

Literature, Culture and Media
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Lecture – 48
Film, Television and Literature

Dear participants, welcome to the 10th week of our discussions. In this current module, we will be discussing certain aspects related television programs and films. In the previous module we have discussed what are the major quotes in the structuring of TV programs and also how we can understand the audience responses to them. Today, we will discuss the social effects of TV programs in TV images.

We would later on develop this discussion to look at the economic aspects of these productions and their dependence on literature. The images of TV are a response to the contemporary society and in a way they are also subject to different forces their shapes and their forbids and their choices are governed by socio political factors. The religious organizations as well as labour organizations etc.

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TV's Images and Social Effects

- Subject to different forces--social, political, educational, labor, and religious organizations
- Thus, forced to make allowances for the changing socio-political climate— civil rights movement, the women's movement, the sexual revolution, the LGBT movement
- Late 1960s and 1970s:
 - Progressive images of women, blacks, and other minorities despite the prevailing culture of sexism and racism
 - Pressure from conservative groups to censor sexual and violent content in the interest of preserving traditional values of family and religion



And therefore they also move ahead to accommodate the newer changes in the social forces and at the same time they also keep on making various allowance to contemporary social political climate. And that is why we find that even in literary adaptations at a particular time there would

be certain understandings of contemporary ways of looking at a piece of literature which was written much earlier.

During the late 1960s and 70s the TV programs started to incorporate images of women which were progressive. They also incorporated coloured people and made them significant stakeholders in all their programs from the point of view of the viewership. And despite the prevailing culture of sexism and racism we find that the TV programs were trying to obtain a balance.

There were also pressures from conservative groups to censor sexual and violent content to preserve the traditional value systems of family and religion. So we find that the social significance of TV programs can be caused from this brief discussion which tells us that TV programs are a reflection of contemporary social forces and at the same time they are able to accommodate various changes from time to time.

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- TV programs reflect the contradictions within society
- Lag between social experience/reality and the world of TV entertainment programs:
 - Often portrays change after dissipation of unrest and turmoil
 - Stereotyping, lack of complex and nuanced narratives of minorities remains a major issue
 - Portrayal of social change and movements takes away the radical elements
 - Suggestive of attempts to assimilate and coopt new values and attitudes within the status quo
- Due to massive heterogeneity, TV has been able to record changes



TV programs therefore also reflect the inherent contradictions within a given society. There may of course be a lag between the actual experiences which are societies going through and its representation through the entertainment programs of the TV. At the same time we find that certain dilutions may also occur. For example TV programs may portray changes after dissipation of unrest and turmoil.

They may also project is stereotyped version of a situation and then maybe a lack of understanding of complex and nuanced narratives particularly of minorities and it has continued to be a major issue worldwide. At the same time we find that in most of the cases when political and social changes and movements are being portrayed the radical elements are minimized to a certain extent.

There are also suggestions or attempts to assimilate and co-opt new values and attitudes within the status quo. But the radical changes are by and large avoided in the majority of the TV programs. Due to the massive heterogeneity of the TV programs we find that as a medium television has been able to record changes from time to time taking place within a society.

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- “Contradictions between the television world and individual experience, or between TV encoding and audience decoding, may render television a vehicle of culture homogeneity and social control less powerful than many claim.” (Douglass Kellner 1981)
- Attacked by conservatives: Profit motives at odds with traditional ideology; thus complaints against the effect of TV on traditional values
 - Neoconservatives argue that “television has eroded respect for authority by exposing political scandals, business corruption and failures, while fostering cynicism, distrust, and disrespect for the system.” (Kellner 1981)



The contradictions which exist between the actual individual experiences and the ones which are being portrayed in the television medium owing to the differences between the encoding by the TV and the decoding by the audience may also render television as a vehicle of culture homogeneity and social control much less powerful than many people claim it to be. So, this idea suggests that the impact of television and maybe much less than people often presume it to be.

At the same time, we find that the medium of television is often attacked by conservatives and neoconservatives. The profit motives are normally at odds with the traditional ideology and

therefore there are several complaints about the ill effects of television on traditional virtues and values. Neoconservatives also argue that television has eroded respect for authority by exposing political scandals, business corruptions and failures while fostering distrust, cynicism and disrespect for the system.

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- Media have stretched their adversarial function to its limit, thus eroding the power of the state to govern properly (Wildavsky and Moynihan)
- TV promotes a "democratic distemper" (Huntington)
- Edith Efron attacks TV for its supposed "left-wing" bias—mouthpiece for "ecological stop-growth types," "nuclear Luddites and plutonophobes," and "Third World and socialist tyrannies"
- Ben Stein attacks television entertainment 'as anti-business, anti-military, and anti traditional American views' (Kellner 1981)

Media have also stretched the adversarial function to its limit. Thus eroding the power of this state to govern properly. This idea which is presented by Wildavsky and Moynihan is reinforced by Huntington also when he says that TV promotes a democratic distemper. TV comes into a lot of criticism by the conservatives also on the basis of its having some type of a left wing bias. People think that it is a mouthpiece for radical changes.

For example, ecological stop growth types, nuclear Luddites and third world and socialist tyrannies. TV has also been attacked for being antibusiness, anti-military and anti-traditional American views.

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- On the other hand, radicals view TV as a hegemonic tool; criticize and emphasize its integrating- stabilizing effects; and its promotion of advanced capitalist values
- Conflicts between radicals and conservatives are indicative of the incongruous and abstruse social effects of television
- Produces different effects on different audiences
- Produces contradictory effects on a given individual
- Reinforces pre-existing values, ideas and notions as audiences prefer to watch what appeals to them



A television has been attacked by the conservatives we find that radical also take this medium. In their opinion it is a tool to maintain the hegemonic and they often criticized this particular medium for promoting capitalist values and advanced nature of consumerism. The conflicts between the radicals and conservatives indicate that the nature of social effects of television is at best informed us.

A television may produce different effects on different audiences. As we have already seen in previous discussions it may have different impact on audience depending on their educational level, political biases and the level of exposure. It may also happen that on the same individual a TV program may have contradictory effects. But still we can say that normally the TV programs reinforce pre-existing values, ideas and notions as audience normally prefer to watch what appeals to them and what supports that ideology towards their own understanding of the world.

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- Its pervasiveness and universality is also indicative of its role in shaping beliefs, values, attitudes and behavior.
- Not a monolithic tool of the ruling class: reflects conflicts and contradictions within the ruling class
- Enzensberger argues, "The degree to which the power struggles within the ruling class are extroverted by Western television is without precedent in history, and all current theories of manipulation only serve to obscure this fact."

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A major aspect of television criticism is related with its universal appeal. Because of its universal appeal we find that TV plays a major role in shaping our behaviour, attitudes, personal preferences and value system. But still it would be a folly to consider it as being a monolithic tool of the ruling classes being a social media ultimately it reflects conflicts and contradictions which exists within the society as well as within different classes and sections of the society.

It would be pertinent to quote Enzensberger who says that the degree to which the power struggles within the ruling class are extroverted by Western television is without precedent in history. And he further says that all current theories of manipulation only serve to obscure this particular fact.

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TV and Literature: Famous TV adaptations of Novels

- Numerous TV adaptations of Lewis Carroll's *Alice in Wonderland* over the past 60 years
- Austen's *Persuasion* (1960, 1971); *Sense and Sensibility* (1971, 1981, 2008), *Emma* (1972, 2009), *Pride and Prejudice* (1958, 1967, 1980, 1995)
- Dickens' *Oliver Twist* (1985, 1999, 2007); *Bleak House* (1959, 1985, 2005); *Great Expectations* (1981, 1991, 2001)
- Numerous adaptations of Arthur Conan Doyle's work like *Sherlock Holmes* (1951, 1954, 1965, 1967, 1968, 1984); contemporary adaptations like *Elementary* and *Sherlock* (2013--)
- Adaptations of Agatha Christie's works like *Miss Marple*, *Poirot*, *And Then There Were None*, *Ordeal by Innocence*



When we look at the linkages between the television and literature we find that various classics have continually been adopted into various TV programs because of their appeal to the masses and also because the adaptation is suitable for a continued program. There are certain novels which are continually being adapted. Lewis Carroll's *Alice in Wonderland* is an interesting example of that.

And at the same time we find that the novels of Jane Austen have also been repeatedly translated into different formats including the TV programs. I would particularly refer to *Pride and Prejudice* which has been adapted into a TV program in 1958 in 1967, in 1980 and later on in 1995. At the same time we find that the novels of Dickens have also been repeatedly adapted to TV program and they have been very popular.

Arthur Conan Doyle's work particularly *Sherlock Holmes* has also been adapted several times. The adaptations of *Sherlock Holmes* started in 1951 and later on there were fresh attempts in 1954 in 1965, 67, 68,84 and very recently in 2013. In all these contemporary adaptations we find that there are minor and sometimes even major changes in the way a particular accident is explained, in the way a character development also takes place.

Recently we find that there has been an introduction of non-white major characters in this story of *Sherlock Holmes*.

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- Charlotte Bronte's *Jane Eyre* (1973, 1983, 2006)
- Thackeray's *Vanity Fair* (1967, 1998)
- George Eliot's *Daniel Deronda* (2002)
- Adaptation of DH Lawrence's *Lady Chatterley's lover*, *Lady Chatterley* (1993)
- Henry Fielding's *A History of Tom Jones: A foundling* (1997)
- Maurier's *Rebecca* (1979)

TV Adaptations of Contemporary works

- Michael Dobbs' *House of Cards* (1990, 2013)
- Richard K Morgan's *Altered Carbon* (2018)
- Adaptation based on Neil Gaiman's works: *American Gods*, *Lucifer*
- HBO's *Game of Thrones* based on GRR Martin's book series *A Song of Ice and Fire*



Similarly, we find that Charlotte Bronte's *Jane Eyre*, Thackeray's *Vanity fair* and Lawrence's lady *Chatterley's lover* have been very popular for adaptation. In addition to these classical works we find that more contemporary work has also become popular as far as their TV adaptations are concerned. Michael Dobbs *House of cards*, Richard Morgan's *altered carbon* an adaptation based on Neil Gaiman's works are very popular example.

One of the most interesting example is based on GRR Martin's book series is *Song of ice and fire* in a very popular TV program *game of thrones*. Sometimes we find that the books which have been taken for adaptation are not even completed by the authors. But is still because of the pressures of TV deputations the writers are pushed into completing the work following a certain direction.

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Pride and Prejudice (1995, BBC)

- Numerous TV and film adaptations of Austen's novels
- *Pride and Prejudice* adapted for TV by BBC in 1958, 1967, 1980, 1995
- 1995 adaptation is universally praised by both critics and audiences
- Adapted by Andrew Davies, directed by Simon Langton
- Remain faithful to the source material while creating a "a fresh, lively story about real people"
- Emphasis on money, sexuality



If you look at the 1995 *Pride and Prejudice* adaptation produced by BBC. We find that it showcases how an old literary classical work can be adapted to incorporate recent critical changes and expectations of the audience. The 1995 adaptation is universally praised by both critics and audience. It was adapted by Andrew Davis and directed by Simone Langton though more or less it remains faithful to the source material.

But still it is able to create a fresh lively story about real people and we find that unlike Jane Austen the emphasis in this adaptation is on money as well as on the sexuality as expressed by different characters in the novel.

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- Added some new dialogues to illuminate background, but retains most of Austen's original dialogues from the novel
 - Shifted the focus from Elizabeth to Elizabeth and Darcy's dynamics
 - Greater narrative primacy to Darcy's role in helping the Bennets in managing a major scandal after Lydia elopes with Wickham; his role in the resolution of the novel's climax
 - Backstage scenes to lend authenticity to characters—dressing up scenes to advertise themselves in the marriage market
 - Scenes where men pursue their own pleasures; a shift from Austen's focus on women
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ation of letters in the second half of the story: use of flashbacks, voice-over, characters reading the letters to themselves or others

Some dialogues are also added to eliminate the background. However most of Austen's original dialogues from the novel are retained. The focus is also shifted from Elizabeth only to the dynamics which exists between Elizabeth and Darcy. There is a greater narrative primacy to Darcy's role in helping the Bennett family in managing a major scandal after Lydia elopes with Wickham.

And his role in the resolution of the novels climax is also portrayed in much detail. Certain backstage scenes are also incorporated to provide a certain authenticity to characters for examples, the scenes which portray the dressing up of the women characters to advertise themselves in the marriage market are incorporated to appease the expectations of the current audience.

At the same time we find that some more additions are given particularly the scenes were men pursue their own pleasures. It is a major shift from Austen's novel where the focus is only on women and their own activities within the household or outside it. At the same time we find that the incorporation of letter reading in a big way is also incorporated. We find that there is a use of flashback voiceover and characters are reading the letters which they have written to others.

As well as the letters which have been written to them. A particular interesting example of the contemporaneity of this adaptation is the lake scene.

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- Enduring image of this adaptation – Colin Firth’s Darcy emerging from a lake (a complete invention on Davies’s part) in a dripping wet shirt: makes a canonical classic text more contemporary for its audience; started a new wave of period drama adaptations; responsible for making Austen’s texts extremely popular
- The lake scene also frames the female gaze
- Radically departs in embracing emotions in a modern reinterpretation of the story; depicts Darcy’s inability to express his turmoil and towards the end he ardently expresses his love for Elizabeth
- Comically exaggerates the characters of Mrs. Bennet, Miss Bingley and Mr. Collins



Which showcases the sexuality from a males point of view as well as the desire and sexuality from the point of view of a woman. In Colin Firth’s Darcy we find that this character Darcy emerges from a lake which is a complete invention on the part of this particular adaptation. So Darcy merges in a dripping wet shirt and it makes a canonical classical texts look more contemporary for its audience.

This particular incorporation of this theme started in new way of adaptations of period drama and it is also responsible for making Austen’s texts extremely popular. Whereas it has showcased Darcy’s masculinity? We find that this particular scene also frames the sexuality inherent in the female case. So, radically there is a deputation has departed in embracing emotions in a modern reinterpretation of this story.

It has also depicted Darcy’s inability to express this turmoil and towards the end he ardently expresses his love for Elizabeth. So, we find that the characters of Darcy and Elizabeth have been slightly presented in a different plate which is more suitable to the contemporary demands and at the same time certain characters are also comically exaggerated. Particularly the correctors of Mrs Bennet, Miss. Bingley and Mr. Collins.

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The adaptation expands on Austen's metaphorical and symbolic use of landscapes and nature—Elizabeth's visit to Pemberley where she realizes her love for Darcy

Significance of nature and environment—Elizabeth's feistiness and rebelliousness portrayed through her proximity to nature

Costume:

- Recreation of Victorian fashion and costume through research; lends authenticity to period drama
- Personality and social status reflected through clothes
- The Bingley sisters wear elaborate costumes in expensive material, feathers in hair



The adaptation has expanded on Austen's metaphorical and symbolic use of landscapes and nature. Elizabeth's visit to Pemberley is particularly important from the perspective of this adaptation where she realizes her love for Darcy for the first time. The significance of nature and environment is also given a more contemporary adaptation. Elizabeth feistiness and rebellious is portrayed through her proximity to nature.

Which brings this a deputation closer to an eco-critical understanding from the contemporary point of view. This particular adaptation is also important for the recreation of Victorian fashion sense. The costumes have been very well researched and this research lends authenticity to this idea of the period drama. But at the same time they also provide class based distinctions to the characters.

The Bingley sisters wear costumes which are very elaborate which are made in expensive material and at the same time they are here to also suggest their rich social life.

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War and peace (2016, BBC)

- Historical period drama based on Leo Tolstoy's *War and Peace*
- A six-part adaptation by Andrew Davies, directed by Tom Harper
- Expresses the essence of Tolstoy's sprawling epic story in a condensed version
- Retains the psychological insight, emotional richness and complexity of the novel
- Critically acclaimed for being one of the finest costume dramas of the decade



Another adaptation which is worth mentioning at this point is the adaptation of war and peace a historical period drama based on Leo Tolstoy's *War and Peace*. It is a six part adaptation by Andrew Davis which is directed by Tom Harper. This adaptation expresses the quintessential story line of Tolstoy's sprawling epic a story in a condensed version. Because of the condensation we find that the in depth corrected analysis is absent.

But still we find that it retains the psychological insight emotional richness and to a certain extent some complexity of the novel also. Critically it has been claimed for being one of the finest costume dramas of the decade.

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- Film and television drama: audiovisual narratives
- Films: traditionally shot and projected on celluloid; TV drama is traditionally shot and transmitted on video.
- TV as a competitor of film industry; Popularity and technological development of TV led to a decline in the profits of cinema
- Hollywood had to adapt; studios either shut down or had to invest in TV films and series over time
- Both continue to respond to the demands for higher profits and market share
- Similarities exist despite the differences in the medium, and the economic demands of the industries
- Hollywood and BBC both impose similar demands on their aesthetic projects despite the vastly differing economic models of these industries



Films are traditionally shot and projected on a celluloid whereas TV dramas are also traditionally short and they are transmitted on video. TV is often treated as a competitor of the film industry in terms of its popularity and technological development and the sudden richness and developments in related technologies we find that the profits of cinema sometimes have gone down. Major film industries including the industries in Hollywood had to adapt.

The studios had to either shut down or they had to invest in TV films and series over time to compensate for their losses in making films only. But let us say that these two mediums continue to respond to the demands for their own market share and for higher profits. The similarities exist despite the differences in the medium and the differences in the economic demands of the industries.

Hollywood and BBC which are representative of these two different genres impose similar demands on their aesthetic projects. Despite the vastly differing economic models of these industries.

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Economy of Film and TV industry

- Film industry:
 - Characterized by the demands of the marketplace
 - Box-office gross earnings determine the revenue of producers
 - Further deduction of marketing costs and percentage from gross rentals
- Television industry:
 - BBC had a monopoly in UK
 - In the 1950s, a rival network financed by advertisers was set up
 - Centralized control by a government appointed Television Authority (later Broadcasting authority)

In order to further understand this point we should try to understand how the aspect of economy is treated and how this particular aspect of economy increases these two industries. The film industry and the television industry as characterized by the demands of the marketplace. In the

film industry we find that the box office gross earnings determine the revenue of producers and further deduction of marketing cost and percentage for the render from gross rentals.

In television industry, we find that there was a time particularly in the UK when BBC had a monopoly. During the 1950s the rival networks which was financed basically by different advertisers was set up and very soon we find that a centralized controlled by a government appointed television authority was established which was later known as a broadcasting authority.

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- Allocation of franchises for collection of advertisement revenue and production of programs for six-year terms by Television Authority
- Also responsible for censorship of programs broadcast on networks
- In U.S., TV industry is more market oriented, economy dependent on providing audiences for advertisers; advertisers are the markets
- Annual license fee from viewers for providing network channels, choice of programs
- Production and purchase budgets determined centrally by television organization
- Degrees of involvement by national authorities



This broadcasting authority in UK decided the allocation of franchises for collection of advertisement revenue and production of programs for six year terms. It is also responsible for censorship of program broadcast on networks. On the other hand we find that in the USA the TV industry is more market oriented. It is more dependent on economy in providing audiences what advertisers and advertisers are the markets of the TV industry.

Even though we find that almost a similar phenomenon exist in Britain but in Britain it is relatively more controlled. In the USA the annual license fees from viewers is used for providing network channels as well as choice of programs. So, the degrees of involvement by national authorities differ in US and in UK.

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The economy of film and television industries can be understood by defining it into 3 different phases of development. In the first phase sales of the products was important from an economic perspective and films and programs which were produced in monopoly or in quasi monopoly markets and there was a significant independence and aesthetic freedom for producers as well as for filmmakers.

In the second phase of film and television economy we find that a classical style and format was developed for films as well as for programs. This second phase is characterized by a development of oligopoly. Oligopoly is a state of limited competition a state in which our market is shared by a small number of producers or sellers. Oligopoly can also result from various types of collusions and combinations which aim at reducing competition.

And or which also simultaneously result in higher prices or legal. Oligopolies are also price setters and maximize the profit. Benefiting from their interdependence and consequential perfect knowledge of various economic factors which it is not possible for other individuals to possess.

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- Third phase: Oligopoly pressured by external economic and political influences. These external influences were a result of demands to open up markets for new kinds of products
 - Oligopoly diversified itself by expanding into newer markets— internationally or through means of investing in other media
- Led to modifications of products; narrowing of product range
- So far, International film industry and British television followed complementary product strategies
- Changing economic realities will turn them into direct rivals
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In the third phase, we find that the oligopoly is pressurized by external economic and political influences and these outside and external influences had resulted from the demands to open up markets for new kind of products. So, we find that in this third phase oligopoly diversified itself

by expanding into newer markets internationally or through means of investing in other media. It has led to modifications of products are narrowing of product range also.

So, far international film industry and British television have followed complimentary product strategies but the changing economic realities can easily turn them into direct rivals very soon.

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Consequences of Internationalism of Film and TV industries

- Hollywood's efforts to lessen sale resistance in those countries which were developing their own industries
- The question of revenue was at the heart of internationalizing art
- Hollywood:
 - In the 1930s, the majority of foreign artists and technicians in Hollywood came from Britain and Germany—countries struggling to build their respective industries
 - Movie majors employ artists/technicians from all over the world
 - Finance films at home or abroad if there's scope for earning profits



The internationalization of film and TV industries has also had certain impacts and consequences on national level industries. Hollywood's efforts to lessen resistance to its own sale in those countries which were developing their own industries is a pointer in this direction. However we find that at the heart of internationalising art the question was always of revenue and we find that because of this the policies within Hollywood have also changed from time to time.

In the 1930s the majority of foreign artists and technicians in Hollywood came from Britain and Germany, countries which were struggling to build their respective industries. Movie majors started to employ artists and technicians from all over the world and they also started to finance films at home in their countries as well as abroad if the scope for earning profit source there for them.

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- On the other hand, Television has more or less resisted internationalism; relies on indigenous artists for its programs

Impact on Subject Matter

- Parallels between film and television exist
- Motion picture industry emphasizes the need to produce films amenable to both domestic and international audiences
- Depiction of customs, family life and sports in pictures need revision according to the market

Impact on British Television

- Spurt in the production of family-type programs series which portray images of British history and culture which would appeal to foreign audience, especially Americans



On the other hand, we find that unlike the film industry television has been able to more or less resist internationalism and it has relied more on indigenous artists for its programs. Even though we find that the viewership is sold to other countries and continents but the preparation and the finalization of the program normally does not incorporate international efforts. It also has certain impact on the subject matter.

Though we have to admit that the parallels between film and television programs exist as far as the subject matter is concerned. But still we have to understand that the motion picture industry emphasizes the need to produce films which are amenable to both domestic as well as international audience. So the depiction of family life and the sports in pictures needs revisions according to the market.

And on the other hand, we find that in the television the market is mainly local. It may later on may gain popularity in international market also. But the immediate demand consideration is linked with local or national issues only. It also has had a certain impact on British television particularly. In British television we find that there has been a spurt in the production of family type program series.

Which portrait images of British history and culture in a way which would have a certain appeal to the foreign audience especially in America.

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- Series set in the fictional past
- Series centered on royalty, aristocracy or confidantes of aristocracy; women who influenced British politics
- Romantic fiction set in the past such as *Wuthering Heights*, *Rebecca* etc
- Family dramas co-sponsored by major corporations like Mobil, IBM, McDonald's
- Corporate sponsorship comes with ideological baggage, however subtle or indirect it might be
- Distinct ideological tilt: endorsement of individualist enterprise; emphasis on stories of great historical figures, emphasis on moments of royalist and capitalist milestones at the expense of others



These types of series are normally said in fictional past and they are centred on royalty or aristocracy or confidence of aristocracy. And at the same time, we find that there would be a portrayal of those women who have somehow influenced British politics or have had a major role to play in British social developments. The romantic fiction is also set in the past and therefore we find that the adaptation of literary pieces like *Wuthering Heights* and *Rebecca* is considered to be highly profitable. Interestingly family dramas are co-sponsored by major corporations like Mobil, IBM or McDonald's and corporate sponsorship definitely comes with ideological baggage. For example there may be endorsements of individualist enterprise emphasis on the stories of some great historical figures, emphasis on moments of royalist and capitalist milestones at the expense of others.

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- British television drama bolstered transatlantic connections between Britain and the U.S.
- Use of an ideological and politicized worldview to target female audiences
- Series emphasize the glorious and great achievements
- Work towards the maintenance of the status quo
- Present a humane portrait of authoritarian institutions; do not challenge or seriously question their legitimacy
- Struggles of class, capital and labor are either cursorily dealt with or ignored



British television drama has bolstered transatlantic connections between Britain and the USA and there also has been a use of an ideological and political world view to target female audience particularly. The British television has developed various series which emphasize the great and glorious achievements of their great past the colonial past and they work very hard to maintain the status quo.

They also present a humane portrait of authoritarian institutions and do not challenge or seriously question the legitimacy of authoritative institutions. The struggles of class capital and labour are either cursorily dealt or sometimes they are even ignored. Linguistic and political connections between Britain and United States

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- Linguistic and political connections between Britain and United States have prevented film and TV industries to unite in the name of 'national' culture
 - The symbiotic relationship of Hollywood's mass culture and British television's high culture continues to be sponsored by corporations
 - BBC's diversification into satellite broadcasting, videocassettes, and cable (particularly the U.S. cable market); aided by BBC Enterprises
 - Diversification turns it into a direct rival of the movie majors
 - In cultural terms, it leads to an increasing homogeneity of cultural products—across markets and different media
- The aim for both film and television program is to generate as much profit as they can



Have also prevented film and TV Industries to unite in the name of national culture. The symbiotic relationship of Hollywood's mass culture and British televisions' High Culture continues to be sponsored by corporations. BBC has diversified into satellite broadcasting video cassettes and cable and particularly the US cable market is aided by BBC Enterprises. In cultural terms it leads to an increasing homogeneity of cultural products across market and different available media. However the aim for both these industries is to generate as much profit as they can.

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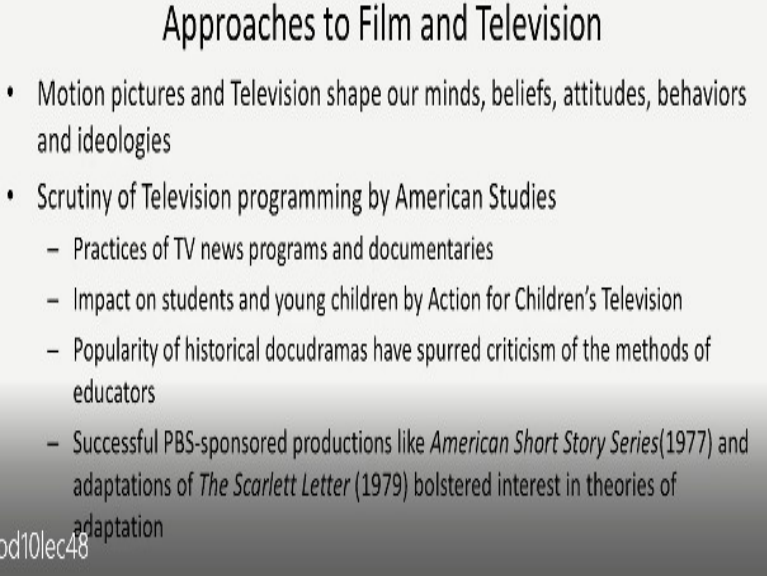
- Revenue generation for pictures:
 - Screening pictures in different countries
 - Showing it over different kinds of media for a number of years
 - Exploiting lucrative markets like cinema and video market
 - Later markets such as network TV
 - For big-budget pictures: additional revenue through sale of license to produce franchise products like toys, merchandise and t-shirts



Revenue generation for pictures is done by adopting different methods. One of the methods maybe screening pictures in different countries showing it over different kinds of media for a

number of years or exploiting lucrative markets like cinema and video markets and later market such as network TV can also be roped in. For big budget pictures: additional revenue can be generated through sales of license. To produce franchisee products like toys merchandise and t shirts cups and mugs etc.

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The slide is titled "Approaches to Film and Television" and contains a bulleted list of points. The text is as follows:

- Motion pictures and Television shape our minds, beliefs, attitudes, behaviors and ideologies
- Scrutiny of Television programming by American Studies
 - Practices of TV news programs and documentaries
 - Impact on students and young children by Action for Children's Television
 - Popularity of historical docudramas have spurred criticism of the methods of educators
 - Successful PBS-sponsored productions like *American Short Story Series*(1977) and adaptations of *The Scarlett Letter* (1979) bolstered interest in theories of adaptation

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If you look at certain approaches to film and television by critical authorities we find that by and large there is a unanimity in suggesting that motion pictures and television shape our minds, beliefs, attitudes, behaviours and ideologies. Certain American critical studies can be pointed out which target practices of TV news programs and documentaries which look at the impact of these shows, programs and movies on students and young children.

They also look at the popularity of historical docudramas which have spurred criticism of the methods of educators.

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- Despite this, scholars of film and television encountered hostility from traditionalists in the academia
- Defense of "the Word" (Literature) should expand the notion of literacy to include development of competence in both verbal and visual languages; need for reading/studying the audiovisual forms of mass media
- Study of film and Television requires interdisciplinary skills
 - Audiovisual narratives as metaphors, symbols that reflect and constitute consciousness in a modern and postmodern society
 - Interrelationship between aesthetic, intellectual and institutional forces



Despite this we find that the scholars of film and television have encountered hostility from traditionalist in the academia. Defense of “the Word” that is the literature should expand the notion of literacy to include development of competence in both verbal and visual languages. There is a need for reading as well as studying the audio visual forms of mass media . The study of film and television also require an interdisciplinary skill.

Audio visual narratives can be seen as metaphors and symbols as they reflect and constitute consciousness in a modern and in a postmodern society. And therefore interrelationships which exists between and among aesthetic intellectual and institutional forces have to be looked at and scrutinized very carefully.

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Film: Historical and Cultural Document

- More than a record of visual reality
- Aptly capture and tap into the feelings and attitudes of the times in which they are made; the zeitgeist
- In *We're in the Money: Depression America and Its Films* (1971), Andrew Bergman writes that the classic films of the Depression era taught about
 - The American Dream
 - The magnanimity of the government
 - The role of the individual-lessons which placated the frustrations of citizens during times of unrest, turmoil and difficulty



Films are also historical and cultural document more than a record of visual reality. We find that they are also able to capture and tap into feelings and attitudes of certain times in which they are made. In a very interesting book *We are in the Money: Depression America and Its Films* published in 1971, Andrew Bergman writes that the classical films of the depression era taught about the American dream, the magnanimity of the government, the role of the individual lessons which placated the frustrations of citizens during times of unrest, turmoil and difficulty.

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- The power of television documentaries is a matter of concern:
 - Fabrication and distortion of materials and events
 - Need for critical viewing
 - Even proponents of cinema aren't averse to imaginative reconstruction of events
- Institutional factors determine what news reaches the public
- Examination of economic and institutional factors in determining the content and form of network programs
- In "What is Visual Literacy?" (1978), Richard Adler argues that in the age of electronic media, individuals require literacy in both verbal and visual languages to make sense of the world



Critics have looked at the contribution of film in representing and showcasing the contemporary world view. In competition to films we find that the power and role of television documentaries remains to be a matter of concern. In TV documentaries we find that there is often a fabrication

and distortion of materials and events and even proponents of cinema are not averse to imaginative reconstruction of events.

So, there is a need for critical review and assessment of most of the television documentaries. At the same time we have to understand and admit the fact that institutional factors determine what ultimately reaches the public in the shape of news as well as in the shape of an entertainment program. An examination of economic and institutional factors in determining the content and form of network programs remains to be highly pertinent.

Another interesting aspect has been tapped by Richard Adler in his book *What is Visual Literacy* published in 1978 in which he argues that in the age of electronic media individuals require literacy in both verbal and visual languages to make sense of the world in which they live. Even though television and film are very close to each other in terms of being artistic mediums we find that there is a lot of debate about including the studies of television in academic film studies.

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Place of Television in Film Studies

Patrice Petro, "Mass Culture and the Feminine: The 'Place' of Television in Film Studies" (1986):

- Displaced by a debate over the "proper" object for academic attention
- Tenuous position of film studies within academia
- TV's potential threat to the already precarious position of films
- Inclusion of TV into film studies: positivist methodologies would undermine the erudite methodologies of textuality and spectatorship adapted from philosophy and literary theory to the field of film studies
- Anxieties over the stress on audience survey, content analysis and other staples of mainstream TV study



It is interesting to refer to a work by Patrice Petro published in 1986 with the title of *Mass culture in the feminine: The Place of Television in film studies*. Where he has talked about anxieties over the stress on audience survey, content analysis and other staples of mainstream TV studies which are normally not included in academic circles which study film making and film related works. The inclusion of TV into film studies raises the questions.

For example, what these positivistic methodologies undermine the erudite methodologies of textuality and spectatorship which are adapted from philosophy and theory to the field of film studies. At the same time, he says that the position of film studies is tenuous within academia. The inclusion of studies based on television may further destabilise it.

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- Academic disregard for the empiricism of communication research as a threat to the status of films within the university
- Attribution of Television study as the study of the "vulgar," popular medium of television
- Film studies in universities were associated with the pursuit of 'artistic and educational' goals
- Indictment of TV as a medium that encourages 'passive' and 'discontinuous' mode of reception
 - "Viewing a film": spectator focusses attention on the screen
 - Complete absorption in the narrative and characters
 - "Watching television": characterized by discontinuous attention

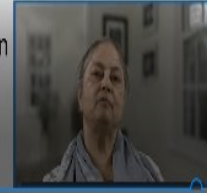


He also points out to an inherent academic disregard for the empiricism of communication research as a threat to the status of films within the university and he also says that the popular medium of television is often taken and be a vulgar culture related with the mass culture. Film Studies in universities were associated with the pursuit of artistic and educational goals and the incorporation of a vulgar and popular medium may further jeopardise the academic reputation of film study process. The indictment of TV as a medium that encourages passive and discontinuous mode of reception is also there. For example, when somebody views a film, the person or the spectator focusses attention on the screen and the spectator has a complete absorption in the narrative and characters.

The use of the word viewing a film suggested. On the other hand when we say that we watch television we find that this act is characterized by discontinuous attention. So, the supposed passivity and resultant associated with femininity of TV Spectatorship.

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- The supposed 'passivity' and 'femininity' of TV spectatorship and reception in debates over the place of TV in film studies goes back to the difference between art/high culture and mass culture
- The problematics of using gendered metaphors to denounce or indict a form of culture or media
 - "Masculine"—production, activity, attention and study of art
 - "Feminine" values—consumption, passivity, distraction
- The use of gendered dichotomy does disservice to more nuanced historical and theoretically informed positions on the differences and similarities between TV and films, the different modes of production and reception that characterizes them



And reception in debates over the place of TV and film studies goes back to the differences between the high and low culture, the indict art and the mass culture. The problem it takes off using gender metaphors to denounce or indict a form of cultural media are not new. For example, the word masculine is sometimes or rather very often used with production activity attention and the study of art.

On the other hand, the femininity is related with consumption of passivity and distraction. The use of gender dichotomy does this service to more nuanced historical and theoretically informed positions on the differences and similarities between TV and films. The different modes of production and reception that characterize them. So we find that these two mediums are very close to each other.

They are equally important for showcasing the changing moods and temperaments of a particular culture. But their reception within the academic fields remains to be different. Thank you.