Project Proposal Document

Created by **DigiViscom Edutech**

Contents

Call for Project Proposals under
Virtual Content Creator Program

The Virtual Content Creator Program invites innovative educators, researchers, and practitioners to contribute original and engaging study materials for our Online Media Studies Program in Tamil/ English or both. In today's learning environment, digital content is not just supplementary, it is central to effective teaching and skill development. Through this initiative, we aim to create a rich repository of accessible, high-quality resources that reflect both academic rigor and industry relevance. The program encourages diverse formats of study material, including written modules, case studies, visual explainers, multimedia presentations, and interactive assignments, ensuring that learners can benefit from multiple modes of engagement.

This call for proposals seeks contributions that are pedagogically sound, digitally adaptable, and learner-focused. Content creators are encouraged to integrate real-world applications, contemporary media trends, and critical perspectives that resonate with today's media landscape. The materials should be designed to support independent learning, while also serving as a foundation for collaborative activities in virtual classrooms. By participating, contributors become part of a mission to strengthen digital education and extend the reach of Media Studies to learners across varied socio-cultural and linguistic backgrounds.

Digiviscom Edutech is inviting proposals for latest media dynamics in the following specified areas but not limited to these subjects/disciplines pertaining to media/communication.

Sl.No	Thrust Areas	Topics
1.	Foundations of Media Studies	History and Evolution of Media Introduction to Communication Theories Media and Society Digital Media Ecosystems Media Literacy & Critical Thinking Development communication Sustainable Development and communication
2.	Journalism & News Media	Basics of News Reporting and Writing Investigative Journalism Photojournalism & Visual Storytelling Broadcast Journalism (Radio, TV, Digital) Data Journalism & Fact-Checking
3.	Film and Visual Communication	Film Appreciation & Film Theory Documentary Production Cinematography Fundamentals Editing Techniques and Storytelling Screenwriting & Narrative Structures History of Film Making VFX and SFX in film technology
4.	Advertising, PR & Corporate Communication	Principles of Advertising Branding & Consumer Behavior Digital Marketing & Social Media Campaigns Public Relations Strategies Media Planning and Buying Outdoor Advertising Current Advertising trends in Traditional Media

5.	Digital Media & Content Creation	Web Content Writing & Blogging Social Media Content Creation Podcasting & Audio Production Video Production for Online Platforms Influencer Marketing & Online Branding
6.	Emerging Media & Technology	Virtual Reality (VR) & Augmented Reality (AR) in Media Artificial Intelligence in Creative Content Mobile Media & App-based Communication Data Visualization & Interactive Media Gaming & Gamification in Learning
7.	Media Research & Ethics	Research Methods in Media Studies Communication Research Media Law and Ethics Intellectual Property Rights (IPR) Media Policy and Regulations Audience Research and Analysis Advanced media research methods AI Tools for Research
8.	Regional & Cultural Media Studies	Indian Media History & Regional Media Folk Media and Traditional Communication Tamil Media & Cultural Narratives Comparative Media Studies (Global vs Local) Media, Identity & Representation (Gender, Caste, Class)

9.	Practical & Skill-Based Modules	Photography (Basics to Advanced) Short film making Corporate film making Advertisement film making Podcasting Commercial live streaming Graphic Design & Visual Communication Animation & Motion Graphics UI/UX Design Editing Software (Premiere Pro, Final Cut Pro, DaVinci, After Effects) Scriptwriting & Storyboarding for Digital Platforms Commercial writing and self publishing
10.	Career & Industry-Oriented Studies	Media Entrepreneurship Freelancing in Digital Content Creation Portfolio Development for Media Students Media Startups & Innovation Future Trends in Media Employment

III. Opportunities Under the Program

The Virtual Content Creator & Visual Learning Presenter Program invites passionate educators, researchers, and practitioners to contribute to the development of high-quality study materials and engaging visual presentations for our Online Media Studies Program. This initiative aims to build a comprehensive and accessible learning ecosystem that combines structured academic content with dynamic digital delivery. Contributors will play a vital role in shaping a repository of innovative resources that enhance learner engagement, promote independent study, and ensure professional relevance in today's evolving media landscape.

A. Online Content Creator (OCC) or Study Material Creator

- **Originality and Structure:** All materials must be original and well-organized. This includes developing modules, lesson plans, case studies, exercises, and assignments. The structure should be logical and easy for both educators and students to follow.

- **Relevance:** The content must align with the latest developments in the media industry. Your materials should reflect current trends, technologies, and standards, ensuring they remain pertinent and valuable to students.
- **Industry Standards:** Ensure all content meets professional and academic standards. Materials should be research-based, drawing from credible sources and academic theories in media studies. They should also be pedagogically sound, meaning they are designed to facilitate effective learning and knowledge retention.

- **Speaker Notes** is essential, as given in the template **(Refer Annexure I)**

- **Ownership:** Upon submission and acceptance, the content becomes the sole property of the organization. You, as the creator, lose all rights to the material.
- **Adherence to Standards:** All submitted materials must follow the sample and template provided by the organization. This includes formatting, structure, tone, and style.
- **Deadline and Revisions:** You must submit all content by the specified deadline. You should also be prepared to make edits or revisions to the content as requested by the organization to ensure it meets quality standards.
- **Final Delivery:** A subject is only considered complete when all of its study materials have been received by the organization and certified as meeting all eligibility and quality requirements.
- **Language and Inclusivity:** Content can be in English, Tamil, or a combination of both. The choice of language should be made with an emphasis on accessibility and inclusivity, ensuring the materials are understandable to a wide range of students. The language and examples used should be culturally sensitive and representative of diverse backgrounds.
- **Clarity and Usability:** The final materials should be clear, concise, and user-friendly. Use a clean layout, appropriate headings, and visual aids to enhance readability and comprehension wherever necessary.

B. Visual Learning Presenter

- **Engaging and Learner-Friendly:** Your primary objective is to present study materials in a way that captures the viewer's attention and facilitates learning. This includes using recorded video lectures, tutorials, and demonstrations.
- **Clarity and Simplicity:** To make complex ideas accessible, you should use techniques like storytelling, visual examples, and relevant case studies. Break down difficult concepts into simple, understandable parts.

- **Enthusiasm and Professionalism:** Deliver your content with clarity, enthusiasm, and a professional demeanor. Your presentation style should be energetic and encouraging, as if you were teaching in person. This is crucial for keeping students engaged in a virtual setting.
- **Bilingual Presentations:** You are highly encouraged to create presentations in either Tamil and English or in both languages based on your preference. This practice enhances accessibility for a wider audience and shows a commitment to inclusivity.

IV. Terms and conditions:

1. You must register as either an Online Content Creator (OCC) or a Visual Content Presenter (VCP) on the DigiVisCom (DVC) Online Portal at https://www.digiviscom.com/.

2. When submitting your proposal, you must clearly state whether you are applying for the role of "Online Content Creator" (OCC), a "Visual Learning Presenter" (VCP), or both.

3. Submit a concise concept note of 500-700 words. This document should outline the proposed topic, your approach to developing the content, and the expected learning outcomes for students.
   (Refer Annexure I & II)

4. Include details on language preference (English, Tamil, or bilingual).

5. **Budget Estimate :**

A. *Study Material Creator* (Speaker Notes: Refer Annexure I)

Content Development
Research & Drafting of Module : Rs. 1500/- per hour
Case Studies /Examples   : Rs. 700 / per hour
Assignment & Activity Design : Rs. 700 to Rs. 1500
Bilingual Adaptation   : Rs. 2000/- per hour
Proofreading & Editing   : Rs. 1,000 to 1,500 per hour

B. Visual Learning Presenter (Refer Annexure II - For Guidelines)

Recording (per hour of lecture)   : Rs. 1000 to Rs. 3000

For any queries related to this call, please feel free to write to:

Mail id : digiviscom@gmail.com

Contact Person : Mr. Subhramaniyan A

Mobile No: +91 80560 76511

WhatsApp: +91 94449 26755

Last Date and Time of Submission: 31.09.2025, 5.00 P.M

Note:
Please complete the online submission of proposal well in advance to avoid last day rush

ANNEXURE I

Online Content Creator (OCC) or Study Material Creator

Course and Content Structure

Total Course Duration

The total duration of a complete course can be 30, 45, or 75 hours.

Module Duration

Each module within a course should have a specific duration: 30 hours, 45 hours, or 75 hours, corresponding to the total course length.

Number of Modules

Each subject must contain a minimum of 10 to 15 modules.

Template for online Content Creator (OCC) or Study Material Creator

Module 1 Title: Radio Production

Duration: 3 hours

Level: Beginner to Intermediate

Delivery Mode: Online

Ideal for : UG/PG students in Communication & Media Studies, Radio Professionals and RJs, Community and Educational Radio Creators,Teachers and Media Trainers, Media historians and researchers Enthusiasts of radio and broadcasting heritage

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Title: Module 1 – Radio Production   (3 hours)

- What is Radio Production and Broadcasting?
- The role of Radio as a medium.
- Types of Broadcasting Techniques
- History of Radio Broadcasting
- Uses of Radio Broadcasting
- Types of Radio Receivers

Module 1: Radio Production and broadcasting

Total Duration: 3 hours

Slide 1: Title Slide

Title: Radio Production - Module 1
Visual: Vintage + modern radio collage
Presented by: Ms. Sunantha, Co-Instructor

Speaker Notes
Welcome, everyone! I'm Sunantha, your co-instructor. This is our first step into the fascinating world of Radio Production and Broadcasting. Today, we'll explore the evolution of radio — from its earliest days in the 1920s to its dynamic role in today's digital landscape. You'll hear real examples, explore use cases from India and abroad, and reflect on how radio adapts and survives. Let's tune in.

Slide 2: Learning Objectives

By the end of this module, you will be able to:

- Understand what Radio Production and how it serves as a successful medium

- Identify types of Radio

- Recognize opportunities of Radio production

Visual: Vintage Radio, Old Radio Studios, News reading in Studio, Sports-Radio commentators in action

DigiViscom

Speaker Notes

"Let's take a quick look at the learning objectives for this session.

By the end of this module, you will be able to:

Understand what Radio production is .

From radio's origin in the early 20th century to its relevance in the age of the internet,

we'll touch on the formats, transitions, and global/local impact.

You'll also see how community, public, and commercial radio differ in practice and purpose

Recognize how these tools can assist at different stages of the Radio communication process, from idea generation to presenting your messages to listeners.

And finally, develop an awareness of both the opportunities and limitations of using a Radio production service in Disseminating News, Educating students and entertaining the listeners.

These objectives will form the foundation for everything we cover in the rest of the course."

Slide 3: What is Radio Production ?

- Radio as a communication medium
- Key functions: Pre production, Production, Post production, Transmission

Visual: soundproof Production cabin, Mixer console, Transmission tower,Listeners.

Speaker Notes – What is Radio Production?

"Now let's start with the basics — What is Radio production?

Radio production refers to the production of programs in a voice module for disseminating information to listeners. It can be used to inform, educate and entertain.

There are several core functions of Radio:

Inform– where the Radio is used to inform the public through news, Public service announcements.

Educate – the ability to enable the extension of class room teaching to a country wide extended experience to reach the maximum possible population .

entertain –Entertaining the population of Urban and Rural alike and preserving the traditional, classical and also the rural arts to survive.

Language understanding – especially in a country like India where 22 official languages and 99 dialects are in usage Radio has to be specific in selecting the language to reach the maximum number of listeners.

Some major areas within Radio Production include:

- Pre production - Pre-production in radio involves the planning phase before any recording takes place. It encompasses developing the show's concept, writing the script, selecting talent, and choosing the format.

- Production : Radio production encompasses the entire process of creating and delivering radio content, from initial concept to broadcast. It involves two main aspects: audio production and show production. Audio production focuses on the technical creation of audio elements, while show production involves the overall organization and creative direction of a radio program.

- Post production: Post-production in radio involves refining and enhancing recorded audio after the initial recording. This includes editing, mixing, adding sound effects, music, and mastering to create a polished final product. It's a crucial step for achieving optimal sound quality and creative impact in radio broadcasts.

- Transmission: Radio programs are transmitted through the air using radio waves, which are a form of electromagnetic radiation. The process involves a transmitter that encodes audio information onto a carrier wave (modulation) and an antenna that radiates this signal as radio waves. A receiver, such as a radio, then picks up these waves and decodes the audio information enabling the listener to listen to the program as Audio.

    Thus Radio serves as a virtual companion—whether during leisure, work, or travel—offering a comforting presence and a sense of connection through the engaging power of the human voice.

Slide 3a: Types of Radio Broadcasting

AM Radio communication
- Medium wave
- Short Wave
- Frequency Modulation (FM)
- Digital Radio
- Internet Radio

Visual:Wave length diagram, carrier wave, Modulated wave .

Speaker Notes

Amplitude modulation

In the beginning we had two types of broadcasting techniques that were widely adopted. They are Medium wave and short wave.

    1.Medium wave

- Transmits signals over limited distances using medium wave frequencies, with an ability to propagate via ground waves, which travel close to the Earth's surface. This makes it suitable for local and regional coverage
- 2. Shortwave Radio:
- Transmits signals over long distances using shortwave frequencies, often used for international broadcasting or by amateur radio enthusiasts

   They adopt a technology known as Amplitude modulation and hence Known as AM Transmission Technique.
   Frequency Modulation
   A technique for broadcasting good quality audio suitable for broadcasting music in AIR. It is shortly known as FM.

Digital Radio Technologies:

- DAB (Digital Audio Broadcasting):
   A digital radio standard that offers improved sound quality and more channels than traditional AM/FM, with options like DAB+ offering even better efficiency.
- Satellite Radio:
   Broadcasts radio signals from satellites, offering nationwide coverage and a vast selection of channels, often with subscription-based access (e.g., SiriusXM).

- Internet Radio:
  Streams audio over the internet, providing access to a global selection of radio stations

Slide 4: History of Radio Production

- Radio in United states of America
- Radio in Britain
- Advertising In Radio
- Radio as an entertainer In Europe

Visual:Voice of America, BBC Studios, Listeners in front of Radio, Newspaper and Radio

Speaker Notes – History of Radio Production

Radio broadcasting is the transformation of a simple invention transformed into one of the most powerful mediums of the 20th century.

A landmark moment came in 1920, when KDKA in Pittsburgh made history with the first-ever broadcast of a presidential election.

By 1922, the British Broadcasting Company (BBC) launched radio broadcasts across the UK.

Newspaper Strike Impact:

A newspaper strike in 1926 created a void in news dissemination, leading people to turn to radio for information and entertainment.

In 1923, AT&T introduced the first radio advertisements, paving the way for commercial broadcasting as we know it today.

After World War I, radio became a beloved household item — a companion for news, music, and stories.

This was the Golden Age of Radio — from the 1920s to the end of World War II. A time of dramatic programs, live music, and breaking news bulletins.

In 1935, Edwin Armstrong demonstrated FM radio's clarity — but it would take time before FM truly took hold.

After the war, the arrival of transistor radios made listening portable, while television emerged as a powerful new competitor. Yet radio adapted — finding new ways to serve its audiences.

Slide 4a : Radio in British India

- Radio in British India
- Radio Club of Bombay
- Calcutta Radio Club
- Madras Presidency Radio Club
- Indian Broadcast Company (IBC)
- Indian State Broadcasting Service
- All India Radio, or Akashvani.
- All India Radio, or Akashvani.

Visual: Panchayat Radio, Farmers, students, and women in front of radio (seperate), AIR Logo

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Speaker Notes – History of Radio Production in British India

It all began in June 1923, when the Radio Club of Bombay aired the country's very first broadcast.

The eastern zone of the country listened to the voice of Radio when Calcutta Radio Club began its own broadcasts later in the same year.

July 31,1924 : Broadcasting Service initiated by the Madras Presidency Radio Club for Madras Presidency listeners.

A major leap came on July 23,1927 when Indian Broadcast Company (IBC), Bombay Station, was inaugurated by Lord Irwin, the Viceroy of India.

Soon after On August 26,1927 : Calcutta Station of IBC was inaugurated.

Initially, these stations brought news, music, and voice broadcasting.

But challenges arose. On March 1, 1930, the IBC went into liquidation, and the Government of India stepped in, establishing the Indian State Broadcasting Service, or ISBS.

On April 1,1930 : Indian State Broadcasting Service under Department of Industries and Labour commenced on experimental basis.

On September 10,1935 the Akashvani Mysore, a private radio station, was set up.

On January 19,1936 the First news bulletin was broadcasted from AIR.

On June 8, 1936 : Indian State Broadcasting Service became All India Radio, or Akashvani.

Thus the birth of a national voice has just tuned in to mesmerize the entire nation later. Let us see some calendar events of AIR worth noticing.

On August 1,1937 : Central News Organisation came into existence.
On November1937 : AIR came under the Department of Communication.
On October 1,1939 : External Service started with Pushtu broadcast.
On October 24,1941 : AIR came under the Department of Information & Broadcasting.
On January 1,1942 : Akashvani Mysore was taken over by the Maharaja of Mysore.
On February 23,1946 : AIR came under the Department of Information & Arts.

On September 10,1946 : Department of Information and Arts changed to Department of Information and Broadcasting.

The next phase of All India Radio the post Independent Era is more interesting.

Slide 4b : Radio in Liberated India

- Radio During Partition of India
- Radio after Partition of India
- Nature of Broadcasting techniques
- Nature of Radio Programs

Visual: Indian Map, Music concert of MS Subbulakshmi, Talk show recording, Prime minister address (with AIR mic in front of them), Doordharshan Logo

Speaker Notes – History of Radio Production in Liberated India

At the time of Partition in 1947, India had six radio stations in the territory of India, while three became part of Pakistan. At the time of Pakistan's independence on August 14, 1947, there were three radio stations in operation: Peshawar Radio Station, Lahore Radio Station,

and Dhaka Radio Station. These stations, which had been established earlier, were inherited by the newly formed Pakistan.

Six radio stations in Indian territory were located in Delhi, Bombay (Mumbai), Calcutta (Kolkata), Madras (Chennai), Lucknow, and Tiruchirapalli. The Indian Government understood the importance of Uniting the entire nation through one voice and to address the National developments to the entire world.

September, 1948 : Central News Organisation (CNO) was split up into two Divisions, News Service Division and External Service Division (ESD).

The decades that followed brought landmark programmes — the National Programme of Music started in July 201952, National Programme of Talks (English) started in July 29,1953 , First Radio Sangeet Sammelan held on 1954, National Programme of Play commenced during august 15th 1956, Vividh Bharat an exclusive service for Music broadcast in 1957 later became a commercial service in November 1,1967 ,and the start of television broadcasting under AIR on November 1st 1959.

In the 1960s, youth-oriented channels like Yuv Vani emerged, and powerful transmitters boosted nationwide reach.

The 1970s saw political broadcasts and the launch of India's first FM service from Madras in 1977.

Annexure II – Visual Learning Presenter

Total Course Duration

The total duration of a complete course can be 30, 45, or 75 hours.

Module Duration

Each module within a course should have a specific duration: 30 hours, 45 hours, or 75 hours, corresponding to the total course length.

Number of Modules

Each subject must contain a minimum of 10 to 15 modules.

If your application is selected, you must attend the selection process in person at the DigiViscom Recording Studio.

Video Duration: Individual videos within the modules must be a minimum of 1.5 minutes and a maximum of 6 minutes long.

Remuneration: Your compensation for presenting the subject will be determined by the final evaluation process.

On-Camera Performance
- Visual Presence: You must maintain a professional and engaging on-screen presence. This includes:
- Maintaining eye contact with the camera.
- Using proper posture and effective body language.
- Having an awareness of your visual framing to ensure you are well-positioned within the shot.

Content and Delivery
- You are responsible for completing the entire script or prescribed content within the stipulated time period.
- If the edited material requires any corrections, modifications, or additions, you must cooperate with the production and post-production team to make the necessary changes.

- You must deliver the content exactly as provided and suggested by the production team. Deviations or additions from the provided script are not permitted.

Annexure III – Declaration & Consent

I, _____

_____

_____

_____ the undersigned, hereby declare and agree to the following:

The submitted study material / video presentation is my original work and does not infringe on any copyright, trademark, or intellectual property rights of others.

I grant Digi VISCOM Tech Private Limited the non-exclusive rights to use, publish, distribute, host, and display the submitted material/video on its learning platforms (online or offline) for academic and commercial purposes.

I understand that the ownership of the intellectual content remains with me, but I consent to its usage by the company for educational delivery and related promotional activities.

I agree that any plagiarism, false claims of authorship, or violation of intellectual property laws will make me solely liable, and the company will not bear any responsibility.

I acknowledge that the company may edit, format, or make technical modifications (without altering the original meaning) for better accessibility and quality.

I consent that payment / honorarium (if any) will be governed by the mutually agreed terms between me and the company.

I confirm that I will not withdraw the consent for usage of the submitted material after its acceptance and integration into the company's platform.

I hereby give my full consent to Digi VISCOM Tech Private Limited to use my submitted study material / video presentation in accordance with the terms stated above.

Name of Applicant and address :

_____

_____

_____

Signature with date : _____

For Office Use (EdTech Company)

Application ID:	Reviewed & Approved by:	Designation	Date of Approval:

Annexure IV

NO OBJECTION CERTIFICATE (NOC)

To Whomsoever It May Concern

This is to certify that Mr./Ms. _____, working as _____ (Designation) in the Department of _____ at _____ _____(Institution / Organization Name), is hereby permitted to participate in the creation of study materials / video presentations for submission to Digi VISCOM Tech Private Limited, an EdTech company.

We have no objection to his/her involvement in preparing and submitting such academic content, provided that:

The work is done in his/her individual capacity and does not interfere with the official duties and responsibilities assigned at our institution/organization.

The institution/organization holds no claim over the ownership, copyright, or financial matters related to the content created and submitted to the company.

The applicant shall remain personally responsible for ensuring that the submitted content is original and does not violate any intellectual property rights.

This NOC is issued at the request of the applicant for submission to Digi VISCOM Tech Private Limited.

We extend our best wishes for his/her academic and professional contributions.

Authorized Signatory with Date

Name :	Institution / Organization:
Designation:	Official Seal / Stamp: