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FACULTY INSIGHT

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Has our **technological** society changed our morality?

"Value is such a code of conduct or the incorporation of virtue following which; the man develops his personality and springs up being powerful and trustworthy in society.

Values are guiding principles, or standards of behaviour which are regarded desirable, important and held in high esteem by a particular society in which a person lives. They are what we use to guide our interactions with others, with our friends and family, in our businesses and professional behaviour. Our values and morals are a reflection of our spirituality; our character. They are what we hope to model for our children and the children around us, because children do watch us as they develop their own sense of right and wrong. Among the types of values, moral values are the main type.

Moral values are those virtues which makes a human being "HUMAN". Morality is a personal set of beliefs, and you could say that it's the core of who we are as individuals.

Moral values based education harmonizes the need for the student to achieve in a competitive world and the need to be compassion to his fellow beings. Moral values are the basic of our goodness and if we use them they give us unexplainable joy. The mind-set of each generation is certainly different, but I think morals would be something that would carry on through the generations.

Morality and ethics are often thought to be one and the same. However, Ethics is expressed in terms of the expectations and the sanctions that are defined and enforced by a certain culture and society. I believe that we are not necessarily born with ethics or morality but I think that a great deal of it is acquired.

But it is less likely to evolve and develop those skills if you are in front of a screen. In other words, those skills come into play when you have a face-to-face interaction with someone. You can observe facial gestures. You can hear the intonation of a voice. You're more likely to behave moderately in that exchange, unless it's a just a knock-down, drag-out fight.

Now, the average time spent in front of a screen is nine hours. I grew up with a computer, but I did not grow up with social media. Today somebody in their early 20s have grown up curating their Facebook page, working Instagram and Twitter but when I was in my 20's I was not even exposed to these terms.

That's a demarcation which is fairly obvious, and that has to do with technological changes which are not going to retreat.

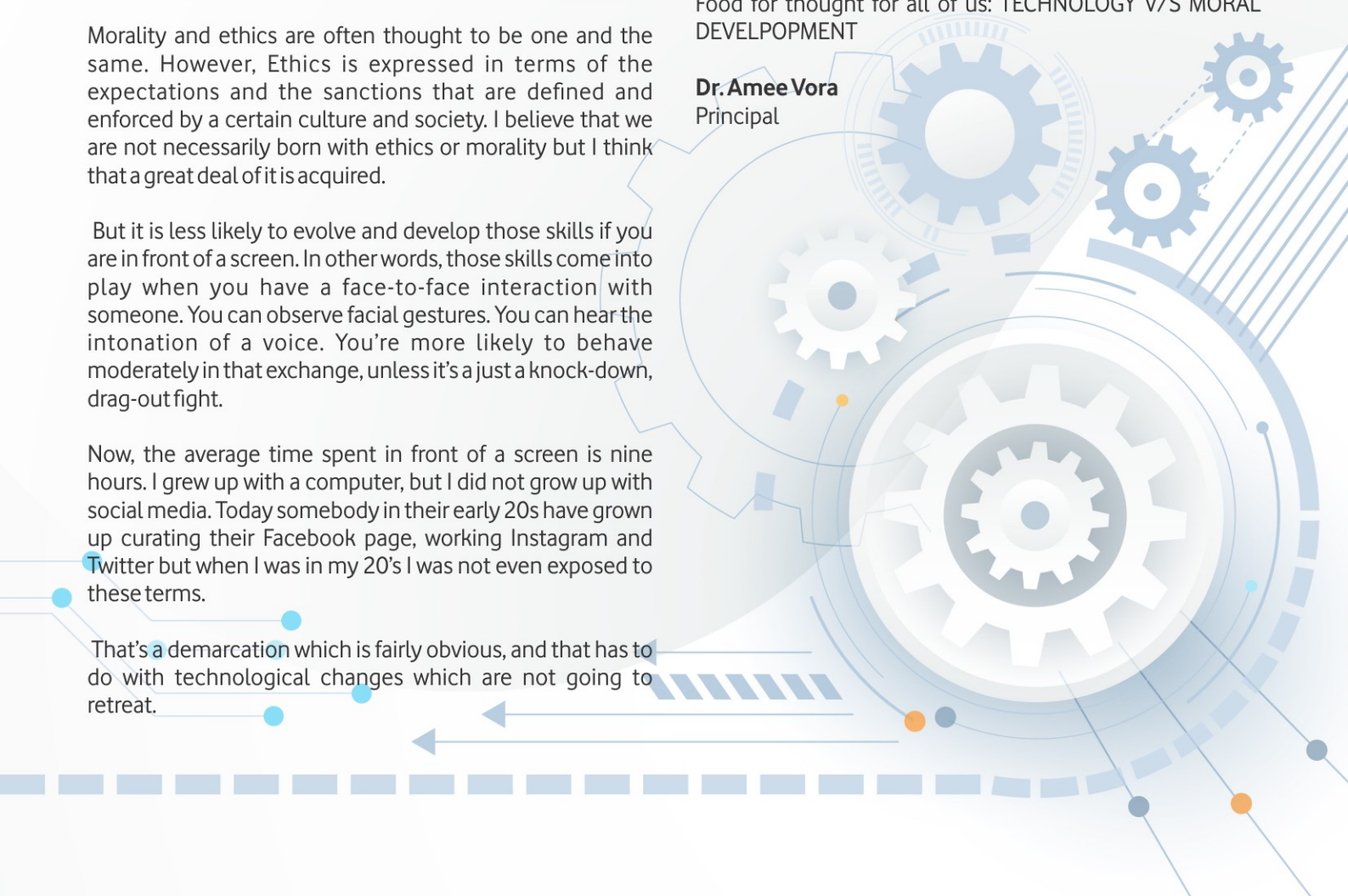
Technology changes everything around us on a daily basis. It changes the homes we live in, the cars we drive, and the work we do and the way we do it. But has our technological society also changed our morality? Philosophers and religious scholars have long debated over which morals are the most ethical, but it is apparent that changes in society have a direct impact on human morality. Stan Mack's article, "The Effects of Technology on Moral Development," addresses key factors that influence behaviour in the use of information technology.

Mack notes that online spaces are constantly changing, creating new and unfamiliar environments. Rules regarding privacy and property are not always applicable. Internet users have a certain anonymity which makes it difficult to know identifiable information, or to pinpoint harassment. There is an element of remoteness from feedback or harm with distance technology, with the absence of face-to-face communication and physical presence.

The decline of morality is on public display more than ever. Technology lets the world see people everywhere behaving badly: Videos of fights in public quickly go viral, folks bicker and bully on social media, and many think nothing of posting nearly naked photos for the world to see

"It's discouraging to think how many people are shocked by honesty and how few by deceit,"
Food for thought for all of us: TECHNOLOGY V/S MORAL DEVELOPMENT

Dr. Ameet Vora
Principal



No **SILVER** lining here

Dolphins turning up in canals in Italy after 60 years. Pollution levels going down in Mumbai. Families spending time with each other. These are only some of the positives that people have harped about on the social media after the beginning of the pandemic and with the world stopping slowly after the outbreak of the Corona virus.

If you're looking for a silver lining to this pandemic that has already consumed thousands of lives, globally. Stop! As the figures steadily rise in all the countries and the borders are sealed, renowned infectious disease experts stress the importance of early testing and containment with the help of isolation.

As Europeans and Indians came out on their balconies banging their pots and pans in an act of solidarity for frontline defenders, migrants in India walked from one state to another in the cruel heat. Some even starved and died. Once again, lapses in governance have translated into an agonizing death for the already marginalized. Meanwhile, the other India posted selfies with exotic dishes on social media. Putting aside the economy which was already in doldrums. What remains to be seen is the alacrity with which the country will, in State parlance, "return to normalcy".

Doctors, supporting healthcare staff and community workers are India's best and only defense during this global calamity. But even they are not being spared in this deeply fractured society. From being thrown out of rented apartments to being denied burial space, we're slowly coming to terms with the hate our society is saturated with.

Dr. Dilnaz Boga

Assistant Professor, MA Faculty in Charge, Communication & Journalism



Media, Communication & Coronavirus

A deep and dark recession has come about because of the on-going Coronavirus pandemic. Industries are devastated and millions of employees suddenly have become jobless. However, not so surprisingly, this crisis has created immense opportunities in the field of media and communication. Journalism, advertising and public relations sectors particularly have beautifully blossomed.

Journalists are risking their lives to bring to the public valuable and crucial information from the front lines of the pandemic. Their bravery can undoubtedly be compared to that of the doctors, nurses and policemen. Dozens of journalists have tested positive for the dreaded virus in the line of duty, and yet they continue to serve the society by scouting for and presenting the latest updates.

Advertisers have come up with innovative ideas built upon the theme of Coronavirus. From jingles to slogans, from expressing their concern to communicating social service advertisement, they have effectively synchronised their

tone and content with the pandemic.

Public Relations experts are working overtime in sectors like hospitality, entertainment and politics to build stronger relations with the public during these trying times. Even though business is currently lying low, sowing appropriate seeds of goodwill will surely help reap fruitful benefits in due course.

Media definitely has gathered a rich experience in crisis communication. This experience will help them in the long run. Each activity can be converted into an effective case study for future students of mass media. Even right now, it will be insightful to look at the media activities going around us from this perspective, and understand the tremendous power that media carries with it.

Saurabh Deshpande

Assistant Professor BMM Co-coordinator



Anglo Indian on the Silver Screen

"Literature reflecting the British involvement in India did not of course end with the Raj or indeed, for that matter, the involvement." There is an abundance of novels presenting post modern view of the Raj, its successes and failures. Perhaps, the largest grouping could be made of these novels, such as the later books of Ruth Pawar Jhabvala. In such books, India remained unchangingly extrinsic yet aloof, yet somehow magically intensifying the experiences, which were usually neurotic, of visiting Westerners. The cinematic portrayal of this literary trend has been pioneered by the powerhouse film production house – Merchant Ivory Productions. Much has been said about the Anglo-Indians. Unfortunately a great deal of it—including novels like *Bhowani Junction*—has focussed on stereotyped characters and situations which either oversimplified or exaggerated reality. Anglo Indian men have been portrayed as feckless



idlers; the women as promiscuous sirens by many authors and film producers/directors. The films they have produced put forward a very different view resulting in an extremely contrasting representation of the Anglo Indians, as they still are called. In Peter Woollen's book *'Signs and Meanings in the Cinema'*, he pointed out that cinema operates with all three categories of semiotics: Index (by virtue being the effect of the photographed real), Icon (through sound and image), Symbol (in that it uses speech and writing)". Woollen's point of view can be reiterated if we look back into Nietzsche's view on semiotics. "The world of words... creates the world of thing, things only signify within the symbolic order. Nothing makes sense until you put a sign in it." Evidently what Nietzsche believes words do to language Woollen translates the same to apply to cinema... the moot

point being the importance of semiotics to comprehend a work of art.

Before we go into the intricacies of how Merchant Ivory Productions changed the perception towards the Anglo Indians, it is imperative to understand the then-existing stereotype of the Anglo Indians, more specifically Anglo Indian women. All over the world there have been discrete communities that have uprooted themselves, or have been forced to do so, from their motherlands for several reasons. In the beginning commerce was the motivating factor but later the competition for colonial dominance in the territory assumed greater importance. As a result of colonization - miscegenation a new community called 'Anglo-Indians' emerged in India as a result of the confluence of the two races – Indians and British and have been in existence since the end of 16th century. The term 'Anglo-Indian' came to be engraved in the constitution of India as "a person whose father or any of whose other male progenitors in the male line is or was of European descent but who is domiciled within territory of India and is or was born within such territory of parents habitually resident therein and not established there for temporary purposes only."

Till then Anglo Indian women were portrayed as posers – wannabe shadows of the "white women". They were chiefly objects of desire, not the ones who believed in marriage and family, without religious and filial values, usually interested in moneyed white men and, needlessly to say, of questionable morality. They were seen as desperadoes who imitated the Angrezi Memsahibs.

The British did not accept these women as one of their own and the Indians were too ashamed and repulsed to accept these women as their own. This phenomenon has been captured by several film makers. Characters such as Miss Monica and Mona Darling have all, in their lives, faced an identity crisis resulting from this quagmire of such a dishonourable impression.

Interestingly, Indian filmmakers till date have often resorted to categorising such women to portray 'the vamp', 'the other woman', 'the temptress'. Yesteryears' object de desire, Helen will remain an archetype example of the above image. Monica in *Caravan*, Suzy in *Lahu Ke Do Rang*, Maria in *Khamoshi* confirm to the mainstream representation of the Anglo Indian woman who was of loose morality.

Even the man was not exempted from the wannabe 'white-is-bad' syndrome. Movies of the 70s and 80s in India have often showcased an Indian underling of the Raj baddie in similar light. Mogambo in *Mr. India*, Dr. Dang in *Karma*, Inspector Simon in movie – *Mard*.

Anglo Indian on the Silver Screen

Where the women were sexually and morally corrupt, the men had the added vices of the diabolical and violence.

Perhaps, fed up with the stereotypical depiction of the Anglo Indians, two talented filmmakers decided to join hands with an equally talented author. Thus was born the triumvirate of James Ivory, Ismail Merchant and Ruth Pawar Jhabvala.

To put it in the words on Ismile Merchant, "It is a strange marriage we have at Merchant Ivory... I am an Indian Muslim, Ruth a German Jew, James, a Protestant American. Someone once described us as three-headed Gods. May be they should have called us a three-headed monster." Produced by Ismail Merchant, directed by James Ivory and based on scripts by Ruth Pawar Jhablava, Merchant Ivory films constitute an important strand of English heritage films. Having established a relatively high-brow trademark, the Merchant Ivory film, more often than not, adheres to the "principles of Art, Culture and Quality" (Higson English Heritage 179), and the team itself is usually recognized as "civilized", "culturally refined" and "the quality literary team of contemporary cinema"

Many fail to understand that cinema and the novel employ different semiotics system. In the age of "photography and cinematography," one needs to realize that, the image is not just another form of narrative as it constitutes "a discourse in its own right." A film does proceed the same way the novel does. Whereas readers of a novel are allowed into the minds of characters through narrative technique, the expression of social criticism in a film heavily hinges a filmic device or visual codes. Costume as a signifier in the semiotic system of cinema, for instance, can be interpreted as a means of understanding the body or character who wears them not an end into themselves. It is through cloths that a character can be established in terms of his or her gender, class, sexuality, wealth and nationality.

This tale of naive but pragmatic young Anglo women torn between her hot-blooded true love and her dull, sensible fiancée structure a chord with audiences and critics, whose acclaim helped propel the independence film to three academy awards.

In the film "A room with a view" one is impressed by Lucy's prim and high necked blouse which plays an important part in establishing the sexually repressed character and reflects her attitude towards sexuality. Unlike Helen in her low cuts Lucy has been shown quite civil, discouraging the sense of "available." Thus, the slow shift, in the portrayal of the Anglo India, through various semiotic means, in the world of celluloid.

So far as the representation of emotional repression in heritage film is concerned, Claire Monk suggests that the *mise-en-scène* should not be read as a separate discourse of scenic display but as indicative of what Forster would call "the inner life" (Monk, qtd. in Higson Heritage Film 241). Furthermore, it is observed that Merchant Ivory film is particularly characterized by the way in which emotional depth is represented, as Dyer asserts that "feeling is expressed in what is not said or done, and/or in the suggestiveness of settings, music and situation, mannerisms, costume."

Let us consider the lady "playing the piano" in Shakespeare Wallah which applies to demonstrate that camera movement is dictated less by a desire to follow the movement of characters then by a desire to offer the spectator as more aesthetic angle on the period setting and the objects that fill it. While luxurious artefacts and furnishings frame the background, she is seen playing the piano to the family friends and relatives of her. In Higson's terms, "the camera gracefully, but without narrative motivation, tracks slowly around one splendid item of furniture to reveal it in all its glory" (Re-presenting 117). The key point for the interpretation of the scene lies in the positioning of the lady adjacent to luxurious furnishings, which exactly corresponds to the ways the British. Women then were perceived more like one of the artefacts in possession than an individual entity. Through his facial expressions, it is thus revealed that the hero is actually flaunting his taste for women with personality and her own identity.

Set in post-colonial India of the 1950's, Cotton Mary is the story of two Anglo-Indian (part English and part Indian) sisters. Cotton Mary and Blossom, their niece, Rosie and their tangled and complicated interactions with a British household. The drama centers on the relationship between Cotton Mary, who dreams of realizing a British identity and Lily Macintosh, a young woman recently returned to India to live in her childhood home.

Lily's husband John Macintosh, a correspondent for the BBC in South India, is absent at the film start when Lily gives birth two months early to a weak and sickly child. Against the backdrop of Vishu, the Keralian festival of lights, Lily is rushed to an old British Military Hospital now staffed by local Indian doctors and nurses including Cotton Mary and Rosie. The hospital sets the stage for the first part of the film when Lily is unable to nurse her child. Despite the efforts of the hospital staff, the child is close to death when Cotton Mary comes to the rescue by stealing the child away to crippled sister Blossom, who is a wet nurse in a nearby Alms house. Still living in the past when her life was peopled by British ladies of the Raj and their children--- Blossom and the other Alms house ladies are revived by having a new white child in their midst.

Anglo Indian on the Silver Screen

Mary's devotion to the baby and her success in arranging for the feeding make her indispensable to Lily. When John arrives at the hospital and is unwilling to discuss the baby's condition, Lily reaches out to Mary for help. Fearful that her already disintegrating marriage will suffer further because of the child, Lily offers Mary a permanent position in their home as the baby's ayah (nanny).

Lily wholeheartedly accepts Mary and delegates more of her responsibilities as her own insecurities begin to overwhelm her. Alienated from the small expatriate community whose attitudes toward India are of her mother's era, Lily becomes more and more isolated. Blaming herself for her inability to feed the baby and for the child's weak condition, she gradually loses confidence in herself. Emotionally distanced from her husband, Lily withdraws to her garden and into herself. Gradually Mary usurps the powers of the loyal family servant, Abraham, whom she accuses of stealing, and more importantly, of being dirty. Boasting to her sister and the other ayahs that Master is building her a house in England, near Wellington Castle, Mary begins to achieve the identity she desires.

The Anglo-Indian officer in the Railways-India, Custom, Police or Port Commissioners has a tradition of being punctilious in work and meticulous in appearance. In the modernization of India, the Anglo-Indian faced the perils of pioneering. He surveyed the unknown terrain, treacherous hills, malarious marshes and dangerously infested jungles. He

supervised the laying of railway tracks, of planting telegraph poles, of building housing colonies in way out areas. Rightly have Anglo-Indians been called the wheels the cranks, the levers of Empire building machinery.

Generations of discipline born in the schoolroom and the sports field, bred an esprit de corps in the Anglo-Indian. Many a steam locomotive was manned by a father and son team. They took pride in the tip top condition of the engine and its split-second punctuality, so much so that one could set one's watch by the Indian Railways. The Customs Officer with his colleague in the Port Commissioner's worked hard and played hard. Leslie Claudius and Pat Jansen were Olympic hockey players and retained the gold for India in the 1948 Games. And it was the Anglo-Indian girl who first volunteered for the job of air hostess. She led the way for the emancipated woman outside the home. In Calcutta they were the first among women to take up careers. As teachers they are the back-bone of the English medium schools in the city. Many a Calcuttian fondly cherishes and owes a debt to this great institution-from principal to Nursery Teacher. In nursing, it was the Anglo-Indian woman who lighted the lamp. Some are remembered as dedicated Matrons of public hospitals. In the world of entertainment, the beautiful sloe-eyed girl, product of a happy mixture of East and West, was top of the pops. The army of Patsys and Glorias kept the manually operated telephone lines in India alive and alert. The smart, efficient Anglo-Indian secretary was a most valuable asset in mercantile offices.



The British suppression in India resulted a feeling of detest towards the colonizers. Even after India achieved independence, the ill feeling towards the erstwhile masters remained as an unpalatable residual bitterness. This bitterness poured forth in the literary and cinematic works of artists of Indians. So strong was the negativity that the good things of the British colonisation were often left unexplored. Merchant Ivory Productions was the first cultural house that took an unbiased view towards the British and their legacy the Anglo Indians. Through various semiotic techniques, Merchant Ivory Productions has brought forth the humanitarian aspect of the Raj and its people. The British and the Anglo Indians too were human beings with ordinary human infallibilities, weaknesses, strengths, goodness; things that were being ignored because of their 'coloniser' status amongst Indians. MERCHANT IVORY PRODUCTIONS has changed that.

Subhamitra Adhikari
Assistant Professor

Impact of Voracious Reading Habit on Employability.

The demand for higher education in India is rising. Today, thousands of colleges are producing millions of post graduates. The emphasis on higher education in India can be understood by the number of universities currently present in India and the quality of education they provide.

Most fresh graduates like to pursue high salary jobs with a desirable working environment. Hiring the right person for the right job is equally important for the employer and the growth of their business.

This on one hand gives the employer the options to choose the best from multiple interested candidates which in itself is a complicated task, while on the other hand puts the candidate under pressure to stand out. One of the traditional yet effective platforms for a potential employee and employer too come together is the interview. According to Alan Fox, "Interview is about showmanship. Every person who walks into an interview is operating at a level of showmanship." An interview is an opportunity to sell one's skills, interests and career objectives and most importantly it is an opportunity to prove that you are the best candidate.

Hence the probable questions are;

- If good reading habit increases the potential for employability.?
- Do the candidates with voracious reading habit have an edge over the other candidates appearing for an interview?

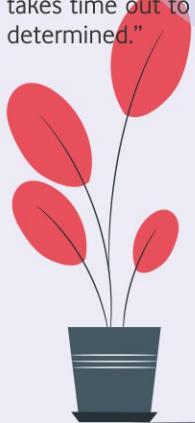
Many of the employers or the industry experts consider the interests and skills sections while scrutinizing the resumes to which **Dr. Sanjay Masand, the VP of Reliance Communication** said, "When we are interviewing for the higher positions at that point the weightage is on the experience and the kind of work they have done. The interests section becomes relatively less important. But while interviewing the fresher or newly graduates and hiring interns, the interest section plays a differentiating factor in the resume. Since all of the freshers have similar qualification and background and the grades can be decisive, the interests rather than the kind of interests they mention speaks a lot about the kind of person one is."

Aleem Merchant, the Founder of Synapse Advertising said, "Readers do catch my attention quickly, they are a dying breed!", he also added that, "saying that, I also make sure to ask these candidates 'What have you read last night', if they fail to answer or end up saying they haven't read anything in the recent times I mentally accuse them of bluffing on the resume." According to Dr. Sanjay Masand also, "If a candidate mentions reading and he turns out to be genuinely avid reader then he or she will definitely have an added advantage. In this age when people are prone to a lot of entertainment and all sorts of distractions if a person actually takes time out to read, he has to be really passionate and self-determined."

Dr. Vidya Naik a faculty of NMIMS said "When students ask me how should they prepare for an interview I always advise them to read. The genre doesn't matter. Reading opens up your mind and gives you content to speak to others. When reading quality non-fiction books, your brain is dealing with new thoughts and ideas. Doing this on a regular basis teaches one how to approach a subject from many angles.

Reading hence is not only an intellectual process but it also develops "literate thinking, intelligent reasoning and human sensitivity." The reading of novels "makes comprehensible the myriad ways in which human beings meet the infinite possibilities that life offers... the readers seek to participate in another's vision-to reap knowledge of the world, to fathom the resources of the human spirit and to gain insights that will make his own life more comprehensible" The employers understand the importance of good reading habit, so do the employees. The gap here lies is from the employees' side, where even after understanding the importance they tend not to read.

Ms. Rubina Mohammad
Assistant Professor PGDM



AI Enabled Journalism



During World War II, the first computer was invented. It cracked the German Communication code & ensured a successful Normandy landing. The person behind the unprecedented machine was Alan Turing. In 1950 he wrote a paper **Computing Machinery & Intelligence**. The paper opens with the words “**I propose to consider the question can machine Think**”

Since then humans have come a long way in developing the computer technology, which has in turn helped Print & Broadcast Journalism to flourish. Journalism is now a 24/7 shop, that never ever closes, especially in today's era of constant contact and news, about anything and everything. So immediacy is the mantra, and that's good for news. But can we afford to have Immediacy over accuracy, or accuracy over immediacy?

We all know that, news networks are all competing, to be the first, to get the breaking news out, in the public domain. So when rush & immediacy is there, can inaccuracy be far behind. No doubt, incorrect information, can be seen while reporting in print and broadcast news, but online reporting, is carried out fast & therefore, chance of inaccuracies are much more. Immediacy is now being prioritized, over accuracy. Even the increase in competition in online news, has the potential to glorify rumour, gossip & hearsay. It is now harder, for the reader to recognize news, from a reliable source. So then who will do the role of gate keeping, on online journalism, that's another big question?

Creating socially relevant events is the hallmark of human beings. Machines do not care as to what happens in the news? But, Broadcast Journalism relies entirely on technology. Instant communication from news sources and creating images, videos, and scripts to publish content across a range of channels, technology is the core at the speed with which the news is generated. Well, let's be clear about the fact. The way AI is giving shape to news & journalism, the day is not far when consumption of news by us will be from the perspective of the machine rather than human.

Mechanical news writing and circulation without human management is becoming a reality today. Robots are being used by media broadcasting houses to update readers AI is changing the landscape of journalism in three ways:

Automatic Report routine: journalism has rapidly extended its coverage. It can also summarize long articles

into mini bites for digital streaming.

Fast Understandings: AI can respond instantly on real-time facts just with the outline of the story.

Decreasing barriers to entry: AI can disregard human intervention in Content creation process. On the other hand, using AI speed of Meta data retrieval, news journalists can create videos from scripts and images within seconds.

Challenges of Artificial Intelligence in Media

With AI making inroads in the large field of Journalism, there are challenges that require our attention. Availability of large amount of data helps the machine to perform better. The ability of AI becomes finite in absence of appropriate amount of informative data. Feeding of authentic data by humans to the machines will help to eliminate the demon of fake news. Currently, fake news articles are written by humans, but recently-introduced AI technology called Grover based on Neural Networks by Allen Institute of AI, might enable opponents to generate fake news. AI goal is to reliably detect this “fake news” so that its harm can be curtailed. The best way to detect fake news is to use a model that is also a generator.

The generator is most familiar with its own habits and traits, as well as those from similar AI models, especially those trained on similar data, i.e. publicly available news. AI can also abridge big articles in bit size for the digital media content, which will also free journalist and reporters to tackle more forward-thinking work. The prime issue here is that leading media houses can develop their own AI programmes, but the small media houses or start-ups cannot afford that as AI is expensive.

Despite few challenges discussed above, many developers are optimistic about this technology. It has also been predicted that within 15 years, 90% of the articles will be written by AI.

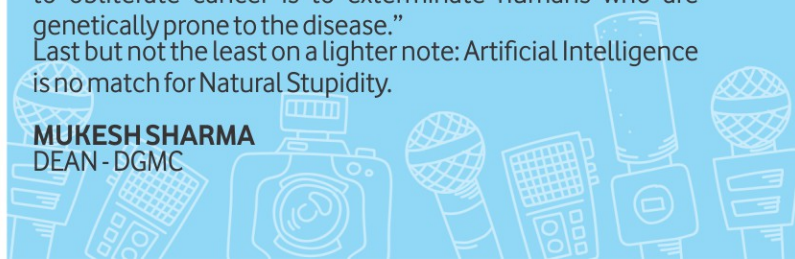
Each wave of technology has transformed Journalism. From Handwriting to mass printing to telegraph & telephone, sped up news gathering across large distances. Came radio, then television cable and finally the internet. Each time the news business got a facelift. Now with AI around, journalism will never be the same again.

All said & done, I can't resist myself without reading this quote of Nick Bilton, tech columnist, wrote in the New York Times

“The development of full artificial intelligence could spell the end of the human race....It would take off on its own, and re-design itself at an ever increasing rate. Humans, who are limited by slow biological evolution, couldn't compete, and would be superseded. The upheavals [of artificial intelligence] can escalate quickly and become scarier and even disastrous. Imagine how a medical robot, originally programmed to rid cancer, could conclude that the best way to obliterate cancer is to exterminate humans who are genetically prone to the disease.”

Last but not the least on a lighter note: Artificial Intelligence is no match for Natural Stupidity.

MUKESH SHARMA
DEAN - DGMC



Corporate Social Responsibility

Since the early times in human civilisation, business has existed as an important and integral part of society and its culture. In ancient times it was not only small business like potters, farmers who used to produce goods and services but also large merchant organisations. These large merchants are the earliest version of present -day trading companies. In the civilizations like India, the Hindu religious teaching advocated that the rich take care of the destitute. Many of the wealthy businessmen and merchants indulged in personal giving for charity and philanthropy works, thus the human civilization progressed. Most of the companies have some form of Corporate social and environmental responsibility with a goal. Before we move ahead with further discussion lets understand the phases in Indian context from 1850 -till date.

In phase one the wealth of business was spent on the welfare of the society by setting up temples and religion institute so that in the time of drought and famine these business provided supplies to the poor and meet their requirements. Thus in the pre- Independence time the process of industrialization were given importance . Companies like Tata, Birla, Godrej and Bajaj played a significant role and were driven by political motives.

In phase two, Mahatma Gandhi, urged rich industrialists to share their wealth toward the society. He had his trusteeship theory, where he influenced industries to set up trust for colleges and research institute. He also asked the trust to get involved in rural development, education and women's empowerment.

In phase three, the emergence of Public sector undertaking (PSU) and laws related to labour and environment were formed and the era was termed as the era of command and control. Thus in the year 1965 Indian academicians and businessman set up a national workshop on CSR and emphasized upon transparency as well as social accountability . Hindustan Unilever's Project Shakti (empowerment in India) is one of the best example. Instead using wholesaler - retailer distribution model to reach remote villages, the company recruited women and provided them micro finance loan and trained them in selling soaps, detergents and other products door-to door.

In phase four, Indian companies started their traditional engagement with CSR and further have integrated it into sustainable business strategy. In this phase the controlling and licensing were done away which helped the companies to boost themselves up. Globalization and economic liberalization were considered as an important factor for further progression .As westerns markets are becoming more concerned about labor and environmental standards in the developing countries , Indian companies started paying attention the the standards.

Business today has emerged as one of the most powerful

institution on the earth. Globalisation have made the world smaller and business is expanding like never before . Now a days majority of company have extended their operation globally. Indian companies have made their ways into business and the companies are facing increased pressure of sustainability, accountability and transparency. It's true that business cannot be operated in isolation and can no longer play their traditional role of mere profit making organisation. **Today CSR means addressing the expectation of the society in the form of legal, economy, ethical and philanthropy which will lead the company to become a good corporate citizen.**

Today Canon India Pvt. Ltd., a 100% subsidiary of canon Singapore Pte.Ltd., is considered as one of the world leading technology based company established in 1997. As a responsible corporate entity, Canon India takes pride to be socially inclined and focused toward its efficient and sustainable CSR Projects. In order to become a successful catalyst for positive change and creating a sustainability impact on the society, the organisation takes up many projects which is supported by 4Es CSR policy : Education, Eye-care, Environment and Empowerment. Canon India in the year 2012 launched its flagship initiative " Adopt a Village". They have adopted 4 Villages in East, West, North and South zone . Interestingly Canon takes pride in not only bringing quality products to the market but also it contributes towards minimizing environmental burden.

According to World Business Council for sustainability developments -" Corporate social responsibility is the continuing commitment by business to behave ethically and contribute social development while improving the quality of life of the workforce and their families as well as of the local community and society at large". Though there is no universal definition of CSR, it defines concerns with how profits to be made and how the profits are used keeping in mind all stakeholders. One may consider corporate, business ethics, workplace, labour relations, supply chain, customer, environment and communities as key components of CSR. Today, the emerging concept of CSR goes beyond charity and requires all to act beyond its legal obligation. What we see today is just a small glimpse by engaging in CSR activities. Future research will investigate how an organization can conduct its CSR activities to the right audience

Partha Pratim Samanta,
Assistant Professor, PGDM



The Remembered and Forgotten

Memories are incredibly powerful! They are like incarcerated monarchs constantly scheming to escape and dictate! The need to share memories is innate in every individual. The words of Maya Angelou are indeed true: "There is no greater agony than bearing an untold story inside you".

Sharing memories with others is a practice as old as the genesis of human existence on earth. However, the modes and mechanisms that are used for sharing such memories have been ceaselessly evolving with the passage of every decade.

The New Media has spearheaded a revolution in the area of memory-sharing. People give vent to their innate want to express themselves when they are online. Celebrating and publicising one's own "wow" moments is now possible like never before.

The guru mantra followed by most users of New Media is "less words and more visuals". Naturally, Social Media sites are choked with endless uploads of pictures and videos.

The downside of this unprecedented visual memory sharing is – people, particularly youngsters, are likely to succumb to pressure originating from insane competitions of online 'self' presentations. These competitions carry with them the threat of normalizing twisted ethical practices resorted to, merely for the sake of holding on to the 'self' presentation race.

Another domain of concern is the hidden narrative a person attempts to present before the world by posting visuals of self-proclaimed 'extraordinary' moments which are actually ordinary and are consequently confronted with disapproval. Rejection in public could leave a person psychologically maimed with feelings of betrayal, low self esteem, denialism and irreversible pessimism.

People, generally, feel they know a great deal about themselves. Robyn Fivush, an eminent professor of Psychology, attributes two reasons for man's confidence in self knowledge. One, man spends most of his life time with himself more than with anyone else and two, man is, by nature, endowed with enormous autobiographical memories. The formation of an individual's self-identity is evidently interlinked with his autobiographical memories and his emotional acknowledgement of these memories.

A close scrutiny of the type of memory-sharing that happens on Social Media, a subset of New Media, indicates the presence of a prejudiced pattern of selective externalization of 'self'. Memories of sadness, loneliness, pain, disappointment, fury etc. which are also part and parcel of every human's life are conveniently forgotten or excluded to a large extent, thereby idealising and idolising oneself in one's narrative. Such exclusions tend to heighten

the estrangement towards the not-so-nice feelings from which there is no escape in the real world.

It is the collective responsibility of the information society to act with probity when it comes to generation, distribution and absorption of online presentations and re-presentations of human 'selves'. A strong advocacy towards nurturing a balanced approach in Online Impression Management can turn the tables around.

SelviS

Assistant Professor

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Fear of the Unknown

Fear, today has become the driving force for the world at large. The situation is such that we are afraid of death, afraid of being alive, afraid of religion, have a fear of going out, fear of confinement, afraid of losing our jobs and numerous other fears. **Fear of experiencing isolation can make a person extremely frightened. This is leading to a lot of anxiety and stress issues**

Corona-virus or COVID 19 pandemic has made us afraid of humanity and enemies of each other. With the spread of the virus countries have started the blame game- China initially blamed America, America along with other European countries today is blaming China, UK initially was blaming the "Hare Rama Hare Krishna" followers. In Indian religion as always has become a major tool to be used as a scapegoat. All news channels are blaming the Tablighi Jamaat for the spread. It is as if Corona virus cases were not there before, or other people belonging to different religions are not afflicted.

The anxiety is taking a very dangerous turn with people who might have symptoms and people who have got cured both hiding the facts. A person who has got cured is being ostracized by the society as the people around think that they might still be affected despite an individual being cured. Recently an incident happened where an individual has put up a sign that he wants to sell his house as he is being hounded by his neighbors and society members for coming back from the hospital after being cured. On the other hand people are just popping crocin pills to hide the symptoms, if they have it as they do not want others to know that they might be suffering from corona virus.

It is not only people who are behaving in this manner. Bihar Govt. is wary of betting students back from Kota, as they do not increased number to reflect on the state.

Doctors, instead of life savior are looked upon as carriers and so should not be allowed inside a society. Media has shown us so many cases of medical professionals being manhandled.

As rightly said "With the disruptive effects of COVID-19 – including social distancing – currently dominating our daily lives, it is important that we check on each other, call and video-chat, and are mindful of and sensitive to the unique mental health needs of those we care for. Our anxiety and fears should be acknowledged and not be ignored, but better understood and addressed by individuals, communities and governments," Dr Hans Kluge noted.

It is indeed a sad state of affairs that fear has become so overbearing today. These issues if not addressed can become more powerful than any other disease.

Kanchan Luthra
Assistant Professor
BAFTNMP Co-ordinator



A Mere Memory



In a time when the Indian Subcontinent was still a land of splendid Maharajahs and fabulous courts, Rukmini Varma was born in 1940 into one of its most early royal houses, with an unbroken dynastic lineage of over 1200 years.

Growing up in Satelmond Palace in Trivandrum, art came naturally to Rukmini.

Her great grandfather, Raja Ravi Varma, was a master and celebrated painter, known as the Father of Modern Art in India. Some of his most fabulous works adorned the palace walls of Rukmini's home. Her grandmother, the Maharani, was a patron of many local artists whose works ranging from portraits & landscapes to murals & dramatic scenes from the great epics, were a constant inspiration. But what impressed Rukmini's attention the most were the hardbound, tastefully produced annual catalogues of all the major art galleries across Europe that her grandmother had collected. The works of great baroque masters like Rembrandt, Rubens, and Caravaggio fascinated her, and as a child she began to experiment with color.

Observing her growing interest in art, Rukmini's uncle gifted her with her first full set of brushes and paints on her sixth birthday, ordered specially from Bombay. Her grandmother too, noticing her general inclination towards the arts, appointed dance and music instructors, and in the years to come Rukmini would master forms such as the Bharatanatyam, Mohiniattam, Kathak, and more. With an appreciation of India's cultural heritage as well as an interest in history, mythology, religion, architecture, she would reveal herself in her works in the years to come.

By the eve of India's independence from the British Empire in 1947, things began to change in the royal household. Rukmini's parents began to spend much of their time away from the palace, in the hill resorts of Kotagiri, Coonoor, and Kodaikanal. They also chose to enroll their children in public schools instead of having a train of tutors following them around. The slow lifestyle of the palace was replaced by an instilled regular routine focused on academic achievements instead of art. In 1949, the State of Travancore vanished from the map forever when it was merged with Independent India, and the royal family retired from active public life. The liveried servants, royal guards, and all the ritualistic ceremonies of palace life slowly faded away. Rukmini's parents and her grandmother, the Maharani, moved to Bangalore. Satelmond Palace and the old world it represented became a mere memory.

For the next two decades painting took a backseat for Rukmini as school and college became more of a priority, followed by a marriage and children- all by the time she was 21 years old. But Rukmini kept her artistic interests alive, and recalls how she would try to recreate scenes from Greek mythology, painting Venus, Aphrodite, Paris, and other characters.

Rukmini returned to painting, an arena where it was felt society judgments were less pressing. Fortunately, soon enough she

began to enjoy it actively and took it up with a renewed vigour. By 1970 she had completed her first series of oil paintings, which were exhibited in Bangalore to positive reviews. Her second exhibition in 1973 was opened by Governor Mohanlal Sukhadia of Karnataka State. 34 of the 39 paintings displayed were sold in a matter of days. Her third series in 1974 was inaugurated by the then President of India, V.V. Giri, at the Lalit Kala Academy in Delhi. Rukmini's art began to bring her serious recognition in India's art circles (including from Svetoslav Roerich, with whom Rukmini later sat on the Advisory Board of the Chitrakala Parishad in Karnataka).

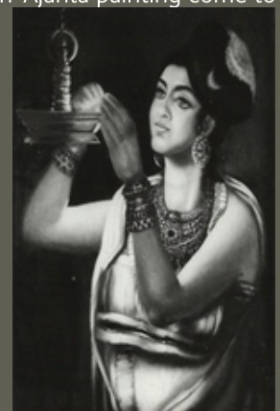
In 1976, upon the invitation of BK Nehru and Natwar Singh, Rukmini embarked on her first major international exhibition at India House in London, which was opened by Lord Mountbatten, the last Viceroy of India. Impressed by her skill and ability he asked her if she would paint a portrait of him in traditional Indian attire, wearing a turban and an achkan. They also became friends briefly, with Mountbatten inviting her to fox hunting and picnicking with him on his country estate. The commission of the portrait, however, could not be completed owing to Lord Mountbatten's tragic assassination in 1979, just before he was due to visit India with Prince Charles and provide Rukmini with three promised sittings.

Subsequent exhibitions followed in Bonn, Cologne, and Neuenahr in Germany, along with invitations from Paris, Zurich, Madrid, and Rome. Queries for her work began to come in from collectors in Europe, America, Singapore, and the Middle East. In 1981 she had another highly successful exhibition in Bombay at the Jehangir Art Gallery and at The Taj Art Gallery winning her the appreciation of M.F. Hussain.

She discovered two books published by the Royal Academy of Arts. They were no ordinary books: they belonged to the personal collection of appooppa, as she and her family call her great-great-grandfather, the legendary artist Raja Ravi Varma. On the margins of the books the artist had scribbled down his thoughts. "When I read what he had written, everything seemed to fall into place, the missing links appeared."

Rukmini jotted down these scribbles in her notebook, one of dozens she keeps in a trunk. Over the next decades, Rukmini would document his life, uncover anecdotes, and today, her writings on her illustrious ancestor are tucked between the covers of a new book *Hidden Truth — Raja Ravi Varma: The Inside Story*. Holding the book up, the petite 78-year-old smiles a dimpled smile. "This is creative non-fiction," she tells an interviewer, at her bungalow that's tucked away inside a huge private estate off Bengaluru's Richmond Road. In her Kerala cotton sari, printed maroon silk blouse, and with kumkum on her forehead, it is easy to see why she was once described as an 'Ajanta painting come to life'.

Amit Singh
Assistant Professor



5 C's of Event Debriefing

Debriefing is an important element of event planning, promotion and execution process. It facilitates learning and better understanding of dealing with contingency situations in event management. It also improves performance and acquisition of new talents. It further leads to growth and construct a roadmap to achieve success in forth coming events.

Before accelerating plans for any new event, it is important to review, analyse and evaluate the previous event's success and outcome which is popularly known as the process of "Debriefing".

Call for a Meeting: Debriefing starts with inviting all head of departments responsible for managing the key functions of recently concluded event to a meeting with an intention to foster healthy communication, for appreciating efforts, applauding teamwork, encouraging feedback and to deliberate on the scope for improvements if any. Avoid harping on poor performance and exclude the blame game.

Collect all information, facts and actual expenses incurred in the event, define the objectives of debriefing by dismantling the job assigned to every department and then evaluate the performance. It includes venue management, stage management, catering services, lights, signage and decor, guest management, permissions, screen, sound & audio, dignitaries & speaker management, cultural performances, financial management, sponsorship, invitation, marketing & promotions, client coordination, outsourced vendors and uninterrupted event flow.

Layout a clear questionnaire for your team highlighting, what was the expected outcome from event and how much was achieved, if not achieved till what extent was it successful, analyse the performance of your team, how well they worked as team, did your company provided quality and timely service to the client with cost effective strategy,

was there visible improvements in comparison to last time, conclude with observations. Keep on check the outsourced vendors quality, price competitiveness, flexibility and seek their suggestions for adopting ongoing trends in the market.

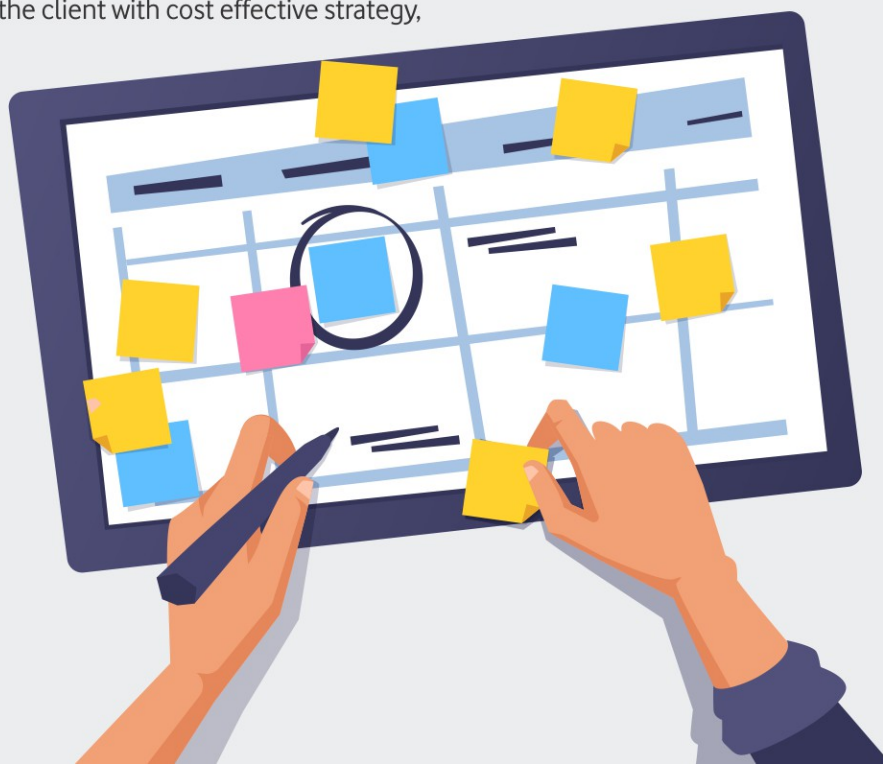
Thank the client for availing your services and prepare a feedback form reassuring best of the services as this surely provide quality inputs and add positive feedback in your event portfolio from the existing clients. In case of business event it becomes essential to take feedback from other participants, delegates, speakers attending the event as it offers unique perspective and contribute to a healthy PR activity. The data collected by registration desk becomes vital in sending questionnaire through emails or host a survey form on the event/ company website or through the event app.

Conclude the debriefing session with a token of appreciation by organizing lunch or a high tea. Ensure that the non-attendee team members fill the questionnaire to get the crucial information.

Compile all the relevant feedback and suggestions in to a format that will suggest solutions and identify areas of improvements. Analytical techniques help in measuring and drawing conclusions which may be simple or complex in nature.

Convert conclusions by creating actions which will finally contribute to the growth of your company. Prepare and share the do's and don't for not repeating the same mistakes and for delivering success in future events.

Dolly H. Awati
Assistant Professor



“Today a reader, tomorrow a leader.”

– Margaret Fuller

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Endowment Funds & Research Chair

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Facilities

 <p>Dhurmaal Bajaj bhavan COMMUNITY PARADISE</p>	 <p>Durgadevi Saraf hall TREASURING MEMORIES</p>	 <p>Trivenidevi Deora chikitsa sahayata kosh HELPING TO HEAL</p>	 <p>Ramnarayan Saraf educational outlet ONE STOP EDU-SHOP</p>
 <p>Vijay Pal Singh health centre WEALTH OF WELLBEING</p>	 <p>Kirandevi Saraf library and reading room WORLD OF KNOWLEDGE</p>	 <p>Rajasthani Sammelan I.T. hub LINKING GLOBALLY</p>	 <p>Rajasthani Sammelan food court FOOD FOR THOUGHT</p>