

Q.1 Describe different types of current Affairs programmes.

CHILDREN'S TELEVISION

With the rise and growth of the VOD market, children's TV is expanding in new areas as VOD suppliers such as Netflix and Amazon Prime recently announce new investment in programming for young people. This is good news for producers of children's programmes, especially for independent production companies. Working in children's TV is much like working on studio shoots in; dramas, sitcoms or soaps - they share the same production processes and all work to a commissioned script and set schedules. Some children's content is more fact-based (eg. science, nature, maths), or will have documentary elements, in which case, production will still work to scripts, but the editorial staff will need to have Research skills - for fact-finding.

If you wished to pursue a career in children's TV, you would usually start out as a studio runner or Office Runner at an independent production company specialising in children's TV, or a broadcaster with in-house studio facilities. After 6 to 12 months in the runner position - you may decide to go into editorial where you would start as a junior researcher - finding contributors to take part in programmes, finding stories, and assisting on shoots. You may get the opportunity to present on camera - children's TV is a renowned for being a testing ground for many now famous presenters (eg. Phillip Schofield, Anthea Turner, Fearne Cotton). Another route would be to become an assistant floor manager, then a floor manager - if you really enjoy the studio environment. A career in children's TV would complement other genres such as: news, factual, drama, comedy and entertainment.

TV DRAMA

TV Dramas range significantly in terms of budget, which dictates the size of the crew that are employed and resources available for the production. Working in Drama is much like working on a feature film, though TV budgets are usually smaller, unless it's a lavish global co-production like the BBC's 'Versailles', which cost a whopping £24 million for 10 episodes. Both genres work from a commissioned script, use skilled creative and technical crew to film the action and usually take longer to make than factual content (unless you're filming the year in the life of an Arctic Fox). Cast and crew can flit quite happily between drama and feature film work, though production departments may be smaller and have more duties on TV productions. People used to working in drama and feature films may also be tempted to dip into music video, comedy and children's TV, especially big budget live action shows such as Horrible Histories or Hank Zipzer.

Genres that contrast with drama include: news, documentary, factual, sports and live broadcasts. It's not impossible to go from a career in drama to a career in live or factual content - but the transition will be steeper and the pace will be different. People who work on live broadcasts (sports, news) have to be sharp, tenacious, and prepared for deadlines and very fast-paced schedules.

COMEDY

TV comedy content comes in all sorts of shapes and sizes including; sitcoms, panel shows, stand up, satire and sketch shows. Most of these sub-groups (all except stand up) are produced in a similar way to TV drama - they work from a script, use locations and studio set-ups, run to a set schedule and use a mix of creative, admin, and technical crew to produce programmes. Budgets vary, but generally they have less to play with than drama productions, with lower production values. Stand up shows are produced much more in the vein of entertainment shows - with an audience, and very strict schedule (covering one day - or one evening), where the margin for error is zero. These shows are highly organised and rehearsed in pre-production. Rigging is often tricky if the stand up is taking place in a location rather than a studio which has already been kitted out with sound proofing, stage lighting rigs, green rooms etc.

If you start a career in comedy production (eg. as a floor runner on 8 out of 10 Cats Does Countdown), you could transition to big studio sensations such as Strictly Come Dancing and Britain's Got Talent - as these programmes are all studio productions. You may wish to switch into drama or children's TV, which have similar working environments - though you'll probably get to travel more as these types of productions generally use more than one location, as well as some studio set-ups.

FACTUAL

Factual content includes a vast arena of programmes including; documentary, magazine shows, arts and culture, history, politics, science, nature, travel and talk shows. All factual shows are scripted in one way or another (some scripts are put together in post production, others are loosely scripted in pre-production, then have a separate commentary script written in post production). The difference between drama scripting and factual scripting is that factual content is generated by the Editorial Department, who are generally from a journalistic background - and know how to research real stories. A lot of factual content is presenter or celebrity led. This may include a camera friendly historian or a comedian-turned-adventurer. Budgets for factual content are notoriously low, which means that crew and production staff are given more duties than those working in drama, and crew working in factual often become multi-skilled in order to land a steady stream of contracts.

Starting out in factual, you'll usually be an office runner, junior researcher, logger or location runner. You will learn quickly - often given jobs that would have traditionally been given to researchers or assistant producers, and training will be given on the job, unless you work in-house at a broadcaster such as the BBC, who nurture their talent by sending them on training programmes where possible. People working in Factual also cross over into news, entertainment and children's TV, where their journalistic skills transfer - and they can thrive in a fast-paced environment, travel to interesting places and adapt to chaotic schedules.

ENTERTAINMENT

Entertainment programmes are generally lighthearted, family-friendly orientated, with a comedy, competition or talent angle. Entertainment encompasses; studio game shows, award shows, variety programmes, talk shows

(like So Graham Norton), cars, cookery, and reality TV shows. These are the shows that generally take the biggest ratings, and are given the prime slots in the TV schedules because they have mass appeal and are very watchable/formulaic. Entertainment shows have big budgets, usually drawing in big celebrity presenters and contestants. The formulaic nature of some of the biggest entertainment shows (Strictly, Big Brother, I'm a Celebrity...) means that they have rigid production schedules and crew will usually return year after year because they like the familiarity of working with the same colleagues and on screen talent.

If you start out as a floor runner or camera assistant on an entertainment show, you could cross over into factual, sports or children's TV.

SPORTS

Sports broadcasting is big business, with channels regularly caught up in bidding wars to secure the rights to screen premium fixtures and less frequent but very prominent global competitions such as the Olympics and the World Cup. Live events and talk shows, post match analysis and other spin-off content can be fun but frantic to work on. Outside broadcasting (OB) has its challenges, but if you like watching sports, then chances are, you will enjoy working in this environment and having knowledge of sport history/logistics will count in your favour. If you have a background in factual, documentary or news - then you will integrate well in sports production. It would be a lot harder (though not impossible) to transition from a job in drama to a job in sports.

NEWS

News production is an exciting and transient environment to work in. You will have very strict deadlines, and be prepared to change the angle of a story - or find a new story if a contributor pulls out or if an editor has a change of heart. Those who work in news are generally trained journalists, who have come from a regional news or radio background. News budgets have been cut in recent years, so sometimes the presenters self-shoot their own stories, or are accompanied by just one crew member - who will cover filming, sound and lighting. The story subjects can be very diverse and could take you all over the world. It can be very rewarding if you break a really significant story - or source a really amazing contributor. Careers in News compliment other genres such as: documentary, Factual, sport and entertainment - because they all have a 'live' or unpredictable factor which means that no two days are ever the same.

MUSIC TV

Music TV is not as big an industry as it used to be, but with the advent of digital channels - the big players such as MTV, Viva, 4Music have a good range of output including music videos and studio talk shows. The music TV studio environment is similar to entertainment, comedy and children's TV productions - only with a higher importance given to sound recording if there's a band performing. Music TV studios probably won't employ as many crew as other studio genres, or be hosted by as higher profile presenters as the big entertainment shows.

However, music TV may be a good place to start out, and test the waters to see if you like the studio environment. It could be a good place to learn the ropes in the production department, starting as a floor runner, then eventually moving up to a floor manager.

ONLINE SUBSCRIPTION SERVICE

Big global player Netflix has had a virtually unprecedented string of critical and commercial successes with the likes of Jessica Jones, House of Cards, Orange is the New Black, and more in recent years. In 2016 Netflix will spend \$5 billion on non-sports original content, and Time Warner, Fox and Viacom follow close behind in the spending stakes. These slick, exciting and bold productions have budgets to rival feature films (we're talking approx \$4 million per episode!), far exceeding production budgets spent on typical TV equivalents in the UK. The biggest VOD service providers Amazon Prime, Netflix, and Hulu (and production companies they commission content from) are usually based in America - although Amazon poached Jeremy Clarkson and his former Top Gear chronicles for a new car show called The Grand Tour.

The original content is commissioned much like any other content - though some programmes may end up being long running series if they rate well initially. The productions will involve massive teams of creatives, administrators and technical crew - on a par with the size of crews employed on feature films. Commercial Digital Channels such as Sky Atlantic have also upped their commissioning quota of original TV content in recent years - and will often encourage European co-productions, or work directly with UK producers.

Q.2 Evaluate the standard of the entertainment programs of private television channels. Do you agree that most of the TV dramas are taking us away from our culture and traditions? Argue.

Electronic media in Pakistan has not only been freed from state regulation but has proliferated and emerged powerful, exercising a big influence on this society. That part is good for this society, democracy and for developing a culture of free debate and discussion in society. In this respect, we Pakistanis can take pride on being one of the freest societies in terms of freedom of expression among the developing world, certainly on the top among the 58 states with Muslim majority populations. However, there is a downside to the expansion of the electronic media and its role in Pakistani society. It is being captured by those who, in other parts of the world, might not be allowed even access to a news room. In many ways, the success and power of the media has brought in new media houses, owners, anchors and managers with no background in journalism, media or anything even remotely resembling a television network. Each of the new media house has a story behind it. But then, why even professionally trained and experienced journalists would like to dig the stories behind stories of who is who of the electronic media world. Investigative journalism is a weaker part of the profession for obvious reasons of big personal risks and a general apathy towards powerful new 'elites' that have become fabulously rich by selling education, fake degrees or running industries. In many cases, a channel or channels have become a political means of protection, intimidation and influence peddling to cover up the questionable wealth of owners. There are also other motives, agendas and powerful political interests behind some media

houses. I believe in free media and freedom of expression. But like many of you, I am disappointed by the quality of anchor persons, their training, learning and even basic understanding of the complex political world shaped by history, culture, social forces and economic transitions. It is not necessary to be a 'learned' person to occupy the centre chair in a show, but at least the job requires pursuit of journalism as a profession, ethics, and a sense of responsibility. Frankly speaking, most of the anchors don't sound like journalists; they come from other professions, and appear to be hired-guns for pushing the agenda of certain questionable businesses and political barons. Among such a crowd there is a professional minority engaged in meaningful and responsible conversation, but their voices and shows have been drowned by the shouting, fighting and uncouth men and women from other professions in the garb of journalists. There are social and political consequences that an unprofessional and unmanaged media can produce in society. One can easily notice some of the troubling signs and effects. These are negativity about the country and society at large. We see hatred, intolerance of opposite political views, shameless presentation of fake news as 'facts', slander, personal attacks and discrediting of every institution of the state and society. In fact, the image problem of Pakistan abroad is a reflection of negativism in the media at home. This has overshadowed the better, brighter and good part of Pakistan. While we may wait for genuine maturing of media, at least the fake news masters can be taken to task by the law and the courts.

Gone are the days when families would sit together and watch Pakistani dramas. Instead, today we get to see the 'not-so-moving' storylines that seem to be inspired by Indian soaps. What is worse is that our TV channels show things that are in direct contradiction with our cultural and social values. From pregnancies to abortions, from EXTRA-MARITAL AFFAIRS to illegitimate children and elopements, we have been exposed to all kinds and degrees of absurd content in these dramas in the name of modern entertainment. Even respectable relationships are not spared. I have seen countless dramas where a guy falls in love with his niece or his daughter's friend or a girl starts having an affair with her brother-in-law, and uses all sorts of ploys and unfair means to make him her life-partner. These dramas even show maids being used as objects of physical pleasure and satisfaction by their male employers. These are only a few examples of all the absurdities that we are being entertained with in the form of dramas like Mera Saein, Maat, Kitni Girhen Baqi Hain, Tair-e-Lahoti, Mujko Khuda Pe Yaqeen Hai, Maane Na Yeh Dil – the list can go on and on.

One entertainment channel even went to the extent of showing an apparently unmarried couple living under the same roof as husband and wife in Rishtay Kuchh Adhooray Se. And then of course is the foreign content – TURKISH DRAMAS dubbed in Urdu – to entertain the audience. This is an obviously low-cost business strategy adopted by our channels. Our local artists and directors have raised their voice against the airing of foreign content on our TV channels and this is a much needed-step. However, no considerable objection has been raised on the declining quality of our own productions. And yet, JUGGAN KAZIM'S OP-ED in The Express Tribune brought a flicker of hope amidst this declining trend in the entertainment industry. Her effort is

quite commendable as she categorically states her opinion on the matter: The argument given is always the never-ending race for increasing ratings. However, this doesn't seem to be a sane or rational argument. After all, even in the PTV ERA when there were no private channels in our country, we had popular and successful dramas – perhaps more than any drama serial of today – that would have the audience glued to their TV lounges at 8pm every day.

Such was the appeal of these dramas that they were viewed and appreciated not only in Pakistan but also by people abroad. To me, this is sufficient evidence that even whilst staying within our social and cultural norms, we can produce content that is welcomed by a WIDE VARIETY OF AUDIENCES.

By following in the footsteps of international media, we are intentionally or unintentionally destroying our own culture and consequently, losing our identity. This obsession with competing with something that does not represent us – as far as our social values and culture is concerned – needs to be addressed on an urgent basis because it has a direct influence on the mindset of our younger generation.

Q.3 Writes notes on the following:

1. DSNG

Television news has changed dramatically in the past few decades, and that's largely due to digital satellite news gathering (DSNG). We are able to watch events and reporting from around the world, such as wars and natural disasters, unfold in real-time because of DSNG technology. DSNG is a kind of electronic news gathering (ENG), which simply refers to all the electronic technologies that allow news reporters to broadcast from remote locations outside of a TV studio. ENG began with the transition from using film to using videotape in the 1970s. But since then, the TV news industry has abandoned videotape and analog land-based transmission signals in favor of digital formats and satellite technology.

Before digital technology was fully developed, satellite feeds were sent via analog signals, which are essentially wave signals. Using analog satellite connections, news organizations were able to report from remote locations, notably the Falkland Islands during the conflict there in 1982 and up through the Gulf War in 1990 and '91. As video compression improved, however, the 1990s saw the transition from analog to digital satellite signals. Digital signals are not waves (like analog) but a binary system -- signals of simply "on" or "off" -- that can also be sent via microwave transmission.

We spoke with Jonathan Higgins, expert and author of two books on satellite news gathering, who compared compressed video to concentrated orange juice. If we take the water out of fresh orange juice, it makes it easier and cheaper to transport, and then the consumer can mix water back in before drinking. Similarly, video compression involves taking out information to make it easier to transmit, then adding information back in on the other end. Like comparing the tastes of fresh and concentrated orange juice, the picture quality of the uncompressed video image won't be quite as good at the other end, but it does the job.

And the advantage is that compressed video doesn't require as much power and **bandwidth** (range of frequencies) as analog signals, which also makes it cheaper. Eventually, the use of analog became obsolete as TV news crews came to use digital signals for terrestrial microwave links as well as satellite links.

Because the U.S. has more of a focus on local news, Europe actually transitioned to DNSG sooner. In fact, in the U.S., you'll still find local stations using terrestrial microwave links, which are cheaper than using satellite links.

2. Kinds of visuals

1. Representational Visuals

Representational visuals are the most common visuals seen in training modules. As the name suggests, representational visuals are intended to depict the actual appearance of content. They are appropriately used to present concrete concepts and factual information related to job tasks. They can be real photographs of any concept or screen shots of a software being taught. Here we can see the photograph of Airport.

2. Mnemonic Visuals

Occasionally employees may have to recall factual information when a job aid is not provided. In such a situation mnemonic visuals are very helpful and are a proven memory device. Here is an example of a mnemonic which is helpful to recall the seven colors in the rainbow in its correct order.

3. Organizational Visuals

Organizational visuals helps your learner to understand the order of the course. They establish qualitative relationships among the key concepts of the course. The visual here shows the overview of the content and its sequence making it clear for the learners.

4. Relational Visuals

Relational visuals establish quantitative relationships. Some common examples include bar graphs and pie charts. Instead of dumping paragraphs filled with numbers and percentages to show factual information, relational visuals can be effectively used to present the same in a clear and precise manner.

5. Transformational Visuals

Transformational graphics are used to depict the movement or changes over time and are often used in combination with representational visuals to illustrate procedures and processes. Here we used a visual of a caterpillar transforming to a butterfly and representational visuals are used to show the transformation.

6. Interpretive Visuals

Interpretive visuals helps learners in understanding the concepts or principles. When explaining an abstract concept like DNA, interpretive visuals are used to make the concept clear and understandable.

These are the six categories of visuals and each category has specific communication functionality, so choose the right category to achieve effective communication. Have anything to say please do share!

Q.4 Much of the religious programmes are taken for granted. Do you agree? Critically review the

religious broadcasts and suggest improvements.

Pakistan has known for long that it has a serious image problem. It enjoys notoriety as a country which is a safe haven for all kinds of terrorists, a state that is mixed up with export of terrorism outside and encourages radical Islamism inside, a society that is deeply bigoted and sanctions the persecution of religious minorities, a hybrid polity in which political dissent is crushed, media is muzzled, and governments are 'selected' by the military, not elected by the masses. Simply put, for all its pretensions of changing its spots, Pakistan is no poster boy of liberal and secular values. As a country, state and society, Pakistan is a place which neither respects and tolerates different faiths, nor defends religious freedoms of minorities. And it is certainly not a place where human rights (including the right to freedom of expression and dissent), and political rights of citizens are protected.

Year after year, the egregious assaults on religious minorities and their persecution have been documented by organisations like the Human Rights Commission of Pakistan (HRCP). For instance, in its latest report on the state of human rights in Pakistan, HRCP states: "religious minorities remained unable to enjoy the freedom of religion or belief guaranteed to them under the constitution. For the Ahmadiyya community in Punjab, this included the desecration of several sites of worship. Both the Hindu and Christian communities in Sindh and Punjab continued to report cases of forced conversion. In Punjab, girls as young as 14 were forcibly converted and coerced into marriage." The report goes on to add that "in recent years, however, the people from minority religions have been facing persecution, and the Hindu community is feeling insecure and vulnerable as they face antagonism and mob attacks over allegations of blasphemy. Kidnapping and forced conversion of Hindu girls are the main complaints of the Hindu community in Sindh." According to one report published five years ago, around 1,000 girls are forcibly converted in Pakistan every year, some of them in their pre-teens. Since then things have only deteriorated, so much so that the Pakistani superior judiciary partakes in, succumbs to, and facilitates this activity. The case of Rinkle Kumari who was thrown to the wolves by the then Chief Justice of Pakistan, Iftikhar Chaudhry, and recently a similar action by the Islamabad High Court in which the judges and the amicus curiae (all supposedly defenders of human rights) handed over two sisters who had been kidnapped and forcibly converted to their abductors.

While there is a continuum in the persecution of minorities taking place since Pakistan came into existence, the record of the Imran Khan government on rights of religious minorities is particularly bad. Reports like that of HRCP highlight the problem but are unable to capture the sheer magnitude of inequities and indignities heaped on minorities in Pakistan every day. The HRCP, for example, mostly regurgitates press reports, which in turn only touch the tip of the iceberg of religious persecution in Pakistan, which since its inception has functioned like the Islamic State while pretending to be an Islamic Republic. The recent overdrive of the media corps of the Pakistani military establishment to

whitewash the image of the state and society by managing perceptions do not however hide the reality of a state in which the so-called independent media has been crushed under the combined assault of the military jackboot and its political collaborators who are supplanted in government through a tainted electoral process. Nor does it hide the subservience of the judiciary and the complicity, even obsequiousness, of the so-called civil society on which so many in India so touchingly seem to place so much faith.

Since the early 2000s, Pakistan has seen a phenomenal growth of private TV channels, with most of them focusing on current affairs and politics. But most people in the South Asian country are unaware that more than 10 channels — dedicated exclusively to Christian programming — also operate in the country.

The most notable Christian TV channels in Pakistan are Isaac TV, Fazal TV, Jesus Christ Television (JCTV), King TV, Barkat TV, Praise TV, Good News TV, Gawahi Television and Shine Star TV. Through the cable network, these channels cater to over 2.5 million Christians, mostly based in the eastern Punjab province.

The majority of Pakistani Christians belong to the Roman Catholic sect, but most of the channel owners are Protestants.

Pakistan's Christians and other religious minorities complain of legal and social discrimination. In the past few years, many Christians and Hindus have been brutally murdered over unproven blasphemy allegations. The country's constitution bars non-Muslims from holding a key government office, and the rise of Islamist extremism in the country has made it difficult for Christians to practice and preach their faith.

Christian activists say that although the channels don't face a direct threat from any group, the owners need to be careful and vigilant.

Aamir Bhatti says his channel tries not to air anything that could be "offensive" to the majority Muslims. For instance, calling Jesus the "son of God" could infuriate Muslims, as Islamic teachings strictly forbid it.

William Sadiq, a Christian activist, says these channels operate in a climate of fear. "They do not telecast anything against the government, Islamic clerics and the Pakistani military lest their channels will be shut down," Sadiq told DW.

"These channels also make sure that their programs do not counter the powerful right-wing groups that have created problems for Christians and other religious minorities in the country," he added.

Despite these precautions, Christian journalists say they receive occasional threats.

"I received many online threats when I did an investigative story about Christian girls being forcefully married off to Chinese men. Few years ago, an anti-Christian religious group hurled threats at me," Saleem Iqbal, a Lahore-based Christian anchor of Fazal TV, told DW.

Journalist Safina Jawaid says a Karachi-based Christian channel received threats for telecasting religious programs that could also be seen on cable TV by Muslims in the area. "The channel was later attacked, so the owners relocated their office to a different area. Now they keep a low profile," she told DW.

Q.5 Explain how AIOU has used television as a means of communication and dissemination of education in its distance learning system? Analyze the role of dissemination of education in its distance learning system? Analyze the role of educational television in Pakistan.

The Allama Iqbal Open University was established in May 1974 under Act No. XXXIX passed by the Parliament of Pakistan. It was initially named as the People's Open University, renamed as Allama Iqbal Open University in 1977 at the eve of the first centenary of the national poet and philosopher, Allama Muhammad Iqbal. The idea of an "open university" was presented with the enunciation of broad principles in the Education Policy of 1972-80, in these words: "Open Universities are being used in several countries to provide education and training to people who cannot leave their homes and jobs for full time studies. An open university will, therefore, be established to provide part-time educational facilities through correspondence courses, tutorials, seminars, workshops, laboratories, television and radio broadcasts and other mass communication media...."

The main objectives of the University as enunciated in the Act are as under:

- To provide educational facilities to people who cannot leave their homes and jobs in such manner as it may determine.
- To provide such facilities to the masses for their educational uplift as it may determine.
- To provide facilities for the training of teachers in such manner as it may determine.
- To provide for instruction in such branches of learning technology or vocations as it may deem fit, and to make provision for research and for the advancement and dissemination of knowledge in such manner as it may determine.
- To hold examinations and to award and confer degrees, diplomas, certificates and other academic distinctions.

Allama Iqbal Open University, since its establishment has been providing and expanding its educational and training facilities to help working people and females to enhance their qualification and occupational skills.

Main features of AIOU may be described as under: Institutional Profile

- Operating semester system offered twice a year i.e. Spring and Autumn.
- The biggest university in the country with average student enrolment of more than 1.2 million per year.
- More than 2000 courses being offered.
- 9 regional campuses, 33 regional centres, 41 approved study centres (for face-to-face programs) and 138 part-time regional coordinating offices.
- 1172 Study Centres are established throughout Pakistan.
- The largest publishing house in Pakistan printing over 1.8 million books annually.
- More emphasis on science and technology by introducing programmes in disciplines like Physics, Agriculture Extension, Livestock Management and Nutrition, Forestry Extension, Computer Science.

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Collaborating with private sector in establishing study centres to provide coaching and practical training in the fields of Computer Science and Management Sciences.

- The largest Teacher Education institution in Pakistan with average enrolment of above 400,000 Students
- The first university in Pakistan to establish the student Database.
- Computerization at main campus and the regions by provision of around 700 PCs.
- Provision of networking facilities between the main campus and the region to exchange data/information and redressal of students' complaints.
- Provision of Internet service at the main campus.
- Collaboration with Pakistan Atomic Energy Commission (PAEC) for providing lab facilities to AIOU students.
- Establishment of Resource Centre for Basic Functional Education (mainly for illiterates), Literacy and Post Literacy materials.
- Pioneer institution in Pakistan to offer post-graduate level programmes in Special Education.
- The only institution in the country offering post-graduate programmes in Educational Planning and Management.
- Introduction of Master's, M.Phil and Ph.D. programmes to develop professionals and enhance research capabilities in teaching and research institutions.
- Well established Institute of Educational Technology (IET) having in-house facilities for production of TV, Radio and non-broadcast programmes.
- "AIOU Magazine" is a regular television programme produced in IET studios and telecast fortnightly from PTV-National on the first and the third Mondays of each month. This feature programme includes reports of latest academic and co-curricular activities happening during the month. The university is having its own FM radio and live FM radio transmission are being made available for AIOU students. (Vice Chancellor's Annual Report 2012 Pg.# 157)
- Establishment of Endowment Fund with initial amount Rs.15 million, in 1997, now reached over Rs.4 Billion (Vice Chancellor's Annual Report 2012 Pg.# 194) used for the development activities like:
 - Computerization
 - Staff development.
 - Purchase of land for regional centres, construction of hostels for students
 - Construction of buildings of regional centres, academic blocks, multipurpose centre with 43 buildings (owned/ rented/leased)
 - Networking of regions with the main campus.
 - Establishing data base at the main campus.
 - Purchase of furniture, transport for students.

- Establishment of students assistance fund to help deserving students in payment of fees.
- Provision of free education in the University for its employees and their sons and daughters

TV can help a child's intellect

In many studies, researchers have observed how educational programs can aid in boosting children's intellect. Surprisingly, children aged 2 to 7 who watched a few hours of educational television programs per day performed better on academic tests than those who didn't watch TV. They also found children who spent most of their television time watching shows like cartoons scored lower than those who viewed educational ones. Therefore, it is important to monitor what your children are watching and show them educational programs as opposed to simply letting them watch cartoons.

TV can be a teacher for children

Whatever your child may be interested in, there is likely an educational show on that subject. Television is a great way to open your child's mind to a variety of things and help them learn about topics they may not be exposed to at school. On the other hand, television can reinforce what children learn in school and provide a supplementary method to teaching children about important subjects.

TV can show children things they wouldn't see otherwise

Without television, most children would never be able to see amazing things like exotic animals, different cultures, and beautiful cities. For example, nature shows and history programs are great resources for teaching children about creatures and places that they've never heard of. Kids can learn from this type of media in order to appreciate and understand the world around them.

TV can provide good role models for children

When children watch television, they are bound to be influenced by the characters they see. Allowing your children to watch shows with characters who promote positive messages like healthy living and helping others will influence them to make good choices.