

Register Number:

Date: 04-03-2022

**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE – 27**

**V SEMESTER BA CPE**

SEMESTER EXAMINATION: OCTOBER 2021

(Examination conducted in March 2022)

**CE 5318: Multimedia Journalism**

**Time- 21/2 hrs Max Marks- 70**

**Instructions:**

1. **The paper has THREE SECTIONS and THREE printed pages.**
2. **This paper is for the V Semester Multimedia Journalism students of the BA CPE course.**
3. **You are allowed to use a dictionary.**
4. **All questions are compulsory.**
5. **Please provide word counts for all your answers.**

**I. Given below is a piece that was published in The Hindu in August 2020. Along with it is an image of the 1947 Partition Archive, curated by a village of people all over the country. Read the piece and answer the questions that follow.**

As the nib of Sir Cyril Radcliffe’s pen raced across the map to keep its tryst with destiny, sundering the Indian subcontinent into two in 1947, it resulted in an event saturated with violence. Trains filled with refugees, the coaches smeared with taunts, more often with blood, drew in at stations in Punjab and Bengal. Nearly 10 million were displaced and struggled to rebuild their lives in the cities they now called home. Partition’s echoes continue to haunt the political discourse in India, Pakistan and Bangladesh, but the stories of hardship, heartache and the robust optimism of its survivors are slowly fading into a sepia-tinted world.

The 1947 Partition Archive, a non-profit organisation founded in 2010 by Indian-American Guneeta Singh Bhalla, uses its flagship oral history project as a tool to record these experiences. It has preserved the memories of 9,300 Partition witnesses in more than 36 languages. The digital repository open to academics and lay people also has nearly 30,000 photographs, some of which are currently on display at the Mandi House Metro Station, Delhi. Primary information is collected by citizen historians — volunteers criss-crossing the globe interviewing survivors at their home in a race against time. With the COVID-19 pandemic now afoot, and the age profile of the survivors putting them at risk, the project has moved online to leave no story untold.

Bhalla, executive director of the Archive, who lives in Delhi, says, “We have nearly 1,000 witnesses waiting to tell their stories in 19 countries across Asia, North and South America and Europe.”

“Earlier, volunteer oral historians signed up for our free live online workshops. They went out in the community and recorded an oral history and submitted it through our online portal. Volunteer archivists then reviewed each oral history according to quality of the interview and content. Once the interview is archived, the volunteers become certified citizen historians and receive a certificate making them eligible to be matched with more waiting Partition witnesses,” says Bhalla, who launched the project spurred by her grandmother’s story of fleeing Lahore’s mayhem.

**Across genres**

Among the notable voices over the years are writers Bapsi Sidhwa and Khushwant Singh, artist Nek Chand, and sporting icon Milkha Singh. The project has facilitated meetings between old neighbours, people who look back with fondness at the endless days of summer, the girls they loved; and with anger at the life-altering violence and the crushing despair they struggled with for years.

The Archive’s global office is closed for the moment in California as mandated by the government; its second office in Gurugram is hosted by MakeMyTrip.

“We don’t want these memories to be lost at a time like this. So, now interviews happen via webcam and some of the paperwork requires using a courier service rather than getting it done in person. We assist the interviewee remotely, but it is limiting because there are many elders who live alone and don’t have the right access to technology. In this case, we allow phone recordings, which isn’t ideal since their body language contains so much more information than their words alone. But, given that elders are particularly at risk with Coronavirus, we want to open up all possible avenues of recording, lest we lose our history,” says Bhalla. “Despite how complicated it was to switch to work-from-home, our team has a new sense of renewed energy and urgency. We know that we have a time bomb ticking.”

Partition is a historical event for many, a family story for some. But, as these narratives show it is more than just a candid conversation from our past. It is about where we come from and where we are going as a nation.

**IA. Answer the following questions in about 100-150 words each. (3x10=30)**

1. Why is it important that ‘the digital repository [is] open to academics and lay people also has nearly 30,000 photographs’? In what way are multimedia tools making this possible?

2. The website of the Partition Archive includes an interactive map of India, which shows the data of people who have migrated from pre-partition India to different regions of the country. Do you think an element like this is useful storytelling of this kind? Explain how.

3. From the pieces you have come across in class, identify one storytelling element that surprised you. Explain using examples.

**II. Answer the following questions in about 150-200 words each. (2x15=30)**

4. Most people end up imagining multimedia journalism as an adaptation of traditional forms of journalism. Do you think this is an accurate understanding of the field?

5. Come up with a pitch for a multimedia feature you could work on in the next semester. It must include at least two forms of media.

**III. Answer ANY TWO of the following questions in about 5-8 lines each.**

 **(2x5=10)**

6. When making a podcast, is it important to have a script in place before recording?

7. What are two things to keep in mind while running a social media campaign?

8. Do you use any social media platform regularly? What about this platform works for you?