



**MEDIA OCCUPATIONS
AND FUNCTIONS**

Message for the Students

Dr. Babasaheb Ambedkar Open University is the only state Open University, established by the Government of Gujarat by the Act No. 14 of 1994 passed by the Gujarat State Legislature; in the memory of the creator of Indian Constitution and Bharat Ratna Dr. Babasaheb Ambedkar. We stand at the seventh position in terms of establishment of the Open Universities in the country. The University provides as many as 81 courses including various Certificate, Diploma, UG, PG as well as Doctoral to strengthen Higher Education across the state.



On the occasion of the birth anniversary of Babasaheb Ambedkar, the Gujarat government secured a quiet place with the latest convenience for University, and created a building with all the modern amenities named 'Jyotirmay' Parisar. The Board of Management of the University has greatly contributed to the making of the University and will continue to this by all the means.

Education is the perceived capital investment. Education can contribute more to improving the quality of the people. Here I remember the educational philosophy laid down by Shri Swami Vivekananda:

“We want the education by which the character is formed, strength of mind is increased, the intellect is expands and by which one can stand on one’s own feet.”

In order to provide students with qualitative, skill and life oriented education at their threshold. Dr. Babasaheb Ambedkar Open University is dedicated to this very manifestation of education. The university is incessantly working to provide higher education to the wider mass across the state of Gujarat and prepare them to face day to day challenges and lead their lives with all the capacity for the upliftment of the society in general and the nation in particular.

The university following the core motto ‘स्वाध्यायः परमम् तपः’ does believe in offering enriched curriculum to the student. The university has come up with lucid material for the better understanding of the students in their concerned subject. With this, the university has widened scope for those students who are not able to continue with their education in regular/conventional mode. In every subject a dedicated term for Self Learning Material comprising of Programme advisory committee members, content writers and content and language reviewers has been formed to cater the needs of the students. Matching with the pace of the digital world, the university has its own digital platform Omkar-e to provide education through ICT.

The University is offering MA in Journalism and Mass Communication course under the School of Humanities of Social Sciences, it aims to emerge its learners as excellent communicators in the global arena by developing skills in thinking, reading, writing, and editing, audio-video production and more.

With all these efforts, Dr. Babasaheb Ambedkar Open University is in the process of being core centre of Knowledge and Education and we invite you to join hands to this pious *Yajna* and bring the dreams of Dr. Babasaheb Ambedkar of Harmonious Society come true.



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Dr. Babasaheb Ambedkar Open University
(Established by Government of Gujarat)

MJMC-03
Media Occupations and Functions

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1.0 INTRODUCTION

News is the cornerstone of journalism and reporting its bloodline. News reporting is an art which begins with news gathering, along with

establishing rapport with contacts and ferreting information out. As exciting as it is, with multiple media vying for the attention of the reader it is one of the most high-pressure and challenging jobs in media.

1.1 OBJECTIVES

- To help students understand the importance of news reporting in journalism.
- How to eliminate personal bias in news reports.
- Basic-to-expert training in various media.

On the completion of this unit, you will be able to:

- Gain expertise in news gathering and dissemination skills.
- Be a good judge of news worthiness.
- Find your niche and interest in various aspects of news reporting.

SECTION 1

1.2 WHAT DOES A REPORTER DO?

A news reporter gathers information, writes out the information (filing the report) in a lucid manner and disseminates that information via newspaper, television, radio, internet, wire service or any other medium or platform to readers, viewers and listeners. It is expected of the reporter to give fact-based information in an objective manner. A reporter, in her report, answers, or at least tries to answer, all the 5 Ws – who, what, when, where, and why. The one letter that ties all the Ws together is H, or the how of the story.

The information in any news report would by and large be of interest to the readers and viewers. Usually, news regarding city, civic issues, crime, courts, politics, current affairs, government, gender issues, human, interest are some of the subjects that are of enduring interest from the point of view of both reporter and her news organisation, and the reader. A reporter should be able to identify the news point and highlight it in the report and get all the participants/ stakeholders to give their version on the issue.

Breaking news is an integral part of a reporter's function. Reporting is often gathering of routine information based on events happening in universities, courts, municipal corporation meetings, assembly or parliament, a road mishap, or a crime. News breaks, in these days of television and online journalism, could mean being the first it

could be a matter of a few seconds -- with announcing the information. The other more stringent definition of news break is breaking an exclusive news which no other paper or medium has, or likely to have for a while, till they follow it up or do their own investigations. Breaking news can overlap with a scoop but it is not the same.

A reporter should develop sources and contacts in his beat to be updated about information and news that he can pass on to the readers. The reporter establishes mutual trust and confidence with the sources and taps them from time to time to be the first to “break a story”; for information that the authorities want to keep under wraps, and to cross-check facts. The trust is so sacrosanct that the reporter is not at liberty to reveal her sources should the latter want their names to be kept confidential. The reporter is a key component in upholding a community’s watchdog role that is the touchstone of a credible news media.

Even as a reporter may seem to be a lone ranger, she must be a team player in the newsroom. There will be times when a news report will criss-cross several “beats” (or subject area in journalism vocabulary) and reporters will have to work in tandem with one another. The closest a reporter comes to in professional mirroring is that of a detective or a police investigator: she ought to do her own thinking and analysis of the situation, cover all loose ends, search for airtight corroborations and be ready to reach out to colleagues and professionals for help if needed, and accordingly write and file a thorough and irrefutable report.

› SECTION 2

1.3 FORMAL QUALIFICATIONS REQUIRED

The key break from the past for a student or practitioner of journalism is that the news industry has expanded to a media industry where the cycle of news is all-day every day and the definition of news encompasses all kinds of topics. That is a crucial distinction in today’s hyper-interconnected world.

A minimum graduation, with a good command over language and analytical abilities (usually learnt on the job), was enough in the past when journalism was largely restricted to print and television. A cub reporter or new entrant in journalism learnt on the job or was mentored by their editors. These days the ground reality is that newspapers and media companies do not invest at all in training, and the journalists and seniors in what are usually short-staffed media organisations have little time to hand-hold newcomers.

The technology shift too makes formal training a far more important qualification today than previously. A reporter must know the

tools of the trade. So, a degree in journalism or mass communications from a reputed journalism school or institute is not just imperative for a basic grounding in media but is also a must for a reporting job in most media companies.

Several universities also offer a bachelor's programme in mass communications or journalism. A bachelor's degree course would prepare the student in the basics of journalism, namely, news gathering, writing and editing, legal guidelines and the structure of media organisations. A key advantage of a formal training is the exposure to new technologies and techniques of news gathering and reporting which would include the use of smartphones, digital technology, web-design and editing and presenting it to the target audience. This would be adequate for a job application.

A master's degree would have a wider scope in both learning and application – by developing skills and techniques for researching, technology, investigative journalism and interviewing, apart from subject specialisation and opportunities in academia and media think-tanks.

Journalism schools offer further expertise to candidates in their preferred medium. In the last two decades, reporting in particular has shifted from a hard news-centric industry to a cross-pol- lined ecosystem where genres such as lifestyle, entertainment, opinion, gaming, technology and social media have become integral parts of the behemoth that is the 24-hour-news industry. On completion of the basic courses, aspiring news reporters can opt for advanced studies in print, broadcast, television or online news media.

A post-graduation degree (without a formal journalism degree) too can be a gateway to report- ing, since it could involve specialisation in fields as varied as literature, linguistics, theology, science, urban studies etc, all of which find space in media.

All in all, whatever the degree that a reporter may have, what is needed first and foremost is excellent communication skills to interact with people, sources and authorities at one end of the spectrum, and good writing skills to convey that information to readers, viewers and listeners at the other end. In between the two, a reporter must be able to connect the dots in the information that has been acquired.

► SECTION 3

1.4 REPORTING FOR PRINT MEDIA - JOB PROSPECTS AND CAREER GROWTH

Reporting for print media is more and more challenging in these days of digital and television media. Breaking news by print media is

negligible nowadays. Print media works under space constraints – there is either a broadsheet space or tabloid space unlike an online magazine which can keep scrolling down – and a deadline, wherein the paper has to be “put to bed” by a certain pre-determined hour when the news has to go to the printing press.

In India, however, the print media still seems vibrant and thriving. According to one report, there are over a lakh newspaper registered in the country. Print, in both English and the various Indian languages, is showing growth year after year, and more and more new dailies are announced across the country. Theoretically, the job prospects look promising in print media; “theoretically” because the revenue share of the advertising pie for print media is shrinking each year.

Nevertheless, most print newspapers and magazines now have their online editions or at least a presence online where the reports are potentially read by a wider audience. The distinction between being a print reporter and a digital reporter are blurring at least in their mobility. This is especially true, when it comes to long form (or longer narratives) journalism that is finding an enduring place in the online space.

Since India is yet to allow news to be broadcast on radio stations in India and few television news networks have a reputation for credibility, print media still offers the best opportunities to make one’s reputation as an authentic journalist. The reach of print is augmented by its online presence and further helps bolster a reporter’s reach.

Usually, in a newspaper one starts as a reporter in a beat as an understudy to someone senior in the beat till the organisation is confident of giving independent charge as one of the reporters in the beat or, if found to be a misfit there, moved to another beat. The starting salary these days ranges from Rs 15,000 to Rs 25,000 per month in metro cities.

The career path could be slow from reporter to senior reporter to principal correspondent to senior correspondent and to chief reporter or City Editor. In the newsroom the standard senior posts are section heads like crime bureau chief, civic bureau chief, education chief etc. These are coveted positions in the newsroom hierarchy, and quite vital to decision-making in the daily editorial meetings.

Seasoned reporters may also find interesting long-term career prospects as investigative journalists, roving correspondents, foreign correspondents and as reporters from conflict zones. As someone once said, “journalism is the first draft of history,” and reporters are on the frontlines of it.

1.5 REPORTING FOR THE AUDIO-VISUAL MEDIUM - JOB PROSPECTS AND CAREER GROWTH

Audio-visual medium in news is well-established in the country now with numerous channels in English, Hindi and other languages, and presents excellent job and career opportunities. Basic reporting skills, as required for print, remain for television too, but where it differs is in the presentation.

A TV/ online video reporter is required to write a script, or be extempore, in presenting his or her report. The reporter must write and read out her own report/script, sometimes write out the report for the news anchor to present, be ready to be questioned by the anchor and be ready with the answers regarding any news event. Being an audio-visual medium, the reporter must obtain video or even still photograph footage to go along with his news item. It is essential for a TV reporter to work in harmony with the camera person.

Live coverage of an event is an integral part of reporting on an audio-visual channel. Constant commentary with relevant and live video is arguably the most exciting part of audio-visual journalism.

The challenges before reporters in TV is different from that of their counterpart in print. The right visual or the perfect sound-bite can make or break a story for the broadcast media. A reporter must not just have infinite patience but must be able to improvise on the spot. TV reporters also find themselves constantly competing with their colleagues to get airtime since the visual medium banks on known faces. Strategy and patience are essential to a reporter's arsenal.

Most news reports, unless a hot topic of the day or a live event, should be encapsulated in two minutes or so, and therein lies the talent of the reporter to present the entire news visually and orally in the stipulated time.

At the starting level, the monthly pay scales of a TV reporter would be marginally higher than a print reporter: Rs 20,000 to Rs 25,000. It is at the senior levels and news anchor levels where the journalists in TV outrace by a big margin their print counterparts. In TV news channels, anchors like Rajdeep Sardesai and Arnab Goswami are known to earn Rs 80 lakh to Rs 1 crore per month salaries. Senior reporters can earn upwards of Rs 2 lakh per month in top-notch television channels.

It must be noted here, that business channels and lifestyle and entertainment channels add a wider array of opportunities to the career television journalist.

After gaining experience in the television world, the opportunities are tremendous. Vlogging and video content are becoming more and more popular by the day, and every portal, entertainment channels online and on TV, even corporates, want video content on their sites. More and more freelance, independent and tech journalists are uploading targeted video content on either their own channels on video-sharing website YouTube or through content aggregating websites and generating traffic.

SECTION 5

1.6 GROOMING, PRESENTATION AND OTHER INFORMAL SKILLS

Till the early 1990s, turning up for a press conference or even a one-on-one interview in a pair of trousers and T-shirt, or a pant and kurta, with just chappals on was not considered out of place. Liberalisation and the changing culture within newsrooms changed all that.

Chappals are frowned upon and almost fully eliminated nowadays, and khadi kurtas can brand one as a left-leaning reporter. Grooming among women reporters has been more consistent; it has always been either Indian attire or a western one. Traditionally, a reporter would go to cover a tragic event dressed up in a more sober colours if there is enough time for that; but if one is already in bright clothes when in office and information comes in about death of a famous personality there is no option for the reporter other than going in whatever one has turned up in the office on that day.

On TV, most studio personalities these days across almost all channels, be it English or language, dress up in formal clothing like suit and tie, and women in more chic formals. On an occasion like Diwali day, most anchors are in traditional Indian clothes.

A print reporter in formal clothing could be seen only among business journalists if they are preparing to interview a big-time industrialist.

Informal attire is still a part of a journalist's get-up but the chappals, kurtas are out for all practical purposes.

The best thing about journalism is that it gives ample scope for expanding one's knowledge as it involves encountering new information and situations every day. A lot is learnt on the job, however good a grounding a journalism degree may give. A somewhat basic-to-deep understanding of current affairs, city, national and international issues is imperative for a reporter. The reporter needs to have a perspective on the

information that he gathers to pass on to his audience.

Turning out well in front of the camera for a TV newsperson is as important as the language, clarity, tone and storytelling skills. The report should not reflect any anxiety or personal situation that the reporter may be going through in his life; it should not reflect any bias against any of the communities or characters in play.

A reporter's job is to be alert and sieve the deluge of information that he may be receiving on-the-go when covering a breaking story: it would involve prioritising the incoming data, retention of these data and delivering them relevantly including during interviews with the dramatis personae.

Interviewing is a major process of reporting; the ability to draw out information from authorities and the people in the know about the subject through skilful and informed questioning should be a given for any reporter worth his or her salt. Regular research and reading on an eclectic mix of topics would help prepare a journalist cover any event or individual making the headlines.

► SECTION 6

1.7 HOW TO IDENTIFY FAKE NEWS

All said and done, there is tremendous information overload these days. Apart from traditional media, digital and social network sites such as Twitter, Facebook, blogs and WhatsApp purvey information. Some of them go “viral” (instantly relayed exponentially through individual people) and are the talk of the town. A rumour, an opinion, a personal message mischaracterised, manufactured videos or spoofs taken seriously may be passed off as authentic news with serious consequences.

A credible news organisation filters the news through a system of checks and balances which includes verifying sources of information, cross-checking documents and going to the source for a confirmation or denial. This vital process is often absent in media in current times when the proliferation of information and misinformation outlets coupled with shortage of resources makes it challenging to comb through an information deluge.

Instead, rapidly evolving technology and easy-to-use editing apps help most of these “news”, especially video feeds, look “real”. With constant pressure on reporters to be first with breaking news, due diligence takes a back seat.

Fake news does not happen in a vacuum. It has grown, not only because of the spread of social media like “FB college”, twitter and

“WhatsApp university” but also because of the falling credibility of the mainstream media.

Fake news circulates in various shapes and forms. Even elected governments float fake news with an intent to show themselves in good light. This kind of yellow journalism can be defined in the realm of “misinformation” which in a mild avatar is merely inaccurate information not intended to cause harm. At its worst, fake news has acquired an alarming presence as a tool for manipulation used by organisations and governments across the world to distort reality with alarming consequences for those targeted.

Political parties in India too have been accused of indulging in creating and actively promoting fake news to spread fear among communities and sway public opinion. This is disinformation with specific intent to create hatred and weaken the social fabric.

Many countries have seen a proliferation of fake news around the time of election. Usually embedded in negative messaging, fake news has contributed significantly towards ensuring lopsided political outcomes around the world.

That said, there is excellent thoroughbred journalism still around that call out on fake news and try to hold the purveyors of false news accountable. Still, fake news is a growing industry, promoted by those who believe in certain methodology and/or political ideology and are willing to discard authenticity when it serves their agenda.

For a journalist, it should be quite easy to identify fake news. Every news emanates from a source. It must be cross-checked with at least one more source. The version of the “other” side, whether it be an aggrieved party in the story, the police or the government, has to be represented in the article.

A story is believed to be true because it has gone viral. But there have been studies conducted in the US where evidence has shown a direct relation between inaccuracy and virality. A BuzzFeed analysis in the 2016 US elections showed that the more inaccurate the information the more FB users engaged with it and shared it.

▶ SECTION 7

1.8 WHAT IS THE BEAT SYSTEM IN CITY NEWS?

Beat reporting is an integral part of journalism which involves assigning a reporter for a sector (say sports, labour, banking, civic administration), an outfit (political party, a company, a labour union) or an institution (university, government, high court).

Earlier, till the late 1990s, reporters would be assigned beats after gaining a few years of experience in general reporting. These days, beats are assigned to even cub reporters, as understudies to experienced reporters in those beats. Beat reporters gain familiarity with the topic, build up sources in that beat, be in touch with them on a daily basis and gather information and get scoops from time to time.

Expertise in beats allows reporters to provide insight and commentary in addition to reporting straight facts. Generally, beat reporters will develop a rapport with their sources, with whom they have to be in constant touch, allowing for trust to build between the journalist and his/her source of information. Journalists become invested in the beats they are reporting on and become passionate about mastering that beat. Beat reporters often deal with their informants day after day, and must return to those sources regardless of their relationship with them.

When reporters gather experience on a specific beat, they are able to gain both knowledge and sources to lead them to new stories relating to that beat. Beats help reporters define their roles as journalists, and also avoid overlap of stories within the newsroom.

Typically, beat reporters work with a specific editor or head who also knows the beat and can guide the reporter toward sources or information as well as help shape stories. A reporter covering retail companies might report to the business editor, for instance, who will be able to help that reporter gather information more effectively.

When a journalist works a beat over time, he develops a multitude of sources. This means that they know who to call when something happens and they know the people who will talk to them. A good journalist establishes solid relationships with his sources so he can turn to them to get information.

Although people don't always like talking to reporters — especially when the story is about a scandal or something negative — a good journalist will have sources who recognize that there is a positive in getting a story out and getting it out correctly. In other words, a good journalist will develop a respectful relationship with his sources.

SECTION 8

1.9 THE ROLE OF CORRESPONDENTS/STRINGERS

Correspondents and stringers are appointed by news organisations where it doesn't have an edition or by channels where it doesn't feel the need for a daily coverage. These places usually tend to be some states, non-metros, Tier-2 cities (cities with fewer than a million population), rural areas and such. For a national channel or a national newspaper, such

state merit coverage usually when it goes to elections, and a Tier 2 city only when there is a major breaking news that captures national attention.

The job of a correspondent is to be an all-rounder when the occasion demands. In that sense, his or her beat is the state or the region itself. There is a kind of independence that correspondents have, being away from the centre of edition; correspondents usually work solo. Unless there is a demand for inputs for a larger story or there is a breaking news from the area of correspondent's coverage, the correspondent, after consultation with his editor, is free to report on whatever he deems interesting or newsworthy. Unlike a reporter employed with the edition, the correspondent is under no pressure to file a report on daily basis. The correspondent must develop contacts across all beats—from the government to civic bodies to educational institutions to police to religious bodies.

Stringers are like freelancers and can be called in by the media organisation in case of an emergency or news break where its own reporter cannot reach the place of action. As freelancers, stringers do not receive a regular salary and the amount and type of work is typically voluntary. However, stringers often have an ongoing relationship with one or more news organizations, to which they provide content on particular topics or locations when the opportunities arise.

The term is typically confined to news industry jargon. In print or in broadcast terms, stringers are sometimes referred to as correspondents or contributors; at other times, they may not receive any public recognition for the work they have contributed.

A reporter or photographer can "string" for a news organization in different capacities and with varying degrees of regularity, so that the relationship between the organization and the stringer is typically very loose. Stringers are used heavily by most television news organizations and some print publications for video footage, photos, and interviews. The salaries and perks for a correspondent, based on the area of operation and experience, could be in the range of Rs 25,000 to Rs 80,000.

▶ **SECTION 9**

1.10 SEPARATING OBJECTIVITY AND OPINION

Objectivity and opinion (subjectivity) can be differentiated in the way that they are presented. Subjective information is easily defined as opinion of a single person or a homogenous group. It has a viewpoint, or possibly a bias, regardless of the information it provides. Objective information on the other hand is meant to be completely unbiased. There is a

feeling of the writer or speaker being outside of the information, and when they present it, they do so without taking a stance or expressing their feelings in relation to that information.

Generally speaking, it comes down to the difference between fact (objective) and opinion (subjective). Objective information can be counted or described. Subjective information on the other hand can consist of statements of judgment, assumption, belief, suspicion, or rumour.

Objective information does not vary whereas subjective information can vary greatly from person to person or day to day. Subjectivity can actually be wrong, or far from the truth, whereas objectivity means being as close to the truth as possible. How information is placed or given context will also determine the degree of objectivity, subjectivity and bias.

Reporters most generally hold themselves and their writing to a high level of objectivity. They present the facts and do not offer their own opinions when it comes to their presentation. However, the editorial section of a newspaper is where subjectivity is the obligatory approach. These articles can present the facts, in some cases the same as the objective ones, but will also include the writer's viewpoint and opinion.

In recent times, especially in political reporting, there is reflection of a bias of the newspaper/ publication/channel. With falling circulation or TRP, there is a tendency for media firms to distort information to make it conform with consumers' prior beliefs. There seems to be a pro-government tilt in many more media outfits than before, either out of fear of government retribution or largesse in the form of government advertising that are a vital resource for many publications.

In India in recent times, questioning the government or its policies – a key job of newspapers and audio-visual media – have led to the professional journalist being perceived as “anti-national.” Efforts to project the government and the nation as being synonymous instead of the former being an answerable trustee of the latter hinders the growth of a free, fearless and objective press.

This is in direct conflict with the inherent checks-and-balance between the three arms of the state that was guarded by the press which was called the Fourth Estate for its role in holding those in power accountable.

1.11 PROFILE OF FIVE FAMOUS NEWS REPORTERS

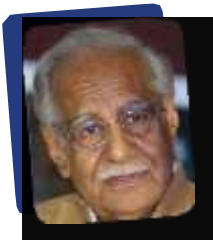


Robert Fisk is a British journalist, who has been covering the Middle East stationed in Beirut since the 1990s. He is among a handful of journalists from the western world to have interviewed al-Qaeda leader Osama Bin Laden more than once. Fisk has been in the thick of the Gulf War, the war in Afghanistan and the Iraq War between 1990 and 2003. He is a recipient of several awards, including the British Press Awards International Journalist of the Year and has received more British and international journalism awards than any other foreign correspondent.

Bob Woodward became a well-known name across the world after he, along with Carl Bernstein, exposed the Watergate scandal which led to the then US President Richard Nixon resigning from office in the early 1970s. Woodward was working as an investigative report for the Washington Post at that time, and now is the associate editor there. Thanks to the Watergate expose, the Post won the Pulitzer Prize for Public Service in 1972. Woodward himself received the Pulitzer 30 years later for his coverage of the September 11 al-Qaeda attacks in the US. He is also the author of several non-fiction books many of which are bestsellers.



career



Kuldip Nayar is considered to be one of India's greatest journalists. He started his as a news reporter for an Urdu paper, and later went on to become the editor of one of the most prestigious English newspapers, The Statesman. He was a champion of free speech and journalistic freedom, and as a testimony to that he was

arrested when Emergency was clamped on the country from 1975 to 1977. He wrote syndicated columns and opinion pieces which would be published in more than 80 newspapers in 14 languages. He was an active advocate of peace between India and Pakistan. He died in 2018 and, on his last wish, his ashes were immersed in River Ravi near Lahore in Pakistan (he was born before Partition in Sialkot, now in Pakistan) by his family and friends.



Sucheta Dalal is best known for her investigative stories when she was with the Times of India in the 1990s. She gained fame when she broke the Harshad Mehta securities scam of 1992, then the biggest financial scandal in the country. She also exposed the IDBI scam and the Ketan Parekh Scam of 2001. At Times of India, she rose to become the Financial editor of Times of India. She is well known for her numerous investigative reports on Indian stock markets, consumer/investor protection, infrastructure projects and budgets. Presently, Sucheta runs MoneyLife Smart Savers Network, a community initiative aimed to educate and collate individual investors to become better at investing. She also runs a popular Credit Helpline to help people, with their financial difficulties, redressal mechanism for insurance, mutual fund and other investments.



Muzamil Jaleel has done extensive reporting from difficult news terrains like Kashmir and Jaffna. He is the Deputy Editor at the Indian Express. He was a visiting scholar at the University of California Berkeley. On another fellowship, he worked in London for the Guardian, The Observer, and The Times newspapers. From Sex Scandal to Amarnath Land Row in the recent past to major stories over the years, Muzamil is known for his investigative stories.

His investigative report in the Indian Express on the Kashmir sex scandal led to public outrage in the valley and a spate of protests followed. He has received commendations for his coverage of the last days of the Sri Lankan government's war against the LTTE and for his articles detailing the innocuousness that became incriminating in SIMI arrests.

1.12 CHECK YOUR PROGRESS

- 1) What is News?

- 2) What is Audio-Visual reporting?

- 3) What is the part of Audio-Visual journalism?

4) What is the best thing about the Journalism?

5) What is Viral?

6) What is the major process of reporting?

7) What is an integral part of journalism?

8) What will develop a good journalist?

9) Who are appointed by news organisations where it doesn't have an edition or by channels where it doesn't feel the need for a daily coverage?

10) Write the top 5 famous news reporter.

Answer

- 1) News is the cornerstone of journalism and reporting its bloodline.
- 2) The reporter must obtain video or even still photograph footage to go along with his news item. It is essential for a TV reporter to work in harmony with the cameraperson.
- 3) Live coverage of an event is an integral part of reporting on an audio-visual channel. Con-stant commentary with relevant and live video is arguably the most exciting part of au- dio-visual journalism.
- 4) The best thing about journalism is that it gives ample scope for expanding one's knowledge as it involves encountering new information and situations every day.
- 5) Viral means instantly relayed exponentially through individual people.
- 6) Interviewing is a major process of reporting.
- 7) Beat reporting is an integral part of journalism.
- 8) A good journalist will develop a respectful relationship with his sources.
- 9) Correspondents and stringers.
- 10) Robert Fisk, Bob Woodward, Kuldip Nayar, Sucheta Dalal, Muzamil Jaleel

1.13 KEYWORDS

Lucid manner and disseminates

A news reporter gathers information, writes out the in- formation (filing the report) in a lucid manner and disseminates that information via news- paper, television, radio, internet, wire service or any other medium or platform to readers, viewers and listeners.

Watchdog role

The reporter is a key component in upholding a community's watchdog role that is the touchstone of a credible news media.

Reporting for Print Media

Reporting for print media is more and more challenging in these days of digital and television media.

Relationship A good journalist establishes solid relationships with his sources so he can turn to them to get information.

Homogenous Group Subjective information is easily defined as opinion of a single person or a homogenous group.

To Sum It Up

- A reporter, in her report, answers, or at least tries to answer, all the 5 Ws – who, what, when, where, and why. The one letter that ties all the Ws together is H, or the how of the story
- A reporter must know the tools of the trade. So, a degree in journalism or mass communications from a reputed journalism school or institute is not just imperative for a basic grounding in media but is also a must for a reporting job in most media companies
- A TV/ online video reporter is required to write a script, or be extempore, in presenting his or her report; while in case of broadcast media the right visual or the perfect sound-bite can make or break a story
- The best thing about journalism is that it gives ample scope for expanding one's knowledge as it involves encountering new information and situations every day

Reporters most generally hold themselves and their writing to a high level of objectivity. They present the facts and do not offer their own opinions when it comes to their presentation. However, the editorial section of a newspaper is where subjectivity is the obligatory approach. These articles can present the facts, in some cases the same as the objective ones, but will also include the writer's viewpoint and opinion.

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UNIT:2**SUB-EDITOR****:: STRUCTURE::****2.0 Introduction****2.1 Objectives****2.2 Section: 1 What Does A Sub-Editor Do?****2.3 Section: 2 Qualifications And Skills Needed****2.4 Section: 3 Nuances of Language & Vocabulary****2.5 Section: 4 Giving Headlines****2.6 Section: 5 Job Prospects And Career Growth****2.7 Section: 6 Selection of News: How To Identify Fake And Paid News****2.8 Section: 7 Minimum Changes but Maximum Readability And Maintaining Originality Of The Writer****2.9 Section: 8 Designing - Making Stories And Pages Visually Attractive****2.10 Section: 9 Production / Output Desk: News Television****2.11 Section: 10 Programming For Radio****2.12 Check your Progress****2.13 Keywords****2.14 References**

2.0 INTRODUCTION

Sub-editing, or subbing in common idiom, has gained a lot in importance with the rise of online journalism where the reader's attention has to be

captured with headlines and straplines, and attract the audience with smart captioning and selection of visuals, whether photographs or videos.

2.1 OBJECTIVES

- Creating highly skilled gatekeepers in media.
- Ensuring crisp and sharp reportage.
- Strive for accuracy and credibility.

On the completion of this unit, you will be able to

- Understand the importance of language and communication.
- Know how to make a headline interesting and work in all mediums.
- Bust fake news at its source.

SECTION 1

2.2 WHAT DOES A SUB-EDITOR DO?

A sub-editor is best described as the gatekeeper of the publication, whether print or online.

Sub-editors popularly referred to as “subs”, check the articles submitted by reporters and are responsible for ensuring the correct grammar, spelling and tone of published work. Subs make sure that the copy is factually correct and the style is appropriate for its target audience. They also lay out the story on the page, write attention-catching headlines, straplines and photo captions, and may be involved with overall page design. Usually, in tandem with the reporter, the sub often must ensure the story has the “bells and whistles” in the form of graphics, quote blurbs, photographs accompanying the story on the page.

To be a good sub-editor one needs an eye for detail, the ability to liaise with journalists and other editors and the creativity to write compelling headlines. A sub-editor needs to be a complete team player to interact with reporters/correspondents and designers and visual artists.

The subs are a crucial link in the chain to ensure that the publication is put to bed within the deadline. For digital media, importance of speed of the sub to edit and visualise the content received by him cannot be overstated; unlike a newspaper, which has only one deadline every night, an online portal can have multiple deadlines and on a big-news day it has to be constantly updated and also be uploaded before any competitor. Subbing, as the work of a sub-editor is known, is demanding and requires constant attention to detail in a fast-paced working environment.

A good sub will red flag any slander or major goof-up in an article. Fake news should be spotted by the sub before goes to print. It is a must for sub-editors to refer to a checklist after editing a story or before releasing each page. The checklist for subs should tick-off the following boxes:has it been re-read after editing, is the headline right, have all the updates by the reporter been incorporated, a spell-check and page slug.

The job of the sub is desk-based. The rush hour of the news publication is an adrenaline rush but is also stressful as the newsroom is constantly striving to meet deadlines. All in all, job sat-isdiction is often high because the results of the work are readily visible.

Each section has a set of sub-editors. General news desk will have their own subs, as will the sports desk, business desk, outstation correspondents and so on. Depending on the requirement of the newspaper, subs will be deployed. General news desk and specialised desks like sports and business will not be interchanged unless a sub-editor, or the editor, finds one's self a mis- match in the department. A sub-editor if interested more in sports than the general desk can request for a transfer to that desk.

Subs need to be savvy with designing softwares used in publication industry. With cost-cutting in place in most media houses and pre-determined layouts in print publications, subs must be self-dependent in producing the page, with minimal input from the designers.

▶ SECTION 2

2.3 QUALIFICATIONS AND SKILLS NEEDED

Language skills should be excellent and should suffice for a sub's job. These days, some organi- sations could and do ask for a formal graduation degree. Graduates from a range of backgroundscan gain entry, but relevant degree subjects include English, journalism or media studies.

Proficiency in sub-editing is gained on the job. You'll start with the basics, such as editing out typing errors and spelling mistakes, studying the style book and adjusting word counts, beforemoving on to writing headlines and learning to lay out a story on the page.

Media groups may send sub-editors on a range of in-company or external training courses but these are few and far between especially since the editorial departments work under tight bud-gets. Competency with QuarkXPress or InDesign, the two most popular page and layout design software used in media industry, is a must; having basic Photoshop skills is also an advantage.

Subs must develop skills to give headlines and straplines, choose the relevant photo/s, give succinct captions, create a blurb or quote box to give a fair gist of the story that is being told.

Subs have to work late hours, forgo a large part of social life and have good interpersonal skills to deal with reporters and correspondents. Working under pressure to meet tight deadlines, and still produce an error-free edition with meticulous attention to detail, is a must-have skill for sub-editors.

Sub-editors should aim at objectivity while dealing with a story. They should not allow their personal bias or ideas to creep into a story. They should not take sides but try to cover all the different viewpoints to achieve balance in the story.

Subs should be up-to-date on information and have a sweeping familiarity with events and trends at home and abroad. They should be well-versed with various beats and sectors, content and nature of rival publications and the constant flow of source materials and books. This helps also in improving their own vocabulary and language in the long run.

▶ SECTION 3

2.4 NUANCES OF LANGUAGE & VOCABULARY

In a news organisation, editing plays a vital role. News reports written in a hurry by reporters have to be checked and improved by sub-editors. These copies are checked for grammar, syntax, facts, figures, length and logic. Editing is tailoring news items or a news story to the required shape and size using the right kind of expressions and symbols. A copy is edited to highlight the 'news sense' in a story and to bring uniformity of language and style in an issue of a newspaper.

News publications look for certain news values in a copy like proximity, timeliness, prominence, consequence and human interest for print-worthiness. A news item is selected keeping in view its interest to a large number of readers and its impact on them.

In the editing process, each newspaper has its own set of rules that are enforced. These rules are contained in what is called the stylebook. Most publications in India do not have their own stylebook and evolve it orally or through post-mortems (trade term for analysis) of the editions after publication or over a period of time. Sometimes, they borrow stylebooks already in use like that of the business weekly Economist or British news daily, The Guardian, that are reputed for their standard of language.

Newspaper language has to be simple and precise. Flowery prose is to be avoided. A copy editor or sub-editor editing a news story also has to remove the rough edges from the copy and polish it to make it presentable. The language has to be adjusted to the style of the newspaper.

A newspaper reader in the morning is in a great hurry. A news story should be in a familiar language so that it runs smoothly through the average reader's mind. Simple, direct sentences are more attractive. Long sentences with clauses, exclamations, interjections, quotations, allusions, metaphors etc. should be avoided.

Many young journalists think that they have to use their entire vocabulary when writing even the simplest news story. A journalist – whether a reporter or a sub-editor -- may wish to show off his knowledge of the language, but that is not what matters. Making the content accessible to a reader is more important in a mass publication.

Feature writing is a different ballgame. It allows more leeway to be descriptive, even exaggerated, or dwell on a point more elaborately than can be allowed in daily news outlets. A feature lends itself to in-depth references and may have detailed historical and other contextual content. Usually, in features departments in newspapers and magazines, the language of the reporter or the feature writer is impeccable and they take pride in their writing. Editing is often minimal in such articles; if at all the sub contributes, it would be to insert a few other references or information that the feature writer may have left out. Extensive editing is rarely done to the article submitted by a feature writer worth his salt. The style and “voice” of the writer is valued considerably.

› SECTION 4

2.5 GIVING HEADLINES

The headline is the first thing that grabs the attention of your newspaper reader or web visitor. Therefore, the importance of headlines cannot be understated. Headlines are far too often written last (often quickly and under deadline pressure).

But let's think like a reader. The reader unfolds the newspaper and sees what first? The photos, the headlines. These are the first reader entry points. Busy people (which includes all of your readers) scan the newspaper, surveying photos, headlines and photo captions to decide if they want to commit more time to reading the stories that interest them.

Headlines should not try and sell to the reader but should draw them towards wanting to continue reading the rest of the article.

Headlines have to be simple, accurate and to the point (Caveat: Headlines for tabloids is a different ballgame). It sounds simpler than it is. There is a limited space available to a headline, and in the prescribed layout each headline has to be in a particular font (style of alphabets) and in a particular size. Newspapers often resort to several reductive names which become then popular usage among the public. For example, two Karnataka political leaders Yeddyurappa and Siddaramaiah are better known as Yeddy and Siddu, mainly because newspapers were forced to reduce their names to fit in headlines.

Indian newspapers have a bad tendency to pun, which often fall flat, in headlines. Another bad and lazy -- habit is using catch lines from popular advertisements.

Often, a good job practice is to first give headline and then start editing a story, or at least give a working headline midway the editing. The sub should have a first full read of the article submitted and before starting to edit the story, a working headline helps in understanding for one-self the main thrust of the story. Anyway, giving headlines after editing the story while rushing against deadlines could lead to errors creeping in or lead to a poor headline.

The sub should follow a few guidelines:

- The key purpose of the head is to communicate
- Don't exaggerate; maintain neutrality
- Don't split nouns, modifiers, verbs and prepositional phrases over two lines
- Abbreviate sparingly
- Avoid any word/phrase that can carry a double meaning
- Use puns judiciously
- Use present tense always (unless talking of future event)
- Avoid slang unless relevant to feature story and headline.

Having set the ground rules, headlines in a newspaper can be innovative, and have an air of mystery. On the internet, a different approach is required.

In many online contexts – on a mobile device, for example – users will see only the headline at first, so it has to stand alone and make very clear what the piece is about. Furthermore, Google and other search engines look mainly at the headline when indexing stories, although the text in the intro, caption and first paragraph are also relevant. For a piece to be easily found, we need to include search terms as near the beginning of the headline as possible. The challenge is to still have headlines interesting and fun within these constraints for digital publications.

2.6 JOB PROSPECTS AND CAREER GROWTH

The job of a sub-editor is becoming more crucial and important in both print and other media. Accuracy, credibility and readability of a print media/web portal hinge on the invisible sub-editor. In India the sub-editor usually does not get a byline. The practice is different in some regions abroad. For instance, in many American publications, the sub-editor or the rewrite person is credited with a joint byline. This is also true of specialised publications.

With the redundancy of proof-readers and the adoption of predetermined layout software in most newspapers and magazines, sub-editors fill in these days to play multiple roles and not just editing a copy and giving headlines.

With print media – especially newspapers – booming these days in India, there is a tremendous need for sub-editors. They are the gatekeepers in any publication, as also the last line of defence

– whether it be saving the publication from a legal suit, looking daft or being simply unintelligible; their importance is immense.

The starting salaries in metro cities could be at Rs 25,000+ per month and, for the talented and diligent workers, can go up to Rs 1 lakh as one becomes senior. A good sub-editor is immensely valuable. In non-metros, the starting salaries could be anywhere from 15,000+ per month.

A sub-editor after reaching senior rank is often appointed page editors, which means he is in full charge of the page, right from planning the page layout (in tandem with a designer), to editing the stories (with help of junior sub-editors), giving headlines and captions (along with checking headlines given by other sub-editors working on stories on the page), taking responsibility for producing an error-free page and achieving deadline set for the page.

Next step up is handling more than one page, usually a clutch of pages before becoming News Editor, in other words, the head of the department of sub-editors. News Editors work directly under senior editors and the editor-in-chief, with daily and regular interactions through the day. News Editors have to speak their mind to the senior editors and editor, raise red flags about any fake or biased news and have a say in story selection. To the department he heads, the News Editor should lay down tasks, deadlines for each page and sections, mentor

junior sub-editors and take a final look at each page before releasing them for print.

News Editors go on to the rank of senior editor over a period of time, and salaries reflect that.

News Editors in metros can get upwards of Rs 20,00,000 per annum.

SECTION 6

2.7 SELECTION OF NEWS: HOW TO IDENTIFYFAKE AND PAID NEWS

The audience that comes for information and news as put out by the media knows nothing of the editing process. In a day, there are many times when all kinds of news are rejected by the editorial team and do not see the light of day.

A good sub-editor often approaches an article submitted by a reporter with a big dollop of scepticism. That is a major part of the sub-editor's job, to question and look if the story makes sense. An informed sub may embark on extensive research to cross-check facts and the report-er's ability to discern what is factual and what is being fed to him by an unreliable source. Only when the sub-editor is satisfied that there is substance to the story does he move on to the next step of packaging it well and presenting it to the readers.

Sub-editors usually have no vested interest; bias they can and may have but these they have to shed when editing copies. Reporters, on the other hand, can have vested interest and bias. Vest-ed interest need not be only in the form of corruption but also in the matter of maintaining good relations with sources and the authorities that they deal with on day-to-day basis. Reporters could tend to not ask hard-hitting questions of a politician or a bureaucrat for fear of upsetting them. For instance, if there has been a drought and relief measures have not been taken, the reporter may hesitate to write a scathing piece on the agriculture secretary or minister with whom he may have good working relations. But a sub-editor, through the news editor, can ask for the article to make authorities accountable.

It is the same closeness with the authorities, sources and contacts in high offices that may lead to the tendency of reporters to believe and promote fake news. Sub-editors have to ensure veracity, attribution and evidence at times if the reporter has either inadvertently or deliberately failed to do so.

There is a tendency for reporters to bully their way through the editing desk just because they have written an article. The mere activity or work of a reporter of having written a story should not guarantee its publication.

› SECTION 7

**2.8 MINIMUM CHANGES BUT MAXIMUM READABILITY
AND MAINTAINING ORIGINALITY OF THE WRITER**

Internet content has become the bane of doctors. Patients or their well-wishers usually google the ailment before going to the doctor and mistrust the diagnosis. Similarly, subs (as sub-editors are called) these days tend to trust more what they find by googling an article rather than their reporters.

The main reason for the tussle between reporters and sub-editors is the latter's penchant for sounding more knowledgeable about the news than the reporters themselves. A background check on a developing story or a follow-up at times is not a bad idea, but to overdo the research if the details are already there in the story leads to animosity between reporters and subs in an organisation.

A sub's primary job is to "clean up" the copy which means ridding it of errors, both factual and grammatical, if any. What they should strictly avoid is tampering with a copy which is already clean and reads well. A sub's job is often mistaken to be rewriting; it is not unless extremely necessary.

The scope of the sub to enhance a copy also depends on the nature of the publication and the kind of story before him. The publication if it is a magazine may have an integrated "sub-bing-rewrite" desk, or if it is a newspaper, a junior sub may be tasked only with a grammatical clean-up rather than a rewrite.

In India, there is a likelihood for a reporter's copies to be edited drastically and rewritten. There are many field reporters (reporting from the location) who are hired for their news gathering talent and can hardly write a grammatically correct sentence. The subs have to step in here, not only to substantially rewrite the copy but may need to sit down with the concerned reporter to extract the nub of story and then edit it with the reporter sitting beside them.

The sub has to make sure copy is readable, rewriting where necessary, and check facts. Some-times a piece may need a heavy rewrite, and the sub has to tread a fine line between ensuring copy is

clear and annoying readers familiar with the topic by over-explaining niche references.

Playback is an important function of subbing process. All it means is that the edited copy, along with the headlines and straps, has to be “played back” to the reporter in a word document. Sometimes the deadline may not allow enough time for a playback but a reporter should still have a look at the edited copy for any glaring factual error, especially in a complex story, and the changes could be made on the run while the newspaper is being printed; playback is a must for online portals since changes and updates may be made any time to any story digitally.

SECTION 8

2.9 DESIGNING - MAKING STORIES AND PAGES VISUALLY ATTRACTIVE

The design aspect of a newspaper has become all-important especially since the advent of digital media. Earlier, say, till the turn of the century, design was a crucial element only in magazines. Very few newspapers would pay attention to the design element. In the new millennium, newspapers in India, with the advent of all-colour edition, started investing in design by hiring top-rung layout designers, sometimes from abroad, to have a contemporary look for their pages.

Page layout or page make up is an art. Each newspaper has a different layout though all have eight columns in each page. Types or fonts used by newspapers also differ from paper to paper. Every sub editor has to learn the typefaces available in the paper and the layout pattern adopted. Preparing the page of the newspaper is called page making. Earlier sub editors used to do it on dummy pages. Nowadays, they are doing it on the computer screen.

Picture editing also involves placing the picture in the correct position in the page. It is part of the page layout. Usually in the front page, only very important news pictures will find a place. Each story will have a hierarchy on each page and so the headline font and their size will differ. The type, or font, of the letters in each headline differs according to the length and width of the column. A sub editor should also know about the font sizes available. Each paper has its fonts and types. Ensuring that, stories should be the right length and correctly placed on pages.

The design team nowadays weighs in on stories or pages that require a deviation from the pre-determined layout, especially a special page, say, of a major rail accident with many casualties or on budget or

election days.

A sub-editor by and large fulfils the function of the designer on a routine day-to-day inside page, with minimal dependency on the design team. It is hence imperative for a sub-editor to have a visual sense and aesthetics of the publication he is working for, and incorporate the design element in each story; that would include choice of photographs, the background colour for any box or blurb, the slug required for the article and graphics or other visuals.

› SECTION 9

2.10 PRODUCTION / OUTPUT DESK: NEWSTELEVISION

The first rule of producing a news bulletin for television is that creativity is the key to success. This responsibility lies here on the shoulder of a producer who heads the production team/output desk. The output desk has to present the idea and has to work, till its execution, for making the programme ready for the telecast. A producer and his team therefore have to be creative, innovative, analytical, logical, unbiased, inquisitive, and technically sound.

A newscast/output desk holds perhaps the single most important role in the newsroom. The team has to apply solid news judgement, a good sense of aesthetic and ample technical knowledge toward the goal of fitting a newscast with content. It is the producer who gets the show on the air and the producer is accountable if anything goes wrong technically or content-wise.

Keeping in view that a TV current news programme can never be fully anticipated, the output desk has to be alert and take quick calls. The audiences have many choices of channels at the flick of their finger literally. So, a producer should feel the pulse of the viewers and should design the programme in such a way that the telecast reaches the target. It is however the newsdirector who is tasked with the decision to allocate resources the channel will commit to news-casts and to specific news stories.

The output desk and producer are responsible for a newscast flow, video, graphics, camera shots, timing and much more. In short, he or she is responsible for the newscast. The output desk and news producer work with the raw material provided by the input desk. This raw material may be in the shape of ideas, proprietary footage or news feeds from multiple sources, including from outside agencies.

A news producer decides which stories are covered, who covers them, and how they are covered. He decides the order in which stories

appear in the newscast, determines the amount of time each story is given. He may write copy for some stories and integrate live reports into the newscasts.

Television in India is booming and a fresher in the output department can earn anywhere in the Rs 25,000-Rs 30,000 per month and at senior levels Rs 50,000-Rs 70,000. Executive producers get Rs 1,00,000+ per month and producer-in-charge on national channels can get upwards of Rs 2,00,000 per month.

› SECTION 10

2.11 PROGRAMMING FOR RADIO

Across the democratic world, radio is mostly privatised for all kinds of programming, whether it be news, sports, local/city or music. In India, the government doesn't allow news broadcast in private radio networks. The existing private FM channels are purely for entertainment, they play music and the RJs (radio jockeys) can give their gyaan and even have discussions on city and civic topics, with a tacit understanding with the information and broadcast ministry that news coverage sticks to the government mandate.

All India Radio or AIR is the world's largest radio network. It reportedly has original programming in 23 languages and over 100 dialects. Between AIR and private FM radio channels, radio programming has found a growing audience in community radio. Innovations such as low-cost radio antenna, radio streaming open access software, high performance radio transmitters and "the concept of wireless community such as Airtime, which helps community radio stations to collaborate with each other or with other community media groups on real-time bases to create radio shows" has given strong tailwinds to CRP or community radio programming.

Lots of job opportunities present themselves in the radio industry: on the editorial side, there are producers, studio managers, presenters (radio jockeys) and reporters. Monthly pay scales can range from Rs 15,000 to Rs 25,000 for freshers in all these positions, but at senior positions for producers and popular radio jockeys it can be as high as Rs 2,50,000 per month.

Today, mainstream FM stations devote themselves to one type of programming, which revolves around a compatible mix of popular songs, commercials and air personalities. CRP has wider scope, encompassing micro-community outreach content, "live classrooms for learning", agricultural broadcasts and cultural programmes.

Successful programming in radio consists of fulfilling listener expectations,

and listener expectations are based mostly on what the station has done in the past and being audience-specific. This refinement makes clear what a programmer must do to maximize the success of a radio station.

To succeed as a programme director, you must be able to hear your station, and radio in general, from the perspective of the listener. You'll have to get into the listener's head—a listener who is much less preoccupied with radio than you are—to understand how the audience actually perceives your station and the competition.

Of course, there is no modern-day radio station without the on-air personalities that provide the entertainment or news. Radio announcers, including disc jockeys and news reporters, play the music, interact with listeners, break for commercials and provide general commentary and entertainment at all other times.

As with all aspects of the entertainment business, there is quite a lot of competition for what is perceived as the glamorous position of radio announcer, especially in FM stations. The same requirements apply for radio announcer as for other professional occupations in the radio broadcasting industry: a college degree in a relevant major such as broadcasting or communications and radio experience.

Once again, it is helpful for students to gain experience working at the school radio station or interning at a local station. Ideally, prospective radio announcers should have good speaking voices and a broad knowledge regarding their show's topic, which can include music, sports, politics and current events.

2.12 CHECK YOUR PROGRESS

- 1) Sub-editors popularly referred to as _____?
- 2) Write about Sub-editor in a sentence.
- 3) What are the first reader entry points?
- 4) Types of Headline ?
- 5) What is the job of a Sub-editor?
- 6) How much the starting salary of Sub-editor in metro cities?
- 7) What is the News Editor?
- 8) Write about the News Editor work.
- 9) What is Radio?
- 10) Who is the World's largest radio network?

Answer

- 1) Subs
- 2) A sub-editor is best describe as the gatekeeper of the publication, whether print or online.
- 3) The photos & the headlines.
- 4) Simple Accurate and to the point.
- 5) The job of a sub-editor is becoming more crucial and important in both print and other me-dia.
- 6) Rs. 25,000 per month
- 7) The head of the department of sub-editor.
- 8) News Editors work directly under senior editors and the editor-in-chief, with daily and regular interactions through the day.
- 9) Radio is mostly privatised for all kinds of programming, whether it be news, sports, local/city or music.
- 10) All India Radio

2.13 KEYWORDS

Sub Editor on Fake news

Fake news should be spott by the sub before goes to print. Itis must for sub-editors to refer to a checklist after editing a story or before releasing each page.

Editing a copy and giving headlines

With the redundancy of proof-readers and the adop- tion of predetermined layout software in most newspapers and magazines, sub-editors fill in these days to play multiple roles and not just editing a copy and giving headlines.

Headline

The headline is the first thing that grabs the attention of your newspaper reader or web visitor. Therefore, the importance of headlines cannot be understated. Headlines are far too often written last (often quickly and under deadline pressure).

Tendency of reporters

It is the same closeness with the authorities, sources and contacts in high offices that may lead to the tendency of reporters to believe and promote fake news.

Penchant

The main reason for the tussle between reporters and sub-editors is the latter's penchant for sounding more knowledgeable about the news than the reporters themselves.

Page making

Preparing the page of the newspaper is called page making.

To Sum It Up

- Sub-editors, popularly referred to as “subs” - check the articles submitted by reporters and are responsible for ensuring the correct grammar, spelling and tone of published work; ensure that the copy is factually correct and the style is appropriate for its target audience; lay out the story on the page, write attention-catching headlines, straplines and photo captions; and may be involved with overall page design.
- News publications look for certain news values in a copy like - proximity, timeliness, prominence, consequence and human interest for print-worthiness.
- Headlines should not try and sell to the reader but should draw them towards wanting to continue reading the rest of the article. In fact the practice of giving headlines after editing the story while rushing against deadlines leads to errors creeping in or worse a poor headline.
- The output desk and producer are responsible for a newscast flow, video, graphics, camera shots, timing and much more.
- Successful programming in radio consists of fulfilling listener expectations.

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UNIT:3**EDITORS****:: STRUCTURE::****3.0 Introduction****3.1 Objectives****3.2 Section: 1 Who Is An Editor? What Does An Editor Do?****3.3 Section: 2 How Does One Become An Editor?****3.4 Section: 3 The Roles And Responsibilities Of An Editor****3.5 Section: 4 The Responsibilities Are Varied And Crucial****3.6 Section: 5 Functions of An Editor In A Newspaper****3.7 Section: 6 Functions of An Editor In A Magazine****3.8 Section: 7 Functions of An Editor In A Digital Portal****3.9 Section: 8 Functions of An Editor In A Television Channel****3.10 Section: 9 With Great Power Comes Great Responsibility****3.11 Section: 10 The Essential Skills of An Editor****3.12 Section: 11 Snapshots of Legendary Editors****3.13 Check your Progress****3.14 Keywords****3.15 References**

3.0 INTRODUCTION

Every newspaper, magazine or digital media platform bears the stamp of the editor or the editor-in-chief. In that sense, the editor's role is

preponderant and bears the final authority in what is published. In a pyramid structure, each section editor and overall department head, and, finally, the editor-in-chief, calls the shots and make sure that the entire organisation – on the editorial side, that is – aligns itself to the point of view and vision of the media entity.

3.1 OBJECTIVES

- To make students understand the role of editors in all types of media.
- An introduction to the responsibilities of editors.
- Basic-to-expert training in various media.

On the completion of this unit, you will:

- Be cognisant with the work flow of an editor.
- Understand the role and responsibilities of an editor.
- Discern the career pathway to becoming the editorial head in a newspaper or a magazine.

› SECTION 1

3.2 WHO IS AN EDITOR? WHAT DOES AN EDITOR DO?

Newspaper editors have the daily responsibility of deciding which news stories are to be printed or carried in the paper or media platform. Long before the paper is published, reporters are assigned by chief reporter/beat editor/city editor to cover the news. The editor and his/her team of senior editorial staff including News Editor, City Editor and Assistant Editor check for accuracy and fairness in the newspaper's articles and the headlines.

An editor has to have a creative mind (to turn around a news story or a headline), an eye for detail (to spot mistakes and factual gaps or have an eye for even design layout) and a love of language. There are different types of editors, from copy editors and book editors to managing editors, but they all have a few skills in common. Good editors have strong writing skills, can pick out the main story line from the available information, and many start out as writers or reporters and may continue to write in their editing position.

Editors also need good judgment to decide what stories should run, and sound leadership abilities to guide the team. Editors often work for print publications, websites or a combination of both. Though the role of an editor will vary based on the company and what type of

medium they work with, editors often develop content ideas and assign stories to writers. They also read content submissions and edit for spelling, punctuation and grammar. Editors must also verify facts and determine if a manuscript or article is ready for publication, then approve final versions. In a print publication, an editor might also work with an art director to decide on layouts and send the pages to press.

Once upon a time, an editor used a red pen to do his/her job but editing today is mostly computer-based. They also need to be social media-savvy to promote their publication or website.

The editor-in-chief is ultimately responsible for all aspects of the news operation. This includes the content of the paper, the play of stories on the front page, staffing, hiring, and budgets. The editor's involvement with the day-to-day running of the newsroom varies according to size and structure of the publication. On small papers, the editor is very involved; on big papers, slightly less so.

In big papers, the managing editor is the one who directly oversees day-to-day operations of the newsroom. More than anyone else, perhaps, the managing editor is the one responsible for getting the paper out every day. The managing editor is also responsible for ensuring the paper's content is the best it can be, and that it meets that paper's standards of journalism. Depending on the size of the paper, the managing editor might have a number of assistant managing editors. These assistant editors are responsible for specific sections of the paper, such as local news, sports, features, national news and business, along with the presentation of the articles, which includes copy editing and design.

In many newspapers, the editor-in-chief may personally write three or four edits (or leader/ opinion pieces) a week, according to one's interest, expertise and the viewpoint one wants to disseminate.

▶ SECTION 2

3.3 HOW DOES ONE BECOME AN EDITOR?

There is no set educational or training path to becoming an editor, though most editors have at least a bachelor's degree in some subject. Many editors have degrees in English, communications, or journalism, but a degree in any field can be a good start for a career as an editor, especially for editors who focus on writing in their area of expertise. An editor with a degree in biology, for example, may be a good fit for a nature magazine.

While they can come from diverse educational backgrounds, editors are often well-read and familiar with one or more style guides.

Editors at specific publications are expected to edit pieces following their publication's chosen style guide. News editors may be required to edit pieces to conform to the Chicago Manual of Style or Associated Press Stylebook, while an editor of a scientific journal may refer to the American Medical Association Manual of Style.

Most section editors rise through the ranks. They start as sub-editor or reporter, and then go on to take up senior editorial positions before getting to the coveted top post. It is not as easy as it sounds; remember, when it comes to the top post there is only one opening. There are, of course, examples of journalists frog-leaping some of these steps and becoming editor at a young age. That usually comes with pedigree like schooling and higher education in premier colleges and universities, note-worthy early professional achievement, excellence in one's chosen field, and other academic and professional expertise that catch the attention of the management.

While the top job of an editor is to bring out the publication, the more literal editors execute the bread-and-butter job of editing. It is mandatory nowadays for most to have a degree in journalism. Some colleges and universities offer degree or certificate programmes in editing (from media to books). These programmes are often offered at the graduate level and include coursework in grammar, research, and fact-checking. Depending on their interests and career goals, students may take elective courses that focus on magazine editing, book publishing, bookmanuscript editing, or online media.

In addition to any formal education they've completed, editors learn their craft by practising and gaining on-the-job experience. Some editors get their start by completing internships with magazines, journals, and publishing houses. Others start out with entry-level clerical jobs with publications and publishing houses so they can learn about the business from the inside.

Bachelor's degree programmes in these fields usually take four years to complete (although some programmes may offer a three-year fast track) and can often be completed entirely online. Many of these degree programmes provide hands-on learning opportunities through projects and internships. Undergraduate courses in English may include topics like Composition, Critical reading, Creative writing, Research and argument, Rhetorical situations and Literature.

Editors usually are required to have some experience of writing and proofreading. These experiences can often be obtained through internships or work as a writer, editorial assistant, or reporter. Internship opportunities can commonly take place during college, where students

may also have the opportunity to gain experience at school newspapers, radio stations, and more. Editors generally need to be good at finding compelling stories and communicating well with writers throughout the writing process.

› **SECTION 3**

3.4 THE ROLES AND RESPONSIBILITIES OF AN EDITOR

- An editor's role is giving direction to the publication and the entire editorial team he or she is heading. The editor has a vision for the newspaper or magazine – print or digital – about the cause it will espouse, on the national and local coverage, taking a stand on issues of social and political importance, what stories to go big with on Page 1 and other pages and several such mandate. Interpersonal skills are a crucial aspect of the job.



- Editors oversee the content teams of a publication in order to create engaging content for print or digital media. There are different types of editors such as copy editors, managing editors, and book editors. Their duties include approving proofs, setting publication goals, and generating content ideas.
- As the Editor, you will demonstrate a good eye for detail and know how to manage all the moving parts of a publication. To excel in this position, the successful candidate will also possess excellent communication, editing and proofreading skills.
- Daily meetings – usually more than one – with the senior editorial staff are a given with the post of editor. There is at least

one evening meeting with the desk head, chiefs of the reporting, crime and political teams, the features staff and the design team chief to plan the following day's newspaper, or the following week's magazine if working for a weekly.

- Meetings with the administrative and management side of the team to decide budgets and other aspects of the business have become a part of the editor's role in these times.

› SECTION 4

3.5 THE RESPONSIBILITIES ARE VARIED AND CRUCIAL

- Design the contents of publications based on the company's publication's style, editorial policy, and publishing specifications.
- Establish the publication standards and goals.
- Drive the team to research and authenticate facts, dates, and statistics.
- Evaluate and approve design proofs submitted by the media room prior to publication production.
- Recommend stories and produce headline ideas to attract target audience.
- Coordinate with designers, photographers, writers, and artists.
- Hire and supervise writers, reporters, and other media team employees.
- Meet tight deadlines and monitor budgets.

A newspaper will have regular columns on its edit pages and also by-invitation opinion pieces. The editor has to decide the subject experts, opinion makers, celebrities or writers the publication should have as its columnists, and interact with them on regular basis. The editor should be well-networked to pick up the phone anytime to call a famous personality to write a column at a short notice on a day's big happening, for e.g.: if there is a landmark court verdict, say on a gay rights issue, every newspaper would like to have the most well-known gay activist to be writing exclusively for it. An editor who has a good rapport with such personalities will go a long way in influencing the expert to write for his or her publication.

› SECTION 5

3.6 FUNCTIONS OF AN EDITOR IN A NEWSPAPER

Editing a newspaper is an extremely rewarding and tough job, probably harder these days than a few decades ago, because of scarcity of resources and the competing demands of the internet for viewership.

It is a daily grind—day in and day out. More often than not, newspaper editors the world across have to think of news as a 24/7 cycle. Even on the days when they take their weekly offs or even on holidays nowadays, the editor is keeping an eye from remote, and in constant touch over email and mobile phones.

Editors are usually controlling, and it can be quite frustrating for families and friends seeing their work obsession. Office hours and working hours are not the same in journalism (and especially for editors) as in other professions. Routinely, work will start from home and will seamlessly merge when reaching office and in the evening, after seeing through the main story/stories of the day and freezing the front page, the reverse where the work will merge when reaching home is equally true. The only time editors really relax is after the newspaper is put to bed (when the edition is ready for the next day), unless they make it a practice to watch news on TV or on their electronic gadgets before going to sleep.

Newspaper editors have high adrenaline and one can see them at work the moment they wake up. First thing in the day with the morning cuppa, editors have to scour other newspapers, web-sites and television for the day's happenings. They start planning the next day's paper in their head from that moment.

There are also huge commercial responsibilities and leadership and management duties. Leadership is about creating a moral vision for where you want to take a team; management is the daily activity of getting them there.

Editing is an exercise in selection and judgement: what to put in and - just as important - what to leave out. Which pictures, campaigns, and, above all, stories to run? What's the best headline on that front-page splash?

As a newspaper editor, one is in charge of putting it all together and should have a composite view. At the end of the day, the responsibility of all the content that goes into the publication rests with the editor. You need to balance speedy coverage, attention to detail, and a commitment to journalistic ethics to be a successful newspaper editor.

A “nose for news” is a strong prerequisite. Knowing which stories to cover and which to ignore can make or break both paper and an editor. Leadership skills and the ability to juggle multiple people or departments and their various priorities, are also critical.

Newspapers are getting squeezed out by other forms of media, but still serve a vital function. It's the editor's job to make sure to keep his or her newspaper relevant. The news world is dynamic and ever-changing:

some days, you'll be coordinating old-school news coverage of a crime or disaster. Other days, you'll need to put your head together with your team and scrounge for stories to fill up your columns.

SECTION 6

3.7 FUNCTIONS OF AN EDITOR IN A MAGAZINE

Magazine Editors are communication specialists who plan, manage and produce magazines for readers. They create editorial calendars, develop story ideas, manage writers, edit content and manage the production process by the effective delegation of tasks.

- Generate story ideas for writing staff
- Oversee the layout, appearance and content of feature articles
- Manage writing staff and freelance content producers
- Approve content, appearance and layout of featured articles
- Oversee photography, design and artwork to be used in the publication
- Meet with writers and artists to discuss features, layouts and artwork
- Comply with media law and industry regulations
- Send regular briefs to writers that include deadlines, writing style and fees
- Network actively at industry events
- Commission articles from writing staff and freelance content producers
- Proofread, edit and rewrite articles to meet publication standards
- Attend photo shoots, whenever necessary
- Actively raise the profile of the publication
- Assist all staff to meet deadlines

In a magazine, work hours are usually 9am to 5pm day, with occasional late nights to meet deadlines or on days of production, which could be twice a week for a weekly magazine. Magazines sometimes enjoy the luxury of having five-day weeks. Hours on the other days can be longer for weekly publications, but are usually less than those expected by newspapers. Hours can be flexible and are usually less demanding and more sociable than other editorial positions, particularly those with newspapers.

There are different kinds of magazines and each thrusts a different role on its editor.

A fashion magazine editor has to be from the field of fashion, has a good knowledge of trend over the years and be well-networked in the industry, and still has to maintain editorial independence and not be afraid of taking on the biggest names. Similarly, a film magazine editor

has to maintain a distance from the stars while still maintaining a working relationship with them. It is not easy as it sounds. Once the stars and celebrities in their respective fields share a rapport with editors, especially in sports, film and fashion journalism, they tend to expect everything from a positive press to regular coverage. It is tough though not impossible for the editor to put their foot down and take an objective view. The challenge before editors of science magazines and journals may be the selection of content that is both cutting-edge yet readable for its target audience. And for editors of political magazine, an understanding of its readership profile is possibly their most acute task.

The periodicity of publication is also far more varied in a magazine than in a newspaper. While most newspapers are daily with weekend special supplements or editions, magazines can be weekly, fortnightly, monthly, bi-monthly, quarterly and so forth. It falls therefore upon the editor to plan their issues (regular publications) well in advance to ensure that the content retains its relevance, depth and appropriate shelf-life.

› SECTION 7

3.8 FUNCTIONS OF AN EDITOR IN A DIGITAL PORTAL

Web content editors are responsible for planning, creating, editing and publishing information on websites. They work in company communication departments or external organisations, such as web design agencies, IT consultancies and media companies. Content editors may produce material for publication on websites, companies' internal intranets or on the public Internet.

Web content editors must have excellent writing and editing skills, with an understanding of the special requirements of writing for the Web, such as the use of keywords, hyperlinks, navigation and the importance of brevity. They must have a good eye for detail, with excellent spelling, grammar and punctuation skills. Editors must have good interpersonal skills to work effectively with contributors, designers and webmasters. And, they need good organisational skills to collate material from multiple sources and produce web content within tight deadlines.

Like editors in traditional media, Web content editors typically require a bachelor's degree in English, journalism or mass communication. Content editors working in a specific field, such as science or medicine, may also need education or experience in those areas. Previous experience in an editorial or Web-related position also is an advantage.

Content editors work with contributors, such as copywriters, product managers, marketing executives, researchers, photographers,

publishers or image libraries to gather material for web- sites. They may also write material themselves. Editors check content for accuracy and ensure that it complies with copyright and privacy regulations. They edit the copy to make it easy to read on a website page or convert longer content to a format that visitors can download. To meet the needs of visitors who view websites on tablet computers or smartphones, editors must modify content so that it is easy to view on smaller screens.

Web content editors work with other Web professionals, such as Web designers, developers and webmasters to determine the best way to present information online. Editors may upload content themselves or provide material to designers or webmasters. They contact contributors to find out if material needs to be updated, and they encourage contributors to supply new content to keep the website fresh for returning visitors.

To ensure that Web content meets the needs and interests of website visitors, editors monitor visitor behaviour by reviewing website statistics. They check page popularity by the number of visitors and remove content that has low levels of interest. They may also encourage feedback by providing the means for visitors to leave comments.

› SECTION 8

3.9 FUNCTIONS OF AN EDITOR IN A TELEVISION CHANNEL

- In television journalism, the post of “output editor” should not be confused with that of the editor; the former edits a particular edition of a programme. The output editor is responsible for one edition of a programme; the Editor for the programme, the team and the channel.
- The buck stops with the editor. While the output editor will deal with any issues that may come up around a particular programme it is the Editor who has to do the explaining without passing the blame.
- TV editors work in fast-paced, high-stress, deadline-driven environments. They are typically employed by national network affiliate stations, advertising agencies, major cable and television networks, and independent television stations. Candidates for this position must be tech-savvy and quick learners because the technology editors use to perform their job is constantly changing. Flexibility, adaptability, focus, and drive are other traits that successful TV editors possess. There are two education and training paths that prospective TV editors can take for this position: on-the-job training or a bachelor’s degree in a field such as media or film.

❖ KEYPOINT

Edit Film

Film must be reviewed and edited to make sure it provides a high-quality viewing experience for the audience and that it meets programme length requirements. TV editors ensure footage is accurate and compelling.

Supervise Crew

TV editors oversee the camera, lighting, design, and sound crew members in order to produce a polished final product.

Manage Deadlines

For the programme to air at its set time, TV editors are responsible for meeting multiple daily production deadlines.

Make Improvements

TV editors, with the assistance of the team, add music, sound effects, audio, graphics, and special effects to video footage. This helps to increase viewer satisfaction and retention.

Develop Ideas

To help increase station viewership and ratings, TV editors brainstorm and pitch ideas for new programmes and features that the station can produce.

Local TV stations and national networks seek TV editors who have a positive, professional attitude and creative mind.

TV editors use editing technology to edit video footage and to mix it with audio, music, and special effects. They need to communicate and work with publicists, studios, and talent. They must be able to effectively interact with them and develop relationships.

Other skills that TV editors need to have or inculcate include:

Time management

because they work in a deadline-driven environment on multiple tasks and projects simultaneously, TV editors must prioritise and manage their time wisely.

Problem-solving skills

when something goes wrong with the footage or technical difficulties occur, TV editors must quickly come up with a solution for the show to air.

Writing skills

TV editors are responsible for writing reports and often assist in writing news and reviews.

Although there are no specific formal education requirements for TV editors, most employers prefer job seekers who have a four-year degree in media, film, journalism, IT, or a related field. On-the-job training can also help candidates land this position, in which case the prospective TV editor starts at an entry-level position (such as a camera operator or assistant) and works through the ranks to TV editor.

SECTION 9

3.10 WITH GREAT POWER COMES GREAT RESPONSIBILITY

Editors should have high moral standards when it comes to dissemination of news. Privacy of individuals is an aspect that editors usually grapple with and it is a difficult call each time.

It is the responsibility of editors and publishers to apply a self-imposed ethical code to editorial material in both printed and online versions of their publications. They should take care to ensure it is observed rigorously by all editorial staff and external contributors.

The job demands that any major mistake or inaccuracy should be withdrawn, and a corrigendum issued at the earliest. Editors should not sit on ego and refuse to admit to any mistake that has happened in print. A timely clarification – or even an apology, if it so demands -- to a story can help in resolving issues and avoiding long-drawn litigations, which can become an even bigger embarrassment, later.

To begin with, the practice of due diligence should percolate to the most junior staff member in the editorial: a fair opportunity to reply to questions should be given in major stories and this can be a tricky issue since in a newspaper, deadlines have to be met, and news cannot wait. There have been instances where newspapers, on the insistence of the editor, have not run a story because of a clarification or a quote and the story has been lost to a rival newspaper or it has not remained an exclusive story the following day. Those are the occupational hazards, especially in newspaper journalism.

Responsibilities as an editor of a journal include the vetting and reviewing of articles submitted by authors. In most cases this process will be straightforward. However, in some cases, ethical issues may emerge either during the vetting and reviewing process or after publication when a complaint is made. The ethical problems one may encounter include:

- * Plagiarism
- * Research results not being original to purported author
- * Allegations about authorship of contributions
- * Double submission (original material given to two or more publications)

These guidelines are intended as a general guide to the legal aspects of misconduct claims, prepared by attorneys who specialise in issues of publishing law. Some journals may have somewhat different individual policies suitable for their disciplines or in accordance with the governing society procedures, for such matters as identification of authors and contributors, and the like.

SECTION 10

3.11 THE ESSENTIAL SKILLS OF AN EDITOR

An editor-in-chief leads an online or print publication. He manages all department editors and has the final say on all content in each issue. To climb the ranks to this prestigious position, a person typically earns a bachelor's degree in communications, journalism, English or a related field and works his way up as a writer, reporter or editorial assistant.

In working with writers, editors must have tact and the ability to guide and encourage them in their work. Language skills. Editors must ensure that all written content has correct grammar, punctuation and syntax. As a result, strong language skills are essential for an editor.

The capacity to understand the reader base and know the types of content readers want is essential for an editor-in-chief. As the person who approves all story ideas, the editor-in-chief knows the talking points and stories that draws readers in and keeps them coming back. The editor must also be discerning and use sound judgment to avoid pieces that may be offensive to readers. He or she keeps abreast of the latest trends and developments that affect target readers to accordingly generate and publish timely and compelling content.

An editor is a guide and the mentor to a lot of new writers and should therefore show signs of an organised and balanced mind, with perspective and understanding of what is best for the publication. An ability to maintain calm under pressure is an asset for a successful editor as publishing houses often work under exacting deadlines. A high-on-excitement situation should not compromise an editor's accuracy, judgment or sanity. It is also the editor's responsibility to organise content and source ideas for content that will hold the interest of the readers. Hence it is imperative that he be thoughtful and objective and knows how to get the best out of the writers.

One of the most important qualities of an editor is their creative talent. Editors should be creative so that they can come up with headlines and ideas and rewrite – and sometimes spin articles. In the light of the current market demand, editors need to write on topics that are interesting, informative and engaging to the audience.

Editors also need to be familiar with legal terms and guidelines. Content is always published abiding by a set of rules and regulations. If the editor doesn't possess basic legal knowledge, the newspaper could leave itself open to libel cases.

› SECTION 11

3.12 SNAPSHOTS OF LEGENDARY EDITORS



Ben Bradlee: Bradlee was an American newspaperman. He was the executive editor of *The Washington Post* from 1968 to 1991. He became a national figure during the presidency of Richard Nixon, when he challenged the federal government over the right to publish the Pentagon Papers and oversaw the publication of Bob Woodward and Carl Bernstein's stories documenting the Watergate scandal. At his death, in October 2014, he held the title of vice president at-large of *The Washington Post*.



Vinod Mehta: Mehta was an Indian journalist, editor, author and political commentator. He was also the founder editor-in-chief of Outlook from 1995 to 2012. He has also been founding editor of other publications like The Indian Post, The Independent (the short-lived daily from the Times group) and The Sunday Observer. Mehta was credited for being an outspoken, adamant, fearless and innovative helmsman. He worked with a loyal team of highly regarded journalists who moved with him whenever he switched jobs.



Anna Wintour: Wintour is a British-American journalist and editor. She has been editor-in-chief of *Vogue* since 1988 and artistic director for Condé Nast, *Vogue*'s publisher, since 2013. With her trademark pageboy bob haircut and dark sunglasses, Wintour has become an important figure in much of the fashion world,

widely praised for her eye for fashion trends and her support for younger designers. Her reportedly aloof and demanding personality has earned her the nickname "Nuclear Wintour". The central character in the book *The Devil Wears Prada* written by Wintour's former assistant Lauren Weisberger is largely believed to be Wintour.

Prannoy Roy: Roy is the co-founder and executive co-chairperson of New Delhi Television (NDTV). Roy started his career with televised coverage of India's general elections. On Doordarshan, he hosted news programmes "The News Tonight" and "The World This Week". He started India's first 24-hour English news channel NDTV 24x7 in 1988. Roy was an early broadcaster of election-related opinion polls and introduced psephology in Indian television.



David Remnick: David Remnick is an American journalist and writer. He won a Pulitzer Prize in 1994 for his book *Lenin's Tomb: The Last Days of the Soviet Empire*. Remnick has been editor of *The New Yorker* magazine since 1998. Before joining *The New Yorker*, Remnick was a reporter and the Moscow correspondent for *The Washington Post*. He also has served on the New York Public Library board of trustees. In 2010 he published his sixth book, *The Bridge: The Life and Rise of Barack Obama*.



3.13 CHECK YOUR PROGRESS

(1) What is the daily responsibility of an editor?

(2) Types of Editors?

(3) What is strong prerequisite?

(4) Who create the editorial calendars, develop story ideas, manage writers, edit content and manage the production process by the effective delegation of tasks?

(5) What is the work hour of Magazine?

(6) Who are responsible for planning, creating, editing and publishing information on websites.

(7) Who was the executive editor of The Washington Post from 1968 to 1991?

(8) Who was the founder editor-in-chief of Outlook from 1995 to 2012?

(9) Who started India's first 24-hour English news channel NDTV 24x7 in 1988?

(10) Who won a Pulitzer Prize in 1994 for his book Lenin's Tomb: The Last Days of the Soviet Empire?

Answer

- (1) Newspaper editors have the daily responsibility of deciding which news stories are to be printed or carried in the paper or media platform.
- (2) From copy editors and book editors to managing editors.
- (3) A "nose for news" is a strong prerequisite.
- (4) Magazine Editor
- (5) 9 AM to 5 PM
- (6) Web content editors
- (7) Ben Bredlee
- (8) Vinod Mehta
- (9) Prannoy Roy
- (10) David Ramnick

3.14 KEYWORDS

Adrenaline	Newspaper editors have high adrenaline and one can see them at work the moment they wake up.
Scour	Editors have to scour other newspapers, websites and television for the day's happenings.
Magazine Editor	Magazine Editors are communication specialists who plan, manage and produce magazines for readers.
Output Editor	In television journalism, the post of "output editor"

should not be confused with that of the editor; the former edits a particular edition of a programme. The output editor is responsible for one edition of a programme; the Editor for the programme, the team and the channel.

Dissemination

Editors should have high moral standards when it comes to dissemination of news.

To Sum It Up

- There are different types of editors, from copy editors and book editors to managing editors, but they all have a few skills in common.
- An editor has to have a creative mind (to turn around a news story or a headline), an eye for detail (to spot mistakes and factual gaps or have an eye for even design layout) and a love of language.
- Many editors possess degrees in English, communications, or journalism.
- Editing a newspaper is an extremely rewarding and tough job, probably harder these days than a few decades ago, because of scarcity of resources and the competing demands of the internet for viewership.
- Magazine Editors are communication specialists who plan, manage and produce magazines for readers.
- Web Content Editors must have excellent writing and editing skills, with an understanding of the special requirements of writing for the web, such as the use of keywords, hyperlinks, navigation and the importance of brevity.
- TV Editors must be tech-savvy and quick learners because the technology editors use to perform their job is constantly changing.

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UNIT:4**PHOTOJOURNALISTS****:: STRUCTURE::****4.0 Introduction****4.1 Objectives****4.2 Section: 1 Who Is A Photojournalist?****4.3 Section: 2 The Evolution Of Photojournalism****4.4 Section: 3 The Skills Needed To Be A Photojournalist****4.5 Section: 4 What Is A Photo Story? How Is It Different From A Text Story? How To Spot It?****4.6 Section: 5 How To Write A Photo Essay****4.7 Section: 6 Most Famous Events Associated With Photojournalism In The 20th Century****4.8 Section: 7 An Introduction To The Technical Devices & Tools Of A Photojournalist****4.9 Section: 8 The Ethics of Photojournalism****4.10 Section: 9 Profiles of Five Photojournalists And Their Contribution To News****4.11 Section: 10 Future of Photojournalism In The Digital Age****4.12 Check your Progress****4.13 Keywords****4.14 References**

4.0 INTRODUCTION

- Photojournalism is a calling of passion. Photojournalists are those who use photographs and text for storytelling. So, they have to be adept in not only camera and photo designing but also in writing and captioning. It is a tough profession, with late hours, weeks and months of being on the move, and one which requires investing a lot of time in research.

4.1 OBJECTIVES

- To familiarise students with both theoretical and practical aspects of photojournalism.
- Impart knowledge on the technical aspect of photography and on writing.
- Teaching the dos and don'ts of photojournalism.

On the completion of this unit, you will be able to:

- Discern the aesthetics of photography.
- Write, report and caption alongside the photographs to tell a riveting story.
- Know the ethics of photojournalism.

› SECTION 1

4.2 WHO IS A PHOTOJOURNALIST?

Interested in photography? Interested in re- portage and writing – basically, telling stories through photography? If yes, then photojournalism is your calling.

A photojournalist is a person who tells stories, specifically through photographs. He does that by taking pictures, editing them and arranging them in the order.



There aren't any limitations to the topics of the stories he can tell. Usually, photojournalists are synonymous with conflict zones and natural disasters but that is an unfair assessment of the job profile. There are more and more photojournalists that are covering the environment, travel and human interest. Then there are also photojournalists that follow athletes on their way to competitions, or musician or music bands, detailing how they prepare, what their training routine is like and what it means to perform on the highest level. There is an endless list of stories that are worth telling for a photojournalist to capture them.

A great story isn't created in a day. A photojournalist needs to be persistent and work the scene, for a long time and very thoroughly, in order to get all the photographs that are crucial to telling a good story.

Often, the situation on location is different than expected and plans don't work out as imagined. A photojournalist needs to be able to adapt and still be motivated, to get at least the best story the place has to offer.

Often times, the photojournalist has some kind of story in mind when traveling to foreign locations. Maybe he or she has the different story twists, turns already in mind, and is ready with alternative storylines when met with unexpected circumstances.

In general, the work of a photojournalist is very unsteady, be it the story points, the traveling or even the income.

The most important mental strain of being a photojournalist would be the stress that goes with a job where deadlines have to be met within gruelling schedules and unpredictable news events. Alternatively, when the task involves more sedate subjects the physical stress is replaced by the need to be inventive with angle, light and imagination.

In order to tell interesting stories, you should be excited and eager to find those unique stories and show them to the world. A photojournalist who has no passion for their work will have a very hard time to stay motivated and chase those headline-making photographs.

In short, photojournalism isn't a typical 9-to-5 job office job. Without passion, discipline and natural curiosity, burnouts are a distinct possibility for the aspiring photojournalist.

4.3 THE EVOLUTION OF PHOTOJOURNALISM

When we think about photojournalism, the first major event that comes to our mind is the Second World War. Little known is the fact that the history of photojournalism dates back as far as the late 1840s.



The first photograph that has been acknowledged across the world as photojournalism is the Barricades in Rue Saint-Maur-Popincourt from June 25, 1848, which captured in black-and-white the uprising of French workers. Photojournalism was recognised later through various wars mainly but it was the 1970s that it flourished with photojournalists being highly regarded by newspapers and magazines. They were specialists in their field.

The golden days of photojournalism owes much to the founding of the most influential photojournalism agency in 1947. Based on the premise that “(it) is a community of thought, a shared human quality, a curiosity about what is going on in the world, a respect for what is going on and a desire to transcribe it visually”, photographers Robert Capa, David Seymour, Henri Cartier-Bresson, George Rodger, and William Vandivert founded the Magnum agency in Paris.

Since then, Magnum has built one of the most prominent collections of photojournalistic work of the past century and has a huge influence on a lot of famous photographs, that are still present today.

From the 1950s, photojournalism was still one of the most influential sources when it came to the documentation of social struggle or crisis zones. Image-heavy publications such as Life magazine and Granta, were prime examples of this genre of journalism.

In India, Kishor Parekh (1930-1982) is considered the father of photojournalism. In the 1960s, Parekh, as chief photographer of *Hindustan Times*, was responsible for the daily newspaper giving pride of place to photographs.

Two photographers, both born in 1942 -- Raghu Rai and Raghubir Singh began their respective journeys as photographers in the sixties. While Raghubir Singh is regarded as one of the pioneers of color photography in the world, Raghu Rai is probably India's most acclaimed photojournalist. His work on the 1984 Bhopal Gas Tragedy and its aftermath is often regarded as one of the most important documentary projects in India. Another photographer associated with that same tragedy, Pablo Bartholomew, won the World Press Photo of the Year for his photograph of the unknown child being buried after the gas disaster. Dayanita Singh is another eminent photojournalist who broke into what was till then a male-dominated world.

India media has had a makeover with different newspapers and magazines publishing photo essays, for example *The Hindu* and *Mint*. Magazines and journals like *Motherland*, *The Caravan*, *Fountain Ink* and *The Sunday Guardian* have photo-stories in every issue.

To many Indian photojournalists, the cyber-space is the new playground. *Galli Magazine* and *Aksgar* are important e-magazines dedicated to showcasing interesting work. *Bartholomew.tv* is the website of Richard and Pablo chronicling an intimate India since the '50s.

SECTION 3

4.4 THE SKILLS NEEDED TO BE A PHOTOJOURNALIST

More than half of all photojournalists are self-employed. If you think that a photojournalist is only a photographer who spends his time taking photographs and can let others do the rest, then this may only be true for some exceptional photojournalists, that have worked very hard to reach that status.

On the other hand, the photojournalist is a storyteller. There is more in telling a story through photographs than taking them. Arranging the series and selecting the photographs can widely change the narrative of a story.

The main tasks of a photojournalist are to take photographs, selecting the pictures that should be part of the project and post-process them. These are the tasks that directly influence the story. If the photojournalist is working on an assignment by a newspaper or agency, there may also be other editors supporting the photographer.

Although these are the main tasks of a photojournalist and probably the duties that are the reason some becomes a photojournalist, there are a lot of other duties he still has to fulfil. Especially with the Internet shaking things up, a photojournalist can also benefit from engaging in Social Media and investing in his own website. Without the financial resources to hire professional agencies to support him, he has to make sure himself, that all his web-presences are up-to-date and of a good quality level. They are the first address for clients to hire his services and if the website is lacking in design or quality overall, clients might worry if the photojournalism is sub-par too. A photojournalist more often than not could also be responsible for the lighting in a studio set up, in case studio photographs are needed to tell the complete story.

A photojournalist first and foremost needs to be a good photographer. She or he does need to understand the basics of photography and how to compose visually pleasing pictures. In terms of photography conditions, they must be able to work under pressure.

Photojournalism, in general, is a candid genre which doesn't often allow the cameraperson to arrange scenes. This means, that she has to capture the moment swiftly to get the right composition before the live scene shifts.

Apart from photography, a photojournalist needs other skills for their profession. Photojournalistic stories need to be interesting for the viewer, otherwise, the message that the series conveys, is not very powerful. A photojournalist needs to be able to tell an interesting story through his photographs and storytelling is one important skill to acquire.

Another important aspect would be communication skills.

Establishing a connection based on trust is very important to hear stories by people, that they wouldn't necessarily be willing to share. A photojournalist needs to have the skills to create an atmosphere of trust very quickly.

The communication is not done verbally most of the time but mostly based on body language, empathy and actions. A photojournalist needs to be calm in all situations and be non-threatening. Working in conflict zones, it is crucial for the photojournalist to find opportunities to build trust with the people to gain access to the frontlines, people and places cutting across hostile territory.

4.5 WHAT IS A PHOTO STORY? HOW IS IT DIFFERENT FROM A TEXT STORY? HOW TOSPOT IT?

Remember, that the photojournalist is a visual storyteller. Photographs are only one part of the story.

A photojournalist needs to be a good storyteller as well. It doesn't matter if they acquire this skill through writing, or solely by photographing. But she or he needs to be able to get shots, that are able to tell a story, as well as being able to arrange them so that the story is interesting for the viewer.

Ethical worlds often collide, however, because of the fundamental techniques the two reporters use to gather information. During a controversial news event, when a father grieves visibly over the loss of a drowned child, a writer can stay behind the scenes with pen and paper hidden. Facts are gathered quietly and anonymously. A photographer is tied to a machine that must be out in the open and obvious to all who are present.

Photojournalism gives credence to the cliché that “A picture is worth a thousand words”. A single story can convey the tragedy of war, the joy of reunion, the end of an era or the birth of a nation. Photojournalist Nick Ut's picture of a little girl running from a napalm bomb shook the conscience of America and was the start of the end of the Vietnam War. Unlike photographs accompanying a newspaper story, a photo essay using multiple images or a single-caption story is a pictorial article in itself.



Apart from calamities of nature or war, photojournalism is a popular component of travel writing, politics, and cultural essays. An iconic pose of UK's Princess Diana sitting alone in front of the Taj Mahal in India was an image that headlined publications around the world and became her declaration of her doomed marriage. A picture of

a vulture waiting to feast on a starving child in Sudan in 1994 made the world take notice of the famine in the country, and fetched a Pulitzer Prize for the photographer Kevin Carté, who committed suicide three months later, devastated by the poverty he had witnessed.

SECTION 5

4.6 HOW TO WRITE A PHOTO ESSAY

Varying ranges and angles will add some depth to the photo essay. Wide shots set the scene, giving the viewer an idea of the location and who is involved. Medium shots are usually action-oriented. They give the viewer a better idea of what's going on. Close-up shots are often among the strongest. They are intimate, focusing on one subject in a tight portrait. Detail shots can be integral to setting the scene. Often, these shots are a close-up of someone's hands performing an action.

For a slideshow setup, keep all your photos the same size. Additionally, if you decide to include a border, it should be the same on every photo. A border is not necessary, but it can be useful in certain instances. Write a caption for each photo with a simple explanation of what is going on in the photo.

Your introduction should be short and informative. You definitely want to let your photos tell the story, so only include information that the average visitor would not be able to glean from the photo itself or the caption.

Possibilities, discovery, and stories: these are some of the most effective elements of a photo essay. Collections of images can help produce a narrative, evoke emotion, and guide the viewer through one or more perspectives. A well-executed photo essay doesn't rely on a title or any prior knowledge of its creator; it narrates on its own, moving viewers through sensations, lessons, and reactions.

Strong photo essays can give voice to marginalized individuals and shine a spotlight on previously overlooked experiences.

You don't necessarily need to be a documentary photographer to create a powerful photo essay. Photo essays can showcase any topic, from nature photography to portraiture to wedding shots. We spoke to a few photographers to get their perspectives on what makes a good photo essay, and their tips for how any photographer can get started in this medium. Here are six steps to follow to create a photo essay that tells a memorable story.

There are two types of photo essays: the narrative and the thematic. Narrative photo essays focus on a story you're telling the viewer, while thematic photo essays speak to a specific subject.

The most natural method for choosing a topic or theme for your photo essay is to go with what you know. Photograph what you experience. Whether that includes people, objects, or the things you think about throughout the day, accessibility is key here. Common topics or concepts to start with are emotions (depicting sadness or happiness) or experiences (everyday life, city living).

Self-doubt can easily come into play when working with your own photography. The adage that we are our own worst critics is often true. It can be difficult to objectively select your strongest images when creating a photo essay. This is why putting together photo essays is such a useful practice for developing your curatorial skills.

Finally, you'll want to create a title and written statement for your photo essay. This will help position your work and can enable the viewer to fully understand your intention, or at least guide their perspective.

› **SECTION 6**

4.7 MOST FAMOUS EVENTS ASSOCIATED WITH PHOTOJOURNALISM IN THE 20TH CENTURY

Many cataclysmic events captured well by cameras from the 1930s till the turn of the century have been the hallmark of print media in the last century. Newspapers and magazines have devoted columns and pages to these events that have shook the world.

Berlin Olympics 1936: Berlin Olympics under Adolf Hitler's Nazi rule was one of the most visually covered events, including being the first televised Olympics, of that era. It gave a glimpse into Nazi Germany and Hitler's megalomania. The most enduring image of the event – from



among the numerous photographs which included the opening ceremony, Hitler's showcasing of his Third Reich and the sporting events – is that of African-American Jesse Owens on the victory stand after his

gold at 100-m race, in front of the entire crowd in throes of Hitler's white Christian supremacy campaign.



Mahatma Gandhi funeral:

Mahatma Gandhi was shot dead by Nathuram Godse, a Hindu fanatic, on January 30, 1948. The tumultuous event was the front page headline story across the world. The legendary French photographer Henri Cartier-Bresson happened to be with Gandhi during the day and took the last photos of him before he was assassinated. Cartier-Bresson's photographs

of that day and the subsequent funeral and the last rites have been exhibited all over the world.

Vietnam war: Philip Jones Griffiths for Magnum, Henri Huet for Associated Press and Paul Schutzer for Life magazine have done yeoman service to the field of photojournalism narrating through pictures the stark tragedy of the Vietnam War. The photojournalism became more robust during the last years of America's 18-year involvement in the war



between North and South Vietnam, leading to protests in the US and finally it withdrawing its troops in 1973. One of the most well-known photos ever taken was the one popularly known as the "napalm Girl" by AP photographer Nick Ut, showing

a nine-year-old girl, amidst other people in Trang Bang, running naked on a road after being severely burned on her back by a South Vietnamese napalm attack. Another hair-raising photo of the Vietnam War was a street Saigon execution shot by Eddie Adams for AP in 1968. It won him the Pulitzer and, three decades later, he commented: "Still photographs are the most powerful weapon in the world."



Bhopal Gas Tragedy: The Bhopal gas tragedy was a gas (methyl isocyanate) leak incident in the wee hours of December 3, 1984 at the Union Carbide plant in Bhopal, Madhya Pradesh. A government affidavit in 2006 stated that the leak caused 5,58,125 injuries, including 38,478 temporary partial injuries and approximately 3,900 severely and permanently dis-abling injuries.

Others estimate that 8,000 died within two weeks, and another 8,000 or more have since died from gas-related diseases. Two stalwarts of photography, Pablo Bartholomew and Raghu Rai, were on the scene within a day of the leak and, risking their own lives, captured the aftermath of the horrific tragedy.

SECTION 7

4.8 AN INTRODUCTION TO THE TECHNICAL DEVICES & TOOLS OF A PHOTOJOURNALIST

Adorama, a one-stop photo-solution website, has an exhaustive list for photojournalists:

- 1. Invest in good glass:** Get the best lenses you can afford. Ideally, a wide-angle to normal zoom lens with a constant f/2.8 wide aperture are virtual requirements. If you can't afford these, at least get a couple of fast prime lenses.
- 2. Get two DSLR bodies:** Don't get the top-end model. While full-frame is best, it costs a lot more; a high-end refurbished APS sensor DSLR (or even a used or refurbished full-frame) can give outstanding low-light performance, which you'll need. As you move up and can afford it, you can upgrade to the latest, greatest DSLR bodies and make the jump to full-frame. The latest photojournalist-friendly full-frame models offer full HD video and a jack for an off-camera microphone. This will give you a competitive edge.
- 3. Buy a good omnidirectional microphone (if you're going to shoot videos):** Don't rely on the on-camera mic; the sound won't be broadcast

quality. Get a good, rugged handheld microphone for interviews or to capture ambient sound.

4. **Bring a TTL strobe, either from the camera maker or an independent flash company:** Just make sure you have the proper cables so the flash can communicate with your camera in full TTL mode. Get the most powerful unit you can afford. Even better: Make it a wireless set-up or at least a TTL-friendly off-camera cord, so you can move the flash off the camera.
5. **Use a flash modifier:** At the very least, get a reflector so you can bounce the flash or a dif-fuser to widen the flash source for more flattering lighting. This will allow you to get more tural lighting.
6. **Have backups:** When shooting spot news or on deadline, have at least two back-ups for each camera and flash. Ditto for memory cards.
7. **Invest in a data plan:** When shopping for a new camera, either look for a model with built-in wireless capabilities or with a grip or hot shoe unit that will turn it either into a bluetooth device or a standalone wireless unit. A data plan is a must. Your smartphone also may need to be pressed into service for wirelessly transmitting images from camera. Make sure the data plan can handle it.
8. **Pack sensor cleaners, microfiber cloth, etc:** You may be in the field under less than ideal conditions, changing lenses. Be prepared to clean the lenses and sensor often

▶ SECTION 8

4.9 THE ETHICS OF PHOTOJOURNALISM

In the early days of newspaper journalism the photojournalist's role was relatively straightfor-ward. The photojournalist of the day shoots a photo, goes back to the newsroom, spends hours in the darkroom mixing chemicals and producing the final product fit to print.

Today, the ethics of photojournalism goes far beyond the ethics of the newspaper photo. It includes the millions of news-related images that appear on our televisions, cellphones, computer screens and other multimedia devices.

With these advances photojournalism has become more complicated technologically and eth- ically. The claim that photographs and images simply "mirror" events is no longer plausible. Moreover, photojournalists face tough ethical decisions on what to shoot, what to use, and if and when images can be altered.

In newsrooms, digital technology has all but eliminated the cumbersome

process of film developing. Digital images are easily transmitted, raising the demand for images. With fresh demand comes increasing competition for the best, most dramatic photo.

In a sense, the same ethical principles that apply to a reporter or journalist work for a photo-journalist, the only difference being one comes out of a pen and the other out of a camera. Just like a reporter can “angle” a story to bias his reader, so can the photographer. If a photo is shot from below, the subject is seen larger than life, and from top down can be make the subject in a weak position.

The U.S. National Press Photographers Association (NPPA) has set a code of ethics for photojournalists:

- Be accurate and comprehensive in the representation of subjects.
- Resist being manipulated by staged photo opportunities.
- Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one’s own biases in the work.
- Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
- While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
- Editing should maintain the integrity of the photographic images’ content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
 - Do not pay sources or subjects or reward them materially for information or participation.
 - Do not accept gifts, favors, or compensation from those who might seek to influence coverage.
 - Do not intentionally sabotage the efforts of other journalists.

Photographs need to remain truthful in spirit. In any case if there is need for an image to be manipulated, that can be only through quality enhancement such as burning, dodging, contrast control, color balancing, spotting and cropping. Anything beyond that would be unethical.

It is wrong to alter the content of a photograph in anyway that deceives the public. It is a responsibility to preserve its originality as a matter of historical record. Current technology has deteriorated the integrity of photography, but accurate representation is still the benchmark of photojournalism.

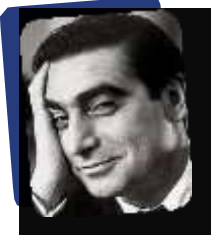
Photojournalists face ethical issues on day-to-day basis when confronted human tragedy, in terms of goriness, privacy and its graphic nature.

A gruesome image of dead or grieving victims of a tragic event can often repel or offend readers and viewers but more often than not, like in the Vietnam War or in case of the three-year-old Syrian boy Ayan Kurdi's body washed ashore in Turkey, it is the photograph that creates a world outrage and empathy about a situation.

Photojournalism ethics emphasises human dignity, respect and analytical presentation of the images and issues.

SECTION 9

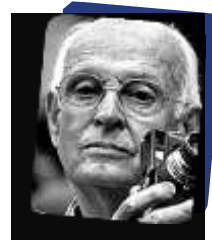
4.10 PROFILES OF FIVE PHOTOJOURNALISTS AND THEIR CONTRIBUTION TO NEWS



Robert Capa: Robert Capa is best known for his war coverage. Capa was keen to get up close and personal with the action, though this ultimately cost him his life (he died at the age of 40 when on duty in the First IndoChina War after he stepped on a landmine). He was a co-founder of Magnum Photos and some of his shots remain the most famous in the world.

He has covered covered five wars: the Spanish Civil War in 1936, the Second Sino-Japanese War, World War II across Europe, the 1948 Arab-Israeli War, and the First Indochina War in 1954, with his photos published in major magazines and newspapers.

Henri Cartier-Bresson: Cartier-Bresson was a French photographer considered a master of candid photography, and an early user of 35 mm film. He pioneered the genre of street photography, and viewed photography as capturing a decisive moment. Cartier-Bresson was one of the founding members of Magnum Photos in 1947. Cartier-Bresson achieved international recognition for his coverage of Gandhi's funeral in India in 1948 and the last stage of the Chinese Civil War in 1949. He covered the last six months before and the first six months after the Maoist People's Republic.



Margaret Bourke White: In India, Margaret Bourke-White is best known for her photographs of Mahatma Gandhi for Life magazine. But she was already an influential figure in the US for her cover photos for the story on Montana's Fort Peck Dam. On the cover

with the castle-like structure and a photo essay inside, Bourke-White used pictures to give a human feel to an article on the world's largest earth-filled dam. Bourke-White's cover became the defining image of the magazine that helped define a style of photojournalism and set the tone for the other eminent Life photographers who followed her.



Homai Vyrawalla: Homai Vyrawalla was India's first woman photojournalist. She began work in the late 1930s and retired in the early 1970s. Her first job was in the Mumbai-based now-defunct Illustrated Weekly of India but since Vyrawalla was unknown and a woman, her photographs were published under the name of her husband, Manekshaw Vyrawala, who was employed then in Times of India. Eventually her

photography received notice at the national level, particularly after moving to Delhi in 1942 to join the British Information Services. As a press photographer, she recorded many political and national leaders in the period leading up to independence, including Mahatma Gandhi, Jawaharlal Nehru, Jinnah and Indira Gandhi. She died at 99 years of age in 2012.

Raghu Rai: As a 20-year-old, Raghu Rai learnt photography from his elder brother Sharampal Chowdhry, himself an award-winning photographer, and in 1965 joined The Statesman newspaper as its chief photographer in its Delhi edition. Rai left it in 1976 to work as picture editor for Sunday, a weekly news magazine published in Calcutta. Impressed by an exhibit of his work in Paris in 1971, Henri Cartier-Bresson, a renowned name in photography the world over, took Rai under his wings in MagnumPhotos in 1977.



Rai later worked as Director of Photos for India Today.

He has produced more than 18 books, including Raghu Rai's Delhi, The Sikhs, Calcutta, Khajuraho, Taj Mahal, Tibet in Exile, Indira Gandhi and Mother Teresa. His photo essays have appeared in many international magazines and newspapers including Time, Life, New York Times, Newsweek, The Independent and New Yorker.

› SECTION 10

4.11 FUTURE OF PHOTOJOURNALISM IN THE DIGITAL AGE

Public service, ethics, objectivity, autonomy and immediacy are still often considered the core values of professional journalism and photojournalism. However, photojournalistic work has confronted historic changes since the advent of digitalization in the late 1980s. Professional photojournalists have been caught manipulating news images, video production has become a major part of news photographers' work, and newspapers freely publish photographs and videos taken by the general public.

As new media tools and social networks have become more widely utilized, the powerful images of the world's crises are delivered directly to the laptops and smartphones of people around the globe.

In places like Libya where journalists are banned -- or disaster zones like post-quake Haiti where regular means of communication are interrupted -- the linkages of social networks can be turned into a means of observing the origins of political unrest or the makings of a world historical moment. But new media also comes with challenges for photojournalists: while a single snapshot may tell a thousand-word story, the trick is to get that story right.

A whole universe of photojournalists, both amateur and professional, is made available to the public through social networks, allowing news organisations to ferret out important stories using tools beyond their existing technical capabilities.

But verification can often be problematic, and the proper context and attribution are often lost in the space between retweets and Facebook shares. If they happen to make contact, how does a news organization know they're dealing with the photographer or copyright owner? How do we make arrangements to distribute the content? Is there a financial transaction involved? Even determining the original owner of a photograph becomes problematic.

While verification can be a technical or legal obstacle for photojournalists utilising new media as a newsgathering resource, it lies at the heart of the ethical and aesthetic issues of photojournalism and crisis reporting. The sudden influx of raw images from areas ravaged by political conflict and natural disasters may be a wealth of information, and news organisations with limited budgets may be more inclined to rely on citizen journalists on the ground, but they do not necessarily constitute the narrative storytelling at the heart of valuable photojournalism.

Despite social media's drawbacks -- the increasingly uncertain problem of verification and a shifting emphasis to raw, immediate photographs -- new media technology affords professional journalists and news organisations the right tools to engage in the type of storytelling that makes for valuable photojournalism. Social media, like so many other tools, isn't inherently good or bad; it simply needs to be deployed in the appropriate manner to accurately tell a story.

In recent years, new media has essentially experienced a baptism in fire as a newsgathering tool. The goal for institutions like the Pulitzer Center (that awards excellence in journalism) is to merge new media tools with the traditional. Mainstream journalists tell a story while creating links with local journalists and local channels through social media, and use new media tools to effectively convey a narrative to readers around the world. Maintaining the aesthetic balance with the speed of social media and keeping technology alive is important for us to keep stories going.

4.12 CHECK YOUR PROGRESS

(1) Who is Photojournalist?

(2) When was the first photograph acknowledge in Photojournalism?

(3) Who were founded the Magnum agency in Paris?

(4) Give the prime examples of genre of Journalism.

(5) Who is the father of Photojournalism in India?

(6) Who is Raghubir Singh?

(7) Who is Raghu Rai?

(8) Name of the photographer who committed suicide.

(9) Name of the best 5 Photojournalist.

(10) Where is the journalism banne ?

Answer

- (1) A photojournalist is a person who tells stories, specifically through photographs. He does that by taking pictures, editing them and arranging them in the order.
- (2) The first photograph has been acknowledged across the world as photojournalism is the Barricades in Rue Saint-Maur-Popincourt from June 25, 1848.
- (3) Robert Capa, David Seymour, Henri Cartier-Bresson, George Rodger, and William Vandivert.
- (4) Life magazine and Granta.
- (5) Kishor Parekh (1930-1982).
- (6) Raghubir Singh is one of the pioneers of colour photography in the world.
- (7) Raghu Rai is probably India's most acclaimed photojournalist. His work on the 1984 Bhopal Gas Tragedy and its aftermath is often regarded as one of the most important documentary projects in India.
- (8) Kevin Carte.
- (9) Robert Capa, Henri Cartier-Bresson, Margaret Bourke White, Homai Vyarawala, Raghu Rai.
- (10) Libya.

4.13 KEYWORDS

Photojournalist	A photojournalist is a person who tells stories, specifically through photographs. He does that by taking pictures, editing them and arranging them in the order.
Influential	The golden days of photojournalism owes much to the founding of the most influential photojournalism agency in 1947.
Acquire	A photojournalist needs to be able to tell an interesting story through his photographs and storytelling is one important skill to acquire.
Credence	Photojournalism gives credence to the cliché that "A picture is worth a thousand words".

To Sum It Up

- A photojournalist is a person who tells stories, specifically through photographs. He does that by taking pictures, editing them and arranging them in the order.
- The history of photojournalism dates back as far as the late 1840s. In India, Kishor Parekh(1930-1982) is considered the father of photojournalism.
- A single photograph can convey the tragedy of war, the joy of reunion, the end of an era or the birth of a nation.
- A well-executed photo essay doesn't rely on a title or any prior knowledge of its creator; it narrates on its own, moving viewers through sensations, lessons, and reactions.
- Must-have tools for photojournalists include – Good Lens; Two DSLR Bodies; Omnidirectional Microphone; TTL Strobe; Flash Modifier; Backups (Camera, Flash and Memory Card); Data Plan; Sensor Cleaners; Micro-fibre Cloth etc.
- Photographs need to remain truthful in spirit; in case there is need for an image to be manipulated, that can be only through quality enhancement.

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UNIT: 5**TELEVISION****:: STRUCTURE:**

5.0 Introduction

5.1 Objectives

5.2 Section: 1 Introduction To Television As A Medium of Mass Communication

5.3 Section: 2 An Industry Overview of News Channels In India And Key International Players

5.4 Section: 3 Flow of Work And Terminologies For Manpower Allocation In A Television Channel

5.5 Section: 4 Introduction To A News Reader

5.6 Section: 5 Profile of Five Pioneering News Readers of India

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5.9 Section: 8 TV News Reporter On The Ground

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5.11 Section: 10 Programming Tasks In A Television Channel

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5.0 INTRODUCTION

Television as a medium of communication and entertainment has grown exponentially and is widely found in households across India. It is a major source of consumption for both news and entertainment. The job potential and career growth opportunities are immense in the medium which is going through a distribution churn with new-age technological interventions such as Amazon Firestick and Smart TVs which can stream content online, boosting the expansion of the industry exponentially.

5.1 OBJECTIVES

- To prepare students in the art and craft of TV journalism.
- To update students with skills for journalistic and production careers in TV medium.
- Hands-on training in state-of-the-art digital, audio & video and multimedia technologies.

On the completion of this unit, you will be able to:

- Confidently fit into a role in a TV channel.
- Familiarise with the idiom used in a TV studio.
- Operate equipment and gadgets in a TV studio.

› SECTION 1

5.2 INTRODUCTION TO TELEVISION AS A MEDIUM OF MASS COMMUNICATION

We live in a time that has been described as the ‘information age’, where consumption of information has become an integral part of living. The transition from the industrial age to an economy driven by information and delivered by technology, has resulted in information being deployed as commodity, resource and experiential catalyst.

Mass media such as newspaper, radio, television, social media, film and internet platforms fuel and fulfil the demand for the communication of this information. As the emphasis shifts from information to experience, the importance of mass media cannot be overstated. It is as much a part of an individual’s life as organisational behaviour. It is a common experience for all.

Because television combines words with pictures and sound effect, it can effectively reach the largest number of people in the

shortest possible time. Consuming through the eyes and ears both creates greater understanding and absorption. This is the main reason behind the boom in television industries. This boom has not only affected urban masses but has penetrated into rural areas as well. Television now is one of the most important media of mass communication for its versatility.

Television also brings the world into people's homes. This revolutionary mass medium has made dissemination of news, information and entertainment possible on an unprecedented scale. As an audio-visual medium of communication, TV's potential for distribution of news and information to remote corners of the country through network channels is immense. The Broadcast India Survey of 2018 reported 835 million individuals have access to television – more than the population of Europe – and it remains the choice of the masses.

Television is also a very strong medium in the first stage of awareness as it has tremendous recall and visibility. Sometimes dubbed the “idiot box” for its minimal interactivity, TV is commonly viewed as a credible source of information. For advertisers, it remains the first choice of communication.

In India where the rural masses may battle isolation and illiteracy, television is an accessible source of mass media. It can play a crucial role in rapidly reaching a large populace that may otherwise be deprived of information.

TV is also a sophisticated mass communication media that can make its audience more aware about topics such as agriculture, skill training, education, national integration, health, sport, technology and gender issues.

Television programming is not restricted to entertainment and information but also encompasses news. A proliferation of round-the-clock news channels led to content highlighting macro and local issues but long programming hours may result in sub-standard content.

TV is also a bridge between governments and people. Media has become a very big part of our lives. Its duty is to inform, educate and entertain. In this scenario, the characteristics of the content that television journalism produces for its audiences, and how that content's authenticity and credibility is determined becomes important for public acceptance. The public's acceptance or rejection of news and information is based on the performance of the channel.

5.3 AN INDUSTRY OVERVIEW OF NEWSCHANNELS IN INDIA AND KEY INTERNATIONAL PLAYERS

As of 2016, the country has over 857 independent channels in various languages. The journey started in September 1959 with an experimental telecast that was Doordarshan, India's first TV channel. Television networks are a major industry today. But for news to disengage from the limitations of DD's newsroom and become independent took some time. Programming company NDTV made the 'The World This Week', a news capsule, for DD in 1988 before going on to become India's first 24-hour news channel. In 1989, NDTV went on to cover India's first live televised general elections.

In 1991, international satellite television was available in India through CNN and Star Plus became the first satellite channel in the Indian subcontinent. Soon an array of Indian channels surfaced. In 1992, India's first privately-owned Hindi channel Zee TV started operations. Sony and other domestic channels such as Eenadu, Asianet and Sun TV followed suit. Zee Television launched the news and current affairs channel Zee News in 1995.

In 1998, Star TV beamed an exclusive 24-hour news channel. In 1999, TV18 entered into a joint venture with CNBC Asia. The TV Today group launched a 24-hour Hindi news channel Aaj Tak in 2000. NDTV simultaneously launched two 24-hour news channels in Hindi and English in 2003. The same year Sahara India Parivar launched a 24-hour national Hindi news channel and DD Metro was converted to DD-News. In 2005, NDTV launched NDTV Profit, a business channel, and Jagran TV launched news Channel 7.

After all these decades private news channels have come into their own. But when it comes to news DD is still thriving. Also, what has been seen is the news channels segment the highest TRPs are for Hindi language news programming by far. According to the BARC report of January 2019, the leading Indian English news channels in terms of ad view are: Republic TV (632), DD India (596), Times Now (471), CNN News 18 (239) and India Today Television (237). The leading Hindi news channels are: Aaj Tak (129281), News 18 India (114427), Zee News (100498), India TV (98587), and ABP News (92469). The leading English business news channels are: CNBC TV 18 (339), ET Now (155) BTVI (52), and CNBC TV18 Prime HD (32).

International news channels in India include the BBC, CNN, Al Jazeera, Bloomberg and RT.

Between 1998 and 2006 India saw the rise of over fifty satellite

news channels, broadcasting in different languages. Viewership of regional news channels is also increasing and national broadcasters are strengthening their regional presence to draw in rural India and urban viewers who prefer news in their native language. Regional news channels are more likely to increase their sphere of dominance and impact in terms of both viewership and revenue generation.

Regional channels include Sandesh News (Gujarati), Prag News (Asamese), ABP Ananda (Bengali), Udaya News (Kanada), Manorama News (Malyalam), Jaya TV (Tamil), ETV News (Telugu), PTC (Punjabi), Kalinga TV (Odia), Jai Maharashtra (Marathi) and Aalami Samay (Urdu).

› SECTION 3

5.4 FLOW OF WORK AND TERMINOLOGIES FOR MANPOWER ALLOCATION IN A TELEVISION CHANNEL

The operations of a television channel require a team of experts from various disciplines besides journalists, editors, and producers. The production managers and marketing strategists come in the picture to promote the soft content created and make a unique brand. Leveraging of content is done by them. This team has to be aware of the new trends in communication to connect with an audience and assist the media house in getting their ideas to the public.

A television entire operation is also supported by a technical and operational team that includes workflow setup, on-air packaging, and studio designing and efficient backdoor operations. This requires trained manpower, technical and editorial support, and an efficient workflow management at different stages. TV station management, user and technical workflow combined with production and programming skills are other crucial aspects of channel operations.

Some of the content management, workflow management and manpower allocation include the following:

Content management includes content outlining and specifics, formatting, chart flow of show content and determining news and show differentiators.

The **chart for content flow** includes tentative schedules of flow of content for weekdays and flow of content for weekends, and drawing the timetable of timings and names of shows and news slots that will be aired.

The **Fixed Point Chart (FPC)** is frozen after a joint decision has been taken by the departments involved.

The company identifies the manpower required for the preparation of the manpower chart via Organogram, fixes positions on the chart for the channel, finds the right people for core team expertise, and finally freezes on the total manpower requirement with the division of responsibilities.

After manpower requirement has been determined the next is screening of resumes, shortlisting of candidates for interview and conducting the interview process to select the right candidates.

Candidates selected as presenters, producers, scriptwriters, camerapersons, production crew, videotape editors, assignment desk, coordination desk, reporters, graphics artists and ingest technicians are then trained.

The **editorial dry run** before the launch is done for 24 hours. The dry run has the participation of the complete staff in the actual channel drive mode as if they are airing live. This includes the coordination between all wings of the channel.

The **set design** of the various studios used for broadcasting is the signature look of the channel. The set design has to take into consideration available space and the branding of the channel and particular programmes.

The **workflow design** is made around the profile of the channel, number of hours of fresh content determined and the ratio of live versus non-live programming content. The workflow chart is vetted by the content and programming team before its finalised.

Technical consulting is another important function that involves request for proposal of the technical plan and the scrutiny of the submitted proposal. This is followed by finalisation of byte order mark (BOM) for data streaming, the supervision of system integration, and finally technical dry runs.

Channel packaging has various elements like channel ID and station logo (called network bug); news windows; menu and weather plates; text headlines; a window for split screen GFX (broadcast graphics); logos for date, time and location; sponsor and phono plates; story slug for programmes; into-break bumper with and without story slug with option to insert visuals and out-of-break bumper; the breaking news flash; a side box for additional information; and a general background for main news and segments.

5.5 INTRODUCTION TO A NEWS READER

A news reader essentially reads news aloud on the news show. News readers work for channels on tv, radio and internet. They have to provide the necessary information but be creative so that their audience doesn't tune out. Their manner of reading should arouse the curiosity of the listener without being sensational. Expressions and voice modulation are crucial for any news reader. The ease with which they present the news indicates how well versed with current events they are.

Sometimes newsreaders have to write the news stories as well. They may be required to write news own based on the information provided by the reporters. Being good at written communication skills helps. Even if they are not writing the news, newsreaders have to stay in touch with the current happenings as a clear understanding of issues will help them present the news correctly. It goes without saying that any quality broadcast person should have excellent communication skills and be at ease in front of the camera.

Most of the time a news reader reads news off a teleprompter or prepared notes. But in the case of breaking news, he or she may not have that luxury. In such a situation, he/she would be required to present the news to the viewers after being briefed by the producer or reporter.

The television viewing public can spot insincerity. A news reader who is perceived by the audience as being "fake" will not be liked or taken seriously. Ideally, a news reader should remain neutral and deliver news evenly. But if a news reader truly feels for his/her work and cares about taking a neutral message to the audience will automatically connect with the viewers.

The news world is driven by deadlines and things should have always been done yesterday. So even if the news reader is not on the ground, he/she will be impacted by the urgency. Meeting impossible deadlines, handling high pressure all around, quick thinking, and keeping heads cool are essential personality traits to have in the newsroom.

As a news reader climbs the professional ladder, his or her responsibilities increase. Also, the news reader gains in visibility and the viewers have expectations of the segment. A senior news reader with experience will help shape the broadcast by interacting with reporters, guiding younger colleagues, and making suggestions to producers. This is what gives a show the distinctness of the personality of the broadcaster and sets it apart.

A newsreader must never forget the human touch. A television broadcaster is just not reading out important events and disasters, they are telling stories of people. Empathy and passion are qualities that a news reader must convey on the small screen.

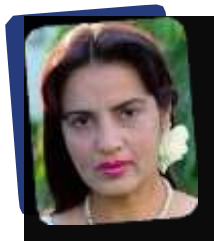
Verbal and improvisational skills, an ability to engage with viewers, easy interactions with reporters, objectivity, sensitivity, being a team player, a professional image and attire, camera confidence, and knack of reading with ease are all skills that go a long way in making a successful news reader.

SECTION 5

5.6 PROFILE OF FIVE PIONEERING NEWS READERS OF INDIA

- In the early days of Doordarshan it was the news readers that gave the public broadcasters its face. They would read the news and the camera stayed on their faces capturing their expressions and recording their reactions as there were no visual interruptions. In this simple broadcast, the star attraction to the Samachar in Hindi and News in English were the news readers: each having a distinct style of dress and delivery. These were a celebrity class that created fashion in saris and diction. The public loved and followed stars like Tejeshwar Singh, Salma Sultan, Neethi Ravindran, Rini Khanna, Komal GB Singh, Usha Albuquerque, Gitanjali Aiyar, and Minu.
- The news and its readers in those days had a captive audience. Firstly, Doordarshan was the only TV channel available. Secondly, there were no repeat transmissions of the news. These news readers were a band of professionals appointed by a government agency but who evolved their own code of discipline and conduct that is remembered even today.

Salma Sultan worked as a Hindi news reader in Doordarshan for 30 years from 1967 till 1997. Her signature rose tucked low behind her ear and a sari draped around her neck made her a fashion icon. A Master's in English, this alumna of Indraprastha College for Women,



Delhi, auditioned to be an announcer on Doordarshan while at college. Doordarshan had begun a 5-minute news bulletin in 1965 for which Sultan was selected. Sultan read out the first news of assassination of Prime Minister Indira Gandhi on Doordarshan's evening news on 31 October 1984, 10 hours after she was shot. After retiring from DD she started directing television shows.



Tejeshwar Singh was one of the founders of the international publishing house SAGE Publications. However, Singh is more familiar to Indians as an English newsreader with the baritone voice on Doordarshan. From the 1980s to early 1990s, he was large on the small screen, emulated for his perfect, clear diction and admired for trimmed beard. He reportedly discontinued reading

newspapers after Indira Gandhi declared emergency in India. He also reported that Gandhi personally approved the footage of Operation Blue Star in Golden Temple/Harmandir Sahib for news on Doordarshan.

Bhakti Barve began her career as a theatre actor and made her mark in cinema as well. The generation of black-and-white TV viewers



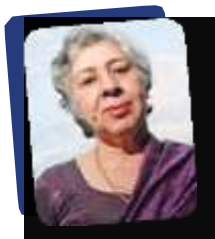
however public fondly remember her stable presence on Doordarshan as a news reader. After a short stint as an announcer on All India Radio, Mumbai, Barve began to read news on Mumbai Doordarshan. Her signature programme was the weekly guide programme Saptahiki. Barve is also remembered for her movie role in Jaane Bhi Do Yaaron.

Komal G. B. Singh started her career with acting on stage with Yuva Vani. Later she joined Doordarshan as a news reader in



English and went on to host programmes for the national network. Her soft, easy flowing style of delivery charmed her audience. She interviewed newsmakers from India and abroad, covered the National Film Awards, cultural Indian overseas festivals, Republic Day parades, swearing-in of two Presidents and the funeral commentary of Prime Minister Rajiv Gandhi.

Neethi Ravindran's professional manner and clear diction made her a



role model for many aspiring newscasters. She began her broadcasting days with radio before moving on to television. Ravindran was working when the era of colour TV dawned and Doordarshan experimented with several formats such as multiple news-readers, formal and informal tones, and news readers conversing on screen. Since she had worked

for the UNI news agency, the news editors at DD let her edit news stories, an unusual distinction among her peers.

› SECTION 6

5.7 WHO IS A NEWS ANCHOR? ESSENTIALSKILLS OF A NEWS ANCHOR

Television news anchors bring to the public news headlines and current affairs bulletins. During live broadcasts, they introduce field and in-studio reporters who provide additional news information on specific stories. After each story, the newscast comes back to the anchor, who usually sits at a news desk in the studio, which gives the viewer a sense of familiarity.



Anchors may also interview professionals who have opinions or facts relating to the topic under discussion, and analyse news events, and select stories that are to be broadcast. They sometimes even anchor from remote locations. Wherever they may be, anchors compile news stories, direct them and deliver them.

A news anchor has to be comfortable in front of the camera. The anchor also needs to be charismatic and create a connect with the audience so that the audience chooses to watch him or her over the competition. An element of showmanship naturally seeps in as the anchor learns to hog the limelight.

Verbal skills, quick thinking, an ability to improvise and interviewing skills are a must for an anchor. Since an anchor needs to go through lots of written material over a work day, the ability to process written material is needed.

An anchor has to have the ability to communicate with

reporters, experts, industry leaders, politicians and the general public while on the air. Being able to listen well and elicit the required responses are essential qualities of a good anchor. News anchors frequently are responsible for writing out their script while they are covering an event or interviewing people. Writing skills and good research helps anchors stay competitive.

What also comes in handy is the ability to improvise. While on an assignment, there may arise unexpected situations during live broadcasts. An anchor is required to respond to these events with wit and ease. Here the ability to be able to think on one's feet is useful.

While many anchors read scripts off a teleprompter or notes on their desk, information can also be transmitted aurally. If a news item suddenly breaks, a producer may feed the information to an anchor on the spot. The anchor needs to be able to absorb the information, dissect it, and then relay that information to the audience in a clear and concise manner.

While news anchor jobs come with a lot of visibility and fame, the position also comes with long hours, hard work, constant deadlines, and unpredictable natural and world events. These range from economic scandals to school shootings to natural disasters. Anchors need to have a disposition that can bear disturbing stories and retain their objectivity.

Interpersonal skills like social sensitivity and team work are an asset for an anchor. Social sensitivity is a skill which will allow an anchor to predict the viewers' reactions to stories and improve coverage. Team work will go a long way in helping an anchor work in tandem with the on-air team and the studio professionals.

› SECTION 7

5.8 PROFILE OF FIVE KEY NEWS ANCHORS IN INDIA



Ravish Kumar is the managing editor of NDTV India, the Hindi news channel of the NDTV newscast company and hosts programmes like the channel's flagship weekday show Prime Time, Hum Log and Ravish Ki Report. He has been twice conferred with Ramnath Goenka Excellence in Journalism

Award for the Best Journalist of the Year and was the fifth Indian journalist to receive the Ramon Magsaysay Award in 2019. In his acceptance speech, Ravish warned that media in India "is now a part of the surveillance state. It isn't the fourth estate anymore, but the first

estate". He is the author of the book "The Free Voice - On Democracy, Culture and The Nation".



Rajdeep Sardesai began his career in print media before entering television journalism in 1994 as political editor of NDTV. Later, he became the managing editor overseeing news policy of NDTV 24X7 and NDTV India, and hosted the popular debate show The Big Fight. He often covers breaking news stories on location. In 2005 he started his own company, Global Broadcast News (GBN), in collaboration with the CNN and TV18. The new channel with Sardesai as the

Editor-in-Chief was named CNN-IBN. When Reliance Industries Ltd announced in 2014 it would be acquiring control in Network 18 Ltd, the parent company, Sardesai along with the founding team, both editorial and managerial, resigned from the Network18 group.



Arnab Goswami is the managing director and majority owner of the news channel Republic TV which he co-founded along with industrialist Rajeev Chandrasekhar in 2017. Starting as a print journalist in Kolkata, Goswami later moved to TV news broadcast with NDTV 24x7, where he anchored daily newscasts, and reported for News

Tonight a programme telecast on DD Metro. In 2006, Goswami was editor-in-chief and a news anchor of the Indian news channel Times Now, where he anchored The Newshour, which had featured former Pakistan prime minister Parvez Musharraf. In 2016, Goswami resigned from Times Now to launch Republic TV which is known for its high-decibel level style of anchoring.



Barkha Dutt was part of NDTV's team for 21 years, where she hosted the talk-show WeThe People and the daily prime-time show The Buck Stops Here. She left the channel in 2017. Dutt emerged as a prominent figure after her frontline war reporting on the Kargil Conflict between India and Pakistan in

1999 and has won the Padma Shri. She has since covered conflicts in Kashmir, Pakistan, Afghanistan and Iraq. She is also the author of This Unquiet Land: Stories from India's Fault Lines.



Shereen Bhan is the Managing Editor of CNBC-TV18. Bhan began her career working as a news-researcher for journalist and author Karan Thapar. She joined UTV's News and Current Affairs division and produced shows like We the People for Star TV and Line of Fire for SAB TV before joining CNBC-TV18 in 2000. Bhan anchors Young

Turks, a show on entrepreneurs, and hosts Overdrive, an award-winning autoshow. She heads the channel's special feature programming that has programmes like Ministers of Change and What Women Want. She has received a string of awards, including for Best Business Talk Show and Best Business Anchor Award.

SECTION 8

5.9 TV NEWS REPORTER ON THE GROUND

Reporters report the news. They chase stories ideas and tips, find out specifics and give the maximum information about a topic, event, or person. They literally work the field. Television reporters before going on camera gather information, investigate leads, and write out the piece. It is only when they are on location that the 'live' report happens. But a lot of background work has already been done. Sometimes a story is not live but is taped for a later broadcast. Reporters organise the entire story by compiling notes, conducting interviews and deciding the focus. Many reporters are also involved with post-production work with the film editor to maintain continuity from the field.

TV reporters often must pitch story ideas to the channel's assignment editor or news editors. To gather information and opinions for these stories, and to verify information, TV reporters need sources. It is important for TV reporters to maintain cordial professional ties with people who can provide tips and leads on stories. Finding people to interview and researching them is crucial.

Some reporters are given a specific "beat" to cover, such as crime, education, political parties, or the courts. Others specialise in fields such as medicine, arts and entertainment, consumer news, sports, science, and lifestyle. Reporters do on-the-spot news coverage as well as investigative stories, which may run as a series. Investigation journalism may involve a prolonged period of information gathering and risk.

A TV reporter today is trained in basic videography but usually teams up with a videographer and possibly a producer during the reporting.

News correspondents stationed in war zones or places of civil unrest report live in dangerous situations. These correspondents have to negotiate difficult situations to find news sources, learn the terrain and overcome language and cultural barriers. The pace and competition of electronic media compel reporters to go live as soon as possible. There is an increasing pressure to enter dangerous situations to provide “breaking news.” With violence and destruction rampant in society, reporters must be both emotionally and psychologically strong to report objectively about calamities.

Reporters who know about new computer software programs, on-line services, and digitized news libraries will have an edge over their competitors. Besides keeping abreast of current affairs and trends, the reporter must develop a news sense to filter information. A curious nature is the basic characteristic of a reporter.

Reporters with good memory and language skills who can speak fluently and extemporaneously are more successful. TV reporting requires a high level of written and spoken communication skills. His or her storytelling gifts will come into the picture when structuring the story’s narration.

Since reporting is far from a 9-to-5 job, the workday is unending. Be prepared for gruelling work and unending hours. Seizing the initiative and jumping into where the action is helps.

› SECTION 9

5.10 NEWS CAMERAMAN / VIDEO JOURNALIST



The trend of video journalist negotiating a small camera to gather news stories was started by Michael Rosenblum in 1988. Rosenblum’s success as a one-man band made him an evangelist for video journalism. He has trained video journalists at the BBC, The Voice

of America, Video News International and New York 1. Rosenblum teaches broadcasters how to make their reporters, camera people and editors into video journalists.

Video journalism helps develop a video news story into a full-fledged news report or a documentary film. A video journalist does his or her own script writing, sequencing of pictures, editing the story, producing and presenting information for video, and camera work. The future of video news and documentary making will see freelance operators using portable digital-video technology. In a sense, smartphone technology has already given birth to millions of micro-video journalists.

Many video journalists work more as independent documentary film-makers, doing stories that don't have tight deadlines. Award-winning video journalist Sasa Petricic, works for CBC's flagship daily newscast, *The National*, and reports solo from around the world. Tara Sutton another Canadian video journalist reported for multiple news outlets from Iraq and other conflict regions. Sutton says that the small equipment of a video journalist helped her to go unobtrusively where traditional news crews could not have gone. In 2012, former New York Times and Current TV video journalist, Jaron Gilinsky, founded Storyhunter, a network of 25,000 video journalists in 190 countries.

Video journalist Kevin Sites has his own website *Kevin Sites in the Hot Zone*. It documents his year going from one war to the next. He began as a traditional cameraman but switched to video journalism.

Since cameramen are closer in sensibility to video journalists it is easier for them to make the transition. Video journalism is not just about knowing how to operate a camcorder but about thinking about news in visual terms. Something which cameramen are good at doing. Whereas reporters struggle with this approach, as putting visuals before words is alien to them.

News cameramen film news events like political rallies, protest demonstrations and sporting events. Most news cameramen work at a television station and operate the cameras used in live news broadcasts. News cameramen work at news stations, film broadcast anchors, or are out in the field capturing live events. Sometimes a news cameraman will work as an independent journalist, filming events and then selling the footage directly to channels. As internet journalism grows in the coming years the demand for camera operators is increasing.

To become a cameraman a degree in camera techniques like videography, camera operation, video production, or electronic media production. In a professional course, students are exposed to the use of

a variety of camera equipment and the basics of broadcast journalism. To stay cutting edge in the digital age, news cameramen should also study digital filming and editing techniques. Most often a news cameraman's technical skills are more important than his or her formal education.

A news cameraman has to be patient and methodical to capture the best shots. Excellent eye-sight, hand-eye coordination and endurance are also important for a successful cameraman. Field work is stressful, requires travel and long, irregular hours.

As is obvious, cameramen are purely concerned with the physical act of filming whereas videojournalists are involved in all aspects of a film: starting from scripting and ending with editing.

› SECTION 10

5.11 PROGRAMMING TASKS IN A TELEVISION CHANNEL

Networks need to fill their air time with round the clock programming. The programming executives must figure out: new shows that need be to developed, shows to greenlight and old programmes to keep and to cancel. They also need a programming strategy and plan for implementation.

Programming involves two major aspects: development and scheduling. Development is about selecting interesting show ideas, purchasing or greenlighting them, and producing them into TV shows. Scheduling is basically planning a programming line-up to maximize viewership.

Since television programming is strategic, network executives arrive at a programming strategy by weighing various factors. A scheduling strategy involves the day and time a show will air, the line-up on that particular day (the order of shows). Target audience demographics are important for programming strategy. Retaining audience flow, that is, keeping them tuned in from one show to the next is crucial. Promotions for the programme, production costs of a programme, the cost to purchase rights to particular programmes have to be considered. The type of programme such as sitcom, drama, reality, and talk show and the kind of audience it attracts must be determined. Television ratings have to be studied to see how successful a programme is.

Some scheduling strategies used by programmers are the following: **Dayparting** is the practice of dividing the programming day into several parts, like daytime, primetime, late night. Programmes

are then slotted according to the demographic viewing of the day, like daytime programming is targeted at housewives. **Block programming** is airing programmes on television so that similar programmes are bunched one after another. **Bridging** is discouraging the audience from changing channels during transitions between specific programmes by airing promos for the next programme.

Programming has to take into consideration what slots attract advertisers. Programmers have to pick shows that will appeal to both audiences and advertisers alike. Once they have decided about the worth of a particular programme the next step is to get others on board. Effective communication skills come in handy for convincing the management and advertisers of their reasons behind choosing a show and why it will do well. After all news shows or entertainment shows have to attract an audience, attract advertisers and get good ratings. Television programmers must make decisions based on these three factors: audience, advertising, ratings, and not personal preferences when selecting or lining the shows that will go on the air. They must ask – will the show attract the viewer and companies who buy commercials?

Audiences are whimsical and change from hour to hour, in both size and kind. The schedule has to reflect these changes. Television audiences also change in size over the seasons. Audiences are generally low in the summer and exam times as they are vacationing or studying. Audiences, meanwhile, are generally higher during heavy rains or cold winters, when they have to stay indoors.

The job of a good programmer is endless. He/she has to work late and weekends previewing new shows or looking over proposals from production companies. And putting together a schedule can occupy a long time. Once a schedule is put together, it has to be communicated to organisational and creative heads for approval. The feedback has to be incorporated.

5.12 CHECK YOUR PROGRESS

- (1) Parts of Mass Media.

- (2) Who is the most important media of mass communication for its versatility?

(3) How many people have individual access television in India?

(4) When was news channel started?

(5) Name of the India's first TV channel.

(6) Full form of FPC.

(7) Name of the Five pioneering News reader of India.

(8) Name of the Five key News anchors in India.

(9) Who is the 1st Video Journalist? (10)Name of the Canadian Video Journalist.

Answer

- (1) Newspaper, Radio, Television, Social Media, Film and Internet.
- (2) Television.
- (3) 83.5
- (4) September 1959.
- (5) Doordarshan.
- (6) Fixed Point Chart.
- (7) Salma Sultan – Doordarshan, 2. Tejeshwar Singh – SAGE Publication, 3. Bhakti Barve All India Radio, 4. Komal G.B.Singh - Doordarshan, 5. Neethi Ravindran’s – Doordarshan.
- (8) 1. Ravish Kumar – NDTV India, Rajdeep Sardesai - NDTV India, 3. Arnab Goswami – Re public TV, 4. Barkha Dutt – NDTV India, 5. Shereen Bhan – CNBC-TV18.
- (9) Michael Rosenblum - 1988.
- (10) Sasa Petricie

5.13 KEYWORDS

Dissemination

This revolutionary mass medium has made dissemination of news, information and entertainment possible on an unprecedented scale.

Set Design

The set design of the various studios used for broadcasting is the signature look of the channel. The set design has to take into consideration available space and the branding of the channel and particular programmes.

Beat

Some reporters are give a specific “beat” to cover, such as crime, education, political parties, or the courts. Others specialise in fields such as medicine, arts and entertainment, consumer news, sports, science, and lifestyle.

Prolonged Period

Investigation journalism may involve a prolonged period of information gathering and risk.

Fluently and Extemporaneously

Reporters with good memory and language skills who can speak

fluently and extemporaneously
are more successful.

To Sum It Up

- As television combines words with pictures and sound effect, it can effectively reach the largest number of people in the shortest possible time.
- From Doordarshan in September 1959 to over 857 independent channels in various languages in 2016 the growth of the television industry has been exponential.
- The operations of a television channel require a team of experts from various disciplines besides journalists, editors, and producers.
- A news reader needs to have - verbal and improvisational skills; an ability to engage with viewers; easy interactions with reporters; objectivity; sensitivity; team player skills; a professional image and attire; camera confidence; and knack of reading with ease.
- News anchor jobs come with a lot of visibility and fame; but also with long hours, hard work, constant deadlines, and unpredictable natural and world events.
- TV Reporters need to – have a good memory and fluent language skills; along with extempore speech and in-depth storytelling gifts, which will come in handy when structuring the story's narration.
- Video journalism helps develop a video news story into a full-fledged news report or a documentary film.
- While cameramen are purely concerned with the physical act of filming; video journalists are involved in all aspects of a film: starting from scripting and ending with editing.

Programming involves two major aspects:

- Development which is about selecting interesting show ideas, purchasing or green-lighting them, and producing them into TV shows.
- Scheduling is basically planning a programming line-up to maximize viewership.

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UNIT:6**RADIO: RJ, ROGRAMMING,
PODCAST****:: STRUCTURE::****6.0 Introduction****6.1 Objectives****6.2 Section:1 Radio As A Medium Of Mass Communication****6.3 Section: 2 Comparisons of The Radio Industry In India Vis-
A-Vis Other Countries****6.4 Section: 3 Industry Overview of The Key Radio Channels In
India****6.5 Section: 4 Who Is A Radio Jockey? Essential Skills****6.6 Section: 5 The Operations of A Radio Channel****6.7 Section: 6 Legendary Radio Personalities****6.8 Section: 7 Introductions To Radio Programming****6.9 Section: 8 Introductions To Podcasts****6.10 Section: 9 Futures of Radio In The Digital Era****6.11 Section: 10 Introduction To Community Radio****6.12 Check your Progress****6.13 Keywords****6.14 References**

6.0 INTRODUCTION

- Radio as a mass medium is one of the most powerful tools of communication. To master it takes a lot of confidence in public speaking, knowledge on variety of subjects and creativity in devising programmes.

Finding your subject of interest or even a favourite hobby like music, films or sports is made for radio and podcasts and hence job satisfaction levels can be high.

6.1 OBJECTIVES

- To give students a well-rounded overview of the industry.
- To make students adept at the art and technology of broadcasting.
- Giving an insight into future of radio broadcasting.

On the completion of this unit, you will be able to:

- Confidently engage with your listeners on range of topics.
- Operate state-of-the-art radio equipment and create radio programmes.
- Learn how to develop a unique brand or image for your programme or podcast.

› SECTION 1

6.2 RADIO AS A MEDIUM OF MASS COMMUNICATION

Radio was the first truly mass medium of communication, reaching millions of people instantly as source of news, entertainment and altering social attitudes. In the first phase of broadcasting in India spanning five decades from the early 1930s, radio reigned alone or was the dominant player. However, over a period of time, the media scene has changed drastically.



Radio continues to be as relevant though its share in the advertising pie is barely anything and continues to fall, thanks to attraction to other emerging media. Television with its inherent strength of audiovisual component has captured the imagination of the people. The advent

of satellite television, the Internet and the convergence of technology have added further dimensions in media utilisation patterns. However, despite the presence of a plethora of media, there seems to be room and scope for each medium. As an industry expert put it, “New technologies add on things but they don’t replace.” One medium is not displaced by another – each medium reinvents itself in the context of changes in the communication environment. In the changed media scenario, radio in India is reorienting itself with more innovative programmes and formats.

In India, radio is a widely used mass communication medium and has shown great potential in dissemination of information as radio signals cover almost entire population, can be easy to access and have technological tailwinds.

Because radio listening is so widespread, it has survived as an advertising medium for reaching local audiences. It has advantages over the other mass media like television and online media in terms of being handy, portable, easily accessible and cheap. It is the most portable of the broadcast media, being accessible at home, in the office, in the car, on the street or beach, virtually everywhere at any time.

The term broadcasting means the transmission of audio or video content using radio frequency waves. With the recent advancements in digital technology, radio broadcasting now applies to many different types of content distribution. Today you’ve the choice of tuning in to more types of radio stations than ever before.

Analog radio consists of two main types: AM (amplitude modulation) and FM (frequency modulation). AM radio uses the long-wave band which comes with frequencies that are fairly lower than the FM band, having slightly different transmission features, better for broadcasting over long distances. Both AM and FM are in use to broadcast audio signals to home, car, and moveable receivers.

Many radio stations are now using online streaming audio services – in what is called as Internet Radio -- to provide a simulated broadcast of their over-the-air signals to web listeners. Four standards for digital radio systems exist worldwide: IBOC (In-Band On-Channel), DAB (Digital Audio Broadcasting), ISDB-TSB (Integrated Services Digital Broadcasting-Terrestrial Sound Broadcasting), and DRM (Digital Radio Mondiale).

6.3 COMPARISON OF THE RADIO INDUSTRY IN INDIA VIS-A-VIS OTHER COUNTRIES

India opened up radio broadcasting for private players in the 1990s but limited it to only the entertainment space. Private FM is permitted to air news, but solely in the form or replays of news broadcasts created by state-run All India Radio (AIR), which along with the Doordarshan Television Network from Prasar Bharti, that, before its autonomy, used to be part of the ministry of information and broadcasting. The replays cannot be modified in any way. Private FM channels cannot air news or discuss politics; All India Radio has monopoly on news broadcasting on radio.

In US, England and most developed countries, radio is privatised for all kinds of programming, whether it be news, sports, local/city or music. This is the single most important contrast with India, where the private FM channels play music and the RJs can give their take on and even have discussions with expert guests in the studio on issues concerning the city and civic topics, but the only other permissible news is government-vetted content.

There is little likelihood of policymakers shedding their reluctance regarding news being allowed for private FM channels. In 2017, the government told the Supreme Court that it was against granting permission to private radio stations to broadcast news programmes because of possible “security risks” involved.

In all, there are around 800 radio channels across India. Among these, around 200 are community radio stations across India, broadcasting in languages like Bundelkhandi, Garhwali, Awadhi and Santhali — tongues that typically find little or no space on television. In times of calamity and disaster like the 2004 tsunami on the southern coasts and the 2013 Uttarakhand floods, radio played an important role in conveying information on relief work and aid when other mediums became inaccessible.

Except for the All India Radio, no channel is national; all are regional and, at best, may cover all four metros. About 97 percent of the population is reached by the radio. It remains the most inexpensive and portable medium: A radio set can be purchased at ₹50, which makes it a fraction of the cost of a mobile phone or a television.

Another important feature of radio as mass medium is that it caters to a large rural population which has no access to TV and where there is no power supply. In such places, All India Radio’s programmes continue to be the only source of information and entertainment. By one

estimate, AIR broadcasts programmes in 24 languages and 140 dialects.

› SECTION 3

6.4 INDUSTRY OVERVIEW OF THE KEY RADIO CHANNELS IN INDIA

In India, 47 new radio stations were operationalised in 2018 across 35 cities, taking the total number of private FM stations to 386. In addition, AIR's home service comprises 420 stations today located across the country, reaching nearly 92% of the country's area and 99.19 % of the total population, says official records as shown by Prasar Bharati. AIR originates programming in 23 languages.

According to a report by corporate India's leading representative association, FICCI, in 2018 the skew of radio advertising continued towards the metros, with the top seven cities contributing approximately 53% of ad volumes. These cities also benefited from the operationalisation of additional frequencies. The local-national split of advertising generated was 40:60 and met- ro-non-metro split of advertising consumed was 60:40. Stations in tier-2 and tier-r towns (with a population on under 100,000 and 50,000 respectively) relied more on retail/local advertising and added "sales feet on the street" to generate higher revenues from SME and retail advertisers.

New business offerings like concerts, activations, digital communities, music streaming – which could collectively constitute up to 20% of radio company revenues today – are natural extensions for radio, given its strength in content creation, building audience loyalty and packaging undifferentiated content, says a report by TAM, a research agency which tracks media industry. Many radio companies are now providing more of such solutions to advertisers and this is slated to grow in future.

There also has been a spike in the numbers of radio companies looking to invest in digital platforms as well as operations. The FICCI report said that the FM channel Radio City's digital arm radiocity.in has strengthened its digital backbone by partnering with Google AdWords and AdsWizz, the technology provider of advertising solutions for the digital audio industry. Partnership with AdsWizz will enable efficient monetisation of Radio City's web radio stations through programmatic buying of audio ad inventory, it said.

There were over 10,467 advertisers on radio comprising 13,710 brands. Of these, 4,262 advertisers were on radio, but did not advertise on TV or print. Services, retail, food and beverage, auto and BFSI were the top five categories advertising on radio, with services comprising 30% of the total volumes, said the FICCI report.

Over 70% of radio is consumed on mobile phones in India. In metro cities, seven out of 10 people listen to radio while travelling. This number is six out of 10 for non-metro cities. However, many popular new smartphones do not now have FM receivers and this, industry experts say, could pose an issue given how much radio is consumed on mobile platforms. On the other hand, there are mobile apps that can be downloaded for listening to radio.

In India, listenership measurement remains a challenge- except for the four metros where Radio Audience Measurement (RAM) data is available. At present, the segment is using social media platforms and their own surveys to overcome the absence of a credible measurement system. In order to overcome issues in measuring listenership, the radio industry is inviting proposals to form an independent body that will measure listenership in the top few markets. Initially, the plan is to cover 21 markets and the methodology for research will be similar to what IRS, the print media's measurement standards, uses now.

› SECTION 4

6.5 WHO IS A RADIO JOCKEY? ESSENTIAL SKILLS

A radio jockey or RJ hosts talks shows on radio. A jockey is the host of the show, plays music and advertisement at predetermined slots, designs interesting topics for discussions, interacts with guests, listeners...all in all, they become voices and personalities that drive a radio channel.

The RJ should be able to engage with the guests and interviewees and engage with the listeners for hours; the content presented by the jockey is hence paramount. The jockey should have an appealing voice, command in the language of the channel, voice modulation, sense of humour, spontaneity, lots of concentration and energy, knowledge of current affairs, love for and immense information on music.

This is a profession which requires a lot of hard work and presence of mind. It is the performance of these radio jockeys that makes or mars a radio station. Mostly youngsters are preferred in this field as they have new ideas, concepts and are bubbling with enthusiasm.

Every successful radio jockey has his or her own trademark style. To make an imprint in the listeners' heart, apart from a good voice, the radio jockey should sound warm, friendly, spontaneous and dynamic. A radio jockey must possess good communication skills as it requires a lot of interaction with the listeners and one should know how

to talk to make the show work. A lot of hard work lies behind the glamour of an RJ's success in handling the calls, interacting with the listeners, fielding tricky and awkward questions and comments from listeners, staying abreast of current events, avoiding controversy, to name a few.



These days, RJs must have a sound technical knowledge to handle state-of-the-art equipment in the studio. They have to be self-reliant within the confines of the studio and adept at multi-tasking: to speak in to the mic, increase the volume and fade out at the right juncture, insert the advert with click of a finger and also make studio guests comfortable, while constantly talking to listeners.

› SECTION 5

6.6 THE OPERATIONS OF A RADIO CHANNEL

The manpower and workflow

When people think of radio broadcasting, they may think of just radio jockeys who read out the news or are clued in on music and play the jockey, but there are a number of diverse jobs in the field. Industry workers are involved in all different aspects of creating and airing media programs on radio. To prepare for their future career, interested individuals may study broadcasting, mass communications, or broadcast journalism at a college or university. These programs teach students about all aspects of radio programming and give them on-air experience that can prepare them for job opportunities.

On-Air Personalities: On-air personalities may include broadcast reporters, correspondents and TV and radio announcers, along with

meteorologists and sports casters. These individuals appear live on-air to inform their audience about important events within their field/beat.

Production: Employees involved in production work behind the scenes to create the news, talk, and music programmes audiences enjoy. They're responsible for planning and coordinating station programming as well as editing and putting the final touches on the finished broadcast. In the context of radio, producers also often decide the music played.

Technical Jobs: The broadcasting industry requires a great deal of technology to run smoothly. Thus, this field employs a number of workers to maintain technology and insure its proper functioning, including broadcast and sound engineering technicians. A master control engineer may oversee that electronic transmissions occur without difficulty and meet top standards. Network systems analyst, technical director, and computer systems administrator are common positions in this specialty area.

Sales: Most broadcast industries operate by selling advertising time to sponsors. A station's sales staff finds and secures potential advertisers in order to boost revenue for the station. They also schedule commercials and may even create commercials for patrons who do not produce their own.

Management: As in many other occupations, broadcasting industry operations are overseen by managers. Depending on the size of a station, a manager's duties may vary. They generally handle station bookkeeping, hiring, and purchasing, or may hire employees to helm those tasks. Large stations may also employ lawyers, public relations workers, and support staff like secretaries.

Each of these job opportunities provides an opportunity to for individuals to lend their own creativity to the world of media broadcasting.

Workflow for a live radio show usually would be on the following lines:

1. Planning potential stories (a week in advance and sometimes on the go), studio guests and music playlist.
2. Contact guests to arrange a time for them to come in.
3. Prepare questions for interviews.
4. Promote the programme on air and on social media.
5. Go on air with live guest.
6. Seamlessly, fade in and out of the interview/commentary to broadcast the playlist.
7. Upload the show online and on social media.

6.7 LEGENDARY RADIO PERSONALITIES



Ameen Sayani's popularity spread across South Asia after he started presenting the Binaca Geet-mala programme, a weekly countdown of songs from Hindi films. The radio show first aired in 1952 on Radio Ceylon, Asia's the oldest radio station, where it ran for over three decades before shifting to the Vividh Bharati Service of All India Radio. Sayani was its host throughout. His inimitable style continues even today to be one of the most imitated by announcers.

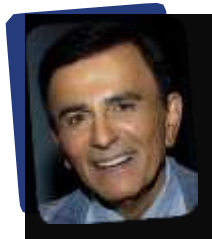
When the tradition in public speeches and compering was always “Bhaiyyo aur behno” (Brothers and sisters) he simply reversed it to “Behno and Bhaiyyo” and won several hearts, especially women listeners. He had a huge fan following. According to various reports, he has produced and compered in over 54,000 radio programmes and 19,000 spots/ jingles since 1951. He lives in Mumbai.

Malishka Mendonca, better known as RJ Malishka, is one of the leading radio personalities in India today. She works in Mumbai for Red FM 93.5. In 2017, Malishka made a spoof video song poking fun at the Greater Mumbai Municipal Corporation (BMC) for the pathetic condition of Mumbai roads during the monsoons. The parody caught the imagination of the people and it became a talking point.



The civic body got offended and sent a notice to her for “breeding mosquitoes” by not keeping surroundings of her home clean. It earned the civic body a lot of flak for being “vindictive”. In 2018 she again came up with a new song targeting BMC over potholes. This time, the PR machinery worked better, and the corporation invited her for a road inspection and a tour to explain the functioning of the civic body and its efforts to maintain the city infrastructure during the monsoons.

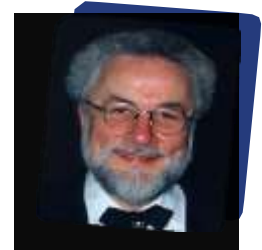
Kemal Amin “Casey” Kasem made his mark as an American DJ, music historian, radio personality, and actor. Born to Lebanese immigrants,



he was the host of several music radio count-down programmes, notably American Top 40 from 1970 until his retirement in 2009. He also provided the voice of Norville “Shaggy” Rogers in the Scooby-

Doo franchise from 1969 to 1997, and again from 2002 until 2009. In addition to his radio shows, Kasem provided many commercial voiceovers, performed many voices for children’s television (such as Sesame Street and the Transformers cartoon series), was “the voice of NBC” and helped with the annual Jerry Lewis telethon.

Adrian Cronauer was a US Armed Forces Sergeant stationed in Saigon from 1965 and 1966 during the Vietnam War. Initially, the news director for the station, he became a radio presenter for a 6 am music show where his ebullient signature greeting, “Gooooood Morning, Vietnam!” became famous worldwide. He played rock’n’roll tunes to raise the morale of young



American troops, despite the army’s keenness for more traditional programming. After leaving the army, Cronauer got a degree in communications and did voice-over work in television and radio ads. He continued to work in broadcasting for most of his life. A film loosely based on his life, Good Morning, Vietnam, showed the character as excitable, holding his seniors to account and prone to expletives on air. In truth, says an obituary in Economist, his “The worst profanity he allowed himself, at least in public, was “Whoops””.

› SECTION 7

6.8 INTRODUCTION TO RADIO PROGRAMMING

Across the democratic world, radio is most-ly privatised for all kinds of programming, whether it be news, sports, local/city or music. In India, the government doesn’t allow news broadcast; the private FM channels are purely for entertainment, they play music and the RJs can give their gyaan and even have discussions on city and civic topics, with a tacit understanding with ministry that news is fine as long as it follows government view- points.



Lots of job opportunities present themselves in the radio industry: on the editorial side, there are producers, studio managers, presenters (radio jockeys) and reporters. Monthly pay scales can range from Rs 15,000 to Rs 25,000 for freshers in all these positions, but at senior positions for producers and popular radio jockeys it can be as high as Rs 2,50,000 per month.

Today, successful stations devote themselves consistently to one type of programming. This programming generally consists of a compatible mixture of songs, commercials and air personalities. The principle of consistency can be refined as follows: Successful programming consists of fulfilling listener expectations, and listener expectations are based mostly on what the station has done in the past. This refinement makes clear what a programmer must do to maximize the success of a radio station. A station must be consistent with what it has done in the past to reinforce listener expectations.

To succeed as a programme director, you must be able to hear your station, and radio in general, from the perspective of the listener. You'll have to get into the listener's head—a listener who is much less preoccupied with radio than you are—to understand how the audience actually perceives your station and the competition. Of course, there is no radio station without the on-air personalities that provide the entertainment or news. Radio announcers, including disc jockeys and news reporters, play the music, interact with listeners, break for commercials and provide general commentary and entertainment at all other times.

As with all aspects of the entertainment business, there is quite a lot of competition for what is perceived as the glamorous position of radio announcer. The same requirements apply for radio announcer as for other professional occupations in the radio broadcasting industry: a college degree in a relevant major such as broadcasting or communications and radio experience.

Once again, it is helpful for students to gain experience working at the school radio station or interning at a local station. Ideally, pro-

spective radio announcers should have good speaking voices and a broad knowledge regarding their show's topic, which can include music, sports, politics and current events.

SECTION 8

6.9 INTRODUCTION TO PODCASTS

A podcast is an episodic series of digital audio or video files which a user can download in order to listen. Alternatively, the word “podcast” may refer to the individual component of such a series or to an individual media file.

Podcasting often uses a subscription model, whereby new episodes automatically download via web syndication to a user's own local computer, mobile application, or portable media player. Ben Hammersley originally suggested the word “podcast” as a portmanteau of “iPod” (a brand of media player) and “broadcast” in 2004.

The files distributed are in audio format but may sometimes include other file formats such as PDF or EPUB. Videos shared following a podcast model are sometimes called video podcasts, vodcasts or vlogs.

The generator of a podcast maintains a central list of the files on a server as a web feed that one can access through the Internet. The listener or viewer uses a special client application software on a computer or media player, known as podcatcher, which accesses this web feed, checks it for updates, and downloads any new files in the series. This process can be automated to download new files automatically; thus, it may seem to subscribers as though podcasters broadcast or “push” new episodes to them. Files are stored locally on the user's device, ready for offline use. Many different mobile applications allow people to subscribe and to listen to podcasts. Many of these applications allow users to download podcasts or to stream them on demand as an alternative to downloading. Many podcast players allow listeners to skip around the podcast and to control the playback speed.

Many industry experts have labelled podcasting a converged medium (bringing together audio, the web, and portable media players), as well as a disruptive technology that has caused many in the radio business to reconsider established practices and preconceptions about audiences, consumption, production and distribution.

Listeners usually consume podcasts free-of-charge, and one can often produce them for little to no cost, which sets them apart from the traditional 20th-century model of “gate-kept” media and their production

tools. Podcast-makers can monetise their podcasts by allowing companies to purchase ad time, as well as via websites such as crowd-funded membership platforms Patreon, which provides special extras and content to listeners for a fee.

Podcast has its interesting variants like a podcast novel, which is an audiobook on podcast. A podcast novel is usually recorded into many episodes and made available online for consumption at the listener's convenience.

The novels could be works released first through podcast to established writers to classics to children's literature, or dramatised versions of novels with sound effects.

› SECTION 9

6.10 FUTURE OF RADIO IN THE DIGITAL ERA

On the world scene, online and downloadable streaming services are gaining market share even though radio reach is still impressive. Many radio channels, similar to print newspaper having their own online portal, have an online presence where they stream their music and other shows.

The main concern is that radio channels are losing advertising revenue to online and digital radio services whose audience is exponentially increasing each year. The industry is looking at what is called programmatic advertising to survive and stay relevant. Programmatic advertising is an automated process that makes it possible to purchase and place advertisement space, including targeted advertising content, in less than a second. Radio's consumer reach is still impressive, although streaming services are gaining share.

The industry is optimistic about programmatic advertising. While radio station honchos look at programmatic for workflow automation, additional revenues and inventory protection, it is considered more effective and efficient for ad campaigns by advertising industry.

Ekalavya Bhattacharya, the chief strategy officer at ALT Balaji, a video-on-demand platform, writing in The Hindu, said of the India situation: Internet will, in the near future, replace the ancient technology of radio and all content forms associated with it. Radio does not even bear comparison with the enhanced interactive potential of the Internet.

He went on to say that streaming platforms allow people to set up their own channels world-wide and that the music battle has already been won by the Internet through apps such as AppleMusic, Gaana and Saavn.

He says that radio (especially FM) has now been relegated in our country primarily to Bollywood music because that's the only content that is financially viable.

He is emphatic when he says: The radio is dying, if not dead yet.

Nisha Narayanan, the head of Red FM, is optimistic and says radio has a place in the lives of Indians, especially those in the rural areas. "It is a far most accepted medium outside the met-ros," she says in a recent interview.

She says there are deterrents in the form of exorbitant licence fee and barring of private channels in news and current affairs space. It doesn't look like the policy makers will budge from that position. In 2017, the government told the Supreme Court that it was against granting permission to radio stations to broadcast news programmes because of possible "security risks" involved. However, radio has found an audience in niche and specialisation distribution – such as community radio (see below) and app-based radio – that tailor and target content and programming for their viewers.

SECTION 10

6.11 INTRODUCTION TO COMMUNITY RADIO

Community radio is a radio service that caters to geographic communities or communities of interest. Community radio stations are owned and operated by the communities they serve. Community radios are small (low power) FM radio stations with a coverage area restricted to approx. 22 km radius, depending on the geography of the area.

Usually, they operate in the non-profit sphere and are a voice for like-minded groups to tell and share their stories. They often cater to communities ignored by the mainstream media such as agricultural communities, social and cultural demographics such as transgenders and distant rural populace.

In India, community radio has not spread as much as it should have, despite noises made by the government over the decades. Even today, a significant percentage of the Indian population lives in rural areas and they include swathes of people with sparse access to the internet or eventelephone lines. The humble battery-operated transistor is still their window to the world. However, in the nearly two decade since the country opened itself to the idea of having community-run radio stations, their numbers are abysmal: it is still under 200. The government in 2007 had promised 4,000 stations across the country would be set up in "a few years". In comparison, Nepal, with only a fraction of India's population, has nearly 300 radio stations.

According to experts, even the existing community radio cannot be counted as community services. “Community radio in India is a well-cultivated myth,” Shubhranshu Choudhary, the founder of CGNet Swara, an organisation involved with setting up community radio and call centres to relay citizen news in Chhattisgarh, in an interview with online portal Scroll.in. “Out of the existing radios, most are run by educational institutions and others are by non-governmental organisations, so there’s no role of a community.”

Currently, a non-profit organisation that wishes to apply for a community radio licence has to have a track record of existence and service to the community for at least three years to even be eligible for consideration.

A small number of community radio stations apprise people of local updates, news, weather and such information which can prove really helpful, both during everyday agriculture activities or at the time of disasters.

In Nepal, the devastating earthquake of 2015 which claimed nearly 9,000 lives proved to be one such opportunity where the radio stations did their best to relay critical information to the centres of activity in the cities and informed about the relief and rehabilitation efforts.

The process for setting up community radio station in India is cumbersome. The process requires an NGO with three years of existence to apply for the license, pay spectrum fee, take permissions from four to five ministries and buy transmitters only from sellers authorised by the government. Many who are currently running the stations struggle to sustain themselves on a mere five-minute advertising slot allowed every hour.

In October 2019, the government announced new licenses for 118 new community radio stations for NGOs, educational institutions - both private and public -- and Krishi Vigyan Kendras.

The National Community Radio Awards recognises work in five categories: best thematic programme, best community engagement initiative, best programme for promoting local culture, best innovative/creative programme and best sustainable model for community radio.

6.12 CHECK YOUR PROGRESS

(1) What is the most powerful tools of communication?

(2) Full form of AM.

(3) Full form of FM.

(4) Full form of AIR.

(5) Full form of IBOC.

(6) Full form of DAB.

(7) Full form of ISDB-TSB.

(8) Full form of DRM.

(9) How many radio stations operated in India?

(10) __% of radio is consumed on Mobile phones in India.

Answer

- (1) Radio
- (2) Amplitude Modulation
- (3) Frequency Modulation
- (4) All India Radio
- (5) In-Band On-Channel
- (6) Digital Audio Broadcasting
- (7) Integrated Services Digital Broadcasting-Terrestrial Sound Broadcasting
- (8) Digital Radio Mondiale
- (9) 420
- (10) 70%

6.13 KEYWORDS

Convergence of Technology

The advent of satellite television, the Internet and the convergence of technology have added further dimensions in media utilisation patterns.

Reorienting

Radio in India is reorienting itself with more innovative programmes and formats.

Frequency Waves	The term broadcasting means the transmission of audio or video content using radio frequency waves.
Choice of Tuning	Today you have the choice of tuning in to more types of radio stations than ever before.
Radio Jockey (RJ)	A radio jockey is the host of the show, plays music and advertisement at predetermined slots, designs interesting topics for discussions, interacts with guests, listeners...all in all, they become voices and personalities that drive a radio channel.

To Sum It Up

- Radio was the first truly mass medium of communication, reaching millions of people instantly as source of news, entertainment and altering social attitudes.
- In India, radio has shown great potential in dissemination of information as radio signals cover almost entire population, can be easy to access and have technological tailwinds.
- India opened up radio broadcasting for private players in the 1990s but limited it to only the entertainment space; private FM channels are not permitted to air news or discuss politics.
- New business offerings like concerts, activations, digital communities, music streaming – which could collectively constitute up to 20 per cent of radio company revenues today – are natural extensions for radio, given its strength in content creation, building audience loyalty and packaging undifferentiated content.
- Over 70 per cent of radio is consumed on mobile phones in India.
- Required qualities for a radio jockey include - an appealing voice, command in the language of the channel, voice modulation, sense of humour, spontaneity, lots of concentration and energy, knowledge of current affairs, love for and immense information on music.
- Radio broadcasting comprises of a number of diverse jobs in sectors like – air personalities; production; technical; sales; and management.
- Successful stations devote themselves consistently to one type of programming which generally consists of a compatible mixture of songs, commercials and air personalities.

- Podcasting is considered to be a converged medium (bringing together audio, the web, and portable media players), as well as a disruptive technology.
- Programmatic advertising is an automated process that makes it possible to purchase and place advertisement space, including targeted advertising content, in less than a second.
- Community radio is a radio service that caters to geographic communities or communities of interest; and these are small (low power) FM radio stations with a coverage area restricted to approximately 22 km radius.

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UNIT: 7

FEATURE AND MAGAZINE JOURNALISM

:: STRUCTURE::

7.0 Introduction

7.1 Objectives

7.2 Section:1 What Is Feature Writing?

7.3 Section:2 How Is Magazine Journalism Different From Daily Journalism?

7.4 Section:3 Longform Journalism In Times Of Twitter And Whatsapp News

7.5 Section: 4 How To Come Up With An Idea For A Feature

7.6 Section: 5 How To Get The Most From An Interview

7.7 Section: 6 Snapshots of Famous Magazines

7.8 Section: 7 Specialisation In Magazine Journalism

7.9 Section: 8 Brand Loyalty And Niche Magazines

7.10 Section: 9 Magazine Journalism On The Web

7.11 Section: 10 Economics of Magazines

7.12 Check your Progress

7.13 Keywords

7.14 References

7.0 INTRODUCTION

- Feature and Magazine Journalism is a significant part of print and online journalism. It is vastly different from news journalism. The writing creative skills needed for feature and magazine journalism alone makes it a whole new field.

7.1 OBJECTIVES

- To introduce the process from concept to print of a feature story.
- To train students on how to interest readers with important research-based stories.
- To help students explore the qualities of storytelling and how they differ from news.

On the completion of this unit, you will be able to:

- Focus along a well-articulated singular theme.
- Know the importance of language and observation in creative journalism.
- Conceptualise and write on many types of feature stories.

› SECTION 1

7.2 WHAT IS FEATURE WRITING?

Feature Journalism is a branch of journalism. If you look at a newspaper or magazine, you'll see that it's made up of many different kinds of writing – short pieces, not-so-long pieces, reviews, leader articles, opinion and analysis, snippets, cartoon strips, crossword – and of course, news reports. In a short, crisp and matter-of-factly way, news reports keep you up to date and tell you what you need to know. Feature articles primarily are what you may want to know. They take you behind the headlines, behind the scenes, and deal with a subject in greater depth and, usually, at greater length. Where the news report gives you a snapshot, the feature aims to give a fuller portrait – often an immersive one that speaks to your head, heart and senses to give you a sense that you're right there where the action is, experiencing it for yourself and also getting a bird's-eye-view understanding of things. A feature article usually would be a minimum of 800 words and the topic and the writing have to be engaging enough to sustain reader interest for the length of the article, unlike a news report which can be wrapped up in even 250 words.

The best journalism engages as it informs. When articles or scripts succeed at this, they often are cast as what is known as features or contain elements of a story. Part of the trick is writing compelling feature articles, substantive non-fiction stories that often look at a minuscule part of a news and follow it to the maximum, usually from the aspect of what is known as human interest stories.

Like news, features are built from facts. Nothing in them is made

up or embellished, except maybe the language, which the writer has the liberty to. But in features, these facts are imbedded in or interwoven with scenes and small stories that show rather than simply tell the information that is conveyed. Features are grounded in time, in place and in characters who inhabit both. Often features are framed by the specific experiences of those who drive the news or those who are affected by it. They are no less precise than news. But they are less formal and dispassionate in their structure and delivery.

The words “dispassionate,” “factual” and “front-loaded” might best describe the traditional news story. It is written to convey information quickly to the hurried reader. Features, on the other hand, are structured and told so that readers engage in and experience a story — with a beginning, middle and end — even as they absorb new information. Feature stories go beyond basic information to transport audiences to another place, to engage an audience in others’ lives, to coax a smile or a tear.

Feature writers are expected to find and frame their own ideas, right from the conceptual stage, information gathering, interviews to the writing the final piece, all with the concurrence of the Features Editor. “The feature writer who doesn’t have two or three projects bubbling on his own stove is doing only half a job,” author William Blundell says in his book *The Art and Craft of Feature Writing*.

› SECTION 2

7.3 HOW IS MAGAZINE JOURNALISM DIFFERENT FROM DAILY JOURNALISM?

Feature writing mimics the novel in that it pays close attention to detail that would be considered unnecessary and inappropriate in newspaper journalism. One draws the reader in through the details. The details included are relevant, entertaining, to the point and written in the pithy sentences that stand for most good journalism.

Newspaper reporting handles hard facts rather than the writer’s opinion. Magazine writing, however, tends to present both fact and a little of the writer’s opinion which sets the tone for the piece.

In all magazine writing, the writer must strive to present facts that are correct, and an opinion that is balanced and informed. Everything they write must be gathered from interviews and research.

Newspaper or daily journalism is usually cut-and-dried information with all the due diligence and both sides of the views given in the article. Feature writing uses quotations to support or dramatically

oppose the argument underlying the piece. Not just experts or authorities are interviewed, but personal stories and unusual, offbeat personalities are frequently cited.

Magazine/feature writing makes use of all the literary devices common to fiction writing, including rhetorical questions, metaphors, similes, and bathos. These would be missing, and even inappropriate, in hard news journalism.

Unlike news articles that provide the 5 W's (who, what, where, when and why) and H (how) in the first paragraph, the opening in a feature often withholds this information for later, first hooking the reader with story-telling, and then producing the hard facts later. Generally, each paragraph presents one or two hard facts, whereas in newspaper writing you have up to four or five facts per paragraph.

The point of view taken may be personal, whereas in news reporting, this would be highly improper. News reporting is almost always in the Third Person, e.g. "He said; She said". In magazine writing, the use of First Person, "I", is sometimes appropriate, particularly in humour columns.

News reporting makes use of a writing style that could be described as factual, formal and crisp. Magazine writing on the other hand may be informal, personal, even colloquial. For instance, slang and colloquial expressions are common in this genre. However, the style of writing remains plain and accessible, rather than the poetic, meandering writing that the novelist may indulge in.

In news reporting, most articles have a serious, neutral tone. This is very different from the tone of a magazine or feature article. Here, the tone could be humorous, questioning, persuasive, irreverent, sarcastic, sentimental, heart-warming or informative.

While news reports have to wait for something to "happen" and present factual coverage of events, the writer of magazine articles is encouraged to be original, creative and edgy. Anything goes, depending on the type of article the magazine is interested in publishing.

Many magazine articles, like the work of fiction, unfold like a movie with characters, plot, dialogue, climax and a sharp ending. The magazine piece often first works to establish setting and character, and then, once the reader is hooked, introduces the facts. In newspaper and daily reportage, you just cut to the chase.

7.4 LONGFORM JOURNALISM IN TIMES OF TWITTER AND WHATSAPP NEWS

In the past decade, as declining ad revenue constricted editorial space in print publications, online publishing offered journalists freedom from some of their limits. A story could be as complicated as its subject requires, and as long as necessary, though the ancient caveat still applied: your readers might not stick with you until the end. Websites such as BuzzFeed, whose content seemed to assume a newly attention-deficient readership, occasionally published pieces of narrative nonfiction whose word counts reached into the thousands. Online publishers began to label such stories “longform.”

It might seem obvious, but there are many different definitions of what longform content truly is. Some people consider articles longer than 700 words to be longform, whereas others think that articles have to be in excess of 1,800 words and going up to as many as 20,000 words to be considered longform. Longform content in magazines like *New Yorker* sometimes range between 3,000 to 10,000+ words.

“Longform” springs from journalism’s anxiety over limitations—mainly, its online audience’s attention span. Newspapers and magazines in India, just around the time of the online onslaught, had prejudged that the reader does not want to spend more than a minute in each article, and so most articles were cut to size of less than 350 words. Instructions were issued in many media outlets that because of the attention span of the readers and millennials, articles should be restricted to 350 words or thereabouts.

In India, the *Caravan* magazine has created a niche for itself in longform journalism and has got a traction among readers, both young and old. During the longform decade, software developers created programs that translate word counts into estimated reading times. Both Longreads.com and Longform.org use the program, as does Medium. For their first assignment, students of the late *New York Times* media critic David Carr wrote stories with estimated reading times of fewer than five minutes. BuzzFeed, which is the go-to site for youngsters, hired a “longform editor” in 2013 to oversee a section of the site devoted to such stories. The longform editor described his section as “BuzzFeed for people who are afraid of BuzzFeed.” Medium that developed an early reputation for longform journalism distanced itself from the label. “It was not our intention... to create a platform just for ‘long-form’ content,” said Ev Williams, Medium CEO and a co-founder of –

ironically --Twitter. In fact, a new trend in emerging called the Longform Twitter with the Twitter thread being used to tell a story in a long series of 140-character limit imposed in each tweet.

When the media for short-attention span audience is thinking on lines of promoting longform journalism through series of tweets, that is vindication by itself.

› SECTION 4

7.5 HOW TO COME UP WITH AN IDEA FOR A FEATURE

This is easier said than done. First and foremost, one has to be abreast of the happenings in one's city or target area of the edition. Reading competition and an eclectic mix of local, national and even international media, blogs from locals and reading books help develop story ideas out of thin air.

Many a times, the best feature story ideas come from people; everyone has a story to tell. Interacting with fellow human beings/friends/contacts will help in the quest for a story idea. But before that, practice your listening skills and, every time you hear something interesting, take notes, and think about how you can create a story about it. It might not always be a huge scoop, but this simple conversation may give you some inspiration for a great magazine or feature article.

Local newspapers have so much information about the areas they are covering that, no matter how big or small it might be, they can work as great inspirational resources for any writer or editor.

A great way to get familiar with a subject or about a market is attending shows and exhibitions. These are, by default, places where all the pioneers in any industry are coming together just to make sure that they brief everyone about new product launches, trends, and more.

Curiosity is another attribute every journalist, and especially a feature or magazine journalist, should have. Whenever something is happening, there is one question a journalist should ask: Why? By doing so, you are basically giving yourself the fuel you need in order to broaden your spectrum and think out of the box.

Have you noticed a trend rising? Ask yourself why? Do you have the answer? Write about it. For instance, if there is data that a country's tourism figures have increased dramatically, you need to figure out why this is happening. Many writers tend to stick just to the facts. The "whys" will help in going beyond and getting a good feature story.

Nowadays, there is a study for almost every single thing which is accessible easily online. From the use of social media to human relationships, science and technology just can't stop giving us food for thought and inspiration.

There are currently more than 440 million blogs. No matter how good or bad their content might be, they can definitely spark ideas for features. If you come across an interesting story in another magazine or on another website, it should be considered as an idea to take it forward. The power of following-up is often overlooked.

SECTION 5

7.6 HOW TO GET THE MOST FROM AN INTERVIEW

One of the hardest skills for any reporter to master is interviewing. It takes a fair amount of preparation and persistence to conduct a good interview.

There are steps to follow for conducting an interview. The first obvious one is to come up with the person to interview on a relevant subject in news. If the hot topic of the day is climate change, it is important to get an activist or climate expert for the interview. Try to set up the interview in person. If the subject is urgent and against a tight deadline and interview cannot be done in person, then set up a phone interview.

Next, you have to research extensively. The only way to come up with good questions is to know everything there is to know about your subject.

The more specific your questions are, the better. And never ask questions that can be answered with a simple yes or no. Make the interviewee talk. Be sure to write all your questions down in a notebook, then practice asking them. Become very familiar with your questions before you go into the interview. It should be as smooth as giving a good speech, which you have to prepare for and rehearse often to perfect it.

You have to come with the usual journalistic paraphernalia: a pen/pencil, notepad, a recording device.

Arrive at your interview with plenty of time to spare. If you've never been to the place where your interview is taking place, go early and scout it out. There is nothing more unprofessional than a reporter who is late.

You can also use the time you are waiting to make notes about the surroundings. You won't remember details later, so write them

down. During the interview, one must be courteous to the subject and make eye contact with the interviewee when posing questions. It helps in listening intently to the answers because it could lead to more questions than the ones that you have written down; it also means one should not mechanically read through the questions one after another as if you want to get it over and done with. Supplementary questions will arise out of the answers that are given to the questions you have jotted down.

In spite of technological advances, it is never a bad habit to take down notes even if you are recording the conversation. Don't try to write every word said. It will slow down the interview. Just take down the highlights.

After the interview, while the details are still fresh in your mind, write everything down you can remember about the person you interviewed. Don't forget to make a note of the sounds in the background. Record what was happening around you. Write it all down as soon as possible. At home, expand your notes by following up on things you learned in your interview with more research.

› SECTION 6

7.7 SNAPSHOTS OF FAMOUS MAGAZINES

Playboy is an American men's lifestyle and entertainment magazine. It was founded in Chicago in 1953 by Hugh Hefner and his associates, and funded in part by a \$1,000 loan from Hefner's mother. Notable for its centrefolds of nude and semi-nude models, *Playboy* played an important role in America's sexual revolution that began in the 1960s, and remains one of the world's best-known brands. While Hefner claimed his company contributed to America's more liberal attitude towards sex, others believe he simply exploited it.

The magazine also had a distinguished record of publishing short stories by some of the best literary writers such as Arthur C. Clarke, Ian Fleming, Vladimir Nabokov, Saul Bellow, Chuck Palahniuk, P. G. Wodehouse, Roald Dahl, Haruki Murakami, and Margaret Atwood and was famous for its interviews of eminent people.

India Today is a weekly Indian English-language news magazine published by Living Media India Limited. It is the most widely circulated magazine in India, with a readership of close to 8 million. The magazine was established in 1975 by Vidya Vilas Purie (the then owner of Thompson Press), with his daughter Madhu Trehan as its editor and his son Aroon Purie as its publisher. At present, India Today is also published in Hindi, Kannada, Tamil, Malayalam and Telugu. The India Today news channel was launched on 22 May 2015. In October

2017, Aroon Purie passed control of the India Today Group to his daughter, Kallie Purie.

Outlook was another Indian general interest weekly magazine that was launched in 1995, to challenge its 20-year-old competitor India Today. Outlook, owned by the Rajan Raheja Group, had Vinod Mehta as its first editor-in-chief. It features contents from politics, sports, cinema, and stories of broad interests. By December 2018, Outlook magazine's Facebook following had grown to over 1.2 million.

The Caravan is India's first long-form narrative journalism magazine. It was relaunched in 2010 as a journal of politics and culture dedicated to meticulous reporting and the art of the narrative. It is recognised now as one of the country's most respected and intellectually agile magazines. Their stories are based on months of reporting and research, and are crafted into dramatic chronicles. It has created a niche for itself, thanks to its highly readable, factually-investigated and in-depth accounts.

National Geographic is the official magazine of the National Geographic Society. It has been published continuously since its first issue in 1888, nine months after the Society itself was founded. It primarily contains articles about science, geography, history, and world culture. The magazine is known for its extensive use of dramatic photographs. Controlling interest in the magazine has been held by The Walt Disney Company since 2019. The magazine, available in print and online, is published monthly, and additional map supplements are also included with subscriptions. The magazine had a global circulation of approximately 6.5 million per month, down from about 12 million in the late 1980s.

SECTION 7

7.8 SPECIALISATION IN MAGAZINE JOURNALISM

In general, there are three categories of magazines: consumer, trade, and organisation. A consumer magazine is what comes to mind most readily for most people when the term "magazine" is mentioned. Consumer magazines are on newsstands and in grocery store aisles everywhere. They can be bought as single issues or by subscription, and they are marketed like any other product (using advertisements and special promotions). There are actually fewer consumer magazines than any other type, but the consumer magazines generally have the largest audiences. Consumer magazines can be broken down into a large variety of specialised categories, such as men's, women's, entertainment, regional, political, general interest, and so forth.

A trade magazine specialises in a particular business, so its content is focused on job-related subjects and its readers have specific occupations. Many of these magazines are provided at no cost to a controlled audience. Because trade magazines are able to deliver a highly desirable audience to advertisers, they are able to charge higher advertising rates.

Organization magazines can be divided into three categories: association and society, public relations, and custom. The association and society magazines are often provided as part of the membership in the organisation. The purpose of these magazines is mainly to enhance the organisation. They can provide unity and a forum to discuss issues and to draw members closer to one another, like a religion magazine. Association and society magazines may carry advertisements, and they may be sold through reader subscriptions (which may be incorporated into membership dues). Regardless, the basic purpose of these publications is still to enhance their organisation rather than make a profit.

Organizations and companies publish public relations magazines for self-promotion, and they may each have more than one such magazine to do this. For example, an internal publication may target the employees of a company (to keep them abreast of the progress of the company and help them to feel a part of it), while an external publication may target the same company's clients (to explain how the company works and to provide a better understanding of the company's philosophy or mission). Traditionally these magazines do not have advertisements and are provided at no cost to the readers.

The third type of organisation magazine is the custom or sponsored magazine. A client may receive a magazine of this type as a result of purchasing a particular product or using a particular service. Typically, custom magazines are provided free of charge, but they may be also be sold on newsstands or through subscriptions.

The most lucrative over the years have been the consumer magazines; in Indian context, general interest have done quite well during their heydays but are struggling now. The specialised magazines are of all sorts, and as a niche product some of them continue to do well. The specialised categories cover themes lifestyle, food, travel, women's issues, arts & culture, business and finance, sports, health and science, pop culture, music and fashion among others.

7.9 BRAND LOYALTY AND NICHE MAGAZINES

Magazines or any print publication even in these ephemeral days have better loyalty among readers than online publications. Niche publications are proliferating but it is difficult to ascertain why. For one, there does not appear to be a regular readership for the publication to sustain on subscription revenue.

As is often the case, ‘opportunities for’ and ‘threats to’ a business is often the same beast wearing a different mask. Niche magazine’s readerships are frequently small but very loyal. This can be an anomaly for marketers and those buying advertising space.

A great challenge is “to get ad agencies, media buyers and clients to understand that qualitative readership is more valuable in today’s world than quantitative”, according to Urs Honegger, CEO of Panorama Publications.

That said, selling advertising space isn’t the only struggle against mainstream publications. Space on the newsstand also poses a test.

By default, niche magazines have smaller circulations and are therefore not able to compete with consumer magazines on the newsstand. A very large part of the reading public is never exposed to the variety of excellent niche magazines that exist. That is the harsh reality in most markets. Now, in the digital world, niche magazines are a highly successful format with accessibility for the consumer and “distribution” for the magazine and attracts a high engagement. Brand building for a good quality online niche magazine is easier to do than for the general ones which vie in overcrowded space. The underlining fact is that niche magazines can be a huge success if it can flaunt an expertise in the segment.

Interestingly, it is easier for niche magazines, usually run as a tight ship, to ride out the recession storm than the big circulation newspapers or magazines. During the peak of the previous recession in 2009, when the global economy was on the verge of collapse and circulation figures for magazines in the UK were generally down, Charlotte Philby – a writer for The Independent newspaper in Britain – discovered what she called ‘a wave of emerging titles’ that were bucking the trend and drawing readers into more closely-defined niches of interest.

The only thing holding one back from launching a new magazine or growing one’s existing brand’s popularity is the increasing cost of the paper needed to print it. The cost of paper is so miniscule compared to the cost of reinventing a brand for an increasingly digitally savvy audi-

ence and investing in it.

The common strand with these and all the other magazines is they aren't the multi-million glit-tery launches of old. They're appealing to a smaller, highly engaged, often commercially sweet, audience and so their profitability and their chance of success is a little brighter.

So, the magazine industry isn't dead. It is different. Budgets will never be what they once were because advertising is also different. Media spend was once clearly defined and split between TV, print and commercial radio. Now it's split across so many distribution channels – Face- book, Twitter, YouTube, Google, TV, digital TV, radio, bloggers, vloggers... it's a bloody battle to secure decent ad revenue.

› SECTION 9

7.10 MAGAZINE JOURNALISM ON THE WEB

General magazines in the print format look like a dead proposition these days. Digital technology has been a critical point in the history of magazine journalism, in the area of distribution and accessibility.

As the internet became the new distributor for journalism, innovation in media too was the driving force, just it was in tech. The person who led the way was Martin Clarke, the mastermind behind MailOnline.com which was launched in 2003 by the publishers of the Daily Mail. Till Clarke became editor in 2008, the online version was ho-hum, and was more like an extended version of its newspaper.

After Clarke, MailOnline took on an avatar of an entertainment magazine with the regular DailyMail news as added focus rather than the main one. Clarke splashed a big dab of showbiz and celebrity-centric journalism which was lapped by the hungry audience not only in the UK but also in the US and rest of the world. It also aggregated news from around the world, especially the news that would range from human interest to bizarre. It has built quite a reputation for being the go-to site for the entertaining and frivolous news, the viral kind.

The MailOnline's showbiz section became renowned as the sidebar of shame or what it known in tabloid journalism as guilty pleasure.

Though it is a replicable model, MailOnline enjoys all the advantages that goes with being the first mover. On the other end of the spectrum there are serious news content magazines like the New Yorker and, closer home, in India, The Caravan, an online and print magazine, which are known for their in-depth stories. These magazines have

successfully created paywalls with consumers interested in serious content willing to cough up money to subscribe. The contents are almost always well-researched and well-written, making the readers return regularly to the website.

Usually, these websites have a limit on the free articles – usually not more than four a month – that you can read on their website, after which you have to buy a monthly or annual subscription or pay for specific articles, which is called as article-specific paywalls.

The idea is to get a million and more impressions online which makes it an attractive proposition for advertisers to put in money to promote their brands on the website. Most of these websites attract the upwardly mobile, educated and well-to-do audience and, consequently, some of the best brands to advertise.

For niche magazines, especially in the field of advertising, art, business, fashion, web and social media platforms provide a fruitful engagement with their readers who are willing to pay a subscription for the quality that these magazines provide.

SECTION 10

7.11 ECONOMICS OF MAGAZINES

Experts in India believe that readers are willing to buy print publications if they are available at a convenience to them. The challenge with magazines is that part of the media industry has not been able to somehow ensure as effective distribution as it should have. Unlike newspapers which are dropped off every morning at your doorstep, the industry counts on the reader to make some efforts to buy a magazine.

Till the mid-2000s, the general interest print magazines in India would be priced at subsidised rates but since then – coinciding with the digital boom – the magazines have by and large carried a cover price which takes care of the cost of production on a minimum scale of operations and monthly sales.

Revenue from advertisement and events shore up the bottom line and bolster the profits rather than cross-subsidise as it would the cover price during the 1980s and 1990s. Now to the brass-tacks of the human resources side of running a magazine. On the editorial side, one needs an editor-in-chief, other editors, staff writers, graphic and other artists, photographers, layout designers. On the business side, it requires a publisher, people for handling finance, marketing, administration or operations and production.

The cost of producing the magazine works on economies of scale, just like for any other product: the more the print run the less the cost of production, and for that, it is extremely necessary to expand the circulation and readership. The initial and recurring expenses on marketing the magazine run very high but are expected to give the right results: that means high retention among readers and advertisers.

Additional revenue can also be expected from the website, which should ideally have a different team of editorial staff since the website can end up being static if it adheres strictly to the print magazine. The website has to be dynamic and be updated like a daily newspaper but with content that is distinctly magazine-style in presentation, attracting its own readership apart from the print version.

Publishing groups usually tend to have a bouquet (or several different kinds) of magazines in their kitty to achieve economies of scale. Many general interest magazines like Outlook and India Today have a niche business magazine, a fashion/lifestyle magazine and/or a travel magazine. It adds heft to the distribution rather than when it is just a standalone magazine. It helps a lot in content sharing on the websites of the magazines if they are part of the same publishing group.

A bouquet of magazines has helped many magazine groups to have a loyal set of advertisers who take advantage of multi-publication deals on offer. In the digital age, though some magazines have found it difficult to stay the course, the online versions are showing encouraging trends of subscription or readership growth that help the publication to both survive and thrive.

7.12 CHECK YOUR PROGRESS

- (1) _____ Journalism is a branch of journalism.
- (2) A Feature article would be a minimum of _____ Words.
- (3) What are the literary devices of Magazine/feature writing?
- (4) Write the 5 W's and 1 H.
- (5) News reporting is always in_____.
- (6) In Magazine, News reporting is always in_____.
- (7) Magazine writing on the other hand may be informal, personal, even.
- (8) What is the tone of articles in News reporting?
- (9) What is the tone of articles in Magazine reporting?
- (10) (10)What is the range of magazine longform in New Yorker?

Answer

- (1) Feature
- (2) 800
- (3) Fiction writing, including rhetorical questions, Metaphors, Similes, and Bathos.
- (4) Who, What, Where, When, Why and How.
- (5) Third Person
- (6) First Person
- (7) Colloquial
- (8) Serious and Neutral
- (9) Humorous, Questioning, Persuasive, Irreverent, Sarcastic, Sentimental, Heart-warming or Informative.
- (10) Between 3,000 to 10,000+ words.

7.13 KEYWORDS

Miniscule Part	Substantive non-fiction stories that often look at a miniscule part of a news and follow it to the maximum, usually from the aspect of what is known as human interest stories.
Concurrence	Feature writers are expected to find and frame their own ideas, right from the conceptual stage, information gathering, interviews to the writing the final piece, all with the concurrence of the Features Editor.
Diligence	Newspaper or daily journalism is usually cut-and-dried information with all the due diligence and both sides of the views given in the article.
Hard Facts	Each paragraph presents one or two hard facts, whereas in newspaper writing you have up to four or five facts per paragraph

To Sum It Up

- Feature Journalism is a branch of journalism which takes you - behind the headlines, behind the scenes, and deals with a subject in greater depth and, usually, at greater length.
- Magazine/feature writing is informal, personal and even colloquial

at times; and makes use of all the literary devices common to fiction writing, including rhetorical questions, metaphors, similes, and bathos.

- The definition of long-form varies from person to person - while some people consider articles longer than 700 words to be long-form; there are others who think that articles have to be in excess of 1,800 words and going up to as many as 20,000 words in order to be considered long-form.
- Ideas for features can come from - happenings in one's city or target area of the edition; competition; an eclectic mix of local, national and even international media; blogs from locals; and of course people as everyone has a story to tell.
- Interview pointers – shortlist a field expert; research extensively; be punctual and carry the necessary paraphernalia (pen, note pad and recording device); ask open-ended questions; let the interviewee talk; observe the surroundings; don't stick to your list of questions; maintain eye contact and be a good listener; thank the interviewee for his/her time; upon your return immediately make a rough draft to ensure you don't forget anything important.
- There are three categories of magazines: consumer (men's, women's, entertainment, regional, political, general interest, etc.); trade; and organisation (association and society, public relations, and custom).
- Media spend was once clearly defined and split between TV, print and commercial radio. Now it's split across multiple distribution channels – Facebook, Twitter, YouTube, Google, TV, digital TV, radio, bloggers, vloggers.
- For niche magazines - especially in the field of advertising, art, business, fashion - web and social media platforms provide a fruitful engagement with their readers who are willing to pay a subscription for the quality that these magazines provide.
- In the digital age, though some magazines have found it difficult to stay the course, the on-line versions are showing encouraging trends of subscription or readership growth that help the publication to both survive and thrive.

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UNIT: 8**BLOGGING AND DIGITAL/
MOBILE PUBLISHING****:: STRUCTURE::****8.0 Introduction****8.1 Objectives****8.2 Section:1 Introduction To Blog****8.3 Section: 2 History And Evolution Of Blogging And Bloggers****8.4 Section:3 Who Is A Blogger?****8.5 Section:4 How To Decide On The Content Of Your Blog****8.6 Section:5 Case Study of A Successful Blog****8.7 Section:6 Video Blog or Vlog – What Is It?****8.8 Section:7 Case Study of A Successful Vlog****8.9 Section:8 Predictions For The Future Of Blogging – Immersive Media****8.10 Section:9 Industry Overview – Blogging For News Portals****8.11 Section:10 Social Media And Blogging. Microblogging****8.12 Check your Progress****8.13 Keywords****8.14 References**

8.0 INTRODUCTION

- Blogging is not necessarily done by a professional journalist but by anyone who feels he has something to say or feel strongly about a subject. There is no restrictions on writing to stick to any norm.

Remuneration from blogging can be good if one is regular and has carved a fan following but one should be regular and consistent to attract ad revenues online in the face of stiff competition.

8.1 OBJECTIVES

- To impart knowledge on blogging and other online forms of self-publishing.
- To help students build and sustain a blogging site that is relevant to audience.
- To give confidence to students that blogging can be remunerative.

On the completion of this unit, you will be able to:

- Find your niche for blogging.
- Engage readers.
- Give your blog the edge in a competitive market.

SECTION 1

8.2 INTRODUCTION TO BLOG

The term blog is derived from **weblog** – as the word suggests it is a log or journal of activities or observations uploaded on the web in date order. The frequency of posts can vary from several times a day to monthly. The content of a blog is hosted online, generally by an individual or a group working together. The blog content is periodically updated and is in a conversational and casual style. The writer or what we now refer to as a **blogger**, of the blog may not be a professional media person or an author. In fact, he/she could never have published a word before the writing of this blog. What drives them is the idea to share and communicate what they have experienced or feel strongly about. The **blog posts** appear on the web page in a reverse chronological order so that the latest post appears at the



top of the page.

started as an informal communication or a “diary” of a single person, soon progressed to sometimes become the work of multiple writers. Many of these blogs were sometimes even professionally edited to give them a professional look and feel. When a group of individuals come together to express themselves on a single topic and related events they give rise to what is known as **multi author blogs or MABs**. Media houses, academic institutions and voluntary organisations are some examples of MABs and have contributed to the increase in traffic and voluminous interest in blogs.

The range of blogs covers everything and anything from science and technology, books, politics, activism and parenting. The main thing is that a blog is the experience or views in the form of an online diary. This online diary or journal is termed as a **personal blog**. This is like any physical diary where the writer expresses his or her feelings, experiences and complaints. Bloggers even share products experiences. These are **promotional blogs** where bloggers are compensated to review a product.

Blogs take on an interactive nature when readers are encouraged to respond via posts. This leads to an on-going relationship between the readers and writer. But of course, there are blogs that do not allow posting of comments. But what makes any blog exciting for the reader and increases traffic is leaving behind his or her views. Not only is the writer getting to read it but other commenters too. Though it is the prerogative of blog owners to moderate or filter online feedback to remove offensive content.

Blogs are mostly textual. But photoblogs (photographs) podcasts (audio), mp3 (music) vlogs (video), and microblogs (short posts) are some other forms of blogging that we will be looking at.

In the beginning of the millennium, the use of blogs became mainstream with most high profile political parties, corporate houses, authors using it as a tool to reach out to their target audience. Once the mainstream media was the only source of reaching out to the public but now it could be by-passed. The **blogosphere** was creating its own rules and an alternative news distribution system, which necessarily was not enriching readers as often facts and context was compromised.

8.3 HISTORY AND EVOLUTION OF BLOGGING AND BLOGGERS

Blogging, a twenty-first century phenomenon, has ushered in an era where ordinary people can record popular history in the making. The words of a blog are laying the foundation for a more participatory society. Often blog- posts challenge official versions of events and widely cover events that main stream media ignores. Some of the reasons that attract blog-gers to write are: give their own version of an event, reach out to an audience that thinks like them, monetisation of blogs, and possible celebrity-hood. Blogging has moved from a mere hobby to a profession.



It is widely held that the first blog was Links.net, created by Justin Hall while still a student in 1994. But at that time Hall referred to it as his personal homepage. The term blog emerged in 1997.

As discussed earlier, diarists have been penning their thoughts since time immemorial. And some lucky ones good published. Blogs can be on trivia or technology – as long as you have the skill to put it out on the blogosphere. Some of the pioneers in the then new field of blogging had developed tools to make their task easier. This made the work easier for the followers. So irrespective of how little Internet savvy one is, creating and maintaining a blog is game for all.

Initially, the mainstay of blogs was the how-to articles that started mushrooming. Following their popularity **meta blogs** – blogs about blogging (reviewing and listing) started popping up and became some of the most successful and popular blogs. In 2003, AdSense - an advertising network that matched ads to content on blogs - was created. This advertising platform made it possible for small bloggers to

monetise their content. Consumer-generated advertising is another model of marketing communication that has emerged due to blogging. Examples of this are **streaming banners** on blogs or the controversial **sponsored posts**.

News blogging soon became the new trend. Many bloggers are amateur journalists who are independent from any media institution and report about or comment upon news events. Professional media people also blog to extend their branding or have more freedom to express their unorthodox views. Many blogs authors have gone on to publish books based on their blogs. The book based on “The Julie/Julia Project”, was later made into the movie Julie/Julia.

Minority language blogs have had a huge impact in bringing together scattered speakers of a language that has limited users. It has become an inexpensive medium for publishing content which otherwise would have not reached its target audience.

› SECTION 3

8.4 WHO IS A BLOGGER?

Many people love to share their experiences. And never has the opportunity been so enticing for those. Blogging has created a world where ideas and knowledge can be shared across the globe. Not only share, the blogger gets feedback from the readers and look at discussions around the post.

A blogger is the boss of the posts – the content, the presentation, and timing. As long as he/ she has something to write about and has a readership. And that comes with expertise and persistence. Over a period of time a blogger gains deeper knowledge on the subject he/she is writing about and gains confidence. And consistently writing and offering something novel each time gains readers. This is very crucial. Because only if there are readers will the blog have the possibility to be monetized.

A blogger has to wear many hats to be successful: those of a writer, marketer, designer and techie. Besides being a content generator, it helps to know about online marketing, basic web designing, and familiarity with search engine optimization.

So let us take a look at the essential skills of a blogger:

1. **Sharing and caring** - Bloggers come from all walks of life but what is common between them is the passion to create awareness on issues important to society like parenting, politics, education.

They should also be responsive to people as blogs are more interactive in nature unlike books and articles. Also, active readers are a source of ideas and your best promoters.

2. **Topics** - Though there are blogs that are just about “feelings” and “thoughts” successful blogs centre on more substantial content and are focused. That is the reason for the popularity of DIY blogs. A blogger generally knows about the topic they are writing either through experience or research. Choosing to write on niche areas like orchid gardening, budget travelling, home decorating is more likely to attract readers. Since people search the internet to solve problems niche blogs get more hits.
3. **Content is king** - A blogger need not be an exceptional writer but basic communication skills are a requisite. The blog should have a clear conversational style that can engage a first-time visitor. Verbosity or tech jargon limits readership. A friendly, conversational voice is always a winner. Also, the need of the reader should always be kept in mind – whether it is in providing entertainment or advice. Satisfaction is the best bet for readers to return.
4. **Marketing** - A blogger cannot be shy and must promote themselves across social media. Collaboration like guest posts or hyperlinking to other blogs are ways of widening the circle. Learning to use search engine optimization is a good way to build traffic. Sending out news-letters, podcasts and interacting with industry forums are other ways to build traffic. Invite readers to subscribe to your blog.
5. **Visual appeal** - And, of course, your blog has to look good and be easy to navigate. The reader should be able to take in the most important information at the first look without having to scroll down – this is called “above the fold” test. The title, tagline and accompanying image are crucial in hooking the reader.

▶ SECTION 4

8.5 HOW TO DECIDE ON THE CONTENT OF YOUR BLOG

Starting a blog is relatively easier than maintaining one. You have to keep churning content periodically that is interesting. The challenge is to get readers and keep them. Your blog could be about sharing information, documenting your activities, exploring hobbies, or expressing an interest in a particular subject.

Your topic - Remember you are the writer who is going to do all the

writing. So don't choose a topic because it looks trendy or is attracting readers. Choose something that you feel passionate about and what you know enough about. Your energy and involvement will show through your words and that is what will engage your readers.

Finding a unique niche helps to set apart a blog. So if you are lucky enough to find a niche area, exploit it to the hilt. It is easier said than done as you are likely to run out of ideas. But remember it is your blog, your rules, and you can take some liberties in extending the definition of niche. Also as you go along your readers will be your source of new ideas through their feedback.

The other way to go about it is by taking on the competition. See what blogs are doing well and are populating the blogosphere. And then follow in the footsteps in your signature way. For example, parenting blogs are unending, but your experiences will always be unique. There is never enough on technology as we live in a world immersed in smart phones and notebooks.

Blogs about blogs where you can post links and brief summaries of the site are always popular. So if you like web searching this is up your alley. Trivia blogs are another area that attract readers and that can be serious or funny. And then there is the ubiquitous personal diary so if you have enough drama in your life and a personal voice this could be your route to fame and fortune.

Your readers - Who is this imagined reader you are writing for? Do you have someone in mind? You have to have a strategy to woo readers and hook them. It is always a great idea to imagine a reader and write for him or her. This creates a personal connect. Also, do you want numbers or quality – and what is your plan to meet that goal? Most bloggers measure their success by their ever growing community of committed readers. Not only are numbers important, ideally your readers should leave comments and feedback. This will help you grow as a blogger and keep you in sync with the market.

Since the relationship between a blogger and his/her readers is more intimate than that of a traditional author, it is a good precaution to define your boundaries. If it's a personalised blog, decide how much you are going to tell about your life, relationships and work as this involves other people too.

Your network - Blogs are all about making connections and since they are all about sharing people readily connect. Many bloggers belong to a special community of people with shared interests. In fact, often that is the reason they started to blog and how they built a loyal readership. Only when one is engaging with the web community can one hope for a

post to go viral on social media or get picked up by a search engine.

The culture of blogspace favours local community interactions within a tiny group of bloggers. Members of such an informal community might list one another's blogs in a blogroll (a list of links on a blog, mostly on the sidebar that the blogger likes visiting), or plug other blogs by talking favourably about them, providing hyperlinks to them, and leaving feedback trails.

› SECTION 5

8.6 CASE STUDY OF A SUCCESSFUL BLOG

Mashable is a digital media website that was started in 2005 by Pete Cashmore as an ancillary project. Based on the Wordpress platform with Cashmore as the only writer, it was a simple blog. But creative use of web-based media, social media, and insightful commentary made Mashable a brand. Time magazine declared Mashable as one of the 25 best blogs of 2009. In 2012, Cash-



more made it to the list of Time magazine 100 most influential

people. By 2015, Mashable had over 6,000,000 Twitter followers and over 3,200,000 fans on Facebook.

Today Mashable looks like sophisticated website giving no clue to its origins. It operates and maintains an online platform displaying news and information on technology and social media. Mashable has 40 million visitors and generates monthly revenue of a half a million. What made Mashable tick? Information is power, true. But knowledge is power only if it can be put to use. Mashable's community critiquing made it the biggest and most popular blog on social networking.

Besides relaying the latest news about MySpace, YouTube, Facebook, and Twitter, Mashable added to user experience by giving tips on making one's blog user-friendly and increasing one's social networking experience.

TechCrunch



Michael Arrington, a former lawyer and investor, founded TechCrunch in 2005, an online technology publisher reporting on the tech industry. It has

sections on startups, apps, gadgets, audios, and videos. The website's primary focus is on business related to the tech world: reviewing new Internet products, breaking technology news, analysis of new trends and gadgets, and profiling businesses. TechCrunch has about 10 million followers on Twitter and around 3 million likes on Facebook.

TechCrunch holds meet-ups to act as a community platform for industry interaction and collaboration. TechCrunch Disrupt holds an annual tech conference where startups enrol to pitch their business ideas on a large scale to venture capitalists, angel investors, and media. The participants vie for the award and publicity to promote their products. Dropbox, Beam, and Yammer have been some of the participants in the past. Techcrunch often also releases a list of the top startups and their funding.

SECTION 6

8.7 VIDEO BLOG OR VLOG – WHAT IS IT?

A vlog, or a video blog, is a personal website or social media account where the host periodically posts videos. The content is mostly in video form: videos of a person expressing his/her views or covering an event. It could also be a part of a blog. Some vloggers post videos on a daily basis, telling their audience of their whereabouts and activities. Some do it weekly or space it more. A podcast is audio and/or video content that is delivered over the web in periodically.

Vlogging saw a strong increase in popularity in 2005 after the advent of the popular video sharing site, YouTube. It has grown over the years into a force in the social media landscape. Other media like radio and television stations also use vlogging to get interactive with their listeners and viewers.



The story of vlogging began in 2000, when Adam Kontras posted a video alongside his blog entry on his move to another city in pursuit of a new career. This was the first video post and became the longest-running video blog in web history. Later that year, Adrian Miles posted a video of changing text on a still image, coining the term vlog to refer to his video blog. Filmmaker-musician Luuk Bouwman in 2002 started the now-defunct Tropisms.org site as a video diary of his post-college travels. This was one of the first sites to be called a vlog or videolog.

Open source content management systems helped bloggers to include video content on their blogs. Soon a category of exclusive video post makers or vloggers emerged. The convergence of mobile phones with digital cameras has made the publishing of video content easy and instant.

The tremendous popularity of vlogs derives from the Do-it-yourself (DIY) vlog. DIY videos are suited for vlogging. Vlogs on home improvements, cooking, crafts and hobbies, travel, and personal events have stormed the internet. They are a great source of entertainment and information. Personal blogs are videos recorded of a person sharing information about his lifestyle like travelling or attending events. Blogs about news analysis and eco-political commentary are also popular. Where events go, YouTube has a live broadcasting feature called YouTube Live. This feature was also included by other social platforms such as Instagram and Facebook.

The popularity of vlogs is widely because of the live interaction with an audience. It makes it personal. Visual aids have always had a bigger impact on people because images and audio visuals are easier to remember and recall. Vlogs are a good platform to effectively showcase your products or services in an engaging manner.

› SECTION 7

8.8 CASE STUDY OF A SUCCESSFUL VLOG

In India too, vloggers have become stars with a loyal fan following. Among the topics that dominate on Indian vlogs are cooking, technology, motivational talks and entertainment.

Kanan Gill launched “Pretentious Movie Reviews” as a tongue-in-cheek vlog reviewing Bollywood movies. The approach was funny and the reviews hilarious. The humorous digs at Bollywood big banners and B-graders won him a dedicated audience making him a household name shortly. A software engineer by profession, Gill decided to put his love for the comic to good use. In 2014, along with friend Biswa, Gill started

his vlogging site where his movie review videos were unsparing and made him an internet star. Kanan is also a famous stand-up comedian and has worked with the comedy agency, All India Bakchod.

Sandeep Maheshwari:

Sandeep Maheshwari has over 9 million subscribers on Youtube, and is the uncrowned king of Indian Youtubers. A motivational speaker and an entrepreneur, Maheshwari has made over 200 Youtube videos. He is the CEO of imagesbazaar.com and has been a freelancer for many business ventures. After trying his hand at modelling, marketing and photography, he started ImagesBazaar, which has over a million Indian images and more than 7000 clients across 45 countries. Maheshwari has also authored a book and gives many free life-changing seminars to people under the brand “Free Life-Changing Seminars and Sessions.”

In 2015, **Gaurav Choudhary** started making videos on gadgets and technology in Hindi. With his vlog Choudhary filled a vacuum in the market – tech information in Hindi. There were plenty of sites on technology but few good ones in Hindi. Choudhary made the most of that potential opportunity. His informative content and accessible style of showing the solutions has won him a vast following. Choudhary runs two parallel Youtube channels: one circulating around his life and other one for tech videos called Technical Guruji. Today, Technical Guruji has 9 million subscribers. His other channel, “Gaurav Chaudhary” has videos where he records his sporting, travel and eating out activities.

In a market of youthful vloggers **Nisha Madhulika** is in her 60s. Her vlog is on Indian vegetarian dishes – from simple daals to haute cuisine. She began her internet journey by writing a cooking blog and later moved on to vlogging. This home-maker is a high earning Youtuber with over 6.5 million Youtube subscribers. Nisha’s channel is a hit in India as well as globally.

› **SECTION 8**

8.9 PREDICTIONS FOR THE FUTURE OF BLOGGING – IMMERSIVE MEDIA

Many are writing the obituary of blogging as new forms of rich content (different media formats like sound, video and images used at the same time and place) emerge. Written content is critically important and always will be because this is one of the primary ways people learn and absorb information. Written words are lasting. Many people cannot retain what they have heard or seen. They need it written.

Written content is an important form of rich content and will be

so. People are only diversifying in their content consumption habits. Blogging is not less important because it is getting dated. It is just that people have more choices like audio and video and can select their preferred form of content. Video and audio are getting more popular today but in the long run the content consumption eco-system will balance out. “Writing” as a source of rich content is also the most manageable form of content – be it for businesses or individuals. Written content can be re-pur-posed: you cannot “cut and paste” a podcast into another media, like an email.

The big challenge to blogs today is **information explosion**. How do bloggers survive in a world of exploding information? To fight it out it is important to concentrate on an undiscovered content niche. Something that others have not written yet discovered. And this is getting increasingly difficult as no topic has been spared. That is when a new approach of mixed media should be explored. Also, the cost of competing for attention is increasing. People are bombarded by social media messages and advertisements. How often is your content shared as there are so many writing on the same topic? You are not the only voice. New platforms and distribution strategies have to be explored.

Exploring **new platforms** is inevitable. Written content will look less like traditional blogs as we move to diverse platforms. The “inbound” marketing model is based on attracting readers to the blog. And free distribution channels like Facebook and LinkedIn are used to make people aware that our content is out there in the blogosphere. Bloggers gain more visibility by writing on Facebook and social media sites have themselves become blogging platforms. But that doesn’t make original content unimportant. Only its effectiveness as an inbound tool will diminish. Social web credo has been “don’t build your house on rented land.” But now for the sake of visibility and reach, bloggers have to submit to these new terms.

Content is becoming less effective as an inbound tool as platforms become the publishers and move eyeballs away from the home base, the blog site. Blogging is a war for getting noticed. But the rules of battle are changing. If less people are visiting your blog, you have to simply find ways to visit your readers. Physical businesses like shops and restaurants responded to the challenge of online retailing by providing home delivery and stocking their products at various other outlets. That’s the fate of your content now. Instead of drawing people to your blog, find creative ways to take our content to wherever the people are.

Another direction for blogs to go for is **immersive media** where technologies that attempt to create or imitate the physical world through digital simulation are employed. Viewers of immersive media also use headset gears and special goggles to interact with the content. Bloggers can use immersive media to creatively tell their stories. A novel medium is bound to attract more people and offer content for different audiences.

› SECTION 9

8.10 INDUSTRY OVERVIEW – BLOGGING FOR NEWS PORTALS

A **news portal** is an access point to news over the Internet. Most newspapers, magazines and television channels have their own news websites. News through the internet can be delivered more quickly and accessed equally easily. Internet has redefined the conventional understanding of news as boundaries between news provider and consumer have blurred.

A wide spread form of internet journalism is blogging. Earlier if anyone came across an accident or any newsworthy event they would call a newspaper office. And later it was a TV channel. But today they go to social media. In fact, often journalists pick up leads from social media. Social media sites, especially Twitter and Facebook, have become even for media houses a place to announce their breaking stories and for disseminating links to news websites.

Cell phone cameras have created citizen photojournalism. Any one witness to an event can take a picture and post it online. Today the work of journalism can be done from anywhere, by anyone with a news sense. It requires no more than an inquisitive mind and a laptop. From that, journalistic authority appears to have shifted from institution to the individual. The question is: does the individual reporter always have to be an actual journalist? Or can journalistic work be done from anywhere and by anyone? These are issues that call attention to journalistic practice, especially when media houses operate within limited freedom.

This also changes the definition of news. Anything that is of interest even to a limited group is newsworthy. No arbitrary editor or management can decide to “kill” a news item as it is bound to find its way on the internet. The line between the reader and writer has blurred.

The distinction between a tweet, blog post, social media post, newspaper story, magazine article, and book has begun to disappear. You could have read the latest news from any of these sources and would not even be aware of the source of the news.

Difference between professionals and amateurs is beginning to disappear. Where a news story is concerned one who gets there first is the pro. As for analysis, the most informed person is the pro. Anyone who wants to write for news portals can be taken seriously if he/she has a decent blog to show.

The lines between for-profit, public, and non-profit media are vanishing. Many political blogs survive because of personal funding, monetisation, or even crowd funding.

The line between old media and new media has disappeared as their functioning overlaps. Online news has also changed the geographic reach of news stories. What is regarded as hypernews could be of interest to a global audience. Think of an immigrant reader looking for news from home.

The growth of social media networks have also created new opportunities for efficient news gathering for journalists and newsrooms. Many newsrooms (broadcasters, newspapers, magazines, radio and TV) have started to rely on social media platforms. Social media is creating changes in the consumer news consumption. According to a study, a large portion of Americans read news on digital and mobile devices.

Because internet does not have the “column inches” limitation which print media does, online news stories can be more in-depth. Hyperlinking allows readers to navigate to other pages related to the item one they’re reading and help get valuable background material.

Despite these new trends, some studies show that internet news coverage is homogenous and is dominated by news agencies. And journalists working with online media and print journalists have similar criteria for newsworthiness.

» SECTION 10

8.11 SOCIAL MEDIA AND BLOGGING/MICROBLOGGING

A microblog is a short content designed for quick audience interactions. It enables users to share short messages with an online audience for improving engagement. Microblogging is an interesting combination of instant messaging and content creation. Social channels like Twitter, Instagram, Facebook and Pinterest are popular platforms for microblogging. These posts are called *microposts*. Social networking

sites, like Facebook, also use a microblogging feature in profiles. On Facebook this is called “Status Updates”.

In 2007 Twitter - a convergence between instant messaging and mobile technology -- arrived and provided a platform for people to express their thoughts in limited characters. Twitter is associated more than any other social networking site with microblogging because of its restrictions on character count. Other social media tools like Facebook and Instagram are also seen as microblogging sites though you can write much more in either of them.

Microblogging makes it possible to communicate with audiences quickly. Instead of writing pages of text, a micro blog allows for instant, conversational connections. Microblogging messages can be in different content formats like audio, video, images and text. Microblogging caught on when social media emerged as a faster way to engage – be it business or personal. Microblogging also keeps followers informed about the longer content on a website or blog. Bloggers can now also use certain services for sending updates including instant messaging, e-mail, or Twitter.

Traditional blogs are websites devoted to writing on personal or professional interest. But the concept of blogging changes drastically when you add the word, “micro” to it. Instead of long paragraphs and whole webpages, microblogging gives snippets or short text, images, video, audio – basically very brief content that is posted to social platforms.

Microblogging is popular because of its immediacy and availability. Whatever the gadget - desktop computer, tablet or mobile phone - reading and writing microblog content is easy. Microblogs connect us with what goes on around us promptly. We learn almost immediately, about current events or time-sensitive information. It gives us an online community to interact with.

As you can see, most of the best known microblogging sites are also the most popular social media sites. Microblogging attracts the mobile browsing community. Here are some popular microblogging platforms:

One of the most popular channels in the microblogging world, **Twitter** is a quick way to share short posts, GIFs, article links, and videos. A longer version of Twitter is the new app **Mastodon** which has multiple servers and is a free self-hosting service. Images on **Pinterest** direct visitors to products, articles and other useful information. **Instagram** is an image-centric form of microblogging to share stories and snaps as part of online narrative. **Tumblr** enables users to tag particular specific topics to attract attention the targeted audience.

Microblogging is an important tool to build connections with modern audiences. As audiences increasingly prefer mobile platforms as an immediate source of information, microblogging is critical. Some of its benefits are: frequent posting is possible, it takes less time to developing content, sharing in in real-time, and it is crucial for updates. Consumers find it difficult to in- teract with lengthy posts on mobile devices. Hence, microblogs offer instant access to updates and trending news.

Many microblogging platforms also offer opportunity for two-way interactions through com- ments, retweets, and likes. A microblog in today's scenario is very likely to facilitate greater engagement than traditional web posts.

8.12 CHECK YOUR PROGRESS

- (1) The term blog is derived from_____.
- (2) What is frequency of blog post?
- (3) Full form of MAB.
- (4) What is the range of Blogs?
- (5) Blogs are mostly_____.
- (6) Write the forms of blogging.
- (7) What are the manor parts of blog?
- (8) What is Mashable?
- (9) Who is the founder of TechCrunch?
- (10) Name of the best vloggers of India

Answer

- (1) Weblog
- (2) A day to Monthly
- (3) Multi Author Blogs
- (4) The range of blogs covers everything and anything from science and technology, books, politics, activism and parenting.
- (5) Textual
- (6) Photoblogs, Podcasts, MP3, Vlogs, Microblogs
- (7) Topic, Reader, Network
- (8) Mashable is a digital media website that was started in 2005 by Pete Cashmore as an ancil-lary project.
- (9) Michael Arrington
- (10) Kanan Gill, Sandeep Maheshwari, Gaurav Choudhary, Nisha Madhulika

8.13 KEYWORDS

Blogger	The writer or what we now refer to as a blogger, of the blog may not be a professional media person or an author.
Blog Posts	The blog posts appear on the web page in a reverse chronological order so that the latest post appears at the top of the page.
Personal Blog	A blog is the experience or views in the form of an online diary. This online diary or journal is termed as a personal blog.
Promotional Blogs:	Bloggers even share products experiences. These are promotional blogs where bloggers are compensated to review a product.
Blogosphere	The blogosphere was creating its own rules and an alternative news distribution system, which necessarily was not enriching readers as often facts and context was compromised.
Meta Blogs	blogs about blogging (reviewing and listing) started popping up and became some of the most successful and popular blogs.

To Sum It Up

- The term blog is derived from weblog – as the word suggests it is a log or journal of activities or observations uploaded on the web in date order. Frequency of posts can vary from several times a day to monthly; the content is hosted online, periodically updated and is in a conversational and casual style; and the topics vary from science and technology, books, politics, activism to parenting.
- Forms of blogging include - textual; photo blogs (photographs); podcasts (audio); mp3 (music); vlogs (video); and micro blogs (short posts) .
- Minority language blogs bring together scattered speakers of a language that has limited users.
- A blogger is the boss of the posts – the content, the presentation, and timing – so long as he/she has something to write about and has a

readership.

- Since the relationship between a blogger and his/her readers is more intimate than that of a traditional author, it is a good precaution to define one's boundaries.
- The content of a vlog (video blog) is mostly in video form and comprises: a person covering an event or expressing his/her views on subjects like - home improvements; cooking; crafts and hobbies; travel; and personal events.
- "Writing" as a source of rich content is the most manageable form of content – be it for businesses or individuals; as written content can be re-purposed: you cannot "cut and paste" a podcast into another media, like an email.
- A micro blog is a short content designed for quick audience interactions and improved engagement; and micro blogging is an interesting combination of instant messaging and content creation; popular platforms of micro blogging include - Twitter, Instagram, Facebook and Pinterest.
- While live streaming allows people to attend celebrations of loved ones that they would have otherwise missed at a personal level; on the business side, companies deploy this technology in their publicity efforts to stream conventions and presentations.

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UNIT:9**DESIGNER - ILLUSTRATION,
CARTOONIST, GRAPHIC****:: STRUCTURE::****9.0 Introduction****9.1 Objectives****9.2 Section:1 What Is An Illustration?****9.3 Section:2 Where Are Illustrations Used?****9.4 Section:3 Impact Of Illustrations On A Story****9.5 Section:4 What Are Cartoons?****9.6 Section:5 Why Are Cartoons Used? Meaning Of
Humour, Sarcasm****9.7 Section:6 News Cartooning As A Profession****9.8 Section:7 Examples Of Leading Cartoonists And Their
Impact On Society****9.9 Section:8 What Are Graphics? How Are They Different
From Cartoons And Illustrations?****9.10 Section:9 Job Opportunities As A Graphic Artist****9.11 Check your Progress****9.12 Keywords****9.13 References**

9.0 INTRODUCTION

- TV, as we all know, is audio-visual. Online and web portals attract eyeballs on various platforms from laptops to mobile devices through design-heavy pages. Digital apart, even print media these

days has become a visual medium, with graphics, illustrations and charts embellishing news reports. Design is the single most significant gearshift to happen in modern journalism.

9.1 OBJECTIVES

- Understanding the importance of all types of illustrations.
- Introducing design elements in journalism of all hues.
- Making design and illustrations a natural extension of journalism.

On the completion of this unit, you will be able to:

- Understand the basics of design and illustration.
- Be up to date with various aspects of graphic design.
- Be aware of difference between illustration, cartoon and graphic design.

› SECTION 1

9.2 WHAT IS AN ILLUSTRATION?

An illustration is a decoration, interpretation or visual explanation of a text, concept or process, designed for integration in published media, such as posters, flyers, magazines, books, teaching materials, animations, video games and films. An illustration is typically created by an illustrator, design artist, graphic artist or cartoonist. Illustration also means providing an example; either in writing or in picture form.

Contemporary illustration uses a wide range of styles and techniques, including drawing, painting, printmaking, collage, montage, digital design, multimedia, 3D modelling. Depending on the purpose, illustration may be expressive, stylised, realistic or highly technical.

Illustration is creating an image to communicate a message or an idea. Illustration can be done in any medium as long as it is a visual representation of something. Examples of where you might find illustration include picture books, advertising, magazines, newspapers, instruction manuals, posters for gigs or movies, products like T-shirts or greeting cards and even in fashion and film.

An illustrator is tasked with exploring an idea or data and converting it into a visual representation. An illustrator has a wide array of client profiles to choose from: writer, author, magazine editor, content developer, music producer for posters and sleeves, and from the

television and movie industry for posters and storyboards. Similarly, in journalism, an illustrator works with a reporter or a sub-editor many a times to produce a graphic or illustration to provide the accompanying bells and whistles for a story. There are a lot of different types of illustrators out there that cater to particular areas of illustration and have their own personal aesthetic.

In the past, illustrative drawings were done in pen-and-ink, charcoal, or metal point, after which they were replicated using a variety of print processes including woodcuts, engraving, etching, lithography, photography and halftone engraving, among others. Modern illustrations are designed and created using computer graphics software such as Adobe Illustrator, Photoshop, and CorelDRAW, as well as Wacom tablets, although traditional methods like watercolour, pastels, casein, egg tempera, wood engraving, linoleum cuts, and pen and ink are also employed. There is an ongoing debate as to whether illustration is best categorised as a fine art, an applied art - or even a decorative art.

› SECTION 2

9.3 WHERE ARE ILLUSTRATIONS USED?

Illustrations may be used alongside content to educate the viewer about a particular topic. Drawings and Diagrams help explain complex objects and systems.

Visuals aid learning and help the reader gain a better understanding of the subject matter. Moreover, some subjects may be impossible to teach without the use of illustrations. For instance, in biology, the human nervous system can only be explained and understood clearly with the help of a diagram. Text alone would not suffice to explain the complex structure of the nervous system, and illustrations accompanying go a long way in getting the information/message across.

Technical illustration or drawings are used in the fields of Engineering, Medical, Business and many such professions where equipment, systems and models are used. Complex systems can be explained with less difficulty with the use of drawings.

Graphs and diagrams can be used to explain complex models in business, which assist the learner in understanding abstract concepts. Maps too are a good example of technical illustrations which give the viewer more information about specific geographical locations.

Cartoons for a long time have been a successful tool in communication, where illustrations carry wit and humour to engage and

inspire the reader or viewer. Cartoons may or may not be presented along with text to elucidate an idea.

Advertising and marketing in business have given rise to a new field in illustrations known as commercial arts. Commercial artists create illustrations to impress, educate and further entice the viewer to buy the product or service. Newspaper advertisements, billboards, television ads, brochures, catalogues and online advertisements establish the importance of illustrations in the field of marketing.

Illustrations need not be educative at all times. They may be created for aesthetic value alone and may not be used to instruct the reader or viewer. They may be created to add visual value alone.

Computers have simplified creation of illustrations to a very large extent. It is now possible to create illustrations with much less effort and time. Furthermore, these digitally created illustrations can be edited and manipulated effortlessly whenever required, which may not be the case in non-digital ones the requirement is for an original illustration imagined and executed from scratch.

Illustrations created using computers can also replicate hand drawn illustrations by using tools and techniques offered by certain applications. Adobe Photoshop and CorelDraw are the most popular software used to create photo realistic effects in just a matter of minutes.

An Illustrator may or may not use the computer solely to produce illustrations. An initial sketch or painting can be created on paper and later scanned and opened in a software. It may later be coloured, enhanced and finished, using tools and options provided by the software.

Computers have influenced the field of illustration to such an extent, that a significant percentage of illustrators these days are primarily or solely associated with the field of computer graphics and digital illustration.

› SECTION 3

9.4 IMPACT OF ILLUSTRATIONS ON A STORY

Studies have shown that visuals, including photographs and illustrations, draw readers to stories, aid grasp and recall, shape and influence opinions and attitudes and boost cognitive and intellectual reasoning.



As is often said, a photograph can convey a thousand words. In the early years of print journalism, the visual elements accompanying a story were mainly embellishments, illustrations and photographs. The first newspaper was published in Germany in 1604 in Strasbourg, a weekly called *Relation aller Fürnemmen und gedenckwürdigen Historien*. It was printed in quarto (half sheet) rather than folio (full sheet) and had a highly illustrated title page done with wood engravings. The Illustrated London News launched in 1842 became the world's first illustrated newspaper with full page illustrations in high-quality wood engravings.

As methods of printing (lithography and rotary press) and disseminating information (the invention of the telegraph) advanced, newspapers competed with rivals using dramatic visuals and illustrative stories. A new class of artist-correspondents, war artists and artist journalists, too, was created. This was mainly in play during wars and human conflict. Some war artists were officially embedded by the government to cover conflict while in other cases illustrators and artists were hired by newspapers to bring in the sensory, visual and emotional dimensions of war.

During the Crimean War (1854-56), newspapers sent journalists and artists to bring home to the readers the reality of combat. Many illustrated newspapers offered handsome rewards for drawings by Army and Navy officers deployed on the front.

Based on the drawing of a naval officer, the first illustrations of the Russian naval port of Sevastopol was carried by The Illustrated London News in June 1854. One news

The Spanish Civil War in 1936 and the 21-year-long Vietnam War are considered by many to have produced some of the most historic imagery of conflict and its consequences, that were used by newspapers and eventually changed the course of history.

Today, once again, visual journalism holds eminence in print, online and of course TV journalism. Visual journalism is the combination of text, images and layout.

The visual appearance of the paper is created with photographs, illustrations, comics, maps and other graphical solutions. With digital editions or print editions, news media now deploys typography, graphic design, photo-journalism and elements of movie, video and information technology to literally attract eye-balls.

In one sense, data journalism is visual journalism when tables, maps

and graphics are used to portray it. Multimedia means the combining of images, videos, text and other digital content, especially on web platforms. Modern online newspapers and magazines have the technical conditions to employ multimodality in journalism.

Good examples of pioneers in this field include Britain's The Guardian and USA's The New York Times. These papers have experimented with the use of text, pictures, videos and infographics in a single article offering a multimedia experience that goes beyond the possibilities of any traditional media channels. In India, the weekly magazine India Today was a pioneer in visual journalism, and later followed by dailies like Times of India and The Telegraph.

There is also an emerging trend of illustrated (sometimes called graphic) journalism which integrates comics and hand illustration with traditional journalism. Illustrated journalism is immersive, experiential and easy to read. It humanises complicated stories and says more in one image than an essay could in 10,000 words.

The use of comic forms as journalism narratives are able to translate a depth of empathy and emotion that traditional news representations typically can't. It can almost trick people into reading about something that they wouldn't normally read.

How did illustration become as imperative as photographs in the entire journalism equation? Photography is used when you need to portray a specific situation or show a certain person. If the intention is to have a realistic or distinctive view of the main subject, like a violent accident or an exotic animal that only exists in a certain country, photography can be very useful.

On the other hand, illustration has the ability to represent abstract concepts or things that are impossible to photograph or see. Also, it can incorporate maps, diagrams, and symbols-- these are the elements that make an illustrated image much easier to understand.

In graphic journalism, emphasis would be to represent numerical data, statistics and figures. Therefore, representation that goes into the charts must be done very skilfully. The most commonly used tool of data information are charts and has myriad representations in the hands of a skilled graphic journalist. Graphic communication plies visual material to relate ideas. It has assumed many facets and is making its presence felt across industries. This has fostered the emergence of a new field- Graphic Journalism. An application of graphics can be seen in the print and electronic media.

9.5 WHAT ARE CARTOONS?

From the time civilisation has known newspapers, cartoons have existed. Cartoons in newspapers might be a political satire, a spoof on societal or civic problems or a comment on the times we live in.

A cartoon can be said to be an illustration with a pronounced or exaggerated lines or style; it is also depicted in animated films. The usage of cartoons in printed form usually conveys satire, humour, caricature or lampooning; in both graphic novels and animated form, it is used to tell a story, both fictional and non-fictional. In the print form, the practitioner is called cartoonist; in the second part, an animator. Here, for most part, we would concern ourselves with the former.



. The concept of cartoons can be traced back to the Middle Ages, to precisely a preparatory sketch for any painting, fresco or stained-glass window. Cartooning in journalism, as we know it today in the modern world, can be credited to the **UK magazine Punch** which, in 1843, launched as a magazine of illustrations lampooning the politicians and society of those times

Irony and dry humour are the cornerstones of most cartoons. Cartoons can come straight to the point that it wants to convey or can be complex, depending on the artist and the audience it seeks to address. Apart from the political topics of the day, aimed usually at the power centre in the country, cartoons give an overview of the everyday life and on societal or civic issues of the day, including the roads, streetlights, marriages, glamour and so on. Many brands use cartoons in their advertisements to convey their message; in India, Amul Butter advertisements that use a current topic, are a prime example of branding with an everyday humorous connect.

The modern-day cartoonist also creates storyboards, used when producing animated films and video games. Younger children learn new sounds, shapes and colours with the help of cartoons. Watching cartoons inspire kids to dance and to talk in a new, imaginative language only

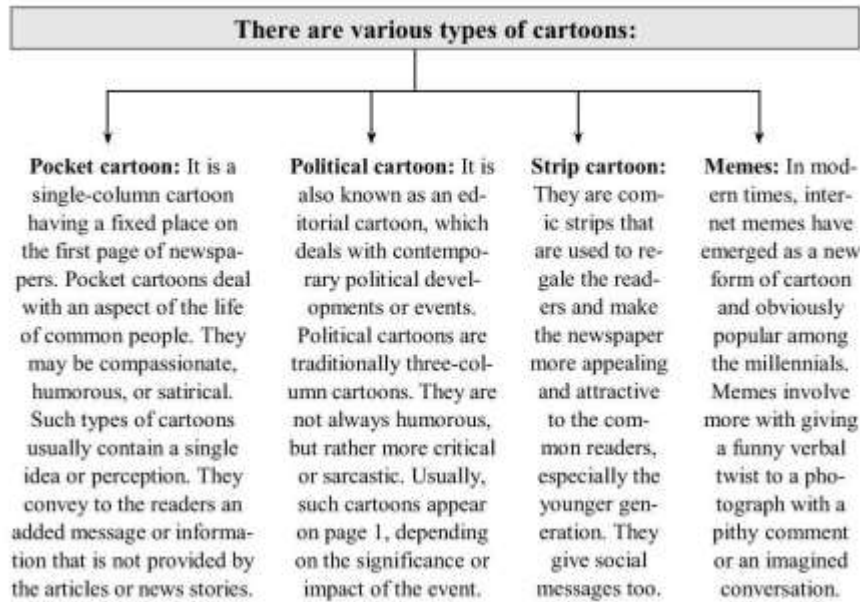
known to them. At an early age, children usually don't have patience to listen to long bedtime stories and tales we read to them. Instead, they prefer watching short cartoons. In that way, kids improve speech and vocabulary not only with regard to their mother tongue but they learn a foreign language as well.

Cartoons in newspapers or news magazines point out issues in an unbiased manner as compared to an opinion piece or editorials which tend to reflect the ideological bias of the media outlet. Cartoons are, almost without exception, anti-establishment; the same may not be true of editorials and leader pieces. Cartoons have been a great observer of historical, political and social issues over the years.

› SECTION 5

9.6 WHY ARE CARTOONS USED? MEANING OF HUMOUR, SARCASM

- A cartoonist is the comedic artist of the journalism world, creating drawings that represent current events and relevant life circumstances. Whether their works appear in magazines or newspapers, they usually work independently, spending a majority of their time honing their work. Cartoonists need to be up-to-date on current affairs and popular culture as well. They have to express the message of their work in as few words as possible, be it through a single drawing or a series of cartoons that are published over time.
- Almost every cartoon has a unique character. Cartoons are recognised more by the lines and caricatures rather than by the name of the cartoonist. Most pictures comprise a caption that is apt and relevant to the sketch.
- Cartoons are also considered as the lighter side of editorial opinion, not in words but through sketches and lines. They are a kind of running commentary on social changes, mistakes, failures, success, accomplishments, and major contemporary events. There are no signs of cartoons being eliminated from newspapers, so long as they have a meaningful message. Some cartoonists are just gag (joke) cartoonists not saying anything of significance, but editorial or political cartoons are absolutely entwined in journalism.



› SECTION 6

9.7 NEWS CARTOONING AS A PROFESSION

Career opportunities for cartooning exist across industries. Print, digital and television media employ cartoonists, as does the entertainment industry.

Drawing cartoon characters is a mix of creativity and following some basic rules. Cartoonists sketch their work roughly in pencil first, before going over the sketches in black ink, using either a brush or a metal-nibbed pen. They create characters out of basic shapes, determine de-tails, make backgrounds, colouring and props. Some cartoon drawing software used are Pixia, Magic Whiteboard, Toonworks deluxe, and Disney’s Magic artist cartoon maker.



**‘Common Man’ Cartoon
by R K Laxman**

As an editorial cartoonist or political satirist, you need to have your pulse on current affairs and understand the nuances of gov- ernance or any other subject, like a journalist. In India, the leg- endary editorial cartoonist and humourist, R K Laxman, was an institution bhimself.

For 50 years, he portrayed the headline social and political issues in 'The Times of India', through the eyes of his protagonist the 'Common Man', in a daily strip called You Said It.

Cartoonists whose work is intended for online publication increasingly work in digital media. Cartooning in the sense of animation is used in animated feature films and some television shows. It is also sometimes used in regular movies for special sequences such as dreams or fantasy scenes, or for the title sequence.

There is a lot of scope for professional cartoonists, as the market for cartooning has widened considerably. The success of Cartoon Network and other kids' television channels in India, the popularity of animated movies and proliferation of pay-for platforms like Netflix ensure tremendous career scope for cartoonists.

You could enter the world of comic strips by starting as a freelancer. Send in your best creation to as many publishing houses as possible. If your cool cartoon drawings get published in any one publication it implies you have climbed the first step of the success ladder. It takes persistence, commitment and innumerable hours of hard work to reach your goal. With the advent of online media, you also have an option of getting your comic characters published online. Webcomics have become the biggest rage world over. But for that one will need to have full knowledge of computer animation.

SECTION 7

9.8 EXAMPLES OF LEADING CARTOONISTS AND THEIR IMPACT ON SOCIETY

SHANKAR

Kesava Shankara Pillai, better known as Shankar, is considered the father of political cartooning in India. He founded *Shankar's Weekly*,

reputed as India's *Punch* in 1948. Shankar's Weekly produced renowned cartoonists like Abu Abraham. He closed down the magazine during the Emergency in 1975. Later, he turned to children's literature and set up the Children's Book Trust. He established the Shankar's International Dolls Museum in New Delhi in 1965. He passed away in December 1989.



R K Laxman

Rasipuram Krishnaswami Iyer Laxman was best known for his creation The Common Man and for his daily pocket cartoon, *You Said It* in *The Times of India*, since 1951. His last cartoon for the paper was in late 2014, a few months before his death in January 2015.



Laxman started his career as a part-time cartoonist, working mostly for local newspapers and magazines. While as a college student, he illustrated his older brother R. K. Narayan's stories in *The Hindu*. His first full-time job was as a political cartoonist for *The Free Press Journal* in Mumbai. Later, he joined *The Times of India*, and became famous for The Common Man character which turned out to be the turning point in Laxman's life.

Charles M Schultz

Charles Schulz was an American cartoonist and creator of the comic strip



Peanuts (which featured the characters Charlie Brown and his dog Snoopy, among others). He is widely regarded as one of the most influential cartoonists of all time. His cartoon strips are syndicated the world across, even today almost two decades after his death in 2000. At its height, *Peanuts* was published daily in 2,600 papers in 75 countries, in 21 languages. Over nearly 50 years, Schulz drew 17,897 published *Peanuts* strips.

Bill Watterson



William Boyd Watterson II, born in 1958, is a living legend. As the author of comic strip Calvin and Hobbes, he hung his boots as a successful American cartoonist in 1995. Watterson stopped drawing *Calvin and Hobbes* at the end of 1995 with a short statement to newspaper editors and his readers that he felt he had achieved all he

could in the medium. Watterson is known for his negative views on licensing and comic syndication, and till date has not allowed merchandising of his characters. He has moved away from public life and almost never gives an interview. He has written two articles, both of *Peanuts*' creator Charles M Schulz for LA Times and Wall Street Journal.

Art Spiegelman



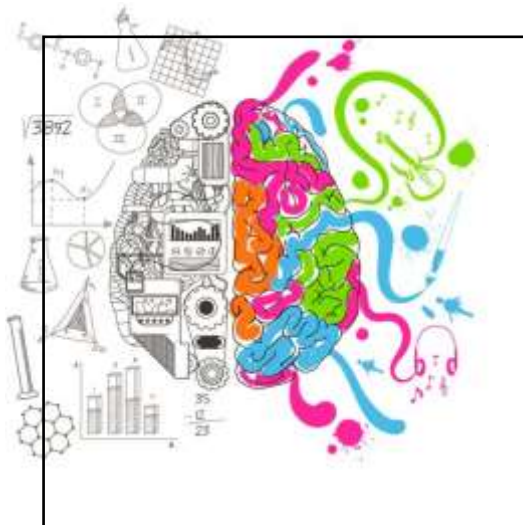
Art Spiegelman, born Itzhak Avraham ben Zeev Spiegelman in February 1948, is an American cartoonist, editor, and comics advocate best known for his graphic novel *Maus*. His work in the 1980s as co-editor of the comics magazines *Arcade and Raw* has been influential, and from 1992 he spent a decade as contributing artist for *The New Yorker*. *Raw* was an

oversized comics and graphics magazine and it helped introduce talents who became prominent in alternative comics, such as Charles Burns, Chris Ware and Ben Katchor, and introduced several foreign cartoonists to the English-speaking comics world. As a teacher at the School of Visual Arts in New York City, Spiegelman has promoted better understanding of comics and has mentored younger cartoonists.

SECTION 8

9.9 WHAT ARE GRAPHICS? HOW ARE THEY DIFFERENT FROM CARTOONS AND ILLUSTRATIONS?

In IT, the term graphics generally refers to images generated by a computer or similar tech device. In the most fundamental sense, graphics are images. Over time, there have been radical changes in computer graphics and the ways they are generated.



A graphic designer has a major role in the making of a good newspaper or magazine. Apart from its overall looks, an information graphic designer uses his visual skills to make the news an attractive presentation.

In many situations, graphics provide more information in the given space than words alone can. A tiny illustration or sketch can sometimes be more effective and communicative than words. A general tendency as is seen in many publications is to use graphics as ornamental visuals to stories. An average reader would definitely have the ability to understand that a long story presented with such gimmicks is not worth reading. For him, the graphic should be informative and useful. It should not be there on the page just for the sake of having a visual.

An info graphist should think like a journalist. Though drawing skills are essential, every artist cannot become an info graphist. There should be a combination of journalistic and visual communication skills. They should have a perspective of wide aspects of life and not just design. Not only do graphics draw in readers and help them understand the content but the attention given to graphics is far greater than that of written text.

Graphic design and illustration are two separate creative fields. But they tend to overlap sometimes. Illustration is viewed mostly as a fine art. Graphic design is more about communicating with a target audience, while illustration is concerned mostly about a creative interpretation.

Graphic designers work with both text and images. They often select the type, font, size, colour, and line length of headlines, headings, and text. They often, in conjunction with the editor and the team, create a template for newspapers, magazines and web pages. They ensure that the template is adhered to.

Graphic designers also decide how images and text will go together on a print or webpage, including how much space each will have. When using text in layouts, graphic designers collaborate closely with writers, who choose the words and decide whether the words will be put into paragraphs, lists, or tables. Through the use of images, text, and colour, graphic designers can transform statistical data into visual graphics and diagrams, which can make complex ideas more accessible.

In non-journalistic roles, especially in advertising industry, graphic designers typically meet with clients or the art director to determine the scope of a project; use digital illustration, photo editing software, and layout software to create designs; create visual elements such as logos, original images, and illustrations that help deliver a desired message and design layouts and select colours, images, and typefaces suitable for the brand/product.

Graphic designers combine art and technology to communicate ideas through images and the layout of websites and printed pages. They may use a variety of design elements to achieve artistic or decorative effects in both journalistic and non-journalistic fields.

› SECTION 9

9.10 JOB OPPORTUNITIES AS A GRAPHICARTIST

Creators of graphics should position themselves primarily as journalists and not as designers. This is why many of them prefer terms such as graphic journalist. This should also be reflected in the work. Graphic journalists should participate in the complete journalistic process from the beginning to end.

Many a times newspapers undergo design changes to make the look contemporary. It involves a lot of brainstorming and going back and forth on ideas and their execution. The design chief or graphic art department head play a crucial role during this phase. They have to give the main inputs for the changes that are being contemplated. They have to suggest the use of colours, typeface, font sizes for headlines according to priority and placement of visual elements.

Graphic artists working for a journalism outlet should be able to turn around assignments and projects quickly and on schedule, bringing insight and a new view to published stories. Dead-line pressures are high and demanding in a newspaper/magazine/online jobs.

The main job function of a graphic designer working for a journalism outlet is to provide graphics and other design elements for print and online editions. When a story or article comes in for publication, the editor assigns a graphic designer to create any graphics needed to help attract readers or viewers to the story. The designer consults with the reporters or writers of the article and works with them to help decide the angle of the graphic. Designers then begin to design the graphic, either working by hand, using stock elements such as clip art and stock photos or a combination of those methods.

Outside journalism

Graphic design is important to marketing and selling products, and is a critical component of brochures and logos. Therefore, graphic designers, also referred to as graphic artists or communication designers, often work closely with people in advertising and promotions, public relations, and marketing.

Frequently, designers specialize in a particular category or type of client. For example, some create the graphics used on retail products packaging, and others may work on the visual designs used on book jackets.

Graphic designers need to keep up to date with the latest software and computer technologies in order to remain competitive.

Some individuals with a background in graphic design become post-secondary education teachers and teach in design schools, colleges, and universities.

Some graphic designers may specialise in the field of experiential graphic design. These designers work with architects, industrial designers, landscape architects, and interior designers to create interactive design environments, such as museum exhibitions, public arts exhibits, and retail spaces.

For both journalistic and non-journalistic careers, a bachelor's degree in graphic design or a related field is usually required. However, individuals with a bachelor's degree in another field may pursue technical training in graphic design to meet most hiring qualifications.

Experienced graphic designers may advance to become chief designer, art director, or other supervisory positions. In journalism, salaries start from Rs 2,50,000 per annum to Rs 3,00,000 per annum depending on the organisation and can go up to Rs 15,00,000 at supervisory positions. In non-journalistic companies, starting salaries may not differ much from their journalistic counterparts but in senior and supervisory positions, the salaries could be Rs 30,00,000 upwards.

9.11 CHECK YOUR PROGRESS

- (1) Who created an Illustration?

(2) What is the meaning of Illustration?

(3) Parts of the Contemporary Illustration.

(4) Parts of Illustrative Drawing.

(5) Name of the Modern Illustration softwares.

(6) What are the usage of Illustration in the Field of marketing?

(7) When was the first newspaper published?

(8) What is the first illustrated newspaper?

(9) Types of Cartoon.

(10) Name of the famous cartoonist.

Answer

- (1) An Illustrator, Design artist, Graphic artist or Cartoonist.
- (2) Illustration means provide an example; either in writing or in picture form.
- (3) Style of techniques, Drawing, Painting, Printmaking, Collage, Montage, Multimedia, 3D Modelling.
- (4) pen-and-ink, charcoal, or metal point, after which they were replicated using a variety of print processes including woodcuts, engraving, etching, lithography, photography and half- tone engraving, among others.
- (5) Adobe Illustrator, Photoshop, and CorelDRAW, Wacom tablets, although traditional methods like watercolour, pastels, casein, egg tempera, wood engraving, linoleum cuts, and pen and ink.
- (6) Newspaper advertisements, billboards, television ads, brochures, catalogues and online advertisements establish the importance of illustrations in the field of marketing.
- (7) 1604, in Germany
- (8) The Illustrated London News in 1842
- (9) Pocket cartoon, Political cartoon, Strip cartoon, Memes
- (10) Shankar, R K Laxman, Charles M Schultz, Bill Watterson, Art Spiegelman.

9.12 KEYWORDS

Illustration An illustration is a decoration, interpretation or visual explanation of a text, concept or process, designed for integration in published media, such as posters, flyers, magazines, books, teaching materials, animations, video games and films.

Usage of Illustration Technical illustration or drawings are used in the fields of Engineering, Medical, Business and many

such professions where equipment, systems and models are used. Complex systems can be explained with less difficulty with the use of drawings.

Cartoon & Illustration

Cartoons for a long time have been a successful tool in communication, where illustrations carry wit and humour to engage and inspire the reader or viewer. Cartoons may or may not be presented along with text to elucidate an idea.

Wood Engravings

The Illustrated London News launched in 1842 became the world's first illustrated newspaper with full page illustrations in high-quality wood engravings.

Multimedia

Multimedia means the combining of images, videos, text and other digital content, especially on web platforms

Use of Comic Form

The use of comic forms as journalism narratives are able to translate a depth of empathy and emotion that traditional news representations typically can't. It can almost trick people into reading about something that they wouldn't normally read.

Cartoon

From the time civilisation has known newspapers, cartoons have existed. Cartoons in newspapers might be a political satire, a spoof on societal or civic problems or a comment on the times we live in.

To Sum It Up

- Contemporary illustration uses a wide range of styles and techniques, including - drawing, painting, printmaking, collage, montage, digital design, multimedia, 3D modelling – and could be expressive, stylised, realistic or highly technical.
- The purpose of illustrations need not necessarily be to educate the reader; many a times they are produced simply to create aesthetic value.
- Visuals, including photographs and illustrations, draw readers to stories, aid grasp and recall, shape and influence opinions and attitudes and boost cognitive and intellectual reasoning.
- There is an emerging trend of illustrated (sometimes called graphic) journalism which integrates comics and hand illustration

with traditional journalism; this journalism is immersive, experiential and easy to read as it humanises complicated stories and says more in one image than an essay could in 10,000 words.

- Cartoons are a kind of running commentary on social changes, mistakes, failures, success, accomplishments, and major contemporary events. Types of cartoons include – pocket cartoon, political cartoon, strip cartoon and meme.
- Career opportunities for cartooning exist across - print, digital, television media and the entertainment industry.
- In IT, the term graphics generally refers to images generated by a computer or similar tech device; and the main job function of a graphic designer working for a journalism outlet is to provide graphics and other design elements for print and online editions.
- Graphic design is important to marketing and selling products, and is a critical component of brochures and logos.
- Graphic designers, also referred to as graphic artists or communication designers, often work closely with people in advertising and promotions, public relations, and marketing.

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UNIT: 10**ADVERTISING****:: STRUCTURE ::****10.0 Introduction****10.1 Objectives****10.2 Section: 1 Introduction To The Term Advertising****10.3 Section: 2 Who Does Advertising? Who Needs It?****10.4 Section:3 Communication Principles Of Advertising****10.5 Section: 4 Introductions To Branding And Positioning****10.6 Section: 5 Career Opportunities: Entrepreneur:
Advertising Agency****10.7 Section: 6 Career Opportunities: Creative Team****10.8 Section: 7 Career Opportunities****10.9 Section:8 Career Opportunities: Media Buying****10.10 Section: 9 Career Opportunities: Client Servicing****10.11 Section: 10 Case Studies Of Effective Advertising And
Positioning Altering Brand Perception****10.12 Check your Progress****10.13 Keywords****10.14 References**

10.0 INTRODUCTION

- Everyone advertises, and in these days of selfies and posting them publicly on social media, even individuals seem to advertise though they are not selling anything. Having said that, advertising, in its strictest sense, is, to quote marketing guru Philip Kotler, “any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor”.

10.1 OBJECTIVES

- Familiarisation of how the advertising industry works.
- Introduce students to concepts like branding and positioning.
- Give an insight into the dos and don'ts of ethical advertising.

On the completion of this unit, you will be able to:

- Understand the basics of advertising.
- Get acquainted with various departments in an ad agency.
- Know the ethics and limits of creative advertising.

› SECTION 1

10.2 INTRODUCTION TO THE TERM ADVERTISING



Marketing guru Philip Kotler says, “Advertising is any paid form of non-personal presentation & promotion of ideas, goods, or services by an identified sponsor.” Advertising Association of the UK defines it as “any communication, usually paid-for, specifically intended to inform and/or influence one or more people”.

Advertising is communicated through various mass media, including newspapers, magazines, television, radio, outdoor advertising or direct mail; new media as search results, blogs, social media, websites or text messages.

Commercial ads often seek to generate increased consumption of their products or services through “branding”, which associates a product name or image with certain qualities in the minds of consumers. On the other hand, ads that intend to elicit an immediate sale are known as direct-response advertising. Non-commercial entities

that advertise more than consumer products or services include political parties, interest groups, religious organizations and governmental agencies. Non-profit organisations may use free modes of persuasion, such as a public service announcement. Advertising may also help to reassure employees or shareholders that a company is viable or successful.

Worldwide spending on advertising in 2018 amounted to an estimated \$543.71 billion.

Above the line, below the line and through the line are three types of advertising; they are classified such according to their level of penetration. Above-the-line includes activities that are general to reach a wide audience. These are usually done through newspapers and magazines, television and radio channels and hoardings. Below-the-line advertising targets are more focused, trying to reach a specific audience through direct mailers, trade shows, catalogues and, digitally, cookie-based advertising. Through-the-line combines the other two strategies and the integration is crucial in today's world of tech evolution and the 360-degree blitzkrieg that is imperative for getting noticed. There is a fourth form – an informal one -- and considered probably the best form of advertising: it is word-of-mouth advertising, where individuals who have tried out a product, brand or service recommend it to others.

The modern-day advertising takes shape in forms of product placements in films, social media marketing and sponsored articles or what are called branded content. The latter form of online advertising is one of the major trends in promoting one's brands or product these days. Businesses write quality articles on topics related to the products and services they offer. It helps them publicise their offerings in the form of articles.

There are challenges for the industry as audiences are actively choosing not to have to sit through commercials or be bombarded with ads while they browse the internet.

We only have to look at the rise of apps that block or stop ads from showing up, and the emergence of pay-to-stream platforms like Netflix. Yes, people are actively choosing to pay to not have to sit through ads.

This new trend of saying no to ads is thought to have cost publishers up to \$25 billion in revenue in 2018!

10.3 WHO DOES ADVERTISING? WHO NEEDS IT?

Advertisements are used to increase brand awareness and brand exposure in the target market. Informing potential customers about the brand and its products is the first step towards attaining business goals.

So, every business or vocation advertises. Even announcing the name, profession and educational degrees in an office signboard facing the road is advertisement, so one can say that doctors and lawyers too advertise. Signboards on shop fronts are also advertisements, letting pedestrians, motorists and community in and around know what the shop is peddling.

Any business – organisation, brand, retail chains, small retailers – feels the need to advertise to create awareness about themselves and attract attention.

Advertising has numerous advantages, especially when launching a product and to achieve economies of scale by increasing the consumer demand and the market. Brand building through advertising helps in creating awareness for the product and retaining customers.

Everyone needs to advertise, only the magnitude, and accordingly the medium, varies. A big brand may use the entire media for promoting its products—billboards, newspapers, television, radio and online. A niche brand may do just targeted advertising through social media. A small retail business may just be able to afford doing up the shopfront (though many these days are on Instagram or Facebook) to publicise itself. Many small businesses become successful because of word-of-mouth advertisement when customers talk positively about their product or shop.

The sole purpose of a business is to sell products and services to earn profits. Advertising helps a business to earn profits by enabling more people to know about the products and services and thus resulting in more sales. The consumers on the other hand will never get to know about the products and services if they are not advertised. Advertisements help the consumers to make decisions regarding which product and service to buy. With the help of advertisements, a consumer gets the best possible options.

Today, the advertising industry has become a huge industry because of the large number of products and services being offered. As a result, the competition has also increased, requiring every business person to promote his or her products and services in the best possible manner. This has further led to the development of new advertising techniques and an increase in the number of advertising agencies which

are available today. The aim of every promotional campaign is to enable the products to reach the right people by increasing the awareness about the product and its benefits. This is important for the success of a business.

› SECTION 3

10.4 COMMUNICATION PRINCIPLES OF ADVERTISING

A major component of advertising is copywriting; it is equivalent to a reporter's job in journalism. An advertising copy is basically the main text with the catchphrase and headline in any advertisement and this is what communicates to the potential customer about the product/services/ brand. Unlike the reporter's copy, the text in advertisement is crisp, short and to the point to capture the essence of the product or a company's vision. For a TV advertisement, the text could be just a few seconds, conveyed through a conversation or by a voice-over; for publications, it could be a pithy sentence or punch line to draw attention of the reader; for online, it could be both video and a poster ad. The copywriter's job is that of dialogue and script writers combined.

The product's job is to satisfy the customer, and the copywriter's job is to make the product satiable and irresistible to the customer.

Like in journalism, what catches the attention of the reader/viewer is the headline. Then the text: a crisp text that captures the merits and qualities of a consumer product is the most popular. That is not hard and fast rule; as ad guru David Ogilvy says, "People do read lengthy advertisements if they are skilfully written."

A tremendous amount of research and brainstorming over the target audience and other factors including competition and their positioning goes behind a good ad copy. Inputs are needed from all possible sources, both external and internal, before a copywriter can start on the job of producing an impressive ad copy for the campaign that is planned by the agency and the client.

The ad copy would be fun, comic, vigorous, have the right punchlines and catchphrases and, in the same time, must come across as honest that it exudes trust in the product. It should also be in line with the guidelines and ethics as laid down by the advertising's governing body of respective country.

There are various methods to present an ad copy to influence the minds of the target audience. Some of the time-tested types of advertisement copies are:

- **Human interest:** Appeals to the five senses and emotions rather than the intellect. Usually edible products.
- **Institutional:** Promotes the organisation builds goodwill in the minds of the customers and its clients/retailers/suppliers. Helps on the run-up to an IPO.
- **Suggestive:** Conveys the message directly or indirectly and leave much to the imagination of the reader.
- **Expository:** It is straightforward and has clarity. Any new bank scheme to be launched needs to be to the point.
- **Reason why?** The justification to possess the product makes it compelling for the potential customer. Usually, testimonials, third-party certificates like approvals from authorities, success in other regions carry weight.
- **Educational:** The consumer needs to know details to make an informed decision, like an insurance scheme or tax benefit scheme.

› SECTION 4

10.5 INTRODUCTION TO BRANDING AND POSITIONING

Branding promises positive user experiences for client's products or services. Positioning establishes a preference for your brand relative to competitive offerings based on the perception of a unique and important difference. Branding, therefore, makes the promise of good user experiences. Positioning describes the brand's unique competitive difference that makes the promise compelling.

Branding and positioning are two important marketing terms. But while they are related to each other, they have very distinct meanings important for business leaders to understand. Even the smallest companies need to spend time considering how they would like to be perceived by their desired market segments. The first step, of course, is determining which markets to serve, who is already serving those



markets and how these competitors may differ. Then organisations need to consider how they wish to be perceived by certain market segments, understand how they are currently perceived and take steps to close those gaps.

Positioning involves claiming a position or reputation in a market--or several markets--for a company, product or service. The first step in positioning is specifically identifying the markets to be served; these can be local, regional, national or even international. Within geographic areas, marketers might segment by other factors, such as age, gender, income, or areas of personal or professional interest. The more clearly these target market segments can be identified, the more specifically marketers can design programs to reach out to and influence those who occupy each segment.

Positioning also involves identifying ways in which your company's offerings differ from competitors' offerings. Based on the target market areas, companies will identify competitors in those markets, learn as much about those competitors as possible (in terms of product offerings, pricing, distribution channels and promotional efforts) and determine how the company might claim a different position based on its own marketing attributes. Once a desired position has been established, companies will work to establish and strengthen a brand identity designed to claim that position within the marketplace.

In very simple terms, a brand is a personality. While the personality of a product, service or company is ultimately determined by the target market, companies will often identify how they wish to be perceived and then take steps to influence consumer perceptions based on product, price, distribution and promotional elements of the marketing mix. For instance, two different ends of a branding spectrum might reflect a desire to be seen as the upscale provider of fine wines or the low-cost distributor of reasonably priced casual beverages.

Companies will claim a brand position based on their actions. Just like individuals' personalities are determined based on how they are viewed over time by others, the same is true of companies and products. Claiming a brand position requires ongoing efforts to convey a consistent image to target audiences through all company activities, from the attributes of the product itself to the company's service to the company's employees and through promotional activities. It is consistency over time, reflected through actual performance that will help a company effectively claim a brand position.

Positioning always comes before branding. Positioning tactics lure your market to your business. The experience the market has with your business will determine if you're successful in building a positive

brand image.

While new businesses should define the brand image they want, they need to focus on position-ing themselves in the marketplace first, by identifying what makes them different and translat-ing that difference into a customer benefit. If new businesses deliver on the benefit promised, they will be successful in building a positive brand image.

› SECTION 5

10.6 CAREER OPPORTUNITIES: ENTREPRENEUR: ADVERTISING AGENCY

An advertising agency, often referred to as a creative agency or an ad agency, is a business ded-icated to creating, planning, and handling advertising and sometimes other forms of promotion and marketing for its clients. An ad agency is generally independent from the client; it may be an internal department or agency that provides an outside point of view to the effort of selling the client’s products or services, or an outside firm. An agency can also handle overall market- ing and branding strategies promotions for its clients, which may include sales as well.

Typical ad agency clients include businesses and corporations, non-profit organisations and private agencies. Agencies may be hired to produce television advertisements, radio advertise- ments, online advertising, out-of-home advertising, mobile marketing, and AR advertising, as part of an advertising campaign.

Studies show that successful advertising agencies tend to have a shared sense of purpose with their clients through collaboration. This includes a common set of client objectives where agen-cies feel a shared sense of ownership of the strategic process. Successful advertisements start with clients building a good relationship with the agencies and work together to figure out what their objectives are. Clients must trust the agencies to do their jobs correctly and accordingly with the resources they have provided. Breakdowns in relationships were more likely to occur when agencies felt undermined, subjugated or even feel they don’t have an equal status. Tradi-tionally advertising agencies tend to be in a position to take the lead on projects, but results are best when there is a more collaborative relationship.

Stronger collaboration happens in situations where a personal chemistry has been established between both parties. Finding out similar likes and dislikes, points of view and even hobbies and passions.

Personal chemistry builds with the length of the client relationship, frequency of meetings, and how far mutual respect goes between parties. This was one trait that advertising agencies were perceived to not always have. It was suggested that on occasions media planners and researchers were more closely involved in the project because of their personal relationships with their clients. Successful strategic planning is best when both parties are involved due to the bond between sides by understanding each other's views and mindset.

Involved advertising account planners are seen to contribute towards successful agency client collaboration. Planners of advertising agencies tend to be capable of creating a very powerful, trusting relationship with their clients because they were seen as intellectual prowess, seniority and have empathy in the creative process.

Starting your own advertising agency can be a very rewarding and profitable career choice. Competition is stiff, however, so you'll have to make sure your company is a step above all the rest. Opening, building, and operating your own advertising agency will require a lot of work and dedication.

› SECTION 6

10.7 CAREER OPPORTUNITIES: CREATIVE TEAM

Creative teams work in advertising agencies to dream up and execute advertising campaigns for the companies that hire the advertising agencies. Some large companies have in-house advertising departments, so have their own creative teams. These individuals primarily coordinate and create the ad copy and the artwork for various media, including television, radio, Internet, magazine and newspaper ads. They also develop direct-mail campaigns, which usually consist of sales letters, brochures and order forms. A creative team includes employees with various job titles. The job descriptions of these employees vary but they all have the same objectives.

A creative team is made up of several key members, starting with a creative director, and including copywriters, editors, graphic designers and artists, and web developers. In short, it is the group of people that comes up with the advertising ideas and brings those ideas into being. Titles may vary among different organisations. In some agencies, the lines defining the creative team blur, and the account managers or executives -- who serve as a liaison between the client companies and the agency -- also get into the creative act. Smaller agencies often have fewer members on their creative teams than larger agencies, and the duties overlap. For example, an advertising manager

may also be the creative director and a graphic designer. The creative director coordinates the creative team, and liaises with the account executives. Copywriters do the actual writing. Editors help ensure the accuracy of advertisements. Artists or graphic designers create the artwork, illustrations and other visual aspects of the advertisements. Web developers upload creative pieces to the Internet.

The primary objective of the creative team is to create a desire among the public for products and services. There is usually a positive correlation between the amount of advertising a company or organisation runs and its influence on consumers, according to Stanford University. Moreover, higher amounts of advertising usually lead to higher sales or revenue. Other objectives of creative teams in small organisations or advertising agencies are building brand awareness and image.

Creative teams usually follow a specific process when completing their work. An advertising agency usually creates a proposal for a client, outlining the key tasks and associated costs. Work commences when the client approves the proposal. Advertising production usually follows, whether it's conducted by an agency or company itself. The first step in the production process is creating a concept. This is a formulation of the general theme or idea of the advertising. Copywriters then compose the script or wording for the advertisements, and the artists and graphic designers create any necessary artwork. Subsequently, an editor proofreads the advertisement for errors and submits the final ad copy. And an advertising manager, in turn, ensures that the message and content of the advertising is commensurate with the overall marketing strategy.

Although every department is essential in an advertising agency, the creative department is the one that defines it. Everything from print ads and direct mail, to broadcast ads, websites, social media, and guerrilla campaigns are conceived here. Without the creative department, there is no agency.

› SECTION 7

10.8 CAREER OPPORTUNITIES

Copywriters



Copywriters conceptualise words for any advertisement from small online ones to full-fledged campaigns. Copywriting involves not just words but thinking strategically and creatively and to assist creative directors and designers with visual ideas.

As a career, the beginner level is the junior copywriter, graduating slowly to being a copywriter, then senior copywriter and then assistant creative director.

Designers



There are many types of designers, including those proficient in graphic design, web design, and even product design. However, most agencies have graphic designers on staff to assist the art directors and copywriters with campaign materials, and also to work on jobs that require pure design without the need for a concept team.

Designers are valued members of the team, as they can take ideas to the next level and give the finished work a polish that the creative team could not add. In smaller agencies, designers may not be on staff, but are hired as freelancers as required, or will work at a designstudio whose services are requested from time to time.

Scriptwriters

‘Scriptwriting’ is the written version of expressing, sharing, understanding, interacting and conveying any social or commercial message, statement or opinion influentially among any media.



Scriptwriting is an integral part of advertising agency as all commercial ads need the basic format of scriptwriting. An advertisement script, for that matter any script, should have catchy phrases or punchlines.

The scriptwriter should take care to ensure that the language and the narrative cater to the ethos of the targeted audience. It is a tough ask to tell a story within 30 to 60 seconds about a brand or a product.

Product Photography

Product photography uses specific techniques to showcase products in an attractive way and entice potential buyers to purchase specific products.



Product photography is an essential part of both online and offline advertising for successful catalogues, brochures, magazine ads, billboards, online ads and company websites, specifically when selling products direct to consumer.

Photos are a key part of a consumer’s decision-making process, ultimately determining conversion and retention rates.

The quality of a product photo reflects your brand image, creating the infamous first impression.

The key to making the most of their first impression is to present

polished, professional images that evoke maximum engagement.

Ad Filmmaking



So, what do ad film-makers do? They are either directors or producers. While all creative decisions are taken by the directors, producers manage the operational side of film-making. In other words, the director translates a script creatively, decides the cast, costumes, venue of shoot and chooses technicians and producers to help the director manage the entire production by looking into the operational aspects which include hiring technicians, managing locations, arranging camera rentals and so on.

It is the responsibility of the ad filmmaker to honour the vision of creative people who have written the script and also deliver what the client needs.

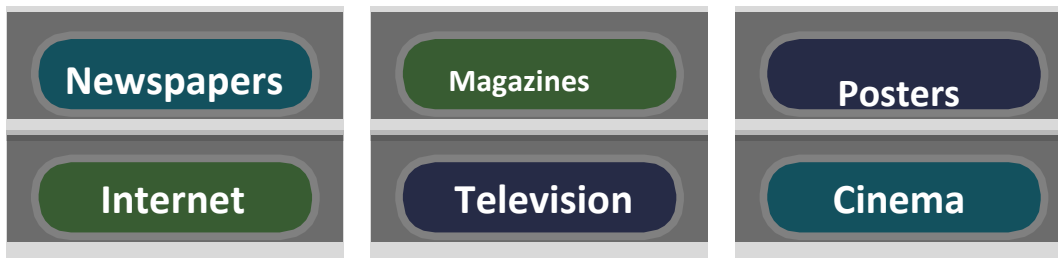
SECTION 8

10.9 CAREER OPPORTUNITIES: MEDIA BUYING

Media buyers negotiate, purchase and monitor advertising space and airtime on behalf of their clients. In short, it is about gaining maximum exposure for minimum cost.

It is also still very much an essential form of media communication. Avenues such as PR (known as ‘earned media’) and events (‘owned media’) all hinge on the drive created by the media buying strategies – all aimed at encouraging consumers to buy into the brand.

Let’s get straight to the details, you could be working in any of the following areas:



Chances are, you’ll also be working with more than one client account at a time. Depending on the agency, it is also possible that your duties will also be combined with that of the media planner.

As such, tasks of a media buyer will include the following aspects:

- Identifying the target audience for a media campaign.

- Keep updated about industry research figures (distribution for newspaper/magazines, audience figures for tv/radio, unique visitors to a website).
- Negotiating the best rates and media space online, via broadcast or via print is the backbone of the role.

If you pride yourself on your communication skills and enjoy the challenges within an ever-changing work environment, a career in Media Buying could be calling. Negotiation skills are paramount, as is an understanding of the evolution of the communications business. Upon gaining this knowledge, pinpointing the next technology or platform best suited to reach your target market will be second nature.

Ultimately, a media buyer's responsibilities come down to a basic rule – they oversee the communication with media salespeople, monitor whichever advertising spots they are running (print, online, broadcast etc) and ensure that each advert reaches its target audience effectively and on budget. Once an advertising cycle has been completed, it is up to the buyer to collate data and analysis of consumer behaviour in order to make the next project more effective and inform any future campaign undertaken.

A media buyer is responsible for acquiring desirable time slots and media space for advertising clients. Using market research information, such as demographics, media usage, ratings and the type of content in a given vehicle, the media buyer must choose the best possible venue or medium for an advertising campaign. Media buyers need to form good relationships with advertising sales agents to obtain the best prices and values for advertisement placements, campaigns, or even media bundles. Buyers also monitor the purchased media to make sure the advertisements appear as planned, and they credit or bill clients as necessary to settle accounts.

A media buyer acquires advertising space for clients in all forms of outlets, including print, online, and broadcasting. These professionals hold a bachelor's degree and have skills in product placement, communication and advertising, as well as business acumen.

▶ **SECTION 9**

10.10 CAREER OPPORTUNITIES: CLIENT SERVICING

No advertising campaign goes from storyboard to sales driver by itself. The client services manager is the ad agency executive who guides the campaign-building process. From client communications and workflow to budgets and billing, client services managers have

many re-sponsibilities. Most client services managers start their careers as entry-level assistant account executives, learning the ropes with a shorter list of responsibilities on a limited number of accounts. As they advance in the field, senior account leaders can take home more than \$100,000 a year.

Client services managers connect an agency's creative efforts with advertisers' needs, from leading a first meeting on a new account to researching media outlets for a campaign. They maintain relationships with executives of client businesses, oversee the agency's account team across all disciplines and develop strategies for clients. In short, the client services manager is accountable for all aspects of the delivery of work to the client. But the account leader's role goes beyond merely giving a client what he wants. Client services managers are problem solvers who analyse markets and help advertisers develop business goals for their goods and services.

Every day is different for client services managers but routine tasks include updating status reports for clients, receiving creative changes from clients, relaying those changes to creative staff and supervising the account's finances. Daily responsibilities involve maintaining and growing client relationships, and managing client expectations — for example, keeping them realistic about timelines for delivering campaigns. Research is also part of the account leader's job. Whether a client makes tractors or sells clothes, the manager must become an industry expert. An account manager's day might start with a client meeting to discuss a new app. Next up: Sending another client a rough cut of a TV spot, getting feedback on the ad, making final changes and shipping it for an air date. A brainstorming session for a client who wants to increase sales in a specific category might be on the agenda, as well. Account leaders also schedule store walks to check out clients' competition, write up their findings and share them with clients. They also review magazine and newspaper articles for new trends several times a day.

Client services managers share specific personality and work traits. They can juggle multiple client needs while manoeuvring sudden changes of direction in the marketplace. They're organized. People skills are also a must, because they interface with many personalities in many disciplines. Diplomacy is key as well — account leaders must work through differences between creative staff and clients. Also important are curiosity and an interest in keep up with new technologies and trends and how they affect a client's business. Finally, the ability to foster a healthy work-place culture is important, because agency employees work long hours and face tight deadlines.

Account managers typically have a four-year degree in business, marketing or journalism. For senior-level client services jobs that call for strategic thinking on sophisticated accounts, an advanced degree, such as a master's in business administration, is increasingly important. A college education alone won't guarantee a job in client services, though. Many agencies want ad-industry experience, even for entry-level hires. Internships are essential. However, not all client services managers need agency experience. Agencies often hire client services managers from specific industries — the automotive industry veteran brought on to handle a large auto- motive account, for example. A senior account leader typically has 10 or more years of experience, either at an agency or in corporate marketing. Besides education and experience, hiring managers also look for people who appreciate the creative process.

› SECTION 10

10.11 CASE STUDIES OF EFFECTIVE ADVERTISING AND POSITIONING ALTERING BRAND PERCEPTION

Cadbury

It was during the festive season in the early 2000s that Cadbury launched in India and embarked on a campaign to drive home the point that it is “cool” to enjoy chocolates instead of the traditional Indian sweets in Diwali and other joyous occasions.



Amitabh Bachchan featured in the advertisement blitzkrieg that the brand launched under the “Kuchh Meetha Ho Jaaye” series of ads. It was also the first time that the brand wooed the rural audience through the “Miss Palampur” campaign.

Chocolates were not part of the mainstream Indian food culture so when Cadbury entered India the task was to ensure that the product

was adopted and accepted. Ogilvy was the ad agency hired to convey that message. On Cadbury's part, to support its brand positioning it made sure that the product was available across retail stores, including the smaller ones, and its packaging reflected the Indian mithai packaging. The campaign was a huge hit and to date continues to be the focus of the brand. The theme line in the campaign kept evolving from 'Kuchh Meetha Ho Jaaye' to the current brand thought 'Kuchh Accha Ho Jaaye, Kuchh Meetha Ho Jaaye' campaign which talks about extending generosity to oneself as well as to others.

Fair & Lovely

The skin-lightening cosmetic product of Hindustan Unilever Ltd, Fair & Lovely, came into the Indian market in 1975. The tube of Fair & Lovely has its presence in many homes whether they are rich or poor, rural or urban despite the increased competition both from domestic and international brands.

The target consumer profile for Fair & Lovely is the 18+ age group, and the bulk of the users are in the age 21–35 category.

The advertisements for the brand show the whitening effect as much as six times whiter and as a woman's skin tone becomes lighter, she is seen becoming happier.

The advertisements have received flak over the years for the obvious bias against the darker skin and for linking beauty with fairness.

One Hindustan Unilever Ltd research claimed that 90 per cent of Indian women want to use whitening cream because it is aspirational, like losing weight. In one of their television advertisements, actor Saif Ali Khan is seen preferring the fair-skinned Neha Dhupia over darker-skinned Priyanka Chopra; the ad in 2007 had to be suspended after the controversy over it.

As it faced a PR disaster of sorts, the company and the brand pushed back with launching the Foundation for Economic Empowerment of Women with the backing of "prominent women organisations and achievers" such as Mallika Sarabhai and Dr Snehlata Deshmukh, former vice-chancellor, University of Mumbai. And Fair and Lovely continues to reign in the market, with over 60% share.

Fair and Lovely recently entered the Rs 2000-crore club, emphasising the fact that the 'fairness' appeal cuts across regions and cultures in India. However, the Advertising Standards Council of India rolled out a charter in 2014 which prohibited cosmetic brands from communicating any discrimination based on skin colour through advertising. The guidelines further stated that no brands can use post-production visual effects to exaggerate product efficacy as well.

10.12 CHECK YOUR PROGRESS

(1) Who is the Marketing Guru?

(2) How to communicated advertise?

(3) Worldwide spending on advertising in 2018 amounted to an estimated.

(4) What is the best form of the advertising?

(5) What is the cost publishers of no ads in 2018?

(6) Usage of Advertisement?

(7) Parts of Advertisement.

(8) Where the big brand promote their items?

(9) Types of Advertisement.

(10) Give the name of 2 effective advertising.

Answer

- (1) Philip Kotler
- (2) Advertising is communicated through various mass media, including newspapers, magazines, television, radio, outdoor advertising or direct mail; new media as search results, blogs, social media, websites or text messages.
- (3) \$543.71 billion
- (4) Word of Mouth Advertising
- (5) \$25 Billion in revenue
- (6) Advertisements are used to increase brand awareness and brand exposure in the target market.
- (7) Organisation, Brand, Retail chains, Small retailers.
- (8) Billboards, Newspapers, Television, Radio and Online.
- (9) Human interest, Institutional, Suggestive, Expository, Educational, Reason why?,
- (10) Cadbury and Fair & Lovely

10.13 KEYWORDS

Advertising Advertising is any paid form of non-personal presentation & promotion of ideas, goods, or services by an identified sponsor.

Commercial Ads	Advertising is communicated through various mass media, including newspapers, magazines, television, radio, outdoor advertising or direct mail; new media as search results, blogs, social media, websites or text messages.
Non-commercial Ads	Non-commercial entities that advertise more than consumer products or services include political parties, interest groups, religious organizations and governmental agencies.
Above the line	Above-the-line includes activities that are general to reach a wide audience. These are usually done through newspapers and magazines, television and radio channels and hoardings.
Below the line	Below-the-line advertising targets are more focused, trying to reach a specific audience through direct mailers, trade shows, catalogues and, digitally, cookie-based advertising.
Through the line	Through-the-line combines the other two strategies and the integration is crucial in today's world of tech evolution and the 360-degree blitzkrieg that is imperative for getting noticed.

To Sum It Up

- Advertising is communicated through various mass media, including newspapers, magazines, television, radio, outdoor advertising or direct mail; new media as search results, blogs, social media, websites or text messages.
- **Types of advertising –**
 - o Above-the-line includes activities that are general to reach a wide audience and are usually done through newspapers and magazines, television and radio channels and hoardings.
 - o Below-the-line advertising targets are more focused, trying to reach a specific audience through direct mailers, trade shows, catalogues and, digitally, cookie-based advertising.
 - o Through-the-line combines the other two strategies and the integration is crucial in today's world of tech evolution and the 360-degree blitzkrieg that is imperative for getting noticed.
 - o Word-of-mouth advertising is an informal form and considered probably the best form of advertising where individuals who have tried out a product, brand or service recommend it to others.
- Every business or vocation advertises, only the magnitude, and

accordingly the medium, varies.

- Advertising has numerous advantages - increasing the consumer demand and the market; creating awareness for the product and retaining customers; helping a business earn profits by enabling more people to know about the products and services and thus resulting in more sales.
- Unlike the reporter's copy, the text in advertisement is crisp, short and to the point to capture the essence of the product or a company's vision.
- For a TV advertisement, the text could be just a few seconds, conveyed through a conversation or by a voice-over; for publications, it could be a pithy sentence or punch line to draw attention of the reader; for online, it could be both video and a poster ad.
- While branding, makes the promise of good user experiences; positioning describes the brand's unique competitive difference that makes the promise compelling.
- An advertising agency, often referred to as a creative agency or an ad agency, is a business dedicated to creating, planning, and handling advertising and sometimes other forms of promotion and marketing for its clients.
- Successful advertising agencies tend to have a shared sense of purpose with their clients through collaboration.
- Creative Teams primarily coordinate and create the ad copy and the artwork for various media, including television, radio, Internet, magazine and newspaper ads; and also develop direct-mail campaigns, which usually consist of sales letters, brochures and order forms.
- Media buyers aim for gaining maximum exposure for minimum cost for their clients and hence - negotiate, purchase and monitor advertising space and airtime - on their behalf.
- Client services managers connect an agency's creative efforts with advertisers' needs; their responsibilities range from client communications and workflow to budgets and billing.

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UNIT: 11**PUBLIC RELATIONS AND
CORPORATE COMMUNICATIONS****:: STRUCTURE::****11.0 Introduction****11.1 Objectives****11.2 Section: 1 Introduction To The Term Public Relations****11.3 Section: 2 Components of Public Relations****11.4 Section:3 What Is A PR Agency? What Does It Do?****11.5 Section:4 Career Opportunities In PR: Entrepreneur -
Pr Agency****11.6 Section: 5 Writer In A PR Agency: Skills And Career
Opportunities****11.7 Section: 6 PR Vis-À-Vis Corporate Communications****11.8 Section: 7 Career Opportunities For A Corporate
Communication Professional****11.9 Section: 8 Role of PR In Crisis Communication And
Management****11.10 Section: 9 Effective And Ineffective PR****11.11 Section: 10 PR Vs Propaganda****11.12 Check your Progress****11.13 Keywords****11.14 References**

11.0 INTRODUCTION

- PR and Corporate Communications have evolved into a crucial part of modern-day media. Every business – small, medium or big – employ PR tactics to make its presence felt. Communication these days, with the onset of social media, has become more democratic and easy access directly to the end customer has made PR and corp comm (an abbreviated popular usage) exciting and challenging. It can be a satisfying job for those enjoy strategising and communications.

11.1 OBJECTIVES

- To give students an overview of the PR and corporate communications industry.
- To prepare the students for a holistic approach in PR and corp comm.
- To impart training in strategies when client faces any crisis.

On the completion of this unit, you will be able to:

- Be absorbed in the role of a PR manager or Corporate Communications executive.
- Form basic troubleshooting and firefighting strategies in a PR crisis.
- Find a niche as an entrepreneur.

› SECTION 1

11.2 INTRODUCTION TO THE TERM PUBLIC RELATIONS

Public relations (PR) is the method in which organisations and companies, and these days even individuals (celebrities mainly) communicate with people through the media, both traditional and social. In other words, the practice of maintaining a healthy relationship between the organisation/company/individual and its target audience: employees, stakeholders, investors, banks is called public relations. Public relation activities ensure the correct flow of information between the organisation and its target audience.

There are specialised PR firms which are employed by organisations and companies if they want to convey any new project, or their point of view on any topic, or disseminate any information to the media and the public. This is done usually through press releases, press conferences, seminars, organisation website and social media platforms.

The main aim of PR is to create a good public perception. Usually, companies think of PR when there is a full-blown crisis, like Nestle had with the Maggi case of allegedly failing food standards in 2015, Cadbury's with its worm-infested chocolate in the early 2000s and Vedanta Resources' regular tryst with controversy, in Odisha and Tuticorin in Tamil Nadu.

The Public Relations Society of America defines public relations as:

- Anticipating, analysing and interpreting public opinion, attitudes and issues that might impact, for good or ill, the operations and plans of the organization.
- Counselling management at all levels in the organization with regard to policy decisions, courses of action and communication, taking into account their public ramifications and the organization's social or citizenship responsibilities.
- Researching, conducting and evaluating, on a continuing basis, programs of action and communication to achieve the informed public understanding necessary to the success of an organization's aims. These may include marketing; financial; fund raising; employee, community or government relations; and other programs.
- Planning and implementing the organization's efforts to influence or change public policy. Setting objectives, planning, budgeting, recruiting and training staff, developing facilities — in short, managing the resources needed to perform all of the above.

A PR specialist or firm helps them both create and maintain a good reputation among both the media and the customers by communicating in their behalf and presenting their products, services and the overall operation in the best light possible. A positive public image helps create a strong relationship with the customers which in turn increases the sales.

Many journalists, with many years of experience and a vast network of friends among journalists, opt for their second innings with a switch-over to PR. Companies like to hire them because of the access they have to the media and also because they should be able to pitch a story when there is one.

In India, a central publicity board set up by British colonial government during the first World War (1914-1918) is recorded in authoritative textbooks on PR as the first organized PR/Information set up. It subsequently became the Central Bureau of Information and is now called the Bureau of Public Information.

In the private sector, it was the JRD-headed Tata Group that was the first – in 1943 -- to have a full-fledged PR department which was helmed by parliamentarian Minoos Masani.

› SECTION 2

11.3 COMPONENTS OF PUBLIC RELATIONS

Most companies and organisations these days outsource the function of public relations. An external agency is chosen to represent the company for PR activities. There are some companies which still have in-house PR departments.

Clear communications objectives have been to set by the PR department, and that should include the target audience which could range from shareholders, employees, bankers, investors to general public, and the form in which the information will be shared, whether through press release, by holding a press conference or an exclusive interview to a journalist of a leading publication. For any PR to be successful budgets would have to be allocated and campaigns have to constantly be planned.

Campaign messages are an important component of the plan. They communicate the information that helps influence the target audience. The heart of public relations is not to sell any product but to create a positive image of the company and improve it, if necessary. To repeat it is the deliberate, planned and sustained effort to establish and maintain mutual understanding between an organisation and its stakeholders.

Effective public relations require a knowledge, based on analysis and understanding, of all the factors that influence public attitudes toward the organisation. While a specific public relations project or campaign may be undertaken proactively or reactively (to manage some sort of image crisis), the first basic step in either case involves analysis and research to identify all the relevant factors of the situation. In this first step, the organization gains an understanding of its various constituencies and the key factors that are influencing their perceptions of the organization.

In the second step, the organisation establishes an overall policy with respect to the campaign. This involves defining goals and desired outcomes, as well as the constraints under which the campaign will operate. It is necessary to establish such policy guidelines in order to evaluate proposed strategies and tactics as well as the overall success of the campaign.

In step three, the organization outlines its strategies and tactics.

Using its knowledge of the target audiences and its own established policies, the organization develops specific programmes to achieve the desired objectives. Step four involves actual communication with the targeted public. The organisation then employs specific public relations techniques, such as press conferences, social media messaging or special events, to reach the intended audience.

Finally, the organization receives feedback from its public. How have they reacted to the public relations campaign? Are there some unexpected developments? In the final step, the organisation, now armed with the feedback, introspects and makes any necessary adjustments.

› SECTION 3

11.4 WHAT IS A PR AGENCY? WHAT DOES IT DO?

PR agencies and advertising agencies have the same objective: to make the organisation/company/product/celebrity look good in the eyes of the public. Both aim for the clients to be seen as important, successful and relevant. But there the similarity ends; PR agencies promote through editorial coverage while advertising agencies promote through advertorials (basically, paid news) or advertisements.

The layperson views advertising with scepticism knowing well that it is paid for. PR work through articles in publications or clients participating in TV debates or interviews is seen as more credible because of the third-party, or objective, validation that a press coverage provides.

PR agencies mainly communicate through press releases, so the agency has to draft the release, get it approved by the organisation or the company and send it out to media publications and outlets. Client service would include writing speeches for the top management, conceptualise events for public outreach and execute them, social media initiatives, conduct market research whenever required to gauge public perception and, of course, fire-fight and offer media strategies at times of crisis.

Effective publicists have great relationships with many different journalists in many different industries. Many PR professionals are former journalists, so they know the optimum ways to pitch a story and to reach editors and reporters. Since they are not employees of the firm that hires them, they can give an honest, outsider view of the firm and the potential for what story ideas will work.

The relationship between client and agency should not be passive. Clients should inform the agency what messages they would like to promote and make suggestions on where they would like to appear. Very few stories make the front page of the New York Times, but with a media atmosphere that includes blogs, websites, TV shows, magazines and other media that evolves every day, a good PR agency will help clients increase their visibility via increased recognition on as many respected editorial platforms as possible. Long term, public relations can be an investment in the brand and the visibility of a firm or individual that results in increased recognition and reputation.

When conducting outreach, PR agencies are responsible for coordinating interviews, sourcing quotes, sending the product, and answering any questions the media might have. Securing and maintaining positive relationships with members of the media is a crucial part of working in the PR industry and can make or break your success. When strong connections are made, PR agencies not only maximize their chances of coverage but also build a positive reputation with the media community.

› SECTION 4

11.5 CAREER OPPORTUNITIES IN PR: ENTREPRENEUR - PR AGENCY

Setting up a PR agency is a great way of having a long-term and sustainable career in public relations. It is of course easier said than done. Before starting one's own PR agency, there are several factors to be considered. One has to answer for oneself honestly many questions, like:

a) Do you want to bootstrap or look for investors in the agency?

Investments could be huge for a PR agency. You need office space (however small), office furniture, equipment, hardware and software. You have to decide how much of your own money are you willing to set aside for your entrepreneurial venture.

b) It requires investment of time and resources in accounting, operations, client servicing, business development and general management. Do you have the talent, patience and hard work that any business needs?

After years of probably excelling as a PR professional, a switchover to having one's own business means you have to fill in into many roles: chasing clients for payments, signing up contracts with new clients,

dealing with employees, managing finances, to of course the core job of providing excellent service to clients. You may not have to do all these functions but you have to be aware and be on top of the game in all these aspects. You are pretty much a lone wolf if you are the sole proprietor of your enterprise, and the buck stops with you. You should be used to taking decisions on your own, at least initially, and look for inputs when you have a team in place.

c) How do you project and price yourself?

You need to have a good knowledge about the industry and the unique need or gap you are addressing. It is after all, a crowded market place with established players already ahead of the game, and newer entrants innovating at the frontlines of technology and processes. You will have to stand out in the competition, and there are zillions of them. You should not price yourself out of the market, so have both work and price strategies. Once you have carved out the niche and curated the clients that fit your work philosophy, pricing is the most crucial step. Digging into one's own experience, researching and networking help a lot in determining the pricing strategy.

» SECTION 5

11.6 WRITER IN A PR AGENCY: SKILLS AND CAREER OPPORTUNITIES

Since PR has twin aims of building and protecting a brand, company or individual, the opportunities can be split in two sections.

Building the brand offers careers in content creation, social media promotions and management, media relations, financial communications and press liaison. Brand protection essentially revolves around crisis and reputation management and reputation.

PR writers, like journalists, need to have an impeccable language. In fact, PR writers have to be extra careful about their wording because journalists will roast any bad copy landing in their inbox. PR writers do not always have the luxury of a sub-editor correcting their copy.

PR writer's job is all the more difficult because they have to write effectively, make their pitch easy to understand and yet engaging enough to impress journalists and increase the probability of it making it to the newspaper or any other publication or media outlet, which is the ultimate aim.

Planning the pitch with regards to the objectives, the target audience and the list of publications that could achieve these for you is

a good beginning. It always helps if the journalists are subtly navigated to the relevance of the pitch in the bigger context. So, the storytelling by the PR writer has to be spot on to make the central point stand out as effectively and rapidly as possible.

The career marketplace is always looking for good writers in both PR and journalism. A PR specialist is usually required to have a relevant type and level of education such as a Bachelor's degree in communications or journalism. A PR specialist needs certain skills (they are acquired through additional education and training) in the first place including excellent writing and verbal communication skills. But a PR specialist also must know to work under pressure and be able to field a variety of questions including unpleasant ones. For example, if the client is under a public or "viral" attack", a PR professional needs to establish a control over the situation, contain the damage and protect or restore the client's good reputation.

› SECTION 6

11.7 PR VIS-À-VIS CORPORATE COMMUNICATIONS

Corporate communications refers to all communication activities undertaken by the organisation. Internally, it is to keep the information flow smooth and boost the image of the company or organisation with all the employees. An internal newsletter, printed or emailed, lets each employee know what is happening in each department, or alerts staff to any upcoming event in the organisation. Externally, the functions of a corporate communication team could include writing annual reports to participating in community outreach programmes.

Corporate Communications and Public Relations work closely with each other, with almost the same target audience and messages. Both depend on each other to position an organisation in the eyes of its stakeholders, clients and consumers.

Corporate Communications mainly deals with the written and, at times, oral communication that needs to be done in order to keep all the stakeholders informed of a company's vision, mission and strategic objectives. For communicating externally, website, social media, advertisements, brochures, newsletters, annual reports are the mediums while within, emails, minutes of meetings, intranet are the preferred platforms.

As far public relations are concerned, one works closely with management in identifying, building and nurturing relationships between the company and various stakeholders. Obviously, good communication is inherent in this capability – both writing and speaking. Key to building these relationships is promoting your organisation's reputation through highly visible channels, using reporters, editors and

modern-day digital influencers to communicate about your employer based on information you provide. This sole function is often referred to as media relations. Controlling the messages that the public hears is also important, during times of crisis staring at your company or organisation.

It's not unusual for public relations professionals to engage in corporate communication roles out of necessity. A natural communicator is an invaluable resource for all internal and external communications. It's more difficult if you have solely corporate communications experience – and no experience working with media – to fill a public relations position that requires media relations expertise. Like most relationships, building a credulous relationship with the media takes time and many organizations will favour established relationships when hiring for PR positions. Still, many communications and PR professionals successfully move between these two roles.

Public Relations use the external communications prepared by Corporate Communications to generate a positive image of the company. It uses mediums like press releases, social media, public activities, social media presence, presentations etc. to create public interest in the products/services rendered by a company.

Many a time, Public Relations team works closely with Corporate Communications team to identify external audiences (their tears too) and prepare appropriate external communication messages and publication materials.

Any lapse between the two departments can lead to huge losses. Keeping this in mind, a large number of organisations merge the two departments into one, under one manager/head to ensure smooth execution of activities.

› SECTION 7

11.8 CAREER OPPORTUNITIES FOR A CORPORATE COMMUNICATION PROFESSIONAL

More and more organisations are putting an emphasis on building a positive image in the minds of the public, its workforce and other stakeholders, holding it as important as having a great product or service.

“Reputation is intangible, but it is a powerful asset that attracts great talent, builds consumer loyalty, allows businesses to influence stakeholder opinion and helps determine the premium customers are willing to pay. These are great differentiators and businesses are

starting to recognise their importance. As a consequence, there never has been a better time than now to think of a career in corporate communications,” veteran corporate communications expert Varghese M Thomas, wrote in a column.

If writing is a passion, find interacting with the media exciting, have an analytical and business bent of mind, enjoy managing and overseeing outreach programmes then corporate communications could be an attractive and even paying career. Moreover, use of advanced technology tools like digital and social media, data mining to arrive at targeted messaging and getting better results for the efforts make the profession seem exciting. Staying ahead of the curve in the digital world whether it be mobile applications, social media, hashtags, virtual reality and other immersive technology would go a long way in ensuring success as a corporate communications professional.

A formal degree in corporation communications or public relations is a must. Getting oneself familiar, either through formal education or by reading up, with ethics, public speaking, corporate social responsibility is a plus. After earning the degree, an internship with a reputed company could help in not only getting a head-start in the career but also gaining invaluable experience.

As in many careers, a lot of oneself – be it gut feel, sharp reflexes, team spirit or thinking out-of-the-box – has to be brought to the job. These are skills that may be inborn or self-taught. Keeping oneself well-informed and aware of the world and current affairs can make a corporate communications professional stand out among his or her compatriots. As Thomas says, “Corporate communication is not limited to preaching and proselytising a company vision. Smart communication is about contextualising it – and the only way to do this is to stay well-informed and create a point of view.”

Increasing public engagement with global issues such as climate change, human trafficking, human rights, advance of democracy, conflict resolution and poverty has also meant work opportunities in these sectors for both sides of any issue. Changemakers have strong corporate communications personnel who specialise in social sector messaging while brands that maybe in the eye of the storm have PR staff devoted to focused reputation-building through public initiatives.

11.9 ROLE OF PR IN CRISIS COMMUNICATION AND MANAGEMENT

In 2017, American flyer United Airlines hit the headlines for all the wrong reasons when a full-fare passenger who had boarded was literally dragged out, pummelled and screaming, by airport security in order to vacate seats for airline crew. The airline's CEO then went on to de-fend the action, which caused an instant backlash for UA. Even two years after the incident, it remains a textbook case for how not to respond in a PR crisis.

When a crisis hits a company or organisation, it doesn't come with a warning. It is sudden and becomes full-blown before you realise it, especially in these days of Twitter and Facebook. As sudden as it is, the response also has to be swift and on all media and digital platforms.

The PR agency should ensure that there is a constant information flow soon after the crisis has cropped up. The response should be honest and has to be seen as honest. Lying or subterfuge will only worsen the situation, so keeping it simple and straight should be part of the strategy. That will show that the company is aware and gripped of the situation and is concerned. Information should be shared with the public, employees and stakeholders swiftly and constantly, through newspapers, visual media, websites and social media platforms.

Faced with a crisis, a PR professional will evaluate it, the surrounding context, so that a well-thought out solution can be presented to manage it. For example, a PR professional could advise the organisation on which audiences they should address first when making a public announcement, which terms they should avoid using, and how they should consider getting their message out to the right people.

After an issue goes public, a public relations specialist will start to work more "reactively". This means that they respond to what's happening in the media and offer constantly updated advice on how to handle the situation. For instance, they might draft support materials and statements on the behalf of the client so that the company is ready to answer any questions presented by publications or journalists connected to the industry.

On the other hand, a PR professional might take over making statements on the behalf of the business entirely, while simultaneously scheduling meetings and interviews with the right press to ensure that the company comes off in the best possible light. All the while, a PR expert dealing with crisis management will be offering insights on how

a brand can maintain the loyalty of their customers, shareholders, and investors.

After the initial crisis has passed, there will still be a lot of cleaning up to do before a company can regain its original reputation. This is the point where a public relations company will start to develop plans to heal the damage that was done during the disaster. For instance, they might create a plan for a marketing strategy that draws more attention to the positive aspects of the brand's personality.

A PR expert will also set up important press releases and interviews to help take the majority of the public attention away from the incident that happened and assist the company in reverting to "business as usual". Some PR professionals can even put plans in place that give their clients a strategy to fall back on if a similar incident or issue ever happens again.

› SECTION 9

11.10 EFFECTIVE AND INEFFECTIVE PR

Each crisis may differ and hence the response would also differ. Some crisis may require the organisation to respond aggressively and take on the perpetrator or originator of the crisis head-on. Some may prompt an unconditional and honest apology to mitigate the situation. Some may require taking legal action. Some may need wooing the customers with offers and deep discounts.

The media and social media have to be involved at all stages of these crisis mitigation exercises. Not only should media be aware of the steps that a company is taking so that it can in turn inform its readers, there should also be direct communication from the company to its employees and shareholders.

In India, there have been instances of PR disasters. In the recent past, in June 2015 to be precise, Nestle faced a major crisis when its flagship brand Maggi Noodles was banned across the country after government authorities said that their lab tests found that Maggi contained high levels of lead and MSG. It then had 63% market share in the Rs 5,000-crore noodle segment. The ban gave entry points to competitors like ITC and the new entrant and emerging player Patanjali group headed by Baba Ramdev. It was only after two months that Nestle got the mandate from the courts to continue production under strict supervision.

A massive damage had been done in the interim period; a brand trusted by mothers to feed a quick tasty meal to kids had lost its

credibility. The response from the company initially was poor; it could have nipped it in the bud in April 2015 when it got a notice from the Food and Drug Administration regarding lead levels but it didn't even care to respond to the FDA before it became a full-blown crisis. Even after it became a crisis, the company didn't initially communicate with either consumers or the media. It was much later that the company launched a blitz-krieg convincing the public of the safety and worked with media to put out information on the steps they had taken to satisfy the courts and the FDA. Today, it has regained its market share.

Another PR disaster took place in 2003 when worms were found in Cadbury Dairy Milk in Mumbai. Cadbury stopped advertising for a month, went into an overdrive mode to show consumers that they care. They imported state-of-the-art machinery for Rs 15 crores, changed the packaging and roped in film-star Amitabh Bachchan to vouchsafe quality practices. They also started Project 'Vishwas' - an education initiative for 200,000 retailers.

SECTION 10

11.11 PR VS PROPAGANDA

Of course, there is a lot in common between public relations and propaganda. Both seek to reach a large populace through mass media and both want to influence opinion. But there is a perceptible difference.

Propaganda usually has a negative bias and uses hate rhetoric, lies, half-truths, bombast, subterfuge to influence the public's attitude toward a cause, ideal or, usually, a political agenda. Propaganda's underlying philosophy is us against them. "They" are often denigrated as undesirables or simply "the enemy." (Recall "We are nationalists; they are anti-nationals.") Public relations have to be more responsible and have to stick to facts which have to be backed with evidence and documents, use logic and even use emotional pitch to create awareness and goodwill among the public for the organisation. Public relations' underlying philosophy is building trust between an organisation and its products and services with its targeted audiences for mutual benefit. Unlike propaganda, effective public relations is based on the premise of a two-way street. It sends out its message with the aim of creating a dialogue. It wants its target audience to absorb its message and then respond in supporting a product, initiative or action that can be verified and is based in good principle.

Propaganda believes in a talk-down approach. It communicates what it wants to, whether it is based in facts or not. It will quell any

dissent and these days, troll via social media platforms such as Twitter, Facebook and the viewers' letters section in mainstream media

Increasingly, public relations depends on two-way communications via social media and encourages different points of view so organizations can better service their clients and customers.

In today's hyperconnected global world, there is often a very thin line between PR and propaganda. A Stanford University paper placed this issue in the heart of media function and had this to say: "Modern propaganda uses all the media available to spread its message, including: press, radio, television, film, computers, fax machines, posters, meetings, door-to-door canvassing, handbills, buttons, billboards, speeches, flags, street names, monuments, coins, stamps, books, plays, comic strips, poetry, music, sporting events, cultural events, company reports, libraries, and awards and prizes. It is most likely that some of these media uses are surprising, but that only serves to show how easy it is to not even recognize propaganda as such. For the purpose of our paper we will focus on mainly the usage of the press in their tactics of shaping people's opinions. The press (newspapers and magazines) is important because the most current news and issues are spread every day through them. The **Dune affect** is a term we coined--after the movie Dune--which explains that those who control and have access to media have access to and potential control of public opinion."

As a PR expert once said, "Both spin. If it's spinning based on truth, it is PR. If it's not, it is propaganda."

11.12 CHECK YOUR PROGRESS

- (1) Full form of PR.
- (2) What is the main aim of PR?
- (3) Name of the first private sector PR department.
- (4) PR agencies promote through_____.
- (5) Advertising agencies promote through_____.
- (6) PR agencies mainly communicate through_____.
- (7) Brand protection essentially revolves around_____.
- (8) Which degree mandatory for PR?
- (9) Which part of communications refers to all communication activities undertaken by the organisation?
- (10) Which nestle item banned in India?

Answer

- (1) Public Relation.
- (2) The main aim of PR is to create a good public perception.
- (3) JRD headed Tata Group.
- (4) Editorial coverage.
- (5) Advertorials (basically, paid news) or Advertisements.
- (6) Press releases.
- (7) Crisis and Reputation Management and Reputation.
- (8) Bachelor's degree in Communications or Journalism.
- (9) Corporate Communication.(10)Meggi Noodles.

11.13 KEYWORDS

Bureau of Public Information	In India, a central publicity board set up by British colonial government during the first World War (1914-1918) is recorded in authoritative textbooks on PR as the first organized PR/Information set up. It subsequently became the Central Bureau of Information and is now called the Bureau of Public Information.
Scepticism	The layperson views advertising with scepticism knowing well that it is paid for. PR work through articles in publications or clients participating in TV debates or in-terviews is seen as more credible because of the third-party, or objective, validation that a press coverage provides.
Corporate Communication and PR	Corporate Communications and Public Relations work closely with each other, with almost the same target audience and messages. Both depend on each other to position an organisation in the eyes of its stakeholders, clients and consumers.

Platforms of Corporate Communication

Website, Social media, Advertisements, Brochures, Newsletters, Annual reports are the mediums while within, Emails, Minutes of Meetings, Intranet.

PR and Propaganda

Both seek to reach a large populace through mass media and both want to influence opinion. But there is a perceptible difference.

To Sum It Up

- Public relations is the practice of maintaining a healthy relationship between the organisation/company/individual and its target audience: employees, stakeholders, investors, banks is called public relations - through press releases, press conferences, seminars, organisation website and social media platforms.
- As public relations does not involve selling any product but rather creating a positive image of the company and improving it, if necessary; hence effective public relations require a knowledge, based on analysis and understanding, of all the factors that influence public attitudes toward the organisation.
- PR agencies and advertising agencies have the same objective: to make the organisation/ company/product/celebrity look good in the eyes of the public; and both aim for the clients to be seen as important, successful and relevant. But the similarity ends here; PR agencies promote through editorial coverage while advertising agencies promote through advertorials (basically, paid news) or advertisements.
- A good PR agency - coupled with a media atmosphere that includes blogs, websites, TV shows, magazines and other media that evolves every day - will help clients increase their visibility via increased recognition on as many respected editorial platforms as possible.
- A PR writer's job is difficult because they have to write effectively, make their pitch easy to understand and yet engaging enough to impress journalists and increase the probability of it making it to the newspaper or any other publication or media outlet, which is the ultimate aim.
- Corporate Communications mainly deals with the written and, at times, oral communication that needs to be done in order to keep all the stakeholders informed of a company's vision, mission and strategic objectives. For communicating externally: website, social

me-dia, advertisements, brochures, newsletters, annual reports are the mediums; while within: emails, minutes of meetings, intranet are the preferred platforms.

- When an organization faces a crisis the PR professional will evaluate it in the surrounding context, so that a well-thought out solution can be presented to manage it. Each crisis may differ and hence the response would also differ-
 - o Some crisis may require the organisation to respond aggressively and take on the per-petrator or originator of the crisis head-on.
 - o Some may prompt an unconditional and honest apology to mitigate the situation.
 - o Some may require taking legal action.
 - o Some may need wooing the customers with offers and deep discounts.
- While propaganda believes in a talk-down approach; effective public relations is based on the premise of a two-way street. It sends out its message with the aim of creating a dialogue; and wants its target audience to absorb its message and then respond in supporting a product, initiative or action that can be verified and is based in good principle.

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UNIT: 12**MEDIA ENTREPRENEURSHIP,
MARKETING & DEVELOPMENT****:: STRUCTURE::**

12.0 Introduction

12.1 Objectives

12.2 Section:1 Understanding The Business Of Media

12.3 Section:2 Ad Support: Understanding The Context

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12.0 INTRODUCTION

- To understand any industry and especially a complex one like media, one should have a clear picture of the business behind it. The course on Media Entrepreneurship analyses ownership models in media, revenue models, the challenges to print and online media and the future of media business.

12.1 OBJECTIVES

- Familiarisation of how the media industry works.
- Discussing the sustainability of various media and various business models.
- Introducing the concept of freelance journalism.

On the completion of this unit, you will be able to:

- Have an insight into the basics of media business.
- Understand concepts like ad response, classifieds etc.
- Think creatively about revenue streams for media outlets.

› SECTION 1

12.2 UNDERSTANDING THE BUSINESS OF MEDIA

Print media all over India, barring exceptions like Caravan and Frontline, has been pursuing a single revenue model: charge a low subscription price and support with advertisements. In the developed countries, they have followed an either-or model, which means they charge a high subscription price which takes care of the cost of production for a large part or have no or negligible subscription price and make up with advertisements.



India has always had private media ownership, with, till recently, each region having its own well-entrenched market leader. Private media ownership has all the trappings of a big corporate business, resulting on the one hand in better quality products due to competition and, on the other, catering to public taste for the fear of losing market share than to the responsibility that a media has to intrinsically commit to. More and more it is seen in India at least that the private places business interests and profit above public interest, rather than playing the dissenting role to the powers-that-be.

The business of print journalism is capital-intensive. A printing press to publish the newspaper or magazine is a must and, even if it is outsourced, it is quite a huge recurring expense. Vast quantities of newsprint are required to print daily, printing ink is another major expense and the distribution costs are increasing day by day. The cost of manpower to generate the news to fill up the pages is also high. Digital media, on the other hand, doesn't have four of the five major expenses listed above. Investment in a good editorial workforce is enough to get off to a good start; the online and social media marketing expenses can be kept under control if need be.

Print's challenge from digital is not only from the almost limitless on-the-go content that the latter can generate on a daily basis, but more from the advertisement, because of its nature of being algorithm-driven and targeted, that it can divert from the traditional media.

There is likelihood of, according to many experts, that there will be more and more paid content. Already, on online platforms there are paid news which are marked sponsored news or just "sponsored". In print, there are pull-outs like Bombay Times and Panache (with Economic Times) which clearly mention below the masthead that the section is advertorial. Paid news could become more of a reality to sustain media business.

There is a trend emerging where there is an explosion of independent media which is funded by public trusts or online donations or combination of donations and advertisements. These tend to be mostly ideology-driven news publications or websites, either left-winged or right-winged.

12.3 AD SUPPORT: UNDERSTANDING THE CONTEXT

Ad support is becoming the catchphrase across the publishing world. Additionally, of late, even in big-budget movies product placement is a major source of additional revenue.

In India, since the early 1990s when the Times of India introduced invitation pricing, selling its papers in Delhi and Mumbai for a cover price at half the cost of its nearest competitors in those markets, advertising is the main source of revenue. In fact, the family-run Times Group vice-chairman Vineet Jain said famously in an interview in 2012 to the New Yorker, “We are not in the newspaper business. We are in the advertising business.”

All the newspapers or print publications in India have followed the ad support model more vigorously from the 1990s, following the cue from the Times of India. Newspapers at Rs 1.50 and magazines like India Today and Outlook for Rs 5 and later Rs 10 were the norm. It is now that monthlies like the Caravan and the Frontline command a cover price of Rs 100, offsetting a sizable chunk of the production cost.

The cost of editorial operations, designing, printing and distributing a newspaper, or any printed publication, is significantly high. The subscription money that is charged from citizens constitutes a miniscule percentage of the total cost. Due to a variety of reasons, primary among them being that it would be unaffordable for people, newspaper companies are unable to increase the subscription cost of the newspaper. There is a direct connection between increasing the price of the product and fall in its circulation.

Advertising is hence a critical arm of the newspaper operations, which is dedicated to generate revenues. Arguably it was meant as a means of revenue to ‘support’ the losses incurred and the subscription revenue was unable to meet it. Hence the name ‘Ad Support’. But over the years, advertisers have realised the value of associating with credible media outlets and are willing to pour in more than just ‘support’.

On the whole, however, many publications do not sacrifice news totally in pursuit of advertisements; most newspapers have an edit-ad ratio of 55:45 or, in media houses which want to commit better and more edit content to its patrons, an edit:ad ratio of 65:35.

The gap between subscription-based and ad-supported media is widening and is leading to a worrisome situation. High-quality content is few and far between and is available only to a slim section of readers who

are willing to cough up higher subscription rates. At the other end of the spectrum is a steady bottomless pit of poor and cheap content that is disseminated with the intention of going viral and amassing advertisement.

Since almost all news content is virtually handed over free, dependence on advertisement to sustain the business becomes imperative. Cutting into revenue from readers is the competition from the entertainment industry through paid-for services such as Netflix, Amazon Prime and Hotstar.

Additionally, there are ad-blocker and commercial-skipping apps that allow people to opt out of viewing ads while accessing media content online. Without the support of advertisement, it is not clear how the media can sustain itself. A major reason for blanking out ads by a client is the intrusive algorithm/AI-based tracking of one's interests and lifestyle through browsing patterns.

› **SECTION 3**

12.4 OTHER SOURCES OF REVENUE FOR A NEWS ORGANISATION

For better or for worse, the Times of India has been the bellwether in identifying “paid news” as an additional source of revenue. It launched in the turn of the century an ad-sales initiative called Medianet which sells space in the various supplements, led by Bombay Times and its respective city avatars, for paid news. Under Bombay Times and the rest, one has to strain one's eyes to see that it says “advertorial, entertainment promotional feature”. Having tasted success with this model, Panache was launched as a supplement with the Economic Times catering to featuring business launches and profiles for a payment.

Every paper and website now carry “news” with the slug “Promotional feature” or “Sponsored article”. The difference is that it is professional journalists by and large who are writing these advertorials in the Times Group whereas in other news publications, it is generated by the advertisement/ response departments of the organisation or by PR departments of the client.

The cover price, however subsidised, still adds to the bottom line. Especially with mass circulation publications which have achieved economies of scale, cover price is a good earner. It may not be so for lower circulation publications especially if they are trying to match the cover price of the market leader.

Television channels turn to subscription model on the direct-to-home platforms and to negotiated deals with cable companies that take package subscriptions from their customer base. Advertisements are a major source of revenue for all channels which is why the oft-heard acronym ‘TRP’ or Television Rating Point becomes paramount. Entertainment

and sports channels command the highest monthly subscriptions and the highest advertisement rates for its prime time shows.

The other major source of income is through serials or soaps, where the producers come with the whole package of programming plus advertisements for its slot. This is also called sponsorship which is another source of revenue for television channels and this includes programme/event sponsor, wardrobe sponsors, location sponsors, digital sponsor and so on. In shows produced by the channels, product placement is another source of revenue. Most television channels have their own digital platforms, and their websites especially gets some revenue via online ads. Product placement is becoming a popular method of revenue source for TV programmes and movies.

Radio, that is the terrestrial ones, sell ad spots for commercials during their programming or have programme sponsors as major sources of revenue. Another source is advertorials which involves the radio jockey promoting a brand (Usually, building and housing projects use this method in India to influence listeners. There is nothing to indicate it is an advertisement and is trusted often as it comes, in between the programme, from the mouth of the radio jockey who has a connect with the listener). Event and event and event-related sponsorships are another major source of revenue for radio.

» SECTION 4

12.5 HOW DO WEBSITES MAKE MONEY?

The most common method of revenue on web portals is advertisements. We all are aware of these, they're these ads that we see on the banner, on the sidebars of a website. Web portals sign up usually with Google AdSense and depending on the traffic the cost per click is determined and the portal earns from there. It is not as simple as it sounds. To earn a decent sum out of these advertisements, the web portal has to attract a massive number of visitors daily, somewhere around 2-3 crore!

Another way of earning money online is to sell physical products. This is called e-commerce. This would require a heavy spend on marketing online the website and its products. In the competition that exists, it is important for one to find a niche to make money in the e-commerce space. Listing on Amazon and Flipkart could bring in monies but a big chunk – of at least 30% is retained by these behemoths.

Another way a lot of businesses make money online is through affiliates. For example, if a blogger writes a review titled “My favourite credit cards”, at the bottom of the review, you will find this: “you can sign up

for the card here — NOTE: this is an affiliate link.” If any user clicks that link and signs up, the credit card company will pay the blogger an affiliate commission. The world’s biggest affiliate is amazon.com.

Lots of websites make money online through affiliates. They do it in a variety of ways. The most obvious one is when the affiliates write content and add links. Other times, the websites set up landing pages, capture traffic and divert it. It can get very complex.

One thing to keep in mind is that affiliates can change their rules on the fly. They can change their commissions whenever they want. If they do that quickly, it can take anyone by surprise and recalibrating your content becomes tough.

› **SECTION 5**

12.6 JOB OPPORTUNITIES: AD RESPONSE TEAM

With advertisers having various avenues for media spend, the role of ad response becomes evermore crucial. Each department under ad response in a media outlet has to work hard to help pocket every extra rupee and dollar that a client wants to spend in advertising.

Marketing in media is very much like marketing in any other industry, except in a few aspects. It gauges consumer demand, adopts marketing plans accordingly and has strategies in place for retaining both existing customers and market share: since the industry is media, all these have to be achieved without editorial integrity being compromised.

The branding department creates awareness about the brand, creates value around the brand, conceptualises events and programmes to promote the brand. It works in conjunction with or as part of the marketing team with the objective of retaining market share and promoting the brand.

Having a strong sales team is crucial to the success of a company because the sales department is responsible for making sales, growing your business and retaining existing customers. In media, the role of a sales team includes getting clients to advertise in the publication, selling sponsorship for conferences and events, selling advertising space on billboards and poster sites, and selling subscriptions.

It is the job of a sales team member to develop new leads, cold-call potential clients, manage existing customer relationships and close the deal, either over the telephone or in person, with the aim of maximising sales revenues, increasing the organisation’s client portfolio and achieving targets. The role of a media salesperson is challenging, especially in light of

the plethora of media options available to advertisers.

Sales teams have to ensure that advertisement agencies and media planners include their publications in their scheme of things and a big chunk of money comes to them.

› SECTION 6

12.7 UNDERSTANDING CLASSIFIEDS: MEANING, SIGNIFICANCE

Classifieds are short text advertisements placed within a newspaper column width running over not more than five lines. They are short and to the point advertisements used by local businesses which cannot afford to spend mega bucks on taking display ads in a newspaper. Some newspapers bank on classifieds to give their bread-and-butter revenue. The advertisements are classified (hence the term “Classifieds”) into various heads: “Services” (like handyman), “Wanted” (house on rent), “For sale (gadgets)”, Job listings and so on. It is estimated that the worldwide classifieds advertising market is upwards of \$100 billion (Rs 700,000 crore).

As in all aspects of business, classifieds have an online presence. In newspapers, typically classifieds are charged per line and hence there is self-restriction on the spend especially when it comes to local businesses and services. Internet classified ads are usually free and since there is no space restrictions, they tend to be longer. They are also searchable.

The shift from newspapers to online is happening slowly but steadily. In the US, where internet penetration is high, the shift has already happened.

Craigslist, a free classifieds registration site, is one of the main reasons for the decline of revenue for many leading newspapers and death of many local newspapers. In fact, many experts feel that the defeat of newspapers on the classified platform to a disruptor like Craigslist is of their own doing. The hubris of many legacy newspapers not to reposition themselves in the classifieds’ battlefield is seen as the main reason for their downfall. It is argued that newspapers often charged exorbitant amounts with sizeable profit margins for classifieds, and they didn’t adapt quickly to the threat of Craigslist by dropping their prices and keeping intact their connect with local communities. An expert said to ward off the disruptor at community levels, the local newspapers could have charged only the employers for job listings and made it gratis for others; forget that, they didn’t even drop the rate card prices for classifieds. Another strategy, experts say, that the newspapers could have adopted the moment Craigslist entered their city, was for the well-established local newspapers to have gone online with their own free classifieds service and given the disruptor a run for its money.

A 2013 study from two business school professors found that Craigslist cost the newspaper industry \$5 billion between 2000 and 2007 in lost classified ads. A separate study, this one from the Pew Internet and American Life Project, found that classified advertising in newspapers fell by \$7 billion between 2005 and 2009.

In India, Craigslist has presence but the market leaders in online classifieds are Olx and Quikr. Both have a major chunk of market share of the classified advertisements but since the internet penetration is still low, newspapers with sizeable circulation continue to compete with online entities in that space. But it looks like it is just a matter of time that print in India would face the same challenge that the American newspapers did in the past.

› **SECTION 7**

12.8 EVENTS AS A SOURCE OF REVENUE

Producing live events is a way for media houses to generate additional revenue and brand build-ing for their publication/s. News outlets these days host small events to highlight civic issues touching the lives of local communities to big ticket rock shows or flea markets or career seminars or exhibitions. The brand image that the newspaper wants to create among its readers and future readers determines the event that it wants to host and be associated with. A young vibrant newspaper may want to have events that will help get placements for fresh graduates or have a mela with artefacts and quirky merchandise. A mainstream broadsheet newspaper, which wants to position itself as a publication with gravitas, may host a literary festival.

Sponsorships for any event are a major earnings source. The lead sponsor gets a prominent mention in the editorials and other advertisement that the publication may do before and after the event. Proceeds from the sale of tickets are another source.

As part of revenue generation, licence fee can be charged from stalls at a flea market event or from peripheral stalls in a rock show.

In some publications, it is estimated that events drive up to 20 per cent of total revenues. Over and above, events diversify revenue sources, deepen connections with audiences and sponsors, help in increasing circulation, attract advertisers who might not otherwise advertise in the publication and help brand recall with existing and potential readers.

The tricky part is keeping the ethics standards high when media associates itself with events. Poor handling of event ethics can be a PR

disaster. The Washington Post, for example, created an event where sponsors could pay \$25,000 to get access to high-level government officials. The event got such deluge of bad press that it had to be discontinued.

These days, tying up with an FM channel, a TV channel and a print publication is par for the course for a new movie. The media partners, as they are known, create a blitzkrieg for the movie during the run-up, on the release day and later, through contests, free tickets and a continuous stream of interviews with the director and stars and running constant stories on the movie and its making. The revenue from being media partners for a big budget movie can be a huge mon-ey-earner.

All said and done, events, whether it is a newspaper, magazine or an online publication, need to serve one or all of the three objectives: Get revenue, brand recall or/and not only benefit but also seen to benefit the local community in a way that it connects with its core readership.

▶ **SECTION 8**

12.9 WHO IS A FREELANCE JOURNALIST?

IS ITSUSTAINABLE?

Freelance journalist can be explained as someone who practises journalism without being at- tached to any publication. A freelancer works independently, in the sense they are self-employed.

Sometimes they are commissioned by media outlets to report a particular incident or event for them, or freelancers can also go cover an event with an objective of selling it to media outlets. More of the former happens in India and a mix of the two in healthy proportions happens in the western media.

A freelancer has to be self-motivated, understand what working from home means, manage one's own records of contributions, billing and receivables, and be prepared for delayed pay- ments unlike a salaried job where a pay cheque lands in your account each month. While free-lancing, one should also account for months in a year when one may want to take a leave of absence for sickness, emergency or travel; unlike an employee there will be no paycheque evenif he were to not come for a major part of a month because of sick leave or other forms of paidleave available to an on-the-rolls employee.

Usually, freelance journalists choose their own beats; they write on city affairs, sports, environ- ment, fashion or business. These days, freelancing can be remunerative depending on the publications one is contributingto, one's own discipline and output, and the reputation one has

built up especially if you are aiming to be a columnist as an adviser or a commenter.

Many media outlets, especially magazines and online publications, these days have lean news-rooms. They depend on freelancers to provide them the content. Also, newspapers do not have to pay for employee benefits like provident fund or medical reimbursements to freelancers.

Freelance reporting is a rarity; it exists more in the form of magazine writing, feature writing or expert columns.

Freelancers sometimes can get into a retainer arrangement with some publications, where there is a regular steady income. Expecting your freelance journalism to fully pay for your bills is a risky proposition. It will add a lot of pressure on oneself, one's lifestyle and even the writing.

Quite a few freelancers take up non-journalistic work like promotional content for corporates, writing annual reports or editing a book to sustain themselves.

In India, one can expect to earn anywhere between Rs 5 to Rs 10 per word, so do the math and work out how prolific one has to be to sustain.

A long-time freelance writer and author, Kavitha Rao, writes: "Freelancing means either being absolutely frantic with work or frantic for work. Freelancing means chasing people for tiny sums and filling out more paperwork than for a Schengen visa. So why then would anyone want to freelance? For me, it's about the variety. I like that I can write on health one day and detective fiction the next."

The best thing today is the choice that is available to a freelancer not only in India but across the world. It is not only a multimedia freelancer that we are talking about, it is also a multi-nation media out there. With internet, one can pitch a story, photograph, video, podcast to anyone across the globe.

▶ **SECTION 9**

12.10 HOW DOES A FREELANCER SELECT THE MEDIUM AND PUBLICATION FOR A STORY?

Since it is a multimedia reporter we are dealing with here, the freelancer should know where to pitch the story to. But that is the second part of the story. The first part is the freelancer herself has to decide which medium she wants to adopt for their article/feature. The story could be told in written format, with photographs/videos accompanying it, or in a video format, or as a podcast.

What an experienced freelancer would know is the story lends itself to a medium and is better told in one medium than the other. Knowing this prepares for a good career in freelancing.

Any story can be told in a text; it is only that an accompanying photograph, graphic, data chart, map or a video enhances it.

Following is a list of the type of stories that work best for text:

- **Breaking News:** Television brings you the latest news, but the news is best registered in the text format as one liners. The same is used in the digital format as news alerts. The breaking news alerts sent out by news and content apps is invariably text.
- **Explainer:** When the purpose of the communication is to give a backgrounder, history, or perspective, text serves as the best medium.
- **Analysis:** in the case of an expert giving an opinion, text helps.
- **Photos:** Photo features are another way of telling a story. Usually, these are people-centric or human-interest stories. Photos make the story intimate and imaginative for the reader. Good and long explanatory captions with photographs would make it a compelling read and view.
- **Emotions:** the depth of an emotion are effectively communicated through photographs. photographs are also helpful in case you want the viewer to reflect on the idea you are presenting.
- **Audio** (Radio or Podcast):
- **Emotion and Reflection:** When you want the story to evoke emotion, as opposed to just inform, the effect of sound is impactful.
- **Creates a mood:** A sound story helps to create a mood or transport the listener to a place. For instance create the mood of a forest with the sound of birds or rustling leaves, or that of a busy road with the sound of vehicles and horns. This helps to underline some aspects of the story.
- **Audio Video (AV):** There are stories that lend themselves to videos like any major disasters like a fire in a building or a violent street protest, or of course sports. Videos can capture the raw drama and emotions and transport the viewer to the thick of the action.
- **Action and Drama:** The scope of an audio visual story is the widest. Any kind of action is narrated best in AV format. This kind of storytelling is particularly effective as it gives a larger than life feel.
- **Kids:** Particularly helpful to narrate a story for a child.
- **Crime and Crime Scenes:** Rather than describing a crime scene in text,

it is best shown.

- **Spot Reporting:** Showing an important event unfold before you eyes is a particularly useful aspect of the AV format.
- **Sports:** Sporting events are witnessed worldwide in real-time and enjoyed best in the AV format.

Once having selected the medium in which to render a story, it is equally important to zero in on the newspaper, magazine, online platform to give the story to. The final aim of any journalist is to have impact. Some stories may have better impact and reactions in a certain newspaper, some may be better suited to an online channel. Approaching judiciously the right publication for the right story in the right medium is a dream project by itself.

▶ SECTION 10

12.11 SOCIAL MEDIA ENTREPRENEURSHIP

The steady erosion of legacy media companies has led to diminishing opportunities in traditional media and looking for self-sufficiency in the social media space. Bloggers, influencers, citizen journalists and marketers carving a niche for themselves in social media entrepreneurship. The growth of internet and the so-called democratisation of media in the online space have created a whole generation that is making the legacy media more and more irrelevant.

Contemporary technological development -- typically within the digital realm -- have paved the way for a new kind of entrepreneurial startups that are disrupting the media industry. Over the past years, these startups have radically altered the ways of producing, marketing, distributing, and consuming media products, as well as their revenue models—challenging much of the previously established knowledge of how media management works.

Social media entrepreneurship has the potential to create many millionaires. For entrepreneurs and business leaders, the movement from traditional marketing to digital marketing represents a significant opportunity for anyone interested in creating new pockets of revenue. One must first master one aspect of social media marketing that aligns with the goals of prominent brands. From there it will be relatively easy to forge relationships with companies interested in creating a compelling social media presence that connects brands with prospects.

One main argument for the need of media entrepreneurship studies is based on the potential of new media ventures to provide additional voices

in the marketplace to counteract an increase in media ownership concentration that is seen as a threat to democracy.

When we think of business magnates, we typically think of hyper-successful entrepreneurs who built their names on their booming businesses. They achieved far-reaching social influence as they built their fortunes in steel, oil, automobiles, railroads, newspapers, software, and more. Today, social media influencers are approaching success from another angle.

Influencers are making a name for themselves through fame on social media, then using their social capital to launch businesses and entrepreneurial ventures. The relationship between influence and financial success is changing, and more and more successful entrepreneurs are starting with digital fame.

According to a report by Mediakix, a leading influencer marketing agency in the US, digital marketing professionals are treating influencer marketing -- a burgeoning industry that's set to reach \$5-10 billion by 2020 -- more and more like its own media channel. In fact, two-thirds of marketers plan to increase their influencer marketing budgets in 2019, with 17% of companies deciding to allocate over half their marketing budget for influencer marketing, says the report.

Popular bloggers, especially those who write on food and travel, have become influencers in their own right and command a premium for promoting brands.

› SECTION 11

12.12 INTRODUCTION TO LIVE STREAMING

Live streaming refers to online streaming media simultaneously recorded and broadcast in real time. It is content sent online, in compressed format and in real time to the end viewer. The user views the content in “packets” in a continuous stream on a compatible player. The live context of video streaming involves the following: a source media to capture the content, encoding and publishing solutions to transmit the file, and a content delivery network to distribute the video to viewers.

Live stream services are used for social media, video games, and professional sports among other things. Platforms such as Facebook Live, Periscope, Kuaishou, and 17 include the streaming of scheduled promotions and celebrity events. It also includes schedules of streaming between users, as in video telephony. Sites such as Twitch.tv have become popular outlets for watching people play video games, such as in eSports, Let's Play Live and others. Live coverage of sporting events has

become widespread. The earliest live video streaming events occurred in the mid-1990s but were one-time events.

A major chunk of live streaming comes from user interaction through chat rooms. Activities often include the ability to talk to the broadcaster or participate in chat conversations. This is a novel form of community building and makes interaction more engaging. Participants can have a real-time exchange in the chat room.

Live video streaming isn't a new concept per se. What is new is the availability of technology that makes it possible on a wide scale. It's no longer necessary to buy expensive hardware and software. Also, there's a range of inexpensive and free applications available.

Video streaming apps have changed the face of online interaction. Consumers and content creators are on both ends of the video streaming spectrum -- generating feeds and also viewing them. At a personal level, live streaming allows people to attend celebrations of loved ones that they would have otherwise missed. On the business side, companies are using live streaming technology in their publicity efforts to stream conventions and presentations.

Some well-known video streaming apps are:

- Twitter's live streaming app **Periscope** is hugely popular. It allows users to capture a live stream of an event, and also view it up to 24 hours after it happens.
- **Facebook Live** is the social media site's live streaming app. But the app is only available to public figures with a verified page. The celebrity can start a live broadcast that's posted to the newsfeed for his/her followers. Later a recording of the content is also available.
- **Snapchat** is a video-messaging application that lets users add graphics and text to their captured photos and videos before sending them out. Strictly speaking Snapshot is not a livestreaming platform since the content is only viewable for a few seconds.
- Specifically designed for iPhone users, **Meerkat** is a live video streaming app that links the user's phone with Twitter feeds.
- YouTube too has released its own form of a live video streaming application with **YouTube Live Events**.
- **Blab.im** makes it possible for four people to video chat simultaneously while an audience watches and comments. The audience can switch places with any one of the four chatters at any point.

12.13 CHECK YOUR PROGRESS

- (1) The business of print journalism is _____.
- (2) Paid news could become _____.
- (3) Ad support is becoming the _____ across the publishing world.
- (4) Who was the Vice chairman of Times Group in 2012?
- (5) What is the price of Newspaper and Magazine in 1990?
- (6) Who was launches as a supplement with the Economic Times catering to featuring business launches and profiles for a payment?
- (7) Which type of channels are interested for advertisement?
- (8) Which type of source revenue for television channels?
- (9) Types of Sponsorship.
- (10) The most common method of revenue on _____ is advertisements. _____

Answer

- (1) Capital-intensive.
- (2) more of a reality to sustain media business.
- (3) Catchphrase.
- (4) Vineet Jain.
- (5) Newspapers at Rs 1.50 and magazines like India Today and Outlook for Rs 5 and later Rs10 were the norm.
- (6) Panache.
- (7) Entertainment and Sports Channels.
- (8) Sponsorship.
- (9) Programme/Event sponsor, Wardrobe sponsors, Location sponsors, Digital sponsor.
- (10) Web Portals.

12.14 KEYWORDS

Recurring expense

A printing press to publish the newspaper or magazine is a must and, even if it is outsourced, it is quite a huge recurring expense.

Vigorously

All the newspapers or print publication in India have followed the ad support model more

vigorously from 1990s, following the cue from the Times of India.

Bellwether	The Times of India has been the bellwether in identifying “paid news” as an additional source of revenue.
E-commerce	Another way of earning money online is to sell physical products. This is called e-commerce.
Amazon.com	The world’s biggest affiliate is amazon.com.
Worldwide Classified Advertising Market	The worldwide classifieds advertising market is upwards of \$100 billion (Rs 700,000 crore).

To Sum It Up

- Print media all over India, barring exceptions like Caravan and Frontline, has been pursuing a single revenue model: charge a low subscription price and support with advertisements.
- Print’s challenge from digital is not only from the almost limitless on-the-go content that the latter can generate on a daily basis; but more from the advertisement, because of its nature of being algorithm-driven and targeted, that it can divert from the traditional media.
- Many publications do not sacrifice news totally in pursuit of advertisements; most newspapers have an edit-ad ratio of 55:45 or, in media houses which want to commit better and more edit content to its patrons, an edit-ad ratio of 65:35.
- High-quality content is few and far between and is available only to a slim section of readers who are willing to cough up higher subscription rates.
- Advertisements are a major source of revenue for all channels which is why the oft-heard acronym ‘TRP’ or Television Rating Point becomes paramount; with product placement becoming a popular method of revenue source for TV programmes and movies.
- Radio, that is the terrestrial ones - sell ad spots for commercials during their programming; or have programme sponsors as major sources of revenue; or run advertorials which involve the radio jockey promoting a brand.
- The most common method of revenue on web portals is advertisements – these are ads that we see on the banner, on the

sidebars of a website.

- Marketing in media is very much like marketing in any other industry, except that it - gaug- es consumer demand, adopts marketing plans accordingly and has strategies in place for retaining both existing customers and market share: since the industry is media, all these have to be achieved without editorial integrity being compromised.
- Classifieds are short and to the point advertisements used by local businesses which cannot afford to spend mega bucks on taking display ads in a newspaper.
- Producing live events is a way for media houses to generate additional revenue and brand building for their publication/s. News outlets these days host small events to highlight civic issues touching the lives of local communities to big ticket rock shows or flea markets or career seminars or exhibitions.
- Freelance journalist is someone who practises journalism without being attached to any publication; he/she needs to - be self-motivated; understand what working from home means; manage one's own records of contributions, billing and receivables; and be pre- pared for delayed payments unlike a salaried job where a pay cheque lands in your account each month. On the brighter side he/she has the opportunity to write on a variety of topics and work on multiple-hued assignments.
- Post selecting the medium in which to render a story, it is equally important for a freelance journalist to zero in on the newspaper, magazine, online platform to give the story to; judi- ciously approaching the right publication for the right story in the right medium is a dream project by itself.
- Bloggers, influencers, citizen journalists and marketers are carving a niche for themselves in social media entrepreneurship.

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UNIT: 13**PROFIT AND NON-PROFIT
MEDIA**

:: STRUCTURE ::

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13.0 INTRODUCTION

- Non-profit media organisations are receiving a lot of attention these days with the goal of stepping up to fill a void in critical public interest reporting. For a democratic society to advance, it is imperative that media should produce independent, credible, investigative journalism that informs the public about important issues that are not being sufficiently covered by other news organisations. The gap between profit and non-profit media becomes stark as we study the subject of media independence in depth.

13.1 OBJECTIVES

- Familiarisation with the concepts of for-profit and non-profit media.
- The types of journalism that thrive in both forms of media.
- Getting to know the economics behind both sectors.

On the completion of this unit, you will be able to:

- Understand the difference between functioning of non-profit and for-profit media.
- Make an informed judgment on the path to follow.
- Find the niche for pursuing a non-profit media career.

SECTION 1

13.2 DISTINCTION BETWEEN PROFIT AND NON-PROFIT MEDIA

Non-profit and for-profit in media function like in any other industry. Non-profit media, or non-profit journalism, serves the public good without the concern of debt, dividends and the need to make a profit. Just like all non-profit organisations, non-profit journalism outfits depend on private donations, philanthropic or foundation grants to pay for operational expenses. For-profit media works with the motivation of profits and giving dividends to its shareholders; in India, they are family-run businesses (like Times of India and Dainik Bhaskar) or are public companies listed on the stock exchange (like Hindustan Times and Dainik Jagaran).

News outlets that have a public-service mission and primarily do original reporting often prefer to be non-profits. Many commercial news

organisations have a public service component, but it's not their core mission, it's part of their mission. Non-profits tend to start with a mission and later try to figure out how to make or raise enough money to support it.

In the US, non-profit journalism organisations such as ProPublica, Fair Observer, the Global Reporting Centre and The Huffington Post Investigative Fund, have emerged as non-profit journalism organisations. In India, there have been non-profit magazines like Harijan by Mahatma Gandhi-founded Navjivan Publishing and newspapers like Chandigarh Tribune and Mumbai/ Gujarat-based Janamabhoomi group, but apart from that there have been few and far between. In recent times, many online portals run as non-profit media, like *The Wire*, *AltNews*, *Down to Earth* magazine and Bangalore-based Oorvani Foundation.

Being a non-profit does not relieve the pressure to build revenue streams to sustain operations. It does, however, relieve pressure to satisfy owner or investor expectations for profit that may impact journalistic and operational decisions.

Being non-profit media entity is, in many ways, the same as being for-profit: both have to build a business model and must have clearly identified revenue streams.

The toss-up between non-profit and for-profit ultimately comes to the “core mission”. News outlets that have a public-service mission and primarily do original reporting often prefer to be non-profits. While many commercial news organisations may have a significant public-service component it is not their core undertaking. Non-profits tend to start with a mission and then work out ways to make the money to support that objective.

For-profit newspapers have de-emphasised time-consuming and resource-intensive investigative journalism and public affairs coverage. Some of the newer digital-only for-profits are attempting to fill that gap.

For-profit journalism is led by what its readers want, and must skew content accordingly. Non-profit media, on the other hand, has the flexibility to generate content or follow briefs with the assumption that the larger readership's right to be informed and educated must be greater than the aim to amuse.

› SECTION 2

13.3 THE RELATIONSHIP BETWEEN FOR-PROFIT MEDIA AND CORPORATES AND THE GOVERNMENT

Around the democratic world where there is “freedom of speech and freedom of press”, many media organisations don't tend to be truly

independent. In countries like Spain, Italy, Turkey and Hungary, the governments and the corporates work in tandem to subtly or boldly pressure media entities to kill negative stories or to produce favourable coverage.

There is a term for the pressure that for-profit media, in particular, faces from the government: “Media capture”. Capture is different from the old-school forms of control with censors marking up copy in red ink or government agencies issuing directives as to what should be covered. It’s a form of soft pressure that is ubiquitous and increasing in many parts of the world. Media capture is defined as a situation in which the news media are controlled “either directly by governments or by vested interests networked with politics”. The definition provides a useful framework for understanding the continuing rise of right-wing populism and how governments maintain their hold on the public. It also helps to explain the increasingly tangled relationships between repressive regimes and the news media they seek to dominate.

Government and corporate control of the press is certainly not new but has veered in a new direction, exacerbated not just by the rise of right-wing populism but also by digital technology and the far reach of the internet.

It was a popular opinion during the nascent days of the internet that the fast-emerging digital world would foster independent journalism by boosting the flow of information, giving birth to the term “democraticisation of information”. Instead, the loss of advertising revenues for traditional media has created a cascading effect that in some countries has left the press fighting for its life. This collapse of the old business model has paved the way for media capture to take hold.

In India, on an average, newspapers are sold for a fraction of the production costs, and hence there is overdependence on revenue from advertising, which in turn means reliance on government and corporate advertising. Most of the mainstream media in recent times, especially have toed the government line on most issues. Barring a few exceptions, they have not scrutinised official data or party positions. For example, it has become par for the course during recent state and national elections for television news channels to frequently carry live campaign speeches by the ruling party without challenging its assertions or matching the free airtime with coverage of the opposition.

It is hard to tell how many media outlets tow the government line owing to a mutual alignment of ideology or out of fear of loss of advertisement revenue from the government and its undertakings. Corporates also have a stranglehold on for-profit media because of big-buck advertisement.

13.4 THE IDEOLOGICAL FOUNDATION OF NON PROFIT MEDIA AND FUND-RAISING

In the US, there is a longstanding, rich conceptual and practical interconnection between the news media and non-profits. Both are creatures of the First Amendment, which guarantees six basic rights to its citizens, namely, of freedom of religion, freedom of speech, freedom of the press, the right to assemble, and the right to petition the government. The freedom of press recognises that both a “free press” and people’s “free and active association” are considered to be essential for a healthy democracy and an informed citizenry.

India’s sense of democracy is quite different from that of America; for one, it doesn’t have a First Amendment. The Indian Constitution instead perceives Media to be the fourth pillar of democracy, the first three being legislature, executive and the judiciary. Non-profit media in the news space in India is a recent – post-digital media – phenomenon but is subsumed within the broader definition of media insofar as the tenets of free speech apply.

Non-profits are often the delivery vehicles for independent media at the local and national levels—from public radio and television to neighbourhood newspapers and websites. Independent media provides a diversity of voice and analyses that counterbalances commercial media conglomerates.

Typically, non-profits would be tasked with helping the public understand that the media they are bombarded with by critiquing the frames used by mainstream news in describing communities or social issues and the accuracy of information purveyed by media. Non-profits media regularly act as the organisers of policy advocacy campaigns to monitor and protect against regulatory changes that would aid media monopoly and to ensure the continued availability of subsidies and other aids to independent media.

Independent media, which include print and broadcast outlets, exert a powerful influence in public life. They surface and explore issues that may not yet be in public discourse and present analyses or artistic endeavours that are challenging to the status quo in ways that have the capacity to offend advertisers who are a big part of the commercial media’s economic base. These functions are critical to an active and pluralistic democracy and a nation that values diversity.

The economics of most independent (usually, but not always, synonymous with non-profit) media outlets are predictably tough. Some government subsidies do exist but many non-profit independent media outlets — print as well as online — are, to some extent, dependent on subsidies from

individual donors. Some are also dependent upon institutional donors. The relationship with institutional investors calls for a delicate balance as generous sponsorships from large for-profit and non-profit organisations could come with strings attached.

Crowdfunding, or donations from the readers, is another popular form of raising funds. The kind of journalism that the non-profit media outlet does is to attain respectability and credibility with a discerning audience, which in turn, trusting and appreciating the journalism it does, tends to donate to the “cause”.

► SECTION 4

13.5 FINANCIAL REMMUNERATION AND CAREER OPPORTUNITIES IN BOTH MEDIA

In almost every industry, there are corporate and non-profit organisations. And, by and large, the rules of the game, the systems and dynamics remain the same.

So, in media too, the pay scales in the traditional corporate media would be higher at all levels. Underpaid and overworked has become the norm for non-profit workers today. A movement to increase wages for front line employees in this sector is picking up steam, but faces an uphill battle. It is often assumed that these workers experience so much job satisfaction due the nature of their work that they willingly accept lower compensation. Many studies have shown that workers are willing to make this trade-off.

A worker in a for-profit media house can expect employee benefits, health and insurance pack-ages and, hopefully, a raise every year in salary. An employee in a non-profit organisation may forgo almost of all these for the “general good”; in fact, an efficient employee may find his or her role and job responsibility increase but not necessarily commensurate with the compensation.

Job opportunities in corporate media would of course be greater but is also fraught with chances of loss of jobs. For taking up a job in a non-profit, both the employer and the employee should be the right fit. If the employee isn’t motivated enough and doesn’t feel for the cause that the non-profit media is espousing, the results could be disastrous. If one is aware of the ground realities of working in this sector, including a salary that may be slow to grow, then the rigours and challenges of an appropriate non-profit media could bring both job satisfaction and job growth.

There are instances of non-profit media journalists being well-paid in some countries where donors give generous grants or match the industry standards. This is true of media such as Pro- Publica in the USA, for instance, but usually the starting salaries for journalists in a non-profit may

be 30-50 percent or less than that in the mainstream media in most countries, including India.

› SECTION 5

13.6 IS ONE MEDIA SUPERIOR TO THE OTHER IN ITS CORE FUNCTION: DISSEMINATION OF NEWS?

Non-profit media is gaining recognition more and more for speaking truth to the power. For-profit media has been pilloried, sometimes rightly so, for not doing its duty of being a watchdog of the government and the rich and the powerful. But not all for-profit news organisations can be similarly accused: newspapers such as the Washington Post and New York Times have editorial boards that facilitate a strong charter of fundamental journalistic pursuit.

Conversely, non-profit media too can be biased by toeing an ideological line, viewing every news story or development from that prism, without objective coverage. The news it covers can also be slanted, instead of being just informative.

Debates about the future of news in today's turbulent democracies, India included, play out against a complex historical backdrop. For decades, newspapers produced the journalism that did the most to inform public debate and to hold those in power accountable. Even as the media evolved over the past 20 years, newspapers remained at the core of the country's information ecology, serving as the major source for original reporting on problems, corruption, and policy debates, with this coverage shaping broader discussion on television, social media and interpersonal conversations.

In recent times, most newspapers have seen a significant fall in revenue, leading to major reduction in workforce and a corresponding loss in editorial capacity. Decline of local newspapers has dealt a blow to the information needs of citizens. In these communities, people too often lacked a trusted local source of news that could explain, contextualise, and vet conflicting claims and interpretations. Absent quality local sources of news to rely on, it became that much easier for news consumers to turn to their ideologically preferred outlet, including on digital platforms including cable news networks, online sites, or fake news circulated by way of their social media feeds.

Many donors finance media in areas where they also do public policy work. A growing stream of funding is to provide coverage of specific problems and even specific investigations, not just general topics, or by providing more general grants for operations. This kind of targeted funding requires nuance and transparency in order to avoid ethical and editorial

compromises.

There are relatively few written templates or guidelines in organisation that establish clear rules of editorial independence. A good deal of the protection of journalistic independence in the realm of non-profit media is left to good intentions. However, by and large, there are high levels of transparency about funding sources and what is being underwritten. There is little empirical evidence to indicate that funders insist on or have any editorial review. Most almost never see content prior to publication.

In India, non-profit media is mostly in the form of online platforms and may attract funding, which given the scope and size of the industry, is currently a trickle; it hovered around \$3 million (Rs 21 crore) in 2018-19. Of this \$3 million, \$2 million came from just one organisation: Independent and Public-Spirited Media Fund.

› SECTION 6

13.7 INTERESTS OF VARIOUS CORPORATE MEDIA IN OTHER INDUSTRIES AND HOW THAT AFFECTS NEWS REPORTING

Unlike many democracies, where political and corporate entities are ostensibly supposed to be prohibited from holding news media broadcasting and publishing rights, media outlets in India are openly owned and controlled by political and business conglomerates.

In this aspect, the difference between non-profit and for-profit media is a blurred. Today, prominent Indian politicians and corporate entities routinely make direct and indirect investments in news media, and the role of the press to be an unbiased tool to inform public perception is subject to ownership mandate. In this way, it is also increasingly unable to provide an arena for public debates where issues of shared interest can be represented and discussed without a polarising agenda.

The main casualty stemming from the issue of ownership has been the ability of the citizen to find out the objective truth, as different media outlets divide into camps on any major issue, polarizing the reporting and their readerships. This has become so evident that in a report to the government, India's regulatory body, Telecom Regulatory Authority of India (TRAI), recommended legislation to empower journalists for free and fair expression.

“Instances of irresponsible reporting and sensationalisation are common these days when controversial news stories are bandied in the public domain through media outlets,” the report reads. It suggests Indian journalism, with its lack of freedom and self-regulation, cannot be trusted

now—it is currently known for manipulation and bias.

India’s biggest TV network, CNN-IBN and the Eenadu group of regional language channels, is directly controlled by one of the world’s richest business tycoons, Mukesh Ambani. Ambani’s Reliance Industries Limited is a \$100 billion asset with interests in energy, petrochemicals, textiles, natural resources, retail and telecommunications.

This trend of interference also extends to political actors having close ties to news media. For example, News 24 is owned by Anuradha Prasad, the wife of Congress leader Rajeev Shukla, whose name surfaced in corruption and spot-fixing scandals in the Indian Premier League.

Zee News editor Sudhir Chaudhary was arrested in 2012 for allegedly trying to extort Rs 100 crore from former Congress MP and industrialist Naveen Jindal. And not long ago, NDTV’s top editor Barkha Dutt, along with many other journalists like former *Hindustan Times* editor Vir Sanghvi, were caught indulging in “political lobbying” in the infamous Niira Radia tapes controversy, when conversations allegedly between Radia, an influence broker, and journalists were recorded, revealing their intention of promoting money laundering and tax evasion.

Other instances of media control include the Tamil news channel Jaya TV, which was owned by the late Jayalalitha, India TV owned by Rajat Sharma, a known sympathiser for the BJP and Indian Express was once edited by Arun Shourie who has been a union BJP minister.

In many media groups, including the leaders in the industry, there is an unwritten rule not to have negative reports on the companies that advertise the most in their publications and on companies in which they could have stake through private treaties.

▶ SECTION 7

13.8 CAN NON-PROFIT MEDIA EVER BE MAINSTREAM?

The recent emergence of non-profit journalism may lead some to believe that this is a new trend in a struggling industry. However, journalism non-profits have been operating since the beginning of the newspaper age. In 1846, five New York newspapers united to share incoming reports from the American-Mexican War. That experiment in journalism became the Associated Press, which to this day is still a non-profit cooperative.

More recently, in the US, non-profit journalism organisations such as ProPublica, Fair Observer, The Texas Tribune, MinnPost, Voice of San Diego, Watchdog.org, the International Reporting Program, the Global Reporting Centre and The Huffington Post Investigative Fund, have emerged as non-profit journalism organisations.

In 2018, reporting on the Shorenstein Centre study on foundations and non-profit media, Matthew Nisbet found that in the US, public media received approximately \$796 million or about 44% of the \$1.8 billion in grant money in 2018. Much of this funding supported non-news content such as programming related to the arts, music, culture, or entertainment. Twenty-five public media stations and content producers accounted for 70% of all funding, with grant money going primarily to stations or content producers based in 10 states. Such concentration meant that public media organisations across the great majority of states lack the funding necessary to evolve into digital news hubs producing local reporting that fills gaps in newspaper coverage.

The non-profit news sector has grown considerably over the past two decades, yet it has not flourished to the degree that some had predicted. To be sure in a few states and cities and among a handful of national outlets there are non-profit success stories, but in terms of financial capacity and news production, neither the sector as a whole, nor any other form of commercial media have yet to be able to meaningfully fill the gaps in coverage created by the collapse of the newspaper industry, said Nisbet.

The mission of independent media groups today is straightforward: it is to reassert the traditional role of the mass media in a democracy, which is to act as a check and balance on other powerful sectors in the society.

It is a tough call for non-profit to be mainstream; non-profit can be innovative and experimental but for it to be mainstream could be an aberration or one-off. Traditional for-profit publishers are not well-positioned to take the lead in innovating as they are under intense short-term pressure. But they can be fast followers — and they can support the innovation that is happening around them through strategic partnerships, shared resources, financial contributions, and other creative relationships with non-profits and start-ups. To do so, for-profit publishers need to learn how to truly partner, recognising that their smaller counterparts can bring great value to the relationship. Finally, the mainstream media will adopt the practices of non-profit if it sees it working with its readers and cannibalise the non-profit ideas to its advantage.

► SECTION 8

13.9 CATEGORISATION OF NON-PROFIT MEDIA

Non-profit media, in the light of devaluation of democracies and free speech, is synonymous with investigative journalism and funding from various foundations who aim at being the torch-bearers for independent journalism. But more than this recent trend, non-profit media is pro-

liferating in niche areas of public policies like health, education and environment. Non-profit media out of the independent/investigative news space acts as the organisers of policy advocacy campaigns to monitor and protect against regulatory changes that would aid media monopoly and to ensure the continued availability of subsidies and other aids to independent media.

Usually, these are organisations which have their own funding and would like to promote awareness and influence public perception and government policies towards their areas of interest. In fact, religion is a big sector for non-profit media, with funding available from both individual donors and the organisation.

In the realm of news, the categories for non-profit media include National, Foreign Affairs, Local, Hyperlocal, State or regional and Metro area. Most of these non-profit news outlets have small budgets. The staffs are mostly small as well. It makes sense all the more for non-profit media to be niche and concentrate on its core strength, which could be local, business, environment and so on.

For a student of journalism, the history of the American media outlet National Public Radio provides a gripping insight into the potential of a nonprofit organisation to meet its brief for unalloyed independent journalism that has over 30 million weekly listeners and is commercially viable.

▶ SECTION 9

13.10 FOUR CASE STUDIES OF NON-PROFIT MEDIA

Center for Investigative Reporting: David Weir, Dan Noyes, and Lowell Bergman founded the Center for Investigative Reporting in 1977 in association with the journalism department of University of California Berkeley. The Center is a non-profit news organisation based in Emeryville, California; it has conducted investigative journalism since its inception. It is known for reporting that reveals inequities, abuse and corruption, and holds those responsible accountable.

In 2010, CIR launched its California Watch reporting project; in 2012, it merged with The Bay Citizen. In 2013, it launched an hour-long public radio program and podcast, Reveal, that airs on 470 public radio stations. The budget for the CIR was upwards of \$10million each year. The current business model emphasises cooperation with partners and other news outlets rather than competition.

ProPublica: ProPublica is an American non-profit organization based in New York City. It is a non-profit newsroom that aims to produce

investigative journalism in the public interest. In 2010, it became the first online news source to win a Pulitzer Prize, for a piece written by one of its journalists and published in The New York Times Magazine as well as on ProPublica. org. ProPublica states that its investigations are conducted by its staff of full-time investigative reporters, and the resulting stories are distributed to news partners for publication or broadcast. In some cases, reporters from both ProPublica and its partners work together on a story. ProPublica has partnered with more than 90 different news organisations, and it has won five Pulitzer Prizes.

Independent and Public-Spirited Media Foundation: Independent and Public-Spirited Media Foundation (IPSMF) is a public charitable trust set up in Bengaluru on July 1, 2015. The Foundation provides financial support and seeks to mentor digital-media entities in creating and disseminating public-interest information borne out of serious and independent journalism. The Foundation has received donations and significant commitments of donations from individuals and charitable organisations. The Foundation has been founded, structured and funded on the basis of two key assumptions: that donors will have no say in how their money is spent, and that this is the exclusive preserve of the trustees who have been entrusted to run the Independent and Public-Spirited Media Foundation as an independent entity with the help of an operating team headed by a CEO. This has been so designed as to ensure the independence of the Foundation from possible donor preferences about whom to fund or not fund. The donors include Azim Premji and Rohini Nilekani's foundations, actor Aamir Khan and Manipal Education Group.

The Wire: The Wire is an Indian news website, founded in 2015, by Siddharth Varadarajan, Sidharth Bhatia, and MK Venu. The portal has received international acclaim and their reporters have won several national and international awards. It has been also subject to several defamation suits by businessmen and politicians; some of which have been described as strategic law-suit against public participation or SLAPP. After the three founders bootstrapped the project, it was made part of Foundation for Independent Journalism, a non-profit Indian company. The Independent and Public-Spirited Media Foundation has provided The Wire with funding as well. A story published in the Columbia Journalism Review (CJR) in late 2016 identified The Wire as one of several independent and recently founded internet-based media platforms - a group that also included NewsLaundry, Scroll.in, The News Minute, TheQuint.com and ScoopWhoop - that were attempting to challenge the dominance of India's traditional print and television news companies and their online offshoots. The Wire's coverage principally focuses on the topics of "politics, foreign policy, political economy, science and development".

13.11 FUTURE OF NON-PROFITS IN REACH, FUNDING AND REPUTATION

Why are foundations, individual philanthropists and now states pouring more money into the media? The answer is simple. Without credible news and information, a healthy democracy is not possible.

Trustworthy news from the liberal media is under attack the world over and spread of fake news through WhatsApp, Facebook and other social media is becoming rampant, and many endowments and thought leaders feel the way to stand up for a more vibrant media that would hold power accountable is by providing the financial resources to independent media.

Recently, Craigslist founder Craig Newmark – ironically and arguably the one of the primary reasons for the slow death of newspapers – gave a New York-based journalism school \$20 million. In the US during the period between 2010 and 2015, when the trend of supporting good journalism caught on, more than 6,500 foundations have given non-profit media outlets as much as \$1.8 billion, according to a study conducted in the US.

According to Sue Cross, executive director and CEO of Institute for Non-profit News, there are approximately 270 US non-profit news sites today, 165 of which are annual paid members of her organisation. “Some are small with a handful of staffers. A few are much bigger,” she said.

In the future, non-profit daily news sites are expected to become more common due to the collapse of commercial newspaper and television newsroom staff levels, which have weakened news coverage capacities, and technology which has shaped how news is, and will be, consumed on multiple platforms.

The US trend indicates that national non-profit media outlets attract more funding than local news operations, though it is radio that has received the maximum funding. In India, the trend could be towards online news outlets, followed by print newspapers/magazines; radio is not currently an option since independent FM channels are not allowed to broadcast news.

In the US, public media operations like National Public Radio, Public Broadcasting Service and individual broadcast stations get nearly half of the media funding: \$800 million or 44.3 percent of that \$1.8 billion distributed between 2010 and 2015, according to a study from the Harvard Kennedy School and North-eastern University’s School of Journalism.

National non-profit media organisations such as ProPublica and the Center for Investigative Reporting took in \$220 million. Local non-profit

news outfits pulled in \$80 million over this same period.

Indian scenario for non-profits is far behind the western world. Transparent and trackable fund-ing was barely \$3 million in 2018-19; of course, there are funding available to the pro-gov- ernment media organisations through government advertising and even through political partycoffers. Unlike in the US, the fear of a government backlash remains a challenge in India, and many high-networth individuals or corporate foundations refrain from associating with inde- pendent media outlets. The evolution of non-profit news media in India remains to be seen.

13.12 CHECK YOUR PROGRESS

- (1) Name of the US Non-profit journalism organizations.
- (2) Name of the India Non-profit Magazines.
- (3) Name of the recent non-profit online portals.
- (4) Which places media organisations don't tend to be truly independent?
- (5) Corporates also have a _____ on for-profit media because of big-buck advertise-ment.
- (6) News media and Non-profits are creatures of the _____.
- (7) Name of the 6 basis rights of US.
- (8) What the freedom of press recognise?
- (9) India's sense of democracy is quite different from that of _____.
- (10) Name of the four pillar of democracy according to The Indian Constitution?

Answer

- (1) ProPublica, Fair Observer, the Global Reporting Centre and The Huffington Post Investiga-tive Fund.
- (2) Harijan, Navjivan, Janamabhoomi.
- (3) The Wire, AltNews, Down to Earth magazine and Bangalore-based Oorvani Foundation.
- (4) Spain, Italy, Turkey and Hungary.
- (5) Stranglehold.
- (6) First Amendment.
- (7) Citizens, Freedom of religion, Freedom of speech, Freedom of the press, The right to as-semble, and the right to petition the government.

(8) The freedom of press recognises that both a “free press” and people’s “free and active asso-ciation” are considered to be essential for a healthy democracy and an informed citizenry.

(9) America.

(10)Legislature, Executive, Judiciary and Media.

13.13 KEYWORDS

Skew Content

For-profit journalism is led by what its readers want, and must skew con- tent accordingly.

Ubiquitous

Capture is different from the old-school forms of control with censors marking up copy in red ink or government agencies issuing directives as to what should be covered. It’s a form of soft pressure that is ubiquitous and increasing in many parts of the world.

Democratisation of Information

It was a popular opinion during the nascent days of the internet that the fast-emerging digital world would foster independent journalism by boost- ing the flow of information, giving birth to the term “democraticisation of information”.

Conglomerates

Independent media provides a diversity of voice and analyses that coun- terbalances commercial media conglomerates.

Discerning Audience

The kind of journalism that the non-profit media outlet does is to attain respectability and credibility with a discerning audience.

To Sum It Up

- Non-profit media, or non-profit journalism, serves the public good without the concern of debt, dividends and the need to make a profit.
- Alike all non-profit organisations, non-profit journalism outfits depend on private dona- tions, philanthropic or foundation grants to pay for operational expenses.
- Non-profit media is gaining recognition more and more for speaking truth to the power; and for-profit media has been pilloried, sometimes

rightly so, for not doing its duty of being a watchdog of the government and the rich and the powerful.

- Many donors finance media –
 - o In areas where they also do public policy work.
 - o To provide coverage of specific problems and even specific investigations, not just general topics.
 - o By providing more general grants for operations.
- Targeted funding of donors requires nuance and transparency in order to avoid ethical and editorial compromises.
- Unlike many democracies, where political and corporate entities are ostensibly supposed to be prohibited from holding news media broadcasting and publishing rights, media outlets in India are openly owned and controlled by political and business conglomerates.
- In many media groups, including the leaders in the industry, there is an unwritten rule not to have negative reports on the companies that advertise the most in their publications and on companies in which they could have stake through private treaties.
- Trustworthy news from the liberal media is under attack the world over and spread of fake news through Whatsapp, Facebook and other social media is becoming rampant, and many endowments and thought leaders feel the way to stand up for a more vibrant media that would hold power accountable is by providing the financial resources to independent media.

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UNIT : 14

MEDIA AND ETHICS

:: STRUCTURE::

14.0 Introduction

14.1 Objectives

14.2 Section: 1 Introduction To Ethics

14.3 Section: 2 Identifying Conflict Of Interest And Vested Interests

14.4 Section: 3 Relationship of Editorial With Marketing And Advertising Departments

14.5 Section: 4 Business Journalism And Corporate Networking

14.6 Section: 5 Switching Jobs From Journalism To PR For Corporates Or Political Parties

14.7 Section: 6 Journalism Vs Privacy, Consent And Intervention

14.8 Section: 7 Film And Sports Journalists And Celeb Journalism

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14.12 Check your Progress

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14.0 INTRODUCTION

- There is no written Hippocratic Oath in media but ethics in journalism is as high as that of a doctor. Treating those that are being covered in the media fairly and with dignity, balancing accuracy, impartiality and humanity as well as the importance of context in providing balanced, impartial coverage is a primary objective of any news that is being disseminated.

14.1 OBJECTIVES

- To underline the importance of ethics in journalism.
- To learn how to apply concepts of truthfulness, fairness and transparency in resolving a dilemma in dissemination of news.
- To show how new and evolving forms of technology affect ethical considerations.

On the completion of this unit, you will be able to:

- Apply ethical principles to your journalism, in social media, in print or on TV/radio.
- To maintain your humaneness and empathy to the people you are reporting on, even if the competition fails to do so.
- Maintain principles of honesty, objectivity and accountability at all times.

› SECTION 1

14.2 INTRODUCTION TO ETHICS

Ethics, simply put, is a code of conduct based on moral principles. Ethics is defined as what is good for a person, people and society and has largely been dictated by religions, philosophies and culture. Media ethics emanates from a similar moral philosophy with specific principles and standards of media, including print, TV, the online and social media, films, theatre and the arts.

Media ethics involves promoting and defending values such as a universal respect for life and the rule of law and legality. Media ethics defines and deals with ethical questions about how media should use texts and pictures. News can be manipulated. Governments and corporations may attempt to manipulate news media in pursuit of power, control, profit and secrecy; governments, for example, do so by

cen- sorship. The methods of manipulation are subtle and many. Manipulation may be voluntary or involuntary. Those being manipulated may not even be aware of this. Ethical concerns confront journalists time and again in the course of a career. Revelation of military secrets and other sensitive government information may be contrary to the public interest, even if it is true. However, public interest is not a term which is easy to define. On the other hand, publishing government documents may be in the greater good of the public if there is a cover-up of any kind.

Salacious details of the lives of public figures is a central content element in many media. Publication is not necessarily justified simply because the information is true. Privacy is also a fundamental right, and one that conflicts with free speech.

Photojournalists who cover war and disasters confront situations which may shock the sensitivities of their audiences. For example, human remains are rarely shown. The ethical issue is how far should one risk shocking an audience's sensitivities in order to correctly and fully report the truth.

Journalistic ethics may conflict with the law over issues such as the protection of confidential news sources. There is also the question of the extent to which it is ethically acceptable to break the law in order to obtain news. For example, undercover reporters may be engaging in deception, trespass and other illegal activities to investigate a story and get to the truth.

Central to ethics is media integrity which refers to the ability of a media outlet to serve the public interest and democratic process, making it resilient to institutional corruption within the media system, conflicting dependence and political hobnobbing. Media integrity encompasses independence from private or political interests, transparency about own financial interests, commitment to journalism ethics and standards and responsiveness to its readers/citizens.

Ethical journalism is expected to be accurate and fair and those practising it should be honest and courageous in news gathering and reporting. They should verify information, preferably from original sources, before disseminating it. "Reliable sources" to grant anonymity to sources is a norm in many reports these days especially in India media; anonymity should be reserved for sources who may face danger or retribution for giving out the information which otherwise cannot be obtained. In addition, the report should explain why anonymity was granted to the source behind the story/information.

14.3 IDENTIFYING CONFLICT OF INTEREST AND VESTED INTERESTS

If a journalist develops obligations or interests that are at cross purposes with duties to the ethics of journalism, the media organisation and the readers, it would comprise what is called “a conflict of interest”.

It can take several forms. Here are two of the most obvious: to not report on friends and family and to avoid accepting trips paid for by other organisations like government agencies, movie studios or other private businesses. Reporters should not accept any type of gift, monetary recompense, free tickets, or major hospitality.

Getting too friendly with sources especially in political, film, entertainment and sports beats could cloud one’s views and present a conflict of interest. One has to draw the fine line between a working relationship and friendship.

Conflict of interest is an example of an “open concept.” While it’s possible to give some textbook examples, there is no single definition that adequately covers all cases. Why should journalists avoid perceived conflicts of interest even when no real conflict exists? The answer comes from reflection about the profession’s societal role. The average citizen isn’t in a position to know which reporters and editors can fight which forms of temptation. Journalists, as part of the fourth estate, have to set themselves higher standards of ethics than mere mortals.

And, even the most seasoned journalist occasionally might be mistaken about his or her own ability to resist. To protect the profession’s integrity, it is best if journalists avoid anything that looks remotely like conflict of interest. Only then can journalists and readers alike be confident that the profession is fulfilling its broader obligation to seek and report the truth.

In the Indian context, specifically, conflicts of interest could emanate out of religious and caste loyalties in determining whether to go ahead with a news story or not. Interesting conflicts of interest arise when a person who is a friend or relative of the journalist is in the dock and has been officially booked under law even when it is clear to the journalist, especially, that they are trumped-up charges. What does the journalist do? Does he report the official/police version as is usually done when it is a stranger or does he report the “injustice” involved in the story?

Vested interests come in many shapes and forms, and present themselves before journalists because they brush shoulders with many in positions of authority. These situations can throw up opportunities for power-broking and passing on crucial information like corporate secrets. Instead of going to print, it could be lucrative to make a deal with those who can benefit from the information. Such temptations are galore especially since the salaries of journalists cannot compete with those in the corporate sector. To maintain journalistic integrity in the face of such temptations is a key ethical challenge for media professionals.

› SECTION 3

14.4 RELATIONSHIP OF EDITORIAL WITH MARKETING AND ADVERTISING DEPARTMENTS

The editorial side of journalism traditionally takes an adversarial position vis-à-vis its marketing and advertising departments. The latter views journalists as big spenders while they work to bring in revenue. The relationship is well-defined and complementary to each other though mutually exclusive: One brings in the content that fills up the print and other media while the marketing and advertising pull in, on the back of the content and its credibility, the finances.

The issue that arises in the relationship is that of ethics. There have been instances and many a times, more so in the Indian media scenario, that the advertising department can weigh in on the editorial to drop a reference or an article because the central figure in the story could be a major advertiser. There are occasions when the advertisement department in a media outlet may want a “plug” in favour of its client by putting out a press note.

The editorial is expected to put its foot down on any “interference” or suggestion from the advertising department in matters of content. But with entrepreneurial journalists, social media and other online journalism, the relationship is taking a different shape. Some questionable practices that were existent in print, especially promotional feature supplements like Bombay Times from the Times of India group, are now widespread and considered par for the course, especially online. “Sponsored content” is a regular feature and is one of the main revenue earners for websites and portals apart from other advertisements. In several outlets like Bombay Times, the sponsored content generation is done by journalists, jeopardising the ethics of the profession.

Also, all media outlets – print, online, social – have an events division under its marketing department. Events are conducted as a stream of revenue generation and an exercise to build brand and

consumer connect. Sponsorships are obtained for these events and the media has to ensure content generation and publication for these events.

It is no secret that advertising revenue has seen a steady decline, or the pie is getting shared among cross-sections of media. So, media outlets have engineered innovative methods to attract advertisement and revenue streams. As in the PR industry, the ad-world too seeks out journalists for their skills and sensibilities to create handy content to connect with the readers and target audience for the advertisers.

BuzzFeed in the US has attracted a lot of praise (and criticism and envy) this year for the success of sponsored content revenue. According to the leading American journalism institute Poynter, BuzzFeed's advertising wing is an agency that works with advertisers to create sponsored content in the BuzzFeed mold. "These aren't just your classic advertorials — the pages in the magazine with the slightly off typeface and the bad writing. This is content infused with the voice and sensibility of BuzzFeed itself, tailor-made for its audience," an article in Poynter website says.

It is a tightrope walk to maintain the ethics of journalism and face the challenges of revenue generation for media outlets these days.

▶ SECTION 4

14.5 BUSINESS JOURNALISM AND CORPORATE NETWORKING

Financial reporting is one of the most vulnerable arms of journalism for possible unethical conduct. Financial journalists handle news with financial value and have access to privileged market information which confront them with numerous ethical problems, namely the use of press releases, the influence of public relations, the use of financial jargon, reporting on shares and the securities market, journalists' dependence on analysts' opinions and recommendations and insider trading. To add to it, there are junkets and freebies thrown in by corporates which have deep pockets just for these to promote their cause.

There are more temptations present in financial reporting, especially where journalists report on shares and when they are personally involved in the acquisition and selling of shares. Financial or business journalism covers varied sectors like banking, real estate, retail, hospitality, tourism, health care, energy and telecommunications.

Public relations practitioners do play an important role in providing the media with essential business news. But the information

provided by them is in the interest of the company they represent, and generally biased. All the facts are therefore not considered. Tight deadlines may tempt financial reporters to rely on press releases or so-called “handouts” from public relations practitioners (whose job is to give positive spin to the clients they represent) without verifying the facts. Furthermore, financial journalism relies heavily on reports and recommendations made by corporate analysts. These reports and recommendations are often biased and, in many instances, even misleading.

Business journalism faces embarrassment from time to time of missing red flags about some top companies which get written about a lot for their dynamism and stock market performance. In the 1990s and early 2000s, a media favourite company in US was Enron, and almost all news media – Fortune, Forbes, Wall Street Journal included – were writing hagiographic pieces on the energy company; Economist and Businessweek seemed to be the only exceptions. Most business journalists were found wanting in not investigating or exposing what turned out to be a fraudulent company with cooked-up accounts books.

In India, the parallel can be drawn with Satyam scam of 2009. Business journalists were caught napping till the chairman of Satyam Computers, Ramalinga Raju, resigned, confessing that he had manipulated the accounts of Rs 14,000 crore-plus. Neither the regulatory authorities, the auditors (PWC in this case; it was Arthur Andersen in Enron case) nor the business journalists exposed the fraud that was being perpetrated for years on the public, the companies’ employees or the shareholders. Today, India is grappling with multiple mega-crore scams in the banking, financial, real-estate and corporate sectors without adequate investigation by media.

There are also several instances of business journalism living up to its calling sincerely and with integrity. In the last few years in India, it has been business media – like Business Standard – that investigated the fudged data or hidden data, in the National Sample Survey Office (NSSO) in 2019 and exposed the industry slowdown and unemployment figures to the public.

› SECTION 5

14.6 SWITCHING JOBS FROM JOURNALISM TO PR FOR CORPORATES OR POLITICAL PARTIES

For many, crossing over from journalism to PR or corporate communications is a natural transition. The career move is contemplated by many for better money with the comfort level that their experience of several years as journalists can help them pitch a story with

greater ease than a PR professional without a journalism background.

The career move per se may be unquestionable but the shift may contain an ethical dilemma. How does a journalist deal with information and press releases from the PR company that he is contemplating to join? If he is in talks with the PR firm, is it prudent for him to tell his bosses in the media outlet that he is looking for another job? Having been taught to critically question information how does a journalist-turned-PR professional handle data obediently?

Almost the same parameters apply for a journalist wanting to join a political party, but only with much more serious implications. A journalist who is covering a political party for years may tend to get close to their ideology and people, having seen them up close, and may decide to join them in some capacity. The ethical issue involved here is the coverage the political party got from the journalist for months before his joining the party. Shouldn't the journalist recuse himself from the political party beat the moment the thought of making the switchover crossed his mind? The damage to the reputation and credibility of the media outlet with a senior journalist crossing over to a political party can be immense.

In both instances, any negative news by the journalist on the company that he may be joining as a PR or corporate communications manager, or the political party could jeopardise his proposed career move.

› SECTION 6

14.7 JOURNALISM VS PRIVACY, CONSENT AND INTERVENTION

The issue of privacy differs from country to country both legally and ethically. In England in 1993, a two-year-old boy was abducted, tortured and murdered, and his mutilated body was found 4km away from where he was with his mother two days ago. The news shocked the nation even more when it was revealed that the kidnapper-murderers were two 10-year-old boys. In British media, the accused and later convicted children were referred to as Child A and Child B. US media revealed both the defendants' names and provided detailed information on their personal histories and their families.

Later, in 1997, Princess Diana died in an accident when she was being chased by paparazzi in France. She was the toast of the British tabloids which were demanding exclusive photos of her from freelance photographers. As a result, she was stalked and chased wherever she went with her partner Dodi Fayed who also died in the accident.

More recently, again in UK, a series of phone hacking-scandals broke out from 2008 to 2011 following often-denied illegal and unethical practices when journalists listened in to private conversations. The British press had to wash its dirty linen before global audiences at the tele-vised Leveson Inquiry into Press Standards in 2012 which exposed the interconnected world of politics, lobbying and media power. Weeks of testimony revealed a near continuous exchange of ideas, emails, dinners and favours between Downing Street and News International. These wrongdoings, subsequent cover-ups, denials and public hearings are the nearest the British media has come to its own Watergate, with the closure of Britain's best-selling newspaper, the News of the World.

In India, there was a trend of sting operations in the first decade of 2000. There were a series of exposes especially by Tehelka that led to resignations of Union ministers.

In August 2007 Live India, a news channel, conducted a sting operation on a Delhi government school teacher forcing a girl student into prostitution. After the "expose", the teacher was attacked by a mob and was suspended by the Directorate of Education, Government of Delhi. Later investigations revealed that there was no truth to the sting operation. Live India was dragged to the Delhi High Court.

The court proposed a set of guidelines to be followed by news channels and electronic media in carrying out sting operations. The guidelines direct a channel proposing to telecast a sting operation to obtain a certificate from the person who recorded or produced the same certifying that the operation is genuine to his knowledge. The guidelines propose that the Ministry of Information and Broadcasting should set up a committee which would have the powers to grant permission for telecasting sting operations. The permission to telecast a sting operation should be granted by the committee only if it is satisfied about the overriding public interest to telecast the sting operation. The guidelines mandate that, in addition, to ensuring accuracy, the operation should not violate a person's right to privacy, "unless there is an identifiable large public interest" for broadcasting or publishing the material. However, the court failed to define what constitutes 'larger public interest'.

› SECTION 7

14.8 FILM AND SPORTS JOURNALISTS AND CELEB JOURNALISM

When readership and circulation started to dip in the late 1990s, print journalism turned to fluff and celebrity news to get traction among

readers. Mainstream newspapers came out with supplements devoted to Bollywood and, where it has its own independent sway over the audience, cinema of the region of the edition.

What was earlier— in the 1970s and the 1980s -- considered yellow journalism and looked-down-on, celebrity and lifestyle film and entertainment magazine journalism soon became mainstream with gossip pull-outs which, over a period of time, morphed themselves into “pro-motional, advertorials” supplement like Bombay Times.

Film or celebrity journalism traditionally fed itself on gossip news which meant stars tattling one each other and involved a serious invasion of privacy by the publications. It was all par for the course as for celebrities it was important to be in the news, good or bad. Now, film industries have become more organised than ever before with focus on marketing and promotions, and almost all information that emanates from a studio or film set is the information that the producers want to reveal to the media and the public.

Ninety-nine percent of the film news coverage is publicity. Any scoop, especially of a negative kind, would lead to either boycott of the media by the film unit/production or sometimes by the whole industry. Media outlets equate the glamour of film industry with “sexy actresses”, thereby encouraging the objectification of the female bodies without compunction.

Celebrity journalism became synonymous with “paparazzi journalism” after the unfortunate accident of Princess Diana leading to her death when she and her boyfriend were being chased by photojournalists as part of their job. Sports journalism is quite unique in its outlook. More often than not, aspirants to sports journalism are those who love sports but have not pursued the sport professionally and have opted to “cover it” instead through journalism. In effect, sports journalism students may, in likely circumstances, be playing out the lives of sports fans and not that of journalists. They may seek to identify with athletes and teams. This “wannabe” culture is high among even professional sports journalists.

“Wannabes” generally don’t make critical or even good reporters and editors. Their allegiance is not with news consumers, but instead with the sports personalities and their teams.

Sports journalists often are not driven by the values and goals of journalism in general, and hence they often do not think they need to adhere to journalism’s ethical norms. Sports journalists have no qualms in accepting free gifts and tickets. In India, the BCCI, cricket’s ruling body, dictates the coverage in newspapers and media, and tends to revoke access to press gallery during matches if they find a journalist unfriendly to its interests. In fact, there was a controversy a few years back when the BCCI issued written diktats to sports commentators on

TV channels, which had won telecast rights, barring them from criticising the BCCI on air.

Most of the sports journalism is dedicated to the macho side of it, and objectification of women's bodies play a major role in adding to the glamour of the sports section through coverage of what is popularly known as "WAGs" or "wives and girlfriends". There is little serious coverage of women's sports and women in sports in India.

› SECTION 8

14.9 PAID NEWS, PROMOTIONAL FEATURE SECTIONS

The Press Commission of India (PCI) defines paid news as, "Any news or analysis appearing in any media (print & electronic) for a price in cash or kind as consideration." As per the guide-lines of the PCI on the paid news, it plainly states that "news should be clearly demarcated from advertisements by printing disclaimers, should be strictly enforced by all publications. As far as news is concerned, it must always carry a credit line and should be set in a typeface that would distinguish it from advertisements." In 2003, the Times of India initiated its 'Next Big Thing- Medianet' when Bennett, Coleman Company Limited (BCCL) which owns the Times Group redefined the 'definition of information' and initiated 'paid content service' or 'advertisements about products or services'. Medianet has been blamed for the opening of a Pandora's box of paid news epidemic. Another practice that the Times Group indulges in is what is called as Private Treaties where they take a stake in companies that advertises in its papers for a barter.

In 2004, the Election Commissioner detected the menace of paid news during parliamentary elections. In 2014, EC confirmed approximately 787 cases of paid news and around 3,100 notices were issued to the violators, including former chief ministers, Madhu Koda and Ashok Chavan.

The key reasons identified behind paid news, according to PCI, are corporatisation of media, desegregation of ownership and editorial roles, decline in autonomy of editors/journalists due to emergence of contract system and poor wage levels of journalists, and a lack of political will to end this menace. In addition to this, there is the media-politics nexus, through ownership and association. The press council acknowledged that a section of Indian media had 'indulged in monetary deals with some politicians and candidates by publishing their views as news items and bringing out negative news items against rival candidates' during the last elections.' Another reason is that the existing regulatory bodies like News Broadcasting Standards Authority, Broadcasting Content Complaints Council, Press Council of India (PCI) and Electronic Media Monitoring Centre (EMMC) lack statutory powers

to deal with the menace of paid news.

The concept of “paid news” is not new to the media or society. The ailment has been long-standing, complicated and deep-seated in the prevailing slack ethical and statutory environment. Today it goes beyond the corruption of individual journalists and media companies and has become pervasive, structured and highly organised.

The content of paid news is designed to achieve certain effect or result by the parties who have invested their money in the development of content and purports -- be it news, opinion, feature – to deliberately direct and mislead the public. Secondly, continuous flow of paid news influences the voters’ behaviours, thus damaging the electoral process. Thirdly, it masquerades advertisements as news, as there is a deliberate attempt by the publisher to pass of an advertisement as news, thus again weakening democratic processes.

The responsibility of tackling the phenomenon of paid news lies with all sections of media and society, as it is a threat to genuine information, news and reporting.

▶ SECTION 9

14.10 FAMOUS INCIDENTS OF CLASH OF ETHICS AND LEADING TO RESIGNATIONS AND CONTROVERSY

Here are two headline-grabbing Indian instances of ethics in journalism, which cut both ways. In the first instance, the journalists resigned from their jobs to uphold ethics and in another, journalists refused to resign in spite of not upholding the ethics of their profession.

In 2018, Milind Khandekar, managing editor of the Hindi news channel ABP News, and its news editor Punya Prasun Bajpai quit their posts after allegations that the media house’s bosses were pressured by the Narendra Modi government following a prime time show that exposed a publicity claim to be a lie. In June 2018, the show, Masterstroke, followed up on a much-publicised interaction that Modi said, in his weekly radio programme Mann ki Baat, he had had with a woman farmer in Chhatisgarh where she thanked his government for her income doubling after she switched from cultivating paddy to growing custard apples.

The channel went back to the village and interviewed the woman. The woman told the channel that she was told by the government to make those comments to the national media. Soon after the show, for many days, cable operators and DTH providers like Tata Sky and Airtel were allegedly forced to black out just ABP News around 9pm, the

time Masterstroke goes on air. A few days later, both Khandekar and Bajpai quit. A few weeks earlier, another ABP journalist Abhisar Sharma was taken off air after he ran a programme in which he juxtaposed two heinous crimes in UP on the day Modi campaigned in the northern state saying that the law and order situation there had improved drastically under the Adityanath government. Sharma too quit his job in protest during that period.

In 2010, two leading journalists – Barkha Dutt and Vir Sanghvi - were accused of violating journalistic ethics by promising a PR firm owner Niira Radia that they would lobby to get DMK leader A Raja as Union Telecom Minister in the newly formed UPA government in 2009. The wire-tapped and independent conversations that Radia had with the two journalists suggested that the two would talk to their Congress and other UPA contacts to prevent Dayanidhi Maran becoming Telecom Minister again. The Hindu reported that magazines Open and Outlook published transcripts of 104 phone conversations that took place between May and July 2009 that “raise questions about the boundary between legitimate news gathering, lobbying and influence peddling” and “shone a harsh and even unwelcome light on the web of connections which exist between the worlds of business, politics and journalism.” Both Dutt and Sanghvi passed off the conversations as banter and did not offer to resign on moral or any grounds.

› SECTION 10

14.11 THE BUSINESS OF FAKE NEWS

Many things one reads online, especially in social media feeds, may appear to be true, but often are not. Fake news is news, stories or hoaxes created to deliberately misinform or deceive readers. Usually, these stories are created to either influence people’s views, push a political agenda or cause confusion, and can often be a profitable business for online publishers. Fake news stories can deceive people by looking like trusted websites or using similar names and web addresses to reputable news organisations.

Traditionally, news came from trusted sources, journalists and media outlets that are required to follow strict codes of practice such as verification of source and event, attribution of quotes and impeccable data. However, the internet has enabled a whole new way to publish, share and consume information and news with very little regulation or editorial standards.

Many people now get news from social media sites and networks and often it can be difficult to tell whether stories are credible or not.

Information overload and a general lack of understanding about how the internet works by people has also contributed to an increase in fake news orhoax stories.

The internet and social media like WhatsApp and Twitter have made it very easy for anyone to publish content on a website, blog or social media profile and potentially reach large audiences.

With so many people now getting news from social media sites, many content creators/publishers have used this to their advantage. Fake news can be a profitable business, generating large sums of advertising revenue for publishers who create and publish stories that go viral. The more clicks a story gets, the more money online publishers make through advertising revenue and for many publishers, social media is an ideal platform to share content and drive web traffic.

In a recent article on media literacy, Irish journalist Hugh Linehan noted; “Media is no longer passively consumed – it’s created, shared, liked, commented on, attacked and defended in all sorts of different ways by hundreds of millions of people. And the algorithms used by the most powerful tech companies – Google and Facebook in particular – are brilliantly designed to personalise and tailor these services to each user’s profile.”

Media organisations like the BBC and Channel 4 have established fact-checking sites. In India,

Alt News and India Spend are two leading online fact-checking media who bust fake news.

In fact, the World Economic Forum ranks this massive digital spread of misinformation among the top future global risks, along with failure to adapt to climate change, organised crime, and the food shortage crisis. Another recent study, by MIT, showed that fake news spreads six times faster than the truth on Twitter.

14.12 CHECK YOUR PROGRESS

- (1) Governments and corporations may attempt to manipulate news media in pursuit of _____.
- (2) Manipulation may be _____.
- (3) _____ is also a fundamental right, and one that conflicts with free speech.
- (4) What should not accept Reporters?
- (5) What is an example of an open concept?
- (6) Name of the regular feature and one of the main revenue earners for websites and portals apart from other advertisements.

- (7) Name of the praise (and criticism and envy) this year for the success of sponsored content revenue in US.
- (8) _____ is one of the most vulnerable arms of journalism for possible unethical conduct.
- (9) Financial or business journalism covers varied sectors like _____.
- (10) Whom practitioners do play an important role in providing the media with essential business news?

Answer

- (1) Power, Control, Profit and Secrecy.
- (2) Voluntary or Involuntary.
- (3) Privacy.
- (4) Reporters should not accept any type of gift, monetary recompense, free tickets, or major hospitality.
- (5) Conflict of interest.
- (6) Sponsored Content.
- (7) BuzzFeed.
- (8) Financial reporting.
- (9) Banking, Real estate, Retail, Hospitality, Tourism, Health care, Energy and Telecommunications.
- (10) Public relations.

14.13 KEYWORDS

Law and Legality	Media ethics involves promoting and defending values such as a universal respect for life and the rule of law and legality.
Salacious Details	Salacious details of the lives of public figures is a central content element in many media.
Political Hobnobbing	Central to ethics is media integrity which refers to the ability of a media outlet to serve the public interest and democratic process,

making it resilient to institutional corruption within the media system, conflicting dependence and political hob-nobbing.

Ethical Journalism Ethical journalism is expected to be accurate and fair and those practicing it should be honest and courageous in news gathering and reporting.

A Conflict of Interest If a journalist develops obligations or interests that are at cross purposes with duties to the ethics of journalism, the media organisation and the readers, it would comprise what is called “a conflict of interest”.

To Sum It Up

- Media ethics involves - promoting and defending values such as a universal respect for life and the rule of law and legality; ethical questions about how media should use texts and pictures.
- Publication is not necessarily justified simply because the information is true; privacy is also a fundamental right, and one that conflicts with free speech.
- Photojournalists who cover war and disasters confront ethical issues like - how far should one risk shocking an audience’s sensitivities in order to correctly and fully report the truth.
- Central to ethics is media integrity which refers to the ability of a media outlet to serve the public interest and democratic process, making it resilient to institutional corruption within the media system, conflicting dependence and political hobnobbing.
- Conflict of interest means to - not report on friends and family; avoid accepting trips paid for by other organisations like government agencies, movie studios or other private businesses; not accept any type of gift, monetary recompense, free tickets, or major hospitality.
- The editorial side of journalism traditionally takes an adversarial position vis-à-vis its marketing and advertising departments - while one brings in the content that fills up the print and other media; the latter pull in, on the back of the content and its credibility, the finances.
- It is a tightrope walk to maintain the ethics of journalism and face the challenges of revenue generation for media outlets these days.

- Financial reporting is one of the most vulnerable arms of journalism for possible unethical conduct with regards to - the use of press releases, the influence of public relations, the use of financial jargon, reporting on shares and the securities market, journalists' dependence on analysts' opinions and recommendations and insider trading, and last but not the least the junkets and freebies thrown in by corporates to promote their cause.
- Ethics also come in the play when a journalist comes across any negative news on the company that he may be joining as a PR or corporate communications manager, or the political party – publishing it could jeopardise his proposed career move; while not presenting the facts would mean compromising on his values.
- The court has proposed a set of guidelines to be followed by news channels and electronic media in carrying out sting operations.
- What was earlier— in the 1970s and the 1980s - considered yellow journalism and looked-down-on, celebrity and lifestyle film and entertainment magazine journalism has today become mainstream with gossip pull-outs which, over a period of time, morphed themselves into “promotional, advertorials” supplement like Bombay Times.
- Sports journalists often are not driven by the values and goals of journalism in general, and hence they often do not think they need to adhere to journalism's ethical norms and have no qualms in accepting free gifts and tickets.
- The key reasons behind paid news, according to the Press Commission of India, are - corporatisation of media; desegregation of ownership and editorial roles; decline in autonomy of editors/journalists due to emergence of contract system and poor wage levels of journalists; a lack of political will to end this menace; and the media-politics nexus, through ownership and association.
- Fake news is news; stories or hoaxes created to deliberately misinform or deceive readers with the objective of – influencing people's views; or pushing a political agenda or causing confusion - and can often be a profitable business for online publishers.
- Traditionally, news came from trusted sources, journalists and media outlets that are required to follow strict codes of practice such as verification of source and event, attribution of quotes and impeccable data; however, the internet has enabled a whole new way to publish, share and consume information and news with very little regulation or editorial standards.

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યુનિવર્સિટી ગીત

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ,
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે ને સૌને સૌનું આભ,
દશે દિશામાં સ્મિત વહે, હો દશે દિશે શુભ-લાભ.

અભાણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળાં પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવતારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસનાં ફૂલ મહેકે;
બંધન નહીં કો' સ્થાન સમયનાં જવું ન ઘરથી દૂર,
ઘર આવી મા હરે શારદા દૈન્યતિમિરનાં પૂર.

સંસ્કારોની સુગંધ મહેકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીએ આપણ સૌ
ભવ્ય રાષ્ટ્રનિર્માણ...
દિવ્ય રાષ્ટ્રનિર્માણ...
ભવ્ય રાષ્ટ્રનિર્માણ

