

## **CHAPTER-II**

### **CULTURE, MASS MEDIA AND CHANGE**

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## DEFINITION OF CULTURE

Culture is the way of life of a people (Kuper and Kuper, 1979)<sup>1</sup>. It consists of conventional patterns of thought and behaviour, including values, beliefs, rules of conduct, political organizations, economic activity, and the like, which are passed on from one generation to the next by learning-and not by biological inheritance.

In a very general sense, culture has been defined by the Dutch, sociologist P. J. Bouman, as the living style of any given society (Fischer and Merill, 1970)<sup>2</sup>. Although there is no generally accepted definition of culture, he says it is useful to quote one of the best known descriptions of this phenomenon, written by the social psychologists Eugene L. and Ruthe E. Hartley:

"Since culture is an abstraction commonly agreed to refer to the products, knowledge, traditions, skills and beliefs that are shared by a group of people and passed on from generation to generation, its very existence is predicted on the functioning of communication".

Here the authors already touch on the inter connections between cultural elements and communication factors. One of the basic cultural products of all times and countries is the ability of expressing ideas (opinions) and feelings (attitudes) through language. And language problems until our times have presented one of the main barriers to intercultural communication which has been described by Gerhard Maletz Ke (cf. Flscher and Meril, 1970)<sup>2</sup> "the process of the exchange of thoughts and meaning between of differing cultures".

In everyday conversation, the word 'culture' may refer to activities in such fields as art, literature, and music. But to social scientists, a people's culture consists of all the ideas, objects, and ways of doing things created by the group. Culture includes arts, beliefs, customs, inventions, language technology and traditions (World Encyclopedia, 1989)<sup>3</sup>.

Through the years definitions of culture as a central concept of anthropology and the other social sciences have proliferated (Gould and Kolb, 1964)<sup>4</sup>. Kroeber and

Kluckhohn (1952)<sup>5</sup> have analysed 160 definitions in English by anthropologists, sociologists, psychologists, psychiatrists and others. These appeared, as judged by principal emphasis, to fall into six major groups which were labelled as follows: (i) enumeratively descriptive, (ii) historical, (iii) normative, (iv) psychological, (v) structural and (vi) genetic.

Taylor's classic definition is echoed in that of Boas (1930), representative of the enumeratively descriptive definition; "Culture embraces all the manifestations of social habits of the community, the reactions of the individual as affected by the habits of the group in which he lives, and the products of human activities as determined by these habits".

In Sociology, culture is described as the way of life of a particular society or group, of people, including patterns of thought, beliefs, behaviour, customs, traditions, rituals, dress and language, as well as art, music and literature (Hutchinson Encyclopaedia, 1988)<sup>6</sup>. Behaviour transmitted from one generation to another is called 'culture' (Ogburn and Nimkof, 1972)<sup>7</sup>. Man did not always have a culture as rich and complex as the one he has. Starting hundreds of thousands of years ago with practically no material culture, man has achieved the amazing technological superiority and social organization he now enjoys. What is deemed right at one time may be deemed wrong at another, in the same society.

Kaspar D. Naegle, as quoted by Morris (1978)<sup>8</sup>, has referred to the view that culture is a collective term for 'patterns of existential and normative assertions'. These 'assertions' may take the form of words in literature, language or drama, of sounds in music, of symbols in sculpture an art, of movement in dance and ballet, of fashion in clothes, and so forth. This particular 'existential' view of culture may not, in the long run, change anything; but it does give life and movement to a concept which otherwise might be viewed in a particularly static or sterile sort of way.

"Culture", as a technical term, emerged in the writings of anthropologists in the mid-nineteenth century. The English anthropologist, Edward B. Tylor (Encyclopaedia Americana, 1985)<sup>8</sup> used it to refer to the "complex whole" of ideas and things produced by men in their historical experience. Tylor provided one of the

first definitions of culture from this point of view (Morris, 1988)<sup>9</sup>. "Culture", he said, is 'that complex whole which includes knowledge belief, art, morale, law, custom and any other capabilities and habits acquired by man as a member of society.

By 1910 American anthropologists were using 'culture' to refer to distinctive groups of traits characterizing particular tribal societies. In the 1930's Ruth Benedict discussed culture as a pattern of thinking and doing that runs through the activities of a people and distinguishes them from all other peoples. In later years, culture became a term used to describe the distinctive human mode of adapting to the environment moulding nature to conform to man's desires and goals. There are other meanings. However, all anthropologists agree that culture consists of the learned ways of behaving and adapting, as contrasted to inherited behaviour patterns or instincts.

### **Common Characteristics**

The totality of the definitions known to any group is identified by many sociologists (Veron, 1970)<sup>10</sup> as the culture of that group. They share the common cultural characteristics of other definitions, the major cases of which are:

- "1. Culture is the common property of the group.
2. Culture (definitions) incorporates plans of action (the blue print or the script) for behaviour. Culture incorporates the antecedent decisions about what human should do, including their norm-role definitions and related value definitions.
3. Culture is developed and transmitted through interactions.
4. Culture is transmitted socially, not biologically.
5. Culture is constantly changing.
6. Culture is cumulative, it is the 'memory of human race'.
7. Culture is man made.
8. Culture objects are the man made objects".

Boas (1934)<sup>11</sup> said, "Culture embraces all the manifestations of social habits of a community, the reactions of the individual as affected by the habits of the group in which he lives and the products of human activities as determined by these habits." This definition is noteworthy too for its recognition of the role both of society and the individual in culture, and for its inclusion of objects and institutions that is, "products", along with more psychological experiences.

### **Learning Activity**

Culture is learned "directly or indirectly" in social interaction (Johnson, 1961)<sup>12</sup>. One can learn culture by reading a book as well as by interacting directly with others. Culture is a part of common orientation of two or more people. Every new idea is partly cultural and partly not. To the extent that it depends upon the incorporates well-known ideas, it is cultural; to the extent that it has original elements, it is non-cultural until it is transmitted to some one else and the more people to whom it is transmitted, the more clearly it becomes culture. John Dewey (Safya and Shaida, 1979)<sup>13</sup> describes culture as cultivation of power to join freely and fully in shared or common activities and Mathew Arnold describes it as 'sweetness and light'.

According to Mahatma Gandhi (Safya and Shaida, 1979)<sup>13</sup>:

"Culture is the foundation of the primary thing. It should show itself in the smallest detail or your conduct and personal behaviour, how you dress, etc. Inner culture must be reflected in your speech, the way in which you treat visitors and guests and behave towards one another and towards your teachers and elders".

To Wilson and Kolb, "culture consists of the patterns and products of learned behaviour-etiquette, language food, habits, religious beliefs the use of artifacts, systems of knowledge and so on". Finally, Paul Sears has defined culture as "the way in which the people in any group do things, make and use tools, get along with one another and with other groups, the words they use and the way they use them to express thoughts and the thoughts they think" (Shera, 1972)<sup>14</sup>.

From their life experience people develop a set of rules and procedures for meeting their needs. The set of rules and procedures together with a supporting set of

ideas and values, is called a culture (Horton and Hunt, 1976)<sup>15</sup>. Culture, is the integrated pattern of human knowledge, belief, and behaviour. Culture thus defined consists of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, works of art, rituals, ceremonies, and other related components (Gwinn, 1988)<sup>16</sup>, and the development of culture depends upon one's capacity to learn and transmit knowledge to succeeding generations.

Without using the word, "Culture" Radcliff-Brown acknowledges the concept when he defines a social system as "the total social structure of a society together with the totality of social usages in which that structure appears and on which it depends for its continued existence (Sills, 1972)<sup>17</sup>.

Human societies consist of organised groups of individuals, usually of both sexes and of all ages, which have a set of behavioural rules that are transmitted from one generation to another. Many animals, including insects and mammals, also have societies but their mode of transmitting social behaviours differs fundamentally from that of human societies. There is not one human culture. Each culture has got its own culture. So, there are number of cultures in the world and sometimes quite opposite to one another.

As Bertrand Russell says (Cayne, et al., 1989)<sup>18</sup>:

"Genuine culture consists in being a citizen of the universe; not only of one or two arbitrary fragments of time".

Live and let live should be the ideal and due appreciation of the social and cultural achievements of man belonging to other nations and cultural groups where real happiness of life will be found. The French politician Edward Herroit once said: 'culture is what remains when all else has been forgotten' (UNESCO, 1977). Such a broad definition obviously includes the entire sphere of meaningful human activity that embodies values and uses learned symbols for communication. However, it is necessary to refine such a view further if it is to have practical meaning.

Culture is a dynamic value system of learned elements, with assumptions, conventions, beliefs and rules permitting members of group to relate to each other and

to the world, to communicate and to develop their creative potential. Clearly any such definition is tentative and should be approached and applied on an experimental basis, according to Canadian Commission of UNESCO.

Neither philosophers nor anthropologists, nor sociologists, nor even the experts on culture, have hitherto succeeded in producing a definition that is generally accepted (Jane, 1982). The socio-anthropological definition is typified by its global or exhaustive approach, according to which cultural is the sum total of the material as well as the intellectual and spiritual distinctive features that characterise a society or social group. It therefore, comprises, in particular, modes of life and of production, value system, beliefs and opinion etc., (Fabrizo, 1980)<sup>19</sup>. Apart from the growing concern with the cultural policies in the world, UNESCO's sensitivity to such dynamic aspects of the cultural complex as; the right to culture, the democratisation of culture, access to culture, active participation in the creation of culture, cultural identity, cultural pluralism, cultural heritage, cultural activity and encouragement, and perhaps, even permanent education.

## **CULTURAL CHANGE**

The cultures of the world are in a state of rapid and profound change. It has been said that the past eight decades have witnessed the most cultural changes in the last eight centuries, during which, it is believed that modern society has evolved (Cornelius, 1989)<sup>20</sup>.

Among the cultural changes that have been significant in placing the greatest of challenges before the educationist are:

- the rapid growth of population
- the change of an industrial economy
- the change in the home
- the increase in crime and delinquency
- the depletion of natural resources and swiftly "shrinking world".

From a basically rural society there has been a dramatic shift to the industrial over the past two and a half centuries. Urbanisation and industrialisation have affected culture very significantly.

The appreciation of science and technology to the various aspects of life while easing the wasteful, has thrown up the challenges of a "shrinking world". This has brought about the interplay of many cultures. Very often the indiscriminate blending of these have shaken many proven and worthwhile values.

Members of a culture or society often seek to assure their own survival and that of their culture by a forced extension of the culture beyond the normal boundaries of time and space. When such groups attempt to recreate the direct or indirect adaptation of their own cultural norms, such efforts lead also to the forced dependence upon the dominant culture by others who must accept the dominant cultural norms (Prosser, 1978)<sup>21</sup>.

The development of a society involves the diffusion of innovations so that new ways of doing become common in the society. As Barnett (1953) has said that innovation is the basis of cultural change (Kuppuswamy, 1984)<sup>22</sup>.

An American Journalist, Mike O' Neil, summed up (Wriston, 1988)<sup>23</sup> the impact of the information revolution by saying that it is hurrying the collapse of old orders, accelerating the velocity of social and political change, creating informed politically active publics, and inflicting and conflicting by publicizing the differences between people and nations.

All cultural changes are initiated by individuals and they are diffused in a social system through communication from one individual to another. Thus diffusion of innovation occurs through time. An innovation is an idea that is perceived as new by the individual. Diffusion is the process by which an innovation spreads in the social system. It may be said that an innovation is diffused, in a society when many members of the society assimilate the new ideas or new practices.

In short the impact of the information revolution touches all of men's lives. It is altering the balance between the public and private sectors; it is threatening many



traditional power structures, and it is reshaping the way men think about public and private organizational structures. These changes are meaningful in peoples' minds by the speed with which they are taking place.

## **MASS MEDIA AND CULTURE**

Culturally, many nations have raised concern over the maintenance of their traditions and values in the face of mass media institutions that threaten to homogenize the public around commercial rather than public service broadcasting and foreign rather than domestic programming (Barnouw et al., 1989)<sup>24</sup>. This issue has surrounded radio and television broadcasting for decades. However, the newer media of cable satellites, and video recording system raise this issue anew because they challenge existing institutional mechanism for ensuring national controls.

While it is true that mass media have been able to enrich the life of the people in contrast to the long period in human history, when literacy was the equipment of a microscopic minority of the citizens, it must be acknowledged that there have been expressions of grave doubts regarding the effect of mass media on the cultural level of the people. There is no doubt true that even the illiterate people are able to bear the radio programme and view television programme as well as the movies. Even with respect to the literate people most of them read the mass circulation magazines, comic pictures, and detective fiction.

The pattern of modern cultural life is "open". The average man has many programmes of various levels available to him through the mass media and it is for him to choose what he wants. Lazarsfeld and Merton (cf. Kuppuswamy, 1984)<sup>22</sup> have argued that the pessimism of the critics of mass culture is based on two kinds of fears, the fear of ubiquity and the potential power of mass media which might ultimately lead to degeneration of the society and the fear that the business cliques or the totalitarian regimes may make use of the mass media to manipulate the mass public through advertisement and propaganda.

Kuppuswamy, (1984)<sup>22</sup> says that Alvin Toffler has used the concept of "Culture Consumer". He draws our attention to the fact that there is no agreement as to what a "truly cultured person" is. So, he makes use of the "Culture Consumer" concept. He defines the culture consumer as a person who listens to classical music, attends concerts, plays, operas, dance, recitals etc., visits museums, art galleries etc.

Some critics of mass culture have, like Caesar, (Hiebert & Reuss, 1988)<sup>25</sup> divided all of the new world into three parts; highbrows, middlebrows and lowbrows.

Highbrows are those who prefer Shakespeare plays, Bethoven string quartets, T. S. Eliot poetry, lithographs by Picasso, movies by Bergmann, chess and tennis, novel by Thomas Mann and Bernad Malamud, the Christian Science Monitor, Commentary magazine, and Foreign Affairs.

Middlebrows go for Hemingway and Steinbeck, Waltzes by Johann Strauss and the Nut Cracker Suite by Tchaikovsky, baseball, movies by Steven Spielberg, Time and U. S. News & World Report, the Washington Post or the Baltimore Sun, Saturday Evening Post, covers by Norman Rockwell, middle of the road radio and easy listening music.

Lowbrows are interested in soap operas, situation comedies, professional football, poker, Michael Jackson, comics in the newspapers, Reader's Digest and TV Guide country western music and detective novels, romance and movie stars.

Of course, critics say that the mass media are reducing mankind to the lowest common denominator, degenerating culture into a wasteland of pop art and corn.

On the other side of the argument, however, are critics who note that high culture is flourishing as never before. For example, the United States of America has more symphony orchestras than ever before, more museums and art galleries, more book stores and more students seeking a higher education.

In addition, they argue, out of the mass culture of the mass media have frequently come works of high merit that can stand the best of the most exacting criticism and live on human culture as works of Art. There is probably no end to this argument, except to say that all sides can win.

According to Rivers and Schramm (1969)<sup>26</sup>, "Mass communication helps us to transmit the culture of our society to new members. Men have always had teaching at the mother's knee and imitation of the father, and still they have".

### **Oral Culture**

Fleur and Rokeach (1975)<sup>27</sup> say that Marshal McLuhan and Harrold Innis argue that oral cultures were time bound, the people with power were those who could remember the past, its laws and lessons. When man invented printing, he moved into a space bound culture. Printed language very probably acts as a filter for reality. It gives some of its own form to life. Television, on the other hand, is a step back toward the oral culture.

In their theoretical thinking about the impact of mass media of communication, scholars, critics and enthusiasts have all been influenced in greater or lesser degree by the conceptions of the fundamental nature of human being and of society that have been current in their time. Such conceptions of the social order and individual psychological organisation have undergone considerable change during the century due to the rise of mass media. An increasingly pressing need rose to understand how they operate within that social order and the manner in which they influence individual members of the society as well as the social process.

In consequence, many earlier ideas were abandoned and many new ideas were advanced. Inevitably, these new theoretical directions had their impact on those who were attempting to understand the effects of Mass Communication.

The term 'mass culture' provokes mental associations with television, the radio and mass circulation newspaper. And that is all. In most arguments, the circle is perfectly complete, the media of mass communication are the parent of Mass Culture; mass culture is the child of mass communication media (Baumann, 1966)<sup>28</sup>.

For culture to become 'mass' it is not enough to set up a television station. Something must first happen to social structure. Mass culture is in a way a super structure resting upon what we call the 'mass social structure'.

A true history of mass culture is still to be written. The cultural historian working in the long view, running from 1880 to the present day, who attempts to place contemporary forms of culture and leisure in perspective is faced with a challenge, that of characterising differentially popular culture (rural or urban) and mass culture (Lamonde, 1982)<sup>29</sup>.

This mass culture identified with the media or communication supports that are first and foremost objects or goods. The radio or television set, as an electrical apparatus among many others, turns out to be the household appliance for information and entertainment. It is this very banality of a domestic object that reveals through the radio and television set the essential structure of mass culture. 'Mediatized' culture has settled into the home, thus grafting itself upon one of the basic needs, the habitat. After plumbing brought running water into the house, home electrification brought light and 'enlightenment', first by radio and then by television. The radio and television sets are late revelatory manifestations of an already ancient process of interiorisation and domestication of life in general.

## **IDENTITY AND CRISIS**

The continuing quest of Bangladesh for national identity has been indelibly marked by the character of her political history. It is undoubtedly a case of manifestation of the general malady which afflicts "societies" crafted by colonial administrators. Lack of consensus about the nature and goals of the post colonial state and about the rules and modalities of political articulation among the indigenous elite who inherited the colonial burden, has made national development problematic, fostering political and economic instability.

Between those who see the development of Bangladesh as an evolving process of negotiated understandings and structures, and those who accept the colonial legacy as the finished product and final destiny of the Bangladesh nation, stress and struggling for ascendancy on the political landscape, underlie the fragility of cultural development in Bangladesh which is reflected in the behaviour of key cultural institutions such as the mass media.

The term 'identity' means a closure, a demarcation from the other. But a quest is a process of movement towards the 'other' as much as away from the 'other'. This 'other' may signify classes, such as the rural and urban proletariat from the point of view of the middle classes, it may signify linguistic and religious communities, or it may also signify the historical 'other', a projection in time (Week, 1990)<sup>30</sup>.

National identity like participation in a culture is a complex phenomenon (Wojciechowaski, 1977)<sup>31</sup>. It may mean an objective legal and political fact attested by citizen or it may express a subjective fact, that is, the identification of the person with the nation and or with the state. The two are far from being identical or going hand in hand. This identification like love cannot be commanded, but must be freely achieved. This is true especially in the case of multinational or multicultural states. To be genuine and meaningful, the act of identification must be advantageous to the individual and to the state. It is the state as the stronger partner that ought to facilitate this identification. When an individual knows that he is respected and appreciated irrespective of his cultural characteristics and that he can contribute to the commonwealth, then his national identity is no problem for him or for the state, whatever the cultural complexity of the population.

In theory, cultural identity can be described as the corpus of works which make it possible to recognise and understand a society through its history. These works, creations of every kind, for a heritage with which the spiritual and aesthetic value systems, myths and beliefs of a given community identify (Ainsa, 1986)<sup>32</sup>.

Cultural identity, to be really representative and fruitful, must also to draw on a country's internal differences. Minorities and different form of expression, when not contradictory, can form an identity based on both unity and diversity. Cultural pluralism is a sign of strength, not of weakness as might at first be assumed.

At the same time, if by culture men understand a global way of life or a way of contending with reality, to use the definition of Xavier Zubiri (cf. Sampedro, 1982)<sup>33</sup>, the concept of cultural identity should be one that is closely linked to life as it is lived and will be as changing and fluid as life itself.

A group emphasizes culture either as a distinctive way of life or as dynamic forceful normative ideas and their consequences, Klineberg (1935)<sup>34</sup>, for example, defines culture simply as.. that whole "way of life" which determined by social environment, while Sorokin (1947)<sup>35</sup> says; The cultural aspect of the super organic universe consists of meanings, values, norms, their interaction and relationships, their integrated and unintegrated groups...as they are objectified through overt actions and other vehicle in the empirical socio-cultural universe'.

The cultural identity of this region, especially that found in its literature can be understood as a dynamic notion, reflecting an on going dialectical exchange between tradition and novelty, continuity and rejection, consolidation and change, escape and permanence, receptivity towards other cultures and isolationist and defensive withdrawal into one self, a dynamic that takes two forms: nationalistic centripetal and universalist centrifugal.

It is a common place of modern thought that culture always is in a state of transformation (Wiener, 1968)<sup>36</sup>, that the complex of arts, institutions and ideas by which any society lives has been built up gradually through a long process of development that is still going on. This idea of culture entered modern thought as an inheritance, taken over more or less intact, from certain thinkers of classical antiquity; but the classical versions of it were, like culture itself, the products of an evolutionary process, one whose various stages can be traced in the writings of early Greek poets and philosophers.

The practices of social life are inseparable from the conditions on which people are normally available to one another: the groups with an authoritative claim upon the individual's loyalties, the contexts in which heightened vulnerability becomes tolerable to him, and the terrain on which he can hope to be accepted by other people and to understand himself as a being with place (Unger, 1987)<sup>37</sup>.

### **National Identity**

National identities become concrete to the extent that they remain attached to tangible customary relations of production and change, division and hierarchy, and to intangible but distinctive preconceptions about the possible and desirable forms of

human association. Several restraints on the evisceration of their concreteness are at work. The social forms and assumptions that embody a national identity becomes "social nature" that resists manipulation. Or they survive to influence programmes of thought of action that are meant to be universal but that bear the marks of their origin in the history of particular classes, communities and nations.

Cultural identity (Sean MacBride, 1980)<sup>38</sup> is endangered by the overpowering influence on and assimilation of some national cultures though these nations may well be the heirs to more ancient and richer cultures. Since diversity is among the most precious qualities of culture, the whole world is poorer. To hold at bay the forces of possible influences which lead to cultural dominance is today an urgent task. Yet the problem is not a simple one. History shows that a narrow parochialism leads to cultural stagnation. A culture does not develop by retreating into its shell; much more by free exchange with other cultures and by maintaining the link with all the forces of human progress. But a free exchange must also be an equal exchange based on mutual respect. To secure this, it will often be necessary to protect and strengthen the threatened culture, develop communication at a local level, and open up alternative forms of communication as an antidote to the pressure of the big media.

Sergei Losev commented (MacBride, 1980)<sup>38</sup> that the position of developing countries has been eroded. This is especially true of the problem of sovereignty of the developing countries in the field of information and culture; the very notion of cultural invasion was not given a proper place in the MacBride Commission's Report, as was underplayed the role of western mass culture in damaging national cultures of developing countries.

### **Cultural Values**

There is an imminent danger that the values of those Third World countries that continue to court external cultural values, just to satisfy the tastes and curiosities of a few elites, educated in the Western societies, may be debased and forgotten forever. For the past two decades eminent scholars in the West have been crying out on the need to contain the invasion of western cultural values, through the broadcast media,

in the Third World. The concerned scholars do realise that a world of cultural diversity is far better than a world of monolithic culture (Uche, 1989)<sup>39</sup>.

It is such a concern that prompted Herbert Schiller to detail out the bitter consequences of reliance on foreign programmes as follows:

- "a. The current tidal wave of international commercial broadcasting from rich nations will continually lead to the explanation of social products with the least value receiving the widest circulation in developing nations;
- b. Not only are these foreign programmes irrelevant to the needs of the developing nations, but also converting these nations into dumping grounds in order to make extra revenues from the foreign sales on these programmes will only discourage domestic programme production in all the developing nations;
- c. These foreign programmes will lead to new cultural pattern to the detriment of the indigenous cultures because once cultural patterns are established, they endlessly persist, and as such the foreign programmes that are broadcast over that local networks of these nations may determine, in the large measure, the cultural out look and the social direction of the new nations for generations to come;
- d. Foreign programmes are produced without any iota of consideration for the requirements of developing nations in view, and once they are shipped to these nations, they end up presenting "images and styles of life that are widely out of keeping with the social necessities of most of the have-not states".

Uche (1989)<sup>39</sup> says that Schiller is not the only critic of the potential danger of the impact of western mass media programmes on the contents of mass media in the developing nations. He also refers Elihu Katz who is just as unequivocal as Schiller in alerting the developing nations that continued dependence on western media programmes for their broadcasting systems would be disastrous to their culture and development. Katz is essentially expressing the view that the adoption of borrowed



goals and sets of professional norms from the western mass media is inappropriate for meeting the needs of the small and developing nations.

However, culture cannot be forcibly imposed on any group of people who are unwilling to be acculturated by foreign values. It, therefore, means that a sound national cultural policy that will be effectively implemented with which broadcast media managers are very conversant that encourages artistic development of broadcast programmes that reflect on the best ideals and culture of their societies; is the only alternative to resisting the cultures of the erstwhile colonial lords whose colonial tutelage created the current crisis of cultural identity in the wake of decolonisation.

Finally, Bangladesh and some other Third World countries are undoubtedly faced with cultural conquest, via electronic media, by the industrialized western societies that once colonised them.

## **CULTURAL HISTORY OF BANGLADESH**

Under article 23 of the Constitution of Bangladesh, (1990)<sup>40</sup> "the State shall adopt measures to conserve the cultural traditions and heritage of the people, and so foster and improve the national language, literature and the arts that all sections of the people are afforded the opportunity to contribute towards and to participate in the enrichment of the national culture".

Bangladesh is a heir to a rich cultural legacy (Ahmed, 1984)<sup>41</sup>. Going back to the ancient history of the land, the Aryans, who entered the Indo-Pakistan sub-continent about 1500 B. C. from the west, where they formed one people with the Iranians, found the country inhabited by non-Aryan people, who might have been the Dravidians in the west and Austro-Asiatics in the east of the country. The Tibeto-Burman people of the Mongolian race entered East Bengal at a later period after the Aryan had spread to East Bengal (Shaidullah and Abdul Hai, 1963)<sup>42</sup>.

The Aryan penetration to the eastern part of the sub-continent may be dated to circa 400 B. C., and there are traces of Munda (Kol) influence on the Bengali

language. The dialects of Bangladesh indicate the Tibeto-Burman influence in their pronunciation of the Ayran gh, dh, bh, as stressed g, d and b and the palato-dental pronunciation of the Ayran palatals. There are also some words borrowed from the neighbouring Tibeto-Burman language in the dialects of Bangladesh, especially those of Comilla and Chittagong.

Cultivation, animal husbandry and fishery are the mainstay of persons employed in the different economic groups in Bangladesh. The hill tracts of Chittagong are mainly inhabited by Buddhists, the only indigenous Buddhist community in the Indo-Bangla sub-continent. There is also a small number of native Christians besides aboriginal tribes of Santal race, Chakmas, Manipuris, Hajangs and Garos. The Muslims and the Hindus live side by side. Among the Muslims the Syeds and the Pathans claim to have come originally from the countries of Asia to the west of Indo-Pakistan sub-continent. Some people of the Chittagong district claim to have Arab blood in their veins. Among the Hindus the Brahmins claim to be full-blooded Aryans. Although in a social manners the customs there are points of difference between the Muslims and Hindus, generally speaking there is much that is common to them in traditional culture.

The Austro-Asiatic people perhaps form the substratum of the masses of the Bengali people. One thing, however, is sure that they have left traces of their culture on the Bengali life. The common Bengali word for twenty kuri is of Munda origin. Przyluski of the Sorbonne has shown that the words maura (peacock), kadali (plantain), tambula (betel leaf), alayu (gourd) found in Sanskrit are of Austro-Asiatic origin. S. K. Chatterjee of the Calcutta University opines that the word chaul (rice in Bengali, Urdu, Hindi etc.) is a borrowed word from the Austro-Asiatic. The Bengali habit of eating rice with fish curry is possibly derived from these aboriginal people. The dhenki, a wooden artifice for husking paddy and donga (canoe) may have been their invention. Some folklore, folk music and folk dances of Bengal are possibly of Austro-Asiatic origin. Some scholars trace their influence even in the post-vedic Hindu religion. Putting the vermilion mark in the parting of the hair of the head and wearing the bangles of conch by the Hindu married women of Bengal as signs of wedlock might have been derived from these non-Aryans.

Bangladesh, formerly known as East Bengal and later East Pakistan, as a whole, was conquered by the Muslims about 1300 A. D. Akbar the great conquered Bengal by defeating the Pathan king Daud Shah in 1576 A. D. By 1600 the whole of Bangladesh came under the Mughal rule. Sometime before the Mughal conquest the Portuguese had come to Bengal for the purpose of trade. The English, Dutch and French trading companies came during the Mughal rule. The East India company became the de-facto ruler after the Battle of Plassey in 1757 A. D.

### **Literature**

During the Muslim rule the Bengali literature flourished. In fact the Medieval Bengali literature owed its origin and development to the encouragement of the Muslim rulers and noblemen. Sikandar Shah of Gaur (1357-93 A. D.) was the patron of Chandidas, the earliest poet of medieval Bengal. Shah Muhammad Saghir flourished during the reign of Ghlyasuddin Azam Shah (1393-1410 A. D.), the son and successor of Sikandar Shah. Krittibas composed the Bengali version of Ramayana under the order of Muslim king of Gaur who was in all probability Jalaluddin Muhammad Shah (1418-31 A. D.). Maladhar Basu made a Bengali version of the life of Srikrishna named Srikrishna Vijaya from the Bhagvata Purana and was bestowed the title of Gunaraja Khan by Shamsuddin Yusuf Shah (1474-81 A. D.). Kavindra Parameswara rendered into Bengali verse the Mahabharata at the instance of Paragal Khan, a lieutenant of king Hussain Shah of Gaur (1413-1519 A. D.).

There are many other instances of such patronage by Muslim kings and nobleman to the Bengali literature, although Persian was their court language. During the Muslim rule words from Persian and also Arabic and Turkish through Persian began to be introduced in Bengali language. Sometimes the old native words were replaced by Persian. There are more than two thousand words in the Bengali language derived from Muslim sources, used commonly by both Hindus and Muslim of Bengal.

Apart from the Persian influence on the vocabulary of the language, the Hindus were also influenced by the Muslim culture in various walks of their life, even in their religion. The very name Hindu to denote the community of heterogeneous castes in India is due to the Muslims in India. Their dress consisted of dhoti wearing a

cloth of about 5 yards in length and 1.5 yards in width (wrapped with front and back, tucked below the navel and around the hip) and urani (later called chadar for wrapping the upper portion of the body) of silk or cotton. Shoes made of cow hide were not used, as the cow is a sacred animal for them. During the Muslim rule the Hindus began to put on Jamas (a kind of shirt) and shoes. Their gastronomy and gastrology were improved by the adoption of the Persian menu like polau, korma, kofta and others. Under the influence of Islam not only the rigours of untouchability were much mitigated, but there also arose religious reformers like Nanak, Kabir, Chaitanya and others. The Hindus still bear as a mark of honour the surnames given to them by the Muslim rulers such as khan Sarkar, Sarkhel, Mallik, (Arabic Malik, master), Majumder, Tarafdardar, Shaha (Persian Shah, king) among others.

During the Mughal rule particularly towards the end of the seventeenth century through the influence of Urdu a number of Urdu-Hindi words were adopted by the Muslims of Bengal, such as Chacha (Paternal uncle), chachi (wife of paternal uncle), phupi (paternal aunt), phupa (husband of paternal aunt), nana (maternal grandfather), nani (maternal grandmother), bakri (she-goat), popularly called do-bhashi (bilingual), Bangla, in which was composed a vast literature in Bangali verse by the Mussalmans and a few Hindus and was called the Punthi literature.

As Shiaism was the creed of the ruling house of the Mughal viceroys of Bengal beginning with Murshid Kuli Khan (1717-27 A. D.), the Muslim public although following the Hanafi school of Muslim theology adopted the Shia practice of the Muharram ceremony. Many had Ali, Hassan and Husain as the second part of their names, such as Muhammad Ali, Mahmud Hassan, Ahmed Husain, names with Arabic and Persian mixtures came to be used, such as Aftab (Persian), Uddin (Arabic), Mehtab (Persian), Uddin, Panna (persian) Ullah etc. even such purely Persian names were not uncommon, as Pustam, Bahram, Kaikobad, Khosru, Parvez, Jamshid, Khodabakash. A Mussalman will never use Iswara or Bhagavan in addressing God, but he has no hesitation to use the Persian word 'Khoda' as equivalent to Allah.

Some purely technical Arabic words like Rasul (Prophet), Salat (prayer), Sawam (Fasting), Jannat (Heaven), Jahannam (Hell), etc., have been replaced by

Persian equivalent like paighambar, namaz, roza, behest, dozakh, etc., in all the languages of Northern India and Pakistan. In effect the Muslim culture not only but of the whole of Indo-Pak-Bangla sub-continent is really Persico-Arabico-Indian culture. The Mughal School of painting is an apt illustration of this composite culture.

### **British Decisions**

The East India Company by virtue of their sanad of 1765 A. D. granted by the Emperor of Delhi became real rulers of Bengal. The Fort William College was established in Calcutta in 1800 A. D. Among the vernaculars taught was Bengali. Thus began a new chapter in history of Bengali language and literature. English replaced Persian as the state language in 1835. This brought westernization in the life of the people. The introduction of railway and steamer made the contact of different regional people of the Indo-Pak-Bangla sub-continental easier. English dress, manners and customs have infiltrated into the traditional culture of the country. A large number of English words have been naturalised in Bengali. On account of commercial intercourse, about two hundred words have been taken from Portuguese into Bengali. For the same reason a few words of Dutch and French origins also have been borrowed by Bengali.

Apart from the mixture of races and languages, the contact of different religions in Bengal from the earliest times upto now has also influenced the traditional culture of Bangladesh. Before the advent of the Aryans, the religion of the aborigines was animism. The Aryans brought Brahmanism. A large number of the aborigines adopted the new religion and formed the lower castes of the Hindus. Then came Jainism and Buddhism could not get royal patronage. Ultimately it gave place to Buddhism. The Pala dynasty (eighth to middle of twelfth century A. D) which ruled over nearly the whole of Bengal were Buddhist. Before and during their time Chandra, Deva and Khadga dynasties of South-East Bengal were also Buddhist. During the decline of the Pala dynasty, the Sena dynasty rose in power and ultimately ousted the Palas. The Senas were great patrons of Sanskrit. They revived the orthodox Hinduism in Bengal. During the reign of Lakshmana Sena, Muslims conquered West Bengal in 1201 A. D.

It is a baffling fact of history that although Bangladesh was the last of the territorial acquisitions of the Muslims in the sub-continent and was situated more than a thousand miles away from the centre of Islamic power at Delhi, it became a predominantly Muslim majority province (Ahmed, 1980)<sup>43</sup>. But in the areas around Agra and Delhi which had been the focal points of Muslim rule and culture for about seven centuries, the Muslims represented only an insignificant proportion of the population. It is also strange that the vast flood plain of Bengal so easily absorbed the desert-born Islam and let its tenets mould the social and cultural pattern of the region for centuries with marked regional characteristics. For a correct appraisal of the factors responsible for such apparently paradoxical phenomena it is necessary to look at the geographical and climatic peculiarities of the region.

Bengal, deep in its exclusive countryside, therefore, retained its individuality from age to age with relatively minor adjustments. Its peculiar geographic position and climate largely helped to maintain its independent political status for centuries. Many ambitious governors defied the central authority of Delhi with impunity and set up sovereign rule in the province. This explains why Bengal remained virtually independent ever since its dramatic conquest by Ikhtiyaruddin Muhammed-bin-Bakhtiyar Khllji, the freelancer Turkoman General of Sultan Qutubuddin Aibak (1201 A. D.).

The fascinating story of the advent of Islam in Bangladesh, its growth and development, its various facets of artistic, architectural and other cultural heritage are unfortunately known very little outside or known in a distorted manner. More than eighty per cent of the population of the young state are Muslims whose pattern of life has been shaped by about a thousand years of toil of early generations of Muslims in the land. It was open to wave after wave of invaders and settlers from the west for centuries, bringing with them distinctive cultural patterns, grafted one above the other in a multicolour tapestry, set against the background of an ancient foundation. True that the Muslim culture here absorbed certain indigenous customs and usages inevitably when living in harmony with the non-Muslim masses of the country, but that was a phenomenon common to all other countries where Islam spread.

Modern Bangladesh is the product of history which has been created by various socio-political factors over the past hundred years. The political geography of old Bengal have been like the even shifting rivers of the delta, either in a fragmented state or in a state of expansion responding to political developments. However, the fundamental unity of the cultural life of Bengal seems to have continued unaffected for over two millennia. Even though both monuments and artistic works have developed under ever changing political conditions, they have remained basically uniform and regional with the result that it is not always possible to study, in isolation, the antiquities of Bangladesh without reference to the development of art and architecture in neighbouring West Bengal (India).

Over the last six centuries, after the advent of Islam in this easternmost region of the sub-continent, there has been a continuous development of Islamic art, architecture and other such cultural legacies throughout the land. During this period the Islamic faith has emerged as a force which has shaped the whole pattern of its people so completely that, today, Bangladesh is a Muslim majority state ranking only second in the world.

### **Cultural Life**

There are four main types of music in Bangladesh; classical, light classical, devotional and popular. Between the rigid and formal classical music and free modern songs are found in the songs called Rabindra Sangeet. Another significant form of modern Bengali music is the Nazrul geeti (Encyclopaedia Britannica, 1990)<sup>44</sup>.

Apart from such classical as Kathakali and Bharatanatya forms that are popular all over the sub-continent, the territory has evolved highly original indigenous dances, drama, jatra and other forms of entertainments. Painting in Bangladesh is a recently introduced art form. The main figure behind the art movement was Zainul Abedin whose sketches of the Bengal famine of 1943 first attracted attention.

The traditional culture in Bengal is a product of various elements. Austro-Asiatic, Tibeto-Burman, Indo-Aryan, Arabian, Persian, Turkish, Portuguese and English. Bangladesh has become a new factor in the culture which is sure to grow more and more in volume and intensity in course of time.

## **MEDIA SCENE**

The media are among the most jealously guarded national resources. Almost all countries in the World have legal and administrative restrictions on the purchase, ownership and operation of the media by foreign interests. In many Third World countries foreign participation in a news media is considered almost an infringement of national sovereignty (Kurian, 1982)<sup>45</sup>.

Bangladesh media scene today is in constant flux and change. It is very difficult to set forth a clear historical perspective of mass media in Bangladesh because of scarcity of scholarly work on the area. The country has the infrastructure of all the media including the mass media such as Newspapers, Radio and TV, but there is no appropriate system of feedback (Amunugama et al., 1982)<sup>46</sup>.

### **The press**

Let us first consider the press. The journey of the press in this country was never smooth (Kibria, 1985)<sup>47</sup>. The press in Bangladesh has always been a companion of the people in their onward journey. Even now, with the exception of a few individual papers, the press in general is playing a significant role in bringing about democracy in the country.

A majority of the country's media, including the broadcasting system, are likely to continue under state ownership, although some independent publications have been tolerated during the past few years (World Press Review, 1986)<sup>48</sup>. Of course, these have been subject to frequent banning and censorship.

As befits a capital, Dhaka is the centre for all media activities (Kurian, 1982)<sup>45</sup>. The newspapers and periodicals are published mainly in two languages viz., Bengali and English. While there is the greatest press concentration in Dhaka, dailies are being published from other district headquarters, such as Chittagong, Khulna, Rajshahi, Bogra, Mymensingh and other major cities in Bangladesh. The Bangla press is more colourful and lively, while the English language press appears stilted. According to a latest Government report, the following types of newspapers with a total circulation of 9, 18,000 copies and periodicals are being published:



<b>Category</b>	<b>All cities</b>	<b>Dhaka city</b>	<b>English version</b>
Daily	107	47	11
Weekly	397	224	28
Half-weekly	3	--	--
Fortnightly	66	58	4
Monthly	162	149	12
Bi-monthly	4	3	1
Quarterly	44	40	12
Half yearly	4	3	2
Yearly	8	6	6
<b>Total</b>	<b>795</b>	<b>530</b>	<b>76</b>

\* Source : DFP, 1991, (Ministry of Information), Dhaka

### **News Agencies**

The national news agency is the Bangladesh Sangbad Sangstha (BSS); (The Bangladesh News Agency). The others in the field are; Eastern News Agency (ENA), United News of Bangladesh (UNB), Agence France Presse (AFP), Associated Press (AP), Inter Press Services (IPS), Press Trust of India (PTI), Reuter, Xinhua (New China) News Agency, BBC and VOA have independent bureaux in Dhaka.

According to Encyclopaedia of the Third World countries, Bangladesh is an underdeveloped country in the classic sense of the term, appears to be permanently on the brink of economic collapse. Even when the Government does not exercise its formal censorship powers, papers are usually 'guided' by the advice and briefings of the Principal Information Officer of the Ministry of Information or by the External Publicity Division of the Ministry of Foreign Affairs.

The media of mass communication are very poorly developed (Kurian, 1987)<sup>49</sup>. They have not been put to work for economic development not have they been used to souse common concerns, and common emotions for Bangladesh as a whole.

Like the country itself, the Bangladeshi press is very underdeveloped. Low literacy, political instability, primitive printing technologies, poor facilities for distribution and poor professional pay scales for journalists, have together stunted the growth of the press. The bleak picture is redeemed, however, by one factor; the natural love of the Bangladesh for public debate and discussions, for which the press seems to provide the only avenue. Bangladesh has supported the UNESCO stand on a greater role for the state in national media, especially in developing countries.

### **Film Industry**

Bangladesh has a flourishing film industry. The number of cinema theaters in the country is estimated at 723. With over 3, 75,000 seats, roughly 1.3 per 1000 inhabitants. Annual movie attendance is estimated at 125 million, or 1.6 per capita. There are two major studios and several smaller ones in Dhaka with an annual output of over 68 feature films. Government programmes in the film field are coordinated by the Bangladesh Film Development Corporation.

### **Radio**

The first radio broadcasting station was installed in 1920s, television broadcasting began in 1930s and regular transmission of colour television started in 1954. The corresponding years in Bangladesh are 1939, 1964 and 1980 (Bangladesh Times, 1989)<sup>50</sup>. Broadcasting in Bangladesh is 53 years old. The late Chief Minister of Bengal Sher-e-Bengla A. K, Fazlul Haque formally inaugurated Dhaka Radio Station on December 16, 1939 at Nazimuddin in Road with only a 5 KW medium wave transmitter at Mirpur. Radio Bangladesh celebrated Golden Jubilee (50 years) in 1989 and Diamond Jubilee in 2014.

National network of radio broadcast in Bangladesh consists of the National Broadcasting House at Dhaka with channel A and B and six regional stations located at Chittagong, Rajshahi, Khulna, Sylhet, Rangpur and Rangamati, with a constellation of 23 transmitters ranging from 1000 to 10 KW of them 12 are medium wave with a total of 1490 KW power, 5 short wave with a total of 7075 KW and 6 FM transmitter. No other medium is as pervasive as radio. On an average about 67 persons in every hundred listen radio. The entire country is covered by broadcasting and has a total of

45,00,000 radio sets (Britannica, 1991). As of 2015, the Ministry of Information had licensed 28 private organizations for FM broadcasting, and the Bangladesh Telecommunication Regulatory Commission had assigned FM broadcasting spectrum to 25 of them ([https://en.wikipedia.org/wiki/List\\_of\\_Bangladeshi\\_television\\_and\\_radio\\_channels](https://en.wikipedia.org/wiki/List_of_Bangladeshi_television_and_radio_channels))<sup>51</sup>.

Radio Bangladesh broadcasts 85 hours of programmes a day from six stations in its home service (Government of Bangladesh, 1983)<sup>52</sup>. Besides putting across educational, informative and entertainment programmes, it broadcasts for overseas listeners a total of 6.5 (six and half) hours programmes daily in Bengali, English, Arabic, Hindi, Urdu and Nepalese languages. External services are directed towards Europe and Middle East. These are intended to present to the listeners abroad a comprehensive political, cultural and economic image of the country. Monitoring wing of Radio Bangladesh has to keep itself engaged in round the clock monitoring of foreign broadcasts.

### **Bangladesh Television**

Bangladesh was one of the first countries in the sub-continent to introduce television broadcasting (Shepard, 1984)<sup>53</sup>. On December 25, 2014 with the Celebration of Golden Jubilee, BTV has set a milestone in the process of assimilation of cultural streams of this day at the same time guarding the entity of the cultural heritage of this soil from December 25, 1964. Neighbors, friends and relatives crowded into the few households lucky enough to have a colour TV set and shared in the newly arrived marvel of technology when Bangladesh Television began its official television history in colour on December 1, 1980.

At present the entire country is under effective TV programme transmission coverage because the main studio complex in Dhaka have been linked through a national microwave network with ten different relay stations located in various parts of the country. Sixty five per cent (65%) of BTV programmes are locally produced and the remaining thirty five per cent (35%), mostly in English, are imported.

The total numbers of TV sets are estimated to be 6, 18, 002. But television sets being costly, the number of sets available with the people is still limited. Television

has become an integral part of the life style of the 160 million people of Bangladesh providing a major source of entertainment. While many people do not read the local newspapers every day, few miss an evening of TV news. And much of public's entertainment focuses on TV, Satellite Television channels, VCR and VCP, rather than going to movies, sporting events, or cultural exhibitions. Like other countries in the world the emergence of satellite television brings significant impact on the country, society and particularly on cultural mores and values (Fahmy, 1997<sup>54</sup> and Amin 2001)<sup>55</sup>.

The early days of BTV were plagued with inadequate facilities, inexperienced personnel, and limited finances. At first, the station was on the air for 2-3 hours a day. The early programmes, included variety shows, children's programmes, news and various art and educational programmes.

Initially the station had difficulty in finding people to be TV show hosts and actors in the dramas. The earliest group was called from the existing pool of radio announcers, movie actors and stage performers but they were rarely suitable for TV. Radio announcers had the voice, but did not know what to do before a camera. However, professional standards have improved since the early days, and so has the quality of station facilities. Starting in 1997, there are over 30 television channels in Bangladesh as of 2015. Government TV regulations have played an important role in guiding the industry's maturation.

The institutional and structural framework may thus be good enough but could that be said with equal confidence about the programme contents and their effectiveness. The jubilee gave an occasion not only for celebrating the continuance of the relevant institutions or practices but also for evaluating past performance and reflecting on strategies for the future.

Radio and television together employ about 5,000 skilled and semi-skilled people to run their system. About 12,000 artists, writers and speakers earn about Tk. 25 million as honorarium from these two organizations. Many more thousands of people all over the country earn their living by importing, selling and repairing radio

and television sets. Bangladesh Telephone and Telegraph (BT & T) Board earns a substantial amount of revenue through BTV's use of satellite facilities.

## **TRANSMISSIONS**

### **Dhaka Centre**

This station first went on the air in December 25, 1964 from the then DIT building as a pilot television with a 300 W transmitter. In October 1968, DTV's 6KW transmitter came into operation by increasing the coverage from 16KM to 90KM in radius. In March 1975, DTV shifted from DIT (presently RAJUK) building to its own Rampura TV Complex with elaborate production facilities. In December 1980, DTV first switched over to Colour TV System and also in this year DTV's Channel 9 (10 × 2KW) transmission came into operation. At present Dhaka is the only programme originating station from where all other regional stations are fed via BT & Their microwave link (BTV profile, 1989). The Bangladesh Television scene has come a long way since then.

### **Chittagong TV Relay Station**

This is the TV relay station located at South Eastern part of the country which came into operation on June 30, 1976. It has a 10KW transmitter (Channel No. 5) with antenna on 85 M self-supporting tower of BT & T. From this station nearly 55KM radius of the area is covered.

The Rangamati rebroadcast station, located on the highest hill top at Shapchori, receives the signal (off the air) from Chittagong TV and telecasts on Channel-8 towards Rangamati and other tribal areas of the country.

### **Khulna TV Relay Station**

This TV relay station covers the south-west part of the country with TV-signal. This station came into operation with an 85KM radius coverage on March 11, 1977 with a 10KW transmitter (in channel-11) and having antenna on a 152 Media guyed tower. Satkhira rebroadcast station (western part of the country) receives TV-

signal (off the air) from Khula TV and telecasts in Channel-7 with a 2KW radius to cover the western coastal area of the country.

#### **Natore TV Relay Station**

This station went on the air with an 85KM radius coverage on September 26, 1976 with a 10KW transmitter (Channel-8) and an antenna on 150 M guyed tower in its own complex. Before this i.e., during 1974, as there were no microwave facilities, and daily one hour canned programme went on air with the help of some old equipment of DIT TV complex.

#### **Sylhet TV Relay Station**

The station went on air with a 72 KM radius coverage area in June 1977. Its transmitter is of 10KW (Channel-7) output power having antenna on 106M self (BT & T) supporting tower.

#### **Rangpur TV Relay Station**

Inaugurated on December 1, 1978 this station covers 103 KM radius area in the Northern-West corner of the country. The transmitter output power is 10KW (Channel-6) with antenna on 152 M self-supporting tower.

#### **Mymensingh TV Relay Station**

Inaugurated on May 11, 1979 it has a transmitter of 10KW (Channel-12) output power. The coverage area is 85KM radius with antenna on 106M self-supporting (BT & T) tower.

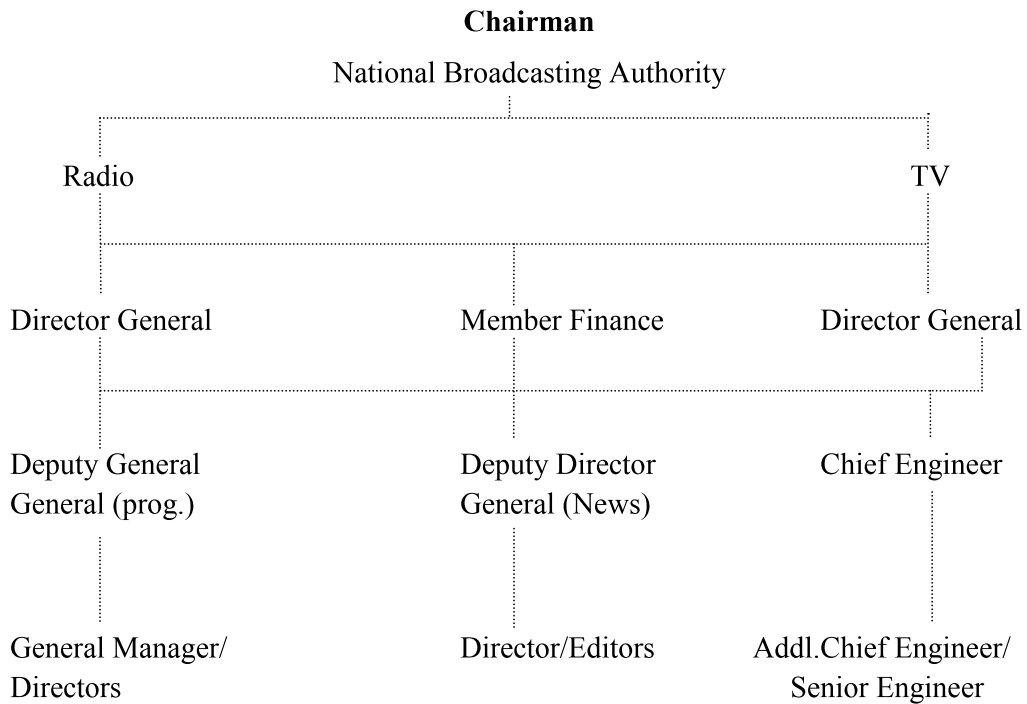
#### **Noakhali TV Relay Station**

Went on air during June 10, 1982 with a coverage area of 105KM radius. It has a 10KW (Channel-12) transmitter with antenna on 152 M guyed tower.

### Cox's Bazar TV Relay Station

Inaugurated on July 17, 1982, this relay station covers 32KM radius of extreme South-East coastal area. It has a transmitter of 1KW output power (Channel-10) with antenna on a 70M self supporting (BT & T) tower.

Both Radio and Bangladesh Television came under the National Broadcasting Authority (NBA) of Bangladesh set up in 1983. The organisational structure is as follow :



**Total Number of BTV employees is 1268**

The Perspective Plan provides the road map for accelerated growth and lays down broad approaches for eradication of poverty, inequality, and human deprivation. Specific strategies and the task of implementation will be articulated through the two five-year plans: Sixth Five Year Plan (2011-2015) and the Seventh Five Year Plan (2016-2020). Like the telecommunications sector, the digital and print media have also advanced since the days of Bangladesh Betar (Radio Bangladesh) and Bangladesh Television, which had a monopoly from 1972.

The introduction of private television channels in 1997 has opened competition and the quality of programs has generally improved. Radio has also become popular among urban people, especially the young generation, with the introduction of FM channels since the middle of the last decade. The print media has also come a long way. “Perspective Plan of Bangladesh (2010-2021): Making Vision 2021 a Reality” is a strategic articulation of the development vision, mission, and goals of the Government in achieving a prosperous Bangladesh grounded in political and economic freedoms a reality in 2021. ([http://bangladesh.gov.bd/sites/default/files/files/bangladesh.gov.bd/page/6dca6a2a\\_9857\\_4656\\_bce6\\_139584b7f160/Perspective-Plan-of-Bangladesh.pdf](http://bangladesh.gov.bd/sites/default/files/files/bangladesh.gov.bd/page/6dca6a2a_9857_4656_bce6_139584b7f160/Perspective-Plan-of-Bangladesh.pdf))<sup>56</sup>.

BTV has two (one 4 camera and one 2/3 camera) outdoor broadcasting units capable of handling major sports events. BTV is open to satellite news / programme exchanges via a standard-B ground station at one-hop microwave distance from the Central TV Complex. BTV is a regular contributor to Asia vision Hot Switching News Exchange.

The BTV authority says that apart from its continuous efforts to further uplift the level of quality in programming and services, Bangladesh Television has taken a vow to meet the challenge of improving the rate of literacy and check the population boom in the country. BTV is at present looking forward playing an effective role in the sphere of global communications through multidimensional developments.

With its bold and uninterrupted steps forward, Bangladesh Television has actively marched into the 21st century as a modern and enlightened communication media. "Let us begin the countdown of the days towards the year 2014 and onward to its golden jubilee with high hopes and aspirations", according to the discussion held with the BTV high officials during the course of research work. It may be mentioned here that data received through the survey was analyzed and in some cases the help of personal experience were taken to reach logical decisions. Details of BTV may be seen in the appendices.



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