also. The Programme Advisory Committee (PAC) of each station has 10 members. They are appointed by the Director General in consultation with the provincial Government and with the approval of the Ministry of Information and Broadcasting. These committees meet two times a year. Apart from them, there are other committees to advise each station on rural broadcasting, industrial broadcasts and tribal programmes over and above. Any way the administrative structure of AIR leaves much more to desire. The recent recommendations made by the Verghese committees if implemented properly will go a long way -
in making the administrative structure of the broadcasting better and more realistic.

(b) PERSONNEL :-

Mr. Roger Clause says :-

(1) "The recruiting of qualified staff for a task requiring the technique of broadcasting and whose aim is educational is one of the most difficult problems facing the school broadcasting organization.

It is quite true. First of all the educators lay down the aims and objectives of education. Then the broadcasting organization comes forward to give them practical shapes through effective radio lessons. For this personnels with experience initiative and flair are needed. They must be in possession of the sufficient knowledge of all branches of microphone work, news broadcasts, commentaries, literary and dramatic features.

Mr. Roger Clause rightly puts its :-

"The school broadcast specialist is, by turns, journalist or reporter when dealing with current affairs, lecturer or historian when treating with scientific, literary or artistic questions, dramatist when he writes a broadcast sketch, producer and performed in studio. He can not afford to overlook any form of broadcast expression for school broadcasting employs all resources of radio."

Thus it is quite obvious that love for education, psychological understanding of children, broadcasting talent, wide knowledge of teaching technique and methodology are some of the vital virtues of school broadcasting specialist. He must be a man of culture and possess a high degree of spiritual loftiness, intellectual suppleness mental clarity as well as alacrity.

The officers of regular Australian Broadcasting commission are directly responsible for organizing and producing school broadcasts service. Scripts are prepared by experienced writers but they are put out only when the ABC Youth Education Officers put their seal of approval on them.

(2) Ibid. Page 27
The programmes are broadcast by speakers and artists who are specially employed for these programmes.

The Chart is as under:

Federal Office: Director, Assistant Director, Producer, Script Editor.

State Office: Supervisor in every state, Assistant supervisor N.S.W. and Victoria only.

Presentation Assistants

Clerical staff is recruited from educational organisations on the basis of experience and merit.

As far as the Belgium National Broadcasting Institute is concerned the method of recruitment of artists is different. Here school broadcasting staff is generally selected from among permanent members of the broadcasting staff in general. That is to say that first of all they are engaged in broadcasting in general and there after gaining experience they specialize themselves for school broadcasting service.

The school broadcasting staff comprises three members, two script writers and one producer. They are permanent staff and are very frequently helped by temporary collaborators, educators, teachers, actors, singers and music directors.
The main work of the script writer is to prepare the three weekly broadcasts to schools. The producer reads them between the lines and if he finds them up to the mark be approves them to be put out. Substandard scripts are out right rejected. The script writers not only prepare the broadcasts but they also speak over the air.

The number of personnels employed in Canadian Broadcasting Corporation education Department is a large one. It has a supervisor, an assistant supervisor, a script writer, one full time producer, several assistants, two secretary, stenographers and two field Representatives over and above.

The Provincial Departments of Education consists of 10 officials. Some are concerned entirely with school broadcasts and the rest are vested with the broader fields of audio visual education.

CBC Education Department staff is recruited from the persons having high radio qualifications and practical experiences. But the radio staff of the Department of Education is selected from the teaching and administrative profession.
Members of the regular staff of CBC and Provincial Departments of Education seldom appear on the microphone. Almost all the school broadcasts are put out by the professional announcers, speakers, musicians, actors, teachers and touts. Scripts are prepared generally by expert professional writers and they are finally edited by the CBC Education Department before going on the air.

In U.K., U.S.A. and Chile the personnel employed in school broadcasting are not separate from those working in general radio. All of them are full time servants.

In our own country almost every radio station of AIR has a number of Programme Officers. They are permanent members of the service. There is a Chief Producer attached to the school broadcasting section. All of them are under the station Director. These officers are assisted by many writers, actors, musicians and producers who work on contract basis.
Personnels engaged in school broadcasting may be divided into two categories:

(1) The programme officers who are members of the service and are transferable from one programme section to another.

(2) The persons who are employed on contract basis are known as Staff Artists. They are either full time or part time workers. They may be regarded as separate from the general radio personnel. For example, we may take a few AIR Stations and see how many personnels are engaged for school broadcasts:

**DELIHI**

<table>
<thead>
<tr>
<th>Position</th>
<th>Number</th>
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<tr>
<td>Chief Producer (EB)</td>
<td>1</td>
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<td>Producer (EB)</td>
<td>1</td>
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<tr>
<td>Programme Assistant</td>
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<tr>
<td>Programme Secretary</td>
<td>1</td>
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<tr>
<td>Contract Staff</td>
<td>2</td>
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They are neither recruited from educational organizations nor from any broadcasting organization because AIR is the only broadcasting organisation in India. They are selected through interview on the basis of merit.
BOMBAY

Chief Producer (EB) 1
Producer (EB) 1
Programme Assistant
Programme Secretary 2 (1 full time)
Contract Staff 1 Part time.

Programme Assistant is generally an ex-teacher of repute. Staff Artist is an educationist with an experience of more than two decades in recognised schools and colleges of the Bombay Province.

CALCUTTA

Producer (EB) 1
Programme Assistant 1
Programme Secretary 1

Every one is permanent

They are not necessarily taken from educational institutions. They may come from any walk of life provided they have requisite qualification, ability and aptitude.
MADRAS

Producer (EB) 1 Permanent
Programme Assistants 3 Permanent
Programme Secretaries 2 Permanent
Contract Staff 4 to 6 Part time

TIRUCHIRAPALLI

Producer (EB) 1 Permanent
Programme Assistant 1 Permanent
Programme Secretary 1 Permanent
Contract Staff 2

As a rule, permanent members of the educational broadcasts, do not put out the programmes on the air. Scripts are prepared both by experienced teachers and the members of the staff who are employed for the purpose of presenting them. Mr. C.L. Kapoor says:-

(3) "The more advanced radio organisations have permanent staff for scripting broadcasts to schools, though, even they have often to have programmes scripted

(3) Radio In School Education By C.L. Kapoor
Published in 1961 by the General Manager
Govt. of India, Page 21 & Para 2
by journalists and specialists and professional writers. At present, All India Radio depends very largely on the practising teachers. They are given contracts, on payment of a small fee, to write out the script. This necessitates very detailed briefing by the Producer. The results, however, are not always what they should be. The School teacher very often fails to appreciate the limitations and peculiarities of the medium. He is inclined to pack too much information into the broadcast. His performance at the mic, too, is frequently not of a very high standard.

AIR Stations are endeavouring to build up panels of broadcasts and script writers. A short course for broadcasts and script writers was held in Bombay in December 1957 under the direction of Mr. J.R. Reed, Assistant Head of School Broadcasting, BBC. A workshop for radio writers was held in Delhi in May 1959 and another in Mount Abu in June 1960. It led to the discovery of writing talent. AIR also employs, on short contract, script writers, who are gaining experience and are developing insight into broadcasting techniques.
Therefore it is clear that AIR does not have a separate and adequate number of personnels for school broadcasts. The authorities concerned are fully aware of this draw back. But they are helpless because there is so much bureaucratic control that immediate and timely change for the better is not possible. Let us hope that our present Government would leave no stone unturned in providing the requisite number of highly qualified, trained and experienced personnels for school broadcasts at every station of Air in the Country.

(c) FINANCES :-

The problem of finance in school broadcasting can never be over emphasized. It is of paramount importance. It is rather the pivot on which the entire system of school broadcast rotates. We all now that school broadcasting can be done economically or lavishly. It all depends on the value a community or society attaches to education and specially to school broadcasting.
Revenues may flow in from different quarters such as Government, national federal, state country or city, commercial or purely private sources. In United States of America such cities as New York, Chicago, San Francisco, Cleveland, etc have set apart a handsome amount by their various Boards of Education. Generally the commercial radio stations work in close collaboration with the local school systems. They plan out a number of broadcasts for the schools of the community without expecting any payment for them. These agencies arrange for schools receiving sets which are free from tax and licence fees. Students may also collect donations from philanthropic individuals and institutions for the purchase of listening equipments.

In Australia the entire expenditure of school broadcast is met by A.B.C. There is no separate allocation of funds for all youth broadcasts for programme purpose. The total programme budget is fairly allotted for each state, national relay and school councils etc. About 7-05 percent of the total budget is set apart for youth education. The result is that there is no financial stringency in the matter of regular and wide spread school broadcasts for the country.
In Belgium also school broadcasts receive financial help only by the Belgian National Broadcasting Service. But there is no fixed allocation of budget for it. It varies according to the exigency and demand. Every case is taken to see that school broadcasts do not suffer financial paucity.

In Canada the expenses of school broadcast are borne jointly by CBC and Provincial Department of Education. The cost of National School broadcast is also borne by CBC. As regards provincial school broadcasts CBC provides free time on the air. It meets the expenditure incurred on all the net work and at the same time provides free studio and production facilities. Department of Education also does not lag behind in sharing the financial burden of CBC. It bears the cost of script writing, acting and music talent engaged in educational programmes.

In United Kingdom BBC alone bears the entire financial brunt both of school broadcasts and school broadcasting councils. It is accountable only to British Parliament through its annual report.
As far as Poland is concerned school broadcasts get monetary assistance by various organizations such as the Polskie Radio, Ministry of Education and the National Committee for Development of Broadcasting. Therefore school broadcasts in this country are regular, efficient and in full time with the academic and vocational needs of the institutions.

In our own country it is the AIR that finances the school broadcasts. There is no separate allocation of funds for it. The total expenditure of school broadcasts may be divided as under:

(a) Expenditure on spo-en word programmes.

(b) Royalties given to the Writers of scripts

(c) Salaries of contact staff barring those engaged on school broadcasts.

(d) Expenses made on drama and music forming a complementary part of school programmes.

(e) Cost of printing of school broadcast programmes for being distributed among the schools.
(f) Salaries paid to the permanent staff of school broadcasts. The expenses incurred on items a to e are paid out of the total programmes budget of each station. As the outset of every financial year the station Director sets apart funds for a, b and c out of the total programme budget of the AIR. Report of the Committee on B and I Media says:-

(1) "Like all other departments of Government, the entire expenditure of AIR is met by appropriations made by Parliament. In theory the licence fee on receivers is levied to sustain the broadcasting service. But in practice, revenue derived from licence fees, after deducting collection charges is credited to the consolidated fund and both the capital and revenue budgets of AIR are debated and voted upon annually by Parliament. There is thus no direct link between licence fees collected and amounts appropriated. In may countess the entire collection of fees reduced by the cost of collection is placed at the disposal of the broadcasting organization either directly or through a vote of Parliament without a detailed control over its activities.

(1) Radio And TV Report of the Committee on B and I Media (1966) Page 172 paragraphs No. 637, 38
The table below gives for the last four years the grants both capital and recurring, made to AIR and the expenditure incurred against these allocations and the amounts collected as licence fees:

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<td>Rs.</td>
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<td>1.</td>
<td>Capital grant as Sanctioned</td>
<td>2,57,48,400</td>
<td>2,96,47,700</td>
<td>7,107,300</td>
<td>19010000</td>
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<td></td>
<td>voted</td>
<td>voted</td>
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<td>1000 (as-ed for)</td>
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<td>1,300</td>
<td>3,12,000</td>
<td>183000</td>
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<td>46,000 (as-ed for)</td>
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<td>2.</td>
<td>Capital Expenditure</td>
<td>24057397</td>
<td>29551475</td>
<td>7,107,219</td>
<td>6059286</td>
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<td></td>
<td>voted</td>
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<td>1324</td>
<td>311586</td>
<td>178553</td>
<td>55689</td>
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<td>(Charged) up to Jan.66</td>
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<td>3.</td>
<td>Recurring grant Sanctioned</td>
<td>57053000</td>
<td>56168000</td>
<td>59106000</td>
<td>67448000</td>
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<td>4.</td>
<td>Recurring Expenditure</td>
<td>55873189</td>
<td>55952602</td>
<td>60152891</td>
<td>54086500</td>
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<td>up to Jan. 1966</td>
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<td>5.</td>
<td>Gross Licence Revenue</td>
<td>48977000</td>
<td>52783000</td>
<td>75211717</td>
<td>87100000</td>
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<td>(Estimated)</td>
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<td>6.</td>
<td>Net Licence Revenue</td>
<td>41832000</td>
<td>54557000</td>
<td>66596000</td>
<td>76500000</td>
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<tr>
<td></td>
<td>(Estimated)</td>
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The committee does not agree to the proposal of some people that licence fees should not be charged from the users. It rather suggests that Posts and Telegraphs Department must see that its antipiracy section which is vested with the responsibility of detecting the unlicensed sets and punishing the offenders, discharges its duty with utmost sincerity.

Besides this the cost of collection of licence fees, which is at present 14 percent, must be reduced to seven or eight percent. The Committee further suggests:

(2) "We have suggested earlier that the Ministry of External Affairs should meet the entire cost of the external services. It is a specific service rendered and so cost should be born by its sponsors. This would again give financial relief. It would also give the Ministry of External Affairs effective control over this service. The time given the type of people employed the languages and the material used would all come under its purview and the present dichotomy would disappear."

The committee further says that AIR may improve its financial position by accepting the advertisement in programmes. This is really a very positive suggestion and must be adopted.

The working group headed by Mr. Verghese has put forward the suggestion that finances of AIR may be bettered by raising licence fees on the radio sets from Rs. 15/- to Rs. 25/-. It adds that NBT should be authorised to grant broadcast franchise whether for radio or television to approved educational institutions. This will be an additional source of income for AIR.

Thus we see that by following the above suggestions our broadcasting organization may become financially strong and independent.