CHAPTER II

METHODOLOGY

All the content of the media is important to our national life, not just what frankly and directly relates to public affairs. News and documentaries are stylised rearrangements of reality. The mysteries, the soap operas, the talk show, too, are the values by which we live. They are worthy of study, not just to see what the media are feeding us but as indicators of what we, as a nation are thinking about (Murphy, 1977).

Television affects children and adults in a variety of areas, including acquisition of reading skills, creativity, participation in community activities, attitudes regarding sex roles, aggressive behaviour and persistence at problem solving tasks (Williams, 1986).

This research makes an attempt at studying how television affects the social and self image of women.

Method and Design of the Study:

This research is designed to be conducted in two phases. The first phase consisted of viewing of television programmes for a period of eight weeks. In the second phase television audiences are interviewed to solicit their reactions to the television programmes. As this research is carried out in two phases the methodology adopted is both quantitative and qualitative.

Scope of the Study:

The scope of present research covers the content analysis of television programmes and field study of television audiences of Dharwad.
The geographic scope is limited to Dharwad town proper, a seat of academic, administrative and cultural activities. Contentwise, the scope is limited to the everyday programmes telecast on Delhi and Bangalore Doordarshan for a period of two months. Moreover to investigate attitudinal aspects of the TV viewers—their choice of TV programmes and the impact of Television on their social and self perception, a group of TV audience formed the sample.

Sample Size:

All programmes including news and commercials over a total of two months from 1st December 1991 to 31st January 1992 become the focal part of the content analysis. The programme chart included all the programmes—serials, documentaries, interviews, discussions, special programmes, news, films, telefilms spread over morning, afternoon, regional and national transmission of Doordarshan. However, the morning (Indira Gandhi Open University programmes) and the day time educational broadcast (U.G.C. Programmes) aimed at school and college students were not included in the programmes analysed. Further art and entertainment programmes such as folk dances, national programmes of dance and music, choral singing, Chitrahaar, Chitramala, Chitrasangam, Chitramanjari, Rangoli, Chitravali, Sports events were not included in the sample. The delimiting of programmes was necessary as it was not possible to watch all programmes continuously from morning till night due to time constraint. Another reason for the exclusion of these particular programmes lay in the observation that these programmes contain an element of fun and relaxation and make no attempt to provide information.
Technique Used in Content-Analysis:

To study the content of programmes, the entire transmission under review is divided into seven different categories.

1. News: Regional news bulletins of 7.30 PM and English news bulletins of 9.30 PM are selected for the analysis.

2. Commercials: Hundred commercials are selected randomly for the analysis.

3. T.V. Fiction: This category contains both Kannada and Hindi serials, dramas and telefilms.

4. Films: In this category weekly feature films - Hindi film of Saturday evening, Kannada film of Sunday evening and late night Hindi and Kannada films of Friday are covered. However regional film telecast on Sunday afternoons and foreign language film on Friday night are excluded from the study. It was found difficult to understand these films in their proper perspective due to unfamiliarity with the language.

5. Sectoral Programmes: In this category, programmes such as Bhagini, Ghar Bahar, Rural programmes, Sanskrit Saurabha, Youth programme. Children’s programmes which are intended to reach specific section of population depending upon their specific characteristics and needs are covered.

6. Awareness Generation Programmes: This category includes programmes in which information and educational components predominate. These includes Health programmes, Legal awareness programmes and Current Affaires.

7. Others: Programmes which did not appear in any of the above mentioned categories such as audience contact programmes (priya vikshakare), celebrations, documentaries are the 'others'
programmes covered for content analysis.

In the second phase of the research, a group of 150 television audiences were selected on the basis of a purposive random sampling method. A random method of sampling is undertaken so that there is more possibility of all respondents belonging to different categories getting included in the study, making the analysis and results authentic.

Out of the total 150 respondents 75 are males and 75 females. These respondents are selected on the basis of sex, age, education, income, occupation, marital status, caste and religion, to have a variegated spectrum of the class, culture and gender.

Tools of Data Collection:

Data is collected from both primary and secondary sources. Viewing and analysis of television programmes and conducting field work are the primary sources of data collection. The secondary data is collected by reviewing the available literature in order to examine the studies already undertaken and to place my research in a comparative framework.

Seven different schedules were prepared in order to analyse the content of television programmes. The field work was carried on to interview the television audience. For the interviews a designed questionnaire was used.

Design of the Study:

The traditional method of media analysis is that of content analysis, wherein, the manifest content of the message is regarded as the most important area for scientific-social analysis. The aim of content analysis is two-fold. Firstly, it is
used to establish a quantitative base for more qualitative analysis of the message imparted to the viewers. Secondly, it helped to categorise the TV programmes according to their content and not on the basis of any prior assumptions.

Seven different formats were designed to analyse seven different categories of TV programmes. These formats for analysis were prepared by considering various points like representation of women in each programme, the type of projection and programme content. These formats were piloted over a one week period of TV viewing and then modified and finalised.

Scheme for programme analysis - 'Sex Roles in Television Fiction' developed by the Swedish Broadcasting Corporation as part of their equality project (1978) was adopted to study the portrayal of female characters in the sample serials, plays, films and telefilms.

While watching day-to-day programmes for a period of two months, extensive notes were prepared and then they were critically analysed. After the completion of the analysis, the questionnaire was prepared so that it could be administered to the selected sample of television audience. The questionnaire contained most of the questions related to the programmes that were viewed during the observation period. These questions were formed with the intention of finding out whether there existed any notable difference between researcher's and the audience's reactions to the programmes. It was also intended to examine whether the Dharwad audience watch the television programmes with a feminist perspective.

The questionnaire contained nine main questions with several
sub-questions. The initial question dealt with the demographic background of the respondents, while rest of the questions dealt with the television programmes in particular. Questions were structured according to the transmission of programmes such as morning, afternoon, regional and national transmission. The questions were formulated with the intention of studying how television audience perceive women and their concerns projected through the television medium.

The respondents were interviewed in the months of March, April and May 1992. Interviews were held both in Kannada (local language) and English depending upon the proficiency of the informant. The interviews were held in the late afternoon and early evening when the respondents were either at home or were at their respective work places. The interviews lasted between one and two hours. Although the sessions were structured according to the common set of questions, the respondents were encouraged to speak out informally and as long as they desired. They were also encouraged to identify other issues regarding the social, cultural and economic status of Indian women.

Initially there was not much difficulty in noting down respondents' reactions. But as the time passed on respondents had difficulty in remembering the programmes that were telecast in the months of December and January. So in order to revive the memory, respondents were given several hints, by way of describing some of the episodes, narrating stories. But this method had to be given up after a couple of interviews. For it was noticed that the respondents were simply nodding to whatever the researchers said about the programmes and not putting forward
their real views. This it was feared could give scope for interviewer's bias to creep in the study. So instead, whenever respondents could not recall the programmes, related questions were asked. For example, if a respondent could not recall a particular film that was telecast during analysis period, then the general questions that were asked such as, what type of films the respondent liked to watch on TV, what type of projection he or she did foresee for women; whether she/he could remember any particular role portrayal of woman that was demeaning and degrading, what possible effect, these films could have on social and self perception of women; and others. The intention behind this entire process was to find out the awareness level of television audience about projection of various women's dimensions of life on television.

The questionnaire contained both open and close ended questions so that both quantitative and qualitative data could be collected. More thrust was put on open ended questions wherein the respondents could speak out their minds at length. This helped in providing systematic understanding about the manner in which Dharwad audience perceived television images of women.

** ** **