DIRECTORATE OF DISTANCE & CONTINUING EDUCATION

MANONMANIAM SUNDARANAR UNIVERSITY

TIRUNELVELI- 627 012

M.A., Journalism and Mass Communication

CRITICAL MEDIA LITERACY

Prepared by

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Semester III						
3.4 CRITICAL MEDIA LITERACY						
Course Specific Objective						
This course provides the students with the ability to critically analyze the media messages and draw their own inferences from various media platforms.						
Hours Per Week					**Credits**	
Lecture	4	**Tutorial**	2	**Practical**	0	5
Unit I Concept Of Media Literacy						
Concept and definition of Media Literacy - The importance of Media Literacy - Nature and scope of media literacy - Digital Literacy and Visual Literacy in new age.						
Unit II Approaches to Media Literacy						
Key concepts in Media Literacy - Analyzing and meaning deriving from hidden messages – Digital Citizenship.						
Unit III Media Analysis						
Deconstructing Ads and bias in News - Analyzing websites and other modes of information - Conditions in Media learning - Power of media learning						
Unit IV Media Message Reception.						
Know and identify the source of message - Media vehicles their working pattern, structure and types - Gate keeping- Media exposure and filters - Media stereotyping and its effects on society						
Unit V Media and Globalization						
Media ownership patterns -Globalization of Media - Media market and propaganda - Cultural hegemony and various concepts in globalization						
Course Specific Skills						
Define the concept of critical media Literacy	Identify the significance of various approaches to Media Literacy	Understand the need for media Analysis	Know and identify the reception of media message	Explicate the importance of media globalization		
Reference Books						
1. W. James Potter, Theory of Media Literacy: A Cognitive Approach, , SAGE Publications, 2004. 2. Art Silverblatt, Jane Ferry, Barbara Finan, Approaches to Media Literacy- A Handbook, Routledge, 2015 3. W. James Potter, Media Literacy (7ed), Sage Publication, New Delhi, 2014 4. , Paul Mihailidis, Peter Lang, Media Literacy and the Emerging Citizen – International Academic Publishers, Switzerland						

UNIT I

CONCEPT OF MEDIA LITERACY

1.1 MEDIA LITERACY: INTRODUCTION

Media literacy is the ability to access, analyze, evaluate, and create media.Media literate youth and adults are better able to understand the complex messages we receive from television, radio, Internet, newspapers, magazines, books, billboards, video games, music, and all other forms of media.

Media literacy involves learning to access, analyze, evaluate and create media in a variety of forms (Aspen Media Literacy Leadership Institute, 1992). The definition lays stress on creating media messages, which is only one aspect of media literacy. We need to understand media literacy as a wholesome education which is more about helping audiences of different age groups become competent, critical and literate in all media forms so that they can make meaning of all that they see or hear, rather than letting the medium control their thinking.

Media literacy empowers you to understand the media, the rationale of media, the reasons for messages, the implication of visual images and the economics of the media industry. You will be capable of not only finding the answers to your questions from the media but also raise pertinent questions when required. Thus, you will not get carried away by the images of real or imaginary world that are put before you by the media.

Media literacy also helps you understand your surroundings. It helps you make more informed decisions, as you can see the hidden meanings behind the messages. In brief, media literacy makes you a more discerning user of media outputs.

1.2 SCOPE OF MEDIA LITERACY

Educational Context:

Media literacy is integrated into educational curricula to help students develop critical thinking skills and become informed citizens. It encourages active participation in democratic processes by fostering an understanding of media's influence on politics and society.

Social and Cultural Impact:

Media literacy promotes cultural awareness and appreciation of diverse perspectives.It helps combat stereotypes and biases by encouraging critical examination of media representations.

Technological Advancements:

The rise of digital media has expanded the scope of media literacy to include digital literacy, which encompasses understanding digital tools and platforms.It involves skills such as navigating social media, recognizing digital footprints, and understanding data privacy issues.

Global Perspective:

Media literacy is crucial in a globalized world where media messages cross borders and influence international relations. It fosters global citizenship by promoting understanding and respect for different cultures and viewpoints.

1.3 IMPORTANCE OF MEDIA LITERACY

The digital age has made it easy for anyone to create media. We don't always know who created something, why they made it, and whether it's credible. This makes media literacy tricky to learn and teach. Nonetheless, media literacy is an essential skill in the digital age.Specifically, it helps individuals to:

Learn to think critically: Evaluating media involves deciding whether the messages make sense, why certain information was included, what wasn't included, and what the key ideas are.Individuals learn to use examples to support their opinions. They can then make up their own minds about the information based on knowledge they already have.

Become a smart consumer of products and information: Media literacy helps individuals determine whether something is credible. It also aids in identifying the "persuasive intent" of advertising and resisting the techniques marketers use to sell products.

Recognize point of view: Every creator has a perspective. Identifying an author's point of view helps appreciate different perspectives and place information in the context of what individuals already knowor think they know.

Create media responsibly: Recognizing one's own point of view, saying what one wants to say how they want to say it, and understanding that their messages have an impact is key to effective communication.

Identify the role of media in culture: From celebrity gossip to magazine covers to memes, media shapes understanding of the world and compels individuals to act or think in certain ways.

Understand the author's goal: Determining what the author wants individuals to take away from a piece of media, whether it is purely informative, intended to change one's mind, or introduces new ideahelps in making informed choices.

Media literacy includes asking specific questions and backing up your opinions with examples. Following media-literacy steps allows you to learn for yourself what a given piece of media is, why it was made, and what you want to think about it.

Here are the key questions to ask when teaching individuals media literacy:

- Who created this? Was it a company? Was it an individual? (If so, who?) Was it a comedian? Was it an artist? Was it an anonymous source? Why do you think that?
- Why did they make it? Was it to inform you of something that happened in the world (for example, a news story)? Was it to change your mind or behavior (an opinion essay or a how-to)? Was it to make you laugh (a funny meme)? Was it to get you to buy something (an ad)? Why do you think that?
- Who is the message for? Is it for kids? Grown-ups? Girls? Boys? People who share a particular interest? Why do you think that?
- What techniques are being used to make this message credible or believable? Does it have statistics from a reputable source? Does it contain quotes from a subject expert? Does it have an authoritative-sounding voice-over? Is there direct evidence of the assertions its making? Why do you think that?
- What details were left out, and why? Is the information balanced with different views -- or does it present only one side? Do you need more information to fully understand the message? Why do you think that?

- How did the message make you feel? Do you think others might feel the same way? Would everyone feel the same, or would certain people disagree with you? Why do you think that?

1.4 THE THREE BUILDING BLOCKS OF MEDIA LITERACY

Personal Locus

The three building blocks of media literacy are personal locus, knowledge structures and skills. These three are necessary to build a person's wider set of perspectives on the media. The personal locus is composed of goals and drives. The goals shape the information processing tasks by determining what gets filtered in and what gets ignored. The awareness of goal has high a degree of control over exposures and information processing. Knowing about this locus, one can gain control over the influence of media messages.

Knowledge Structures

Knowledge structures are sets of organized information in a person's memory. Knowledge structures do not occur spontaneously; they must be built with care and precision. Information is

the essential ingredient in knowledge structures. The more knowledge structure gives more confident and makes sense of a wide range of messages. With highly developed knowledge structures, one can understand the trends about who owns and controls the media, how the media have developed over time, why certain kinds of content are never seen while other types are continually repeated, and effects of the media content. The knowledgeable person can be able to "see the big picture" about the media.

Skills

Skills are tools that people develop through practice. The skills most relevant to media literacy are analysis, evaluation, grouping, induction, deduction, synthesis and abstracting:

The Seven Skills of Media Literacy

1. Analysis: breaking down a message into meaningful elements,

2. Evaluation: judging the value of an element; the judgment is made by comparing a message element to some standard

3. Grouping: determining which elements are alike in some way; determining how a group of elements is different from other groups of elements

4. Induction: inferring a pattern across a small set of elements, then generalizing the pattern to all elements in the set.

5. Deduction: using general principles to explain particulars

6. Synthesis: assembling elements into a new structure

7. Abstracting: creating a brief, clear, and accurate description capturing the essence of a message in a smaller number of words than the message itself.

> **Your skills are the tools you use to build knowledge structures. Your knowledge structures are the organizations of what you have learned. Your personal locus provides mental energy and direction.**

1.5 MEDIA LITERACY IS MULTI-DIMENSIONAL

When people think of information, they typically think about the sets of facts such as from a textbook, a newspaper, or a magazine article. But this is only one type of information cognitive. Media literacy requires acquiring information and building knowledge in more than just the cognitive dimension; that is to consider information from emotional, aesthetic, and moral dimensions also. Each of these four dimensions focuses on a different domain of understanding. The cognitive domain refers to factual information-dates, names, definitions, and the like. Think of cognitive information as that which resides in the brain. The emotional domain contains information about feelings, such as love, hate, anger, happiness, and frustration. Think of emotional information as those which lives in the heart- feelings of happy times, moments of fear, and instances of embarrassment. The aesthetic domain contains information about how to produce messages. This information gives us the basis for making judgments about who the great writers, photographers, actors, dancers, choreographers, singers, musicians, composers, directors, and other kinds of artists. It also helps us to make judgments about other products of creative craftsmanship, such as editing, lighting, set designing, costuming, sound recording, graphic layout and so forth. The moral domain contains information about values. The moral information is that which resides in our soul. This type of information provides us with the basis for making judgments about right and wrong.

1.6 NEED FOR MEDIA LITERACY

The first and most important requirement for a healthy democracy is to have enlightened electorate. Media literacy creates educated electorates, who are able to see through the campaign strategies and are capable of critically evaluating manifestoes and election speeches. The other important reasons for media literacy are:

a) Influence of media on our daily life: You must have observed that even little toddlers and small children are addicted to mediated communication all day. For some of our children, television acts as a babysitter and internet as a friend. In such a situation, it is important that children should also be Media Literacy media literate and understand that Tom and Jerry are only cartoons and in real life one can get hurt if one runs like them!

b) Media shapes our perception of the world: If we watch too much of a certain type of program, we start to believe that the society is just like that. Media literacy frees us from the stereotypes created by the images projected at us.

c) Media is urban and elite oriented, but the society is not: In our real lives, we have to work hard for a living and in our films and television serials; life is depicted to be very rosy. A media literate person will not feel frustrated at this situation and will understand that real life is different from what is depicted. Thus, media literacy helps us to see the difference.

d) Technology changes the look of the world every day: Media products flood the market and change the way people read, talk, write and understand. A media literate person is able to follow the media as per his/her individual requirement and is not led by the diktats of the market.

1.7 FUNCTIONS OF MEDIA LITERACY

Media literacy as an area of education, must explore the nature and influence of media and media messages in our culture. As far as our culture is concerned, media no longer only influences it; but is already a part of it. From mobile phones, cameras, computers, laptops, internet, newspapers, television to cinema, all the products of media are part of our everyday life and hence our culture. Media literacy therefore helps us understand our culture. Media literacy does not intend to create critiques of media systems or the society who are forever looking for political agendas, stereotypes or misrepresentations; it however, does intent to create a media consumer who is capable of taking wise decisions and is not unintentionally influenced by media. Media literacy does not function as a means to criticize the media and find faults with all the messages as it would amount to taking a very narrow dimension to this vast field. However, it involves critically analyzing the media only when you have thoroughly understood the meaning behind the messages.

1.8 PROCESS OF MEDIA LITERACY

In order to understand the process of media literacy it will be useful to revisit the famous Model of Communication Process given by the political scientist Harold Lasswell (1948) who defined an act of communication in terms of the following questions:

• Who (Communicator)

• Says What (Message)

• In Which Channel (Medium)

• To Whom (Receiver)

• With what effect? (Effect)

Lasswell's Communication Model

WHO	SAYS WHAT	IN WHICH CHANNEL	TO WHOM	WITH WHAT EFFECT?
COMMUNICATOR	MESSAGE	MEDIUM	RECEIVER	EFFECT
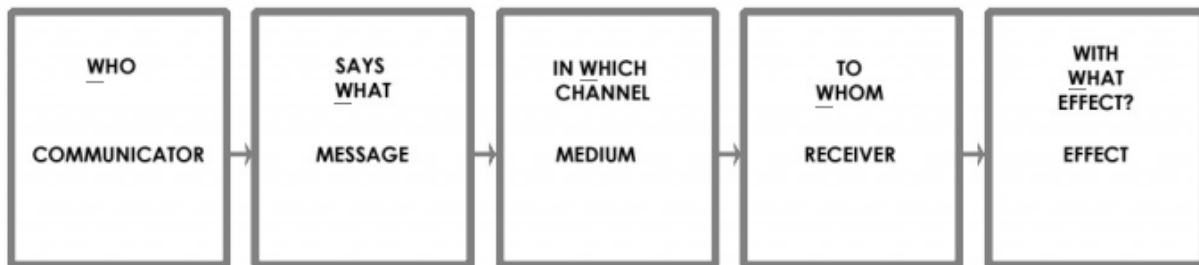
According to Lasswell there are three functions for communication:

1) Surveillance of the environment.

2) Correlation of the parts of society in responding to the environment; and

3) Transmission of social heritage from one generation to next.

Lasswell model suggests that a media message flows in a multicultural society with multiple audiences through various channels. Understanding media is also about understanding different players in the system of mediated communication. Each of the entities outlined by Lasswell can be understood in terms of media, messages and audiences. 'Who' or the Communicator is the savvy individual or media organization who can use the media systems to send forth their messages. 'What' is the message that is being sent forth by the medium - it is influenced by many

factors and may not be error free. Channel refers to the medium being used. Each medium has its own characteristics and the nature of the message changes.

'To Whom' refers to the consumers of media products and 'With what effect' implies the repercussion of the message. The process is not as simple as it appears; so, let us understand it in the context of Media Literacy. The process of Media Literacy begins with the audience – the consumers of media products. When we become media literate, we start to collect relevant and useful information and comprehend its meaning effectively. We gather and interpret information, appreciate the good and the bad, and become Media Literacy media savvy. Given below are the ways in which this process is carried out:

• Each message is understood independently and in relationship with others.

The message may come from any media. This is understood as 'deconstruction of message'.

• After deconstruction the messages are analyzed in their context and presentation - this is called 'decoding'.

• Messages are now 'read' in the real sense.

The above process will also help you to look at the messages coming from the media with a new perspective.

• Biases and prejudices can be recognized and treated likewise.

• We can read between the lines.

• The intent of the sender becomes clear.

• The media and media channels are understood from the messages they send forth and also how they do it.

• We understand the ideology of a media organization that brings out these messages; and

• We understand our society better.

The fact that you have learnt how to 'read' the media messages will also help you to 'write' in a better format. You will be able to organize your thoughts, draft your text, add images and/or sounds, edit, and present the final message.
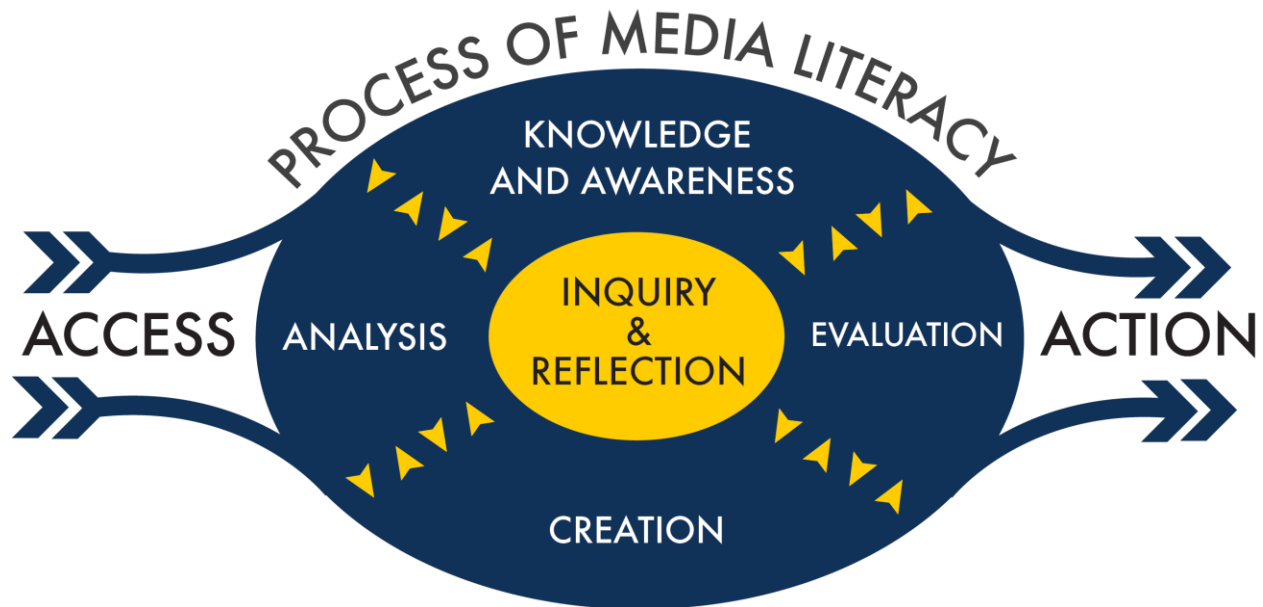

1.9 DIGITAL LITERACY AND VISUAL LITERACY IN NEW AGE

Digital Literacy

Digital literacy is the use of computers and technology and how someone uses and interacts with it. Essentially, it's how you interpret a particular media and translate that into data, images, words, etc. and then evaluate it. It also depends on an individual's ability to efficiently perform tasks in a digital environment. Digital literacy is global and becoming much more prominent in the twenty-first century. With technology constantly changing so does digital literacy. For example, having smartboards in classrooms. A few years ago, these weren't a prominent part of a classroom, now many schools are supplying teachers with them. This compels teachers to change their instruction so that they can incorporate this new technology into lessons. Teachers also should make sure that their students are digitally literate. It allows students to "locate, assess, modify, remix and create with a variety of media forms. Students should understand the many unique rhetoric of new media types and be able to express their ideas and communicate in an increasingly open and collaborative digital world."(Todd Bryant, Educational Tech Ideas). Today

when technology plays such a prominent role in society students should have an idea of all the limitless possibilities of using and interacting in the digital world.Examples of Digital Literacy: Blogs, websites, power points, digital story boards, smart boards, and many others that can be foundthrough the internet.
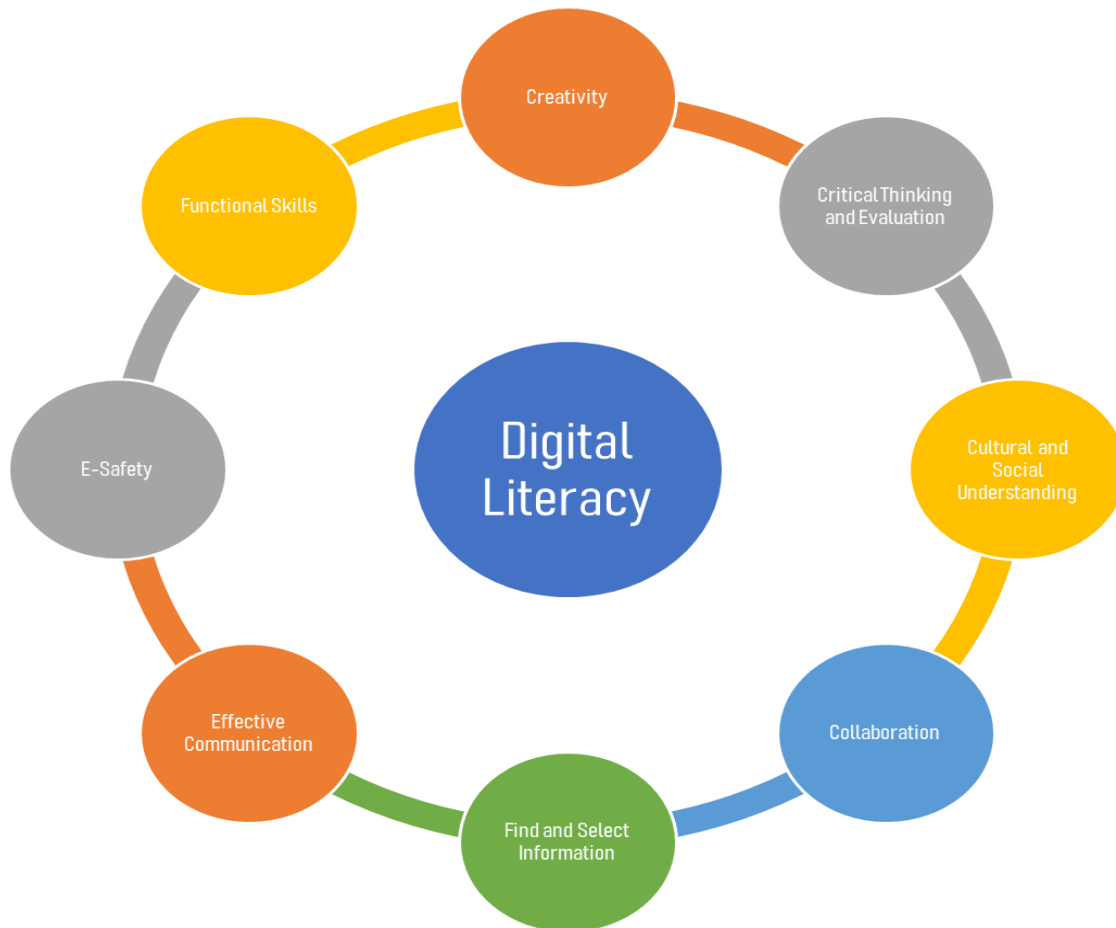
Digital literacy extends the efforts towards universal access of the broadband adoption strand by helping learners to use digital tools, to practice digital ethics and safety, and to collaborate online as means to economic and academic opportunity. Digital literacy focuses on issues of access around digital inclusion, closing the digital divide, and helping "digital immigrants" move towards using technology with the same fluency as "digital natives." This involves efficiently choosing digital tools to search for and communicate information and asking key questions about the credibility and reliability of sources and messages. Thus, the digital literacy strand grows out of broadband adoption to include aspects of information literacy to help learners acquire practical skills for avoiding hoaxes, fraud, phishing scams, identity theft, spam, and ad overload

when using online media.Practitioners position learners who are comfortable with technology ("natives") as mentors for learners who are uncomfortable or new to digital media ("immigrants"). They also support discussions and exercises with all learners about safe and ethical digital practices for being a good digital citizen.

Image Credit: Your dictionary

Citizenship in the digital literacy strand mostly involves good individual behavior online around privacy, copyright, and harassment, as well as developing skills to find jobs, services and to become a responsible consumer. Practitioners support learners in gaining "threshold" (or beginner) skills for computer, web, and mobile media to seek and find jobs, as well as life skills in evaluating and using consumer information for finding and procuring health services and other goods online.

"Advanced" digital literacy involves practice with authoring tools for document creation, website building, image manipulation, video editing, desktop publishing, document, photo, and video sharing, and social networking. Practitioners support learners in using social media and media text production tools to expand business and work opportunities, as well as to support academics.

Social media literacy, using tools for exposure and networking connections, is a phrase related to digital literacy used by marketing and business consultants who promise access to new business opportunities and models through web 2.0. Educators claim digital literacy as a key component of 21st century skills initiatives that drive efforts at revising standards to reflect new cultural and economic demands of the digital age. Digital literacy is sometimes used by educators as a catch-all for effective use of digital tools for any given purpose or discipline.

Critics contend that the focus on tool use and threshold skills with ICTs makes the digital literacy strand offer learners too little practice with the critical thinking they will need to be effective communicators and agents of change, in culture and in the workplace, regardless of their comfort level with using digital media (natives or immigrants). The idea of fluency in digital media does not take into account the need for critical distance and habits of inquiry to assess diverse discourse communities in order to participate widely in diverse digital cultures. Advocates see digital literacy as a practical necessity for keeping up with the skill demands of ever-changing technology in order to compete for jobs, procure services, and find quality information in our evolving digital economy.

"Visual images are fast becoming the most predominant form of communication. Visual genres and mediums now dominate communication, photographs, television, film, video, the internet, cartoons, posters, t-shirts, comics, multimedia presentations and computer simulations."(Sankey, 2002)

Students are constantly surrounded by visuals making it a fundamental part of their day-to-day learning. Visual literacy is interpreting and evaluating images, animations, words, and symbols while also integrating sensory experiences. It has three parts visual thinking, communication, and learning. Visual literacy is a vital skill students should have. Students can "become visually literate by the practice of visual encoding (expressing their thoughts and ideas in visual form) and visual decoding (translating and understanding the meaning of visual imagery)." Essentially having students think, create, and communicate graphically. By incorporating visual literacy into curriculum allows students to further develop comprehension and critical thinking skills.
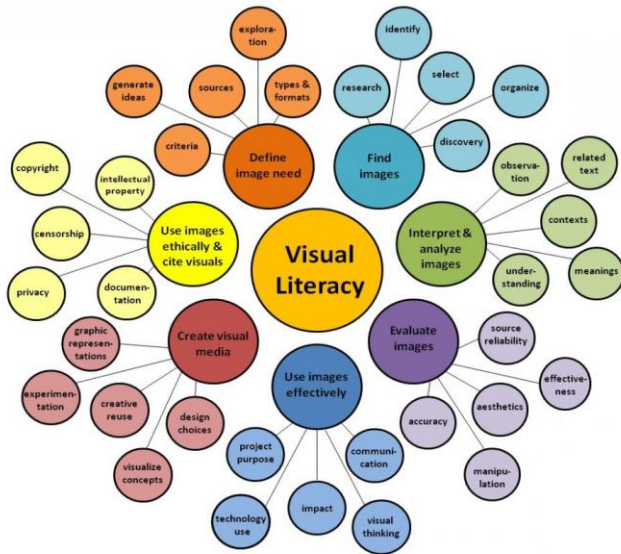
Visual literacy also includes other elements such as font, texture, size, shape, color, angel, repetition, balance, layout, space, contrast, alignment, proximity and position.

Visual literacy helps learners to understand how we make meaning with the "languages" of particular modes of media that construct messages. Visual literacy gives learners practice in slowing down the automatic cognitive processing commonly engaged with visual media to understand how production choices (angle, distance, composition, lighting, etc.) construct messages and influence emotional responses to media texts. Stretching back to the beginning of art history as an academic discipline, visual literacy practitioners have a long, rich history of engaging learners in close analyses of classic works of art, photographs, film and other visual texts. John Berger's 1972 book and TV series, Ways of Seeing, first popularized the concept of visual literacy in Europe and the United States. Educators embraced the idea of visual literacy as a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images. By equipping a learner to understand and analyze the contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the production and use of visual materials, a visually literate individual is both a critical consumer of visual media and a competent contributor to a body of shared knowledge and culture. Practitioners emphasize many of the ethical, legal, social, and economic issues surrounding the creation and use of images.

Analysis focuses on key questions including:

• What techniques are used to construct messages?

• What are the historical, social and cultural contexts for the messages?

In addition to textual analysis and production, activities include research on the historical contexts and cultural effects of significant media texts, artists, producers and their audiences.

Critics of visual literacy point to an over-emphasis on labeling art and design terminology at the expense of critical inquiry about the political economy of media production and issues of representation. Other critics see the work as too narrowly drawing on the discipline of perceptual psychology without sensitivity to cultural studies perspectives.

Check Your Progress

1. According to Potter, the term "media literacy" broadly refers to --------------------

2. ---------------- is the literal meaning of a media message.

3. Breaking down a message into meaningful elements are-----------------

4. Assembling elements into a new structure is -------------------

5. ----------------- is composed of goals and drives.

Glossary

1. Knowledge structures: Sets of organized information in your memory.

2. Audience: The group of consumers for whom the media text was constructed as well as anyone else who is exposed to the text.

3. Cognitive domain: The factual information-dates, names, definitions, and the like.

4. Stereotypes: A form of media representation by which instantly recognized characteristics are used to label members of social or cultural groups. While often negative, stereotypes can contain an element of truth and are used by the media to establish an instant rapport with the audience.

5. Visual literacy: Ability to understand and create visual media, including images and pictures.

6. Personal locus: a person's plan for building knowledge structures about the media along with the psychic energy needed to execute the plan.

7. Knowledge structures: sets of organized information stored in a person's memory.

8. Lateral thinking: a problem-solving method (in contrast to vertical thinking) that uses intuition and creative insights more than logic.

9. Skills: tools we use to build strong knowledge structures; the seven fundamental skills necessary with media literacy are analysis, evaluation, grouping, induction, deduction, synthesis, and abstraction.

10. Grouping: the skill of determining which elements are alike in some way; determining how a group of elements are different from other groups of elements.

Answer to check your progress

1. The ability to access, analyze, evaluate, and create media messages

2. Denotation

3. Analysis

4. Synthesis

5. Personal locus

Suggested Readings

Potter, W. (2004). Theory of Media Literacy: A Cognitive Approach. Thousand Oaks, Ca.: Sage.

Tyner, K. (2000). Literacy in a digital world: Teaching and Learning in the Age of Information. Mahwah, N.J.: Erlbaum.

https://egyankosh.ac.in/bitstream/123456789/57202/3/Unit-3.pdf

UNIT II

APPROACHES TO MEDIA LITERACY
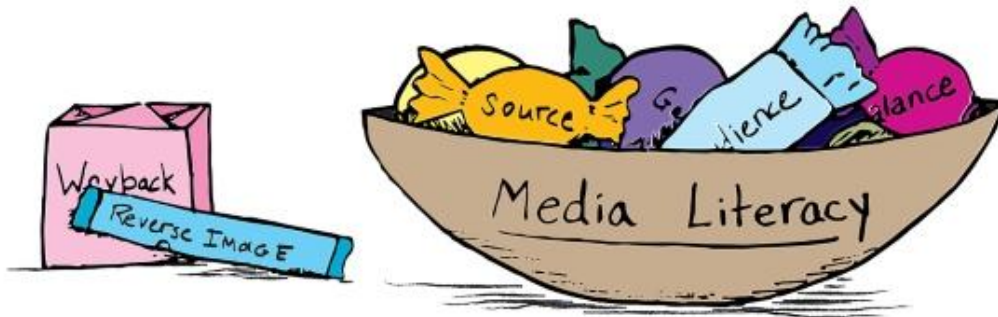
2.1 KEY CONCEPTS IN MEDIA LITERACY

Image Credit: LSE

All media are constructions: This is arguably the most important concept. The media do not simply reflect external reality. Rather, they present carefully crafted constructions that reflect

many decisions and are the result of many determining factors. Media Literacy works towards deconstructing these constructions (i.e., to taking them apart to show how they are made).

The media construct reality: The media are responsible for the majority of the observations and experiences from which we build up our personal understandings of the world and how it works. Much of our view of reality is based on media messages that have been pre constructed and have attitudes, interpretations, and conclusions already built in. Thus, the media, to a great extent, give us our sense of reality.

Audiences negotiate meaning in media: If the media provides us with much of the material upon which we build our picture of reality, each of us finds or "negotiates" meaning according to individual factors: personal needs and anxieties, the pleasures or troubles of the day, racial and sexual attitudes, family and cultural background, moral standpoint, and so forth.

Media messages have commercial implications: Media literacy aims to encourage awareness of how the media are influenced by commercial considerations, and how they impinge on content, technique, and distribution." Most media production is a business, and so must make a profit. Questions of ownership and control are central: a relatively small number of individuals control what we watch, read and hear in the media.

Media messages contain ideological and value messages: All media products are advertising in some sense proclaiming values and ways of life. The mainstream media convey, explicitly or implicitly, ideological messages about such issues as the nature of the good life and the virtue of consumerism, the role of women, the acceptance of authority, and unquestioning patriotism.

Media messages contain social and political implications: The media have great influence in politics and in forming social change. Television can greatly influence the election of a national leader on the basis of image. The media involve us in concerns such as civil rights issues, famines in Africa, and the AIDS epidemic. They give us an intimate sense of national issues and global concerns so that we have become McLuhan's Global Village.

2.2 ANALYZING HIDDEN MESSAGES

Hidden messages, also known as subliminal messages, are subtle or concealed communications that are designed to influence or manipulate without conscious awareness. These can be

embedded in various forms, including audio, visual, and textual content. Analyzing and deriving meaning from hidden messages requires a combination of technical skills, critical thinking, and cultural understanding.

Semantic Analysis:

Analyzing the underlying meaning and symbolism within a text or image can reveal hidden messages. This involves understanding cultural references, metaphors, and symbolic interpretations. For instance, a seemingly innocuous image might contain hidden symbols or imagery that convey a specific message.

Key Components of Semantic Analysis

- **Cultural Context:** Understanding the cultural background of the text or image is essential for interpreting its meaning. Cultural references, symbols, and traditions can significantly influence the intended message.
- **Symbolic Interpretation:** Many texts and images use symbols to convey deeper meanings. Identifying and interpreting these symbols can reveal hidden messages.
- **Metaphorical Analysis:** Metaphors are figures of speech that compare one thing to another. Analyzing the metaphors used in a text or image can help uncover underlying themes or ideas.
- **Contextual Clues:** Examining the context in which a text or image is presented can provide clues about its meaning. Factors like the author's intentions, the target audience, and the historical or social context can be considered.

Examples of Semantic Analysis

Textual Analysis:

- **Religious Texts:** Many religious texts contain symbolic language and metaphors that convey spiritual or moral messages. For example, the Bible uses parables to teach moral lessons.

- **Literature:** Authors often use symbolism and metaphor to convey deeper themes or ideas. For instance, in Herman Melville's "Moby-Dick," the whale represents the elusive nature of truth and the destructive power of obsession.
- **Poetry:** Poetry is known for its use of figurative language and symbolism. Analyzing the imagery and metaphors used in a poem can reveal its underlying meaning.

Visual Analysis:

- **Art:** Paintings, sculptures, and other forms of art often contain hidden symbols or imagery that convey specific messages. For example, a painting might use color symbolism to represent different emotions or ideas.
- **Advertising:** Advertisers often use symbolism and metaphor to create memorable and impactful messages. For example, a car commercial might use images of freedom and adventure to associate the product with positive emotions.
- **Logos:** Logos often contain symbolic elements that represent the company's values or mission. For instance, the Apple logo is a simple silhouette of an apple, which is often associated with knowledge and wisdom.

Semantic analysis is a valuable tool for understanding the deeper meanings and hidden messages within texts and images. By examining cultural references, symbols, metaphors, and contextual clues, individuals can gain a richer appreciation for the artistry and complexity of communication.

1. **Contextual Analysis:** Examining the context in which a message is presented can provide clues about its hidden meaning. Factors like the creator's intentions, the target audience, and the historical or cultural background can be considered. For example, a political speech might contain hidden messages that are only understandable to a specific group of people.
2. **Technological Tools:** Specialized software and tools can be used to detect and analyze hidden messages. These tools can identify patterns, anomalies, and hidden data within digital files. For instance, steganography detection tools can reveal hidden information embedded within images or audio files.

Deriving Meaning

Once a hidden message is identified, it's crucial to interpret its meaning. This involves:

- **Decoding the Message:** Understanding the code or technique used to conceal the message and translating it into a clear form. This might require knowledge of cryptography, steganography, or other specialized techniques.
- **Interpreting the Intent:** Determining the purpose or goal behind the hidden message. Is it meant to persuade, manipulate, or simply convey a secret message? Understanding the creator's intentions is essential for accurately interpreting the meaning.
- **Considering the Context:** Understanding the historical, cultural, or social context in which the message was created. This can help interpret its meaning and significance. For example, a hidden message in a religious text might have a different meaning than a hidden message in a political advertisement.

Examples of Hidden Messages

- **Advertising:** Subliminal messages in advertising can influence consumer behavior without conscious awareness. For example, a fleeting image of a product or brand name might be embedded in a television commercial.
- **Political Propaganda:** Hidden messages can be used to manipulate public opinion and sway political outcomes. For instance, a political speech might contain coded messages that are only understandable to a specific group of people.
- **Religious Texts:** Some religious texts are believed to contain hidden messages or codes that reveal deeper spiritual truths. For example, certain interpretations of the Bible suggest that it contains hidden prophecies or symbolic meanings.
- **Art and Literature:** Artists and writers often use hidden messages to convey deeper meanings or themes. For example, a painting might contain hidden symbols or imagery that relate to the artist's personal experiences or beliefs.

2.3 ETHICAL CONSIDERATIONS

The use of hidden messages raises ethical concerns, particularly when they are used to manipulate or deceive. It's important to consider the potential consequences of using hidden messages and to ensure that they are used ethically and responsibly.

Analyzing hidden messages requires a combination of technical skills, critical thinking, and cultural understanding. By understanding the methods of analysis, the techniques used to conceal messages, and the ethical implications of their use, individuals can gain a deeper appreciation for the complexities of communication and the potential for hidden messages to influence our thoughts and behavior.
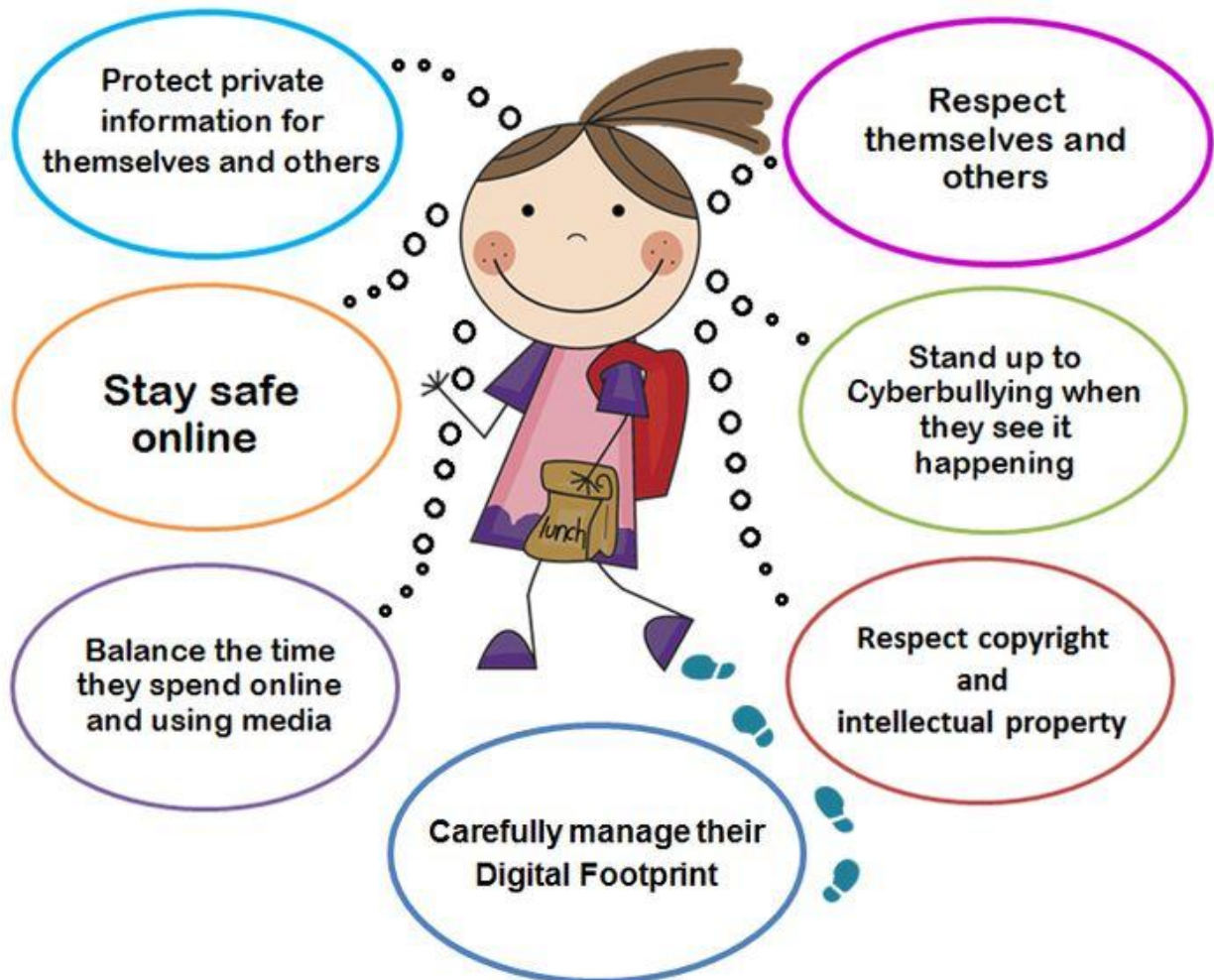
2.4 DIGITAL CITIZENS

Responsible digital citizens are the need of the hour as digitization has taken over all the aspects of our life. But the digital understanding of the citizens is not increasing in a proportionate manner. The mismatch created by this lacuna is resulting in irresponsible citizens who are endangering their own personal and social life as well as others. Correcting this gap will help in the long run to solve most of the problems like cyber-bullying, invasion of privacy, phishing, hacking, etc.

Especially in India where digital footprint is increasing at an astounding rate of 4.6% of the Gross Domestic Product while over 30% of the population lacks digital literacy. Our research aspires to delve deep into the intricacies of this problem and provide a solution. Such problems are being researched with respect to specific aspects including, Primary and Mental health issues, privacy, cyber-bulling, social media etc.

Youth of our country need to be protected against the consequences of irresponsible digital citizens and various solutions will be provided to solve this very issue Today not only the youth but even kids are using the digital media to explore, connect, create and learn.

All Good Digital Citizens:

Protect private information for themselves and others

Stay safe online

Balance the time they spend online and using media

Carefully manage their Digital Footprint

Respect themselves and others

Stand up to Cyberbullying when they see it happening

Respect copyright and intellectual property

Since it's the most powerful media for the same. Having said this, we also have to deal with some problems like cyber bullying, digital cheating, and safety and security concerns. Hence it Is very important that we are well literate and skilled digital citizens. There are certain points to be followed in the digital world.

1. Online security- We should be aware of the strategies for managing our online information and keeping it secure from online risks such as identity thieves and phishing. We should know how to create strong passwords to avoid scams and to analyze privacy policies.

2. Digital Footprint- While protecting our own privacy it is also very important to respect others privacy. With each post online we are creating a permanent impression of ourselves in the digital

world. Hence it is very important that we act in a responsible way while sharing any information online as it is going to have a great impact on our digital reputation.

3. Self-Image - It is important to focus on our online vs offline identity. We learn the benefits as well as the risks of presenting ourselves through different personas and its effects on ourselves, our reputation and our relationship.

4. Copy Right- We seems to live in a copy paste culture so being aware of our responsibilities while sharing any information online is most important. We should avoid plagiarism and piracy and have a fair idea about the copy rights.

5. Communication- We should be able to build positive online communities which are possible when we follow digital ethics in all our online interactions. We should also be digitally literate enough to identify and evaluate any information in an effective way so that we know the quality and credibility of different websites

6. Cyber bullying- We should know what to do in a cyber bullying situation and understand how our action both negative and positive can impact the online community hence it is crucial to have supportive online communities. In fact, internet offers amazing ways to communicate with others throughout the world. This communication should be done in a safe and secure way by knowing the difference between inappropriate contacts and the positive connections and yet this is just the beginning.

2.5 CONCEPT OF DIGITAL CITIZENSHIP

Digital citizenship is about ensuring cybersecurity by using digital technologies responsibly and ethically; it covers everything from appropriate online behavior to rights and responsibilities in the digital world. This includes using digitally driven tools and platforms to foster safety, respect, and positive involvement in the internet-based community. In other words, being a digital citizen involves the practice of using the digital world cautiously, empathetically, and with integrity.

Why is digital citizenship important?

Good digital citizenship is essential for several reasons. Firstly, it builds a safe environment for the internet users as it raises cyber security consciousness among individuals by making them understand the danger of sharing personal information online. It further promotes a culture of

respect and tolerance by fighting cyberbullying, harassment, and discrimination based on race, gender, and social preferences online.

Another aspect of digital citizenship is that it is all about ensuring that users understand the limits of their online conduct and stay true to their values. With an emphasis on critical thinking and media literacy knowledge, digital citizenship leads to knowledgeable citizens who are able to distinguish credible information from misinformation and handle the complexities of the digital world.

THE DEFINITION OF DIGITAL CITIZENSHIP

DIGITAL CITIZENSHIP IS DEFINED BY THE QUALITY OF HABITS, ACTIONS, AND CONSUMPTION PATTERNS THAT IMPACT THE ECOLOGY OF DIGITAL CONTENT AND COMMUNITIES.

2.6 ELEMENTS OF DIGITAL CITIZENSHIP

Digital citizenship in the evolving digital arena embraces a multidimensional perspective for proper and ethical usage of the online world. Learning the critical aspects of digital citizenship is

the simplest way people can engage in the digital world in a positive manner while protecting their own well-being as well as the rights of others. Let's explore the core components that constitute digital citizenship:

Digital literacy

Digital literacy is the basis of digital citizenship. It is mainly about using technological devices, resources, and applications for accessing, selecting, producing, and sharing knowledge. Digital literacy is the set of skills that include browsing web pages, handling emails, researching online content, and creating content as well. A person who is digitally literate has the tools and skills necessary to comfortably and competently address the challenges posed by the digital environment.

Cybersecurity

Cybersecurity is the core of digital citizenship. It embodies various technologies and methods to secure personal information, devices, as well as networks against cyberattacks such as hacking, malware, phishing, and identity impersonation. Digital citizens should proactively take on cybersecurity measures by using strong passwords, installing antivirus software, keeping tabs on software updates, and being careful when sharing personal details online.

Online etiquette

Online etiquettes which are otherwise known as netiquettes define the exact behavior and communication rules that the community has set for itself. It is all about showing respect to others and being empathetic and courteous to them on online communities, social media platforms and communication channels via digital devices. The adoption of netiquette rules contributes to the development of productive online relationships, reduces quarrels and tensions, and produces an inviting and inclusive digital space

Digital rights and responsibilities

Digital citizenship implies that we understand and obey the laws and rules of behavior while being online. This covers such aspects like privacy rights, freedom of speech, freedom of information, and copyrights protection. The digital citizens are also bound by some duties, e.g. preserving the privacy of others, citing sources before sharing information and adhering to

copyright laws. The enforcement of digital rights coupled with the code of digital responsibility leads to a just, righteous, and fair digital society.

Critical thinking

Critical thinking is a crucial skill in digital citizenship. It is the process of independently evaluating data and making a distinction between the reliable and unreliable sources by developing the ability to scrutinize the nature and bias of both online and offline data. In a digital environment, citizens should possess the skill to process information and distinguish between misinformation and disinformation so as to make decisions based on facts and in a rational way. Through critical thinking, individuals become better at filtering all the types of information that are available in the digital world.

2.7 ADVANTAGES OF DIGITAL CITIZENSHIP

Digital citizenship ensures that individuals participate in the online community responsibly and ethically, with a vast number of advantages that improve the quality of personal, familial, and professional lives. Here are some key advantages of practicing digital citizenship:

Enhanced connectivity

The idea of digital citizenship promotes increased connectivity as it broadens the dimension and allows people to look beyond their geographical borders in a bid to connect with other people from all over the world. Through social media platforms, online forums and digital collaboration tools, the digital world paves the way for the formation of purposeful relations, the exchange of ideas and the cooperation on the projects regardless of space and time. This interrelation contributes to cultural exchange, the diversity and the understanding of one another, tying people together and reinforcing the sense of global community.

Access to information

Among the advantages of digital citizenship is unparalleled access to information and unlimited support for education it provides. With the help of the internet, people can dig into a wide range of sources of information, which vary from research and historical documents to video classes and online courses. Digital citizens can, without any constraints of time and place, access a virtual world of knowledge, and thus upgrade their professional as well as educational

credentials; keep themselves well abreast of the current events and developments of relevance to their passions and hobbies. Through the decentralization of knowledge, people find themselves with a chance to explore beyond their surroundings, to follow their dreams and to tap their intellectual strength.

Empowerment

Digital citizenship allows individuals to strengthen their voices, actively participate in social causes and eventually bring changes at a community level and even beyond. Social media is influential as a medium for spreading news, gathering support, and directing crowds' efforts about topics that might range from conserving nature to striving for social justice and peace. The digitally literate has the power to affect public discussions, cause accountability of the institutions and drive societal change by online activism or advocacy forms on the web. Through this, citizens are able to assume an active role in the governance of their societies and participate in the decision-making process.

Professional opportunities

It is digital citizenship that enables people to build a career in different professions and industries. The growing digital environment allows workers to work online, through freelancing platforms, and digital marketplaces, where they can gain access to global job markets, collaborate with clients, colleagues, and other freelancers from different parts of the world, and start their own businesses from the comfort of their home. Additionally, digital skills like digital marketing, coding and data analysis are very much in demand in the digital economy which not only provides lucrative career opportunities but also professional pathways for growth and success. By taking advantage of the digital technologies and adhering to the digital citizenship, these individuals can access the new areas of personal growth, economic prosperity and lasting professional development.

2.8 DISADVANTAGES OF DIGITAL CITIZENSHIP

While digital citizenship undoubtedly has its benefits, it equally has drawbacks that citizens need to confront to ensure safety in the online world.

Cyber bullying and online harassment

Digital citizenship does not mean that people are not exposed to cyber bullying, which may be a part of a community. Cyber bullies use social media platforms to bully individuals with hurtful and malicious messages which leads to psychological harm and emotional distress. Digital citizens, therefore, must perpetually stay alert and not just respond but to actively work towards a culture of empathy and respect online.

Privacy concerns

Digital citizenship leaves the door open to data theft and privacy matters. Along with the growing infiltration of online services and social media platforms, personal data is at higher risk of being abused by third parties. Digital citizens should learn how to properly configure privacy settings, comprehend the data collection processes, and only share personal and sensitive information in secured areas, to minimize the danger of data breaches and identity theft.

Check Your Progress

1. Media messages contain-------------- and value messages.

2. ---------------- often contain symbolic elements that represent the company values or mission.

3. Online etiquettes which are otherwise known as -------------------.

4. --------------- is a crucial skill in digital citizenship.

5. ----------------- is the basis of digital citizenship.

Glossary

1. Copy Right – The legal establishment of ownership of media messages.

2. Digital literacy: A person who is digitally literate has the tools and skills necessary to comfortably and competently address the challenges posed by the digital environment.

3. Gatekeepers: Those in control of the flow of information. The gatekeeper can choose to accept or reject a piece of information for public consumption. Newspaper publishers, editors and

reporters, television producers, radio station owners and broadcasting executives have all been cited as examples of media gatekeepers.

4. Digital Footprint- While protecting our own privacy it is also very important to respect others privacy. With each post online we are creating a permanent impression of ourselves in the digital world. Hence it is very important that we act in a responsible way while sharing any information online as it is going to have a great impact on our digital reputation.

5. Semiotics: The study of signs, symbols, and signification. It is the study of how meaning is created, not what it is.

6. Mass audience: the outdated conceptualization of the media audience as being a very large mass with no social organization or interaction among audience members, who are heterogeneous, anonymous, and interchangeable.

7. Niche audience: a relatively small audience that is defined by a special shared interest or need.

8. Social networking: a behavior exhibited by humans as they make contact with other humans by forming both formal and informal groups.

9. Fake news: information that is presented as news while being faulty in some way, such as being inaccurate or presenting only a partial explanation that misleads audiences.

10. Evaluation: the skill of judging the value of an element; the judgment is made by comparing a message element to a standard.

Answer to check your progress

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1. Ideological

2. Logos

3. Netiquettes

4. Critical thinking

5. Digital literacy

Suggested Readings

Potter, W. (2004). Theory of Media Literacy: A Cognitive Approach. Thousand Oaks, Ca.: Sage.

https://mediasmarts.ca/digital-media-literacy/general-information/digital-media-literacy-fundamentals/what-digital-citizenship

https://www.researchgate.net/publication/319416173_MEDIA_LITERACY_CONCEPTS_APPROACHES_AND_COMPETENCIES

Handbook of Research on Media Literacy Research and Applications across Disciplines

Media Literacy and Media Education Research Methods" by Normand Landry and Pierre Fastrez

UNIT III

MEDIA ANALYSIS

Overview

3.1 Media Analysis: Introduction

3.2 Applying Media Literacy Skills

3.3 Media Literacy for Websites

3.4 Media Literacy: How to Analyze and Evaluate Media Messages and Sources

3.5 Conditions and Power of Media Learning

3.1 MEDIA ANALYSIS: INTRODUCTION

The information we acquire every day from what we consider news providers molds our view of the world. The gradual accumulation of information about what we think is important shapes our beliefs about how things work and about how things should work. These beliefs become the standards we use when evaluating people, events, and places. Thus, over the long run, our exposure patterns to news are about more than acquiring information about current occurrences; it is more fundamentally an unavoidable process of constructing knowledge structures, beliefs, and attitudes. Therefore, the more we think about our exposure patterns and the implications of those patterns, the more we can gain control over the process and make it work in our favor. Becoming more media literate involves the periodic assessment of exposure and quality as well as maintaining a skeptical relationship with the news.

Exposure Matters

The traditional news media cover the same events and present their stories in a very similar way. Thus, if you wanted to be informed about national or international events every day, it doesn't matter whether you watch the NDTV, BBC, or evening news or read a daily newspaper—you would be exposed to the same stories. This pattern led scholars to observe that the traditional media set the agenda each day by deciding what to cover and what to ignore. Agenda setting

theory explains that the media are selective in what they present as news and what they emphasize as being the most important news (see McCombs & Reynolds, 2009; McCombs & Shaw, 1972). In the past, we could control whether we exposed ourselves to traditional news media or not, but if we did, then the control shifted to the traditional news media, which told us what was important.

Now with the rise of non-traditional news media, we have many alternative sources of news. Thus, the control of what we are exposed to shifts to us. Our exposure decisions are likely to be shaped by what we consider to be news. To think of this choice, consider the dimension of global to personal. At one pole of this dimension is global, which consists of patterns of events worldwide; this exposure takes you to countries, cultures, and historical periods of which you have little or no direct contact. The next "neighborhood" along this dimension is national, which consists of events taking place in your home country, where you are likely to know the language, culture, and history and want to be kept up to date with current happenings. The next neighborhood is your region, which is likely the geographical area that you frequently visit on a regular basis. At the other end of this dimension is the personal pole. The news here is not limited by geography but by your sense of personal contacts; that is, you desire to know what is happening to people with whom you have a personal relationship. Where you focus your news exposure experiences along this dimension is determined in large part with your perspective on

the news. If your perspective is outwardly directed, then you are likely to be highly curious about things that are foreign to you. In contrast, if your perspective is inwardly directed, then you are likely driven to search for exposures that involve personal contact with individuals.

Media literacy is not associated with either pole of this dimension; instead, media literacy is reflected in the scope of your perspective; that is, the more neighborhoods that generate curiosity in you, the broader your exposure will be. Thus, media literacy warns against a narrow focus. If we limit ourselves to a narrow perspective that focuses only on our personal social networks, then we become blind to how governments work, the shape of the economy, and what is happening in other parts of the world.
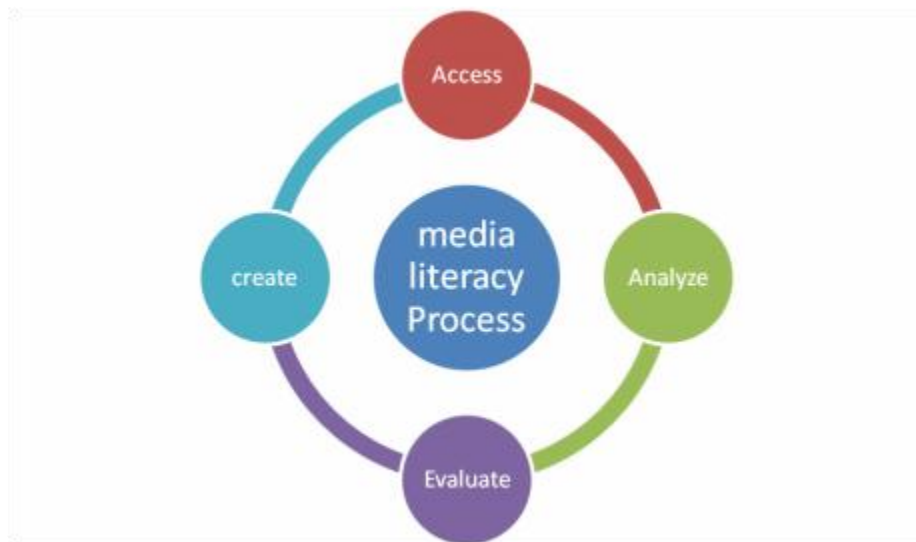
Here are the simple steps to understand exposure better. First, rate how your news exposure is divided among the four neighborhoods. Then move on to the questions about your curiosity and knowledge to see how those differences are related to your exposure patterns. Culture is becoming fragmented into smaller and smaller interest groups, and the people within each group seem to have a different need for news. Thus, over time, the common experience is evaporating; that is, there is a diminishing knowledge base that we all share. Instead, we each have a different set of facts about the world, which leads to a multitude of beliefs and attitudes. When the public must make a choice about electing political leaders or supporting issues, there are many groups to choose from, each with a different approach shouting at each other that they are right, and all others are wrong. Thus, the political discourse gets more diverse, louder, more polarized, and less tolerant or understanding of other points of view. It is more difficult to see commonalities.

However, one likely commonality is the movement toward a culture of fear. This is because news outlets, regardless of niche audience, use the tool of triggering emotions to attract audiences and hold their attention. Fear is an easy emotion to trigger. News outlets focus on deviance and this triggers a fear in audiences that their well-being and lifestyle may be threatened by criminal activity, higher taxes and fewer services, a faltering economy leading to layoffs, selfish or incompetent leaders making bad decisions, and even bad weather. Rarely does any one of these individual messages paralyze us with fear, but over time, the gradual reminder of risks and threats builds in each of us an uneasy fear that things are somehow getting worse.

Quality Matters

If we don't periodically evaluate the quality of our news sources, we run the risk of believing that we are well informed when in reality we are not. Notice that most of the items in t are concerned with accuracy and credibility, which can be evaluated by assessing the veracity of individual facts. But quality also refers to context, which refers to whether the number of facts reported is complete enough to provide audiences with the context they need to accurately interpret the meaning underlying the pattern of facts. Because of selective exposure, we are likely to gravitate to stories that confirm our existing beliefs, so we are likely to be less vigilant in judging the value of news stories in terms of context. Instead, we are too quickly satisfied with news stories that only present information that reminds us that other people think the same way we do. We prefer to avoid the dissonance that typically arises when we are presented with evidence that our beliefs may be wrong. Interactivity with news has created a paradox. On the one hand, interactivity makes features available that draw people into news and make it more useful to them; these features include searchable archives, hyperlinks, discussion forums, and easy downloading of information.

3.2 APPLYING MEDIA LITERACY SKILLS

> **News Criteria Analytical Dimension**
> 1. Is there something missing in the story that makes you feel it is not news?
> 2. Does the story timeliness, significance, proximity, prominence, conflict, human interest, and deviance?

3. Does the story have enough of each of the newsworthiness criteria?

Type of Producer Analytical Dimension

1. If you feel the presenter of the story (reporter, editors, news organization) lacks a professional perspective worthy of being regarded as a journalist, what is missing?

2. Is your expectation for what journalists should do realistic?

Intention of Producer Analytical Dimension

1. Do you feel that this story lacks sufficient informative value? If so, what is missing?

2. Do you feel that this story has a persuasive intent? If so, what elements in the story make you feel that way?

Accuracy Analytical Dimension

1. Do you feel that the story presents inaccurate facts? If so, which facts do you believe are inaccurate and why?

2. Do you feel that the story is inaccurate because it lacks the presentation of key information? If so, what critical information is missing?

Context Analytical Dimension

1. Do you feel the context is missing that would help you interpret the meaning of events? If so, what is missing?

2. Do you feel that the context presented by the journalist has systematically distorted the meaning of the event being covered? If so, how?

3. Do you feel that the journalist has let their bias influence the story? If so, do you think the bias is from lack of skill in presenting an adequate story? Or do you feel that the journalist has purposely presented a point of view that is intended to manipulate audiences?

These things bring people closer to the news (Brown, 2000). But on the other hand, the interactive features require considerable cognitive and emotional costs by demanding more patience, expertise, and cognitive resources, which are likely to increase the likelihood of confusion and frustration (Bucy, 2004). Because we often get involved in interactive experiences with news, we think of the information we experience in these interactions as highly accurate, but this is not always the case.

Be Analytical

When you feel uncomfortable about a story, the next step is to analyze it to figure out what is bothering you. There are five analytical dimensions to use in trying to identify what might be wrong with the story. Keep certain questions foremost in your mind as you are exposed to news stories. When you have difficulty answering these questions to your satisfaction or if the story makes you feel uncomfortable emotionally, red flag it. Once you've tagged a story as raising concerns for you, you need to check the facts as well as the way the facts are presented.

Evaluate Facts

The next step is to confirm that your feelings that something is wrong with the story are legitimate. The simplest of these tasks is to check the accuracy of a fact. Did the journalist identify all the sources of information? Did the journalist reserve anonymity for sources who may face danger, retribution, or other harm and who have information that cannot be obtained elsewhere? When sources were identified, did the journalist explain why audience members

should regard the source as credible? If the journalist presented two facts that seemed to oppose one another, did the journalist try to resolve the difference? Did the journalist label illustrations and reenactments?

Evaluate the News Story

 Does the journalist simply list facts or does the journalist try to provide context? When journalists provide context, do they take special care not to misrepresent or oversimplify in promoting, previewing, or summarizing a story? Are all instances of advocacy and commentary labeled? More difficult is confirming the intention of the journalist; that is, was the journalist trying to be neutral and present the event as clearly and neutrally as possible? Or does the way the story is told lead you to be concerned that the journalist was trying to persuade you to a particular point of view? If you have confirmed that a story is faulty in some way to regard it as fake news, then you need to discount it. Also, you need to think about whether this story is a one off for this journalist or whether they should never be trusted. This will require you to analyze other stories written by the journalist. You will need to determine if the problem is bigger than any one journalist and is systemic to the entire news organization.

 Be Skeptical

The simplest way to summarize what it takes to increase media literacy about news is to be skeptical. Stay alert to the possibility that any news story can be faulty in several.

Types of Skills and Knowledge Needed to Deal with News and Information

		Skills	**Knowledge**
Cognitive		Ability to analyze a news story to identify key points of information Ability to compare and contrast key points of information in the news story with facts in your knowledge structure Ability to evaluate the veracity of information in the story	Knowledge of topic from many sources (media and real world)

	Ability to evaluate if the story presents a balanced presentation of the news event/ issue.	
Emotional	Ability to analyze the feelings of people in the news story Ability to put oneself into the position of different people in the story Ability to extend empathy to other people contiguous to the news story	Recall from personal experience how it would feel to be in the situation in the story.
Aesthetic	Ability to analyze the craft and artistic elements in the story. Ability to compare and contrast the artistry used to tell this story with the artistry used to tell other stories.	Knowledge of writing, graphics, photography, and so on Knowledge of good and bad stories and the elements that contributed to those qualities.
Moral	Moral Ability to analyze the moral elements in a story Ability to compare and contrast this story with other stories Ability to evaluate the ethical responsibilities of the journalists for this story.	Knowledge of criticism of news and knowledge of the meaning of bias, objectivity, balance, and fairness Knowledge of other stories on this topic and how those journalists achieved balance and fairness Highly developed moral code for journalism.

Applying Media Literacy Skills to the Issue of Fake News

I. **Analyze an Unfamiliar Print Source of News** Select a newspaper, magazine, or online news source that you have never accessed before. **A. Analysis for newsworthiness**	• If so, why do you think they may be inaccurate? What are the sources of those facts? • If not, why do you feel all the facts are accurate? Do you judge the overall story to be accurate?

Do you think the story contains enough newsworthy elements to warrant its presentation as news?

• If so, which news criteria were most influential in your decision?

• If not, what is missing? That is, what did this story need to exhibit more of in order for you to consider it newsworthy?

B. Analysis by type of producer

What can you find out about the person who wrote the story?

• Are they a professional journalist? What kind of education do they have? What kind of experience do they have? What can you find out about the news organization?

• What is its reputation in the journalistic community? What is its reputation among audiences?

Ownership: Is it owned by a large conglomerate or is it independent?

C. Analysis by intention of producer

• Do you sense that the story is more informative or more persuasive?

• What elements in the story led you to this conclusion?

D. Analysis by accuracy

Do you judge any of the facts in the story as appearing to be inaccurate?

E. Analysis of context

Do you think the story is a simple listing of facts or is it a construction with context?

• If the former, do you think the story would have been better with context?

• If the latter, do you think the context was fair or manipulative?

II. **Analyze an Unfamiliar Audio–Visual Source of News**

Select a news story from television, radio, or a website. If a website, find a story that has audio, video, and photos.

Do the same five-step analysis as above. Pay special attention to the audio and visual elements.

III. Analyze a News Story from a Source of News Familiar to You

Do the same five-step analysis as above. Pay special attention to your past experience with this source of news.

• In what ways does your past experience make this analysis easier?

• In what ways does your past experience potentially hinder you from conducting the analysis with a fresh perspective?

3.3 MEDIA LITERACY FOR WEBSITES

It's a 21st century concept, but media literacy is a real discipline for studying and evaluating communications as propagated within any form of media, from print to digital. In this era, we're all bombarded by more messaging than at any time in history. Media literacy is a way to cope, sort and manage all that information.

Advertising's purpose is to influence your behavior — to buy something, usually. Similarly, marketing is meant to promote a product or business. If you study media literacy for websites, therefore, you're better able to interpret the messages coming at you as you venture onto the internet.

Analyzing websites and other modes of information

When it comes to websites, you can't simply read for comprehension, as if the website were a reputable newspaper. You have to learn to recognize the tricks, and you have to find the right questions to ask yourself. In the age of fake news, it's more important than ever to be able to determine what's real and authentic.

You need to have some tools to help you as you venture out in the wild landscape of the internet. You need to know what to look for and how to spot the markers that may indicate less than the full truth. So here some tips can help:

1.   Adopt a curious attitude. You can no longer accept whatever you read — or even see — as the truth. Be curious about what you see. Question what you read.

2.   Consider the source.

Here are several examples:

It's possible that an orthodontist is telling you the truth when he recommends that the only way to fix an overbite is to get braces. It's also possible he just wants to sell braces. Does his website even list alternatives to braces? If not, you have to check out the options for yourself.

It's possible that a news site is presenting all the facts about a recent political scandal. They happen, sometimes with regularity. It's also possible that the site makes its money by

exaggerating the news, so you keep coming back. Look to see if other sites are reporting it. Real news isn't exclusive, even if one media outlet first breaks the story.

Look for language markers - The English language presents readers with a slippery slope of truthfulness. It's easy to slip into half-truths or worse. A website that touts restorative creams, for example, will use the word "can," as in: "This cream can give you relief in 10 minutes." That's not the same as writing that it will give you relief. "May" is another marker, as in: "It may take three treatments to resolve your issues." That doesn't promise anything.

Double-check the facts - Never take the word of one website, especially when it's so easy to double-check, with the whole of the internet at your fingertips. Media literacy for websites means adopting a skeptical outlook.

Look for links to corroborating sites - Every reputable website should have links to external sites that offer objective facts that back up the assertions of the first website's claims.

3.4 MEDIA LITERACY: HOW TO ANALYZE AND EVALUATE MEDIA MESSAGES AND SOURCES

Analyzing Websites

- What is the URL of the website? Can you determine the trustworthiness of the website based on its URL?
- Who owns the website? What are the website owners' aims, values, and objectives?
- What is the purpose of the website? How does the purpose of the website align with the website owners' aims, values, and objectives?
- Who designed the website? What are the designers' aims, values, and objectives?
- Closely examine the structure and visual design of the website:
  - What takes up the most space on each page (e.g., text, images, videos, advertisements)?
  - What attracts your attention first?
  - How does the design of the page influence the way you interact with the content?
  - How does the design of the page influence the way you feel about the content (e.g., does the use of a certain color - like Blue or Red - on a politician's page make it seem more trustworthy?)?

- Is the website made up mostly of original or borrowed content? How can you tell whether the content is original or borrowed?
- How reliable, credible, and accurate is the content? How did you determine this?
- How is the content presented (look closely at their use of language, media, emotion, and formatting)?
- Is there a paywall on this website? If so, how often can you read the pages before being locked out? How much does it cost to gain access?
- Is there an offline/analog version of this website (for example, if you are reading a magazine online, is there also a print version)?
    - If so, what are the similarities/differences between the on/offline versions?
    - If the site is strictly online, what are some possible advantages/disadvantages to being 'just' digital? What might that site replace/disrupt through its presence on the Internet?
- What is the content of the advertisements on the website? Do they correspond in any way with your recent search history? If using your own computer, do the advertisements appear targeted to you in any way? Why do you think that is?

Analyzing News & Newspapers

- Who are the subjects in the news story? Why are they being covered/photographed?
- Whose story is being told? Whose story is *not* being told?
- Who is left out of the news story that should be included? Why do you think that is?
- List three adjectives to describe the news story. Your adjectives can be based on your immediate emotional reactions or more technical aspects (editing, formatting, type of shots, sound). Why did you choose these adjectives?
- Who is covering the story: Mainstream/corporate media or alternative/independent media? How does this influence the way the story is being told?
- Who owns the news source? What are the news source owners' aims, values, and objectives?
- How does the owner and news source encourage viewers to trust their coverage?
- Who is the intended audience? How did you find this out?
- How does the news source use visuals and content to disseminate information?

- o Visuals (photos, video clips, graphics): Are the visuals positive or negative? What word choices, especially adjectives, are used to describe the visuals? What is emphasized in the visuals? Why do you think the editor selected these specific visuals to include in the news story?
- o Photos: Why do you think the photographer captured this perspective? What event might have happened right before or after the photo was taken that is left out because the photograph only shows a single moment in time? Take a look at photos from other news sources that covered the same story - how are the photos similar or different? What is or isn't included in these other photos? Why?
- o Content: What or who are the primary, secondary, tertiary sources? How reliable, credible, and accurate is the content? How did you determine this?
- Do you have any emotional connection to this story? What interests you (or what disinterests you) about this story? Do you see your interests represented in the news?

Analyzing Advertisements

- Where is this advertisement located - in what medium (e.g., TV, social media, websites)?
  - o Look at an advertisement for one product, across a range of media (e.g., TV, social media, websites, newspapers) - How are the messages similar/different in different media?
- What is the text of the advertisement (what is it trying to sell?) and what is the subtext of the advertisement (what is the more subtle message?)?
- Who is the ad designed for? Is the ad designed for people from a particular political party? How do you know this?
- If there are people pictured in the advertisement, who is pictured? Who is left out and why do you think they have been left out? How are the people presented (for example, are they looking at the camera or looking away? Smiling, serious, frustrated, etc..? What is the position of the camera in relation to the body?)
- If there is narration, who is speaking? Why do you think that person was selected to provide the narration (e.g., based on gender? Tone of voice? Popularity?)?
- If there is music, why do you think that specific music was selected for the ad?

- Are prices obviously listed for the advertised product? Why do you think the price is included/left out?
- Who owns the product advertised? What do they gain from making the advertisement? What are their goals (financial or otherwise)? How do they influence society?
  - What are the product owners' aims, values, and objectives?
- Who produced the advertisement? What are the advertisement producers' aims, values, and objectives? If you can't find out who produced the advertisement, why do you think that information is not easily accessible?
- What techniques are used to persuade the viewer to buy the product? How are language, storytelling, and emotion used to persuade the viewer? What about the visuals and audio?
- How reliable, credible, and accurate is the advertisement? How did you determine this?
- How influential is the advertisement to you, personally? What aspects of the advertisement do you find to be the most influential (e.g., music choice, narration, and storytelling)?

Media Literate with Advertising

In our everyday lives, we can do things to avoid news messages and even entertainment messages, but we cannot avoid advertising messages. Advertising messages are too pervasive and too constant for anyone to be able to avoid them. With the digital tools now available to advertisers, we are all being influenced by marketers in many ways beyond exposure to their ad messages. Marketers are shaping the way we conduct searches for information; the way we surf the internet; and the way we process information from SNSs, ratings services, and online retailers. In their constant quest to convince us that their products and services satisfy our needs, they are fragmenting the population into a wide array of niche audiences. Each niche audience gets treated in a special way; that is, the people that marketers regard to be in one niche audience experience specific results from their online searches, are shown a different set of products and services, are offered different deals and pricing, and are treated with a different kind of interaction than are people in other niche audiences.
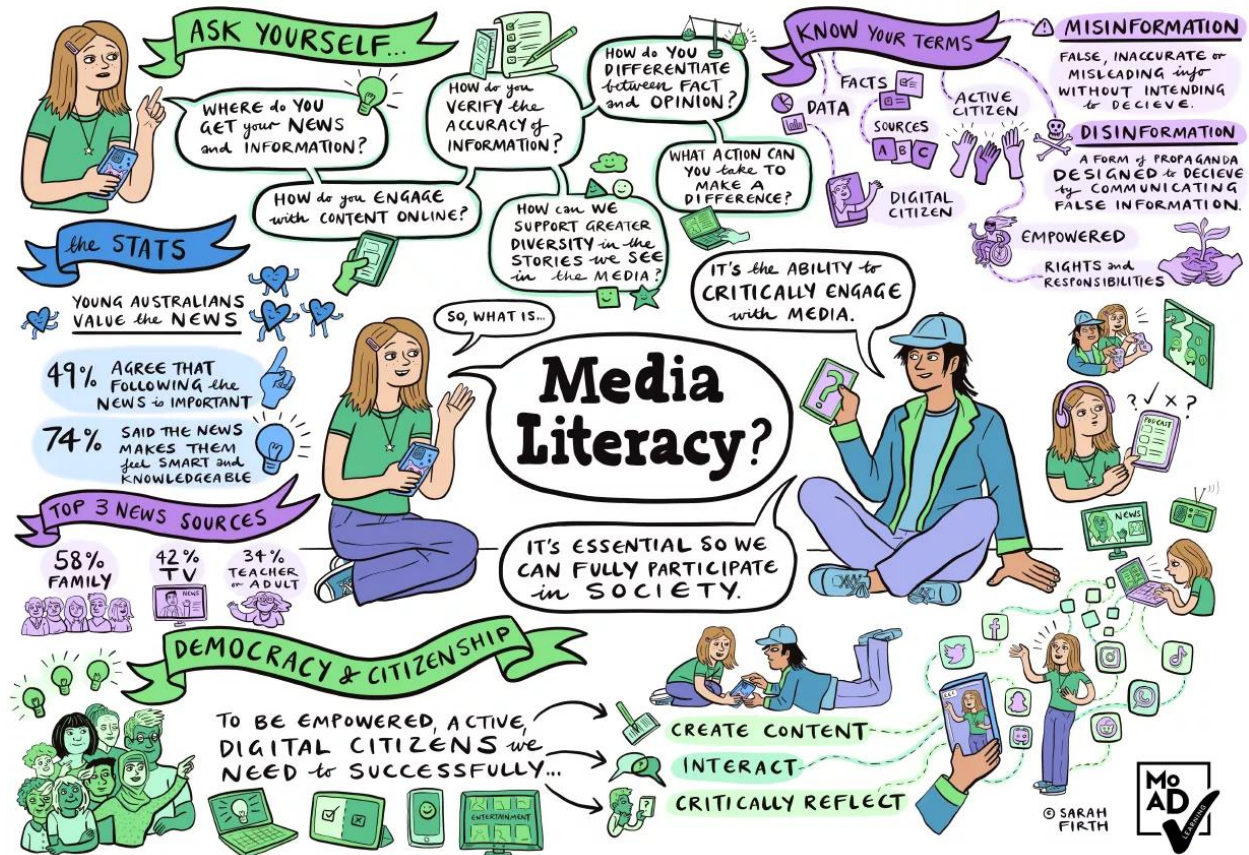
The central problem with advertising now is one of control. The persuasive nature of advertising has always been oriented toward influencing how we think about our desires and what actions we take to satisfy those desires. Now advertisers have been expanding the power of their influence by using digital tools to monitor all our activities and to subtly exert an even more powerful degree of influence over us. Unless we are aware of how they use their techniques to shape the information we get, how we think about it, and what we do about it, then we are unable to reduce advertisers' influence because that influence occurs without our conscious awareness.

During unconscious exposure, advertisers can plant their messages into our subconscious, where the information from those ads gradually shapes our definitions for attractiveness, sex appeal, relationships, cleanliness, health, success, hunger, body shape, problems, and happiness. For example, we might have the radio on in the car as we concentrate on driving, and when ads come on, we do not pay much attention. Later, we find ourselves humming a jingle or a word phrase occurs to us, or we pass by a store and remember that there is a sale going on there. These flashes of sounds, words, and ideas emerge from our subconscious, where they had been put by ads that

we did not pay attention to. Over time, all those images, sounds, and ideas build patterns in our subconscious and profoundly shape the way we think about ourselves and the world.

To increase your media literacy about advertising, you need to construct a good knowledge structure about advertisingand use that knowledge structure periodically to check that the advertising aimed at you helps you satisfy your own needs more than the goals of the advertisers.

Analyze Your Personal Needs

The more you are aware of your needs, the more you can use advertising to control your life. If you are not aware of your needs, the constant flood of advertising messages will create and shape your needs—often without you knowing it.

Were you able to come up with a long list of needs or could you think only of one or two? Was it easy or hard to rank order your needs? were you surprised by how many products you have brought into your home? Were you surprised about how many were well-advertised brands?

Types of Skills and Knowledge Structures Needed to Deal with Advertising

	Skills	Knowledge
Cognitive	Ability to analyze an advertisement to identify key elements of persuasion Ability to compare and contrast key elements of persuasion in the ad with facts in your real world Ability to evaluate veracity of claims in the ad.	Knowledge on topic from many sources. (media and real world)
Emotional	Ability to analyze the feelings	Recall from personal

	of people in the ad. Ability to put oneself into the position of different people in the ad.	experiences how it feels to have a need for the advertised product.
Aesthetic	Ability to analyze the craft and artistic elements of the ad Ability to compare and contrast the artistry used to craft this ad with the artistry used to craft other types of ads.	Knowledge of writing, graphics, photography, and so on Knowledge of successful and unsuccessful ads and the elements that contributed to those qualities.
Moral	Ability to analyze the moral elements of an ad. Ability to evaluate the ethical responsibilities of advertisers.	Knowledge of criticism of advertising and knowledge of how ads can manipulate our attitudes and behaviors Highly developed moral code

Analyze Ads

The next step is to analyze some ads. Of course, there are too many ads in your environment to analyze them all. Make this step manageable by making a list of the advertised products you buy most often (i.e., your regular grocery store purchases) or the product purchases that are most important (cars, mobile devices, designer clothing, vacations). The find some ads for those products and analyze them.

While conducting your analyses, think most about how the advertiser constructed the campaign strategy and copy platform. Can you identify elements in those ads that would give you a good idea about what the copy platform was? Are those ads simply giving you information to make you aware of the products or are they reinforcing existing beliefs and behaviors? Most people think that ads are designed to convince people to buy the product. Very little of the advertising

we see has this intention. Many ads, especially those for new products, are intending only to establish our awareness that the product exists. Some ads are designed to create an emotion in us and link that emotion with the product. Some ads are designed to inoculate us against the claims of competitors so that when we see an ad for one of their competitors, we will not come under its influence. But the most prevalent intention of ads is reinforcement. Most ads are aimed at target groups of people who already use the product. Thus, the advertisement is designed to remind those customers that the product still exists and that it is a good one. People usually remember ads for products they already buy, so most of the effect of advertising is the reinforcement of existing attitudes and behaviors. Thus, reinforcement is the powerful effect of advertising. Most ads are designed to make people feel good about the products they already have bought so that they will buy them again.

Look for Differences

Remember that search engines use algorithms that attempt to personalize your searches. You can make sure each person uses their own internet-connected device (such as your laptop computer or smartphone), because some of the information that the search engine might be using to personalize searches is stored in cookies on your device's hard drive. When you and the other person enter the same keyword into the same search engine, you both should get identical

results—if the search was driven exclusively by the keyword. When you see differences in the results of the searches (number of hits, which hits are displayed first), then something else is active in the search algorithm, and that something else is the information the search engine has collected about you as an individual.

Recommender systems also use information they have collected about you.

If you see few differences in the results of searches for products on websites of online retailers, then you can conclude that those retailers regard you and the other person (who is doing the exercise with you) as being in the same marketing niche. But if you see many differences, then ask yourself several questions: "How are we being treated differently? Am I being shown different products than the other person? Am I being shown different prices for the same products? Am I being shown better-quality products? Am I being offered different promotional deals (coupons, sales, two-for-one, etc.)?"

Evaluate the Ads

The final step is to compare your personal needs to what the ads are telling you. This requires an evaluation of the ads; that is, you are making value judgments about how well the advertisers understand your real needs and how well they present their products as the best way of satisfying those needs. If you found a close match between your personal needs and the advertising appeals for the products you buy, then you can conclude that advertising is exerting a positive influence in your life. That is, advertisers have identified your actual needs and are helping you satisfy them. In contrast, if you find that advertisers are trying to make you believe you have needs that you really don't have, then you need to think about what you can do to prevent them from eventually convincing you that these false needs are real.

These four exercises are designed to stimulate you to think more carefully about things that you have likely not been noticing or have been taking for granted. Increasing your media literacy requires more than simply knowing more things; it also requires you to use these increases in your knowledge to appreciate the extent to which the media are subtly and constantly exerting an influence on you. And most importantly, as you use this information in your everyday lives, you will be increasing the control you have over that influence and bending that influence in a way that starts to benefit you at least as much as it has been benefiting advertisers.

3.5 CONDITIONS AND POWER OF MEDIA LEARNING

Media learning, the process of acquiring knowledge and skills through various media channels, has become an integral part of contemporary education. As technology advances, the role of media in shaping our understanding of the world continues to evolve. This paper examines the conditions that influence media learning and explores its powerful impact on individuals and society.

Conditions of Media Learning

Accessibility: The availability of media resources is a fundamental condition for effective learning. Access to diverse media platforms, including print, broadcast, and digital, is essential for individuals to explore different perspectives and engage with various subject matter. Factors such as socioeconomic status, geographical location, and technological infrastructure can influence accessibility.

Literacy: Media literacy, the ability to critically analyze and interpret media messages, is crucial for successful learning. Individuals who possess media literacy skills can discern between fact and fiction, evaluate the credibility of sources, and understand the underlying messages conveyed through media.

Engagement: Active engagement with media content is essential for effective learning. Learners should be motivated to explore, question, and interact with the information presented. Factors such as relevance, interest, and the quality of the content can influence engagement.

Pedagogical Approach: The way media is used in educational settings can significantly impact learning outcomes. Teachers should be equipped with the skills to integrate media effectively into their curriculum, providing opportunities for students to explore, analyze, and create media content.

Technological Infrastructure: Access to reliable and high-quality technology is essential for media learning. This includes devices such as computers, tablets, and smartphones, as well as a stable internet connection.

Power of Media Learning

Knowledge Acquisition: Media can serve as a powerful tool for acquiring knowledge. Through documentaries, news articles, and online courses, individuals can explore a wide range of topics and develop a deeper understanding of the world.

Critical Thinking: Media learning can foster critical thinking skills by encouraging individuals to analyze and evaluate information from multiple perspectives. By examining the biases and assumptions underlying media messages, learners can develop a more nuanced understanding of complex issues.

Communication and Collaboration: Media can facilitate communication and collaboration among learners. Through online platforms and social media, individuals can connect with others who share similar interests, exchange ideas, and work together on projects.

Creativity and Innovation: Media learning can inspire creativity and innovation. By experimenting with different media formats and tools, learners can develop their artistic and technical skills and express themselves in new and innovative ways.

Social Change: Media can be a powerful tool for social change. By raising awareness of important issues and mobilizing public support, media can help to shape public opinion and drive positive social transformation.

Check Your Progress

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1. ------------------ skill has the ability to analyze a news story to identify key points of information.

2. ---------------   skill has the ability to analyze the craft and artistic elements in the story..

3. The best means of increasing the sale of the article is -------------------.

4. ----------------- media is useful for illiterate consumers.

5. -------------- can foster critical thinking skills by encouraging individuals to analyze and evaluate information from multiple perspectives.

Glossary

1. Fake News: False or misleading information presented as news, often to influence public opinion or obscure the truth.

2. Framing: The way information is presented to the audience, which can influence how it is perceived.

3. Slogan: A short, memorable phrase used in advertising campaigns.

4. Target Audience: The specific group of people an advertisement is designed to reach.

5. Visual Rhetoric: The use of images to communicate messages or persuade viewers.

6. Exposure states: four qualitatively distinct psychological states people can be in when experiencing a media message; these four states are automatic, attentional, transported, and self-reflexive.

7. Filtering: the information-processing task in which people continually make decisions about filtering out media messages (ignoring them) or filtering them in (paying attention to them).

8. Media literacy: a set of perspectives that we actively use to expose ourselves to the mass media to process and interpret the meaning of the messages we encounter; media literacy is multidimensional, consisting of cognitive, emotional, aesthetic, and moral dimensions; media literacy is a continuum, not a category.

9. Messages: the instruments that deliver information to us from the media.

10. Bias: a strong feeling of favor towards or against one group of people, or on one side in an argument, often not based on fair judgment or facts.

Answer to check your progress

1. Cognitive

2. Aesthetic

3. Advertisement

4. Broadcast media

5. Media Learning

Suggested Readings

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MEDIA MESSAGE RECEPTION

Overview

4.1 Media Message: Know and Identify the Sources of Message

4.2 Working Pattern of Media Vehicles

4.3 Gatekeeping

4.4 Media Exposure and Filtering

4.5 Analyzing the Societal Impact of Media Representations and Stereotypes

3.1 MEDIA MESSAGE: KNOW AND IDENTIFY THE SOURCES OF MESSAGE

Media messages are the content conveyed through various forms of media, including television, radio, print, and digital platforms. They serve as the primary means of communication and information exchange in society, influencing perceptions, attitudes, and behaviors. Understanding media messages involves recognizing not only the explicit content but also the underlying values, beliefs, and cultural narratives that shape them.

1. Media messages can be explicit, such as news reports or advertisements, or implicit, including the subtler meanings conveyed through imagery and context.

2. The interpretation of media messages can vary greatly between individuals due to personal experiences, cultural backgrounds, and social influences.

3. Media literacy is essential for critically analyzing media messages to discern biases, stereotypes, and persuasive techniques used by media creators.

4. Understanding media messages involves recognizing the role of power dynamics in media production and how they shape the narrative presented to audiences.

5. Media messages are not just informative; they also have the power to influence public opinion and shape societal norms over time.

Deciphering media messages and identifying their sources is crucial for navigating today's information landscape. It helps in distinguishing credible news from misinformation, understanding biases, and making informed decisions.

Primary Sources:

1. **Documents**

   Original written works like diaries, speeches, manuscripts, letters, or official records.

2. **Creative Works**

   Art, music, and literature created by individuals during the time under study.

3. **Relics or Artifacts**

   Physical objects from a particular period, such as clothing, tools, or buildings.

Secondary Sources:

1. **Biographies**

   An account of someone's life written by another person.

2. **Historical Analyses**

   Articles or books interpreting and analyzing historical events.

3. **Review Articles**

   Summaries and analyses of the current state of research on a particular topic.

Tertiary Sources:

1. **Encyclopedias**

   Comprehensive overviews of various topics.

2. **Databases**

   Collections of data and information, often accessible electronically.

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3. Guidebooks

Summaries and instructions on specific subjects, often serving educational purposes.

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Analyzing Sources

Importance: Knowing where information comes from is essential. Reliable sources provide accurate, well-researched content.

Insight: Differentiate between primary sources (original research, official documents) and secondary sources (commentaries, summaries). *Example:* When researching a historical event, a primary source might be a letter written by someone who lived during that time. A secondary source could be a historian and analysis of those letters.

Evaluating Sources

Authority: Look for works published by experts in the field or recognized institutions.

Accuracy: Fact-checking through the various reliable sources can help establish the accuracy of the information.

Bias: Be wary of one-sided narratives. Understanding the context and perspective from which the source is created helps in evaluating its bias.

Currency: Ensuring that the data or information is the most recent and updated, especially in rapidly changing fields like technology or medicine.

Purpose: Understanding whether the intent is to inform, persuade, or entertain can reveal a lot about potential biases and reliability of the information.

Techniques to Identify Sources Further:

Reverse Image Search: Helps identify the origin of images.

Fact-Checking Websites: Platforms like Snopes, FactCheck.org, and others help verify the authenticity of information.

Expert Opinions: Consulting experts in the field can provide clarity and additional insights.

Publication Analysis: Assessing the reputation and credibility of the publication where the information is found.

4.2 WORKING PATTERN OF MEDIA VEHICLES

NEWSPAPER DEPARTMENTS AND THEIR FUNCTIONS

In running the newspaper organizations effectively and successfully, the functions of newspaper departments are vital and important. It is only with the help and effective coordination of all the departments of a newspaper, an attractive, expressive and impressive newspapers can be brought out and delivered to the readers timely with their successful feedback. Since time immemorial, a newspaper organization has been defined as three-legged table, i.e., it has got three departments:

- Editorial Department
- Advertising Department
- Circulation Department

But today, it is much more than three-legged table. Though the above three departments are the core departments often described as linchpins, yet many other relevant and departments have also emerged these days in this era of digitalization which are none-the-less significant.

These departments are as follows:

- Printing Department
- Administrative Department
- Accounting Department
- Personnel Department
- Legal Department, and
- Public Relations Department

Editorial Department - This department is the real think-tank of the newspaper organization. It is the epicenter of news, views, reviews, previews, interviews, etc. Chief Editor or Editor-in-Chief or Editor heads this department. It is divided into several sections like: News Section, Views Section, Photo Section, Computer Section, etc.

The News Section is further divided into Newsroom and Reporter's Room. News Editor heads the Newsroom, and it consists of many other staff like Deputy News Editors, Chief Sub Editors, Senior Sub Editors and Sub Editors. They are all responsible for editing news under the leadership of News Editor.

The Reporter's Room is further divided into Reporting Wing and Bureau Wing. The Reporting Wing is headed by Chief Reporter, and it consists of staff like Senior Reporter, Sports Reporter, City Reporter, Principal Correspondent, Senior Correspondents and Correspondents. On the other hand, Chief of the Bureau heads the Bureau Wing, and it also consists of Special Correspondents. The job of all of them is collection of news.

The Views Section is further divided into Editorial Wing, Article Wing, Feature Wing and Review Wing. The Editor, Resident Editor, Executive Editor, Associate Editors (or Deputy Editors), and Assistant Editors look after these wings.

Chief Photographer heads the Photo Section and there are many other photographers and a few photo editors also.

Computer in-charge heads the Computer Section and there are several other computer operators to support him. Here a lot of digitalized activities are continuously and constantly emerging in this modern era of online booms.

Advertising Department – This department is the most important source of revenue for newspapers. Here a lot of creative, innovative and imaginative activities are carried out. Hence this department is often described as creative brainstorming platform. The economy of the newspaper depends heavily on this department. This department looks after the collection and publication of advertisements. There can be several sections in this department. One section looks after local advertising, another section looks after classified ads, another section looks after general/national advertising, another section looks after legal advertising, yet another section looks after preparing copy and so on.

Circulation Department – This department is the result producer. If a decent, tasty and savior food is prepared, but not served to the guests, then it is a thoroughly futile exercise. Similarly, if a wonderful newspaper is produced, but not distributed or circulated to its readers timely and properly, then it is just like love labor lost. Hence, this department is indispensable and sine qua non for the basic existence of the newspaper organization.

In this way, this department is an integral part of a three-legged table and a triangular love story with editorial department and advertising department. The staffs and their coordination with transport section, newspaper agencies and even hawkers are the most vital and important. This department can make or mar the ultimate results of the newspaper organization.

The main job of Circulation Department is to increase the circulation and readership of the newspaper, timely delivery of the newspapers to the reader sand collection from them.

Printing Department - This department is responsible for good and attractive printing including installation of machines, plant layout, composing, processing, loading, scheduling, and maintenance of old machines and hiring of latest printing technologies.

Administrative Department - The main task of this department is to administer the different types of work relating to training, promotion, distribution, liaison with government departments and all those activities, which facilitate the working of other departments.

Accounting Department – The primary job of this department is to monitor the accounting work like maintaining books of accounts, preparing balance sheet and other financial statements, payment, receipt, preparation of budget, financial management, etc.

Stores Department - This department maintains the proper storage of newsprint and raw materials used in the production of a newspaper.

Personnel Department - This department takes care of all personnel functions from hiring to firing like selection, training, promotion, compensation, employee welfare, performance appraisal, retirement, etc.

Legal Department - In small and medium newspapers, generally the legal issues are looked after by the Administrative Department. But mostly a separate Legal Department exists in a full-fledged big newspaper.

Public Relations Department - Like separate Legal Department this department is found mostly in big newspapers. This department looks after maintaining harmonious internal and external relations.

MAGAZINE DEPARTMENTS AND THEIR FUNCTIONS

Like newspapers, a full-fledged magazine set-up also consists of Editorial Department, Advertising Department, Circulation Department, Printing Department, Administrative Department, Accounting Department, Stores Department, Personnel Department, Legal Department and Public Relations Department having similar role. But in magazine set-up, the hierarchy and authority are somewhat different. In magazine set-up there are generally Editor-in-Chief, Deputy Editors, Assistant Editors, News Coordinators, Special Correspondents, Correspondents, Copy Editors, Photographers, Artists, etc.

ORGANIZATIONAL STRUCTURE OF ALL INDIA RADIO

All India Radio is under the direct control of the Ministry of Information and Broadcasting, Government of India. The Minister of Information and Broadcasting heads this ministry. A Secretary and four Joint Secretaries assist the Minister of Information and Broadcasting, in dealing with the following:

- Policy,

- Broadcasting,
- Financial Advisor, and
- Film.

In order to help the joint secretaries in the execution of above jobs, there are deputy secretaries and under-secretaries also.

Radio stations come in all sizes and generally are classified as being either small, medium or large market outlets. The size of the community that a station serves usually reflects the size of its staff. That is to say, the station in a town of five thousand residents may have as few as six full-time employees. It is a question of economics. However, some small market radio outlets have staffs that rival those of rival market stations because their income warrants it.

However, a few small stations earn enough to have elaborate staffs. But the key word at the small station is flexibility, since each member of the staff is expected to perform numerous tasks.

Medium markets are set up in more densely populated areas and in this type of station; there are twelve to twenty employees. While an overlapping of duties does occur even in the larger station, positions usually are more limited to specific areas of responsibility. Large market stations employ as many as fifty to sixty people and as few as twenty depending on the nature of their format.

As far as All India Radio is concerned, Director General is the head of the organization. This being a sensitive post, the requirements include: a wide cultural background, initiative, tact, administrative ability, sound judgement of men and matters, a deep commitment to broadcasting and qualities of leadership of a high order.

Sometimes, Indian Administrative Service Officers are assigned an additional task of Director General of All India Radio. This is somehow not considered to be a healthy trend. However, since independence, there have been around many I.A.S. officers who have performed the task of Director General of All India Radio.

There are Additional Director General and Deputy Director Generals also who help the Director Generalinthedischargeofhisvastduty.DirectorofProgrammesassiststheDeputy Director General.

Other than that, a director whose rank is equivalent to Deputy Director General heads the News Division. Chief News Editor, News Editor, and Joint Director to assist the Director. Moreover, there are Translators, News Readers and Announcers also to help the News Division.

The Engineering Division of AIR is looked after by Engineer-in-Chief and is assisted by Chief Engineer and Regional Engineers.

The Regional Stations of AIR is under the control of Station Director who is assisted by Assistant Station Directors and Program Executives.

ORGANIZATIONAL STRUCTURE OF DOORDARSHAN

The organizational structures of Doordarshan and All India Radio are more or less the same. But Doordarshan these days are growing bigger in terms of number of sections, sub-sections and staff of various kinds.

The overall head of all the departments in Doordarshan is the Director General. The rank of the Director General of Doordarshan is equivalent to that of the Director General of All India Radio, while earlier it was not the case.

Now as far as Doordarshan organizational services are concerned, it is crystal clear from chart-I and chart-II that there are mainly two departments—Department of Programme and Administration and Department of Engineering.

The Director General heads the Department of Programme and Administration. His main job is to supervise, guide, govern and control the entire functioning of the department. Those who work under the Director General include the Additional Director General and Deputy Director General (Development), Deputy Director General (News and Current Affairs), Deputy Director General (Communication and Film), Deputy Director General (Production and Transmission), and Director (Finance and Personnel Control).

The Additional Director General looks after News and Current Affairs, Programme Policy, Programme Coordination, Planning, Public Relations, etc. The rank of Additional Director General is equivalent to that of Joint Secretary, Govt. of India. He is assisted by the Controller of Programme (Policy), Controller of Programme (Coordination), Controller of Programme (Development), Public Relations Officer, etc.

The Deputy Director General (Development) looks after the proper and sequence-wise development of the programme and is supported by Director, Audience Research, Controller of Programme (Development) and Deputy Controller of Programme.

The Deputy Director General (News and Current Affairs) looks after the administrative part of current newsgathering, news selection, news processing, news evaluation and news presentation. He is supported by Chief Editor News, Chief Producer News and News Editor.

The Deputy Director General (Communication and Film) monitors the entire communication process of the organization. He is assisted by Controller of Programme (Communication) and Deputy Controller of Programme (Films).

The Deputy Director General (Production and Transmission) looks after the entire activities of ProductionandTransmissionandissupportedbyDeputyDirectorAdministrationinthedischargeof his vast duties.

The Director (Finance and Personal Control), guides, governs and controls the financial activities and personnel works and in the discharge of his vast duties, Deputy Director Administration and Senior Analyst support him.

The Department of Engineering is headed by Engineer-in-Chief who is answerable to the Director General. The Engineer-in Chief is responsible for the growth and maintenance of all the engineering and technical activities. In the discharge of his enormous duties, he is assisted by Chief Engineer (Project and Budget) and Chief Engineer (Maintenance and INSAT).

The Chief Engineer (Project and Budget) supervises and prepares various projects and budgets and is supported by Director Engineering (Study Design Coordination with ISRO and P&T), Director Engineering (Teletext), Director Engineering (Purchase), Director Engineering (Progress and Budget), Director Engineering (Estimates and NLF) and Director Engineering (Transmitter Design).

ORGANIZATIONAL STRUCTURE OF PRIVATE TV CHANNELS

The organizational structures of different private TV channels are not the same. Some of them are more hierarchical and some of them are structured differently.

But broadly speaking a private TV channel has the following organizational structure:

- Chairman
- Chief Executive Officer
- Managing Director
- President
- Senior Vice-President
- Vice-Presidents
- Director
- Technical Director
- News Director

- News Editor/News Coordinator
- Chief of the Bureau
- Programme Producer
- Programme Executive
- Video Engineer
- Vision Control Operator
- Lighting Engineer
- Cameraman
- Vision Mixer
- Studio Engineers
- Make-up Supervisors
- Script Designer
- Programme Assistant
- Production Assistant
- Audio Control Manager
- Mic Room Operator
- Script Writer
- Performer/Artist

The Chairman, the Chief Executive Officer, the Managing Director, The President, Senior Vice-President and the Vice-Presidents belong to the Administrative Department. This department directly or indirectly controls guides and governs all other departments, sections, sub-sections and staff.

4.3 GATEKEEPING

Gatekeeping is the process of selecting, and then filtering, items of media that can be consumed by a particular audience within a specific time and space.

Gatekeeping is a multifaceted concept that involves controlling the flow of information through various channels, including traditional media, digital platforms, and regulatory frameworks.

The gatekeeper decides what information should move past them to the group and what information should not. Examples of gatekeepers in the media are editors, producer, reporters, directors etc. Gatekeeping as a word was coined by Kurt Lewin in 1943, who was a social psychologist.

The Gatekeeper decides what information should be disseminated and what information should not. Here, the gatekeeper is the decision maker who lets the whole social system. They establish something like a hierarchy that will be used to determine what is relevant for the audience or not. These decisions depend on the underlying social, cultural, ethical and political happenings at the moment.

The news editor plays the role of the gatekeeper. She/he has to decide which kind of news stories will be aired and in which manner and which ones won't. Some, if not all media outlets have their own set of house rules, ethics or policies to be followed. These are some of the aspects that will guide the editor towards making an informed decision. In some cases, some news items are

rejected by the editor due to the organization's house policy or the news items which are not suitable for publishing, this is also considered part of the gate-keeping function.

Historically, gatekeeping was handled by publishers and media houses, but with economic liberalization, new media and digital platforms have become key players. In the digital age, tech giants like Google and Facebook influence public opinion through their algorithms. Journalists and editors select news stories for publication, while social media disrupts traditional gatekeeping by allowing direct information sharing. India's regulatory framework, including the Competition Act of 2002, aims to control monopolistic practices, influenced by global legislative models like the European Digital Services Act. Balancing control and freedom, considering cultural sensitivities, and keeping up with technological advancements are ongoing challenges for effective gatekeeping in India.

Challenges in gatekeeping include balancing the need for information control with freedom of expression, addressing cultural sensitivities in a diverse society, and keeping pace with rapid technological advancements. Effective gatekeeping requires continuous adaptation to maintain the integrity and reliability of information available to the public.

Gatekeeping has become less in today's news broadcast due to internet media and people posting anything and everything. In an era where we can get access to real news before the mainstream media breaks it, we don't rely on gatekeeping hence they seem irrelevant.

Social media platforms have become important sources of information for many people. The major criticism that is always levelled at digital media has been the uneven quality of the news (or information) available on the Internet. This is because there does exist an effective way to separate fact from prejudice and rumor and to detect something with a value within multiple sources with unreliable or inaccurate contents because everyone on these platforms is a potential publisher.

4.4 MEDIA EXPOSURE AND FILTERING

Media exposure refers to the extent to which a brand, product, or message is seen or heard by its target audience through various digital and traditional media channels. It is the cumulative amount of time and coverage a company or individual is covered across different platforms, such

as newspapers, TV, radio, and social media. The goal of media exposure is to raise brand awareness, increase reach, and potentially influence consumer behavior.

1. Media Exposure can significantly influence public opinion and shape societal norms, making it essential for individuals and organizations to carefully manage and monitor their presence in different media platforms.

2. Overexposure to media content, particularly heavy news consumption, may lead to negative mental health outcomes such as increased stress and anxiety, hence it's important to maintain a healthy balance between staying informed and preserving mental well-being.

3. In today's digital age, the rapid proliferation of online media channels presents both opportunities and challenges, as individuals must navigate misinformation, "fake news," and potential privacy violations while striving for meaningful engagement with diverse perspectives.

Importance of Media Exposure

- Media Exposure is an important digital marketing term because it refers to the extent to which a brand or message is visible and accessible to its target audience across various media channels.
- With the rise of the internet and social media platforms, the media landscape has drastically evolved, offering multiple ways to communicate with potential customers.
- In digital marketing, a strong media exposure optimizes brand awareness, recognition, and engagement.
- By utilizing effective digital marketing strategies, brands can expand their reach, targeting specific demographics, geographies, and interests to maximize their impact.
- A robust media exposure can ultimately lead to increased website traffic, social media followers, lead generation, and sales conversions, driving business growth and overall success.

Media exposure, at its core, is about the visibility and reach of a brand or campaign within various media platforms, with the purpose of creating awareness and engaging the target

audience. By gaining media exposure, a company or organization can expand its customer base, enhance its online presence, build credibility, and ultimately drive sales.

Digital marketers use various strategies such as social media marketing, content creation, influencer partnerships, and online advertising to promote their brand messages and interact with their audience in a meaningful way. As consumers spend more and more time online, media exposure is an essential component of any digital marketing strategy to keep a brand on top of its audience's minds and strengthen their preferences.

There has been a huge increase in the amount of information generated, which has led to media companies competing much more aggressively for our limited attention. We cannot possibly pay attention to all the media messages constantly clamoring for our attention, so we must filter most of them out. Cognitive psychologists have estimated that human brains are constantly processing about 11 million pieces of information from the body's five senses every instant, but humans are limited to processing only about 40 of these pieces of information consciously at any given moment (Wilson, 2002). This means that each human is constantly encountering an overwhelming amount of information but that they must filter out almost all of it; that is, we can only pay attention to a very small sliver of that information at any given time.

Image Credit: Education World

Media filtering is all about controlling the flow of information based on certain criteria. It's like a sieve that sorts out content to display only what matches specific filters. This can happen on different levels:

- **Social media:**

  Platforms use algorithms to show you content based on your past behavior, interests, and interactions. You might see more posts from people you engage with often or topics you've shown interest in.

- **Search Engines**:

  Google, for example, filters search results to show you the most relevant results based on your search history, location, and preferences.

- **News Outlets**:

  Editors decide which stories to publish based on what's newsworthy, which can be influenced by editorial policies, audience interest, and journalistic standards.

In India, media filtering is largely driven by social media algorithms and editorial policies of news outlets. Social media platforms like Facebook and Twitter use algorithms to tailor content to user preferences, potentially creating echo chambers where users see only like-minded viewpoints. This can lead to a polarized information environment.

Traditional news outlets, on the other hand, filter news based on editorial policies and audience interests. This means that regional news might get filtered out for a national audience and vice versa. The rise of digital news platforms has also introduced new filtering dynamics, where SEO and clickbait strategies influence what gets prominently featured.

Balancing media filtering is crucial to ensure diverse perspectives and accurate information reach the public, making media literacy and awareness more important than ever.

How are we able to continually handle such a massive filtering task? The answer to this question is that we rely on automatic routines that run in our brains. Think of these automatic routines as like the many programs that are constantly running on our computers. When we turn on a computer (laptop, smartphone, tablet, etc.), programs are automatically loaded and start performing all kinds of tasks without us having to direct the computer to do each one. To illustrate this point, think about your email account. Your email provider uses spam filters to screen out all those emails that they determine are coming from spammers who are trying to sell you things such as pseudo-wonder drugs, pet rocks, and other products that 99% of us would

never buy. Spam filters are automatic routines that do a considerable amount of filtering for you without asking you whether you want to receive emails from various addresses. However, because you don't see the tens of thousands of spammers addresses that the automatic filter is using, you don't know whether the spam filter is blocking out some messages you might want to read. For the sake of efficiency, we don't make the considerable effort that would be required to read through the long list of spammer addresses; instead, we let our spam filters run automatically.

Our minds also have filters that automatically guide the processing of messages. This raises the question of who programmed those filters—who decided which messages to filter out. If it was you who fully programmed this code, then the filter is automatically following only your commands. But what if some of the filtering code was programmed by someone else? If this is the case, then you have let that other person exercise some control over what you see and what you do not get to see. Some media services do a significant amount of filtering for us. For example, when we shop for a book on Amazon.com, the keywords we use might generate a list of several hundred possible books, but Amazon shows us a screen of perhaps a dozen books. When we do a search for information on Google, the search might result in several million hits, but Google displays a screen with its top choices to save us from spending all day going through thousands of screens. For example, when googled "information overload," my screen said there were 92.6 million results. While this is helpful in going from the 30 trillion websites that Google says it searches down to 92.6 million pages, it still leaves me with far too many choices to process in a reasonable amount of time. These filtering services proclaim that they are providing you with efficiency, which is true. But they are also exercising considerable control over the

filtering process. And they are continually seeking ways to increase their control over those filtering processes by claiming to personalize our searching and shopping experiences.

4.5 ANALYZING THE SOCIETAL IMPACT OF MEDIA REPRESENTATIONS AND STEREOTYPES:
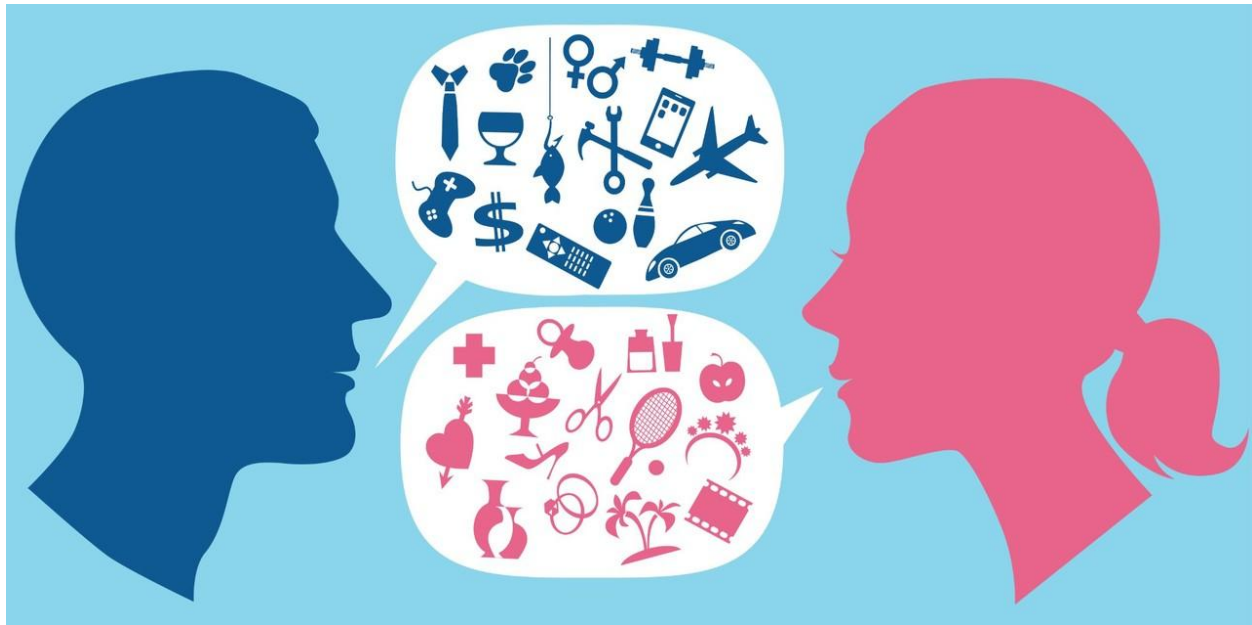
Media plays a powerful role in shaping public opinion and influencing societal perceptions. From television shows and movies to news coverage and advertising, media representations and stereotypes have a significant impact on how individuals and groups are perceived in society. This study analyzes the societal impact of media representations and stereotypes, exploring their implications on various aspects of life, including identity formation, social attitudes, and systemic inequalities.

Cultural Hegemony and Power Imbalances: Media representations and stereotypes can reinforce cultural hegemony and power imbalances. When dominant groups control the production and dissemination of media content, their perspectives and narratives tend to be prioritized, while marginalized groups are often misrepresented or excluded. This perpetuates unequal power dynamics and limits the opportunities for diverse voices to be heard. Recognizing and challenging these power imbalances in media is crucial for fostering inclusivity and empowering marginalized communities.

Economic Implications: Media representations and stereotypes can have economic implications for individuals and communities. For example, industries such as fashion and beauty often perpetuate narrow standards of beauty, leading to increased pressure to conform and engage in consumerism. Additionally, the underrepresentation of certain groups in media can limit economic opportunities and reinforce socio-economic disparities. Media has the power to shape consumer behaviors and economic trends, and its responsible representation can promote inclusivity and economic empowerment.

Global Perspectives and Cultural Exchange: Media representations and stereotypes extend beyond national boundaries. They shape perceptions and attitudes towards different cultures, ethnicities, and countries. Biased or misinformed portrayals can perpetuate stereotypes and reinforce cultural prejudices, hindering global understanding and cooperation. Conversely, accurate and respectful representations can foster cultural exchange, appreciation, and mutual respect, promoting intercultural dialogue and collaboration.

Impact on Children and Adolescents: Media representations and stereotypes have a significant impact on the development and socialization of children and adolescents. Young individuals are particularly susceptible to internalizing media messages and forming their perceptions of themselves and others based on these representations. Exposure to biased or harmful stereotypes can shape their beliefs, attitudes, and behaviors, potentially perpetuating discrimination and exclusion. It is essential to provide children and adolescents with diverse and positive media content that promotes tolerance, acceptance, and understanding.

Impact on Marginalized Communities: Marginalized communities are often disproportionately affected by negative media representations and stereotypes. They may face the burden of harmful stereotypes that perpetuate discrimination, stigmatization, and violence. Media has the power to amplify marginalized voices, challenge stereotypes, and provide platforms for underrepresented communities to share their experiences and perspectives. By promoting authentic and inclusive representations, media can empower marginalized communities, promote social justice, and foster a sense of belonging and visibility.

Influence on Professional and Educational Opportunities: Media representations and stereotypes can affect professional and educational opportunities for individuals and communities. When certain groups are consistently portrayed in limited or stereotypical roles, it

can reinforce biases in hiring practices, educational opportunities, and career advancement. Moreover, the lack of representation of diverse perspectives in media can limit the availability of role models and mentors for marginalized groups. Diverse and inclusive media representations can help break down barriers and create a more equitable society.

Influence on Public Health Issues: Media representations and stereotypes can influence public health issues, including areas such as body image, mental health, substance abuse, and disease prevention. Unrealistic or idealized portrayals of beauty and body standards in media can contribute to body dissatisfaction, eating disorders, and other mental health issues. Moreover, media can shape perceptions and behaviors related to health risks and preventive measures. Responsible and accurate media representations can promote health literacy, positive body image, and overall well-being.

Influence on Relationships and Interpersonal Dynamics: Media representations and stereotypes can shape interpersonal relationships and dynamics. When individuals are exposed to biased or distorted portrayals of certain groups, it can affect how they perceive and interact with people from those groups in real life. Stereotypes can create barriers and hinder authentic connections between individuals, perpetuating prejudice and discrimination. Media has the power to challenge these stereotypes and promote empathy, understanding, and respectful interactions among diverse individuals and communities.

Intergenerational Transmission of Stereotypes: Media representations and stereotypes can be passed down from generation to generation, perpetuating biases and prejudices. Children and young individuals who consume media are particularly susceptible to internalizing these stereotypes, shaping their perceptions and attitudes towards different groups. Recognizing the influence of media on the intergenerational transmission of stereotypes is crucial, and efforts should be made to counteract harmful representations and promote critical media literacy among young audiences.

Intersectionality and Multiple Identities: Media representations and stereotypes often fail to acknowledge the complexity of individuals' identities. Intersectionality, which considers how different aspects of identity, such as race, gender, sexuality, and disability, intersect and interact, is often overlooked or oversimplified in media portrayals. This can lead to erasure or

misrepresentation of individuals with multiple identities and reinforce the dominant narratives that prioritize certain groups. Media should strive to represent the intersectional realities of individuals and challenge the single-story narratives that limit understanding and inclusivity.

Media as a Catalyst for Empathy and Social Change: While media representations and stereotypes can perpetuate inequalities, they also have the potential to foster empathy and social change. Thoughtfully crafted narratives and inclusive representations can challenge biases, increase understanding, and promote empathy towards marginalized communities. Media that humanizes individuals and shares their authentic stories can build bridges of empathy, creating a more compassionate society and inspiring collective action to address systemic issues.

Media Literacy and Counteracting Stereotypes: Developing media literacy skills is crucial for critically analyzing and challenging media representations and stereotypes. By promoting media literacy, individuals can become more discerning consumers of media content, questioning its underlying messages and biases. Media literacy education should be promoted in schools and community settings to empower individuals to deconstruct media representations and challenge stereotypes. Additionally, media producers and content creators have a responsibility to diversify their narratives, promote authentic representations, and actively engage in inclusive storytelling.

Mental Health and Well-being: The perpetuation of stereotypes in media can have negative effects on mental health and well-being. Constant exposure to unrealistic or negative portrayals can contribute to body image issues, anxiety, depression, and low self-esteem, particularly among vulnerable populations, such as adolescents. It is important to recognize the potential harm caused by harmful stereotypes and promote positive and diverse representations that foster mental health and well-being.

Perpetuation of Social Attitudes: Media representations and stereotypes can shape social attitudes and beliefs. When certain groups are consistently portrayed in a particular way, it can lead to the formation of biases and prejudices. For example, media portrayals that perpetuate racial or gender stereotypes can contribute to discriminatory attitudes and actions. Similarly, the underrepresentation or misrepresentation of certain groups in media can marginalize their experiences and reinforce social hierarchies. Media has the power to challenge or reinforce existing attitudes, and its responsible portrayal is crucial for fostering inclusive societies.

Political and Civic Engagement: Media representations and stereotypes can influence political and civic engagement. When certain groups are consistently portrayed in a negative or stereotypical light, it can marginalize their voices and limit their participation in political processes. Additionally, media can shape public opinion on important social and political issues, potentially swaying public sentiment and affecting policy outcomes. Ensuring diverse and accurate representations in media is essential for fostering an informed and engaged citizenry.

Role of social media: The rise of social media has amplified the impact of media representations and stereotypes. Social media platforms provide a space for individuals to create and share content, which can either challenge or reinforce stereotypes. Moreover, social media algorithms can contribute to echo chambers, where individuals are exposed to content that aligns with their existing beliefs, potentially intensifying stereotypes and polarization. The responsible use of social media, along with media literacy education, can mitigate these risks and promote a more balanced and inclusive online environment.

Social Change and Activism: Media has the power to drive social change and activism. Representations that challenge stereotypes and highlight social issues can raise awareness and mobilize public support for various causes. Using diverse and authentic narratives, media can

amplify marginalized voices, facilitate dialogue, and inspire action. Media platforms and content creators can leverage their influence to promote social justice, challenge stereotypes, and contribute to a more inclusive society.

Stereotypes and Identity Formation: Media representations often rely on stereotypes, which are oversimplified and generalized portrayals of individuals or groups based on their characteristics. These stereotypes can have a profound impact on identity formation, particularly for marginalized communities. When individuals are consistently exposed to stereotypical portrayals of their own group or others, they may internalize these representations, leading to self-stigmatization, diminished self-esteem, and a distorted sense of identity. Media stereotypes can reinforce societal biases and hinder the acceptance and celebration of diverse identities.

Check Your Progress

1. Works published by experts in the field or recognized institutions is ---------------.

2. The Reporter's Room is further divided into -------------and -------------.

3. ------------------- is the process of selecting, and then filtering, items of media that can be consumed by a particular audience.

4. -------------------- is all about controlling the flow of information based on certain criteria.

 5. To evaluate the credibility of a news article, check if the information is supported by _____ evidence.

Glossary

1. Stereotype: Unfair and untrue belief that many people have about all people or things with a particular characteristic. .

2. Biographies: An account of someone's life written by another person.

3. Fact-Checking Websites: Platforms like Snopes, FactCheck.org, and others help verify the Authenticity of information.

4. Reverse Image Search: Helps identify the origin of images.

5. Monopoly: the control of an industry or service by only one company; a type of goods or a service that is controlled in this way.

6. Cross-media ownership: The ownership of multiple media businesses by a person or entity.

7. Exposure: the condition of being in proximity (place and time) to a message, having the message occur within our perceptual abilities, and leave some impression (however slight) in our minds; thus, there are three hurdles for exposure: physical, perceptual, and psychological.

8. Filtering: the information-processing task in which people continually make decisions about filtering out media messages (ignoring them) or filtering them in (paying attention to them).

9. Information-processing tasks: a sequence of tasks that include filtering media messages, meaning matching, and meaning construction.

10. Monopolistic competition: the economic condition within most media industries in which a few powerful companies control the majority of resources and compete aggressively amongst themselves.

Answer to check your progress

1. Authority

2. Reporting Wing, Bureau Wing.

3. Gate keeping

4. Media filtering

5. Factual

Suggested Readings

https://pressbooks.pub/electronicmediahistory/chapter/15-2-functions-and-theories-of-mass-communication/

https://open.lib.umn.edu/mediaandculture/chapter/2-2-media-effects-theories/

https://socialsci.libretexts.org/Courses/Diablo_Valley_College/Persuasion_and_Critical_Thinking/13%3A_Mass_Media_and_Persuasion/13.02%3A_Functions_and_Theories_of_Mass_Communication

https://open.lib.umn.edu/mediaandculture/chapter/2-2-media-effects-theories/

UNIT V

MEDIA AND GLOBALIZATION

Overview

5.1 Media Ownership

5.2 Media Globalization

5.3 Media Revolution

5.4 Effects of Media Globalization

5.5 Emerging Trends

5.6 Media Market and Propaganda

5.1 MEDIA OWNERSHIP

Media ownership is a subject of debate, discussion and review around the world. Itis regulateddifferentlythanownership of most other businesses. The rapid expansionof media across platforms has reshaped the industry's economic scenario. Therehas been a dramatic globalization of both electronic and print media since 1990s.The information landscape has been transformed overwhelminglyinallsectors. Theglobalization, economic liberalization and digitalrevolution have affected media andcommunication industries worldwide. Media has emerged as a transnational andhighlycompetitive market. The volume andscale of mergers and alliances involvingalmost all major media players that has taken place in recent years has raised theinterest of academic world to studyownership patterns of media. Today when wetalk of media ownership, the words that come to mind are concentration,consolidation, pluralityand diversity.

Tracing media ownership patterns includes finding out who owns, and consequently controls media facilities. Media facilities are concerned with what is produced, the technology and organization of how and for whom it is produced. Media ownership patterns are directly linked to business operations and financial activities of firms producing and selling output in various

forms of media e.g. Television, Radio, and Newspaper etc. Ownership bestows control and thus shapes the information provided to consumers. Most media industries function in a dual-product market where media organizations produce and supply information and entertainment products which are demanded and consumed by audiences.

Most importantly, government monopolies on broadcasting and telecommunications were broken in the 1980s and 1990s in many nations. The structure of ownership and control of the media have gone through considerable transformation since the 1990s due to:

a) globalization,

b) technological advance,

c) concentration of production and marketing,

d) the capacity for a global reach of communications throughout the world.

Types of Media Ownership

There are two types of ownership of media:

1.Public Ownership: Public ownership, refers to providing communication as a public service and addressing audiences as citizens rather than consumers. Public organizations are government undertakings. Public ownership is also known as state ownership.

2. Private Ownership: Private ownership, which provides communication for the purpose of generating profit. Private ownershiprequires individual entrepreneurs to start a media outlet and to finance it without reliance on any government resources.

Types of private ownerships

1.Sole Proprietorship Also known as individual entrepreneurship, owned and controlled by single person. Responsible for its debts. Simplest and most common structure chosen to start a business. Advantages Complete independence for the owner. Quick decision. Manage routine work without interference. Easy to maintain secrecy of information. Disadvantages There might be lack of resources for further growth of business. An unlimited personal liability and greater economic risks.

2.Partnership Managed by two or sometimes more than two persons. An arrangement between two or more people to oversee business operations and share its profits and liabilities. In general, all members share both profits and liabilities. (The Indian Partnership Act 1932) Features of a Partnership Agreement between Partners Two or more persons Sharing of profit Business motive Mutual Business Unlimited Liability

Advantages

- Two heads (or more) are better than one.
- More capital available for business.
- Sharing risk
- Combination of different skills
- Flexibility

Disadvantages

- Lack of Harmony
- Unlimited liabilities put partner under pressure.
- Instability

Types of partners

1. **Active partner**- Arrange for capital Share profit Participate in business

2. **Sleeping partner/ Dormant partner**- Arrange capital Share profit Do not participate in business

3. **Nominal Partner**- Lend their name and credit to the organization but neither arrange capital nor actively Participate in business.

4. **Joint Stock Company -** The largest companies in the world are Joint stock companies.A joint stock company is a business organization owned jointly by all its shareholders, which is represented by their shares.When a group of persons divide the capital of a company into transferable shares, a joint stock company is formed.The only way to join this ownership matrix is by purchasing shares.

The aim of all shareholders, large or small, is profit.

Lord Justice Lindley of England has defined it as, "an association of many persons who contribute money or moneys' worth to a common stock and employ it for a common purpose."

Features

- Separate legal Entity
- Incorporated
- Perpetual succession
- Number of members
- Transferable Shares

Types of Joint Stock Company

Registered Company - Under the Companies Act of India

Statutory Company-Formed under the specific Act of Parliament or any other empowered executive authority

Chartered Company-Incorporated with the powers vested in Head of the State.

Advantages

- Financial Strength
- Limited Liability
- Scope for expansion
- Stability
- Transferability of Shares
- Higher Profit
- Diffused Risk

Disadvantages

- Formation is difficult
- Fraudulent Management
- Concentration of control in few Hands
- Conflict of Interest

- Excessive Government Control
- Lack of Secrecy

4. Trust

A trust is a fiduciary relationship in which a trust or gives another party, known as the trustee, the right to hold title to property or assets for the benefit of a third-party Trusts are created by settlors, an individual along with his or her lawyer, who decide how to transfer parts or all their assets to trustees.The rules of a trust depend on the terms on which it is build.

A trust can be used to determine how a person's money should be managed and distributed while that person is alive or after the death.

Categories of Trust

Living Trust:

A written document in which an individual's assets are provided as a trust for the individual's use and benefit during his lifetime. These assets are transferred to his beneficiaries at the time of the individual's death.

Testamentary Trust

Also called a will trust. Specifies how the assets of an individual are designated after the individual's death.

Revocable Trust

Can be changed or terminated by the trust or during his lifetime

Irrevocable trust

The trust or can't change once it is established, or one that becomes irrevocable upon his Death. Living trust can be revocable or irrevocable.Testamentary trusts can only be irrevocable. An irrevocable trust is usually more desirable because it is unalterable.

Advantages

- Limited liability is possible if a corporate trustee is appointed

- The structure provides more privacy than a company
- There can be flexibility in distributions among beneficiaries
- Trust income is generally taxed as income of an individual

Disadvantages

- Complex structure
- Trust can be expensive to establish and maintain
- Powers of trustees are restricted by trust deeds.
- Problems can be encountered when borrowing due to additional complexities of loan structures.

5. Societies

It is the organization which is formed by the people for social purpose. The 'society' has evolved to fulfill the need of an institution of non-commercial nature for the promotion of numerous charitable activities like education, art, religion, culture, music, sports etc. A company or association of persons united by mutual consent to deliberate, Determine and act jointly common purpose.

Minimum seven people is required to form a society.

Registered under the Societies Registration Act 1860. The rules and regulations for these may slightly differ from State to State.

6. Corporative

A cooperative is an autonomous association of persons united voluntarily to meet their common economic, social and cultural needs and aspirations through jointly owned enterprise. The purpose of a cooperative is to realize the economic, cultural and social needs of the organization's members and its surrounding community.Cooperatives often have a strong commitment to their community and a focus on strengthening the community they exist in or serve. Cooperatives divide the profits equally among their members. It can be set up for serving any particular interest of society. All the members share the work and share the profit, and extra funds are used for the expansions.

Due to their democratic organization and their economic orientation, cooperatives contribute significantly to social integration, job creation and the reduction of poverty.

Merits

- Ease of formation
- Limited Liability
- Stable existence
- Economy in operations
- Government
- Support Social utility

Limitations

- Shortage of Capital
- Inefficient management
- Lack of motivation
- Lack of secrecy
- Excessive government control
- Conflict among members

A registered society is a legal entity with certain limitations. However, members of a cooperative society get together to promote the economic interest of their members. They have to submit viable business plan of the cooperative before registration. These two prerequisites are not present in a society.

7. Chain Ownership

Same media company owns numerous outlets in a single medium. A chain of newspaper, a series of Radio stations, a string of a television stations etc. Chain ownership in India applies mostly to newspapers. Times of India, Indian Express, Hindustan Times, Hindu, Telegraph, Ananda Bazaar Patrika etc.

8. Cross Media Ownership

Single corporate entity owns multiple types of media companies. May include print, radio, television, film and internet media sites. The major advantage of cross media ownership is Synergy. Synergy means self- advertisement. Another advantage is wider reach. Disadvantage of Cross media ownership is Monopoly. When a company has so many subsidiaries, they dominate all media.

9. Conglomerate Ownership

The ownership of several business one of which is a media business. Interlocking of a directorship. The main business will be high profit industry, but they run a media company for prestige or to exercise social and political influence on decision makers.The major advantage of Conglomerate is diversification and through this the risk of loss lessens. The disadvantage of Conglomerate is that synergies may not be readily recognizable. Need for management at the top conglomerate level as well as for each company. Cultural clash among companies, as what works for one company and industry may not be so far for another.

10. Vertical Integration

Vertical integration is a strategy whereby a company owns or controls its suppliers, distributers or retail locations to control its value or supply chain.It indicates that a media company monopolizes the production of the ingredients that go into the making of media products.

Globalization and Media Ownership

Thomas Larsson defined globalization as a "process that encompasses the causes, course, and consequences of transnational and trans cultural integration of human and non-human activities."

Globalization involves economic integration, the transfer of policies across borders. the transmission of knowledge; cultural exchange; the reproduction, relations, and discourses of power. It is a global process, a concept, a revolution, and an establishment of the global market free from sociopolitical control.

The following symptoms of globalization have affected media ownership –

- Eradication of traditional boundaries surrounding media market.
- Rapid expansion of free market structure.
- National markets are no longer protected for local producers and are being opened.

- The emergence of a borderless economy, competitive and international in outlook.

- Adaptation of new business and corporate strategies.

- Convergence in technology between media and other industries.

Globalization has promoted trends towards concentrated media and cross media ownership with the growth of integrated conglomerates whose activities cover several areas of the industry. Enlarged, diversified and vertically integrated, owned media groups are taking advantages of technological and other market changes caused by globalization. Many media firms have become transnational. Diversified and large-scale media organizations are using common resources across different product and geographic markets. Increased concentration of ownership and power into the hands of a few very large transnational corporations clearly reflects the overwhelming advantage that build up to large scale firms.

Image Credit: Worksheets Planet

5.2 MEDIA GLOBALIZATION

Media globalization shall be defined as the phenomenon of expanding multinational corporate media investment, resulting in the emergence of a global oligarchy of first tier corporations, which own and operate a variety of mass media content and distribution technologies including: television, radio, film, music.

Lyons (2005) suggests that multinational corporations are the primary vehicle of media globalization, and these corporations' control global mass-media content and distribution. The process of media consolidation has led to the emergence of 'media oligopoly' or the control of the marketplace by a few firms who eliminate their competitors through various processes and maintain their monopoly to dominate the media industry.

Origin of Media Globalization

According to Dennis McQuail (2010), books and printing had international character as it belonged to an era when nation states did not exist. At its foremost stage every medium is locally produced and consumed. When films came into existence, they were unable to cross national frontiers. However, later films from Hollywood became first ever "transnational mass media".

Similarly, radio hadoutgrown its national identity and was meticulously used as internationalinformation medium since Second World War.

Another medium which got global acceptance was popular music (album andHollywood film), especially Americanized music. USA was not an imperialistpower until Second World War but due to the decline of Great Britain after theSecond World War, USA emerged as the superpower that turned it into a majorproducer of global mass media. Later with the advent of Cable and Satellitetelevision, American television started exporting high quality TV shows to theglobal audience. TV shows catered to a rich global audience who were alreadyacquainted to American culture through its Hollywood films and music industry.Other reasons of their popularity were English language, dubbed TV shows, andTV shown with subtitles. Also, western music and films were popular amongst aniche segment. In India, during this time, BBC was very much present and wasregarded as the most credible source of information.

Second Phase of Media Globalization

Globalization reached its peak in 1990's. One of the reasons cited for thedisintegration of Soviet Union is the soft power hegemony used by USA. Theytried to influence the communist nation's culture by introducing them to theirinspirational culture of denim jeans and Michael Jackson music that createddiscontent among the communist followers and forced them to aspire forpopular consciousness; US established its soft power hegemony also termed as'cultural imperialism'.After 1991, the scenario changed completely as it was not only the foreign mediawhich entered Indian territory, but Indian private media also emerged as one of the competitive media. Cable and Satellite (C&S) television revived the Indiantelevision industry. It not only brought private players and competition but alsokilled the monopoly of the state-owned television media and forced the later togenerate content that is more appealing. CNN brought Gulf War Live to everyC&S household; Rupert Murdoch through his News Corporation gave a newdimension to the Indian television media and a generation of Indians grew up watching Baywatch, Friends, Jurassic Park and Madonna.Within a short span of time CNN, MTV, BBC, HBO, Star plus, ESPN, Cartoon Network, and Disney etc. became household names. Later on, foreign cable andsatellite channels started producing local content with global appeal. MTV andSTAR network are the classic examples of adapting their global programmingcontent as per the local culture and taste of viewers, known as 'locals'. MTVEurope did the same by

'globalizing' its content so that it can appeal to differentlanguage states of Europe. This helped the foreign channels to have a strongfoothold in various territories that prefer local content to western. But this didnot discourage the indigenous television networks to spread their wings. Networkslike Zee which was the first Indian cable and satellite channel gave a tough fightto the foreign networks and is broadcast as a global channel in many countries.Many other countries like Brazil, Mexico Hong Kong etc. had started developingtheir own local channels. "India and Korea produced about 92% of their televisedprogramming, and 99% of Indian daily viewing was of home-produced content".Foreign movies that were difficult to watch were now being released in Indiaeasily; even some were dubbed in Hindi or were released with subtitles. Inaddition, the Indian movies produced in 90's focused on the NRIs and the westernculture. In order to attract viewers some movies deliberately used song-dancesequences shot in foreign locations or depicted the central character aspiring tostudy or work in a foreign country. Steve Darn in his book 'Globalization on theGround" writes that "in 1991, while none of the men whom I had interviewedhad seen cable television or Hollywood films, by 2001 more than two-thirds ofthem sought out global media".TV producers, however, later understood that the television programs thatpromote distant cultures which people were not familiar with, were less popularamong the global masses. Audience prefer content that is culturally andgeographically closer to them; and programs which were loaded with localslangs specific political issues or focus more on local personalities or events arenot much appreciated by the global audience. For example, The Simpsons is anAmerican animated sitcom and international studios in South Korea undertakeits animation work, but the Korean animators complain that they do not understandthe jokes. Whereas the programs that focus on action, violence and sex arewell accepted by the audience across all the frontiers since these have universalappeal. In 25 years, all American programs have carved its own foreignaudience, and after watching American culture closely, a section of the Indianaudience easily understands their jokes and colloquial communication.

Media globalization flow is not only from the more developed state to less Globalization and Mediadeveloped one but vice versa too, albeit in less proportion. According McQuail,rich countries have always borrowed images, identities, design, cuisine and muchmore from their "colonies, trade partners and dependencies". Even the immigrantgroups had also carried their culture when they migrated to the developed nation.Presence of Indian motifs in American fashion like bindi (vermillion) and nosering are some such examples (Moorti, 2003; McQuail,

2010). Moorty calls this'symbolic cannibalism'; McQuail regards this as 'postmodern pastiche'. However,DayaThussu regards this east to west communication flow as 'contra flow inglobal media'. He further highlights the "Brazilian television giant TVGlobo…exports its telenovelas to more than 100 countries, while Indian filmindustry is an example of a non-Western production center making its presencefelt in global cultural context".Bollywood cinema is viewed by South Asians living across the globe. Moorepoints out that Australia despite being a great importer has become a significantexporter to UK by the success of its TV programs 'Neighbors' and 'Homeand Away'. Giddens (1999) terms this phenomenon as "reverse colonization"and points out the popularity of South American telenovelas in USA and severalEuropean countries.

5.3 MEDIA REVOLUTION

In 2016, Global Citizen Festival came to India; it is a classic case of how globalplatforms are created for action. According to its website, Global citizen platformstarted in 2012 is a "social action platform for global generation that wants tosolve the world's biggest challenges". It aims to eradicate poverty by 2030; itorganizes "massive global campaigns to amplify the actions of global citizens around the world". In November 2016, British musical band Cold Play as partof this festival came to Mumbai in which Prime Minister Narendra Modi alsoaddressed the audience via video conference. They performed in front of 80,000 plus audience and received $ 5.93 billion through which they committed toinfluence the lives of 503 million people.Internet has drastically changed the global media scenario - not only everyone isconnected across globe but also people are producing and owning content likenever before. Earlier internet was used to be websites and E-mail only but withthe advent of social media like blogs, video sharing, content sharing, and curatorsites; audience across the world are reading, sharing and liking the content beinggenerated by amateurs also. Anyone with minimal investment can run mediablogs and websites successfully to reach out to a wider audience, like neverbefore. This new media has also helped independent filmmakers a great dealwho used to run from pillar to post for financers and distributors. They can noweasily shoot films with less expensive camera, edit them with numerous open-source software and distribute them online to large heterogeneous audience. Heretoo, the developed world has an edge in terms of technology and production andhave been the forerunner in new media services.Though new media promises to be a boon for many, but it has severely hurt theprint media business. In USA and in many European countries the

readership ofprint media has declined tremendously during the past decade. Many leadingprint dailies had to shut because of diminishing demand and high internetpenetration. People now prefer to read e-paper, follow news websites, subscribeto news apps etc. They have no time to scan the newspaper daily which containsthe news of a day before. In India, newspaper industry has not witnessed such asetback, as much as general magazines and periodicals, whose readership hashit an all-time low facing stiff competition from not only newspaper but also24X7 news channels, internet and mobile applications. However, Business-toBusiness magazines and niche magazines are growing since India allows 100percent investment (which has attracted many foreign players) as this magazinegenre was still largely untapped.

To summarize, media globalization leads to global media ownership, audiencegets ample media choice, however, fewer diverse viewpoints are likely to befound in the media. Cultural homogenization and westernization surges,technology allows free flow of communication, similar media products are foundeverywhere, increasing similar media systems all over the world (McQuail, 2010).

Denis McQuail (2010) highlights the following reasons for Media globalization:

• More powerful technologies for long-distance transmission

• Commercialization

• Colonization and imperialism past and present

• Economic dependency

• Geopolitical Imbalances

• Advertising

• Expansion of tele-communication

Global Media Organizations

According to Jan Mirza (2009) there are a handful of global media organizations that dominate the international media scenario. In 2009, the six largest were"AOL, Time Warner (U.S.), Disney (U.S.), Vivendi-Universal (French),Bertelsmann (German), Viacom (U.S.), and Rupert Murdoch's News Corporation(Australian)1. The other four main global firms are AT&T (U.S.),

Microsoft(U.S.), and two media groups that are part of larger industrial corporations:General Electric/NBC (U.S.) and Sony/Columbia/ TriStar (Japanese). Of the top10 global media firms, then, six are American which mostly produce, distribute,and regulate almost all media outlets".According to a report in Business Insider (2016), top five global mediaconglomerate are Alphabet, The Walt Disney Company, Comcast, 21st CenturyFox and Facebook.

Unlike the empires of nineteenth century these new empires are not ultimately based on coercion or military might. Their aim is not to subject alien populationsto imperial dictates but to persuade consumer through global electronicnetworks, to use their media or to buy products advertised (Thussu, 1998; Shaun,2009).Japanese are not far behind in selling both hardware and software to the world.Sony's major profit comes from overseas sales and America is its biggest foreignmarket. It is observed that these companies had unprecedented growth by thetwenty first century outside their respective countries. They exported the contentwhich was not only universal in appeal but also met local requirements.Other media forms such as music has always united people across the globe. It is Globalization and Mediasaid music does not have any language - be it popular film music or professionalalbums of pioneer record companies, music finds its appreciators in every culture.

"Major recording companies are based in Great Britain (Thorn), the Netherlands(Philips), Germany (Bertelsmann-BMG), and Japan (Sony). These companieshave consolidated across borders" (Jan Mirza, 2009). According to McQuail(2010) "following the merger of Bertelsmann and Sony in 2004, there are fourdominant companies: Sony, Warner, Universal, EMI" - "about a third of allworldwide recording sales are in American hands" (Turow, 2009; McQuail, 2010).There have been many acquisitions, mergers and tie-ups of media globally. Allthis is possible because of globalization and to survive the fragile and competitivemedia market. "The U.S. television industry recently saw two large-scale mergersformed by CBS and Viacom in 1999 and AOL and Time Warner in 2000" (GalOr, Dukes, 2006). In 2009, Bloomberg and UTV formed a joined venture; ZeeEntertainment Enterprises Ltd had brought 9X, a general entertainment channelheld by unlisted INX Media Pvt. Ltd. in a share-swap deal. In the same year,New Delhi Television Ltd sold stakes in its general entertainment channel NDTVImagine to a unit of Time Warner and then eventually the channel went off air.

The FDI in media has let many Indian corporate houses to join hands with foreignmedia moguls but in long run a few corporates are able to stand the test of thewind. With globalization, liberalization and privatization it has become easier tolaunch media outlet but Darwin's survival for the fittest still holds water when itcomes to sustenance in market. CNN-IBN is joint venture; Hindustan Times in2009 became content partner with Washington Post. Recently Reliance grouphave acquired CNN-IBN and parts of Eenadu channel. In addition, manyHollywood production houses venture in Indian market and produced Bollywoodmovies. Fox Star Studio – Slum Dog Millionaire, Bombay Velvet, Bang Bang;Warner Bros – Phas Gaye Re Obama, Chandni Chowk To China, Walt Disney Pictures – Haider, PK, Do Dooni Chaar. UTV Motion Pictures (Indian productionhouse) is now owned by Walt Disney and UTV Software Communicationsis another arena where globalization is very evident, and the poweris concentrated in few hands. "About six leading super-agencies have the lion'sshare of the world's advertising expenditure". Advertising sells aspirations, values,beliefs, and images at times of a different culture. It creates an identity of a brandand at times MNCs carry single identity, globally. Advertising is done in twocases, firstly, to meet the demand and want of the consumer and secondly, tocreate that need which does not exist at first place. It generally aspires peopletowards a lifestyle and identity. Here global advertising agencies play a pivotalrole in selling such novel identity and lifestyle.

5.4 EFFECTS OF MEDIA GLOBALISATION

Media globalization was an outcome of the communication technology revolutionand was also a facilitator for other forms of globalization. Media globalization issaid to have the most crucial effect on the audience as media products are uniqueand are not consumed as other products. Media reflects the concerns and hopesof people, it shapes how people think and behave; thus it is a reflection of thesociety and culture.

Imbalance in News Flow

The developing countries which did not align with any of the power blocs camerealize that the flow of information is not free and fair and that imbalances innews flow existed. These countries approached UNESCO, and an internationalcommission was established in 1977 under the leadership of Sean McBride, anIrish Diplomat. Commission tabled its report in 1980 titled as "Many VoicesOne World", it is also known as "The MacBride Commission Report". The

Commission acknowledged the imbalances in the flow of communication andrecommended the developed nations to foster exchanges of technical information,so that everyone has equal access to information. Promotions of adult literacy,democratization of communication, fostering international cooperation were fewother suggestions made by the commission.The recommendations of the commission were rejected by most of the westerncountries. When the developing countries realized that they cannot ensure north–south (vertical) flow of balanced news, they started horizontal flow of news byestablishing non-aligned new pool in 1975 which lasted until the mid of 1990s.Many scholars have researched about the reasons behind the imbalance of news.

Denis McQuail highlights the findings of scholars as: (a) the flow of news istilted towards the countries whom we are related economically and politicallyand also share geographical and cultural closeness, (b) "the flow of news ispositively correlated with other forms of transactions between the countries" (c)we need to know about those countries whom we do business and whom we arefriendly and hostile with (d) we like to know about countries which are powerfulthan us and how they will affect us (e) "organizational" – what news is availableto us f) "Genres" – what the audience like to read (g) social-cultural – valuessystem which had led to the selection of news (h) eliminate distant countrynews which is not dramatic enough and will not interest the news audience.

Cultural Imperialism

There are a few global organizations that dominate the global media business,perhaps we can say that the cultural images of the few countries are sold to aworldwide audience. This gives way to cultural imperialism wherein the(technologically, economically) more advance country influences the culture ofthe backward country through their various media products. TV programs,sitcoms, movies, music, news, websites all sell western culture to the developingcountries. They enter this market aiming higher profits but culturally exploitthese territories and adapt them to an alien culture. Even majority of the realityshows on Indian television are borrowed from the west and adapted to Indiantastes including Kaun Banega Crorepati, Indian Idol, Jhalak Dhiklaja, Big Bossetc.

According to Noam Chomsky, "Their first interest is profits, but broader thanthat, it's to construct an audience of a particular type…one that is addicted to acertain lifestyle with artificial

wants" (Chomsky, 1996). The audience is treatedas consumer and the media products as commodities, the social influence role of Globalization and Media takes a back seat and commercial interests are maneuvered by thecorporates. Chomsky observes that their primary objective is to create an audiencebase who are homogenous, who either boast of certain lifestyle or aspire topossess one and juggle between the unwanted things offered by the capitalists.

These media products influence the audience for a luxurious lifestyle thatindirectly fulfills the goals of the advertisers. Both - media house and theadvertisers are in a win-win situation, but the audience gets caught in the webcreated by them.With media globalization, we have plethora of media platforms available; bigconglomerates fight with each other for their market share, the competition isstiff, but the content diversity has not widened much. Media houses work on theprinciple of profit building, even the news now comes in a standard platform setby the advertisers leading to lowering of journalism standards. Earlier the aim ofjournalism was to create awareness, undertake social reforms, build nationalintegration but now public service journalism has been replaced by hard corecommercialization. Advertisers influence the editorial and decide what theaudience will consume; the undue thrust on commercial gains has led to variousunethical trends as well.

Positive Aspects

Media globalization has some positive effects as well. Since global media hasmade it easier for people across the world to connect with each other, they cannow generate their own content on internet, which has provided impetus toalternative media. With an innovative idea, anyone can now become anentrepreneur as global media provides immense opportunities for innovatorsand there is always something unexplored in technology. According to urbansociologist Manuel Castell (2010), communication technology has major role inthe rise of networked society. Specialized doctors of other countries are noweasily accessible, people can easily keep a check on the stock market, and onlineeducation has emerged as a boon for many students.

Technological determinists can be divided into two groups and both the groupsbelieve in "power of technology to shape human life". The first group comprisesof scholars and writers who believe that technology is a boon to humankind andhas transformed human race for good. However, the second group dreads the illeffects of technology and argues that humankind has

turned into a slave oftechnology (Lule, 2012). Taking a balanced approach, Castell mentions thatcomputer-mediated communication will not be accessible to all for a long time.

Therefore, the cultural impact of computer-mediated communication will be thestrengthening of culturally powerful social networks and social linkages whichprovide access to supportive resources and tools consequently leading to theproliferation in their cosmopolitanism and globalization (Castell, 2010).

5.5 EMERGING TRENDS

Some recent developments are likely to have deep impact on globalization. Forexample, Britain's referendum to exit from the European Union will not onlyinfluence Britain, European Union but the global economy as well. The decision to exit EU caught popular sentiments during 2008 economic crisis that had hitthe European Union most badly. Even USA was able to recover in two years butdue to its austerity measures it became difficult for EU to bounce back until2012 and arguments against EU started to build up.

In addition to the economicregulation and political sovereignty; large scale immigration from the lessdeveloped, poor European nations to Britain in search of jobs is also one of thecauses of Brexit. In the last presidential elections in America, native's sentimentsplayed a huge role in the victory of Donald Trump whose protectionist policieswere condemned by many countries. Thus, the policies of countries like Britainand America can change the pace and course of globalization in future.

5.6 MEDIA MARKET AND PROPAGANDA
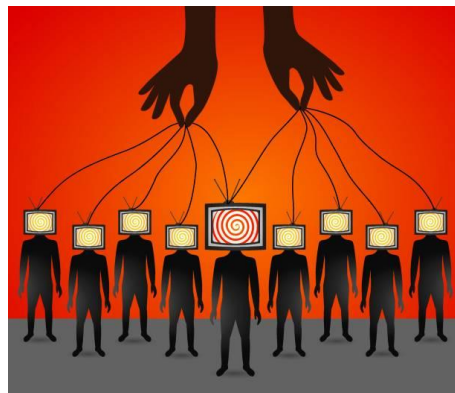
Defining Propaganda in the Context of Marketing

In the realm of marketing, the term "propaganda" often carries a negative connotation. However, it is important to understand that propaganda, in its essence, refers to persuasive communication techniques used to influence and manipulate public opinion. In this context, propaganda can be seen as a powerful tool employed by marketers to shape consumer perceptions and drive desired actions.
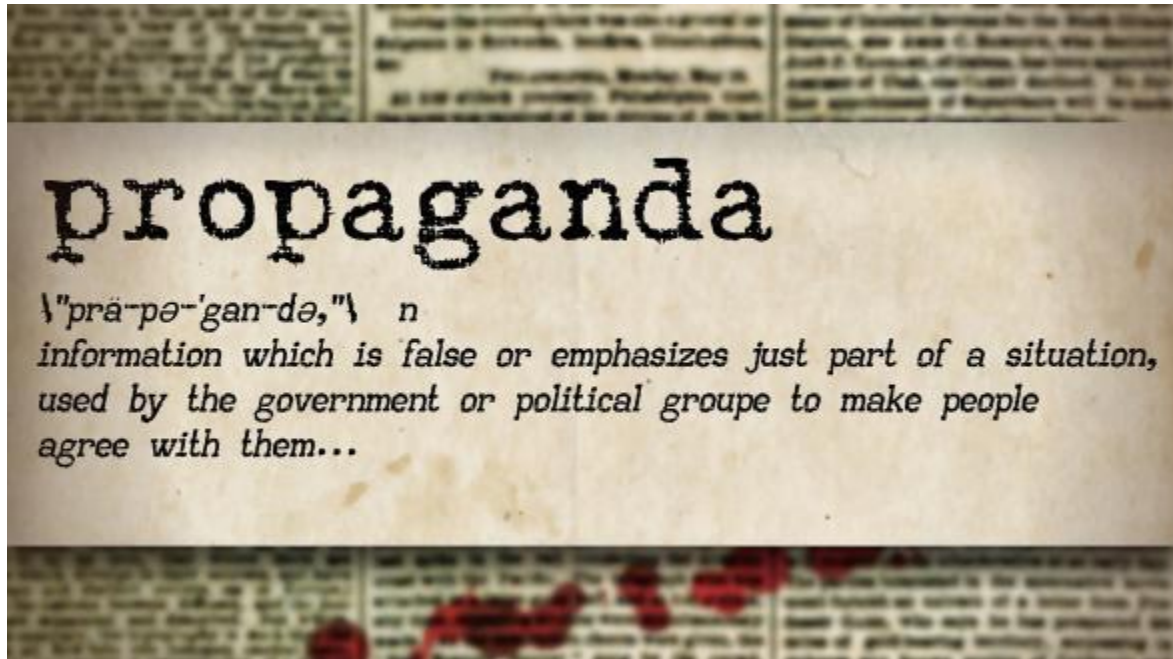

Image Credit: Pacific Council

Marketing propaganda involves the strategic use of various techniques and tactics aimed at capturing attention, generating interest, and ultimately persuading consumers to make purchasing decisions. These techniques may include emotional appeal, misinformation or exaggeration, repetition of key messages, and even subtle manipulation.

While some may argue that marketing propaganda is unethical or manipulative, it is crucial to acknowledge that persuasion itself is an integral part of advertising and promotion. Skilled marketers utilize these techniques responsibly and ethically to effectively communicate the value and benefits of their products or services.

In this section, we will explore different types of propaganda techniques commonly employed in marketing campaigns. We will also examine how these strategies can be leveraged for persuasive

marketing purposes while maintaining transparency and ethical standards. By understanding the nuances of propaganda in marketing, we can gain valuable insights into consumer behavior and make informed decisions as both marketers and consumers.

The Historical Perspective: How Propaganda Techniques Have Shaped Marketing Strategies

Understanding the historical perspective of how propaganda techniques have shaped marketing strategies can provide valuable insights into the evolution of advertising and consumer persuasion. Propaganda, often associated with political or ideological campaigns, has long been utilized in various forms to influence public opinion and behavior. However, its influence extends beyond politics and has seeped into the realm of marketing.

Propaganda techniques in marketing involve the strategic use of psychological manipulation to shape consumer perceptions and drive desired actions. By tapping into deep-seated emotions, desires, and fears, marketers have employed various tactics to sway consumer decision-making processes.

Throughout history, propaganda has played a significant role in shaping advertising practices. From early print advertisements to radio jingles and television commercials, marketers have employed persuasive techniques reminiscent of propaganda campaigns. These techniques include appealing to emotions, using catchy slogans or jingles, creating a sense of urgency or scarcity, employing celebrity endorsements or testimonials, and manipulating visual elements such as colors and imagery.

The integration of propaganda techniques in marketing has been driven by a desire to create strong brand associations and cultivate loyalty among consumers. By understanding human psychology and leveraging emotional triggers effectively, marketers can establish powerful connections between their products or services and consumers' aspirations or desires.

However, it is essential to recognize the ethical implications surrounding the use of propaganda techniques in marketing. While these tactics can be highly effective in driving sales or influencing consumer behavior, they also raise concerns about transparency and manipulation.

In conclusion, exploring the historical perspective of how propaganda techniques have shaped marketing strategies provides valuable insights into the evolution of advertising practices. Understanding the psychological manipulation employed by marketers allows for a more critical evaluation of persuasive tactics used today. As consumers become increasingly aware of these techniques, ethical considerations are crucial for maintaining trust between brands and their audiences.

The Power of Emotional Appeal: Exploring the Use Of Propaganda Techniques To Influence Consumer BehaviorEmotional appeal has long been recognized as a powerful tool in marketing and advertising. By tapping into consumers' emotions, advertisers can create a strong connection with their target audience and influence their purchasing decisions. One effective way to evoke emotions is using propaganda techniques.

Fear appeal is a commonly used propaganda technique in advertising. It aims to instill fear or anxiety in consumers by highlighting potential negative consequences if they do not purchase a particular product or service. By playing on people's fears, advertisers hope to motivate them to act and make a purchase.

Another propaganda technique often employed in marketing is the bandwagon effect. This technique leverages the idea that people are more likely to adopt a product or belief if they see others doing so as well. Advertisers create an illusion of popularity and social acceptance by showing testimonials or endorsements from satisfied customers, celebrities, or influencers.

Testimonial propaganda is yet another influential technique used in advertising. By featuring testimonials from individuals who have had positive experiences with a product or service, advertisers aim to build trust and credibility among consumers. These testimonials serve as social proof, convincing potential buyers that they too will have similar positive outcomes.

It is important to note that while these propaganda techniques can be effective in influencing consumer behavior, ethical considerations should always be considered. Advertisers must strike a balance between appealing to emotions and providing accurate information about their products or services.

Emotional appeal using propaganda techniques can be a powerful tool for marketers looking to influence consumer behavior. Whether it's through fear appeal, the bandwagon effect, or

testimonial propaganda, understanding how these techniques work can help marketers craft persuasive campaigns that resonate with their target audience.

Ethical Considerations: Balancing Persuasion and Manipulation in Marketing Campaigns

Ethical considerations play a crucial role in the world of marketing and advertising. Balancing persuasion and manipulation are a delicate task that requires careful thought and responsibility. In this section, we will explore the ethical implications of various marketing practices, including deceptive tactics and the use of propaganda techniques.

Advertising has the power to influence consumer behavior and shape public opinion. However, when these persuasive techniques cross the line into manipulation, it raises ethical concerns. Deceptive marketing practices, such as false claims or misleading information, can harm consumers' trust in brands and create negative consequences for both individuals and society.

Propaganda techniques are another area where ethical considerations come into play. While these techniques can be effective in capturing attention and influencing opinions, they also have the potential to manipulate emotions and distort reality. Marketers need to be aware of the ethical implications of using such tactics responsibly.

Responsible advertising involves being transparent with consumers, providing accurate information about products or services, and avoiding manipulative tactics that exploit vulnerabilities or deceive audiences. Adhering to ethical standards not only protects consumers but also helps build long-term trust between brands and their target audiences.

Recognizing and Resisting Propaganda: Empowering Consumers to Make Informed Choices

In today's fast-paced and information-driven world, consumers are constantly bombarded with messages and content from various sources. However, not all this information is reliable or unbiased. Recognizing and resisting propaganda has become an essential skill for consumers to make informed choices.

Consumer awareness of propaganda techniques is crucial to identify when they are being manipulated or misled. Propaganda often employs persuasive tactics such as emotional appeal, loaded language, selective presentation of facts, and manipulation of statistics. By understanding

these techniques, consumers can develop a critical eye and be more discerning in their consumption of media.

Building critical thinking skills is another key aspect in empowering consumers to resist propaganda. This involves questioning the source of information, evaluating evidence and arguments critically, and seeking multiple perspectives before forming opinions or making decisions. Media literacy education plays a vital role in equipping individuals with these skills by teaching them how to analyze media messages effectively.

By recognizing propaganda techniques and developing critical thinking skills through media literacy education, consumers can become more adept at distinguishing between reliable information and manipulative content. This empowers them to make informed choices based on accurate knowledge rather than being swayed by deceptive tactics employed by propagandists.

Striking a Balance Between Effective Marketing and Ethical Responsibility

Striking a balance between effective marketing and ethical responsibility is crucial in today's business landscape. While the goal of marketing is to promote products or services and drive sales, it is equally important for businesses to consider the ethical implications of their marketing strategies.

In an era where consumers are becoming more conscious and socially aware, businesses need to ensure that their marketing efforts align with ethical standards. This means avoiding misleading or deceptive advertising practices, respecting consumer privacy, and promoting diversity and inclusivity in their messaging.

At the same time, businesses cannot ignore the importance of effective marketing in achieving their goals. They need to find ways to engage and connect with their target audience while maintaining ethical integrity. This may involve creating compelling content that resonates with consumers on a deeper level, leveraging data-driven insights to personalize marketing campaigns, or embracing sustainable practices throughout the value chain.

By striking a balance between effective marketing techniques and ethical responsibility, businesses can build trust with their customers, enhance brand reputation, and contribute

positively to society. It requires careful consideration of the impact of each marketing decision on various stakeholders — customers, employees, and communities — as well as long-term sustainability goals.

In conclusion, successful businesses understand that effective marketing goes hand in hand with ethical responsibility. By prioritizing both aspects in their strategies and decision-making processes, they can create meaningful connections with consumers while upholding moral values that benefit not only their bottom line but also society as a whole.

Check Your Progress

1. A trust is a fiduciary relationship in which a trust or gives another party, known as the----------- ------.

2. -------------- is the organization which is formed by the people for social purpose.

3. Same media company owns numerous outlets in a single medium is -----------------

4. --------------------- also known as individual entrepreneurship, owned and controlled by single person.

5. ------------------- refers to providing communication as a public service and addressing audiences as citizens rather than consumers.

Glossary

1. Globalization: The process of interaction and integration among people, companies, and governments worldwide.

2. Media Revolution: Significant changes in media production, distribution, and consumption due to technological advancements.

3. Propaganda: refers to the use of media to influence public opinion and promote specific political or ideological agendas

4. Cultural Homogenization: The process by which local cultures become similar to dominant global cultures.

5. Ownership Structures: Media ownership can be concentrated in the hands of a few large corporations, influencing the diversity of content available.

6. Marketing perspective: a belief among manager sof media companies that it is their job to identify existing needs in various niche audiences and then develop media messages to satisfy those needs.

7. Hegemony: control by one country, organization, etc. over other countries, etc. within a particular group.

8. Cultural imperialism: The practice of a powerful culture imposing its values, beliefs, and practices on a less powerful culture.

9. Marketing concept: a practice among marketers that begins with research to identify audience needs and then creates the types of messages that can satisfy those particular needs.

10. Stakeholder: A stakeholder is a person, group or organization with a vested interest, or stake, in the decision-making and activities of a business, organization or project.

Answer to check your progress

1. Trustee

2. Societies

3. Chain Ownership

4. Sole Proprietorship

5. Public ownership

Suggested Readings

https://open.library.okstate.edu/interculturalcommunication/chapter/global-implications-of-media-and-technology/

https://open.lib.umn.edu/mediaandculture/chapter/13-6-globalization-of-media/

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Art Silverblatt, Jane Ferry, Barbara Finan, Approaches to Media Literacy- A Handbook, Routledge, 2015