

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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Media Business

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Dr. Babasaheb Ambedkar Open University
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MAJMC-14
Media Business

Paper

14

Unit 1 The Business of Media	1
Unit 2 Evolution of Media as a Business	15
Unit 3 Business of A Newspaper; TV; Radio	30
Unit 4 Business of Digital Media	46
Unit 5 Revenue Streams of Digital News Media	61
Unit 6 Revenue Stream of Legacy Media - I: Events & Activations	76
Unit 7 Revenue Stream of Legacy Media-II: Circulation Department	90

Unit 8 **104**
Social Media: Marketing Agencies

Unit 9 **118**
New Age Media Business: Humour and Sarcasm

Unit 10 **133**
New Age Media Business: News Aggregators

Unit 11 **147**
Book Publishing

Unit 12 **161**
Non-News Media Companies

Unit 13 **174**
Case Study: Indian Media Moguls

Unit 14 **187**
Case Study: Global Media Moguls

:: STRUCTURE::**1.0 Introduction****1.1 Objectives****1.2 Product or service? Unlike any other business****1.3 Meaning of monetising content****1.4 Advertising****1.5 Perspective: A powerful business****1.6 Significance of Media****1.7 Journalism as a commercial activity****1.8 Check your Progress****1.9 Keywords****1.10 References**

1.0 INTRODUCTION

A person engaged in the creation, production, distribution, exhibition or other exploitation of theatrical motion pictures, television programs, sound recordings or other visual, audio or audio-visual works or recordings of any kind is considered to be engaged in media business. Further, they may also engage in television activities which may include free, paid, over-the-air, cable and satellite and also or radio broadcasting. Media business also includes book, newspaper or periodical or music publishing, entertainment industry and advertising.

It also means creation of content which may consist of written articles or visuals/videos and its monetization through social media tools , mobile applications, and websites through subscription.

1.1 OBJECTIVES

- Understanding the concept of media business
- Know the power of media business
- Understand what is content

On completing this unit you will

- Understand how unique media business is
- Understand how content is monetized
- Know why journalism is a commercial activity

The business of media

Media business is a flourishing industry in India. Media houses today adopt a business model that suits them and caters to their business interests to communicate information, art, and entertainment to a large audience. Publishing newspapers, books, comics, magazines etc both in paper and digital format all can be monetized.

Newspapers

A newspaper earns revenue through three sources – content, advertisements and classifieds. Many experts are of the view that while newspapers carry most important news items on their front pages, they never earn any money from them. Their source of income lies in inside pages devoted to automobiles, entertainment, travel, food/drinks etc. These pages attract advertisers who buy space on such pages to place their ads. These are targeted ads and cost more than the non-targeted ads that appear on hard news pages.

As mentioned earlier, newspapers target three types of audience –

-Reader - who is mainly interested in news, edits, insight, comment etc as this helps them stay informed as to what is happening across the world. Also, they are interested in cultural events, sports activity, entertainment and social events. For this they are willing to pay the price in the form of a subscription to the newspaper.

-Marketer or advertiser – They find newspapers useful in targeting their potential customers through their advertising messages. They are willing to pay a price to buy space in newspapers to place their ads which in turn wins them customers in future.

-Classifieds – These are mostly text ads inserted in newspaper pages to conduct transactions like selling or buying a car, property, job opportunities etc. Though this is also an ad, the price of the classifieds depends upon the size of the text. It attracts buyers and sellers both and are of utmost use owing to the large reach of newspapers.

However, the newspaper industry is undergoing tough times presently. Technology has forced many newspapers to shut down across the world. With the advent of the Internet, newspapers started building digital space to have their own websites, digital editions, blogs, videos etc. However, soon their businesses nosedived. With easy and free access to information, they started losing their subscribers. Gone was the first source of their customer base – reader. As circulation went down advertisers too started deserting them. Similar was the case with classifieds as they found profitable business in digital space.

The Internet has tremendously damaged newspaper business.

Book Publishing

First, let's talk about the publishing industry. Earlier publishers made money by selling written content in book/comic/magazines/ newspaper formats to consumers. Their primary goal was to sell the product, in this case written content and the reader was the consumer.

Then came the concept of self publishing which represented an entirely different business model. Here the writer became the primary source of revenue. And the book would sell only if the publisher is motivated.

PR Agencies

PR agencies function differently than ad agencies. They promote companies or individuals through editorial content. Though their goal is the same – to promote clients – their methods are different. While everyone knows that ads are paid for and should not be taken seriously, a smart and shrewd PR agency can promote its client through content masked as 'free' and 'earned' stories placed in reputed publications.

PR agencies normally have two distinct models of revenue generation.

First is the retainership model in which the client enters into a contract with the agency and gives it a mandate to handle their image/brand building. This is the most preferred business method. The agency and the client enjoy a long-term relationship as image building cannot happen in a week or a few months. Both work in tandem and get enough time to know and understand each other and build on the present situation.

The second one is a one-time service model. Here the client engages an agency for a specific event and period. It can be a product launch, store opening, appointment of senior personnel in a company etc. The agency's job is to manage the media relations, bring visibility to the client and build an image. The client agrees on a lump sum amount to be paid to the agency depending on the kind of work. This is a short term arrangement and often clients use this model to check the agency's potential before entering into a long term association with them.

Advertising Agencies

Ad agencies have been following traditional business models for a long time. Since it has not evolved significantly, these agencies are trying hard to manage costs. And it's time that they reinvent themselves and adopt a more open ended business model.

Traditionally, ad agencies take payment from clients for providing them services. There is no fixed amount and the fee depends on how big the agency is, the kind of services they give and also the campaigns they conduct and also deliverables. They demand a fee based on the number of employees pressed into service for the client. The fee also factors in the profit margin for the agency.

It needs to be understood that most digital platforms follow three models to generate revenue. These are done through pay per clip, or by charging a subscription fee either on an hourly basis or on the basis of a fixed monthly retainer. They may also earn commissions as third party charges which include business concepts like paid media, search charges, production, or by selling research papers and/or research articles. Online research services and archiving systems make for a healthy media business. They can also charge a consolidated fee for commissioned or speculative projects and may also include writing for websites/portals through what is called Search Engine Optimization (SEO).

Media Buying Agencies

A media buying agency identifies and buys advertising space on channels which will form the media mix for corporate or government clients in keeping with the needs of their target audience. This growing range of media platforms will include traditional/legacy media like newspapers and TV, radio, magazines as well as websites, news and entertainment portals, ecommerce platforms, and other digital platforms. Such enterprises also create communication strategies and devise media plans which will bring optimum results to their clients.

TV news channels

TV news channels earn revenue from ad sales of commercial units (30 seconds) throughout linear and non-linear viewing. Besides, a subscription fee is charged for redistribution by cable operators.

Many a time production studios are paid by a network to make a show. These networks or TV channels earn huge money from advertisers who buy commercial space in between the shows. Usually, the price is defined by the network for guaranteeing a definite number of viewers.

Ratings to play a significant role in revenue generation. If the rating is high it brings more viewers to the channel.

Entertainment channels

You must have noticed advertisements running in between your favourite entertainment show. Some ads are repeated umpteen number of times. Advertisers pay huge sums of money to the TV channel for running these advertisements in between the shows. The amount may depend on the duration of the ad. Some ads can be as short as 5 – 10 seconds duration.

High Television Rating Point (TRP) rating of a channel pushes the rate of advertisements. In India channels like Colors, Zee, Set etc charge around Rs 3-4 lakhs for a 10-second ad.

TV channels also earn from DTH operators. Once you subscribe to a channel, you pay a fixed amount to the cable operator who then pays a fee to the TV channels.

1.2 PRODUCT OR SERVICE? UNLIKE ANY OTHER BUSINESS

Media business is like no other business. Let's understand what makes it unique. You will not be wrong to say that every company is today a media business. Today every company is fighting for media attention. There is a race to grab the audience's attention. There is tremendous exposure to content and there are numerous ways of creating content. It is not limited to print media or fixed time TV programmes. Online aggregators and on-demand content consumption has changed the game for every business. To survive in this cut-throat competition every company must create content and know how to effectively distribute it.

We all know that a company must have a strong software base. Software penetration into human lives has raised and reshaped our expectations. Similarly, the media business is no longer content marketing now. And every company must understand media business to stay relevant in the field. Along with content creation, its distribution too is as important.

It's no longer enough to either produce great content or own a distribution channel. Companies must do both so they can respond quickly to changes in audience preferences. Build expertise in just one of these areas and you risk losing out to competitors with strong content creation DNA and a powerful distribution channel.

Take the case of Netflix, a company that started as a distribution platform that gave you Hollywood content on demand. Soon it realised that was not enough and started aggressively producing/creating its own content – shows and movies both. . In fact, in 2017 Netflix invested nearly \$7 billion in producing original content.

Netflix is not alone. Amazon plans to spend over \$8 billion on content creation by 2022 end. Apple too intends to raise its budget and invest \$4 billion by year end to reshape iTunes. Similarly, Google is stepping up spending on YouTube's original content.

Another thing to be kept in mind is audience preference. You must use channels that they like, to deliver content. Many newspapers ignored the fact that young users were shifting to online editions from offline. Failing to read the users' pulse, they suffered revenue loss. Many of them had to even close shop.

What is content?

“Content is information presented with a purpose distributed to people in a form through a channel,” according to Margot Lester, CEO, The Word Factory.

Content has five key components and a content must optimize each one of them for maximum leverage -

1-Information

In this information age, it is of paramount importance that the message you frame for communicating, key details to be included include evidence, explanations and examples. While drafting your communication message, you must first make notes and then conduct the necessary research. The idea behind this approach is that it will help you structure your message. You will do well to remember that structured information is what we call knowledge in the internet era.

2-Purpose

At the outset, the communicator needs to have a clear brief about what exactly he or she wants to communicate to the target audience. If you lack a sense of purpose, the message will neither reach the desired audience or will not have much impact on them. In order to ensure that your message is designed to achieve more than one goal, please try and identify the desired outcomes. In other words you need to clearly spell out the desired outcomes based on the brief given by the marketing or sales team.

3-People

Please remember that you are dealing with people, places and things. Your specific audience has varied tastes and expectations, so crafting your message to the desired target audience holds the key to effective communication. Identify the kind of questions your audience is bound to ask, and address their specific concerns and expectations. Never forget the profile of the kind of people you are reaching out to.

4-Form

Now that you have clearly understood your audience, you now need to choose the form or vehicle that meets audience needs. Form in effect means media types like pillar page, blog post, or Tik Tok. You also need to factor in the specific size or length of the message and decide on the

style requirements. Often form is decided by your communication goals and audience. For example, if you are reaching out to liberal leaders, or political influencers your message form must be conveyed through a newspaper Op-ed article. You need to include long-form content to establish your client's credibility or to showcase expertise. Use forums like Letters to the Editor, Video and/or blog posts.

5-Channel

When we talk of channels we are talking about whether your content shows up where your audience are present where they are ready to consume your content. If you have a clear idea about your audience, you won't need AI tools like bots to find them. Use a purpose filter to narrow your list and use a 'target filter' to reach the people you want to influence with your content.

1.3 MEANING OF MONETISING CONTENT

Content monetization is a way of leveraging content so that, when users consume it, you earn money. You can be paid either by the users themselves, or a third party that markets products through your content.

There are chiefly three ways to monetize content -

While content is being monetized, either you are being paid directly or you are being paid for giving them access to your audience. It depends on you which model you prefer to monetize your content.

When someone is selling content, users pay them directly for using it. For instance, when content is behind a paywall, it means you are selling your product.

But when you are giving access to your audience, a third party is involved and you have to fulfill their marketing needs.

However, one thing must be kept in mind while choosing your content monetization model. Quality is always at stake when you are selling your audience. In the long run it may not remain a very reliable and sought after model. So whenever you have an option, try to sell content directly to the users.

Once you know what to sell, you can choose either 3rd party ads, premium content, content monetization platforms or monetize your fan base.

1.4 ADVERTISING

When you use advertisers to reach your audience, don't forget you are getting paid to direct them to the product being advertised in the first place. You may include your content through product placement and by linking it with your audience. You may direct your audience to a custom

landing page which in effect means affiliate marketing or by adding advertisements with content which in effect means PPC Advertising.

Premium content

Once your audience is consuming and enjoying the content you developed free of cost. You are now ready to sell what is called as Premium content. Premium content is sold directly to your desired audience and unless they pay, they can't access the exclusive content which they otherwise can't access.

Content monetization platforms

Social media platforms like Facebook and YouTube serve as third party preferences that is between you and the advertisers. For instance, if you put up your content on such platforms, the platform pays you to run the ad. Please note, that in return, the platform is paid by the advertiser. You will do well to remember that if use social media platforms to publish your content, it is the easiest and most direct way to make money from it.

Monetizing your audience

Now comes another key function for you to generate revenue from people who not only admire you but also the kind of work that you do. For instance, if you have a creative or a fashionable bent of mind, you may showcase products like T-shirts, mugs, pillows and embroidery work. These are all basic products which you can monetize by reaching out to a dedicated audience. You may also use crowdfunding platforms to generate revenue for your dream movie, book or realise your dreams as a Travel writer. You may also offer paid content like charging for exclusive podcasts or otherwise put up paid content-based on exclusive research or exclusive photographs. Please remember that monetising your fan base often overlaps with the Premium content model we shared earlier.

Monetizing product placement

Just like brand logo island premium ads placed in the middle of a sports article written by a famous sportsperson in a newspaper, product placement is a rather time-tested form of marketing. A simple example would be how it works in say a movie. You insert a sponsored product ad in the middle of the movie and get paid a flat rate. Or let's take the example of a food blog that you run on a social media platform. You get paid for running a food product ad and get paid a flat rate. It works in a one-time payment model and doesn't work on the number of clients who reach out to your blog. This one-time payment model is a win-win situation for the advertiser, since it helps the sponsor get visibility and credibility and drives sales indirectly.

The catch here is that unless your content reaches a certain size and attracts enough followers, you may not find sponsors or advertisers. On

the other hand, the advent of a new breed of content creating celebrities called influencers who get paid for running ads on their blogs and v-logs and have fast become the darlings of big and small brands, smaller players in the field are forced to resort sending cold emailers to find potential sponsors and thus building a portfolio of brands.

To begin with, let's talk about content monetization in the simplest of terms. We need to understand the quality differentiated content. Among the traditional forms of content monetization

Is advertising. It is the most traditional form of transmitting your product and these ads serve as signposts guiding people to the destination. It was promoted with the most altruistic intentions. However, online platforms where advertisements which mutated from banner ads into intrusive pop-ups allowed companies to collate personal data on individuals online. Strictly speaking, gathering unhealthy amount of personal data of individuals online smacks of unethical practices.

However, after legislations were put in place in several countries, impinging on data privacy is now considered unlawful and unethical. You may say that is how the media industry came on track. Today, advertising is format driven, with forums like native advertisements and sponsored content being exploited. A major shift has happened in the field of advertising with the growing popularity of digital platforms. Here publishers take payments upfront to create content promoting a product or brand to the consumer. It may be noted that there are over 10 per cent publishers planning a future with limited or no digital advertising. As a result of this, the desire to explore alternative ways of making money from content is gaining ground. It is here that we may analyse the observation made by Microsoft co-founder Bill Gates who broached the subject of content being king and context being queen. What he meant to say is not that all content that is published can be monetized but if shared on distribution channels, then the content creator is king. The internet is a very hungry two-way media and the need for fresh content is growing by leaps and bounds.

Next, we must understand social media jargon like paywall, broad and narrow folksonomy as also the strategic use of hashtags to reach multiple audiences. Now what is paywall. In simple terms it is a system that prevents internet users from certain premium web content without being a paid subscriber. Terms like folksonomy have gained traction. It is a process of using digital content tags for categorization and annotation. It allows users to classify websites, pictures, documents and other forms of data so that content may be easily categorized or located by users. It is also called social tagging, collaborative tagging, social classification and social bookmarking. However, publications charge to access differentiated content by paying a fee. However, it is a gamble since if the content is not differentiated enough, the publisher will make no money. The donations may be monthly, annually or pay per article.

Internet usage and content sharing is ever evolving and it is here that participative content is becoming popular. Print media houses have begun to share expert insights to plan and organize travels and vacation itineraries as also staycation plans for their dedicated readers. have also launched paid event series, using the credibility and perspective of their brand to attract hot-shot speakers. Most TV channels successfully host events where international experts as also industry experts come together on a paid platform to share their perspectives with their viewers or readers, as the case may be.

According to Skimlinks, “content monetization” means publishers making money from their content in the truest sense. “Specifically, by earning commissions on sales their product-related or “commerce content” is responsible for on retailers’ websites. This commerce content is all powered by a technology called affiliate marketing, which rewards publishers for the role they play in inspiring sales.” Skimlinks says.

1.5 PERSPECTIVE: A POWERFUL BUSINESS

That media impacts our everyday life is no secret. To stay updated with what is happening in the world, one has to keep track of media. We constantly educate ourselves by keeping track of the day-to-day news. The news plays a crucial role in updating us with the current affairs and everything going on in the world.

For instance, with the massive evolution of the world as a whole, you can know about the current affairs of The United States of America even if you live in India.

1.6 SIGNIFICANCE OF MEDIA

In today's world, getting in touch with regular updates is necessary. No matter what the field is, one must know the top facts. In this case, the media is the only way that can help us. Through the media, a person can know the most relevant and most needed news. Media is the most popular platform to get news from north to south or east to west.

Media also impacts the reputation of a political party, organization, or individual. Everything helps people more about the regular update of political, cultural, art, education, communication, business, or any other field considered as media. Getting an update about anything worldwide, there are various forms of media that help our society get in touch with the world quickly in the shortest time.

Companies are also using social media in big way for content monetization. As per a rough estimate of Hootsuite.com, there are more than 4.2 billion active social media users in the world. Media companies are using them to their advantage within their digital marketing strategy.

No one wants to miss out on a fast, inexpensive, and effective way to reach almost half the world's population.

According to a 2021 study by [Pew Research Center](#), around 70 percent of social media users log into their accounts at least once per day, and nearly 49 percent admit to checking social several times every day.

1.7 JOURNALISM AS A COMMERCIAL ACTIVITY

Advertising and PR industries have witnessed exponential growth in recent years. But economic downslide in many media houses has forced experts to debate whether journalistic work is suffering because of economic pressure. Though the debate may not hold much truth when it comes to hard news, there is no denying the fact that there are other facets of journalism that flourish only if their commercial interests are served well.

For example, lifestyle journalism works in tandem with PR agencies and advertising agencies. Journalists are distributed free products and services. While most lifestyle journalists may deny working under such commercial interests, the trend continues to flourish. As they have to work in close relationship with various lifestyle industries, lifestyle journalists may at times face economic pressures through PR professionals. Not only lifestyle journalists, those working in the areas of travel, fashion and beauty journalism are also affected by it.

Media houses today find it difficult to balance economic sustainability and press freedom. Economic sanctions against media houses is wrong in a democratic society and they should not be threatened through public financing, marketing or paid advertising. One must acknowledge press freedom state must refrain from pressuring them and understand the difference between journalism and advertising.

While media in India has grown rapidly in recent years with its extensive reach and rising revenues, there is no denying the fact that standard of journalism has suffered in the country and professionalism has been compromised to some extent.

In recent years, with changed public perceptions, better paying power and the desire to go on planned vacations have made for a paradigm shift in the way print, TV and other media have transformed the mass media system. According to a media expert, "the growth in scale, reach and influence that we have witnessed has not been matched by corresponding sensitivity towards non-commercial and non-market dimensions."

We also need to bear in mind that the media is the fourth pillar of a democracy and hence plays a huge role in information dissemination and shaping public perceptions through national agenda. With growing literacy levels in peri-urban and rural areas coupled with the technology

revolution in the past 20 years have hugely changed perceptions and impacted the new generation as a result of which have transformed the way information is processed, and consumed.

Two other consequences of the change need to be understood and analysed. For instance, media platforms and devices for consumption vary hugely between traditional, non-conventional and experimentation, says veteran journalist N Ram. He further points out the given the plethora of media forums that include print audio-visual, and digital media, the demarcation between journalism, public relations, advertising and entertainment has been eroded.

Other factors that have come into play include the increase in capital, increase in spending power, and a growing consumer base make India an attractive and youthful consumer market coupled with the inflow of foreign investment have brought the world closer by catering to the growing number of Indian consumers. As a result of these path-breaking changes mass media outlets have become more important over time. Catering to young Indian consumer population is a brilliant challenge and international market players are making a beeline to woo Indian consumers hence media outlets have become the main players in influencing purchasing decisions. Media entrepreneurship has not only thrown up exciting possibilities where political parties as well as individuals seek to leverage public influence for private gain.

We may do well to remember that Indian media has become the envy of others since media business is logging massive growth and this buoyancy over the last two decades has been witnessed because there are hardly any regulatory bodies to oversee this exponential growth. The only quasi-judicial and regulatory bodies include the Press Council of India, The Advertising Standards Council of India, (ASCI). However, these bodies can recommend corrective action but don't have quasi-judicial powers to bring defaulters to book. For example, the Prasar Bharti Act, Cable Networks Act and other such acts too, don't have the teeth to enforce stringent controls over content on TV. However, self-regulatory bodies in India have failed because they are neither universal nor enforceable.

The Ministry of Information & Broadcasting is the overarching ministry to enforce government guidelines but media houses don't allow government control citing restrictions and muzzling of the media which in the long run is detrimental to the growth and expansion of media houses in the country. Even news portals and online news platforms at best follow the guidelines issued by The Press Council of India or follow the provisions of the Prasar Bharat Act. We must also realize that attempts to bring the media to toe the government line has failed in most democratic nations and healthy and pro-active self-regulation is the only way forward.

1.8 CHECK YOUR PROGRESS

1 What is media business?

a-Business news

b-Media house business

c-Content creation and monetization

Ans-(c) Content creation and monetization

2 What kind of businesses constitute media business?

a-Newspapers

b-Advertising

c-PR agencies

d-All of the above

3 Classifieds are mostly text ads inserted in newspaper pages to conduct transactions. Right or wrong?

4 Technology has forced many newspapers to shut down across the world. Right or wrong?

5 A self published writer is the primary source of revenue. Right or wrong?

6 Ad agencies take a fixed amount from clients. Right or wrong?

7 PR agencies promote companies or individuals through editorial content. Right or wrong?

8 All TV news channels are free to air. Right or wrong?

9 Netflix is only a content distribution platform. Right or wrong?

10 Lifestyle journalism works in tandem with PR agencies and advertising agencies. Right or wrong?

1.9 KEYWORDS

Media business

A flourishing industry

Content

information presented with a purpose distributed to people through a channel

Classifieds

Small text ads

Content monetization

Leveraging content to earn money

TO SUM UP (Key takeaways)

- Media business is creation, production, distribution of information through a channel
- A newspaper earns revenue through three sources – content, advertisements and classifieds.
- Every company is today a media business
- Companies are also using social media in big way for content monetization

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:: STRUCTURE::**2.0 Introduction****2.1 Objectives****2.2 How the business of media has evolved****2.3 Case studies of newspaper and magazines like**

**Phulchhab and Mahatma Gandhi's Indian Opinion,
Young India, Navajivan and Harijan**

**2.4 Advent of Advertisements in newspapers, its
implications on editorial content and public perception****2.5 Media advertisement****2.6 Case Study of Media streaming rights of major cricket
matches.****2.7 Check your Progress****2.8 Keywords****2.9 References**

2.0 INTRODUCTION

Media is the most important communication tool and has today transformed and shrunk the world into a global village. Another important element is that Indian media has played a huge role in nation building and this has been widely acknowledged. Historically, media has gone through four stages: Newspapers, magazines, broadcasting and Internet. Each stage has witnessed emergence of diverse groups striving to push their agenda. While initially it was shared by many receivers,

now it is being used largely on an individual basis. In fact media has been around since evolution. What has changed over time is how we use it.

Today, companies are using media to push sales, in hiring, connecting communities besides building brands. Media is being used to create business strategies. Companies will stagnate if they don't reinvent their business strategies.

Media's primary purpose is to disseminate information, art and entertainment to a large audience. It uses different mediums to do so. As a media watcher, it must be noted that legacy media or traditional media once catered to a reader or at best a viewer and listener, in the case of TV & Radio. However, with the advent of consumer culture having struck firm roots in the country today, the reader and viewer have today become consumers which has changed the way news and advertisements are presented, disseminated and most importantly consumed. The boundaries between editorial content and advertising content (in the form of Advertorials) have become blurred and what was once considered as news has today undergone a major shift. With the emergence of the consumer and the shift from presenting news dispassionately to it being treated and presented with an emotional flavour, the changes are too fast to comprehend unless a media watcher is alive and proactive to the quicksilver changes that are happening across the world and in India in particular. Views more than news have become the order of the day and monetizing views in the form of debates and panel discussions have brought about a paradigm shift in the world of media advertising.

2.1 OBJECTIVES

- Understand how media business has evolved
- Know that media was once considered a social service
- Understand how media giants have become market driven now
- Know how ads have changed the face of media

On completing this unit you will..

- Know the importance of advertisements in media
- Know if ads have any impact on editorial content
- Understand why media spending has risen tremendously
- Understand what are Media streaming rights

2.2 HOW THE BUSINESS OF MEDIA HAS EVOLVED

Since beginning media is considered a noble profession. Media's credibility rating has always been very high and people believe in media reports. There was a time when journalism was looked at as a social service. Though remuneration in newspapers were not high but those entered the profession were a dedicated lot of people, completely committed to their job. This holds true even today to a great extent as far as mainstream media is concerned. However, alternative media is not considered a credible source of information, especially in present times as many of their reports turn out to be fake. The rise of 'fake news' has dealt a serious blow to media's credibility.

The media industry in India as well as all over the world has gone through tremendous change. The perception of media as was about 50 years ago, is not the same. It has changed drastically. Pre Independence, we had committed freedom fighters and revolutionaries who found media a useful instrument to connect with mass audiences. Monetary interests were farthest from mind.

Another issue that plagues media today is its commercialization. Though not a new phenomenon, commercial interests of media conglomerates in present times have started coming in the way of professional journalism and the real essence of journalism – impartial reporting – seems to be lost somewhere. Emergence of media giants in India as well as countries like the US, UK, Australia etc, has altered the content of newspapers and magazines. And technological developments like digitalization besides ideological differences has brought market logics into focus.

Any industry will survive only because it has something to offer to its customers. Media is no exception. Television, print, radio and the internet, all come under mainstream media. They exist because they sell content. Selling content is their primary business. Newspapers, radio, TV, digital editions all sell content. Since they all face constraints of space and time, what they select as content becomes a difficult decision. They have to be very careful in deciding what content should be provided to the customers and also serve their own commercial interests. Some stories never become "content" and are not exposed to a mass audience.

According to Shoemaker & Reese, "Many internal and external factors influence the mass media content decision-making process. Primary among those factors is the economics of the industry. Advertisers are an essential external factor in any evaluation of the business aspects of the mass media because they generate all of the revenue for privately owned broadcast media and most of the revenue for the print and Internet media. The size and demographics of the audience help determine the amount of money that mass media organizations can charge advertisers."

In India, like elsewhere, media is extremely diverse. We have thousands of media houses functioning in multiple languages. Large number of these organisations are owned by corporate houses and most of them earn profit from advertisements. However while many media organisations suffered losses and had to close down as they could not keep up with digitations, almost all of them suffered because of the Covid 19 pandemic in the last two years.

Big media houses like Hindustan Times, Times of India and others suffered because of slowdown. This coupled with the onslaught of the pandemic, led to steep fall in circulation and advertisements. Sudden fall in economic activity forced them to take drastic measures like slashing salaries, closing down editions and laying off staff.

In the US, majority of television networks, newspapers, magazines and even major movie houses are owned by a few multinational companies. Rupert Murdoch owns world's biggest media empire worth tens of billions of dollars. His networks include FOX, the National Geographic Channel, the TV Guide Network, part of Hulu alongside General Electric, and MySpace. Time Warner Cable owns CNN Headline News, Cartoon Network and Turner Classic Movies while the Walt Disney owns the ABC TV networks present in almost every US home. Then we have New York Times and Washington Post followed by UK's BBC and Sky, among others.

These media giants are very powerful as they literally control what most people hear, see and read.

2.3 CASE STUDIES OF NEWSPAPER AND MAGAZINES LIKE PHULCHHAB AND MAHATMA GANDHI'S INDIAN OPINION, YOUNG INDIA, NAVAJIVAN AND HARIJAN.

Phulchhab : A daily newspaper today published from Rajkot in Gujarat. It was founded as a weekly in 1921 under the name Saurashtra. The newspaper shifted to Rajkot in 1950 and changed its name to Phulchhab. It had some heavyweights as editors - Zaverchand Meghani, Himmat bhai Parekh, Harsukhbhai Sanghani. Phulchhab played an important role before independence in shaping opinions and mobilising people. Today Phulchhab is owned by Janmabhoomi Group of Newspapers.

Navjivan: "I have owned a printing press. I have run Indian Opinion for a long period. But I have not identified myself as its editor. It is my first instance of being identified as an editor in the public and I have welcomed it. I am shivering. I know my responsibilities," Mahatma Gandhi wrote while launching his Gujarati newspaper Navjivan on September 7, 1919. Gandhi ran four newspapers in his lifetime – Indian Opinion, Navjivan, Young India and Harijan. The first edition also

carried a note that the newspaper will not take advertisements and that people should not use the newspaper as waste paper.

Indian Opinion: The newspaper was launched by MK Gandhi in 1904. Its first editor was Mansukhlal Nazar. Through Young Opinion Gandhi launched a movement against racial discrimination and for civil rights of members of Indian community in South Africa. It was published in Gujarati, Tamil, Hindi and English. The paper existed till 1915 writing against inhuman behaviour against Indians living in the country. As a result most of its editors and reporters had to spend some time in jail. The newspaper especially raised the inhuman conditions of indentured Indian labour living in South Africa.

Gandhi's experience in Indian Opinion helped him launch his Satyagrah movement in India when he returned in 1915. He once wrote "Satyagrah movement would have been impossible without Indian Opinion."

Harijan: Gandhi launched a weekly Harijan (Children of God) in English language in 1933. Saddened by untouchability, a wide spread social malaise across India, Gandhi launched this weekly to liberate those who were discriminated.

Even when he was in South Africa, he took up the cause of civil rights of Indian living in the country. He wrote numerous articles and letters in local newspapers against discrimination. His ideas and opinions had a wide reach among masses because of Gandhi's integrity.

Harijan impacted the orthodox Hindu society in India in a big way. Deeply thought provoking articles written by Gandhi himself and other revolutionaries like Rabindranath Tagore, pricked at people's conscience. The newspaper that existed till 1948, was published in Gujarati as well as Hindi under the names Harijan Sevak and Harijan Bandhu, respectively.

Today the media industry has come a long way from Gandhi's time. It has become a business now that must earn profit. We also must not forget stiff competition in the field. With major conglomerates competing with each other for maximum readership/viewership, commercial pressure on the industry has intensified. While the role of media has increased with every industry becoming a media, professionalism and accountability has taken a back seat. It is not only print media, TV channels too are in a race to increase their TRP ratings. Sensationalising news and fake news is a trend which was unheard of in the olden times.

2.4 ADVENT OF ADVERTISEMENTS IN NEWSPAPERS, ITS IMPLICATIONS ON EDITORIAL CONTENT AND PUBLIC PERCEPTION

Traditionally speaking, advertising in India began when hawkers used to shout in the markets announcing that day's prominent news. They used clever slogans and messages to attract passers by's attention.

Advertising in the print media in India began with classifieds. Hickley's Bengal Gazette, a weekly newspaper, was the first to carry ads in its pages. Ads were carried only to inform and till the end of 18th century newspapers carried classifieds to announce birth, death, sale of household goods, arrival of ships from England etc. Government advertisements, first published in Bengal Journal in 1785, were offered free.

Soon the idea of advertisements caught up and specially written copies with pictorial elements, started catching people's attention in newspapers. This led to appointment of designers, account managers and copywriters in newspaper offices. Swadeshi movement from 1907-1911 that saw rise of indigenous industries in the country, was responsible for growth of advertisement agencies in India. Introduction of linotype machine by newspapers like The Statesman in the early 20th century also helped in the growth of ad agencies.

Several ad agencies including some foreign ones, were launched in the 1930s. In 1939 Lever launched a brand campaign for Dalda in the print media. Only two years later Lila Chitnis became the first Indian film actor to endorse a consumer product Lux.

Radio advertising was introduced in the 1950s on Radio Ceylon and Radio Goa. Gradually ads started becoming creative and cigarettes became the hot subject for ad agencies. One creative catchline that became legendary was 'Made for each other, used for Wills cigarettes. Today cigarette and tobacco advertising is banned in the country because of health concerns, but the slogan is still remembered. This only shows how powerful and effective advertising and copywriting can be.

The 80s was the era of TV boom and Bombay Dyeing gave us our first colour TV ad. Soon the ad agencies became quite tech savvy and started becoming 'virtual'. Country's only advertising institute was born with the opening of Mudra Institute of Communications Ahmedabad in 1993. The cusp of the century witnessed media boom in India with the growth of cable and satellite.

Today digital advertising is the name of the game with internet making throwing up new platforms for advertising, Through social media sites ads are interactive now and have massive reach.

However, exponential growth of advertising industry has had its implication on media. Media houses are always under pressure from advertisers in the era of breaking stories. Many a time they have to kill a story if the advertiser is not happy with it or if their interests are harmed.

And then there is the issue of government ads, both at state as well as national level. Governments spend millions of rupees, especially during election time, to promote their pet projects. They appear in the form of stories/articles on news pages and are often packaged so smartly that only a discerning reader can make out that it is an advertisement.

As per official data, Bharatiya Janata Party spent \$170 million annually on ads when it first came to power at Centre in 2014. This was a steep escalation from Congress' \$71 million annually from 2014-13.

Often ads are disguised as news reports and are called advertorials in traditional media and native ads in digital media. Such ads have made the wall between editorial and advertising porous, a trend which is becoming increasingly popular but one which raises serious ethical questions too.

Communication strategy experts are of the view that "The ethics of this are completely grey. You are supposed to be upfront in the disclosure that this is paid for and isn't editorial but that is a line most media publications are crossing now to hide that it's a paid ad. Advertorials are intentionally made to blend with the editorial matter so they can gain from the trustworthiness of the editorial."

Even though Press Council of India has clearly said that 'Journalistic propriety demands that advertisements must be clearly distinguishable from news content carried in newspapers,' the advice is never followed. India Today often comes out with advertorials under the slug FOCUS. They are written in a manner to look like editorial content. Similar is the case with the magazine's 'Impact' features which are nothing but paid content and is not created by the editorial staff.

News reports are written to inform while ads are created to sell. This distinction between the two is somewhere getting blurred in modern times.

It is believed that excess advertising has led to decline in readership of newspapers. Especially when information can be accessed at just a click on your mobile device, many users prefer to read news online. They feel ads take too much space on news pages and not worth the money and time that one spends in reading a newspaper.

2.5 MEDIA ADVERTISEMENT MARKET

(its value and volume. How it has grown over the years, and its projection of the future)

According to an official government report , the Indian advertising industry in 2021 stood at ₹70,715 crore, up 18.6% over 2020. The report goes on to add that the digital advertising industry has witnessed a growth in market size from ₹15,782 crore in 2020 to ₹21,353 crore in 2021, growing at 35.3% CAGR. It is also believed that digital media is expected to grow at 29.5% CAGR by 2023.

However, the report goes on to add that television still maintains the largest share of media spending at about 42% or ₹29,279 crore. As for digital media, it grew at 30% or ₹21,353 crore and print at 24% or Rs16,599 crore. Interestingly, FMCG brands are the biggest spenders on advertisement and their contribution accounted for 34% media spend which works out to a total of Rs 23, 376 crore. This is followed by e-commerce companies which accounted for 14% or Rs 9,619 crores while the automotive industry accounted for 7% or 4,745 crore. Overall, advertising revenues have witnessed a growth of 7% or Rs 4,745 crore. One of the biggest contributors is the Board of Control of Cricket in India (BCCI) backed Indian Premier League ICC T20 World Cup, Asia Cup 2021 in addition to the upcoming assembly elections in five states.

This trend is reflected in digital platform too. The major contributors to the digital media industry is FMCG at 42%, ₹8,928 crore while e-commerce is somewhat higher than that on television at 17% or ₹3,607 crore. Some other segments like consumer durables and pharmaceuticals are more significant contributors digitally and account for 6%, or ₹1,368 crore and 5%, ₹1,124 crore, respectively.

According to online estimates in the digital space, in 2021, 75% of digital ad spends were recorded on mobile devices. It is estimated that India will continue to rise in the global economy in the coming years, driven by digital, said Narayan Devanathan, chief client officer at Dentsu India.

He goes on to say: "Notwithstanding the devastation caused by Covid-19's second wave in 2021, we have seen a dramatic upsurge in digital in ways we have not seen before."

It is also pertinent to note that ad spends on digital media are largely led by social media, which has the largest share at 29% or Rs. 6,218 crore, closely followed by online videos at 28% or Rs. 5,907 crore and paid searches at 23%, Rs. 5,039 crore. Additionally, most of the online expenditure on mobile devices goes to social media (30%) and online video (30%).

While spends on advertising worldwide grew substantially, till 2020, however, the Covid 19 pandemic suddenly saw a drop in revenues. However, according to industry insiders, the market witnessed healthy growth in 2021 and is expected to continue on this path. It is further believed that advertising spends are expected to surpass one trillion U.S. dollars in 2026 . Another expert states that North America is the region that invests most in advertising. However, Asia Pacific has been snapping on its heels for quite some time, and Western Europe accounts for top three. Middle East and Africa as well as Central and Eastern Europe spend the least, however, they can boast of the highest growth, observes a media advertising expert. He goes on to add that the American consumer goods corporation Procter & Gamble was the largest advertiser worldwide in 2020, having spent more than eight billion U.S. dollars on ads. Other big advertisers include Dutch-British Unilever, French L'Oréal, and American Amazon respectively second, third and fourth in the ranking.

TV and radio

Advertisers say that when it comes to TV & radio, global TV advertising spending in 2021 amounted to more than 160 billion U.S. dollars and it is expected to increase to nearly 177 billion dollars by 2024. It must be mentioned that all these regions are expected to see growth in TV investments in the measured period. On the other hand, global radio advertising is projected to grow ever so slightly between 2021 and 2024. This is offset by the impact of the pandemic on the industry, and ultimately reach 29.7 billion U.S. dollars.

Print media

One of the biggest players to have notched up losses in ad revenue is print media. Experts observe that there has been a decrease in the advertising expenditure on both newspapers and magazines, and industry forecasts don't predict a rosy picture for the future of print media. In 2021, global spending on magazine ads amounted to 17 billion U.S. dollars, but it is expected to drop to US \$ 15 billion in the next three years. At the same time, newspaper advertising will not fare any better, with investments in ads declining from 29 to 25 billion U.S. dollars. Despite the debilitating impact of the coronavirus outbreak, digital media counterparts are disrupting the market and drawing the focus away from traditional media.

Digital and mobile

It is estimated that spending on digital advertising worldwide amounted to 455 billion U.S. dollars in 2021. The sector is growing exponentially and is expected to surpass 645 billion dollars in 2024. In the fiscal year 2020 fiscal, American multinational technology company, Google, generated 146 billion U.S. dollars in revenue from digital advertising. As

compare to this, Facebook and Twitter made 84 and US \$ three billion on ads, respectively.

Global advertising companies are gung-ho about the way Mobile internet advertising is growing. For instance, in 2021, mobile ad spend worldwide amounted to roughly 288 billion U.S. dollars and it is expected to grow further to 412 billion by 2024. China has emerged as the country with the largest share of mobile internet in digital advertising spending worldwide, at 92 percent. “In fact, except for Mexico, with 88.5 percent, the remaining countries in the top five are all Asian. Which is not surprising given the mobile internet proliferation in the region. By comparison, the global average stands at 74 percent,” says an industry insider.

The Quantum Of Media Spending That Comes To News Channels And Newspapers

As can be seen from the above section, companies have loosened their purse string by spending millions to gather, process and deliver news, all thanks to massive reach of Internet. Some believe that internet has changed the entire media business while some are of the view that the traditional media business of newspaper and channels is on the decline. A huge number countries across the world have seen steep fall in the circulation of newspapers and this has dealt a severe blow to their revenue earning capability. A case in point is that of the famous Newsweek magazine which perforce stopped its print edition in 2013 after 80 years of its publication and went entirely digital on subscription basis. Talking about its print edition closure, editor in chief of Newsweek Tina Brown said, “When I returned to print with Newsweek, it did very quickly begin to feel to me an outmoded medium. While I still had a great romance for it, nonetheless, I feel this is not the right medium anymore to produce journalism.”

According to an online media advertiser, the predicament of print media has put the industry in a dilemma. “News industry despite its flaws, is still considered the foundation of democracy, the fourth pillar. So, is it a passing phase or are we reaching a point of no return where the way news is perceived and accessed will be entirely altered?” he asks.

Another point to be noted with some alarm is that expenditure of the central government on advertisements on print, digital and electronic media has been consistently falling. This information was given by Information and Broadcasting Minister Anurag Thakur by way of a written reply to a question in the Rajya Sabha.

According to Thakur, the amount spent by the government on print media advertising was Rs 429 crore in 2018-19, which shrunk to Rs 295 crore in 2019-20, which further got reduced to Rs 197.49 crore in 2020-21.

A similar trend is evident in the government's spending on electronic media. In 2018-19, the amount spent on electronic and digital media was Rs 514 crore, which went down to Rs 316 crore the next year. In 2020-21, it was reduced to Rs 167.98 crore.

Significantly, the drastic cut on ad spending has come at a time when many print and electronic media organisations have been seen going through difficult times because of the onslaught of Covid-19. In response to another question, Thakur said: "Covid-19 has affected several sectors of the economy, including the media. In respect of private TV channels, the Ministry has received requests for additional time for payment of fees and operationalization of the channels, while some channels have become non-operational. A few print publications have also become non-operational. This Government has received representations for withdrawal of 10% Basic Custom Duty (BCD) on newsprint. As a result of this, the government has reduced the BCD on newsprint from 10% to 5%".

2.6 CASE STUDY OF MEDIA STREAMING RIGHTS OF MAJOR CRICKET MATCHES.

Cricket coverage has become the most preferred and most expensive sector when it comes to advertising rights. Viacom18 has literally bowled out the opposition and caught the sought-after streaming rights to the Indian Premier League cricket tournament. The company paid a phenomenal 205B rupees (\$2.6B) for the digital rights, for the next five years, according to a leading daily The Times of India.

In a streaming market as competitive as India's, the online IPL deal will propel the Paramount Global, Reliance Industries and Bodhi Tree Systems-owned company directly into the spotlight and will attract many new subscribers to its services.

In another important development, Disney-owned Star India has retained rights to the TV broadcasts, paying a whopping 236B rupees (\$3B) for the privilege. The company previously held the streaming rights, which have been seen as a driving factor in Disney+ Hotstar becoming the biggest player in the Indian market. Losing online rights is a major blow, but Disney will have considered the cost just too high a price, having paid considerably less for both TV and online in 2017. The deals put the combined value of the Indian subcontinent rights at \$5.6B for the 410 matches, which are usually played in April and May.

The auction is still taking place and TV and digital rights for the tournament outside India and certain non-exclusive matches are up for grabs. Bidding is expected to roll into the coming weeks and official announcements are expected to follow.

This kind of increased spending on cricket reflect the country's obsession, attracting millions of viewers to matches. As of date, "popular players can match the star power of Bollywood's biggest names and conversations around the IPL auction has steadily grown into a major news event.

Richer BCCI

It may be mentioned that TV rights for the Indian subcontinent were sold at Rs 23,575 crore and digital rights were sold for Rs 20,500 crore for a period of 5 years from 2023 to 2027. Viacom is the frontrunner to clinch the digital deal while there is still some speculation on TV rights.

The end result is that BCCI has gotten richer by Rs 44,075 crore for 410 matches in the upcoming 5 year-cycle with the sale of the TV and digital rights for the Indian subcontinent only. The IPL will have 74 matches for the next 3 seasons with the BCCI looking to stretch it to 94 per season in the last two years of the cycle.

The bidding for Package C, which is a set of 18 non-exclusive matches in a season, and the bidding for Package D, overseas TV, and digital rights, continued on Tuesday afternoon.

Put together, the total value of IPL media rights for the 2023-27 cycle is expected to get closer to Rs 50,000 crore, more than 3 times the money that Star India paid for the TV and digital rights in 2017. Notably, Star India had bought the rights last time around for Rs 16,347.5 crore.

Notably, the BCCI did not allow composite bids for TV and digital, unlike in 2017. Star India had made a composite winning bid despite Facebook emerging as the highest bidder with Rs 3,900 crore for digital rights for 2018-22 cycle.

According to the BCCI website, it has divided media rights into 4 packages. The first of the 4 packages will be the TV rights for the Indian sub-continent while the second will be the digital rights for the same. The sale of these two packages is going to be huge for the BCCI with never-seen-before prices, according to industry experts. The third, a first in the IPL media rights history, will see the sale of package for 18 matches, which constitute the non-exclusive digital package. The fourth is the overseas TV and digital rights.

The base price for the 4 packages is as follows:

Package A - Rs 49 crore per match

Package B - Rs 33 crore per match

Package C - Rs 11 crore per game

Package D - Rs 3 crore per gameLive TV

All these developments, show us how ad spends have been growing keeping the Indian audiences in mind. Cricket as they say is a religion in India and the country's overwhelming passion for the game has been growing exponentially despite the crowded cricket calendar when it comes to India playing matches across the globe. What has further added to the mix is the growing popularity of ODIs and T20Is despite the proliferation of matches. Today, what is remarkable is the fact that the Indian audience's love for cricket has burgeoned and the BCCI has the envious reputation of being the richest cricket association in the world.

2.7 CHECK YOUR PROGRESS

Q1- Companies use media to push

- a)circulation,
- b)advertisements
- c)sale
- d)subscription

Q2- Media's primary purpose is to disseminate –

- a)information
- b)earn profit
- c)social service
- d)entertain

Q3- Media's credibility rating has always been

- a)high
- b)low
- c)non existent

Q4- . Rupert Murdoch owns world's biggest media empire. Right or wrong?

Q5- ABC TV networks is owned by

- Ans- a)Rupert Murdoch
- b)Walt Disney
 - c)Time Warner
 - 4)BBC

Q6- Phulchhab newspaper is published from

- a)Rajkot
- b)Mumbai
- c)Ahmedabad
- 4)Surat

Q7- Mahatma Gandhi's experience in Indian Opinion helped him launch his Satyagrah movement in India. Right or wrong?

Q8- Advertising in the print media in India began with classifieds. Right or wrong?

Q9- Swadeshi movement saw rise of indigenous industries in India. Right or wrong?

Q10- Ads disguised as news reports are called advertorials. Right or wrong

2.8 KEYWORDS

Mainstream media	Television, print, radio and internet
Alternative media	Social media
TRP	Television rating point
Digital ads	Interactive, mass reach
Classifieds	Text ads

Takeaways

- Media is being used to create business strategies
- Emergence of media giants has altered the content of newspapers and magazines
- Media today is largely commercialized
- Advertising in the print media in India began with classifieds
- Radio advertising was introduced in the 1950s on Radio Ceylon and Radio Goa
- Governments spend millions of rupees to promote their pet projects

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UNIT : 3

**BUSINESS OF A
NEWSPAPER; TV; RADIO**

:: STRUCTURE::

3.0 Introduction

3.1 Objectives

3.2 Understanding Media Business - I

3.2.1 Editorial and branding

**3.2.2 Models to expedite capacity expansion and
anticipate changes.**

3.2.3 Printing

3.2.4 Circulation

3.2.5 TV news channels

3.3 Understanding Media Business - II:

3.3.1 Functioning of a News TV Channel

3.3.2 Magazines and their business model

3.3.3 Classified Advertising

3.3.4 Display ads

3.3.5 Business model of a Radio Station

**3.4 How News Agencies work? Business model of news
agencies**

3.4.1 How to start a local newspaper

3.4.2 Advertisements

3.4.3 Print order

3.4.4 Hiring Staff

3.4.5 Revenue Plan

3.4.6 Marketing Plan

3.5 Effective Distribution Network

3.6 Circulation

3.7 Check your Progress

3.8 Keywords

3.9 References

3.0 INTRODUCTION

Which is your favourite TV channel? Or newspaper? Or for that matter Radio programme? Why do you like one particular Internet site? Have you ever wondered what makes them work? Collectively called media, all these sources of information/entertainment impact our lives in a big way and there has to be a system behind their functioning. And they must be spending a whole lot of money for that system to work. These newspapers and magazines, TV channels and radio stations can reach millions of people through ever evolving technology. The technology that media uses is expensive.

When the world is going digital, newspapers must be innovative and look for new ideas to earn more revenue. Newspapers can survive only if they find different methods of convincing people to subscribe to their publication and also find more organisations, individuals, groups to advertise. In this digital age they also have to find new revenue streams in the form of monetizing multimedia presentations.

A newspaper or a magazine has several departments – editorial, advertising, circulation, printing. Similar is the case for TV channels and radio stations. Where do they get money to survive and earn profit? How do they earn revenue? In this unit we will learn about media's business models and revenue sources – advertisements, subscriptions, content syndication.

3.1 OBJECTIVES

- To understand what is the business model of media
- To understand how media earns revenue
- To understand how do media houses function

On completing this unit you will

-Understand media business

Know their revenue sources

-know their different business models

-understand how news agencies work

3.2 UNDERSTANDING MEDIA BUSINESS – I

Costs - Editorial, Circulation, Branding; Printing & Distribution For A Newspaper / Satellite Distribution For Tv Channels

Indian media industry has gone through spectacular changes in the recent years. The industry's success story is now under pressure due to various reasons. Rising costs, dwindling readership, digitization and the pandemic. Media houses have started reacting to these changes.

Not going too far back in the past, we see that things started changing in the industry with the new economic policies introduced in the 1990s. As many new media houses entered the industry, revenue sharing by advertisements rose. Then came digitization which further put pressure on them. Print media realised if they wanted to survive they must change. As internet entered every household in the country, internet journalism was born though initially its consumer base was small.

Media houses realised that their revenue targets were coming under pressure. This changed their business strategy.

3.2.1 Editorial and branding

Earlier, the editorial department of a newspaper and sales and ad sections worked independently. They didn't infringe upon each other's departments. Soon the line between the two got blurred and brand managers were appointed. Editor, who was the face of any newspaper and whose diktat ruled so far, now had to coordinate with the brand manager. The Times of India was the first newspaper in the country to introduce this post.

3.2.2 Models to expedite capacity expansion and anticipate changes.

A brand manager's job is to create and manage brand of the product among consumers. As a newspaper came to be identified as a brand instead of the source of information, the editor's position in the organisation was relegated to the second fiddle. Result of neo-liberal market economies, brand management has diluted the editorial value as editorials are now written with the newspaper's brand image in mind.

Today content generation, market penetration and advertising are key to a newspaper's business model.

Brand managers brought in new technologies like Editorial Management System (EMS) Customer Relationship Management (CRM) and Enterprise Resource planning (ERP) to take control of editorial content as this served their business interests.

According to tech experts involved in monetizing print media through technology driven systems say the creation of brand managers did not fulfil business targets. The latest highpoint was on enhanced Return on Investment (ROI) as a revenue generating business area. These measures threw up new technological prospects for market penetration and maximising potential consumers. Newspaper magnates stepped up efforts to exploit B2B (Business to Business) & Business to Consumer (B2C) models to expedite capacity expansion and anticipate changes.

3.2.3 Printing

Recent economic crisis in Sri Lanka saw some prominent newspapers in the country shutting down and most others forced to reduce their pages following shortage of newsprint and. Indian newspaper industry too is facing somewhat similar crisis.

After Russia declared war against Ukraine earlier this year, many leading dailies in India have been hit hard by newsprint shortage. Imports, already reeling after the outbreak of pandemic, was further hit following the war. As costs rose, prominent newspapers like The Times of India, Hindustan Times, The Telegraph were forced to cut down pages. Quality was badly affected even as they struggled to overcome the challenge. And though the situation may not be as acute as Sri Lanka as the reasons are different, the industry is finding it difficult to meet its revenue targets. As domestic production of newsprint only caters to 50 per cent of newsprint demand, unavailability of raw material, obsolete equipment and high production cost only make matters worse.

Recently the government also hiked customs duty on newsprint by 10 per cent and the embattled print industry of India may find it difficult to absorb the shock as this would further escalate the cost of operations by 3-4%.

3.2.4 Circulation

How much will it cost to advertise in a newspaper is defined by various factors, circulation being the most important one, besides ad placement, size, and ad frequency. Advertisement rates in the industry are normally defined by the number of copies sold on an average day or on particular days (Sunday or holidays like Diwali, Holi etc). One thing to be kept in mind is that circulation of a newspaper is not only the copies sold but the copies distributed. Newspapers also distribute some copies free to raise

readership. This means readership figures may not necessarily be the same as the circulation of a newspaper.

3.2.5 TV news channels

Advertising is the main source of income for TV channels. They earn a handsome amount from ads. According to a rough estimate, there are roughly 900 TV channels in India, nearly half of them news channels. Now how do you make out which one of them are more successful? Those with high TRPs attract higher advertisement rates, hence more successful. And since TV has extensive reach and fanbase, they ink lucrative deals with advertisers. But then most English channels run into losses for various reasons and have to be supported and subsidised by their sister Hindi channels.

In comparison to entertainment channels, news channels are cheaper. You will find many of them at as low a subscription rate as Rs 2 or even free. English newspaper costs Rs 4 on an average on weekdays and Rs 5 on Sundays.

Since advertisers prefer entertainments channels as they are more popular and have higher viewership, they keep very little budget for news channels as they have lower viewership. And after giving a share of the ad revenue to the distributor, they find news channels unprofitable.

3.3 UNDERSTANDING MEDIA BUSINESS - II

Revenue Sources: Advertisements, Subscription, Content Syndication (E.g.: New York Times News Service)

Media organisations have two types of revenue sources – direct and indirect. Direct revenue source is that which the user pays directly to the organisation – like paying for the newspaper, subscribing a news channel or pay on order radio programmes. But this does not bring the organisation much revenue.. This is where indirect revenue source like advertisement comes into play.

Advertising is the major source of income for media organisations. Newspapers and magazines know that by just selling their content they cannot cover their entire cost and earn profit. TV news channels are mostly free or are viewed at a nominal subscription fee.

Most companies dealing in FMCG (fast moving consumers goods) advertise on TV, including channels. Newspapers like The Times of India and Hindustan Times with high circulation and multiple editions, are filled with advertisements. On Sunday they have extra pages and during festival time, they come out with special editions to accommodate the ads.

For example, The Times India group that claims to be the largest circulated daily in the country, has a turnover of only Rs 10,000 crore. It earned a profit of only Rs 681 crore, much below the profit earned by market leaders in other industries like electronics.

The Delhi edition of TOI has 48 pages and costs Rs 5 only. However, its production cost comes around Rs 15. So how do they meet the cost and earn profit? Obviously they have to depend on ad revenue for this. This is the reason the paper has based its business model on ad revenue and calls it a product.

Being the market leader in the industry, TOI business model is followed by other newspapers of the country. TOI came up with an innovative low subscription based sales model which started off by launching new edition in prominent cities where they offered a free introductory offer circulation model. Once the reader got habituated to TOI as a newspaper of choice, they managed to wean away readers who were committed to other established dailies like The Hindu and The New Indian Express to name a few. For example, in Chennai where TOI launched their free introductory offer, they managed to build a committed readership base over a period of one to one-and-a-half years. They then slowly attracted readers who were now willing to pay a subscription for city-centric differentiated content. The idea was to offer a mix of cutting-edge national news, international news and sports news offered by their in-house Times News Network and not run-of the mill news-agency based coverage. Added to this mix was two-three pages of local news which offered solution-based journalism of local issues and offered a 180 degree perspective to news coverage. The activist style coverage coupled with a market-driven consumer initiative in the form of entertainment news based differentiated content which appeared in the form of 4-6 page add-ons like Chennai Times which was designed to cater to the P3 clientele. It also covered marriages, social dos and celebrity profiles without charging money to begin with, and once common people became used to their so-called advertorial and market driven content, they managed to create readership among youngsters (read as Gen Y) who began to subscribe to the daily only to read the entertainment and lifestyle based coverage.

This heady subscription driven model that gave a strong fight to media update-driven cable TV, internet driven free news coverage. Subscriptions became the buzz word to access differentiated content on internet-based professional forums like LinkedIn or for that matter information databases. According to former TOI Mumbai Editor Gautam Adhikari who was a strong votary of serious print-driven news media coverage, remarked “that the low-priced market-driven subscription-based revenue model doesn't work with media considered a commodity something you can get elsewhere for little to no cost. According to him, an example of a media commodity is news - you can get it all over the web, so paying for a subscription to a news website

means that site should provide significant value beyond the common news found elsewhere. The Economist and the Wall Street Journal are examples of news websites that offer significant value beyond what you might find for free on Google News,” he adds.

Content syndication is selling your content on multiple platforms to be shared further and reach wider audience. It is emerging as a strong marketing tool in the media industry. Talking about article content syndication network, this strategy will help reach your content on affiliate sites for which you may charge each time your content gets clicked by visitors to the concerned publishing site. On the other hand, those who clicked on your link will be taken to your website, where you can further engage them on their content journey. Blog posts, e-books, recorded webinars and programmes all come under syndicated content. For example, you may often find a New York Times article published in some Indian newspaper. This kind of high-value content is sold to newspapers like TOI or The Hindustan Times through NYT’s content syndication service. Its news publishing services offers news, pictures, and features to newspapers and periodicals. The New York Times Syndication function across the world.

3.3.1 Functioning of a news TV Channel

TV channels in India work through terrestrial and C&S (Cable & Satellite) broadcast networks. While earlier only terrestrial TV had its presence in India when state owned Doordarshan broadcast programmes. Anyone with a basic TV antenna could receive DD network and was free to air. Today while DD still exists and has viewership in around 40 million households across the country, it has been left far behind by the cable and satellite network. In this network the broadcaster transmits signals to a satellite which then sends it down on earth through a multi-operation system. A set top box in your home downlinks the signals and transmits it on your TV. There is a master control room for every TV channel which stores the content on server before transmitting it to the audience.

India has the largest number of TV news channels. There are more a dozen news channels in Hindi like Aaj Tak, India TV, ABP, Bharat, News India, Star News, Tej, News 24, Zee News, NDTV India, Sahara Samay, ETV etc. English news channels include NDTV 24x7, Times Now, India Today, Republic, Headlines Today, India Ahead, Mirror Now, News18 etc. In addition there are channels in all other major languages including Bangla, Tamil, Telugu, Malayalam, Kannada, Oriya, Marathi, Gujarati, and Urdu.

Some of the popular cable TV network in India are Hathaway, DEN, InCable, Siti Cable etc.

Quite often you find TV news channel showing one ad again and again. Though it may be quite annoying for a viewer, one must realise that it is an advertisement and the channel is being paid for showing it repeatedly. It need not be the case for commercial products only. Many a time channels show messages of welfare and public service for public awareness -- message on health, polio, family planning, safety safe driving, blood donation etc. These too are often paid for messages. However, TV channels must keep in mind that too much of ad space may bring discredit to the channels as people start believing that the channel is too commercial and has lost integrity and credibility.

There is stiff competition among media networks for acquisition and distribution of content. Quality as well as exclusivity of content add to the competition across the media value chain. Most networks seek content in categories such as sports with exclusive rights.

Advertising is the primary source of revenue for News channels. Channels sometime air shows that is not created by them but is bought from other producers.

Advertisers pay the networks who give them airspace during commercial breaks. On an average channels reserve 15-20 minute slot every hour for multiple commercials breaks during the shows. With drastic fall in TV viewing, ad revenue is drying up in recent years as consumers prefer to watch the shows later and download them or watch it online.

3.3.2 Magazines and their business model

How do magazines make money? Like newspapers and TV channels magazines follow subscription model. The subscribers are loyal and reliable. Their relationship with the magazine is of long term and not fickle minded. Subscription is the oldest and most popular method even though the production cost of a magazine is quite high and the organisation must look at other revenue options.

Publication houses do have retailer system for magazine distribution for individual sale but this method is not as reliable as subscription. It won't guarantee them a fixed sale.

3.3.3 Classified Advertising

Like newspapers, most print magazines too have a classified section. Placed at the end of the magazine, this section is mostly filled with 'want' ads. Like newspapers, magazines too sell classifieds by the word or the line. Rates of these classifieds in popular magazines with high circulation, are quite high.

Classifieds in a magazine provide perfect opportunity to consumers to sell or buy products. These cost less than display ads and can find you a

good bargain for your product. Since an entire section is devoted to classifieds, the user finds it more convenient to buy or sell.

All one needs is a creatively written copy to attract the user. They offer economical deals especially if you have a tight budget. Just be careful while selecting the publication and you will find vast advertising options in the classified advertising market.

3.3.4 Display ads

When you open a magazine, you find the inside of the front cover displaying some ad. In fact first 3-4 pages are devoted to advertisements. Even the back cover and its inside carries ads. It is normal for popular magazines to sell any unused space to the advertiser. Ads are placed in between the articles too, on any unused pages and even the centrespread. They carry several full page ads with several thousands of rupees. Ads make the magazine look better and also earn them revenue. If there were no advertisements, there would be no magazine.

Then there are articles where an organisation or even an individual buys space to publish promotional articles. Advertisers pay quite high for these sponsored articles that are expected to grab the reader's attention.

Then there are magazines, though very few, that do not advertisements in their pages. They also do not want any sponsored features. So how do they meet their production cost and earn revenue?

Relying on their readers' goodwill, they seek donations for giving them quality content.

Many magazines have started using the internet. They have their websites to enhance the readership. They also use social media like Twitter and Instagram to attract more followers.

3.3.5 Business model of a Radio Station

Most radio stations do not charge consumers for listening to their content. Most AM and FM channels entertain you without any fee all day long. But it must be kept in mind that running a radio channel entails lot of money. They produce good content, need expensive equipment and have to pay for song licences etc. So where does the money for their expenses come from?

Radio stations too earn maximum revenue through ads. Ads are broadcast on air in between the shows, on their websites and streaming services. They sell airtime to advertisers that want to promote their products or services. Length of the airtime, time slot of the ad and also the particular show when the ad is broadcast decide the price of the ad.

They also use celebrities or popular hosts to air their product. Such ads cost more than the traditional commercials. With several streaming

services like Gaana, Hungama and Spotify etc entering the race, ad sales has become a challenge for radio stations.

Advertisers also organise special radio events and road shows by paying the radio station. While such events attract new listeners for the station, they also earn them revenue.

Radio also seek revenue by syndicating their popular programmes. This they do by giving other stations to air their programmes in exchange of money. Smaller stations, with small listener base, grab the opportunity as this could bring them new listeners.

Radio stations make lot of money, but not from their listeners. They have many other money making methods. Some radio stations offer premium subscription where you can access their content without ads. So here instead of the advertiser, you have to pay a certain fee.

They enter into sponsorship deals with companies on a long term basis. Once these companies become partners of the radio station, their name is regularly mentioned in between the show. You will know a show is sponsored if you hear something like “This show is sponsored by....”

3.4 HOW NEWS AGENCIES WORK? BUSINESS MODEL OF NEWS AGENCIES

News agencies are also known as wire service or press agency. A news agency’s primary job is to gather news from around the world, write reports and finally distribute it to newspaper organisations, magazines, radio and TV and also to government agencies on a subscription basis. A news agency’s job is to supply news and not publish itself. The network of reporters is extensive and they gather news from areas where generally other media organisations don’t exist. In any newspaper, bulk of the news that they carry in their pages, is supplied by news agencies. Media organisations hire news agencies’ services by subscribing to them. Small organisations that don’t have big infrastructure, fully depend on news agencies for news gathering.

In big cities, newspapers and other media like TV and radio may have their own sources to collect local news like crime, police, courts etc. But for coverage of other beats like sports, stock market, elections etc they take news agencies reports.

Then there are some agencies who supply mostly world news. Sometime agencies also come out with their analysis, special columns etc. Agencies also supply photographs to be used in newspapers, magazines and television.

Some of the well known agencies are Reuters, Associated Press, AFP, TASS, Xinhua. Reuters is the largest news agency worldwide with

around 3000 reporters who file their reports from different parts of the world.

There are six major news agencies in India – Press Trust of India (PTI), United News of India (UNI), Hindustan Samachar, Samachar Bharti, Indo-Asian News Service (IANS) and Asian News International (ANI)..

The agencies make most of their money by selling news to their subscribers like newspapers, broadcasters and websites for a monthly fee. They also have their archives that they offer at a price. For using their photos, the subscriber has to pay more.

3.4.1 How to start a local newspaper

You must register your newspaper with the office of the Registrar of Newspapers for India (RNI), and get the necessary licence.

The publisher has to apply for title verification, chose a name, language that it wants to publish, place of publication, frequency of the newspaper and submit the application to the district magistrate.

The district magistrate has to verify all the information provided to him an then forward it to the RNI. The RNI then has to verify the title and ensure that it has not been already taken. IF approved the RNI then sends a letter to the DM and the published conveying everything is in order and the paper can be published.

The paper should start printing within 45 days from the date the authentication letter has been issued. A copy of the first issue of the newspaper must be submitted to the RNI once the publication starts. Also a ‘No foreign tie up’affidavit attested by the notary has to be submitted to RNI.

The newspaper must display its volume and issue numbers and title prominently on the front page. Dateline and page number has to be displayed on every page of the newspaper. It is mandatory to mention the print line of the newspaper preferably on the back page in every issue of the paper everyday. The print line contains the name of the printer, publisher, owner and editor, address of the place of publication and name and address of the printing press.

3.4.2 Advertisements

Advent of technology, entry of the internet and more recently the outbreak of the pandemic has dealt a severe blow to the media industry worldwide. Several newspapers have closed down while the circulation of most print newspapers has rapidly declined. But that does not mean that the newspaper industry is on the verge of extinction. India still boasts of large readership of newspapers and there is always a scope of a newspaper. But since we are living in a digital age, a newspaper can be

successful if it is able to attract young readers. If you want to be successful, you must have print as well as digital edition of your paper. Advertisers find the ad packages more lucrative that cover both print and digital editions.

If you plan to start a local newspaper, you must decide first on the content. It has to have a unique selling point (USP). While it can have national, international news too, the paper must focus on local issues.

Then comes the next question – what is the frequency of the newspaper, how often should it be published. If you have resource crunch, think of a monthly paper initially. It will give you time to gather news for the next edition and also get ads. If it picks up, you can increase the frequency to fortnightly, weekly or even a daily.

Then comes the size. Is it a broadsheet or a tabloid? Unless it is a daily newspaper, it is better to go for the tabloid size.

First, think of a suitable name. Prepare a list of names and decide on the best one keeping in mind the focus of your newspaper.

Before launching the paper, you must do your research well and know the local newspaper market. This is the most important step. You must have in depth knowledge of the demography of the area, people's profile, their preferences, their problems, local issues, institutions, local businesses etc. You should be aware what kind of information local people want. You must reach out to all sections and write about their issues. You must be aware of the local talent, prominent personalities and incorporate their activities in your newspaper. This will attract readers as well as advertisers.

3.4.3 Print order

Decide on the number of copies you want to print. A small newspaper in a place that has a population of about 50000 people, can start with about 8000 copies. Later if you feel the newspaper has been accepted well in the area, the number of copies can be increased.

Initially you must have a trial run wherein you can distribute free copies. This is done to understand the market and demand. Once you get an idea you can decide on the actual number of copies that you should print.

3.4.4 Hiring Staff

Hiring staff for the newspaper may be a tricky affair. If it's a small newspaper, be frugal and start with a limited staff. You must have a good reporter who has a nose for news, and has good writing skills. You can also hire services of news agencies for national and international news. You need sub editors to edit the news.

You have to hire an artist to make pages. Page makeup is a very important aspect of a newspaper. Pages must look good to attract readers and advertisers both.

Before the newspaper hits the market, you should do a dummy run to know the glitches that you may face later. In this period you can also develop a rapport with the potential advertisers and get their valuable feedback.

3.4.5 Revenue Plan

Space selling or advertising is the backbone of revenue generation or what construes as profit. There is an age-old saying that the more ads you get the more profit you will make. Again, the ads depend on the popularity, readership, and content of your newspaper.

For the uninitiated student, There are different sizes of advertisements that can be published in your newspaper. Like 2×2 inches, 2×3.5 inches, half page, full page, etc. The rates will be decided according to the size of the ad. You will do well to remember that the rates of coloured ads attracts much higher price. The rates may be from approximately US \$ 100 for 2×3.5 sq inches to \$ 500 or 600. You can also ask for sponsorships for special articles, event-based supplements, summer and winter product specials where you dedicate 4 pages of market-driven content called as Advertorials.

The main purpose behind sponsor or theme based special advertorial pull out or supplements is to generate additional revenue during festivals, functions and government projects. You may also offer a contract to your advertisers, by which their ads will be published in the same space for consecutive issues. In such cases, hefty discounts are offered in case of long-time contracts.

3.4.6 Marketing Plan

When it comes to selling ads, you have to be innovative, reader-friendly and be extremely positive and convincing. For instance, as part of the Response Management Department you need to contact the decision-maker of any corporate or other organization and explain to them the mileage they will get in giving an advertisement to your Newspaper. For good measure, keep a sample or dummy copy of your Newspaper while engaging with or meeting advertisers. That will give them an impression of the looks and nature of your Newspaper.

3.5 EFFECTIVE DISTRIBUTION NETWORK

One of the options available to a newspaper circulation department, is to mail the copies of your newspaper directly to your readers. That will ensure that they will get copies without fail. However, this is a relatively costly proposal. You can also distribute it through canvassers or

agents. Another way is to distribute free copies by displaying or selling your newspaper in different places where people are waiting in lounges or reception. Prominent among these include places like airports, railway stations, offices, schools, salons, hospitals, restaurants, coffee shops, retail stores, offices or apartments, etc.

3.6 CIRCULATION

You must have a delivery method in place. Decide if you want to sell the paper on subscription basis or through hawkers. Handling hawkers is a delicate issue and they must be dealt with much tact. Good circulation of the newspaper will bring you readership which in turn will earn you good revenue from ads. You must take all steps to increase the readership by writing good articles, not miss news, ensure a good layout and ensure fine printing. You must highlight local issues in the newspaper.

3.7 CHECK YOUR PROGRESS

Q1- Circulation and printing departments are part of

- a) Radio
- b) TV
- c) News agency
- 4) Newspaper

Q2- Media industry started changing with the new economic policies introduced in

- a) 1990s
- b) 1980s
- c) 2000s

Q3- A newspaper editor must coordinate with the brand manager. Right or wrong

Q4- EMS, CRM and ERP are software used by

- a) TV channels
- b) Radio
- c) News agencies
- d) Newspapers

Q5- Leading dailies in India have been hit hard by newsprint shortage following Ukraine war. Right or wrong

Q6- Readership figures are the same as the circulation of a newspaper. Right or wrong?

Q7- Paying for the newspaper, subscribing a news channel or pay on order radio shows are direct revenue sources. Right or wrong?

Q8- Advertising is the major source of income for media organisations. Right or wrong?

Q9- If there were no advertisements, there would be no magazine. Right or wrong?

Q10- A newspaper must be registered with –

a)RNI

b)UNI

c)PTI

3.8 KEYWORDS

Branding	Establishing the newspaper as product
Circulation	Copies of a publication distributed
Subscription	Revenue model
Print order	Number of copies printed

Key Takeaways

- A brand manager's job is to create and manage brand of the product among consumers
- Content generation, market penetration and advertising are key to a newspaper's business model
- Circulation of a newspaper is not only the copies sold but the copies distributed
- Subscription is the oldest and most popular business method
- Magazines sell any unused space to the advertiser

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:: STRUCTURE::**4.0 Introduction****4.1 Objectives****4.2 How Google makes money from your content****4.3 How can you make money on Google?****4.3.1 Blogs brings money****4.3.2 Advertisements****4.3.3 Google Play store****4.3.4 Google Opinion Rewards****4.3.5 Google Pay****4.4 What is Data and how it generates money****4.4.1 Strengthening sales****4.4.2 Selling data****4.5 Audience acquisition for digital news****4.5.1 How do digital media companies acquire audience?****4.6 News content on social media & Messaging Apps****4.6.1 Building Reputation****4.6.2 Messaging apps and News****4.7 Can email newsletters be monetized?****4.7.1 Paid newsletter****4.7.2 Affiliate marketing****4.7.3 Selling your own thing****4.7.4 Advantages****4.7.5 Disadvantages****4.7.6 Sponsorship****4.7.7 Case study - Medium**

4.8 Check your Progress

4.9 Keywords

4.10 References

4.0 INTRODUCTION

Digital media companies make money through a combination of business models, including digital advertising, subscriptions, affiliate linking, and ecommerce sales. A growing number of publishers are also generating revenue by hosting live events, either virtually or in-person.

The biggest difference in how traditional media companies and digital media companies make money is that digital media companies tend to have more streams of revenue. Whereas the majority of a print newspaper's profits might be coming from advertising and subscription sales, digital publishers have more opportunities available.

As the digital media industry has well established itself, publishers are finding it easier to reach the point of profitability. Readers are more accustomed to paying for access to their favourite publications, and advertisers are more comfortable paying to reach consumers online.

We have several studies that show us that consumers stay engaged with digital media longer if they are given the right content. It would not be wrong to say that nothing comes anywhere near digital media when it comes to formulating and implementing a strategy to reach your prospective customers and hold their attention for as long as possible. Businesses and companies must have strong market strategies to consistently deliver powerful, targeted media across multiple channels.

To put it simply, digital media at its core is digitized content delivered across any medium. You can choose from mediums like digital audio, videos, webpages, PDF documents, even e-papers and e-magazines. That is not all. Social media and broadcast media, when delivered with the help of digital technology, also form large section of digital content. Any content that is created, used and shared in digital format is digital media.

Digital media's reach is unlimited in comparison to traditional media and this makes it a valuable, adaptable, flexible and versatile marketing tool. Used correctly, digital media is more cost effective easy to use.

4.1 OBJECTIVES

- Explore difference revenue streams of digital media companies
- Understand how Google earns money
- Understand how user can make money on Google

- Know the importance of audience acquisition for digital news

On completing this unit you will

- Identify different revenue streams of digital media
- Be familiar with how Google earns money from content
- Understand why audience acquisition and retention is crucial
- Realize that newsletters can be monetized

4.2 HOW GOOGLE MAKES MONEY FROM YOUR CONTENT

While the multinational conglomerate Google is known as a software developer company, its main business is online advertising. In fact its parent company Alphabet earns more than 80% of its revenue from Google ads. In 2021 it generated \$147 billion in revenue. Alphabet is one of the most valuable publicly traded companies in the world. Only Apple, Microsoft and Amazon are ahead of it.

Ever since it came into being, Google has built and acquired a number of ad tech tools through which generates revenue and these tools also help content creators to make money through advertising. While Search and other apps make up the bulk of Google's ad revenues, its YouTube advertising business has been the biggest revenue generator. In the first quarter of 2021, it recorded a near 50 % year-over-year jump.

According to a CNBC report, "Search is Google's most lucrative unit. In 2020, the company generated \$104 billion in "search and other" revenues, making up 71% of Google's ad revenue and 57% of Alphabet's total revenue. That "search and other" figure includes revenue generated on Google's search properties, along with ads on other Google-owned properties like Gmail, Maps and the Google Play app store."

YouTube, which is the smallest of Google's three main advertising revenue sources, is growing more quickly than the company's other major ad sources.

A major part of Google's advertising revenue also comes from Google Network, which at \$23 billion in 2020 made up about 16% of its total ad revenues. This bucket includes revenue generated from selling ads outside of Google's own properties. Generally speaking, publishers or app makers can use Google platforms such as AdSense, Google Ad Manager, or Ad Mob to offer ad slots up for sale to advertisers. Publishers use these tools to manage their campaigns, while turning some inventory over to Google to match with advertisers. The publishers and Google split the revenue in various proportions depending on how much work each party is doing.

Besides the above mentioned sources, Google has a slew of other products that earn money for Google and also help users who have businesses of all types and sizes, earn lot of money in the online advertising marketplace.

4.3 HOW CAN YOU MAKE MONEY ON GOOGLE

While Google earns big dollars, it allows consumers to earn money in various ways. They can set up their own YouTube channel and start earning wherein their video become popular and start drawing audiences in thousands.

They can run ads on YouTube when a video is being played, before, during and after. There are a number of ways one can earn money on Google while sitting at home. Options are various, you have to pick the ones that suit your area of interest.

4.3.1 Blogs brings money

You may be surprised to know but the best and easiest way to earn money through Google is by writing. If you understand the basic rules of SEO, you can easily monetize your blog. The only condition is that the quality of your content should be good. With the help of SEO, your blog will attract traffic. You don't need to spend a penny for that. Once your content becomes popular and starts attracting traffic, you will start earning money through affiliate marketing, running ads, etc.

You can also create your own channel on YouTube and earn good money. CNBC explains quite simply how to earn money through YouTube. It says, "If YouTube creators want to make money off their channel and are eligible, they can turn on ads for video and share ad revenue with Google for those ads. (To be eligible to monetize videos, a channel needs 4,000 public watch hours within the past 12 months, 1,000 subscribers, and must adhere to number of policies.) Ads are served through AdSense, Google Ad Manager and other YouTube-sold sources, which include direct-sold deals. For instance, advertisers can buy on programs like YouTube Select, which allows them to buy on "brand-safe" videos and on certain audiences."

4.3.2 Advertisements

Google AdWords will be of great help if you want to monetize your video or any other content. You can learn from Google AdWords how to attract more traffic to your channel, website or your blog. You also learn to keep a track of how much traffic your content is attracting. If you understand what is in demand, half the battle is won. You need to create suitable content and also be aware of the competition. Besides, you should have a good understanding of keywords before launching a product. If the keyword is competitive, the bid will be that much high.

You should do your research on the relevant keywords and their search volume before you place a bid. If you are clearly visible on the digital highway, you will have more conversions.

4.3.3 Google Playstore

Another way of earning money is through Google Playstore, which is the most popular android app platform today. Every Android user downloads apps from Playstore. Besides downloading apps, you can also earn money from this platform. If you are tech savvy and can develop an app, you can sell it to Playstore for decent money. If you are unable to do that, you can still monetize it through advertising, affiliate marketing, or in-app purchases.

4.3.4 Google Opinion Rewards

Do you know you can get paid just by clicking on an ad? Google Opinion Rewards app was created to get feedback from users on various products. While there is not much scope of earning lot of money, you can get an extra income by giving feedback on this app. All you have to do is fill out their surveys and earn from Rs 5 to Rs 20 per survey. There is no limit on how many surveys you can do in a day.

4.4.5 Google Pay

Google Pay is another app which helps you earn money. Used for bill payments and money transfers, Google Pay is one of the most popular UPI based app in the country. Though not much, you can earn some money through the Invite and Earn option in the app. This is a referral system where you can earn Rs 51 every time someone who you have referred, installs the app. Then there are scratch cards and coupons that you get on using the app that can help you earn small amounts of money.

4.4 WHAT IS DATA AND HOW IT GENERATES MONEY

Technically, data is raw facts and figures used as information. But in digital media data and information comes across as same. Data is plural of datum but now data is used as singular and plural both. In media, information or data must always remain up to date so that it can provide instant answers.

Media houses have woken up to the importance of digital data as it provides them umpteen business opportunities. Data gathering and analytics have assumed the role of immense magnitude in furthering their business and operations. Collection and analysis of data through machine learning applications gives them power to find answers to complex issues and large volumes of data also gives them insights that they would have taken ages to procure.

Media companies have started using data creatively and are reaping the benefits of its commercialization. They not only master the structured engineering-like process of data collection and analysis but also use it innovatively for commercial benefits.

So how do they make money from data? According to Mika Ruokonen, author and expert in AI driven business transformation at Helsinki based Futurice, “Taking existing data, aggregating and enriching, and then selling it to customers as new valuable insights makes sense. Reports, online dashboards and indexes can be standalone products bundled with the company’s existing offering, helping increase the price of the bundle that is sold to customers. User interfaces can be augmented with machine learning applications to help customers get what they need or interact with the brand. New insights are created “on-the-go”, as a part of the customer encounter.”

4.4.1 Strengthening sales

Mika Ruokonen further says, “Data can be a highly effective tool in reaching sales target. Smart companies empower their sales force with rich customer data sets that help them easily identify customer problems, potentially churning customers and sales leads. With data, the sales force can give better product presentations, improve customer service and use more tailored sales argumentation when meeting customers.”

Companies also make use of data to know about consumers and their interests which helps them set their marketing and advertising goals. You

4.4.2 Selling data

Mika Ruokonen says in his report, “Companies often view their business as a “silo” and the data they have, they’ve derived from their own operations and own customer interactions. They use it for their own purposes only. The reality is that they’ve been operating in network environments and value chains where the final customer delivery is the result of the joint effort of several collaborative companies. In recent years many companies have woken up to the fact that these networked business environments create opportunities for sharing and capitalizing data from company to company. Data can be an important asset in optimizing the operations and cooperation of the players in the value chain. Companies can monetize their data by selling it to their suppliers and vendors down the value chain or by selling it to retailers, resellers and other sales-related partners up the value chain – or both.”

4.5 AUDIENCE ACQUISITION FOR DIGITAL NEWS

Till hardly a few yew years back 80 per cent of traffic to any website came directly. Things have changed now. Now nearly the same number

of visitor are diverted to that website from Google, Facebook, Instagram or LinkedIn etc.

But have you ever wondered if they are just tourists to the website who come and go or do they stay on, visit the page again and again? In the digital age it is important for a page to acquire consumers but more important to retain them.

4.5.1 How do digital media companies acquire audience?

- Some tips are as follows:
- Create keyword-rich page, titles and headlines
- Use Google Search Console to find keywords that click with the user
- Include email option
- send and resend reminders to those who didn't open the page first time
- Tell them what you want from them. Explain your marketing to them.

Creativity is the key. Digital news is facing competition not only from other publications but also from social media platforms like Twitter, Facebook, and Instagram. All these platforms give you news, quite often even before it breaks on TV . And then there is also competition from OTT and news and entertainment channels.

You must be very careful with your pricing as it plays the most critical role in subscriber acquisition and retention. You must have the pricing right to win over new subscribers and retain the existing ones. You need to tempt them with offers and promotions keeping in mind the audience's needs and preferences. Give them the option where they can pick the one that suits them the most.

A few years back The Economist experimented with creative pricing strategies successfully for its consumer acquisition campaign. Till then media companies bundled the digital and print publications. This meant the digital asset was offered free with print subscription. The Economist separated the two and placed a premium on their digital edition. Th A few years ago, the publication went against the common practice of bundling digital and print assets where digital access is usually offered "free" with print subscriptions. Instead, they unbundled them and took a huge risk by placing a "premium" on their digital content. The experiment was a great success even though the publication raised revenue 25 percent on those who were willing to add digital to the print edition.

According to Subrata Mukherjee, VP of Product and Head of Business Systems at The Economist Group, "The idea was to increase our renewal subscription revenue by making people opt for the print and digital package rather than the print-only package. So, instead of giving it away for free, we are actually starting to charge a premium for it".

Real-time events

Digital media today has an undisputed advantage over its predecessor print media – Internet. Internet plays an important role in audience acquisition too. Internet has allowed for immediate and live coverage of events. With right strategy publishers can acquire new subscribers when there's an unexpected surge in demand. Recently The Financial Times dropped its paywall over a weekend during Brexit referendum. It used subscription analytics in real time and found a 600 percent surge in digital subscriptions. With innovative and creative pricing strategies your audience acquisition drive can be a success. Constantly keep up to date with your reader's ever-changing needs.

4.6 NEWS CONTENT ON SOCIAL MEDIA & MESSAGING APPS

Gone are the days when newspapers, radio and TV were the only sources of news. In this digital age social media has become a powerful tool of information. This has changed the way news was viewed around a decade back. The news that is accessed on social media is somewhat different than what you get to read in newspapers or hear on radio or TV. According to a survey, social media users (Facebook, Twitter) prefer sharing politics, public issues and visual media news. A lot of negative news and also misinformation too is shared on social media which may work against social and national interests.

However, BBC is of the view that “Social media is becoming an increasingly important tool for journalists for finding news content and distributing stories to their audience. Broadcasters and journalists discuss how social media will change the way the news is made and broadcast in the future.”

We all know that information spreads faster on social networking sites than traditional media. In fact over 50% of users, mostly youngsters, learn about breaking news on social media sites like Twitter and Facebook. Even journalists now freely use these sites for story research. Many stories break on Twitter and legacy media picks up from there.

While veteran journalists may beg to differ, there is no denying the fact that social media and journalism are deeply linked. Rapid digitization has only enhanced the role of social media in journalism. Journalists active on social media, get tremendous exposure which helps them professionally. Besides, they have instant access to unlimited information on this platform.

On the flip side, misinformation and fake news also spreads as fast on social media. It is next to impossible to fact check each and every piece of information spilling out on social media. Under the circumstances, it is

imperative for a journalist to verify every news that he picks up from these sites.

4.6.1 Building reputation

Not very long ago journalists had to toil for several years to make a name for themselves in the profession. Today those active on social media can build their reputation by regularly sharing their story as soon as it breaks. They can have a following of their own on social media with who they can share and exchange ideas. Interestingly, most publications mention their reporters' social media profiles and handles in the edition.

As per a rough estimate there are going to be 3.96 billion social media users worldwide by the end of 2022. And since almost everybody is active these days on at least one social media site, journalists can have the advantage of learning from diverse perspectives and expanding their own level of awareness.

An online survey of journalists by Northwestern University's Medill school of Journalism, found that many journalists feel that social media platforms have impacted the media industry in a big way, and that they give inaccurate and biased news accounts.

Melissa Bell, publisher of Vox Media, says, "It is important for us to recognize how much of an impact social media has had on our reporting. There are strengths in it. There are ways to reach people that you couldn't reach before."

Vox Media editor Matt Murray warned that "Journalists should not mistake dialogue on social media for the 'richer, fuller, more varied and dramatic' stories that reporters can uncover in real life. Social media is a tool, from a journalist's perspective, to be used. It's a tool to get news out there," he said.

4.6.2 Messaging apps and news

Young generation today prefers messaging apps like Instagram and SnapChat. There are some other apps too like Facebook Messenger and WhatsApp that have drawn huge number of users worldwide. All those who are unable to cope with the toxicity of Twitter, a microblogging and social networking service, are extensively using these apps. They use them to discuss, comment and share ideas. They also find it convenient to engage in conversations, and share interests on diverse issues like beauty, health, fashion, product launch, events etc.

Significantly, most messaging apps have close groups of family and friends and for shared interests. While family friends' groups are normally smaller with around 20 members approximately, you can have as many as 512 members on a WhatsApp group officially. In India number of WhatsApp users is more than social media users.

According to the latest broadband subscription numbers, there are around 825.3 million internet users in India. While the number may appear quite large when seen alone, in context it means that only 60 per cent out of 1.4 billion of has access to internet. Though the growth rate is quite healthy, the government push to digitise the country through its Digital India campaign may further boost the number of online population. Interestingly, in 2019, the number of those who had access to internet was only 41 percent.

As per a rough estimate, Indian population falling between the age group 16 to 64 spends around seven hours on the net every day.

So, if you wonder what millions of people in India do when they go online, you need not go far.. They spend maximum time using social media. The number of active social media users in India is a staggering 467 million which is up 4.2 percent in comparison to 2021.

Telegram boom

It's not that Indians use only WhatsApp as messaging app. Quite a large number of them are now also using Telegram, another messaging app. After WhatsApp, Telegram is the second most popular messaging app in India.

According to a report, "With 56.9 percent of social media users being on Telegram, the service is far behind the 81.2 percent that use WhatsApp. However, it still ranks higher than Meta's Facebook Messenger (49.3 percent). The rise of Telegram in India is especially impressive because it wasn't even there on the social media platform map a few years ago."

Messaging apps are also being used heavily for publishing news too. In fact the use of these apps has gone up while the use of Facebook for the same purpose has come down substantially.

According to a survey report by media expert Antonis Kalogeropoulos, "The main motivation for news users to share news is context collapse; (a) their aversion to news sharing on an open network like Facebook, (b) the anytime/anywhere mobile affordance facilitates their need for private news sharing, (c) news stories chosen for sharing usually revolve around niche interests or breaking news events and not politics and current affairs, (d) news sharers are likely to be young, and to trust news found on social media in the Western countries, while they tend to be older and partisan in Brazil where 38% of the population shares news on mobile messaging apps during an average week."

Newspapers or TV are no more the only source to access news. People now extensively use smartphones for news consumption in developing and developed countries. The use of smartphone has sharply gone up in recent years. This has catapulted the use of messaging apps like

WhatsApp, Facebook Messenger, Viber and Telegram etc where people share and consume news increasingly.

A Boczek & Koppers report says, “The recent move of the audience from open platforms to messaging apps for news has implications for news publishers as well. News organizations may lose their existing (and already weak) levels of control over their content distribution. On their social media pages, news organizations can distribute news to thousands or millions of followers. On messaging applications, news publishers do not have control over distribution and, in many instances, they seem reluctant to engage with the audience.”

Another drawback on accessing news on messaging apps is that most of the users do not remember which news brands they used when they accessed a news story or its source of information, Antonis Kalogeropoulos further says, “Assuming that people will notice news brands even less in mobile messaging applications where the logos and the names of news organizations are even less prominent than on Facebook or Twitter, the rise of messaging apps for news can have powerful implications for the dissemination of disinformation from malicious news sources as well as for the business of news. At the same time, the users who share news become more central in news distribution, given the absence of algorithmic filtering.”

Why do people prefer messaging apps like WhatsApp or Telegram more than Facebook? It allows them more private and exclusive interaction in comparison to FB which is an open and asynchronous and doesn't require immediate response, where user can comment anytime. Facebook is more passive and formal in comparison to WhatsApp.

App users show distinct traits

Let's understand below how those using different news sharing and messaging apps come across as:

- Those active on Facebook are multi-faceted, sociopath, adaptive. Youngsters find it not cool.
- Twitter users are considered loud, verbose, belligerent, loud mouth, celebrities.
- WhatsApp is fun, best friend, sociable, brings people together, honest, reliable, faithful, dynamic, current.
- Facebook Messenger user comes across as clingy, needy, irritating, boring, especially if not active on WhatsApp.
- Instagram users are cool, glamorous, fashionable, show-off.
- Those active on Snapchat are considered kiddish, immature, impulsive, distant.

As we see every app has a distinct image of its users. While some apps like Instagram and Snapchat are mostly used by youngsters, Twitter,

Facebook, WhatsApp etc has more mature audience. And while FB and Twitter is liked mostly by those who want to keep themselves up to date with information and breaking news, WhatsApp and Messenger are more private and used more for sharing and commenting. However, there is no hard and fast rules. Many youngsters can spend hours on Twitter and FB while lot of those in their 40s and 50s can be found active on Instagram. There is no one rule for these apps that fits all. You choose an app that suits you best to access and share news.

4.7 CAN EMAIL NEWSLETTERS BE MONETISED?

The newsletter is the latest catchphrase these days. You can make money creating a newsletter on Substack, Medium, Ghost, Revue, or other newsletter creating platforms.

Email newsletters, an emerging writing platform, can be a source of income for you if you know how. In fact there are several ways through which you can make money from writing newsletters.

4.7.1 Paid newsletter

The money is not much but it can be extra income for you. You write some posts just for paying subscribers and a few for people who are free subscribers. In paid newsletter you write articles for those people who are willing to pay you for it. Many users write several articles in a single newsletter. Some writers make over a million dollars every year running a paid newsletter

Some of the popular paid newsletter writing platforms are Substack, Ghost, and Revue.

4.7.2 Affiliate marketing

Blogger Aamir Kamal says, “Having your own newsletter means you own a blog. In your latest letters or blog posts, you can add affiliate links and make money. In my opinion, the Amazon affiliate program is dead as they are paying cents per sale. There are other companies that are paying 30% of the sale plus it is recurring. I am part of an affiliate program that pays me 30% of the product sale, as well as the earning, which is recurring. In that case, Affiliate marketing is a very lucrative way to make money through your newsletter.”

Aamir Kamal further says, “Some affiliate products give a recurring revenue. If they are giving a 30% recurring revenue on a product and the product cost \$300, every year you will receive \$100 from that one single customer. If you think about this in the long-term, it is a very good opportunity for anyone to put hard work into those affiliate products.”

4.7.3 Selling your own thing

You can also make money if you know a course about something of your interest or any digital product. All you have to do is introduce your audience to it. Who knows they may be willing to invest money in it.

However, writing a newsletter is not easy. You need to be disciplined and more importantly, consistent. It may take time but perseverance pays. Initially you can start by writing weekly articles and gradually increase the frequency according to your convenience.

Substack is a free platform. If you don't want to pay a fee to create a newsletter, you can start with Substack initially and later you can graduate to a writing platform like Ghost after paying a yearly fee. In the long run Ghost may prove to be quite profitable for you.

4.7.4 Advantages

Newsletter writing comes with some advantages too. Any posts or letter that you write will land up directly in your subscriber's email box. And everybody knows email marketing is an effective tool. If you are able to build a community for subjects of common interest, you can attract sponsorship from companies working in that area. Social media is the best way to promote your newsletter. Choose the social media platforms wisely and you may soon turn into an influencer.

4.7.5 Disadvantages

There are some disadvantages too. Writing newsletters can be quite tedious and hectic. There is the risk of losing interest, not being regular and consistent. You will have to write something new every day and do research to maintain quality.

Treat your newsletter as your blog. Find a platform that offers you a custom domain so that you are able to drive more organic traffic.

4.7.6 Sponsorship

A Substack newsletter called Not Boring has over 50,000 subscribers. The newsletter is free but earns money from sponsorships. If your writing is good and you are consistent, you may be able to convert your newsletter into a paid one. You have to make companies aware that you have big email subscribers on your newsletter. This you can do by creating a brand on Twitter and LinkedIn. Both platforms have great reach as almost every company's social handle is on Twitter and LinkedIn.

You must have a strong social media profile to attract brands to your newsletter. Target a niche audience and promote your social media accounts in your newsletter.

4.7.7 Case study - Medium

Kamal recommends Medium as your newsletter writing platforms. According to him, “You pay \$5 a month to read the content. Substack or other newsletter platforms are very inclusive but Medium.com is more community-driven. In other newsletter platforms, you receive 90% of the monthly subscription pie and you only get paid for the number of paying subscribers you have. In the case of Medium, every paying subscriber could read your article and you will get paid for that. This makes Medium a potential alternative to Substack.”

4.8 CHECK YOUR PROGRESS

Q1- Digital media companies make money from -

- a)digital advertising
- b)subscriptions
- c)affiliate linking
- d)All of above

Q2- Digital media at core is digitized content delivered across any medium. Right or wrong

Q3- Legacy media reach is more extensive than digital media. Right or wrong?

Q4- YouTube is a component of -

- a)Apple
- b)Google
- c)Android

Q5- AdSense and AdMob are Apple platforms. Right or wrong?

Q6- Playstore is a platform where you can buy -

- a)toys
- b)apps
- c)games

Q7- Consumers too can earn money on Google. Right or wrong?

Q8- You can access news from -

- a)Newspaper
- b)TV
- c)Social media
- d) All of above

4.9 KEYWORDS

Google	multinational conglomerate
YouTube	Google's biggest revenue generator
Data	Highly effective tool in reaching sales target
Messaging Apps	Powerful tool of information
Twitter	Microblogging and social networking service

TAKEAWAYS

- Digital media companies have more streams of revenue than traditional media
- Google's main business is online advertising
- Google allows consumers too to earn money in various ways
- Digital data provides umpteen business opportunities
- Social media is an important tool for journalists for finding and distributing news

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UNIT : 5**REVENUE STREAMS OF
DIGITAL NEWS MEDIA****:: STRUCTURE::****5.0 Introduction****5.1 Objectives****5.2 Content Syndication****5.3 Subscription****5.4 Advertorials****5.5 Events****5.6 Membership****5.7 Check your Progress****5.8 Keywords****5.9 References**

5.0 INTRODUCTION

Every company has a revenue stream or source of revenue. It is the revenue model of a company that decides the volume of revenue that the business will generate. If the revenue stream is weak, the company will fail. They earn revenue through different sources – from product sales, service fees, advertising sales, data access fees, license fees, or even commissions. They have ad-based revenue models that create ads for a specific websites or apps, or other products. Supported by technology they place the ads on strategic, high-traffic channels. There is also the subscription-based revenue model that offers the customers a product or service that they can pay for over a month or even a year.

Electronic media too earns maximum revenue from advertisements . There are numerous advertisements of cars, clothes, FMCG (fast moving consumer goods), etc. You can find them playing on radio and television during your favourite serial, news or cricket matches. You will find newspapers carrying full page ads as they survive on them.

Revenue stream of digital media is no different. Display advertisement is the major source of revenue for digital media as for traditional media. According to a survey, display advertising is ranked as the most important revenue stream at 81%.

Then comes subscription model that is ranked as the second most effective revenue stream. Digital Leaders Survey puts subscription revenue at around 78%.

Next revenue stream is native advertising which stands at 75% while events too bring them revenue, though not as much. Revenue from events stands at around 48%.

Digital media companies make money through a combination of business models, including digital advertising, subscriptions, affiliate linking, and ecommerce sales. A growing number of publishers are also generating revenue by hosting live events, either virtually or in-person.

The biggest difference in how traditional media companies and digital media companies make money is that digital media companies tend to have more streams of revenue. Whereas the majority of a print newspaper's profits might be coming from advertising and subscription sales, digital publishers have more opportunities available.

As the digital media industry has established itself well, publishers are finding it easier to reach the point of profitability. Readers are more accustomed to paying for access to their favourite publications, and advertisers are more comfortable paying to reach consumers online.

Like print and electronic media, digital news media too needs business models to make money. The only difference is that while traditional media's primary source of revenue is advertising and subscriptions, digital news media has a stream of revenue generating sources. They have more opportunities to make money. There are various combinations of revenue sources – digital advertising, subscriptions, content syndication, ecommerce etc. Many of them also host live events. These events can either be virtual or physical and a great source of raising revenue.

Digital media too has come a long way. While earlier publishers were struggling to find point of profitability, soon they matured and have now settled in. They have started making profit now as users are becoming familiar with paying a sum for accessing publications that are of interest to them Advertisers are happy too and don't mind paying as they can reach unlimited number of consumers online. The young generation especially, instead of paying for the print or electronic media, is more comfortable with accessing content on the net. This has led to advertisers investing heavily for digital content.

Advertisers don't mind paying large sums of money in order to target the right audience that digital media companies are courting. They're not just paying for display advertising, either. With the world of digital media going for new innovations on a regular basis, brands are also willing to pay for sponsored content and native ads.

5.1 OBJECTIVES

- Understand what are digital revenue streams
- Know what is programmatic advertising
- Understand digital news syndication

On completing this unit you will be able to...

Understand what is revenue stream for digital news media

- Understand digital advertising
- Understand digital subscription
- Understand how live events generate revenue

Programmatic Ads (Native & Display)

Programmatic ads are an important tool of digital marketing, specifically online advertising. No matter how innovative and brilliant ad is, if it is not targeting its audience, your ad campaign will never reach its true potential.

So what is programmatic advertising, and how to use it rightly?

There is a special software in digital advertising for programmatic ad buying. Traditionally, advertisers go for proposals, tenders, quotes, and negotiation but programmatic ads depend heavily on algorithmic software to buy and sell online display space. Emerging as the most popular marketing tool, the method is much advanced and sophisticated and method where algorithmic data is used to understand digital traffic.

While conventional ads are labour-intensive, ad automation give marketers more time and allows them to optimize campaign drive that are very efficient, targeted, and scalable. The process is a very potent tool for advertisers across the world with \$129 spent on programmatic ads globally in 2020. The trend is growing despite economic slowdown caused by the pandemic.

How does the system work? It uses Artificial Intelligence to use time and resources efficiently.

According to a Digital Marketing Institute report, "With programmatic advertising, you can rely on an algorithm that will determine where your ad money is best spent. All you have to do is feed your programmatic solution information about your campaign, audience, and key

performance indicators, and the algorithm will do the hard work! The system will not only launch your campaign, but it will also monitor your ad spend to look for areas of improvement. If you're looking to optimize ad spend, boost your organization's ROI, and resonate with your target audience, programmatic advertising has the potential to help you thrive."

Marketers are willing to pay any money to reach the right audience. Programmatic ads are used not just for display advertising. In fact their reach is such that advertisers use them to for sponsored content and native ads.

Digital Marketing Institute in its report warns against its drawbacks too. "The flip side, of course, is that digital media companies today have much more competition than they did a decade ago. Publishers are fighting tooth and nail for advertising dollars, and they're working harder than ever to reach readers online. Ranking in the first or second position for popular keywords in Google search is getting harder as more publishers get savvy on the latest search engine optimization tactics. Fake ad clicks and increased news aggregation on social media platforms like Facebook and Twitter are throwing wrenches in the system, as well.

So how to use programmatic ads best to your advantage ? Do some research to know your marketplace and set your programmatic advertising goals. However, while you are doing this always keep in mind that machines can't supersede human touch. It is you who will have to plan, control and optimize your campaign. You must find the perfect blend of automation and human intervention.

Also keep yourself updated as to the latest developments and guard against fake news. Ads appearing at wrong place or on wrong sites can do more harm than good.

Renowned advertising company below explains how programmatic ads work:

- A person clicks on a website
- The website owner puts the ad impression up for auction (SSP)
- Advertisers offer bids for the impression (DSP)
- The highest bidder wins the ad impression
- The ad is served on the website to the user
- The user (hopefully!) clicks on the ad and converts

It may look a lengthy process but it happens in an instant. What's more interesting is the fact that the competing bids are calculated by algorithms and a host of analytics to automatically determine the most cost-effective bid.

It is significant to note that if the user who clicked on the website is a strong potential customer for your ad, based on their historical surfing data and online profile, the bid served for your impression will be higher.

5.2 CONTENT SYNDICATION

Content syndication has always been a potential tool for digital marketing. However, it has evolved with time. In fact there is no set pattern for it so has the content format. It's wrong to assume that only blogs or articles can be syndicated. There are a number of several other content formats that can syndicated too. With right strategy and proper planning you can syndicate eBooks, podcasts, cartoons, whitepapers, webinars, infographics effectively through syndication aggregators or platforms. While some of these platforms are free , others are paid.

The basic job of press syndicate is to “spread the cost of expensive features among as many newspapers (subscribers) as possible.” It is different than wire service. While wire services sell their content to all papers in the territory, syndicates offer exclusive rights to an article to its subscriber. There are numerous syndicates in India that offer content on entertainment features as comic strips, cartoons, columns of oddities or humour, and serialized novels.

The syndication networks which host premium content are more than likely to have a loyal audience base, which in turn means higher domain permissions. We also need to remember that these platforms aggregate a host of small and big publishers. Moreover, their advertising inventory for you, will help you target your potential target audience more effectively and more efficiently. In this manner, you can ensure your website's popularity in the online world and further strengthen your brand reputation. Similarly, higher Search Engine Optimization (SEO) can also be ensured

Fundamentally, you can boost your content reach through several methods, successful content syndication is that which brings you an audience who is willing to pay for it. Advertisers use content syndication as a key strategy for marketing. It is the first step in connecting the marketing agencies with potential customers.

But first they must find the right platform for syndicating content. Syndication has become a necessity for media today. In fact experts believe that the American mass media would not be what it is today if it was not for content syndication.

The content can be reproduced in its entirety, or can be edited to make it concise. Also, a small part from the original content can be published. But in any case credit is given to the original publishing location. While the syndicate benefits by getting new content, the original content reaches many more new set of audience who may turn into customers.

Kevin Werbach of Wharton Business School, writes, “Syndication involves the sale of the same good to many customers, who then integrate it with other offerings and redistribute it. The practice is routine in the world of entertainment. Production studios syndicate TV programs, such as the Jerry Springer Show, to broadcast networks and local stations. Cartoonists syndicate comic strips to newspapers and magazines. Columnists syndicate articles to various print and on-line outlets. Consumers of entertainment—the people watching the TV shows or reading the newspapers—are generally unaware of the complex, ever-shifting business relationships that play out behind the scenes.”

It is more than likely that B2B technology brands may guarantee excellent content but the problem is that it has no established audience to read the same. You will do well to remember that the right syndicate and audience bring you better business and businesses that are already involved in creating thought leadership content are in the best position to ensure immediate benefit.

Now the question arises why do businesses need content syndication? Having good content does not necessarily mean you can reach a large audience. And if you don't have an audience you are only wasting your energy and resources. To improve your marketing potential the advertisers must use third party platforms which will place the content in the right place and bring them more customers.

Content syndication helps build business besides creating awareness and with right direction can turn customers into thought leaders. There are several other secondary benefits too.

A G2 report says, “Your online presence and brand recognition will grow as long as you continue to publish consistent, quality content. It will be easier to reach out to other industry experts for further opportunities to distribute or cross-promote your content. In a crowded market, publishing your content on several platforms with large and appropriate audiences can solidify your role in your industry and help differentiate your brand. On another level, content syndication demonstrates the importance of content within an organization. When content syndication is so closely aligned with performance, it becomes a powerful tool for: Proving to Business Leaders That Content Drives Value Syndication draws a direct line between the perceived and actual worth of content as a lead generation tool. There is no faster and more effective way to demonstrate the business value of thought leadership.”

There different types of syndication outlets that an advertiser can use to increase audience reach. Some are multi-author publications where the let you republish the entire article or part of it, blogging platforms, syndication networks and social networks like Facebook's Instant Articles and LinkedIn's Publishing Platform, Quora, SlideShare, Pinterest, YouTube, Business2Community etc.

5.3 SUBSCRIPTION

An important revenue stream for legacy media, subscription sales are also a big money generator for digital media too. Though subscription sales alone cannot achieve profits, but still it cannot be neglected either. If the publisher gives its user a transparent and clear reason for subscription, the strategy may bring them good rewards. Most digital companies put their content behind a paywall and the reader has to pay to read the content. Reader will do so only if he is convinced that the content is worth the money. Publishers are also finding new and innovative ways to promote their subscription programs, such as by using pop up or overlays on their websites.

Companies earn revenue from subscription in which customers sign-up to access a product or service for a certain period of time. Customers pay an amount of money on monthly or annual basis for the product. Companies prefer subscription model as it helps them retain customers for a long time. It is kind of a recurring revenue every month through which companies enjoy a consistent, predictable and term defined cash flow. This ensures them a steady stream of income. At the end of the subscription, you can renew the service by again paying the fee. Subscription can be a very successful and profitable revenue earning venture.

Your local newspaper delivered at your doorstep every morning the best example. While you can buy it in the market individually, most newspapers readers subscribe to it. You don't have to go anywhere to buy it and get it at a fixed rate. Regular subscribers also enjoy various schemes that newspapers offer them from time to time.

The Times of India's digital edition has over 50 million users who consume around 2,000 pieces of content every day. While some content is free, its premium service is protected by paywall and one has to subscribe to the edition get access to the content. You can subscribe to the paper at its yearly subscription plan of Rs 599.

Then there is Netflix streaming service where one has to pay a monthly subscription fee (starting at Rs 199 in India) for accessing unlimited number of movies, TV shows, and documentaries on your digital screen. You can suspend or cancel subscription anytime you want.

For very long advertisement had been the lifeline of news media but all that has changed now. The current generation is absolutely comfortable with paying online for what they want to read or watch. This trend became wide spread especially after the outbreak of Covid-19 when people were locked in at home and restaurants, theatres, malls markets were shut down. Sitting at home people had time and that's when watching TV, reading newspapers, accessing music and streaming movies online was the only recreational activity. More than 10 million

customers subscribed to Netflix streaming platform alone in during the lockdown. Other online streaming services like Disney Hotstar, Prime Video etc too saw exponential growth in their subscription base during the same time.

In India while traditional media was badly affected by the pandemic, digital media witnessed a 49% growth during this time.

John Phillips of Zuora writes in WNIP, “For all media and publishing businesses operating on a subscription-based model, the real challenge is pivoting from subscriber acquisition to subscriber retention in order to ensure long-term profitability and growth. It’s important to remember that, with these models, the lion’s share of revenue is found through perceived value realised after the initial payment, and this means opportunities for customer engagement need to be maintained throughout the relationship. Customisation is also important. This is because it makes the service seem more personal. For example, media businesses can use subscription data to recommend articles to individual readers based on recently consumed content. This enables them to add true value and build a better relationship with their customers, encouraging longer commitment and lessening churn.”

Customer and the company both benefit from the subscription -based revenue model. Sitting at home the customer can automatically purchase a service of his choice and the company can retain customers for future sales and are also ensured of revenue coming through subscription.

While for customer, it is a seamless and affordable buying experience, it creates a recurring payment cycle for the company ensuring them steady and regular revenue.

With customers and companies both in win-win situation, it’s no wonder the media industry is rapidly shifting to subscription model with confidence.

5.4 ADVERTORIALS

An advertorial is a paid article published in a newspaper, magazine, or website. It is packaged so that it looks like an editorial article, hence the name advertorial. The paid content is placed alongside news articles and only a discerning eye can make out that it is not edit matter.

Often ads are disguised as news reports and are called advertorials in traditional media and native ads in digital media. Such ads have made the wall between editorial and advertising porous, a trend which is becoming increasingly popular but one which raises serious ethical questions too.

Communication experts opine that “The ethics of this are completely grey. You are supposed to be upfront in the disclosure that this is paid for and isn’t editorial but that is a line most media publications are crossing

now to hide that it's a paid ad. Advertorials are intentionally made to blend with the editorial matter so they can gain from the trustworthiness of the editorial.”

Even though Press Council of India has clearly said that ‘Journalistic propriety demands that advertisements must be clearly distinguishable from news content carried in newspapers,” the advice is never followed. India Today often comes out with advertorials under the slug FOCUS. They are written in a manner to look like editorial content. Similar is the case with the magazine’s ‘Impact’ features which are nothing but paid content and is not created by the editorial staff.

News reports are written to inform while ads are created to sell. Their outlook is such that they look like editorial articles. This distinction between the two is somewhere getting blurred in modern times.

An advertorial’s primary goal is to sell a product or service and earn revenue for the manufacturer. One can find advertorials on websites too in the form of videos or articles. A common user loses interest and suspects its credibility if it is apparent that the article is actually an advertisement. That’s why it is masked as an editorial. Advertorials are never written by the editorial staff. No editorial planning goes into placing an advertorial in the publication. Usually written by the ad agency or the client, a fixed space is bought where the content is to be published.

Advertorials are news stories in disguise, so the company or manufacturer most ensure that the publishing house’s pattern of publication that they use as a media vehicle reaches the very consumer the company is looking to reach and influence. Target audience of the publication must be assessed first to make sure that the advertorial will have the desired impact and generate sales or queries for the company or manufacturer’s product.

While a display advertisement will only focus on the core issue, an advertorial will go into details so that the consumer gets enough information about the brand.

It is mandatory to print ‘advertisement’ in small letters on top or below the advertorial. Some newspapers like Times of India and Hindustan Times push such advertorials in their special sections. In TOI they term the special section ‘Advertorial, Entertainment Industry Promotional Feature’, while HT pushes their advertorials to HT City pages.

Marketers use advertorials to educate prospective consumers about the features of a product. They can choose the medium that they feel will be right to publish the advertorial to target a specific set of people. For example, by publishing an advertorial in a business newspaper, the advertiser can try to target those people who are more interested about the

stock market, economy, markets or financial products. While a traditional ad about a car may not be able to connect with the reader that well, a story written in a newspaper, magazine, on a website about the same car may attract more readers. Readers find a written article more reliable than a traditional print ad.

An advertorial is more detailed than an advertisement and thus helps consumers understand more about the product. Advertorials are usually written by an ad agency or the client itself. They then purchase the ad space on the website or in a newspaper or a magazine.

It is important to note that as a rule of most publications, the word "advertisement" is mostly printed in small letters at the top or bottom of your advertorial. Some newspapers or magazines chose to push these advertorials in special sections.

5.5 EVENTS

Hosting events provide the media companies an opportunity to generate additional revenue. Events also help them connect with their audience. Events like school functions, business recognition events, festivals, health meets, conclaves etc are all good revenue generators.

Events also help build communities where like-minded people from various backgrounds come together for meets, forums etc and make them great revenue sources for media companies. Numerous media companies have benefited from hosting events. Experts believe that events are poised to increase most-in-value as a revenue source in the coming times.

The media and entertainment ecosystem has changed for good after the arrival of digitization which made content more immersive. Now one can access content on demand. With the proliferation of digital platforms, content distribution has become more direct and personalized. Earlier media companies including TV, studios and newspapers relied on limited sources of revenue. Now they have a stream of revenue generation sources that bring them good profit.

You will find almost every company in entertainment and media sector launching live events and podcasts, creating subscription offerings, producing video for consumers and brands, and expanding e-commerce and product licensing efforts. Streaming video services by TV channels and networks, sports leagues like IPL, e-sports are all prioritizing new advertising products and building new revenue streams all over the world.

While the challenges are a plenty, some of these services are developing potential and promising revenue streams. These include subscription services, micro-transactions memberships, live events and advanced advertising prospects. They are busy building portfolios and ensure complementary experiences which tap into the business potential of most

engaged users or what we call as fan base. This is a logical step since fans listen more, consume more content, participate more proactively and in the process advocate more and hence create more.

A lot of planning, commitment and hard work goes into organising such events. They find that revenue can be generated by ticketing the event, selling tables, finding sponsors etc. Many companies sell tickets as well as tables at high profile events. There is the concept of corporate table or VIP table which is placed in a prime location. It helps the client get noticed, brings recognition during the event.

Some media companies generate as much as 20 per cent of their total revenues. Not every media company like TOI and HT have advertisers queued up before them. Events help them generate revenue besides connecting them with the audience and sponsors and also increase circulation.

According to the American Press Institute, events can help you benefit in many ways: They

- Boost exposure
- Diversify revenue sources
- Are much harder to disrupt than other revenue sources
- Deepen connections with audiences and sponsors
- Hike circulation
- Beat the competition to ownership of a niche
- Expand relationships with businesses and institutions that may add more to a publisher's coffers over time
- Attract advertisers who might not advertise in the magazine's media
- Break news
- Raise the company's stature among consumers and key players in a niche
- Reward subscribers with special access
- Change organisational culture
- Have high growth potential

Niche events

Condé Nast International, a global media company that publishes magazines like Vogue, GQ, Vanity Fair among others, has its presence in

India too. Some years back Vogue India saw the Indian wedding market with huge revenue potential. In 2014 it launched an invitation-only Vogue Wedding Show where affluent consumers could find some of the finest brands in the bridal space. Now a regular feature the event recently entered its digital avatar too. High profile designers of the country participate in the wedding extravaganza to display their creations and offer ultra-luxe wedding shopping experience.

It also came out with Vogue Wedding Book, that was a huge success. Even the brands that did not attend the show, were included in the book and contributed to a significant increase in revenue.

5.6 MEMBERSHIP

Before we understand the concept of membership, we must know the difference between membership and subscription. In subscription you pay a regular fee for whatever service you avail. It can be monthly or annual. If it is monthly, you pay once a month and the magazine or newspaper is delivered at your doorstep. If you stop paying for it, you stop getting the publication. Similar with your favourite TV channel or streaming services like Netflix or Amazon Prime and others. For the service provider you are just a customer.

Membership is like subscription but more personal. It is more than a simple financial transaction between the customer and the service provider.

According to Emilie Herrington, a digital marketing expert, “The truth is that there is a real, meaningful difference between a subscription and a membership, even though consumers may easily confuse the concepts due to their daily inundation with these business models. The difference is more than just semantics, and it’s helpful for association leaders to have this potential conflation and misunderstanding on their radars as they work through recruitment and retention initiatives.

A membership is much more than a transaction or financial arrangement. It’s a relational concept rooted in belonging to a group or community with shared interests. Membership fosters a community connection and deeper relationships because members aren’t just customers. Instead, they’re an integral part of the heartbeat, character, and personality of the organization. The connection between members and membership-based organizations isn’t just based on a transaction or a cost — it’s a two-way relationship. The organization is dedicated to meeting the long-term needs of its members, and its members help further the organization’s goals because they share the same belief.”

Anyone can subscribe to a publication or service by paying money, but membership gives you exclusivity. You can avail certain benefits that

subscribers don't. However, you can get a membership only after paying the subscription fee.

Members get involved with the community that they are part of and pay back by giving the community time, share their skills and expertise, even can be thought leaders.

Herrington further says, "If members and potential members see their association membership as little more than another subscription to pay for, they will cancel without a second thought. But if there is a meaningful relationship in which value is mutually exchanged, that goes much deeper than just another charge to their card. With a subscription, you'll simply stop receiving a copy of the Wall Street Journal when you cancel. When you cancel a membership, you'll not only lose access to benefits and other members, but you're no longer a stakeholder in pushing forward the organizational mission. When there is heart, trust, belief, and engagement, membership retention comes much more easily."

To put it simply, membership is a specialized version of the basic subscription model. With membership you get access to special privileges like discounts and other schemes and offers. By taking a membership, you instill a sense of trust and belonging in the community where you can share your interests and values.

By offering membership, you build a strong relationship with the user over time. Membership help you retain the customer for longer period as they become used to your brand. This plays an important role when customers have to decide whether or not they'll renew their subscription

More and more companies are today offering membership model to their customers.

Robbie Kellman Baxter, a renowned expert and author of books "The Membership Economy" and "The Forever Transaction" explains in her books how companies can turn ordinary customers into lifelong members. She says, "By embracing the membership business model, companies are able to leapfrog the competition and sustain breakthrough growth."

5.7 CHECK YOUR PROGRESS

Q1- Display advertisement is the major source of

- a) entertainment
- b) information
- c) revenue

Q2- Digital media companies tend to have more streams of revenue than traditional media. Right or wrong

Q3- Programmatic ads are an important tool of

a)digital marketing

b)legacy media

c)electronic media

Q4- Programmatic ads depend heavily on algorithmic software. Right or wrong?

Q5- Companies use algorithmic data to understand digital traffic. Right or wrong?

Q6- Content syndication markets

A)articles

b)cartoons

c)infographics

4)all of the above

Q7- Subscription is recurring revenue which ensures a consistent, predictable and term defined cash flow. Right or wrong?

Q8- Syndication connects the marketing agencies with potential customers. Right or wrong?

Q9- Advertorial is a..

a-display advertisement

b)news report

c)paid article

Q10- Editorial staff writes an advertorial. Right or wrong?

5.8 KEYWORDS

Programmatic ads
Content syndication

Important tool of digital marketing
Connects marketing agencies with potential customers

Subscription

Recurring revenue

Advertorial

Paid article

Membership

Relational concept

Events

Generates additional revenue

Takeaways

- Digital media companies have more streams of revenue
- Programmatic ads use algorithmic data to understand digital traffic
- Syndication has become a necessity for media today
- Companies prefer subscription model as it helps them retain customers for a long time
- Advertorial is a paid article published in a newspaper, magazine, or website
- Hosting events provide the media companies an opportunity to generate additional revenue

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:: STRUCTURE::**6.0 Introduction****6.1 Objectives****6.2 What are events for a news organisation****6.3 Purpose of events - Branding and generating original content****6.4 Case Studies of events - TOI Group: Times Literature Festival,
Times Food Guide, ET Awards etc.****6.5 India Today News Conclave****6.6 Hindu Lit Live, The Media Rumble (News Laundry)****6.7 Check your Progress****6.8 Keywords****6.9 References**

6.0 INTRODUCTION

To lend clarity to this unit on revenue stream of legacy media, we first need to understand what do we mean by legacy media. Legacy media is today considered old and outdated, such as radio, television, and especially newspapers. This is because the young audiences who are mobile-savvy, are least interested in spending time reading or watching TV or listening to the good old radio. This is because audience preferences have shifted to internet-driven social media space and the viewer/reader/consumer choose the kind of news they are interested in and hence media consumption is fast catering to individual tastes. According to market research, any content which is over 60 words is a research article and any video clip which lasts for over 10 seconds is boring. Bill Gates once famously said that we systematically overestimate the change that will occur in two years, while underestimating the change that will come in the next ten. The ongoing conversation about the death of legacy media definitely fits that mould.

According to Jacob Neilson, legacy media cannot survive because the current media landscape is an artefact of the underlying hardware technology. Whenever the user experience is dictated by hardware limitations, it is a sure bet that something better will come along once these limitations are lifted.

Changing readership trends brought in by social media giants like Google which offered free curated news content brought into sharp focus the paradigm shift that legacy media made in order to find more avenues for monetising differentiated content and organizing events which would change the media revenue dynamics. It must be kept in mind that legacy media missed a trick when the internet-driven social media took the world by storm. Most media houses didn't realise how it will completely change the concept of news consumption in the consumer era.

As readership started going down across the world, and given the way younger audiences in India dumped newspapers as primary source of news and turned to the internet for accessing and consuming personalised news content, legacy media found itself caught in a cleft stick. Traditional media had to explore new revenue streams since by the turn of the century profits started dwindling and advertisers preferred to use social media instead of legacy media to showcase their products and services.

This is exactly why new revenue streams needed to be identified since it became a matter of survival. Media houses were ready to generate revenue by reinventing themselves and used newer concepts like advertorials or organizing ticketed conclaves and special events to broadbase their revenue model. Thus was born the controversial concept of paid news, where The Times of India led the pack. Newspapers and TV channels began to blur the boundaries between editorial content and commercially driven content since this change in approach attracted a slew of sponsors and its audiences who were once readers or viewers morphed into consumers. To the young Gen Y audience content became king but they did not mind paying to get differentiated content and thus was born the concept of building new revenue models. One way of generating revenue for TV news channel was by creating sponsored events, while print media turned to featuring advertorial sections, where content was disguised as news and soon boundaries became more blurred and making money became the primary motive. Legacy media decided to generate monetised content by organising specialised and ticketed events which soon became the order of the day.

Another challenge that media houses faced is because current hardware prevents true media integration. Even so, there have been attempts: Newspapers often include a Sunday magazine and the better ones assign reporters to work for long periods of time to research and write extensive background articles that go far beyond yesterday's news. Sometimes books are rushed to print to cash in on public interest in a high-profile event.

According to US based Media historians, before the latter part of the 19th century, most journalists learned their craft as apprentices, beginning as copyboys or cub reporters. The first university course in journalism was offered at the University of Missouri (Columbia) in 1879–84. In 1912 Columbia University in New York City established the first graduate program in journalism, endowed by a grant from the New York City editor and publisher Joseph Pulitzer. It was recognized that the growing complexity of news reporting and newspaper operation required a great deal of specialized training. Editors also found that in-depth reporting of special types of news, such as political affairs, business, economics, and science, often demanded reporters with education in these areas. The advent of motion pictures, radio, and television as news media called for an ever-increasing battery of new skills and techniques in gathering and presenting the news. By the 1950s, courses in journalism or communications were commonly offered in colleges.

6.1 OBJECTIVES

- Understand what is legacy media
- Understand why events are hosted
- Understand how events generate revenue

On completing this unit you will..

- Know how legacy makes money
- Understand the importance of events
- Understand how magazines are monetized
- Explain how legacy media has diversified

6.2 WHAT ARE EVENTS FOR A NEWS ORGANISATION

Events have slowly become the buzzword in generating revenue streams for legacy media houses. More attention is given to journalists organizing events to diversify their revenue streams and engage their communities. But events are not one-size-fits-all. In fact, analysing how different newsrooms implement event strategies reveals that the most successful events are uniquely positioned to leverage newsroom strengths and meet community needs. If we take a deep look into the field of news events, we will find astonishingly diverse models to explore. These may encompass the following categories which need to be understood in totality

Corporate/Industry Events

An important area, such industry-driven events bring together corporate leaders in TV newsrooms and the coverage more often than not, focuses on panels and interviews paired with elements of a trade show or demo session.

Ideas Festivals

This term is used when a newspaper or TV channel focuses on big social or political ideas and issues, bringing scholars, innovators, activists, and professionals together for debate and discussion.

Political Events

Akin to the “Ideas Festivals” political events seek to tackle timely issues of public concern, but often with more of a political focus. A single day event, these sponsored programs are smaller 1-3 hour panels and discussions.

Social Events

According to experts, not all events have to be serious affairs about critical community issues. A number of news organizations are busy building community and connecting reporting to people’s lives through fun social gatherings like trivia nights, ping-pong, and singles meetups.

Cultural Events

One of the most powerful way to engage a local community is by tapping into the cultural energy and passions of a local community. This can be a powerful way to bring people together. Events like film festivals, food festivals, and theatre and music performances can draw revenue from both ticket sales and sponsorships.

Galas and Awards

These events are generally formal events, often organized around a dinner or reception, with awards and presentations from the stage, and have long been a staple of many non-profits and associations.

What Is a Media Event, Press Event or Pseudo-Event?

A media event, (also known as a press event or pseudo-event), is an event designed to boost the publicity surrounding an upcoming product, activity or event. It can also refer to an event that garners a large amount of coverage by mass media, even if the media coverage was unplanned.

It is interesting to note that a media event can in all likelihood take place during a news conference, a planned speech, an anniversary, photo ops, award ceremony or product launch.

What Is a Media Launch?

Using a traditional approach, a media launch, or press launch, is a form of media event where something like a product, event or exhibition first gets introduced to the public. Journalists will receive invitations to cover these

events. One popular subset of media launches are product launches, which we'll describe in further detail later.

One also has to contend with soft and hard product launches. According to event organizers, “a soft launch will be when a company only provides a targeted, smaller user base within the market a chance to use a product. Companies typically do this so they can see if the user base runs into any problems before they release it to the public, allowing them to make any changes before a large customer base has it.”

In contrast, a hard launch will release a product to the entire marketplace. Often, a company will put all their energy into marketing efforts surrounding the release day and build up anticipation, culminating in a product launch event.

6.3 PURPOSE OF EVENTS - BRANDING AND GENERATING ORIGINAL CONTENT

According to an expert, “speaking of meeting your audience’s needs, creating original content goes hand in hand with addressing your clients’ pain points. We’re all looking for ways to make our lives easier and our work more efficient. When you create and distribute content that answers your clients’ questions and meets their need for resources, you’ve proven that you understand them and want to help.” Moreover, digging into the data behind what your audience is struggling with and why can inspire truly original ideas for content, which keeps your work fresh and engaging. Show that you have the knowledge and ability to be a resource by thinking of your audience when you create content.

Leadership graphic

According to experts we need to consider a simple but well-designed leadership infographic. Just like some great leaders, infographics is more functional and instead of using a ton of images or icons, the text is the main focal point. “They achieved this by using extra bold headers for each section while using a somewhat thin font for the rest of the written content. This approach makes the whole infographic really easy to scan and jump from point to point. A reader could get a ton of good information just from those headers. Compelling headers make audiences want to read the whole infographic.” So, if you’re going to create a minimalistic infographic make sure to pick a bold font to create some eye-catching contrast. A thin font would just blend into the background.

Revenue sources: Sponsorships and tickets

Bennet Coleman Company Limited (BCCL) who publish The Times of India newspaper and run a host of English and Hindi news channels in addition to entertainment channels as also FM radio channels, has gone

through several waves of innovation and according to SC Roy, Director – Technical at BCCL, the company is now in its 14th wave. “Each wave fulfilled customer requirements at a new scale,” said Roy speaking at the WAN-IFRA Indian Printers Summit 2021. “Our revenue improved year on year just because of these product variations. About 18-20 percent of additional year-on-year revenue was purely because of these product innovations,” he said. BCCL has developed a robust, simple and effective process of innovation to generate new products year after year.

“Several ideas are generated and these ideas are all brought together at half yearly innovation meetings,” he continued. “A lot of deliberation happens there. We scrutinize whether they work for our double width presses or single width presses, and then we choose about 25-30 very good innovations, the ones we feel are viable for press trials. “Press trials are conducted for the selected innovations for as long as two months. The successful ones are taken to the leadership for review and then given to the plants.

Paid news

Whether paid news is a bane or boon is open to interpretation. It was TOI which struck upon the idea of publishing paid news (with a small disclaimer stating this is a paid news).

According to a marketing professional: “The newspaper offers prominence with which the paid news is placed and the page on which it is displayed based on the amount of the payment. According to this practice, a payment plan assures a news feature and ensures positive coverage to the payer.”

The "paid news" and "private treaties" practice started by TOI has since been adopted by The Hindustan Times group, the India Today group, the Outlook group, and other major media groups in India including Indian television channels. This division of the company was later renamed Brand Capital and has contracts in place with many companies in diverse sectors.

“The paid news and private treaties blur the lines between content and advertising, with the favorable coverage written by the staff reporters on the payroll of TOI. The newspaper has defended its practice in 2012 by stating that it includes a note of disclosure to the reader – though in a small font – that its contents are "advertorial, entertainment promotional feature", that they are doing this to generate revenues just like "all newspapers in the world do advertorials" according to TOI owners.

Vineet Jain, managing director of B.C.C.L., has insisted that a wall does exist between sales and the newsroom, and that the paper does not give favorable coverage to the company's business partners. "Our editors don't know who we have," Jain said, although he later acknowledged that all

private-treaty clients are listed on the company's Web site. Ravindra Dhaliwal, the former CEO of B.C.C.L. had defended private treaties in a 2010 interview with the magazine Outlook and claims that the partners in the private treaties sign contracts where they agree to clauses that they will not receive any favorable editorial coverage.

Anti-competitive trend

There have been claims that TOI would strike deals for ticketed events with advertisers only if they removed their advertisements from other competitor newspapers.

TOI is also embroiled in an active lawsuit against the Financial Times. In 1993, when the Financial Times was preparing to enter the Indian market, Samir Jain, the vice-chairman of B.C.C.L., registered the term "Financial Times" as a trademark of his company and declared it his intellectual property in an attempt to stymie the Financial Times and prevent them from competing with The Economic Times, which is owned by B.C.C.L.

6.4 CASE STUDIES OF EVENTS - TOI GROUP: TIMES LITERATURE FESTIVAL, TIMES FOOD GUIDE, ET AWARDS ETC.

According to media insiders, The Times of India is known for its ability to innovate and monetize its content through sponsors and ticket sales during The Times Literature Festival (TLF) . The Lit Fest is now several editions old and has fast risen to be one of the country's leading festivals. According to the TOI website TLF is "an electrifying platform for a lively exchange of views on literature, books and ideas, the Festival attracts authors, poets, theatre artists, lyricists, scriptwriters, filmmakers and thinkers from across the country and the world. The exchange of views at this Festival celebrating the written word regularly make headlines and set the agenda for further debate. It only promises to get better and better as its reach expands with each episode"

Another case will help highlight TOI's market driven social outreach programs. This case is about The Times of India's social marketing initiatives. Though TOI was one of the largest circulated newspapers in the world, it was criticized for promoting 'yellow journalism'. In order to build its brand image, TOI adopted a social marketing strategy and projected itself as an agent of social change by launching a series of social campaigns highlighting social issues. One of them was 'Teach India'. The 'Teach India' campaign was launched on 6 July 2008, with the objective of providing education to the underprivileged children in India and eradicating illiteracy. The campaign was inspired by TOI's earlier initiative 'Lead India' launched in August 2007.

According to the feedback received from the 'Lead India' campaign, India would not be able to lead unless its populace was literate, and there was a

need for citizens to come forward and contribute to the cause. It was for this purpose that the 'Teach India' campaign was launched. The campaign was divided into two phases. The first phase invited citizens of the country to volunteer with a non-government organization (NGO) in their locality and spend two hours a week teaching underprivileged children. The second phase, which started at the end of 2008, selected students from top educational institutes all over the country who were willing to dedicate two years to teaching the underprivileged.

To execute the campaign, TOI tied up with select NGOs in the field of education in multiple cities across India. Corporations, schools, and social organizations also lent their support to the campaign. The campaign was promoted through print, television, on-line, outdoor and on-ground events. While the campaign won some of the most prestigious advertising awards, experts remained divided in their opinion on whether TOI had adopted a genuine approach to initiating social changes in India, or whether it was just a commercial exercise.

TOI also has a vast network of publication under its Times Group Books which is the publication division of The Times Group. According to its website, the TGB is headquartered in New Delhi, and "has a vibrant and diverse publishing programme. Striving to make books an essential part of the readers' lives, they publish fiction, non-fiction and illustrated books with special emphasis on food and travel guides and mind-body-spirit titles. To meet the all reading requirements, Times Group Books publishes books on topics ranging from economy, current affairs to health, spirituality, wellness to food and travel guides and popular fiction. We are also a one-stop solution for all commissioned and customized books. With strong digital and online presence, the endeavour is to stay connected with readers and their needs at all times. Their strength also lies in the strong and wide network across India.

Some of their popular titles include compilations from The Speaking Tree broadsheet, Times Food & Nightlife Guides, *It's Your Life: Ozone, It's Okay to Fail, My Son, Sai Baba is Still Alive, Write India Stories, Florets of Grace and Experience Himachal: On the Road.*

The books are available across the country through all major bookshops and online portals.

The Times Food Guide is brought out from the cities where TOI newspaper is published and more often than not, it is sponsored by the restaurants and eateries that figure in the special promotional edition. However, it is slickly produced, has authentic content but the division between editorial and marketing content is blurred and vague at best. Today's consumer driven young generation is not unduly bothered that the content they are consuming is paid for or written for the general reader. More importantly, most legacy media houses have taken advantage of these blurred boundaries and have come up with

promotional events which have become branded marketing events but touted as content-driven which offer expert and differentiated content. Another participative model of revenue sharing event is Happy Streets which is an exclusive Sunday morning extravaganza where city dwellers turn up in large numbers to let their hair down and enjoy food, musical shows, jam sessions, yoga sessions etc. Putting up a stall for two-three hours costs as much as Rs 25,000.

For instance, TOI's Speaking Tree column which appeared in the main edition for several years was turned into a book form while same is the case with Vineeta Dawra Nangia's much celebrated Sunday column Ozone Layer. TOI which dedicates a weekly page to address climate change and environmental issues under the section called Times Evoke has also been turned into a book for sale. Similar is the approach to compiling Times Travel Guide which too is a market driven initiative. The publishing house also has a strong and vibrant Coffee Table Book edition where government programs, achievements, corporate profiling are highlighted through coffee table books. Moreover, its Radio Mirchi FM channel also sells airtime to run food guide programs and also charge cinema producers and song producers to exclusively share upcoming movie music and they get paid to air the new song releases to the radio channel.

The Dainik Jagran group which claims itself to be the largest publication media house in the world also has a vibrant and profit-making Jagran Coffee Table division where the marketing team convinces local business house founders, doctors and social activists to pay over Rs 1.5 lakhs to get their 1500-odd worded story along with 6 candid photographs to feature in theme based Coffee Table Books (CTBs). The idea is to generate funds through these platforms since the profiles that appear in their city-centric CTB serves as a marketing tool and also gives the local business a boost to their self-esteem by paying a fixed amount of money. These CTBs are sharply produced and each edition comprises 10-15 profiles which are then shared through a hard cover edition and also panders to the ego of the small business entrepreneurs.

Similarly, News 18 media business house too organises conclaves and public interaction through sponsor-driven events which account for differentiated content being shared by hosting the high-profile events which attracts a slew of sponsors. News 18 also has a robust Coffee Table Book division which similarly profiles business house founders, doctors, etc to create city-centric or theme-based coffee table books. In the post-pandemic era more and more business people are getting wooed to gain immortality by featuring in these high-gloss publications.

ET Awards

According to The Economic Times Awards for Corporate Excellence websites it recognizes and honors the best and the brightest for

entrepreneurial and business success, along with policy and reform achievements. ET Awards are today a benchmark for excellence in India Inc. Over the years, winners of ET Awards have faced a variety of business landscapes, external challenges and market conditions. We have seen a distinguished jury of the top leaders from business, government and policymakers picks the winners, who are felicitated in a glittering ceremony in the presence of Ministers and the top echelons of corporate India.

Monetizing Magazines

The India Today and weekly Outlook magazines also have learnt to monetize their content through advertorial driven add-on booklets which are distributed free along with the main edition of the magazine. India Today and Outlook feature special editions on the best B-schools and best Universities' rankings for which the stakeholders (mostly private universities) are more than willing to pay by inserting full page ads as also for getting featured in such prestigious General Purpose (GP) magazine publications. Outlook also has a niche magazine called Outlook Traveller which too features exotic vacations and offbeat itineraries which are paid for, by the travel agencies, hotel owners and other players in the hospitality industry.

6.5 INDIA TODAY NEWS CONCLAVE

A prestigious branded event which enjoys credibility and pulls in the viewers and crowds, India today News Conclave is a premier platform for the high and mighty including international icons, politicians in power and celebrities to share their thoughts on pressing global issues. Touted as a mega event, the conclave makes news each time it is held and the slew of sponsors who back this event bring in a lot of revenue to the channel and also gives the media group traction and clout among both corporate circles as well as in international markets. Whether the annual event is a thought-provoking event or whether it is a tutored award giving forum is a matter that is open to debate. This is because genuine reward and recognition being given to the exceptional and deserving members of society is slowly losing its exclusivity and it is believed that many of the awards ceremony are paid for or market-driven exercises. The fact that these awards and citations make for great business sense but it is also a fact that the India Today conclave still enjoys a certain credibility and honesty of purpose. We are at a point in time where market dynamics and global trends decide the theme of most India Today TV and other TV-channel driven initiatives.

The same thought process applies when it comes to promoting sports and musical events under its brand name and market penetration. .

A case in point is the sporting initiative launched by India Today TV which has gained great popularity. Vishwalok Nath, Business Head,

Gaming & Esports, India Today Group says, "As India Today Group, we started India Today gaming in October 2019. That was our first tournament. We initially thought that only 10,000, 20000 people would participate. But to our surprise, we got 1,25,000 registrations and 12 million video views graduating from October 2019 to now, we created ESPL, which is the first-ever franchise tournament in gaming. It got 1 million registrations and 100 million video views. A 10x jump in one and a half years. ESPL was one of its kind," he added.

6.6 HINDU LIT LIVE, THE MEDIA RUMBLE (NEWS LAUNDRY)

The Hindu's literary festival, Lit For Life, according to its websites "celebrates free speech and expression by bringing together leading writers, speakers and thinkers from India and across the world. The idea is to connect literature to the masses by exploring fiction, non-fiction, politics, history, the arts, cinema, regional literature, children's writing — in fact, all genres that celebrate ideas."

Begun in 2010, the festival started as a one-day show and has today burgeoned into a three-day bonanza of debates, lectures, workshops and panel discussions. The festival also honors writers with The Hindu Prize for fiction and non-fiction and The Hindu Young World Good books Award for children's writing and illustration. In 2021, for the first time, The Hindu Lit for Life went online with some of the greatest storytellers and thinkers of our time leveraging the power of words to cherish the old and embrace a brave new world.

Meanwhile, on July 21st and 22nd, The Media Rumble (TMR), a news forum taking place at Bikaner House – New Delhi aimed to address these and other questions related to journalism. The first of its kind forum featured some of the most experienced news professionals from across the world and India including "Mike Rezendes, Suki Kim, Rob Wjinberg, Dhanya Rajendran, Ritu Sarin, Neha Dixit, Vir Das, Rohin Dharmakumar, Rajeev Chandrashekar, R Jagannathan, Pratik Sinha and many more."

The official website says "the two-day forum will discuss and explore the potential of journalism, its limitations and the best of journalism in the world in regard to reportage, business practices and technologies. The Media Rumble will include panel discussions, film screenings, talks, interviews and exclusive masterclasses culminating with a stand-up comedy performance on the theme of media and politics."

This inaugural edition of TMR "featured discussions on subjects as diverse as investigative reporting, media ethics, the role of satire in journalism, the advent of new technology and new funding models and other topics." Complex and layered themes such as the commercial viability of news, corporate ownership and media freedom, India's

diverse regional press and traversing the tyranny of distance in reportage were also debated and addressed at this forum.

Finally, Vogue India, the high-profile international fashion magazine group decided to

tap into the Great Indian Wedding season and its website says there will be glitz, glam, and opulence. “Whether you’re pandemic bound and planning an intimate ceremony, or that big, fat Indian wedding for the future—weddings can be hectic, and bridal shopping is no less intense than playing a sport. Whether it is finding the dress for your big day, or the dozens of ceremonies leading up to it, or even to dress your best as a part of the bride or groom’s posse, you need to look like pure magic, and we are all geared up to turn you into the spectacle of the day. Introducing the Vogue Wedding Show 2.0—the Virtual Edit 2021; in its digital avatar, the wedding extravaganza brings together the country’s finest designers under one roof. You can make your selections from the latest collections on the mobile-friendly platform to make your wedding trousseau truly heirloom-worthy.”

Legacy media is certainly reinventing itself to cater to consumer demands even if it means sacrificing editorial content. To conclude, the commodification and commercialization of legacy media has given the audience varied content but whether they appear in the form of advertorials and sponsored (read paid) events is a matter for which the jury is still divided on the matter. When a reader or a viewer morphs into a consumer, can we blame legacy media for jumping on to the revenue driven band wagon.

6.7 CHECK YOUR PROGRESS

Q1- Current hardware prevents true media integration. Right or wrong?

Q2- Earlier, most journalists learned their craft as

a) apprentices

editors

c) reporters

Q3- Columbia University established the first graduate program in journalism in the year

a) 1912

b) 1934

c) 1925

Q4- Infographics explains something by using...

a)images

b)icons

c)text

Q5- TOI was first to institutionalize the practice of paid news in India. Right or wrong?

Q6- Concept of paid news has been widely accepted by newspapers. Right or wrong>

Q7- B.C.C.L. managing director is

a)Vineet Jain

b)Indu Jain

c)Shobhna Bharatiya

Q8- Content can be monetized in legacy media. Right or wrong?

Q9- Teach India is a social outreach initiative launched by

a)Hindustan Times

b)The Hindu

c)The Times of India

Q10- The great Indian wedding season has been monetized by

a)TOI

b)India Today

c)Vogue India

6.8 KEYWORDS

Legacy media	Traditional media – newspapers, magazines, radio, TV
Sponsorship	Monetizing events
Paid news	Monetizing content
Times Literature	Celebrating the written word
Festival	
Lit For Life	Free speech and expression

Takeaways

- Legacy media is today considered old and outdated
- Professionalism has become the buzzword for journalism
- TOI was the first to institutionalize paid news in India
- Most legacy media houses host promotional events
- Most magazines have learnt to monetize their content through advertorials

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:: STRUCTURE::**7.0 Introduction****7.1 Objectives****7.2 What is 'Circulation'?****7.3 Understanding Circulation and Readership****7.4 Audit Bureau of Circulation****7.5 Media Research Users Council (MRUC) and the Indian
Readership Survey****7.6 Television Viewership - how is it measured? (TRP)****7.7 Role of BARC****7.8 The future of News TV****7.9 How can the TV and video industry adapt to change?****7.10 Check your Progress****7.11 Keywords****7.12 References**

7.0 INTRODUCTION

Do you subscribe to a newspaper? In case you do, can you say how it is that over the years you get your daily newspaper between 6-7 am in the morning without a break. Come rain or storm, the timely receipt of your newspaper in effect means the circulation department is a well-oiled set up, which works much like a time-tested supply chain management concept. Come rain or storm, the newspaper hawker who is the major cog in the distribution wheel never fails to deliver. When it comes to a newspaper set-up, circulation is the heartbeat of a media house. However, the Times of India takes a slightly different approach because the Response & Marketing Division (RMD) is responsible for doing the daily task of reaching the newspaper at your doorstep. More importantly, the

TOI faces a lot of flak for pampering the hawkers with exorbitant festival gift schemes and payment of 30-35 per cent commission for each newspaper the hawker distributes. More importantly, the hawkers have become so aggressive that they decide what yearly holiday calendar should newspapers follow.

It is in this backdrop that the circulation manager and his team function to reach the newspaper daily to the designated distribution centers well before 4 am every morning. The circulation manager's job "involves the maintenance of circulation records for the city of publication; the recruitment, supervision and reimbursement of carrier boys; the supervision of district men who oversee circulation by subdivisions of the city, taking responsibility for moving papers to the news-stands, relations with news-stand operators, etc." As regards TOI's circulation mantra, they make sure to keep the hawker network well looked after, so that they can be a proactive cog in increasing circulation and reach.

7.1 OBJECTIVES

- Students understand the concept of circulation
- Differentiate between circulation and readership
- Understand ABC role in circulation
- Learn TRP functioning
- Explore TV news future

On completing this unit you will be able to

- Explain what is circulation
- Understand the difference between circulation and readership
- Understand how ABC functions
- Explain what is MRUC and IRS
- Understand how viewership rating is measured

7.2 WHAT IS 'CIRCULATION' ?

The global website called Definitions states that a "newspaper's circulation is the number of copies it distributes on an average day. Circulation is one of the principal factors used to set advertising rates. Circulation is not always the same as copies sold, often called paid circulation, since some newspapers are distributed without cost to the reader. Readership figures are usually higher than circulation figures because of the assumption that a typical copy of the newspaper is read by more than one person. In many countries, circulations are audited by independent bodies such as the Audit Bureau of Circulations (ABC) to assure advertisers that a given newspaper does indeed reach the number of people claimed by the publisher." In many developed countries, newspaper circulation is falling due to social and technological changes such as the availability of news on the internet. On the other hand, in

some developing countries circulation is increasing as these factors are more than cancelled out by rising incomes, population, and literacy.

According to Bob McInnis Consulting, the circulation department takes care of everything after the newspaper is printed. “This includes delivering the publication to homes through their own or third-party carriers, to the post office to be mailed into homes, as well as to newsstands, vending machines, and other places it's distributed. They're also the department responsible for encouraging people to start or keep reading the print and digital editions. Since people are constantly moving out of the area or canceling subscriptions for other reasons, the circulation department is always working to bring in new people through telemarketing, direct mail, and advertising campaigns in print and multiple digital platforms.”

According to well-known media production & circulation heads, “you may see them at major community events promoting your newspaper and often sponsoring the event itself. Although typically advertising sales brings in about 75% of all newspaper revenue and circulation brings in the other 25%, without the circulation department, nobody would be reading the paper and therefore no ads could be sold.” To illustrate this point rather harshly a former General Manager of TOI would famously say that if you tie a newspaper around a dog's neck it can easily reach the reader. When countered that if there is not enough exclusive content and latest news coverage, no advertiser would be willing to spend money on inserting ads in print publications that are low on content, the GM shrugged it off saying without ad revenue who will pay journalists their salaries. Newspaper Editors on the other hand claim that if the content they place on a daily basis is not of high reader interest, then how can advertising agencies place ads and be visible to its audience. This chicken and egg analogy is very common in the newspaper industry.

7.3 UNDERSTANDING CIRCULATION AND READERSHIP

TOI adopted innovative practices like advertorial and promotional content through entertainment driven add-on supplements when it came to catering to Readership and Circulation figures. This, in effect helps publications, such as newspaper and magazines, decide on the cost of advertising. Advertisers also look at these numbers when they are looking to improve the visibility of their product or service. However, circulation and readership are not interchangeable terms and there are differences between the two.

For the uninitiated circulation is the number of newspaper/magazine copies distributed on average in a day. Advertisers need to be aware when deciding which publications to place ads in, because circulation includes both paid circulation, as well as newspapers that are distributed free of cost.

It is important to understand how Readership and circulation differ. According to experts, “this is a calculation based upon the average number of people who read an individual copy of the publication. The number is an estimate of how many hands a copy of a newspaper goes into. The theory is that though a household subscribes to a publication, it is read by multiple people in that household. For this reason, readership is always higher than circulation.”

In order to convince a prospective advertiser to run with your newspaper you'll need to have a good understanding of your publication as well as your competitor's publications.

We need to know the difference between circulation and readership, and whether you can trust those numbers, and how helpful market and readership studies can be to further ensure sales. You may do well to remember from the section on rate cards, a newspaper's circulation is simply the number of papers in circulation on an average day, both through subscriptions and newsstand sales.

“A newspaper's readership, on the other hand, is almost always a higher number, since it's the newspaper's total circulation multiplied by the average number of people who read each copy. For example, in the US, various members of a household may eventually read the same copy of a newspaper or a publication might be passed around from person to person in an office. This "pass-along" rate is generally thought to be about 2.5 readers.”

For example, if your newspaper's circulation is 50,000 total readership would be $50,000 \times 2.5$ or 125,000.

However, in the Indian context it is assumed that every copy of a newspaper is read by 5 people in any given household. The fact that readership does not equal circulation is confusing to many prospective advertisers and you may find competitive publications taking advantage of that misunderstanding to look bigger than they really are.

Even when advertisers understand the difference, the circulation figures themselves can be exaggerated. Most legitimate dailies and weeklies are audited, meaning they bring in independent auditors, they check everything out, and certify that the circulation the publications claim are true.

If we were to look at the U.S., there's really just a couple of major companies that everyone recognizes as newspaper circulation auditors, and the one that's used depends on the type of newspaper. “Dailies mainly use a company called the Audit Bureau of Circulation, or ABC, for short. Weeklies often use another company called the Certified Audit of Circulation, or CAC. Some advertising agencies and large accounts won't even consider advertising in a product that hasn't been either ABC

or CAC audited (though that shouldn't stop you from trying if your publication isn't audited).”

Until recently, US circulation figures quoted in ABC and CAC audits were considered rock solid. “But a number of high-profile FBI investigations with major daily newspapers who seem to have inflated their circulation figures despite using one of these audit companies has cast some doubt on the validity of even these audited figures. In their defense, the audit companies have implemented new systems to make it harder to “cook the books.”

7.4 AUDIT BUREAU OF CIRCULATION

Audit Bureau of Circulations (ABC) is a global body comprising several organizations of the same name operating in different parts of world. ABC, it may be mentioned was founded in 1948 and is a not-for-profit, voluntary organization consisting of publishers, advertisers and advertising agencies as members. It does pioneer work in developing audit procedures to certify the circulation figures of publications which are members of ABC.

ABC as it is called, “is a founder member of the International Federation of Audit Bureaux of Certification. The main function of ABC is to evolve, lay down a standard and uniform audit procedure by which a member publisher shall compute its Qualifying copies. The circulation figure so arrived at is checked and verified by a firm of chartered accountants which are empaneled by the Bureau. The Bureau issues ABC certificates every six months to those publisher members whose circulation figures confirm to the rules and regulations as set out by the Bureau.”

Circulation figures that are checked and certified by an independent body are an important tool and critical to the advertising business community. In the Indian context, ABC audit team members are given top-notch hospitality and are ferried around landmark areas and heritage buildings in the city and they are then made to feel so “comfortable that they often endorse the number of copies printed based on unverified print copies logged in by print managers whose count meters installed on dedicated printing presses. According to its website, “ABC's membership today includes 562 Dailies, 107 Weeklies and 50 magazines plus 125 Advertising Agencies, 45 Advertisers & 22 New Agencies and Associations connected with print media and advertising. It covers most of the major towns in India.”

On the other hand, there is no denying the fact that an Advertiser would like to know the facts and figures before investing his money in advertising. An advertiser ought to know how many people buy a publication and in which area. The ABC gives all these vital statistics every six months. The ABC figures are not the outcome of opinions,

claims or guesswork, but they are the result of rigid, in-depth and impartial audits of paid circulation of member publications by independent firms of Chartered Accountants working in accordance with the rules / procedures prescribed by the Bureau. However, newspaper barons find a way to fudge and inflate figures. For instance, many of the ticker counter cogs in the printing press are sawed off and manipulated which in turn boost print runs far beyond what the press actually prints on a daily basis.

In return, the independent Bureau (ABC) certifies circulation figures of member publications every six months i.e. for the audit periods January to June and July to December. The Audits of circulation figures are carried out by empaneled firms of Chartered Accountants as per the prescribed Bureau's audit guidelines and procedures.

According to the official website, “ABC Bureau also has a separate panel of Bureau auditors to undertake surprise checks and surprise recheck audits as deemed essential by the Bureau. All members of the Bureau receive online certified circulation data of member publications along with the distribution statements duly mentioning the state, district, town in which member publications are distributed. The average qualifying sales of those member publications who comply with the prescribed audit guidelines are certified by the Bureau. The certified circulation data is primarily used for media planning purpose by various media agencies, print media advertisers and government publicity departments.”

In terms of numbers and figures, the average number of copies of print media publications in India went up by 2.37 crore between 2006 and 2016, reports the Audit Bureau of Circulations (ABC), that has been certifying circulation figures of member publications since 1948, has said. An analysis of the print media industry’s growth over the last decade shows average copies per day rose from 3.91 crore in 2006 to 6.28 crore in 2016, with North Zone showing the biggest CAGR spike of 7.83%. ABC said in a statement that the print medium in India “is thriving, growing and expanding” in spite of “stiff competition” from television, radio and digital industries.

“The growth in print has been powered by Indian languages, the ABC figures show. Hindi grew the fastest (CAGR 8.76%) during the 2006-16 decade, a finding that ties in with the fastest circulation growth in the North Zone. Telugu (8.28%), Kannada (6.40%), Tamil (5.51%) and Malayalam (4.11%) followed Hindi. English publications saw a below average growth over the decade, at a mere 2.87%.”

7.5 MEDIA RESEARCH USERS COUNCIL (MRUC) AND THE INDIAN READERSHIP SURVEY

The Media Research Users’ Council (MRUC) launched a comprehensive Indian Readership Survey (IRS), “a periodical study in less than a year

post its formation. Its purpose, as defined by industry's eminent leaders, was to be a single source study catering to all research needs of its member companies; and offer a robust measure on media and product consumption behavior along with the Indian Demographic Report at a pan-India level."

Ever since its launch, IRS has been instrumental in helping its members understand Indian consumers better, enabling them to plan their marketing ROIs effectively.

It is believed that In the year 1995 – the first year of IRS, the sample size was 1,65,000 households, covering both urban and rural areas. "The sample size has seen a steady increase over the years, which is in line with the Council's continuous endeavor to make the study robust."

According to the ABC website, "today, the sample size for IRS 2017 report is 3,30,000 households (urban 2.14 and rural 1.16). The Report covers over 600 publications, 71 product categories (at penetration and brand level), covering 28 states and 4 union territories, 95 cities with 5 Lakh+ population, 91 districts and 101 district clusters."

As a result of such comprehensive readership survey, IRS has grown to become a global benchmark in Media Research. "It is the only accepted currency for print readership and planning. The acceptance of IRS, however, goes beyond readership. The study enables cross media comparison and provides wealth of information on not just media consumption habits but also penetration of brands and categories across markets. Additionally, IRS also captures information on Telecom and DTH."

It can be seen that IRS is unique, thanks to its large sample size and a comprehensive methodology, which is designed to deliver the highest levels of accuracy. According to IRS insiders, it captures data on a continuous basis via a face-to-face Computer Aided Personal Interview (CAPI) device. The entire study is conducted using Dual Screen CAPI methodology.

With regards to household data, it is collected by interviewing the householder. "Information in the household section is focused on all household details from household composition, durables owned, household items purchased and other key demographic variables."

On the other hand, individual data is collected from a systematic randomly selected person who is 12 years or older and stays in the household. The individual questionnaire is mainly focused on capturing readership of publications, television viewing, radio listening, mobile usage, internet usage, cinema viewing habits, and personal usage of selected products.

In effect, “IRS uses a multi-stage stratified random sampling method. Each reporting unit meets a reporting standard designed to minimize the margin of error, thus ensuring highest levels of accuracy in data.”

7.6 TELEVISION VIEWERSHIP - HOW IS IT MEASURED? (TRP)

TRP stands for Television Rating Point. According to its official website, “TRP of any channel or program depending upon the program that is displayed. The TRP rate is one on which the TRP of a TV channel is calculated. These numbers are treated as a sample from the overall TV owners in different geographical and demographic sectors.”

TRP enables advertisers and investors to understand the mood of the people. According to the TRP of a TV Channel or program advertisers decide where to display their advertisements and investors on their part will decide about the investment of the money.

What is TRP:

The TRP or Target Rating Point is the metric used by the marketing and advertising agencies to evaluate viewership. TRP or Television Rating Point is the tool to judge which programs are watched the most and to index the viewers' choices. It helps to calculate which channel and the program are viewed most or it indicates the popularity of a TV channel or a program. It also shows how many times people are watching a channel or a particular program.

How is TRP calculated:

TRP is calculated by Indian agency the Broadcast Audience Research Council using “BAR-O-meters.” The BARC releases weekly TRP results every Thursday ranking all TV channels and TV program.

Recently caught in a major controversy about fudging and taking bribes from legacy media to window-dress figures, BARC has installed “Bar-o-meters” in over 45,000 empaneled households. In this way, some thousand viewers are surveyed in the form of justice and sampling. These gadgets record data about the channel or program watched by the family members or selected people. This method is called the People meters.

What is BARC:

Going by the official website, “Broadcast Audience Research Council (BARC) formed in 2014, is the world’s largest television audience measurement service. After its joint venture with TAM, it is now the only rating body for the broadcasting sector in the country. BARC India currently has 22,000 Bar-o-meters installed across the country and is mandated to scale that up by 10,000 annually to reach 50,000 metered homes by year four of operations. Barely some time back, BARC was in

the throes of controversy when media channels ran a story about how BARC viewership were manipulated by the surveyors and how some of the researchers were paying money to volunteers for manipulating viewership ratings. Things took an ugly turn when the Mumbai Police Commissioner lodged several FIRs against Republic TV channel for fudging viewership figures whereas on closer scrutiny it was found that India Today TV in cohorts with the top-cop was the actual culprit.

BARC India launched its services with 277 subscribed channels. Today, the number of channels that have adopted BARC India's watermarking technology and are subscribed to its services has grown to 470+.

7.7 ROLE OF BARC

Six years ago, BARC was accredited by the Indian government to measure TV audiences. Its competitor, TAM Media Research, had faced flak for being consistently inaccurate and was duly outmoded. In an industry where Rs 32,000 crore in advertising revenue is contingent upon TV ratings, BARC was welcomed with much anticipation.

But its star wasn't shining so brightly in October 2021. Following the latest "TRP scam", BARC announced a three-month suspension of ratings of news channels to "review its already stringent protocols and further augment them". In November 2021, the information and broadcasting ministry constituted a committee to review guidelines on television rating agencies in India.

According to official sources in the I&B Ministry, a presentation made by the I&B ministry before the standing committee said "BARC had filed 11 FIRs through its vendors into cases of ratings tampering across Andhra Pradesh, Karnataka, Kerala, Madhya Pradesh, Maharashtra and Assam. These claims were included in slides titled "Submissions by BARC" in the ministry's presentation. The slides pointed out that the body had an "automated system" to flag abnormal behavior in ratings, a code of conduct to redress grievances by subscribers, and a "graded escalation/penalty matrix". BARC's disciplinary committee, it added, had heard 31 cases of tampering and penalized 19 broadcasters."

The English news industry in India well understands the ramifications of deliberate manipulations and fake boosting of program TRPs. However, the genre occupies a tiny and extremely fragmented space in the TV landscape, with a dozen channels competing for one percent of the national viewership. That makes this segment particularly prone to manipulation.

Despite the controversies and manipulations, television still remains the most popular source overall. According to government estimates, India has altogether 392 news channels, dominated by regional language channels and private players. Broadcast television channels, like print

media in India, are self-regulated and often have strong political affiliations and corporate ownership, with no regulations on cross-media ownership. It is strongly believed that a culture of 24×7 news channels operating on ‘Breaking news’ models and polarized debates often distort and sensationalize news.

In October last year, news channels faced a credibility crisis as their Television Rating Points (TRPs) published by the Broadcast Audience Research Council (BARC) came under scrutiny. Republic TV and two Marathi entertainment channels were accused by the Mumbai police of tampering with metering devices installed in selected sample households to boost their ratings. “Despite these accusations, the considerable popularity enjoyed by Republic TV’s online and offline platforms – which have both increased considerably since our last survey in 2019 – perhaps indicate the growing popularity of right-wing ideology propagated by the ruling party in India.”

Former BARC CEO D Dasgupta who functioned as head from June 2013 to November 2019.

was arrested by Mumbai Police. The material collected by the investigating officer shows that Dasgupta manipulated TRP for particular channels by using his office as the CEO of BARC, the Court observed. The court order also said that the accused is the "most influential person who worked as CEO and the other persons or accused are yet to be interrogated".

"In such circumstances, it is the requirement of further investigation (which is still underway) to keep the present accused away from the wanted accused and other material witnesses," it added.

The court was of the view that Dasgupta's release will hamper further investigation, which is still in progress. One of the grounds cited by Dasgupta for seeking release on bail was parity with the other accused, including BARC's former chief operating officer Romil Ramgarhia.

In his application, Dasgupta had claimed he was only an employee of the BARC and not a "whole and sole (authority)", and that there are board of directors and a disciplinary committee above him in the council.

However, Mumbai Police's crime branch had argued that Dasgupta, in connivance with another senior official from the BARC and ARG Outlier Media Pvt Ltd.’s owner Arnab Goswami, manipulated the TRPs of Republic TV.

7.8 THE FUTURE OF NEWS TV

According to a Deloitte German study, “the TV and video market is highly dynamic and is characterized by a great number of drivers: digitalization, new market offers, and disruption by digital players which

ensure rapid change. Moreover, consumer expectations and usage habits are changing rapidly in the age of video-on-demand and mobile media consumption.”This Deloitte Germany study on future scenarios for the TV and video industry by 2030 demonstrates what market players need to be ready for.

VoD and digital platforms as game changers

There is an urgent need to understand that traditional media concepts are a thing of the past. The entire industry is undergoing fundamental change: streaming services are no longer just platforms for the consumption of films and TV programs, now they are investing in the production and licensing of globally successful own content – and are thus in direct competition with the traditional TV and video industry. At the same time, broadcasters and media companies are launching their own on-demand offerings and global content producers are setting up their own streaming services.

Also, on-demand video has radically changed consumer behavior: consumers increasingly expect relevant and attractive TV and video content that can be accessed anytime, anywhere, and in the format that best suits their immediate needs.

All these disruptive factors are already having an effect on the market, but what will the future of TV and video look like in a few years' time? There are many questions being asked by global media players like “Will global platform giants such as Netflix, Amazon, Apple, and Google dominate the market? Or will the TV and video industry develop into a diverse ecosystem shaped by cooperation, in which traditional providers also have a role to play? Who has access to the customer and who can make best use of monetization possibilities?”

The fast-changing market dynamics and ongoing diversification make it difficult to make long-term predictions about the future. That is why the Deloitte study chose a holistic approach for study on future scenarios for the TV and video industry by 2030 and look beyond the customary planning horizon of three to five years with the help of scenario design.

“These scenarios are based on a comprehensive set of drivers that will influence the future of the TV and video industry. We bundled these with the help of expert interviews and an external environment analysis based on natural language processing algorithms, and evaluated them in a matrix in relation to their degree of uncertainty and their individual effects on the TV and video industry.”

Digitalization, personalized advertising, and less regulation

For the purposes of the study Deloitte identified additional factors that will clearly determine the main future developments in the TV and video industry in the foreseeable future: For instance, digitalization is

fundamentally changing production processes and the distribution of content. All-IP is becoming the standard for TV and video, and fast fiber optic networks and 5G are enabling ever more flexible and mobile consumption of media content. These are being joined by new, intelligent recommendation functionalities based on artificial intelligence and analytics to address consumers in a targeted way.

Video-on-demand is gaining ground on a broad front, but traditional, linear television continues to assert its role – especially in the area of popular live content such as sports and major events.

It has also been seen that TV and video advertising is adapting to new formats and relying more and more on the personalization of advertising content. The analysis of user data makes it possible to optimize ads and content, increase the benefit for potential customers, and ultimately to win them over as consumers. The extent to which this will happen, however, depends very much on the willingness of consumers to hand over their data.

Market regulation in the media industry will be more moderate than it is today. In particular in the area of online and mobile services, this will reduce the regulatory pressure on all market participants, especially on the traditional media companies. Network neutrality remains.

Four future scenarios for 2030

As a result of the Deloitte analysis, the study developed the following four future scenarios for the TV and video industry by 2030:

Scenario 1: Universal Supermarket

Scenario 2: Content Endgame

Scenario 3: Revenge of the Broadcasters

Scenario 4: Lost in Diversity

7.9 HOW CAN THE TV AND VIDEO INDUSTRY ADAPT TO CHANGE?

As different as the four future scenarios for the TV and video industry by 2030 may appear, some universal implications are relevant for all market participants and they should take these into account in their strategic planning.

It is believed that broadcasters and content producers can no longer rely on their present market position. “To secure their business models and future revenue streams, they must open themselves to cooperation and alliances, including with direct competitors. Joint production, joint distribution models, and even joint platforms are suitable ways of

countering the threat from digital platform providers such as Netflix, Amazon, Apple, or Google.”

Beyond this, established broadcasters and content producers must constantly invest in their digital competence, because technology has become a core element of the business processes. What is crucial for them is that they are equally attractive to both digital talents and creative minds. What Bill Gates wrote over 20 years ago will still apply in the future: "Content is King". However, to produce attractive content in a future shaped by digitalization and ultimately to reach the customer with it, first-class technological capabilities are a necessity, say experts.

7.10 CHECK YOUR PROGRESS

Q1- Circulation figures define a newspaper's

- a)Readership
- b)Print order
- c)Ad rates

Q2- The circulation department takes care of everything after the newspaper is printed. Right or wrong?

Q3- A newspaper's circulation is same as its readership. Right or wrong?

Q4- ABC's job is to check and certify circulation figures. Right or wrong?

Q5- Publications in which Indian language top circulation figures?

- a)Hindi
- b)English
- c)Marathi

Q6- IRS has is a global benchmark in Media Research. Right or wrong?

Q7- TRP indicates the popularity of a TV channel/programme. Right or wrong?

Q8- BARC is body to measure

- a)TV viewership
- b)radio audience
- c)internet users

Q9- Which English news channel was accused of manipulating TRPs?

- a)India Today
- b)Republic
- c)NDTV

Q10- BARC announced a three-month suspension of ratings of news channels in

- a)October 2021
- b)November 2021
- c)January 2022

7.11 KEYWORDS

Circulation	Number of copies distributed
Readership	Number people who read a publication
MRUC	Media Research Users Council
TRP	Television RatingPoint
BARC	Broadcast Audience Research Council

TAKEAWAYS

- Circulation is the number of copies distributed on an average day
- Readership and circulation may not necessarily be same
- ABC audits a publication's circulation figures
- TRP enables advertisers and investors to understand the mood of the people
- BARC was accredited by the Indian government to measure TV audiences

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UNIT: 8**SOCIAL MEDIA: MARKETING
AGENCIES****:: STRUCTURE::****8.0 Introduction****8.1 Objectives****8.2 Social Media Platforms: Google, Twitter & LinkedIn****8.3 Influencer Marketing****8.4 Monitoring and Reporting Tools for Social Media Analysis****8.5 Search Engine Optimization****8.6 To Sum It Up****8.7 Keywords****8.8 Check Your Progress****8.9 References**

8.0 INTRODUCTION

Since the arrival of the web 2.0 application, there has been a significant amount of shift in the way marketers communicate their brand message to the end users. The communication is not one to many, mass and vertically oriented but rather, multiway and multi directional, two way communication. A social media marketing agency is a creative firm that creates and implements social media marketing plans and campaigns for customers. While more traditional marketing and advertising firms were initially in charge of television, radio, and print advertising strategies, social media marketing agencies were formed to assist customers in making the most of social media. Social media marketing firms collaborate with customers to match social media marketing techniques with corporate objectives and overall marketing strategy. They assist companies in determining the methods via which they can best reach their target markets. Content reigns supreme. Clients utilise social media marketing services to create content that they can use to engage with critical audiences. Account representatives and creative talent develop posts, videos, and other social media material for clients. Metrics are used

by social media marketing organisations to assess the ROI of social channels and social marketing campaigns. They can analyse impressions and interactions to improve plans and increase the success of social marketing initiatives. A social-focused agency will increase consumer interaction and drive social channels to be more engaged with potential customers. An agency will comprehend a client's problems and direct them toward a strategy that expands their reach. Hiring an agency allows a company to concentrate on its core competencies: developing and delivering products. A good agency will save its clients time and bring a variety of creative minds to the table to design strategy, giving them a considerable advantage over companies that try to handle their social in-house. Quality social media marketing agencies will create positive outcomes, but due diligence is required. Many agencies claim to be experts but fail to deliver on their promises of ROI. Social media marketing agency assisting brands in making the most of prominent social media platforms and significantly increasing their presence. They have a staff of professionals who can assist businesses in making the correct connections on social media channels so that they can reach their target audience. You can rely on our social media knowledge to increase your company's visibility and traffic.

- Improve your web presence, grow your brand, and increase sales.
- Increase brand awareness and convey your message to your target audience as soon as feasible.
- With the help of a social media agency, you may promote your products and services to a larger market and audience.
- Increase traffic to your website and improve your company's success.
- Start a dialogue about your brand, products, and services.
- Increase audience interaction by connecting with them.
- Collect essential data and insights about users' tastes and preferences.
- Drive visitors to your website or direct referral traffic to the blog
- Increase brand loyalty, consumer engagement, and conversion rates to help your business flourish.
- Identify your target audience, employ geo-targeting, and benefit from sophisticated targeting.
- Get demonstrable outcomes and tracking for budget control and increased ROI from a social media marketing business.

8.1 OBJECTIVES

At the end of this unit, you will be able to

- How to identifying tactics for audience connection.
- Various social media platforms for marketing

Identifying Building and Engaging with audience

One of the most difficult components of marketing is defining a target audience. However, once the social media manager understands who the target audience is, he or she may execute more relevant advertisements with higher returns. The set of people who are most likely to be interested in your product or offer is referred to as your target audience. And members of this group share characteristics. Canva, the online design tool, for example, has a broad target audience of designers and design fans, which might be divided down based on how these groups utilize the platform. Canva's target audience includes instructors, who use the tool to produce worksheets, infographics, and posters. Canva's second main target demographic is social marketers that need to generate eye-catching visuals for their brand's social media and digital campaigns.

What is the significance of defining a target audience? The following are some of the most effective strategies to benefit from marketing to a specific audience:

- You can market more effectively if you focus on a few select target groups.
- This also entails distributing funds and resources to appropriate consumer groups.
- Knowing which audience segment to target also aids in developing a brand voice that is appealing. This increases the effectiveness of your social media branding initiatives.
- You may design message that actually resonates with a highly targeted target audience when you market to them. This makes connecting with them and earning their allegiance simpler.

Defining and refining your target audience can be an ongoing activity, especially when additional data is gathered to improve your process. Consider the following resources and research to help you develop your audience:

- Demographics from social media can inform your brand's strategy
- How to Make Use of Social Media Personas to Increase Brand Engagement
- How to Find Your Instagram Target Audience

1. Who is your present target market?

Keep track of who follows you on social media and how they react to your postings. Who shares, likes, and comments on your content? Then, focus on essential commonalities such as age, region, language, interests, and so on.

Understanding the type of information that follower's want will assist you in better understanding your audience. You will also determine their

needs and how to approach them on social media. It's important to realize that individuals will follow brands on social media for a variety of reasons. And your social media content strategy will need to be adjusted properly. The top four most prevalent reasons why customers follow brands on social media, according to the Sprout Social Index™: Above and Beyond, are:

- discover new items or services (57 percent)
- keep current with company news (47 percent)
- find out about special offers or discounts (40 percent)
- entertain yourself (40 percent)

2. Where do they look to find this information?

Which social media platforms is your target audience most active on? Where have you noticed your audience the most based on your research? To have an impact, make sure you reach your target audiences where they are most active. For example, starting a Twitter campaign makes no sense if the majority of your target demographic is more active on Instagram. Understanding what your audience wants and which platform they prefer will help you develop your content strategy.

8.2 SOCIAL MEDIA PLATFORMS: FACEBOOK & INSTAGRAM MARKETING

The practice of developing content for social media platforms to advertise your products and/or services, build community with your target audience, and generate traffic to your business is known as social media marketing. Social media marketing is always growing, with new features and platforms being introduced on a daily basis. Social media marketing is all about meeting your target audience and customers where they are and how they connect with one another and your business on social media.

Facebook Marketing

Facebook marketing is a catch-all term for the various methods of marketing your business on Facebook. It includes the following:

- Ads on Facebook
- Pages for Business
- Marketplace on Facebook
- Groups on Facebook

There is a marketing approach for every budget, whether you want a free social media marketing solution or a monthly budget for paid Facebook Ads.

What Are the Benefits of Using Facebook Marketing?

For starters, almost 90 million businesses already use Facebook. Around 1.88 billion people use Facebook at least once each day, and at least 17% utilize it to connect with brands and products. In other words, because businesses are actively recruiting clients on this social media network, it makes sense to have your own profile there.

How to Begin Facebook Marketing

- i. Access Ads Manager
- ii. Choose Your Ad Objective
- iii. Name Your Campaign
- iv. Set Your Budget and Schedule
- v. Choose Your Audience
- vi. Select Your Ad Placements
- vii. Determine Your Brand Safety Controls
- viii. Create Your Facebook Ad

Instagram Marketing

1. Create a visually appealing Instagram profile and optimise your bio.

The first step is to ensure that your profile is tailored to your company and target demographic. Your brand's Instagram presence should focus solely on the brand's story. Be social and welcoming rather than formal. Another important aspect to consider is your Instagram bio. The biography should be both fascinating and informative. It should be able to entice people to follow it. You must persuade Instagram users that adding you to their following would improve the quality and worth of their feeds.

2. Make your location easy to find by labelling it.

Your company must be accessible both online and offline. This is when the location tag comes into play, assisting you in determining your exact address. The location tag informs people where they can find you and increases your visibility by making you more visible in Instagram searches when people are nearby.

3. Create an Instagram feed that is visually appealing and consistent with your brand's identity.

Product photographs contribute significantly to online commerce, and Instagram's visual platform can multiply this power many times over. Include your brand's tone and personality in the feeds. Add brand value and experiment with your brand's style. Most essential, be truthful and human.

4. Captions should be creative.

Creative and unique Instagram captions are essential for attracting clients, but it is not always easy to caption your images or videos.

5. Concentrate on the intended audience.

To execute Instagram marketing correctly, you must determine what aspects of your product or brand appeal to your target audience and represent this in your Instagram feed. Don't skimp on the quality of your posts and messages, and use this platform to connect with your audience through discussions about shared values and visions.

6. Investigate your competitors' strategies.

Benchmarking is an essential step in developing an effective Instagram marketing plan.

7. Make use of strategic hashtags.

In Instagram, hashtags are used to help people find the material they're looking for. You must carefully employ hashtags so that more users can find your posts during their search.

Social Media Platforms: Google, Twitter & LinkedIn

Google Marketing Platform

Google Marketing Platform is Google's next-generation demand-side platform (DSP). Display & Video 360, built on Google's worldwide infrastructure and completely integrated with Google Marketing Platform, reimagines programmatic buying to enable agencies and marketers to buy display media more effectively and efficiently across exchanges in real time from a single platform. The Google Marketing Platform Rich Media is a complete solution for creating, managing, and reporting on rich media advertising. From start to finish, Google Marketing Platform Rich Media makes it simple to create new and successful web campaigns that leverage interactivity and video. It is an integrated ad-technology platform that lets agencies and advertisers to build, manage, and grow high-impact digital marketing campaigns more effectively. Google Marketing Platform incorporates world-class technologies to assist purchasers in running comprehensive campaigns across numerous channels.

Twitter Marketing

A Twitter marketing plan is a road map that outlines how your company will approach content development, publication, and distribution, as well as how you will analyse and improve your efforts. A Twitter digital marketing plan requires the same amount of energy and labour as any other social media platform approach, so be prepared to:

#1 Develop buyer personas

#2 Produce content (it should be engaging and unique)

#3 create a content schedule.

#4 examine the outcomes of your strategy

Unfortunately, Twitter digital marketing is more complicated than simply showing up and tweeting. Twitter marketing is impossible without having a specific brand voice and tone, as it is one of the most engaging locations to find your audience. This is because the Twitter universe is primarily seeking for businesses that are honest and true to themselves, even when it comes to content and presentation. Tweets with relevant hashtags receive nearly DOUBLE the interaction and views of those without them in each tweet. Some firms also take the time to develop their own hashtag and encourage others to do the same. This can be a hashtag for a certain event, product, or service. If you want your tweets to gain the most visibility, you must determine the best times to publish for your specific business and industry. A decent general rule of thumb is to post between 9 and 11 a.m. on Wednesdays and Fridays, but with more research, the window becomes much bigger.

LinkedIn Marketing

LinkedIn is for more than just professionals and job seekers. Sure, millions of people use LinkedIn every day to expand their networks and careers, but you can also use it to expand your business. This social networking tool exposes you and your company to millions of connections, which you can utilize to create relationships with individuals and other businesses in order to improve your brand. LinkedIn is primarily a professional social network. It's all about professional development, networking, industry conversations, and other business-related events. LinkedIn, unlike other social media, is less about selling or marketing your products and services. On LinkedIn, overtly promoting your company, spamming, and evident hard-selling are all frowned upon. This is why having a platform-specific marketing approach is critical. Because the network has a completely different audience, LinkedIn marketing demands a different technique to achieve the desired outcomes. According to Sprout Social, businesses marketing on LinkedIn generate 277 percent more leads than those marketing solely on Facebook. According to B2B marketers polled, LinkedIn accounts for 80 percent of their social media leads. LinkedIn, when used correctly, is an efficient marketing tool that can propel your company to new heights.

8.3 INFLUENCER MARKETING

Influence is broadly described as the ability to influence a person, thing, or sequence of events. Influence can appear in a variety of ways, ranging

from direct buying guidance to subtle adjustments in impression of a vendor's legitimacy. Influence can be defined as the act of establishing an environment favorable to influencing another person's opinion on a specific issue. And in business, this is crucial. The capacity to 'win over' another person is not only one of the most valuable qualities a salesperson may have, but also in any position of leadership, whether in business, politics, sports, or entertainment. We define an influencer as follows:

A third-party who significantly shapes the customer's purchasing decision, but may ever be accountable for it.

Is it how well connected they are in social or business networks? Is it their status or job responsibility? Is it their force of personality, their deep subject knowledge or maybe just a case of right time right place? It can be one or a combination of these. There is no formula to follow. Influencers can have an emotional impact ('You want to overspec this project five-fold - you can't afford this one to fail!'), a regulatory impact ('You need the auditors' sign-off at every stage of this project - get their name on every decision'), or a strategic impact ('Now that we're a public company, we need to be seen to be partnering with the right kind of people - get Accenture to oversee this'). There can definitely be many more pressures - tactical, resume-oriented, fueled by internal politics, cost-based, and so on. For some, influence occurs primarily in one-on-one interactions that are barely visible to the outer world. Others, such as high-profile CEOs and conference presenters, wield power primarily in front of big gatherings. Journalists, industrial experts, and financial analysts don't even have to leave their offices to wield power. There is no established pattern for how influencers influence; nonetheless, we feel that those with the most impact are those who have an independent, direct, and typically face-to-face interaction with the end-user purchasing company. For some, influence occurs primarily in one-on-one interactions that are barely visible to the outer world. And it has had an impact on the influencer landscape by further deconstructing the assumption that a person's influence is directly tied to the title on their business card. Time Magazine's 'Person of the Year' in 2006 was 'You, the User,' emphasizing how the perception of who has and does not have power has been irreversibly altered. Regardless of the global 'digital divide,' the potential for anyone to express themselves and be heard by anyone interested in listening has unquestionably come. And corporations, no matter how hard they tried, have been powerless to stop it. As a result, feedback on the success or failure of a costly product launch, a strategic IT installation, or a new consumer service is no longer guaranteed to come from an approved company publicist towing the company line, but is just as likely to come from an anonymous mid-ranking individual intent on telling the whole truth. That mid-level manager has suddenly become tremendously important in decisions made at rival organizations.

8.4 MONITORING AND REPORTING TOOLS FOR SOCIAL MEDIA ANALYSIS

"Social media analytics (SMA) refers to the process of gathering and analysing data from social media sites and blogs in order to make business decisions." This technique goes beyond standard monitoring or a basic study of retweets or 'likes' to generate a comprehensive understanding of the social consumer." This is a fairly accurate statement, though we'd want to point out that "social media sites" include more than just Facebook, Twitter, and the like, as well as forums, review sites, blogs, and news outlets. It's really everywhere consumers may express their thoughts, opinions, and sentiments online. Just like buzzwords lose their significance with time, many brands overlook the importance of social media analytics because it appears to be a lot of noise at first glance. Nobody has time to sift through junk, bots, and trolls in order to find the good stuff. Furthermore, brands frequently make the error of conducting a social media study on a topic once and then calling it a day. Because the internet is constantly changing, there is an ongoing relationship with data in social media analytics to account for the variations inherent in the medium.

Social Media Intelligence: The closest term cousin to social media analytics is social media intelligence. The stack of technology solutions and processes used to monitor social media, including social interactions and developing trends, is referred to as social intelligence. This intelligence is then examined and applied across multiple disciplines to create useful content and make business decisions.

Social Media Listening: Social media listening is a concept that is frequently mistaken with social media analytics. However, social listening is limited to one component of social media analytics: learning about your audience. The idea here is to discover what they like, dislike, and love to detest - rather than any assumptions you may have. It is important to get to know them as people, not just potential.

Social Media Monitoring: The second most commonly mistaken phrase for social media analytics is social media monitoring. It's also mistakenly associated with social listening, but the two are completely distinct. Following social audiences to be alerted to surges in activity that present either an opportunity you don't want to miss or a potential disaster you want to prevent is the focus of social monitoring. It's about responding to posts like this in time to avoid a viral crisis.

Social Competitive Analysis: The process of researching your brand's competitors and their target audience is known as social competitive analysis. Because social media is such an open medium, social media analytics tools can be used on brands other than your own. This allows

you to observe how they treat their clients, what customers like and dislike about them, and what new items or services they're offering.

Image Analysis: Image Analytics is a new function enabled by advancements in social media analytics technology. Image analytics takes text analysis to the next level by recognising scenes, facial expressions, geographical locations, corporate logos, and other elements in social photographs. This is especially handy when a brand is depicted but not referenced explicitly in the text. When considering social media analytics products, the inability to provide image analytics becomes a deal breaker as social users become more visual. Simply said, if your social media analytics programme isn't picking up photographs in which your company is depicted but not directly stated, you're missing out on a lot of the dialogue.

8.5 SEARCH ENGINE OPTIMIZATION

A search engine (SE) is a business model that provides a service that draws users to a website, and any site that gets a sufficient number of visitors can sell advertising on that site. To be successful in recruiting users, the SE must meet their needs. To best satisfy them, the SE must react to their searches with results that address the issue for which the searcher is looking for an answer. SEO is an abbreviation for search engine optimization. SEO is the process of taking efforts to improve the ranking of a website or piece of content on Google.

The primary distinction between SEO and paid advertising is that SEO entails "organic" ranking, which implies you do not pay to be in that space. To put it simply, search engine optimization is the process of optimising a piece of online content so that search engines like Google display it near the top of the page when someone searches for something. When it comes to overall SEO, there are two approaches that are equally important: on-page SEO and off-page SEO. On-page SEO is the process of creating content in order to boost your rankings. This includes, among other things, inserting keywords into your pages and content, generating high-quality content on a regular basis, and ensuring that your metatags and titles are keyword-rich and well-written. Off-page SEO refers to optimization that occurs outside of your website, such as acquiring backlinks. This portion of the equation entails developing relationships and producing content that people want to share. Though it requires a significant amount of effort, it is critical to SEO success. SEO, or search engine optimization, is the process of making changes to your website and online content in order to rank higher in search engines. When most consumers are looking for a product or service, the first thing they do is Google it. That means your website must rank high enough to be seen. While you can conduct SEO, it takes a significant amount of time and effort. Most organisations will seek the assistance of an SEO consultant or a digital agency. There may be some expenses associated with efficient

SEO. Hiring a writer or purchasing a blog, for example, is less expensive than sponsored advertising. The distinction between SEO and paid advertising is that SEO incorporates organic ranking, which is determined by Google's algorithm and how websites appear to users naturally. Google's function is to match your search with the appropriate content. When someone searches for "how to do my taxes," they want to learn more about the tax filing process and then how to accomplish it. If you published a blog about tax preparation, you'd want it to be distributed to a Google user. The issue is that your website must rank higher than everyone else's who write about filing taxes.

Search engines operate by carrying out the following tasks:

- Exploring the internet for new web sites and information storing that information in a massive index/database
- Ranking that material based on many criteria
- Search engines find new material by sending out search engine spiders, also known as crawlers.

Crawlers are computer programmes or robots that browse links on online pages to find fresh information such as web pages, PDF files, videos, and photos.

8.6 TO SUM IT UP

A social media marketing agency is a creative firm that creates and implements social media marketing plans and campaigns for customers. While more traditional marketing and advertising firms were initially in charge of television, radio, and print advertising strategies, social media marketing agencies were formed to assist customers in making the most of social media. Social media marketing firms collaborate with customers to match social media marketing techniques with corporate objectives and overall marketing strategy. Metrics are used by social media marketing organizations to assess the ROI of social channels and social marketing campaigns. Social media marketing agency assisting brands in making the most of prominent social media platforms and significantly increasing their presence. With the help of a social media agency, you may promote your products and services to a larger market and audience. The practice of developing content for social media platforms to advertise your products and/or services, build community with your target audience, and generate traffic to your business is known as social media marketing. Social media marketing is always growing, with new features and platforms being introduced on a daily basis. Social media marketing is all about meeting your target audience and customers where they are and how they connect with one another and your business on social media. Google Marketing Platform Google Marketing Platform is Google's next-generation demand-side platform (DSP). Display & Video 360, built on Google's worldwide infrastructure and completely integrated with Google

Marketing Platform, reimagines programmatic buying to enable agencies and marketers to buy display media more effectively and efficiently across exchanges in real time from a single platform. Twitter marketing plan is a road map that outlines how your company will approach content development, publication, and distribution, as well as how you will analyse and improve your efforts. A Twitter digital marketing plan requires the same amount of energy and labour as any other social media platform approach, so be prepared to: #1 Develop buyer personas #2 Produce content (it should be engaging and unique) #3 create a content schedule. Influence can be defined as the act of establishing an environment favorable to influencing another person's opinion on a specific issue. "Social media analytics (SMA) refers to the process of gathering and analyzing data from social media sites and blogs in order to make business decisions." To put it simply, search engine optimization is the process of optimizing a piece of online content so that search engines like Google display it near the top of the page when someone searches for something. When it comes to overall SEO, there are two approaches that are equally important: on-page SEO and off-page SEO. SEO, or search engine optimization, is the process of making changes to your website and online content in order to rank higher in search engines. The distinction between SEO and paid advertising is that SEO incorporates organic ranking, which is determined by Google's algorithm and how websites appear to users naturally.

8.7 KEYWORDS

- **A/B Testing-** A/B Testing or split testing is one of the basic social media tests to identify what marketing strategy works for your brand or service. The testing compares two variants on your social media posts to measure which one drives more conversions. For example, you can run A/B testing on Instagram content-type: photo content v/s video content to determine the best strategy to convert consumers into customers.
- **Algorithm-** An algorithm is a mathematical system used to solve problems and deliver results. In social media, an algorithm refers to a set of rules that help search engines to rank, filter, and organize search results and advertisements. Marketers are constantly vying to beat social media algorithms to improve their rank in social media ads and content placement.
- **Blog-** A blog is a truncation of 'weblog' and refers to a discussion or informational website published on the web and updated frequently by an individual or enterprise. Blog entries or posts are often informal, diary-style text displayed in reverse chronological order. Digital marketers and business owners stay updated on the latest social media developments by reading social media blogs.

- **Social media monitoring** Social media monitoring is often confused with social listening, but there are some important differences between the two. Social listening involves actively setting up projects to seek out conversations on specific topics and gathering data on them. Social media monitoring, on the other hand, is the more passive technique of keeping an eye on your mentions and following what your audience is saying.
- **Platform-** The term social media platform is often used to mean the same thing as “social media network” or “social media channel”. However, a social media platform is technically the software behind a social network, including its API, backend and markup language. The phrase “social media management platform”, meanwhile, refers to a set of software tools that help SMMs organize their social media accounts
- **Traffic** Traffic is the number of users who visit a given website or page. In a social media context, increasing traffic is a common marketing objective for SMMs who want to drive their audience to a blog, landing page, or other URL outside of the social network.
- **Newsjacking-** Newsjacking is the technique of hopping on current events with your social media content. Social media managers often engage in newsjacking to seem timely and relevant while gaining exposure by tying their content to key hashtags and conversations around the latest news.

8.8 CHECK YOUR PROGRESS

1. How the roles of the influencers considered in boosting the sales of a product?

2. What do you understand by social media marketing?

3. What are the tools of monitoring and analysis of social media?

4. Write a short note on social media marketing and B2B marketing.

5. Explain the features of Facebook and Twitter marketing.

6. What do you mean by social media monitoring?

7. Explain five important SEO friendly factors and why?

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UNIT: 9**NEW AGE MEDIA BUSINESS:
HUMOUR AND SARCASM****:: STRUCTURE::****9.0 Introduction****9.1 Objectives****9.2 Humor and Satire as an art of storytelling****9.3 Memes and its genres Memes:****9.4 Case Study: Pocket Aces, News Laundry****9.5 Stand-Up Comedy - what and how to monetize?****9.6 Case Study: Online Comedian Bhuvan Bam****9.7 Cartooning****9.8 To Sum It Up****9.9 Keyword****9.10 Check Your Progress****9.11 References**

9.0 INTRODUCTION

Laughter has become a highly treasured commodity in today's stressful world. As a result, we see jokes and hilarious videos being shared on our social media accounts. And, until recently, would sit glued to the television sets every evening on weekends to see what Kapil Sharma and his buddies were up to. However, this did not endure long. The return of the highly famous show 'Sarabhai Vs Sarabhai' in a Take 2 edition on the digital platform has attempted to rekindle the laughter factor. 'Tarak Mehta Ka Ooltah Chasmah' continues to enchant fans on a nightly basis. But then one goes blank while attempting to recall the other notable comedy shows on the air - the genuine comedy shows, not some lame tracks on normal broadcasts. Why, if the potential is there and the viewers are there, hasn't the comedy genre gained a more solid footing on Indian television? One yearns for shows like 'Dekh Bhai Dekh,' 'Zabaan Sambhal Ke,' Jaspal Bhatti's 'Ulta-Pulta' and 'Flop Show,' 'Office Office,' and 'Tu Tu Main Main.' We saw the advent of stand-up shows like 'The Great Indian Laughter Challenge' and 'Comedy Circus,' which was

followed by 'Comedy Nights Bachao,' 'Comedy Nights With Kapil,' and 'The Kapil Sharma Show.' Aside from that, the comic soaps have been unprofessional and more focused on humour.

After a decade, we now have our own comedians and comediennes. We laugh at jokes that originate in our own culture and ethos. Finally, comedy is a serious business. The Internet, followed by cheap data and OTT platforms, were game changers, especially during the epidemic, with the home-bound audience eager to pay for the content they wanted to view. In the last 10-15 years, there has been a significant transformation. Previously, comedians were not well-respected, and their routines were primarily utilized as fillers, whether at an awards ceremony, on stage, or on television. Comedy is becoming an essential component of the entertainment industry. Whether it's a dance show or a music reality show, hosts of all genres are embracing comedy as a foundation for their scripts. The globalization of the 1990s influenced not just our culture but also our attitude. It also manifested in our changing taste in comedy. Hasya kavi sammelans' humour gave way to TV comedy shows. If TV was the starting point, OTT was the game changer. The lockdown merely fueled this expansion. While every firm suffered, consumption of content, particularly hilarious content, increased enormously. There was this crowd, trapped indoors due to the pandemic, with nothing to do but watch TV. OTT exploded in popularity, and so did comedy shows. With the increase in consumption, the OTT format has not only propelled the content but also created an ever-expanding place for the relatively new genre of stand-up comedy, which is barely a decade old in India. Social media platforms, too, have given wings to an ever-expanding pool of young artists.

9.1 OBJECTIVES

At the end of this unit, you will be able to

- Learn how humour and Sarcasm as an art of storytelling
- Need of comedy in day to day life
- Cartooning as media business.

9.2 HUMOR AND SATIRE AS AN ART OF STORYTELLING

Humor, irony, and satire are all technically distinct literary components. They come from diverse places. They are utilized in various ways for various objectives. Literary works are written in a variety of styles. Each of them generates a distinct sense of joy and pleasure. Each of them has given rise to new genres. They do, however, share some similarities and are frequently used interchangeably. The heart of literature is humor. In a recent interview, David Lubar, an author of hilarious books for teenagers, stated that, just as humor fits into most fields of art and entertainment, it also fits into literature "where it offers pleasure, eases sorrow, and makes

the world a better place." And, while many of us refer to humor as a genre, "it's really an ingredient that makes that an assortment of things." Humor does not have a genre. It is a material. In literature, humor is frequently employed. Sometimes it's the characters' clever dialogue, other times it's the characterization itself or ironic or hilarious situations that bring humor to a book, poem, tale, play, or other literary creation. Since Chaucer's *Canterbury Tales* 600 years ago, writers have made us laugh - with amusing writing from across history. Humor is concerned with the emotional aspect. It is the proclivity of certain cognitive events to elicit laughing and bring amusement. The phrase originated from the ancient Greeks' humoral medicine, which held that the balance of fluids in the human body, known as humors, controlled human health and emotion. Humor is also used (or, more likely, misapplied) to refer to any sort of humor. Furthermore, it was supposed to include a combination of absurdity and wit in one individual, with Shakespeare's Sir John Falstaff serving as the archetypal example. It might be verbal, visual, or physical in nature. Nonverbal means of communication, such as music or visual art, can also be amusing.

Strong irony and sarcasm are common features of satire, although parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are also regularly utilized in satirical speech and writing. This "militant" irony or sarcasm frequently claims to approve of (or accept as natural) the very things the satirist seeks to criticize. Satire can today be found in a wide range of cultural forms, including literature, plays, commentary, television shows, and media such as music. Satire is a technique used by writers to expose and condemn the folly and depravity of an individual or society through the use of humor, irony, exaggeration, or mockery. It seeks to better humanity by condemning its faults and shortcomings. A satire can be directed against a certain person, a country, or even the entire planet. A satire is typically a humorous piece of writing that makes fun of an individual or a society in order to reveal its folly and flaws. Furthermore, he thinks that everyone he criticizes will develop his character by conquering his flaws. Satire and irony are inextricably intertwined. The contrast between what is said or done and what is genuinely meant is referred to as irony.

As a result, writers frequently use satire to point out the dishonesty and silliness of individuals and society and to condemn them through ridicule. The majority of political cartoons we see every day in newspapers and periodicals are instances of satire. In a lighthearted manner, these cartoons condemn certain recent behaviors of political people. Satire shows on television include "The Daily Show," "The Colbert Report," and "The Larry Sanders Show." These broadcasts purport to target what they consider to be ridiculous political and social beliefs. Mark Twain's "Huckleberry Finn" has numerous examples of satire. He employs humor to express his ideas and opinions on slavery, human nature, and a variety of other issues afflicting American society at the time. "The Rape of the

Lock," by Alexander Pope, is an example of lyrical satire in which he satirizes the upper middle class of eighteenth-century England. It reveals the vanity and frivolity of young fashionable girls and gentlemen. Aristophanes, a Greek dramatist, was notable among classical satirists. His play *The Clouds* (423 BC) satirizes Socrates as the personification of atheism and sophistry, while *The Wasps* (422) satirizes the Athenian court system. The satiric styles of two Roman poets, Horace and Juvenal, served as examples for later writers. Horace's satire is mild, gently amused, and sophisticated, whereas Juvenal's is caustic and full of moral indignation. Later, Shakespeare created Horatian satire, while Jonathan Swift wrote Juvenalian satire.

9.3 MEMES AND ITS GENRES

Memes:

The term meme was coined by Richard Dawkins in 1976 to describe small unit of culture that spread from person to person by copying or

imitation. 'Meme' comes from the Greek word 'mimema' (meaning something imitated'). Since then, the meme concept has been the subject of constant academic debate, ridicule, and even outright discharge. It is an idea or concept that spreads 'virally' from one person to another via the internet. An internet meme could be anything from an image or video file. The most common meme is an image of a person or animal with a funny or witty caption. The increase of social media has led to Internet memes spreading



very quickly and reaching more people. In the vernacular discourse of netizen, the tag internet meme is commonly applied to the propagation of the items like jokes, rumours, videos, and websites via person to person. Another fundamental attribute of internet memes is intertextuality (hidden meaning inside the text).

Therefore memes are a group of digital items of sharing common characteristics of content, form and/or stance which were created of the awareness of each other were circulated, imitated and/or transformed via the internet by many users

Genres of Memes

Reaction Photoshop

They are the collections of edited images created in response to a small set of prominent photographs which may be labeled mimetic photos. Such photos features politicians etc.



Stock Character Macros

Stock Character macros are the images (images superimposed with texts) that refer to a set of stock characters representing stereotypical behaviours.

Photofads

Photofads are the stages photos of people who imitate specific positions in various settings. For example winter showers.



Lipsynch

Lipsynch (or lipdub) videos are clips in which an individual or group is seen matching their lip movements to a popular song. Latest examples are TikTok and Reel videos.



KRISSH 4 TRAILER 2018 IN HINDI | HRITHIK ROSHAN , PRIYANKA CHOPRA, RAKESH ROSHAN FILMS | FANMADE
27,710,764 VIEWS

Misheard Lyrics

Phonetic translation or misheard-lyrics videos are based on amusing mistranslations of spoken sounds to written words. These are done by transcribing what the words sound like (that is, their phonetics), regardless of their true meaning.



Recut Trailers

A recut trailer is a user-generated “fake” movie trailer based on the re-editing or remixing of film footage. In many cases, it displaces the original film’s genre with an utterly different one, creating “new” movies

LOLCats

LOLCats are pictures of cats accompanied by systematically misspelled captions, which typically refer to the situation shown in the photo. The genre’s name is a composite of the Internet acronym “LOL” (laughing out loud) and the word “cat.”

Rage Comics

Rage comics are amateur-looking comics featuring “rage faces” a set of expressive characters, each associated with a typical behavior.



9.4. CASE STUDY: POCKET ACES, NEWSLAUNDARY

Case Study: Pocket Aces

Pocket Aces is an entertainment company which delivers to online audiences. It is believed to be the first company to delve into horizontal video content for Facebook. They have something for everyone as they branch out into 4 sub publications. It was started in 2015 by 3 young minds who had financial backgrounds in terms of education and were climbing the ladders of corporate success. A few years after the 2008 financial crisis, three Wall Street bankers began thinking of starting something on their own. That’s how digital entertainment company Pocket Aces was born in 2013.

Divisions

- i. Filter copy creates content that is shareable, easy to consume short form content that is driven by emotion and a sense of identity and community.
- ii. Dice Media: Dice media is a storytelling platform which specializes in creating multi episode, seasonal and fictional web series.
- iii. Gobble: A channel for all things lifestyle - food, travel and home! It delivers non-fiction shows through innovative and engaging formats
- iv. Loco: It is India's first and largest interactive gaming & e-sports app

Audience and Platforms of Content Delivery

- i. Filter copy- Filter copy has 3.3M followers on Instagram along with 8.8M subscribers on YouTube and 645K on Facebook. The channel serves content which is relatable to its audience of any age group. So, anyone who can access the content will find something for themselves.
- ii. Gobble- It attracts eyeballs of over 500K people on YouTube, 3.3M on Facebook and 1.7M on Instagram. It reaches out to more people on Facebook because the major content revolves around food and the interested audience for this category is available of Facebook readily.
- iii. Dice media garners a little over 3.5M subscribers on YouTube alone. It reaches to 558K people on Instagram along with 224K on Facebook. All the content created under Dice media is youth centric and are created on contemporary topics which resonates to people typically of 18-35 years of age.
- iv. Loco- Being an interactive platform, it has reached the mark of 22M downloads. It caters to a niche audience, interested in gaming and sports

Business Model

- i. Native advertisement- Advertisements done is a way that it isn't distinguishable from the original content and blends seamlessly with the type of content already created by the creator. For example Pocket ace have collaborated with PepsiCo, Amazon, Samsung, OnePlus, Google, Kingfisher, Flipkart and Kotak Mahindra
- ii. Deeper sponsorships- Certain kind of content is delivered on a regular basis. For Example, on Filter copy and dice media engage in multiple brands work on regular basis and so release that line of content one after another in episodes that are specially curated for them. This may include sponsorship by a particular brand. This brings in additional revenue to the channel.
- iii. Strategic placement of product:- Media outlets, place the product somewhere on the screen so strategically that it does not look or sound like advertisement but at the same time goes smoothly with the content or the presenter. Films have been using this technique since a long time. Gobble does a lot of this in their food videos.

- iv. AdSense: It is a simple way to earn money by displaying ads next to your online content. YouTube ads and website ads generate revenue through AdSense.
- v. Content Distribution through Convergence:--In recent times, news channels have a massive opportunity in monetizing their content is by distributing their content through several digital platforms over internet. Entertainment channels have also used this by introducing their content on OTT platforms for additional revenues. Little things web series original pocket aces content was streamed on Netflix.

Case Study: Newslaundry

Newslaundry is an independent digital media portal dedicated to examining India's mainstream media and giving well-researched, fair criticism. Their work encourages the Indian media to strive for greater ethical, quality, and transparency standards. Newslaundry maintains a high level of accessibility and responsibility to their readership by setting an example with their own editorial practices. The company's engaging editorial style encourages consumers to expect more from their news sources by utilizing comedy and alternative content formats such as cartoons, comics, and video. Other investigative and data-driven news organizations can also gain platform access through Newslaundry. Newslaundry, a media critique platform run by well-known industry insiders, strives to create standards for ethical journalism across the Indian media sector.

9.5 STAND-UP COMEDY - WHAT AND HOW TO MONETIZE?

A comic, stand-up comic, stand-up comedian, or simply a stand-up is the term used to describe the performer. Stand-up comedy is given by a lone artist who speaks straight to the audience in an attempt to appear spontaneous. Stand-up comedy is a type of comedy in which a comedian performs in front of a live audience, often addressing directly to them. In stand-up comedy, the comedian frequently recites a fast-paced sequence of amusing tales, brief jokes known as "bits" and one-liners, which create what is commonly referred to as a monologue, routine, or act. Some stand-up comedians augment their routines with props, music, or magic tricks. Stand-up comedy is frequently performed in comedy clubs, taverns, neo-burlesque theatres, and colleges.

9.6 CASE STUDY: ONLINE COMEDIAN BHUVAN BAM

Bhuvan is a popular YouTube comedian and content maker in India. He is the young Indian sensation behind the massively popular YouTube channel 'BB Ki vines.' His videos are distinguished by snarky and realistic comedy that resonates with the young Indian audience.

His popular characters 'Bancho,' 'Hola,' and 'Titu Mama' earned him almost 2.4 billion views (as of May 8, 2020) and even more hearts. Bhuvan Bam's YouTube subscribers currently at 17.1 million (as of May 8, 2020), with an average view count of 16.45 million. His videos have gone viral among young people due to his characters and amusing Hindi slang.

Exactly who is BHUVAN BAM?

Bhuvan Bam, 26, is a New Delhi-based singer/composer/songwriter, stage performer, and YouTube sensation. He rose to prominence after making a video mocking a reporter. Bam had seen a news reporter on TV covering the floods in Kashmir. The reporter was asking inappropriate and foolish questions to a woman who had lost her child in the flood. This startled his instincts, and he realised he needed to act. He created a humorous film on his own that quickly went viral, particularly in Pakistan. In June 2015, this was the start of BB ki vines on YouTube.

What gets him clicking?

His videos were a huge crowd-pleaser because of their inventiveness and casual yet striking scripting. His illustrations are quite close to the real-life experiences of the typical individual. They are laced with his trademark comedic elements and caustic tone.

When asked about his business, Bam stated, "BB Ki Vines definitely altered my life." I had no idea what I wanted to do with my life. I was performing music. BB Ki Vines have been on my mind since elementary school. I enjoyed making others laugh by telling jokes, and I was the class clown. BB Ki Vines began abruptly."

What makes Bhuvan Bam a YouTube success story?

Factor 1: Bhuvan Bam Is A Viral Video Maker

YouTube Viral Video Categories

Most viral videos are based around a central theme. The viral videos can be classified into 5 categories:

- 1 Money related Viral videos
- 2 Reaction based Viral videos
- 3 Challenge-based viral videos
- 4 Pranks
- 5 Drama

Bhuvan Bam performs an excellent job of incorporating numerous viral topics into a single video. Consider the following video, "Angry

Masterji." This, like other Bhuvan Bam videos, is a Drama video containing pranks. On top of that, Bhuvan Bam's reaction in the video is a class unto itself. Bhuvan is an expert in combining many viral video styles into a single video. In this example, the result was 18 million views in just three weeks.

Factor 2: Bhuvan Bam understands how to beat the YouTube algorithm.

Every video does not go viral. Several incredible videos that could have gone viral fail to garner even a single view. Making a viral video and getting a video to become viral are thus two distinct things. Bhuvan Bam has mastered the art of ensuring that your video gets viral. He accomplishes this by outwitting the YouTube algorithm.

Today YouTube cares only for two things more than anything else:

1 Click-through rate

2 Watch Time

The number of people who click on your thumbnail when they view your video thumbnail is the click-through rate, and the amount of time people spend watching your video when they click on it is the watch time. These two matrices are currently the most crucial for YouTube. Based on this, YouTube decides whether or not to show your video to other people. When it comes to circumventing the YouTube algorithm, a lot of individuals try to overcomplicate things. Bhuvan Bam keeps things basic and focuses on getting viewers to click and watch a video. It all comes down to your tile and thumbnails in terms of CTR. Bhuvan Bam completely dominant in these areas. His titles are short and snappy, and there is usually a surprise at the end.

How He Keeps Viewers Interested in His Videos

Being click-worthy is one thing, but here's how Bhuvan creates hours and hours of viewing time. He performs three functions:

Intro Hook: As the video begins, he gets right to the point. In the opening 10 seconds of the video, he outlines what to expect. This is where the hook comes in.

Perfect Video Length: The second point is self-evident. His videos aren't very long. A drama cannot be held over an extended period of time. He limits the length of his video to 2 to 8 minutes. Enough to keep a viewer's interest.

Bhuvan employs a variety of retention methods to keep visitors engaged and avoid clicking away. He keeps the tension going to the conclusion, so most viewers stick around to see what happens. Throughout the video, he

also has up and down periods. So Bhuvan is a fantastic storyteller who gets you emotionally invested throughout the voyage.

9.7 CARTOONING

Cartoons and animation are two terms that are frequently used interchangeably, not just for the sake of clarity, but also because they have certain commonalities that muddle the distinctions between the two. However, certain distinctions and qualities distinguish them from one another, not only for categorizing purposes but also conceptually. Understanding what these terms mean is the first step toward understanding their essence, function, and significance. Animation, which is essential for narrative, filmmaking, and communication in general, can be broadly defined as the art, method, and skill of generating the appearance of movement by piecing together a succession of live action images using a range of digital tools. Animation can refer to a variety of approaches, including but not limited to hand drawings, stop-motion animation, mechanical animation, digital and computer animation, and so on. Cartoons, in general, are a type of animation. They mostly refer to two things. The first is a non-realistic and frequently amusing or humorous portrayal of a scenario, characters, or people.

The other is the style of art that we frequently see in newspapers and magazines, which makes a subtle yet humorous remark on the socio-cultural context in which they exist. Cartoons, on the other hand, is a phrase that is usually used to refer to a short film or a television programme that employs animated techniques and approaches, often for the enjoyment of children. The term "cartoon" comes from the Italian word "cartone," which refers to a hefty paper like cardboard. With the passage of time and technological breakthroughs, a number of different techniques, ranging from stop-motion to pixelation, have been introduced, and so animation has changed and progressed. The emergence of CGI altered the entire animation landscape. The lines became blurred, and the options were endless. Animation comprised everything from basic 3D cartoons to hyper-realistic live action scenes. To put it simply, cartoons are drawings that are caricature, satirical, or amusing in nature, and are often aimed at youngsters. The art or method of generating films through drawings, photographs, or static objects to create the illusion of movement, on the other hand, is known as animation. Animations have always been developed and televised for younger audiences. Despite this, both children and adults watch and love animated shows and movies. When we examine the history of animation, we discover that it was originally made by stitching together a sequence of images or drawings to give the illusion of movement and motion. The history of animation is extensive and diverse. Its evolution has been varied, and it is still adapting, changing, and transforming. As animation entered the cinema, it underwent a series of changes before becoming what we currently know and love. The principle of persistence of vision

states that images exhibited in rapid succession create the appearance of movement. This notion is responsible for the existence of animation. Aside from forging a niche in the film industry, animation also plays an important role in other aspects of modern business. From ads and digital branding to everyday communication, animation is routinely used to successfully communicate information and keep audiences' attention. Animation, particularly for a younger audience, can be used as an effective teaching and educational approach. It is, at its essence, a kind of self-expression. As today's children grasp the complexities and numerous dimensions of animation, they will be able to not only study the tools and techniques, but also better understand themselves.

According to a KPMG-FICCI analysis, the digital media business in India is anticipated to grow by 22% to INR 425 billion by 2023. To say the least, the future of animation is intriguing. The quality of films and cartoons is continually improving, becoming more complex and sophisticated in their digital intricacies. Animation and cartoons continue to amaze, surprise, and educate audiences by crossing geographical boundaries and blurring age gaps, cultural divides, and, in some cases, even socioeconomic disparities. Technological advancements and innovations can only be positive as the possibilities expand.

9.8 TO SUM IT UP

Laughter has become a highly treasured commodity in today's stressful world. As a result, we see jokes and hilarious videos being shared on our social media accounts. Humor, irony, and satire are all technically distinct literary components. In a recent interview, David Lubar, an author of hilarious books for teenagers, stated that, just as humor fits into most fields of art and entertainment, it also fits into literature "where it offers pleasure, eases sorrow, and makes the world a better place." The phrase originated from the ancient Greeks' humoral medicine, which held that the balance of fluids in the human body, known as humors, controlled human health and emotion. After a decade, we now have our own comedians and comediennes. We laugh at jokes that originate in our own culture and ethos. Finally, comedy is a serious business. The Internet, followed by cheap data and OTT platforms, were game changers, especially during the epidemic, with the home-bound audience eager to pay for the content they wanted to view. In the last 10-15 years, there has been a significant transformation. Humor is also used (or, more likely, misapplied) to refer to any sort of humor. Strong irony and sarcasm are common features of satire, although parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are also regularly utilized in satirical speech and writing. In the vernacular discourse of netizen, the tag internet meme is commonly applied to the propagation of the items like jokes, rumours, videos, and websites via person to person. Newslaundry, a media critique platform run by well-known industry insiders, strives to create standards for ethical journalism across the Indian media sector. Cartoons and animation are two terms that

are frequently used interchangeably, not just for the sake of clarity, but also because they have certain commonalities that muddle the distinctions between the two. Animation, which is essential for narrative, filmmaking, and communication in general, can be broadly defined as the art, method, and skill of generating the appearance of movement by piecing together a succession of live action images using a range of digital tools. Animation can refer to a variety of approaches, including but not limited to hand drawings, stop-motion animation, mechanical animation, digital and computer animation, and so on. Cartoons, in general, are a type of animation.

Cartoons, on the other hand, is a phrase that is usually used to refer to a short film or a television programme that employs animated techniques and approaches, often for the enjoyment of children. The art or method of generating films through drawings, photographs, or static objects to create the illusion of movement, on the other hand, is known as animation. Animation and cartoons continue to amaze, surprise, and educate audiences by crossing geographical boundaries and blurring age gaps, cultural divides, and, in some cases, even socioeconomic disparities.

9.9 KEYWORDS

- **Alternative Possibilities** - a list of meanings or functions of the connector that are not the same as that of the decoy assumption, one of which will become a reinterpretation.
- **Ad-Lib** - to make up a joke within a scripted show.
- **Badgers & Jam** - Refers to comics who garner laughs from the surprise inclusion of 'random' objects and animals in their set.
- **Capper** - an antiquated term for the final in a series of jokes on the same subject matter which ends the routine with the biggest laugh.
- **Hammocking** - a technique for placing weaker material or improvisation between two strong comedy bits.
- **Heckler** - an audience member who talks and interrupts a show, usually by exchanging insults with the comedian
- **Jesus Pose** - Refers to the double outstretched arms comics will often adopt having highlighted some injustice or folly, usually to indicate the all important 'What's all that about?' Can also include a step back from the mike for additional emphasis.
- **Panel-** A panel, frame or box is one drawing on a page, and contains a segment of action. A page may have one or many panels, and panels are frequently, but not always, surrounded by a border or outline, whose shape can be altered to indicate emotion, tension or flashback sequences.
- **Speech balloon-** A speech/word/dialogue balloon or speech/word/dialogue bubble is a speech indicator,

containing the characters' dialogue. The indicator from the balloon that points at the speaker is called a pointer or tail.

- Closure- The reader performs closure by using background knowledge and an understanding of panel relations to combine panels mentally into events.
- **Satire**--Literary art of diminishing a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn or indignation. Takes its form from the genre it spoofs.
- **Burlesque**-- A form of comedy characterized by ridiculous exaggeration and distortion. A serious subject may be treated frivolously or a frivolous subject seriously. The essential quality that makes for burlesque is the discrepancy between subject matter and style. That is, a style ordinarily dignified may be used for nonsensical matter, or a style very nonsensical may be used to ridicule a weighty subject.

9.10 CHECK YOUR PROGRESS

1. Define memes. Explain the different genres of memes.

2. How humor and satire can be an art of storytelling? How different media are utilising the genres of comedy?

3. Explain the revenue model of NewsLaundry.

4. Write a short note on Pocket Aces with special mention to Filter Copy.

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UNIT:10**NEW AGE MEDIA BUSINESS:
NEWS AGGREGATORS****:: STRUCTURE::****10.0 Introduction****10.1 Objectives****10.2 What is the concept of News Aggregations?****10.3 Leading news Aggregators****10.4 Revenue streams of News Aggregator****10.5 Social Media Video channels****10.6 Music / Podcast Aggregators****10.7 Case Study: Pratilipi - Literary Self-publishing portal****10.8 To Sum It Up****10.9 Keyword****10.10 Check Your Progress****10.11 References**

10.0 INTRODUCTION

During the 1980s and 1990s, university based research projects developed natural language processing capabilities to automatically read and summarize news feeds from multiple sources. Computer scientists and journalists at Columbia University developed News blaster. Such university projects laid the foundation for eventual industry applications for commercial automatic digital news summarization tools and computer based algorithmic automated news aggregator. Google News is a computer algorithm based news aggregator, combining links and news stories. Created in 2002, Google News automatically sorts stories from thousands of news sources by topic, recency, user preference and geo location, facilitating news customization or personalization. If the user has signed into their account, the system automatically collects data on the user and their online actions. Google uses this information in a variety of ways, including delivering targeted advertising. As data have become

an increasing part of the news landscape, such as during the COVID 19 crisis, automatic algorithm based news processing and aggregating are increasingly effective and valuable to news users although privacy continues to be at risk. Vast amount of data collected about users generate profoundly important privacy implications.

Technology companies competing in the news aggregator arena include Facebook Instant Articles and Apple News. Launched in 2015 in the U.S and the U.K these were designed for the mobile environment, which has become particularly dominant among younger audience. Google followed suit in 2016, with Accelerated Mobile Pages fueling a battle over mobile news. These aggregators give users a digest of recent news from multiple sources, sorted by recency and topic. But the presentation of the news aggregation is markedly different in design. Google News presents mostly texts summaries of the news with links, accompanied by thumbnail images and grouped by time or date and topic. Apple News is presented in a style more like a Web zine with content from a variety of providers such as The New York Times. Content is clickable for full stories and Apple exclusives come from various partners such as The New Yorker. In 2020, The New York Times withdrew its participation in Apple News. Instant articles come from hundreds of content providers with content optimized for a mobile experience. Microsoft's Bing is a useful case in point on the role of data-driven, automated journalism. Describe as a search engine, it is much more and in fact is increasingly a source of news fueled by data. This became apparent during the pandemic when Bing provided an automatically updated digest of the spread of COVID 19 cases locally, nationally or globally.

Some news aggregators evolved to involve employing human journalists, to create original digital news content. Among the leading examples is the Huffpost, originally a blog called the Huffington Post. Named after its founder, Ariana Huffington, Huffpost was founded in 2005 and positioned itself as alternative to news aggregators such as the Drudge Report. Huffpost generates a reported \$14 million in monthly revenue, primarily from sponsored advertising with a combination of banners and other digital ads across its various content channels. Once a product of AOL, HuffPost is now owned by BuzzFeed. BuzzFeed is a digital aggregator that has evolved significantly since its 2006 founding by Jonah Peretti in New York. In the early days, the site was known for aggregating memes and tracking viral online social media content. BuzzFeed has grown into far more than that, with some 1,100 employees, including 250 reporters around the world and a substantial investment in original news reporting.

10.1 LEARNING OBJECTIVES

At the end of this unit, you will be able to

- Understand the concept of news aggregations.
- Have knowledge about leading news aggregators
- Understanding revenue streams of news aggregators
- Understand the social media video channels and music & podcast aggregators

10.2 WHAT IS THE CONCEPT OF NEWS AGGREGATIONS?

Aggregation is a broad term that encompasses a wide range of behaviors across organizations, platforms, and styles, thus it is critical to identify the aspects that tie such practices together. News aggregation is the process of absorbing news from several publishing sources, restructuring it, and republishing it in a shorter version at a single location. This concept is based on a broader definition of aggregation adopted by various earlier researchers, but it adds several components to separate it from related news work. This definition applies only to news aggregation. There are other more aggregators that collect and republish non news material, but they are not the focus of this research. Another characteristic of news aggregation is that the news is derived from published sources, which include not only print and internet sources but also broadcast, with published referring to information that has already been produced and made available to the public.

Aggregation differs from conventional reporting and pre-publication editing in that it does not entail gathering already available results. The third aggregate reshapes and distributes the material it drew on in an abridged form. This element is intended to draw attention to the work done by aggregators in altering and repackaging content as it is republished, rather than simply reprinting it in its entirety. This concept excludes the wholesale redistribution of already published content (such as hosting wire content or running syndicated videos on a news website). Some automatic aggregators, such as Google News and Smart News, may do modest reshaping and brevity, such as organizing numerous comparable sources and excerpting a headline, photo, and brief description, but the original information is still repackaged and reduced in some way. The fourth parameter, aggregation, puts these sources together in a single location. This is a relatively simple aspect of the definition of aggregation, which entails combining various components into a whole. Aggregators collect a wide range of information into a single location, which could be a single article, an email, an app, or a website. The majority of aggregation types we encounter today are digital.

Aggregation includes mobile apps like Apple News as well as email newsletters that provide link laden summaries of the day's news. It includes BuzzFeed articles embedding dozens of tweets to capture the latest social media outrage and it includes blog posts flagging highlights of a bombshell 5000 word magazine article. It included automated services like Flip board and Google News and it includes articles summarizing a story that's gone viral. With a quick phone call to confirm the story's accuracy. Aggregation can appear drastically different based not only on the platform on which it appears but also on its level of institutionalization the degree to which it's tied to the organizational structure and cultural norms of professional journalism. These teams frequently gather information from public sources on social media and other news sites, but they enhance it with their own interviews—sometimes many interviews for a single piece. Their job is a mix of aggregation and reporting, and the proportions vary from organization to organization or even story to story. These teams represent an aggregation edge case, straddling its limits, establishing hybrid procedures, and demonstrating how fluid a set of practices aggregation is.

10.3 LEADING NEWS AGGREGATORS

DailyHunt and Inshorts are two of the most popular news aggregation apps in India; DailyHunt has over 100 million downloads on Google Play, while Inshorts has over 10 million. DailyHunt provides information in 14 Indian languages, as well as briefs in English and Hindi. Dailyhunt is the big boss here and, playing across all major Indian languages, wants to be the primary news source for all Indians.

Google News: Google News is a news aggregator service that was created by Google. It displays a never-ending stream of links to content organized from thousands of publishers and magazines. Google News is accessible on Android, iOS, and the Web as an app. The service has been described as the largest news aggregator in the world. Google News is available in the following 35 languages: English, French, German, Greek, Hebrew, Hindi, Hungarian, Italian, Indonesian, Japanese, Kannada, Korean, Latvian, Lithuanian, Malayalam, Norwegian, Polish, Portuguese, Romanian, Russian, Serbian, Spanish, Swedish, Tamil, Telugu, Thai, Turkish, Ukrainian, and Vietnamese

DailyHunt: DailyHunt is a content and news aggregator app founded in Bangalore, India that provides local language material in 14 Indian languages from numerous content suppliers. It allows visitors to view photographs and videos, as well as learn about sports, politics, business, entertainment, and lifestyle. Users can also share their news feeds with friends and family on social media. Their innovative machine learning and deep learning technology enables smart content curation and tracks user preferences to deliver personalized information and notifications in

real time. The app is accessible on Android and iOS platforms, as well as mobile web.

Yahoo: Online news portal with multiple categories. Users can use keywords to search for information such as news, weather, persons, company details, and more on the site. It provides consumers with email services. It includes elements such as trending details, women-focused news, and more. It makes money by displaying adverts on its platform. Polls on current events are also published.

Inshorts: Inshorts collects and summarizes news and other content such as videos, info-graphics, and blogs in 60 words or less. It is a Noida-based firm that offers an Android and iOS content discovery app. Inshorts entered the vernacular mobile market in 2015 by developing a Hindi interface of the app. Revenue is generated by advertisement banners in the form of brief movies or images. It delivers concise summaries of news from national and international sources. Users can watch movies automatically, read offline and at night, access personalized feeds, and share and bookmark news.

Verse: Provider of short video sharing and news apps. On the platform, users can exchange entertaining and humorous videos. Users can share videos in a variety of languages, including Hindi, English, Malayalam, Tamil, Telugu, Kannada, and others. Users can read news compiled from many sources. The site employs AI technologies to provide users with engaging content.

Flipboard: Platform for content curation on the web and on mobile devices. It curates and gathers web links from content websites ranging from food, style, fashion, and health to business, technology, architecture, humor, automobiles, and photography, and then displays the content as a magazine. Private periodicals for organizations have been launched.

Smart News: Smart News is a news aggregation app. They are a machine-learning startup dedicated to assisting consumers in discovering the most intriguing and significant stories that are currently relevant. Their algorithms analyze millions of articles, behaviors, and social connections to present just the most fascinating and essential worldwide stories. Their publisher-friendly approach promotes long-term journalism by driving visitors to publishers' websites and allowing them to keep 100% of article ad revenue. Smart News has received multiple "App of the Year" honors in Japan and has been named a top 5 News App for Android and iOS in the United States. As of March 2017, it had over 20 million downloads.

MSN: Microsoft Start (formerly known as Microsoft News) is a mobile app that displays news headlines and articles selected by MSN editors. Top stories, regional events, international events, politics, money, technology, entertainment, opinion, sports, and crime, as well as other

stories, are all covered in the app. The app is only accessible for Android and iOS devices; other users must rely on the web version.

BuzzFeed: BuzzFeed launched its BuzzFeed news which concentrates on investigative journalism, news reporting and is a member of the White House Press Corps. Distinct from the main BuzzFeed site, BuzzFeed News has its own website domain and a separate news app with customizable alerts. In contrast to other news sites that divide news stories into traditional topics (local, world, political, sports), BuzzFeed News site includes trending news bar with popular stories decided upon the BuzzFeed News editors.

Huffington Post: HuffPost (previously The Huffington Post until 2017 and frequently shortened HuffPo) is a news aggregation and blog based in the United States with regional and worldwide editions. Politics, business, entertainment, the environment, technology, popular media, lifestyle, culture, comedy, healthy living, women's interests, and local news are all covered by the site's columnists. The site features content that has been uploaded directly on the site as well as user-generated content in the form of video blogging, audio, and photos.

10.4 REVENUE STREAMS OF NEWS AGGREGATOR

Increasingly news syndication models are emerging in which internet portals or other infomediaries act as online news aggregator sometime in partnership and revenue sharing agreements with news creators and sometimes without. News aggregators mostly rely and depend on content produced by others, originating from wire agencies, photographers, newspapers et al. However, a new trend is also that these businesses increasingly hire journalists themselves. The sites are mostly financed by advertising or selling services unrelated to news. News is used to further a captive audience and Internet traffic.

Although digital **subscriptions offer and membership** constant revenues and have helped big publishers with global coverage (e.g., New York Times), smaller publishers (e.g., local newspapers) continue to struggle in boosting subscription numbers. Besides it can share advertising revenue with publishers by placing its own advertisements on a provider's content and splitting the proceeds with the publisher. In general, the aggregator receives 20-30% of the revenue, while the publisher receives 70-80%. Digital media firms generate revenue through a variety of business strategies, including digital advertising, subscriptions, **affiliate marketing**, and ecommerce sales. A rising number of publishers are making money by presenting live events, either electronically or in person.

10.5 SOCIAL MEDIA VIDEO CHANNELS

Brut

Brut is a media organization that produces short-form video content for international audiences. Brut, which has operations on two continents, provides daily material in three languages across eight social channels, earning over a billion views per month. Brut creates news videos for eight countries: France, the United States, Mexico, India, China, Japan, Spain, and the United Kingdom. The company produces more than 1 billion views every month from its many followers all over the world. Hundreds of millions of views on its social media accounts and millions of views on its YouTube channel are among them. In addition, the company constantly provides subtitles for customers who access the video on social media without sound. The media company's multinational structure has presented obstacles, particularly in terms of constructing a bridge between France and other nations through translated material. The media company frequently utilizes the same videos in multiple regions and requires them to be translated rapidly in order to give relevant news to its international audience. Furthermore, Brut must anticipate traffic spikes when videos go viral and offer material swiftly to whatever corner of the world in where it operates. To address these difficulties, the company concluded it needed to build a new platform and turned to Google Cloud for help.

The pandemic triggered a surge in online video viewing. As a result, there has been an explosion of methods to quantify online video viewing, which is critical for any TV programmer, ad-supported video site, creator, or advertiser looking to maximize their online attention and income. Knowing who is viewing has been especially crucial for Brut, a fast-growing publisher located in Paris, driving its content plans as it quickly created one of Europe's largest digital-video audiences. Brut is Europe's most watched internet publisher, even surpassing the BBC's online presence. And Brut's influence stretches well beyond the Continent. It is also India's largest English-language publisher, and it is expanding in South America and Africa with content that can be easily translated for any location and language. Brut is able to efficiently produce large amounts of content in part because each piece is structured so that it can be readily transformed into numerous languages and platforms. Because so much mobile content is viewed with the audio turned off, the company can nevertheless successfully communicate while translating only the subtitles that help drive a given piece's narrative.

NasDaily

While influencers are incentivized by earning a side income stream from working with brands, there are also those who are passionate about telling stories and shining the spotlight on facets of life not widely known. One example is Nas Daily.

Nas Daily is the brainchild of Israeli Palestinian vlogger and influencer Nusier Yassin (or Nas) who has more than 16 million followers on his Facebook page. He scored a scholarship to Harvard University and upon graduation he worked in Venmo, a mobile payment service owned by Paypal. After leaving his job, he accumulated a mass following through a long term travel project where he uploaded 1000 videos in 1000 days of his travels, beginning with a one-way ticket to Kenya. According to his Nas Talks podcast, a big break for Nas Daily came in 2018 when Facebook founder Mark Zuckerberg invited Nas to speak about the company's headquarters. This granted the channel a huge boost.

After completing his 1000 day travel journey, Nas moved to Singapore to start his company, The Nas Company. Nas's company comprises a video production unit, Nas Studios, and an education unit, Nas Academy. Nas has worked with the Singapore government to tell stories about the authorities here manage waste and fight mosquitoes. These stories, according to Nas, are not sponsored. Nas Daily is an example of an influencer that functions like a newsroom, in that they are open to collaborating on stories that can engage and enrich their audience.

10.6 MUSIC / PODCAST AGGREGATORS

A digital Music aggregator is a person or business licensing and receiving income from a number of digital music retailers on behalf of an artist or a phonogram producer. India is the world's second most populous country, trailing only China. This translates to billions of ears eager to listen to their favourite artists on their way to work, while walking down the street, or while waiting for the bus. People pulling their smartphones from their pockets to find the newest hit. The most popular apps in Indian devices are Spotify, JioSaavn, Gaana, and Apple Music. These companies compete for the crown of the Indian music market.

JioSaavn

The Hindi streaming service recently stated that it has reached 100 million monthly active users (MAUs), with 200 million projected in the next two years. As a result, JioSaavn is a strong contender to take over India's 225 cities. It is reported to have a catalogue of over 45 million songs. It has also made a gamble on developing its own foreign and Indian podcasts and original programmes. #NoFilterNeha (where popular Bollywood actress Neha Dhupia interacts with her entertainment friends), The Styleogram (fashion podcast), and Audiogyan are a few examples (specialized in the performing arts).

Gaana

JioSaavan isn't the only streaming service that has surpassed 100 million MAUs in recent weeks. Ganna also hit those numbers, claiming to be the first platform to do so. Its expertise with JioSaavan is difficult because it

too intends to attain 200 million MAUs in the next two years. Gaana Video and an Artist Dashboard are two new features that have just been added to the site. According to Gaana CEO Prashan Agarwal, the goal of the video launch is to enhance user engagement time on the app and retention. They have also altered their advertising strategy to include multilingual adverts. Gaana recently reduced annual subscription pricing in order to compete with Spotify. It now costs Rs 299 per year as main Indian rival.

Spotify

The Swedish startup began in India in February 2019 and has since reached over 2 million users. This implies it has increased its market reach to 79 countries, where it leads in the majority of them. Spotify was welcomed with wide arms in India, but as we explain in this essay, Daniel Ek's company has obstacles including as piracy, the catalogue, and the population's price sensitivity. It just added 1,60,000 T-Series songs in Hindi and regional languages, however it is more expensive than other streaming services, since the Premium version with more features costs 119 rupees.

Apple Music

JioSaavn, Ghaana, and Spotify are currently engaged in a price battle in India, as all of them have lately lowered their prices—you may have noticed they are in the same league. Apple Music is the most recent player to enter this fray, with rates lowering to Rs 99/month. The Cupertino Corporation has also reduced the pricing of its products. For example, the iPhone XR has been reduced in price by 22% to Rs 59,900.

10.7 CASE STUDY: PRATILIPi - LITERARY SELF-PUBLISHING PORTAL

Pratilipi is a self-publishing platform that allows both new and seasoned writers from all backgrounds to access a huge audience. Pratilipi, which was founded in March 2015, claims to be the largest Indian language self-publishing platform. The website, which is currently available in eight Indian languages, allows both professional and amateur writers to publish their books, stories, and essays, which the business claims are read by millions of people. Sankaranarayanan Devarajan, Rahul Ranjan, Sahradayi Modi, Prashant Gupta, and Ranjeet Pratap Singh founded the company, which now employs 31 employees. They are all from tiny towns, so they could all identify to the frustration of having limited online information in Indian languages.

According to the team's estimates, 90% of Indians can only read/write/speak in Indian languages, thus they decided to create Pratilipi to appeal to this demographic. Its audio books service offers books in Hindi, Kannada, Malayalam, Tamil, Telugu, Gujarati, Marathi, and

Bengali, as well as Urdu and English. Pratilipi has around 3.5 lakh (0.35 million) writers and over 4.5 million articles published in ten Indian languages. Furthermore, the platform has more than 28.5 million monthly active readers. Other goods produced by the company include Pratilipi literature, Pratilipi comics, and Pratilipi FM. The categories of comedy and FM have about 8 lakh and 3 lakh active users, respectively. During the lockout, Pratilipi also served as a creative outlet for readers and writers, with over two million reviews and comments and 10 million private messages sent each month.

Pratilipi has three revenue strategies as a holding company. If a tale is captivating, Pratilipi will acquire the rights to the story, pay the writers, and share the proceeds. This will be leveraged into several formats, including our comics and audio, as well as some through licensing to a movie, a Netflix show, a series on MX Player, and a game. Another type of monetization is termed a creative subscription, in which the subscriber pays to the author and receives special benefits such as early access to content. Some of the money goes to the creator, while some goes to Pratilipi. Another kind of monetization is when a reader likes a piece but does not want to subscribe, the reader can send a virtual gift in which money is split between Pratilipi and the writer.

Pratilipi does not accept porn. To make content moderation a priority, the system has a data model that attempts and forecasts whether something is pornography, and will block the content on the first error and cancel the author's account on the second. Pratilipi works on content that breaches any of the copyright restrictions, and in all circumstances, the content is erased the first time the mistake is discovered. The author gets warned the first time, and the author's profile is blocked the second time.

10.8 TO SUM IT UP

The concept of news aggregation is based on a broader definition of aggregation adopted by various earlier researchers, but it adds several components to separate it from related news work. This definition applies only to news aggregation. There are other more aggregators that collect and republish non news material, but they are not the focus of this research. Another characteristic of news aggregation is that the news is derived from published sources, which include not only print and internet sources but also broadcast, with published referring to information that has already been produced and made available to the public.

Aggregation differs from conventional reporting and pre-publication editing in that it does not entail gathering already available results. The third aggregate reshapes and distributes the material it drew on in an abridged form. This element is intended to draw attention to the work done by aggregators in altering and repackaging content as it is republished, rather than simply reprinting it in its entirety. This concept

excludes the wholesale redistribution of already published content (such as hosting wire content or running syndicated videos on a news website). Some automatic aggregators, such as Google News and Smart News, may do modest reshaping and brevity, such as organizing numerous comparable sources and excerpting a headline, photo, and brief description, but the original information is still repackaged and reduced in some way. The fourth parameter, aggregation, puts these sources together in a single location. This is a relatively simple aspect of the definition of aggregation, which entails combining various components into a whole.

It includes mobile apps like Apple News as well as email newsletters that provide link laden summaries of the day's news. Aggregation can appear drastically different based not only on the platform on which it appears but also on its level of institutionalization the degree to which it's tied to the organizational structure and cultural norms of professional journalism. These teams frequently gather information from public sources on social media and other news sites, but they enhance it with their own interviews—sometimes many interviews for a single piece. Their job is a mix of aggregation and reporting, and the proportions vary from organization to organization or even story to story.

News aggregators mostly rely and depend on content produced by others, originating from wire agencies, photographers, newspapers et al. However, a new trend is also that these businesses increasingly hire journalists themselves. The sites are mostly financed by advertising or selling services unrelated to news. Although digital subscriptions offer and membership constant revenues and have helped big publishers with global coverage smaller publishers continue to struggle in boosting subscription numbers. Besides it can share advertising revenue with publishers by placing its own advertisements on a provider's content and splitting the proceeds with the publisher. Digital media firms generate revenue through a variety of business strategies, including digital advertising, subscriptions, affiliate marketing, and ecommerce sales. The pandemic triggered a surge in online video viewing. As a result, there has been an explosion of methods to quantify online video viewing, which is critical for any TV programmer, ad-supported video site, creator, or advertiser looking to maximize their online attention and income.

10.9 KEYWORD

- **Google News:** It is a computer algorithm based news aggregator, combining links and news stories.
- **News aggregation:** It is the process of absorbing news from several publishing sources, restructuring it, and republishing it in a shorter version at a single location.
- **DailyHunt:** DailyHunt is a content and news aggregator app founded in Bangalore, India that provides local language material in 14 Indian languages from numerous content suppliers. It allows

visitors to view photographs and videos, as well as learn about sports, politics, business, entertainment, and lifestyle.

- **Yahoo:** Online news portal with multiple categories. Users can use keywords to search for information such as news, weather, persons, company details, and more on the site.
- **Inshorts:** Inshorts collects and summarizes news and other content such as videos, info-graphics, and blogs in 60 words or less.
- **Verse:** Provider of short video sharing and news apps. On the platform, users can exchange entertaining and humorous videos.
- **Flipboard:** It curates and gathers web links from content websites ranging from food, style, fashion, and health to business, technology, architecture, humor, automobiles, and photography, and then displays the content as a magazine.
- **Smart News:** Smart News is a news aggregation app. They are a machine-learning startup dedicated to assisting consumers in discovering the most intriguing and significant stories that are currently relevant.
- **MSN:** Microsoft Start (formerly known as Microsoft News) is a mobile app that displays news headlines and articles selected by MSN editors.
- **BuzzFeed:** BuzzFeed launched its BuzzFeed news which concentrates on investigative journalism, news reporting and is a member of the White House Press Corps. BuzzFeed News has its own website domain and a separate news app with customizable alerts.
- **Huffington Post:** HuffPost (previously The Huffington Post until 2017 and frequently shortened HuffPo) is a news aggregation and blog based in the United States with regional and worldwide editions.
- **Brut:** It is a media organization that produces short-form video content for international audiences. Brut, which has operations on two continents, provides daily material in three languages across eight social channels, earning over a billion views per month.
- **Digital Music aggregator:** It is a person or business licensing and receiving income from a number of digital music retailers on behalf of an artist or a phonogram producer.
- **Pratilipi:** It is a self-publishing platform that allows both new and seasoned writers from all backgrounds to access a huge audience. Pratilipi, which was founded in March 2015, claims to be the largest Indian language self-publishing platform.
- **Laissez-faire-** The doctrine or system of government non-interference in the economy except as necessary to maintain economic freedom.

- **Seed Capital** – money invested in a business or project during its very early stage – the idea or conceptual stage. This type of funding typically involves a family member or close friend. Also known as seed funding or seed money.

10.10 CHECK YOUR PROGRESS

1. What do you mean by news aggregation? Explain the concept with example.

2. Explain how news aggregation was coined.

3.

4. Write down about the leading news aggregators also, explain their functioning.

5. Explain how revenue is generated in news aggregation.

6. Write short note on music/ podcast aggregation

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:: STRUCTURE::**11.0 Introduction****11.1 Objectives****11.2 Revenue sources of a book publisher****11.3 Nuts and Bolts of an operations of a publishing house****11.4 Nuts and Bolts of operations of a publishing house****11.5 How to start a Publishing House****11.6 Case Study: Storytel (Swedish App)****11.7 New-Age book publishing - Ebooks, Audio books****11.8 To Sum It Up****11.9 Keyword****11.10 Check Your Progress****11.11 References**

11.0 INTRODUCTION

Publishing is among the most fascinating and rewarding human activities. It helps in giving shape, in the form of a book, to the ideas and thoughts of a writer as a result of creative or acquired knowledge. Book publishing in India is on the throes of major convulsions. These have been brought about primarily by explosion in the field of education going on unabated since independence. It is a matter of great satisfaction and pride for the Indian publishing fraternity that India has been chosen as the Guest of Honor at the Frankfurt Book Fair in 2006. It is the first time in the history of the Book Fair that a country has been conferred this honor in a span of 20 years, the first being in 1986. India has become a country to reckon

with in the international world of publishing. India has truly arrived on the international publishing scene. There are more than 16000 publishers publishing 74000 books. Exports now compromise a healthy Rs. 4.6 billion compared to the paltry Rs. 330 millions in 1991. India ranks the third largest book producing country in English language.

India's Rs 80 billion book publishing industry is riding a wave of success thanks to innovative marketing strategies like blogs discussions, email to readers and preview booklets to promote new titles. Publishing in India has now become more globalized and integrated. Foreign direct investment in print media has made India a sought after destination for foreign players. As of 2020, India has over 1000 universities. The number has further swollen in the past two years. The growth and pattern of indigenous publishing is indicative of self-sufficiency, as in every walk of life. Subsidiary status of Indian publishers, as adjunct of foreign publishing firms, is a story of the past. The industry is being professionalized to the extent that has resulted in foreign publishing giants making a bee line in starting their operations in India, either on their own or in collaboration with the Indian partners. Diversification and concentration of multinational multimedia corporations and ability to meet the local demands and cultural needs is what is expected of Indian publishing today and the industry is fully geared to meet these challenges. Economically India is flabbergasting. This has been the theme of discussion at the World Economic Forum in Devos. Indian publishing can be said to have come of age. India has been the fastest growing free market economy of the world. India with its capabilities is roaring not only in its Business Process Outsourcing industry but also Knowledge Processing Outsourcing. Industry. In the area of outsourcing business process Indian companies were perceived to be delivering beyond cost gains with innovation and creative solutions. India is fast becoming a credible investment destination and business partner.

11.1 LEARNING OBJECTIVES

At the end of this unit, you will be able to

- Learn the overview of book publishing business
- The revenue generation model of a publication house.
- The nuts and bolts of new age book publishing - Ebooks, Audio books

11.2 REVENUE SOURCES OF A BOOK PUBLISHER

Mechanical royalties account for the majority of publisher revenue. A record label pays mechanical royalties to the owner of a song's copyright for musical compositions utilized in instruments used to recreate their creation, such as keyboards and turntables. This is demonstrated by a vinyl record, cassette tape, or compact disc. India has the second largest

publishing infrastructure among developing countries, trailing only China. The publishing business helps India's economy by not just fostering learning and education among its 1.3 billion population, but also by producing jobs and generating cash. In terms of revenue, publishing is second only to print media (newspapers and magazines), digital media (social media, apps, online streaming, music, and gaming), filmed entertainment (movies), and radio and music. Unlike in most developed countries, educational book publishing dominates in India, with just a minor percentage of trade book publishing. According to EY-Parthenon estimates, the publishing market nearly doubled between 2015 and 2019, owing to an increase in enrolment rates across educational institutions, an increase in demand for quality education, an increase in book readership, increased education spending, and supportive government policies and initiatives. The industry, however, is highly fragmented and competitive.

With over 9,000 publishers and 21,000 retailers (the bulk of which are educational) across the industry, as well as a significant un-organized section, consumer affordability and the prevalence of regional languages limit publishers' capacity to scale up. Furthermore, the presence of many stakeholders throughout the value chain, such as authors, publishers, printers, distributors, and retailers, adds to the complexity. The advent of digital publication has altered the supply-side paradigm even more. It has exacerbated the issues around intellectual property, piracy, and the copyright ecosystem. There is a tremendous need for publishers to focus on providing diverse, cheap, and high-quality books to all segments of society. Furthermore, the government must establish a favourable regulatory environment to handle the industry's numerous problems. Traditional media includes everything that conveys ideas, from great art to print newspapers. The act of making media available online is known as digital publishing. Print publishers, for example, may make digital versions of their physical magazines.

Regardless of your degree of experience, Amazon has democratised the publishing industry, allowing anyone with an interest and drive to create and publish a book to do so. To get started with Amazon self-publishing, you don't have to be a professional writer or have previously been published or have any internet business expertise at all. This platform may be used by anyone to get their work out into the world and into the hands of eager viewers. As the world's largest online bookshop, Amazon offers the option to self-publish your book and reach your target audience, regardless of your topic. Amazon's most popular categories include self-help, health and fitness, cuisine, hobbies, romance, travel, young adult, and so on. You can bet that there is an audience for almost any topic. The next significant component of the publishing business model is that it is primarily a customer or reader-pays form of content delivery. As a result, the publisher placed a high value on global sales employees, which it did not use in the traditional print environment, where it marketed directly to scientists. Libraries had traditionally

accepted print subscriptions, which did not necessitate sales people meeting with them to negotiate electronic licensing. It is an additional expense concern, but it is critical in driving the type of revenue model required to ensure the financial success of electronic publishing.

11.3 NUTS AND BOLTS OF AN OPERATIONS OF A PUBLISHING HOUSE

Organization Structure of a Book Publishing House

1. Top Management
2. Editorial Department
3. Promotion Department
4. Administration Department
5. Production Department
6. Sales Department
7. Accounts Department

Editorial Department of a Book Publishing House

1. Top Management
2. Managing Editor
3. Desk Editors
4. Sponsoring (Field Editors)
5. Desk Editors (Academic)
6. Copy Editors
7. Production Department
8. Promotion
9. Sales
10. Readers
11. Literary Agents
12. Authors

Sponsoring editors seek royalty for the authors to write books to meet the requirement of the publishing house. Unsolicited manuscripts are received either direct from authors or through literary agents and their evaluations is handled by desk editors.

Manuscripts acquired are passed on for processing by desk editors and then by copy editors, the same person often performing both functions in a single operation. The copy edited manuscripts are passed on to the production department. The flow of information on the publishing programme and individuals titles to the promotion and sales departments is also indicated. The continuous double line boxes indicates persons or agencies outside the publisher's own organization. The boxes with one line continuous and one dotted indicated that the function may occasionally be entrusted to a person outside the publisher's regular establishment. Note that, in the case of desk editors, this is indicated only on the processing side.

The Production Department of a Book Publishing House

1. Authors
2. Editorial Department
3. Production Manager
4. Planning, Scheduling, Production Control Executives
5. Promotion Section
6. Design and Art Unit
7. Proof- Readers
8. Printers, Binders, Material Suppliers
9. Sales Department
10. Warehouse for finished books.
11. Buyers
12. Accounts Department

The Editor of a Book Publishing House

A publishing house likes to have among its editor's persons who have varied scholastic backgrounds, especially in the case of a house publishing books on a variety of subjects. So, while the prospective book publishing editor may study the subject or subjects of his choice, he would be well advised in today's competitive environment, to ensure that he acquires a bachelor's or preferably a master's degree of as good a quality as he can manage. In such matters, generalizations are of limited value. Much depends on the particular need felt at a particular time, and on the working style of the organization and those who manage it on what might be called its culture. However for what it is worth, it might be said that the successful candidates are likely to be young people who are well spoken, who strike the interviewers as being intelligent and self-confident without being arrogant: who are generally aware of the world around them and what is happening in it, who are reasonably well read, whose interests are fairly wide, even though there may be one or more interests that receive special attention.

Since the job of the editorial department is to get manuscript set in type, printed on paper and bound up into books, production persons will have to be knowledgeable in these matters. It is simpler than it is in the case of editing, to indicate the qualifications that would make one suitable for employment in the production department of a publishing house. Editors have to deal with people authors in particular and editing has to do with ideas and modes of expression. People, ideas, modes of expression being so varied and there being no set ways of dealing with them, it was difficult for us to be as specific as one would have liked to be concerning the qualifications and particularly the qualities an editor should possess.

11.4 LITERARY AGENT

A literary agent or sometimes called publishing agent is someone who represents writers' and their written works' commercial interests. Agents deal with both new and established authors, serving as business-minded

liaisons between creatives and book publishing houses, film producers, and theatre or film producers. Agents are typically compensated between 10% and 20% of sales that they assist in negotiating on behalf of the writer they represent.

Literary agents that are knowledgeable about both the commercial and artistic elements of the writing industry can be quite beneficial. A literary agent's customary tasks are as follows:

1. **A literary agent assists the client in finding work:** One critical component of an agent's job is understanding how to communicate with book publishers as they negotiate publication contracts. Aside from monitoring book contracts, agents assist their clients in obtaining speaking engagements and organizing licensing deals, all while keeping track of payments from these ventures.
2. **Manuscripts are reviewed by a literary agency:** A competent agent will read through their client's whole novel, collection of short stories, or nonfiction book, providing creative thoughts and revisions along the way. Before presenting the book to the publishing world, reputable agents want to ensure that it is in the finest possible condition.
3. **A literary agent organizes query letters and pitch packets:** When the time comes to submit the book to the traditional publishing industry, agents will assist the author in assembling query letters, book proposals, sample chapters, and marketing plans as part of an entire pitch package for the literary work. Depending on whether you're submitting commercial fiction, narrative nonfiction, or children's books, agents will keep note of different submission criteria and formats.

The Advantages of Hiring a Literary Agent

Working with the appropriate literary agent or agent can make life easier for both nonfiction and fiction writers. The following are some of the advantages of having a literary agent:

1. **An agent can assist you in obtaining lucrative book agreements:** Though you can make money as an indie writer by self-publishing, your best chance of getting a large advance upfront from a high-profile New York publisher is through a literary agency. Most of the Big Five publishers will not accept unsolicited manuscripts, especially if it is a new author's first book, and are only interested in publications having bestseller potential. Traditional publishers are familiar with an agent's client list, and agents have contact information for publishing executives. This relationship can boost your chances of landing a lucrative book deal and moving your manuscript to the top of the massive slush pile of submissions.

2. **An agent allows you to concentrate exclusively on writing:** The commercial aspect of writing can be complicated and mentally exhausting, especially if you're a first-time writer unfamiliar with the industry. Agents can handle the difficult tasks, such as negotiating international rights, subsidiary rights, and maintaining royalty statements. An agent can also help you arrange a book tour in the United States and find a publicist for your finished work. Having a devoted teammate to assist you with the commercial aspects of the industry can allow you to focus on what you do best: writing.
3. **An agent can help you in your career:** Because agents are paid on commission, they should be vested in your success. In an ideal world, you and your agent would be partners, working together to advance your career. They can provide you with constructive critique and suggestions on the present situation of the writer's markets. For example, whether you're thinking about writing a thriller, a science fiction epic, a young adult romance, or even a self-help book in a new genre, a smart agent will encourage you to follow your passion while also advising you on market viability and editors' appetites for various genres. In an ideal world, your literary agent would be there for you at every stage of your career, acting as a valued counsel and honest confidant.

11.5 HOW TO START A PUBLISHING HOUSE

The entire market value of the publishing business was \$122 million in 2014. In 2018, the market is expected to be worth \$128 million. India is one of the few countries where the publishing business, both printed and digital, is rapidly expanding. Those looking to launch a publishing company in India should be aware that the country has roughly 19,000 publishing houses, according to the Federation of Indian Publishers. In India, half of all published books are in Hindi and English, with the remainder in the country's other official languages (24 languages at a national level). When establishing a publishing house in India, numerous laws must be considered. Among these is the Defamation Law, which sets particular laws for content published both in print and online. The Penal Code additionally defines a number of offences relating to the publication of such content. An agency has the right to seek a copy of the work from the author before publishing it in order to avoid liability for such offences. Another measure that allows for creative work that must be safeguarded is the Copyright Law. Any original work must be recognized by the appropriate authority for this purpose.

Other laws that regulate the publishing sector in India are:

- The Press and Registration of Books Act that contains specific regulations on printing the details of the publishing house on the cover of magazines;

- The Delivery of Books and Newspapers that specifies a publisher needs to send a free copy of published material (books) to the National Library of Calcutta.

Choosing a Business Structure for a Publishing Company

Setting up a publishing firm in India entails adhering to a number of requirements, including the Company Law, which requires that all activities be carried out in a legal manner. In this regard, the limited liability company is the best entity to use when establishing a business in this country as a foreign entrepreneur. Aside from that, a branch office or subsidiary is another option for extending a publishing company. It is also a good idea to engage into an agreement with a local partner to establish a venture in this industry when starting a publishing company. Whatever business structure you choose, our company formation agents in India can assist you with registering it in compliance with local rules.

What to Think About When Starting a Publishing Company in India

One of the things that is overlooked is the company name, which is critical in the case of a publishing agency since it must inspire and grab the attention of the readers. It is also recommended that the corresponding name be registered as a trademark, a procedure that may be done in India with the assistance of several advisers. Publishing agencies can be profitable enterprises that offer a variety of services, including:

- Professional editing and correction are required;
- representation services for the writers they work with; print, but also online publishing services if a website is contemplated;
- Other services may be provided depending on the needs of the agency.

In terms of work, an Indian publishing house can print or post books, magazines, or even news stories on its website. Setting up a publishing firm necessitates paying close attention to many issues; however, from a legal standpoint, you may rely on our India company registration advisors.

Business planning is an essential stage.

A publishing agency requires more attention than other types of businesses and should be based on a solid and well-crafted business plan. This implies you must carefully identify the market you want to target, as well as your selling points and marketing strategy. Business planning is essential for any organisation; however, in India's publishing sector, which is a big market, it is best to begin with representative areas that interest you the most or are required. A market analysis can be useful for this reason. Check out the competition as well, as there is a lot to learn

from them. It is not difficult to start a publishing company; but, thorough study can help you survive in this competitive sector.

The characteristics of the Indian publishing industry

A few years ago, the National Book Trust of India, a governmental organisation whose primary mission is to promote books and similar products, did a survey that revealed that a large number of young people are interested in reading activities. This equates to 83 million people, or one-fourth of all young people in India. Foreign investors may establish a company in this sector in India, as the local government began to allow foreign direct investments (FDI) in the publishing industry in the 2000s, and numerous well-known international publishing companies have already established operations here. Aside from international companies that have established themselves here, the publishing industry is dominated by tiny family-owned businesses. As previously said, the majority of publishing houses in India publish their products in both Hindi and English. On a global scale, there is a significant demand for books written in English, with India ranking third in terms of titles released in this language.

India's main publishing activity

To start a firm in this area in India, investors must first establish a legal entity and register for tax purposes. However, it is important to note that the publishing industry in India is free from paying value added tax. The main publishing sub-sectors are the following:

- trade (books for general purposes);
- school textbooks;
- books for higher education.

11.6 CASE STUDY: STORYTEL (SWEDISH APP)

Storytel is a Swedish book streaming service that is divided into two sections: Streaming and Print Publishing. STORY now operates in 11 countries and is rapidly expanding. The corporation has a significant economic moat since it buys local publishers and then records all of their books into audiobooks in the local language and makes them available to subscribers on their service. Purchasing the publishers makes it far more difficult for competitors to start a similar product in the countries where Storytel operates since they will be unable to obtain the rights to the material. Because Storytel entered the book streaming business early, they already have a strong foothold in European markets, as evidenced by their dominant market share (80 percent in the Netherlands, for example), and with the exception of India, Amazon's Audible has yet to launch in a single country where Storytel operates. Because the book publishing industry has had zero to negative growth for several years, publishing

enterprises can be purchased at attractive prices and then utilised in the extremely profitable streaming market. These businesses are frequently excited to have a new owner who can assist them shape the industry's future. This makes acquisitions particularly appealing for Storytel because they can own the content and use the consistent revenue from Print Publishing to fund future expansion and cover the costs of entering new markets. The company has a gross margin of 38% and is currently not profitable because it is investing in new markets such as Poland, Russia, and Spain, as well as entering new nations such as India, the United Arab Emirates, Mexico, and Bulgaria. Audible, Amazon's streaming service, is the biggest competition, but they aren't truly competitors because they operate in separate countries and languages. Storytel has various competitors in the Nordic areas, although Storytel controls the majority of the market. Unlike streaming movies, books are virtually always listened to in the listener's native language, and Audible primarily records English audiobooks and does not control the content. Storytel owns numerous publishers, and by owning the material that is developed, they can create an economic trench around their business, limiting competition because information consumed in a specific country is typically only in the local language.

11.7 NEW-AGE BOOK PUBLISHING - EBOOKS, AUDIO BOOKS

Audio books

Audiobooks are audio recordings of a book's text that you listen to instead of reading. Audiobooks can be word-for-word copies of novels or shortened versions. Audiobooks can be listened to on any smartphone, tablet, computer, home speaker system, or in-car entertainment system. Audiobooks are typically bought and downloaded in the same manner that digital music and video are. They can also be purchased online or downloaded for free from public domain websites. All you need is a library card to download audiobooks from most public library systems. Spotify, too, offers an audiobook section.

How Do You Listen to an Audiobook?

Audiobooks, which are available as digital audio files, can be played on a wide range of consumer electronic devices, including phones, tablets, and laptops, as well as any device that supports streaming audio. When you buy or download an audiobook on the internet, it is usually in one of the following formats:

MP3

WMA (Windows Media Audio)

AAC (Advanced Audio Coding)

Most media players can play any of these file types. There are numerous websites and apps that provide free and paid access to audiobooks. Here are a few examples:

Apple Books: Audiobooks for iOS and macOS devices are available for download on the Apple Books app and store.

Audible.com: While audiobooks can be purchased individually, Audible offers a monthly subscription service that provides one free audiobook download per month. Use the Audible app for Android or iOS to listen on mobile devices.

AllYouCanBooks.com: This site offers unlimited access to thousands of downloadable audiobooks. This paid site offers the first month for free.

Project Gutenberg: This site is well-known for offering thousands of free books in the public domain. Not as well-known is its growing collection of human-read audiobooks that can be accessed over the internet.

Downpour: A commercial audiobook site that sells individual audiobooks as well as a monthly subscription, if you'd prefer.

Nook Audiobooks: Barnes & Noble's audiobook website sells a large collection of audiobooks.

OverDrive: An app that offers thousands of audiobooks from more than 30,000 local libraries.

E-Books

An eBook is a non-editable, reflowable book that has been converted to digital format so that it may be read on any digital device, such as computer displays or mobile devices. An eBook is a non-editable, reflowable book that has been converted to digital format so that it may be read on any digital device, such as computer displays or mobile devices. To begin, eBooks are digital files that may be viewed on a digital device such as a tablet, smartphone, or computer. However, while other files (such as word documents) can be viewed on digital devices, eBooks have unique qualities that set them apart. One distinguishing feature of an eBook is that the text should not be changeable. An eBook should always be converted into a format that prevents it from being edited. People with access to it on digital devices could potentially edit any content without the author's authorization. Text, like a paperback book, should not be able to be modified in any way in order to qualify as a true eBook. True eBooks should also be reflowable, which is a crucial feature. This means that the eBook will always fit your screen, no matter what size it is; text will remain formatted with line breaks, and chapters and photos will adapt to meet the proportions of the device you're reading on. However, there is one exception: PDFs. Given that PDFs cannot be changed but are

reflowable, they technically do not qualify as eBooks based on the features that distinguish eBooks. However, due to the simplicity of PDF downloads and distribution for businesses, PDFs have become "unofficial" eBooks and are still extensively used eBook formats.

Formats for eBooks

If you search for eBook formats, you will find a plethora of alternatives. Several dozens, in fact. However, the possibility of many of these formats being used is very low. To keep things simple, we'll only look at three that are well-known for their ease of usage and ability to be employed in widely circulated formats: EPUB, AZW, and PDF.

EPUB (.epub)

The most frequently supported format is EPUB, or electronic publication, which can be read on a number of platforms such as PCs, smartphones, tablets, and most eReaders (except Kindles). EPUB files are reflowable, making them real eBooks that can be read on small devices.

AZW (.azw)

Amazon created AZW files for its Kindle eReaders. These files can contain complicated data such as bookmarks, annotations, and highlights. However, AZW files can only be read on Kindles or devices that have Kindle applications. Furthermore, they are exclusively available through the Amazon online bookshop.

PDF (.pdf)

A PDF, often known as a portable document format, isn't really a true eBook, but it's the format that most people are familiar with. Adobe PDFs are well-known for their ease of use and ability to store bespoke layouts. They can be difficult to read on a small screen since they retain their format and are not reflowable. Despite this, they remain one of the most popular eBook formats, particularly among marketers.

11.8 TO SUM IT UP

Book publishing in India is on the throes of major convulsions. There are more than 16000 publishers publishing 74000 books. The industry is being professionalized to the extent that has resulted in foreign publishing giants making a bee line in starting their operations in India, either on their own or in collaboration with the Indian partners. In terms of revenue, publishing is second only to print media (newspapers and magazines), digital media (social media, apps, online streaming, music, and gaming), filmed entertainment (movies), and radio and music. Unlike in most developed countries, educational book publishing dominates in India, with just a minor percentage of trade book publishing. Regardless of your degree of experience, Amazon has democratised the publishing

industry, allowing anyone with an interest and drive to create and publish a book to do so. While discussing the nuts and bolts of publishing house manuscripts acquired are passed on for processing by desk editors and then by copy editors, the same person often performing both functions in a single operation. Since the job of the editorial department is to get manuscript set in type, printed on paper and bound up into books, production persons will have to be knowledgeable in these matters. It is simpler than it is in the case of editing, to indicate the qualifications that would make one suitable for employment in the production department of a publishing house. Setting up a publishing firm in India entails adhering to a number of requirements, including the Company Law, which requires that all activities be carried out in a legal manner.

11.9 KEYWORDS

Advance: The portion of an author's royalties paid out *in advance* of revenues collected from book sales. Some publishers offer advances, others do not.

Binding: The way pages (Folios) are secured inside a book.

Distributor: A person or company who stores your books in a warehouse, prepares orders, and ships books to retail outlets.

Independent Press: Small publishing companies (see also: Small Press) not part of large publishing conglomerates or major publishing houses.

ISBN: International/Indian Standard Book Number. Bookstores, libraries, and schools use the ISBN to order and to catalogue books. The ISBN is associated with certain information about your book, including the language in which it is published, the format in which it is published, who published it, and more.

11.10 CHECK YOUR PROGRESS

1. State the business model of Swedish app Storytel?

2. Write a short note on i. Ebook, ii. Audio Book.

3. Explain in detail how to start a publishing house?

11.11 REFERENCES

Online Reading:

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UNIT:12**NON-NEWS MEDIA COMPANIES****:: STRUCTURE::****12.0 Introduction****12.1 Objectives****12.2 Non-news Magazines - Lifestyle, Cinema, industry journals****12.3 Entertainment TV channels - including sports & kids****12.4 Information, Knowledge and Education TV channels****12.5 OTT Platforms****12.6 Digital Advertising & PR****12.7 Indian digital advertising trend on 2021****12.8 Radio Station****12.9 To Sum It Up****12.10 Keyword****12.11 Check Your Progress****12.12 References**

12.0 INTRODUCTION

The post-pandemic era will likely begin in 2023. It is expected that only then will everyone children and adults be vaccinated. Only when schools and filming schedules resume, when we return to full-time employment, stroll into theatres without dread, and meet for coffee again, can the rebuilding begin. We will continue to live these half-lives, starring at some screen or another working, studying, attending a prayer meeting, gaming, watching a film or video, listening to a music, or reading until then. That is the second point to consider in the future. Even before the pandemic, the internet's pervasiveness in our lives was obvious. It has now been elevated to a totally new level. For years, we read and wrote about convergence, the "digital era," and other such topics. It's finally here. It is more pervasive, more powerful than it was before 2016, when

Jio took off, data rates plummeted, and we all learned the joys of streaming video. The internet has now been fully incorporated into the M&E ecosystem, alongside TV, films, and music. In addition to the time spent reading news, listening to music, watching movies and short videos, and conversing with friends. Digital's kaleidoscopic effects are gradually settling down to provide a clearer picture. It is one in which telecom, technology, and media companies are merging into a single audience search. This hunt is being led by Google, Amazon, AT&T, Facebook, Disney, Comcast, Apple, and Netflix, among others. In this universe, scalability is defined by more than just possessing a large platform. It is distinguished by its ability to serve a dizzyingly diverse worldwide audience for information, entertainment, study, friendship, a personal life, and whatever else media has evolved into. A unique osmotic interplay between humanity, technology, and a constant digital mirror is shaping this new world. Consider this: over 2 billion people worldwide use WhatsApp to share photos, short videos, or simply talk. So, what exactly is WhatsApp? A chat app, a media company, a brand of short videos, or an aggregator? On Netflix, millions of Indians are watching Narcos (Spanish, Colombia), millions of French are watching Sacred Games (Hindi, India), millions of Americans are watching The Crown (English, Britain), and millions of Turks are watching Dark (German, Germany). Is it a recording studio? A journalist? Or a beautifully designed content aggregator? It is not about technology, content, or lineage in this new media environment. Many of the game changers run enormous, prosperous linear businesses. Disney owns three major OTT platforms (Disney+ Hotstar, Disney+, and Hulu), one of the world's largest film companies, and a pay television business. Google's YouTube, with 2 billion users and \$20 billion in revenue, is the most significant competitor to Netflix, which, with 210 million members and \$25 billion in revenue, is one of the world's major OTTs. Amazon, the world's largest online retailer, provides a Prime Video service solely to entice customers to shop.

12.1 OBJECTIVES

At the end of this unit, you will be able to

- Understand non-news magazines
- Have knowledge about entertainment TV channels
- Have knowledge about information, knowledge and education TV channels
- Understand OTT platforms and film production
- Understand digital PR and advertising agencies and radio station

12.2 NON-NEWS MAGAZINES - LIFESTYLE, CINEMA, INDUSTRY JOURNALS

Independent magazine publishing received a boost with the introduction of India Today (in the mid-1970s). Until then, it was assumed that only large publishing houses could afford to create their own journals. India Today, along with Sunday, Stardust with Savvy, Debonair, and Society, started a trend. These periodicals gained off because they provided much more than the standard political fare provided by newspapers at the time. They provided readers with a variety of stories on politics, films, the home, ladies, and leisure. A lot of this was in color, and then there came a new element. It also made a significant difference in the amount of money advertisers and readers were ready to spend for the same product. Chitralkha, a small Gujarati magazine, was among the first to use offset printing in the late 1970s, and it received its first computer in 1981. Gentleman, Gentleman Fashion Quarterly (GFQ), Onlookers, New Delhi, Bombay, The Week, G, and a few others were also created in fast succession in the early 1980s. Independent magazine publishing received a boost with the introduction of India Today (in the mid-1970s). Until then, it was assumed that only large publishing houses could afford to create their own journals. India Today, along with Sunday, Stardust with Savvy, Debonair, and Society, started a trend. These periodicals gained off because they provided much more than the standard political fare provided by newspapers at the time. They provided readers with a variety of stories on politics, films, the home, ladies, and leisure. A lot of this was in color, and then there came a new element. It also made a significant difference in the amount of money advertisers and readers were ready to spend for the same product. The boom continued into the 1990s despite the closure of long established magazines like The Illustrated Weekly of India, Sunday and Bombay. The growth was spectacular in the case of special interest magazines especially those dealing with business and finance, computers and electronics, fashion and lifestyle. Several special interest periodicals were launched in 1993. Parenting, Young Mother, Auto India and Car & Bike. Other new magazines of the mid-1990s included Studio System, a bi-monthly on audio, video and recording, Eating Out, Indian Thoroughbred (on horse rearing), Golfingly Yours, Dost (for homosexuals) and TV Today.

Other genres in the special interest category are film magazines (Movie, Filmfare, Stardust, and Cine Blitz), women's magazines (Femina, Savvy, Women's Era, Celebrity), computer and technology magazines (Computer Today, Computer and Communications Telematics, Computer Express), environment magazines (Down to Earth, Sanctuary), career and competition magazines (Career and Competition Times), Police and detective magazines (Police Times, Dakshatha), travel and leisure (Outlook Traveler) and many others targeted at readers interested in astrology, agriculture, literature, environment, interior decoration, architecture, sports etc. besides these genres there are trade magazines

and technical magazines catering to each trade and each branch of medicine, engineering, management (Indian Management), mass communication, advertising and marketing (Pitch, Impact, Brand Reporter, USP Age, 4P's, Broadcast & Cable Sat). One of the largest of the largest players in the computer and telecommunications segment in the Cyber Media Group with over 15 magazines (Dataquest, PC Quest, Living Digital, Bio Spectrum, Voice and Data, Global Services) and a dozen websites.

12.3 ENTERTAINMENT TV CHANNELS - INCLUDING SPORTS & KIDS

Doordarshan's National Performers of Dance and Music brought India's top performers to the television screen in the early days of Indian television. The traditional pattern of these programs was an elaborate introduction to the artist and his or her style in Hindi and English, followed by a live recital of several items. The arrival of multi-channel cable and satellite TV put paid to Doordarshan's monopoly though some of the formats introduced by it were gladly adopted by the new channels. One of these was Chhaya Geet or Chintra Geet the film based music programme which continues to be popular though with far fewer slots devoted to it. It has a format all its own, with film clippings of old and new song sequences put together in a haphazard manner. Similar programs in Marathi, Gujarati, Tamil and other languages have been extremely popular. However the majority of such film based programs have been replaced by what in the industry are called talent hunt shows which are played out in lavish stage sets and judged by well-known stars from the world of film music, fashion, arts and dance choreography. After the phenomenal success of Kaun Banega Crorepati compared by Amitabh Bachchan on the Star Network, quiz based game shows were introduced on several satellite channels Zee, Sony, Sun and Eenadu but they remain the pale imitations. Later some talent hunt shows became the rage like Splitsvilla and Roadies (MTV), Indian Idol (Sony), Jhalak Dikhhla Ja (Colors) are the sub facets of Reality TV.

Reality TV brings together three genres: the film documentary, the game show and the soap opera. A vital element in Reality TV is audience participation through voting. Elimination of participation at every stage of the contest is voted upon by the audience and/or by a panel of judges. These formats radically change the relationship between media producers, participants and viewers, giving the impression that it is all democratic, the reality is that and viewers, giving the impression that it is all democratic; the reality is that the shows are deliberate constructions to engage the viewers thus raising ratings and attracting advertisers. The sub categories of Reality TV genre include documentary style shows, game shows, self-improvement/ makeover shows, dating shows, talk shows, hidden cameras and hoaxes.

Another genre of television is the children's programme specially made for and offered to children. Cartoons like Chota Bhim, Doremon, Oggy and the Cockroaches, Peppa Pig, puppet shows like Galli Galli Sim Sim, live stories and plays and educational items are some of these items that make up a children's show. Feature films in Hindi for children are screened occasionally. Television channels exclusively targeted at children and young people are: POGO, Hungamma, Disney, Nickleodeon and Cartoon Network.

India now ranks high among the few countries that play cricket. It has its share of wins and losses, as well as world-class performances by its cricketing heroes. Cricket is the most popular sport in India, and it is the most watched game on television. Many people in India regard cricket with the same religious zeal as they regard movies. No other sport elicits the same level of national interest and excitement. The yearlong calendar of cricket matches in India and abroad dominates the intense bidding war for the rights among sponsors for the matches. There are a variety of inter-regional matches, but more important are the test and one-day international (ODI) matches played among the handful of cricket-playing nations of the world. The most important of all these matches are without doubt the World Cup matches and any match that features India playing Pakistan. They command the highest fees for advertising—about \$25,000 for a 10-second spot. Because of India's abysmal international performance in most sports other than cricket, the national interest in sports channels is not as great as elsewhere in the world. However, field hockey, tennis, and football are growing in popularity. The new Indian sports stars, such as Sania Mirza in tennis and Narain Karthikeyan in Formula One racing, are beginning to emerge on the international stage and may spur more broadcasts of these sports on Indian television. STAR Sports, Zee Sports, Doordarshan's DD Sports, and ESPN are the main sports channels in India.

12.4 INFORMATION, KNOWLEDGE AND EDUCATION TV CHANNELS

Television documentaries like cinema documentaries can feature any subject of interest to a number of viewers, such as the state of pollution, poverty, famine, the cultural scene or the plight of construction workers. The aims of documentaries are to enlighten, arouse and motivate or simply to entertain. The stress is on portraying real people and real situations and on activity rather than on talk and commentary. In a documentary it's the story that dictates film technique not vice versa: film is exploited here as a tool to document reality and not to display gimmicks of the cameraman or editor in shooting reality, even though the documentary is in essence a social construction of reality.

The format of a TV documentary takes the form of a direct presentation of the substance of a problem or an experience or a

situation, by contrast with the discussion in which a situation or problem may be illustrated usually relatively briefly, but in which the main emphasis falls on relatively formal argument about it. TV channels dedicated to the production and screening of documentaries include Discovery, Animal Planet, History, National Geographic and Planet Earth. National Geographic and Discovery channels usually dub their programs into Hindi.

12.5 OTT PLATFORMS

Disney controls three large OTTs (Disney+ Hotstar, Disney+ and Hulu), one of the world's biggest film studios and a pay TV business. At 2 billion users and \$20 billion in revenues, Google's YouTube is the biggest competitor for Netflix which, with 210 million users and \$25 billion in revenue, is one of the world's largest OTTs. Media Partners Asia estimates that investment in programming by OTTs trebled from 17 billion in 2017 to 55 billion in 2020. This is wonderful news for an industry which employs almost 3 million people across TV, OTT and film. The free-to-air market is the one where YouTube and MX Player, the two largest ad-driven and largely free OTT brands in India, fit. They are what advertisers and users consider while choosing a linear channel one which simply broadcasts against a streaming one or OTT where you can watch a show on demand at any time. According to Media Partners Asia, India had more than 58 million OTT subscribers in 2020. This is people paying anywhere between 100 and 800 every month to watch good-quality drama, films or documentaries on OTT. The three biggest players in this game are Disney+ Hotstar, Netflix and Amazon Prime Video. The addressable market for this is the 67 million pay DTH homes and maybe another 10–20 million high-end cable homes. About two-thirds or `434 billion of the total revenues the TV business made in 2020 came from subscription. This is the area the pay OTTs could eat into. Towards the end of 2020, over 450 million Indians were streaming video. Indian OTT content is thriving. Every week, new OTT series and films are released, and according to reports, audiences are enjoying them as well. When OTT was first introduced in India a few years ago, it seemed like something for the urban masses, with tales from the cities being watched on smartphones with limitless mobile bandwidth. However, much has changed in the previous three to four years. Some of the biggest OTT players in India come from broadcast firms (Zee5, Disney+ Hotstar, Voot). Of the top 10 Indian OTT brands, only three are from technology firms, the rest are backed by studios or broadcasters. Globally, unlike print, broadcast firms have been proactive about investing online. When Netflix got into the streaming video in 2007, it was not clear what it was setting in motion. But when it started commissioning originals beginning with the House of Cards in 2013, many of the mainstream firms figured that the game had changed. That, just like publishing and music, a new set of companies would increasingly dominate films and TV as well. These include Apple (1.5 billion users, \$274 billion revenue), Alphabet

(parent of Google and YouTube; 1.7 billion users, \$183 billion revenue), Facebook (2.8 billion users, \$86 billion revenue) and Amazon (\$386 billion revenue). In their global battle, video is a huge element. These tech and telecom heavies are blowing up billions to capture the audience that studios and broadcasters dominated. So far, Google's YouTube (the world's largest OTT), Amazon Prime Video (from the world's largest online retailer) and the \$25 billion Netflix with 210 million paying subscribers across the world have dominated the streaming video market. OTT stories appear to be gravitating into smaller towns and rural areas. 'Jamtara' on Netflix, 'Panchayat' on Amazon Prime Video, 'Sutliyan' on Zee5, and 'Aashram' on MX Player have all attempted to tell stories from India's rural heartlands. Such shows and films are not only popular in rural or small-town areas, but the urban population is also enjoying stories from the heartlands such as 'MinnalMurali,' 'PaatalLok,' and 'Kaagaz.'

12.6 DIGITAL ADVERTISING & PR

According to recent Dentsu report the rise of digital advertising has exponentially expanded every day in terms of its influence. At Rs56,490 crore, the Indian advertising sector now experiences 17.5% de-growth compared to 2019. However, by the end of 2021 it is expected that it would bounce back and expand by 10.8% to reach Rs 62,577 crore. In addition, by 2022, Rs. 70,343 crore would be expected to rise by 11.59%. On the other hand, in 2020 digital advertising even increased by 15.3 per cent from the previous year from Rs 13,683 to 15,782 crore till 2019. It is expected that by 2021 Rs 18.938 crore would increase at 20 percent, while by 2022 Rs 23.673 crore will grow at CAGR 22.47 percent.

According to Ashish Bhasin, CEO, APAC and Chairman, India, of Dentsu International "Digital advertising, as per the last DAN digital report, has been growing approximately by 26-27% for the last four to five years. I think going forward, excluding the year 2020, I anticipate a growth by 23-24%,"

12.7 INDIAN DIGITAL ADVERTISING TREND ON 2021

- In the cities of Tier 1, 2 and 3, digital usage went parallel. Similarly, the digital activity has increased in the suburban and rural areas. This has focused on regional languages, which leads brands to enhance the output of vernacular content and reach the wider public.
- Video was reported as the most preferred ad type in India by Mobile Marketing Association and Group M. The nation has been the sixth most important market in the consumption of video advertising. This increase in digital engagement has led to increased online transactions, purchases and brand involvement activity after is

viewed. Thus, a stronger video business era is growing and provides digital advertisers with a huge chance to enhance their businesses.

- A Nielsen survey revealed that home-based audience consumption of video content worldwide has increased by 60 percent. According to media reports, the amount of live video sessions in 2020 aggressively increased by social media content providers and influencers. Today, Indian audiences constitute a large internet consumer base, with viewers from Tier 1, 2, 3 cities, as well as semi-rural and rural locations. This development opens the way for increased audience participation with influencers, particularly micro- and nano influencers in 2021, according to media sources. Brands should revisit their influencer-driven advertising strategies to seize on this potential for high commitment, authenticity and economic branding. Reports expect large companies collaborating with equity partners, which will encourage their connections with brands to be deeper and more open. The most important component for greater commitments in the year 2021 will be to use the data to design advertisements that impact people.
- The audiences with access to internet and connected devices are now enormous, and the trend is expected to continue. You can use numerous displays and platforms to view digital information. Brands must thus continue to pursue these trends by simply accessing their ad contents across devices and establishing the proper digital media platform to display their advertisements.
- Knowing that your consumer is crucial to understand your behavior, personality and purchasing patterns in digital advertising. Brands will have to take use of their consumer data to review their advertising campaigns and maximize ROI. Data can assist companies segmenting their customers according to a number of characteristics - the demographics of consumers, their Internet activities and communications, consumer trends, etc. In turn, companies may filter their content and revisit their ads and improve their chances to engage their audience more effectively.
- Therefore, publishers today are improving their consumer data platforms to allow deeper segmentation and better targeting. In order to enable advertising companies to target their people accurately, ZEE5 has invested much to improve its consumer data in what it calls Infonomix.
- Growing digital usage has made it simpler for companies to learn customer preferences to become increasingly consumers online. A research by KPMG and Eros Now has revealed that Indian viewers have spent an average of up to 70 minutes a day on video platforms, and 87% have accessed cellphone material. Brands can utilize first-hand information and insights from consumers with so many viewers engaged via digital devices.

Digital Public Relations, also known as Digital PR, is the deliberate use of digital and social technologies to manage an organization's online reputation and brand identity. Social media platforms such as blogs, forums, and bulletin boards are examples of these technologies. They could also include social networks such as Facebook, Twitter, LinkedIn, Instagram, YouTube, and Pinterest, as well as messaging platforms such as WhatsApp, WeChat, and Messenger. While the ultimate goals of digital PR and traditional PR are similar, the methods used to achieve them differ. This is largely due to the way digital and mobile technologies shift the power balance between your organization and its various "publics" or stakeholders.

In most organizations, public relations professionals are in charge of generating free publicity. It is also known as media relations and typically entails the following:

- Developing positive relationships with the media
- Creating and distributing media invitations, media advisories, and press releases
- Sending an email, message, or phone call to a media partner to pitch a story
- Creating fact sheets and FAQs to inform principals about upcoming interviews
- Contacting the media via phone or email to inquire about their interest in writing a news story

While these norms continue to apply in most PR contexts, the manner in which news spreads has shifted. Today, your smartphone is likely to be the first place you go to read the news. On social media platforms such as Facebook, Twitter, and LinkedIn, such news is shared by your friends, a prominent thought leader, or an influencer. This means that the news that gets the most attention isn't always what's on page one of a newspaper or the top fold of a news website. Rather, it will be news stories that generate the most virality and shares.

The digital age has significantly changed the demands placed on public relations professionals as well as the methods by which they perform their duties. Indeed, it is not an exaggeration to say that the digital age has fundamentally altered the nature of the public relations profession. With the media now divided into thousands of communication channels, high-level public relations advice and planning are more important than ever before, as companies, product marketers, and organizations compete to develop, enhance, and project positive public images.

Effective public relations writing is at the heart of the agile, innovative marketing enabled by digital technology. Businesses and nonprofit organizations today use digital communications, as well as traditional PR tools, to reach target audiences, communicate with customers, and broaden their audiences.

E-mail, websites, digital newsletters, blogs, viral marketing, search engines, live conference calls, RSS, and podcasting are just a few of the tools available to public relations professionals today. Almost every communication effort necessitates the use of writing. Companies are experimenting and diversifying their approaches to reach niche audiences, and they are relying on public relations to achieve their communications objectives. Computers, the Internet, e-mail, broadband, and wireless all make it easier and less expensive to conduct research, write, publish, print, and, most importantly, distribute written materials, as well as create graphics, short videos, audio downloads from the Internet, and multimedia presentations.

As more uses for digital tools are explored, public relations professionals have found themselves on a steep learning curve. The first challenge of the digital age was learning to save money and eliminate time-consuming, repetitive tasks like stuffing press release envelopes or faxing them to a hundred media outlets one by one by one. The digital age, on the other hand, has put new pressure on the media, and thus on public relations, for quick responses, as well as on businesses for accessibility and forthrightness.

12.8 RADIO STATION

Radio channels are not permitted to broadcast any news or current affairs programming, however they are permitted to broadcast unedited AIR news bulletins. However, information concerning sports events (excluding live coverage), live commentary of local sporting events, traffic and weather information, or cultural events, and public announcements (health alerts or announcements concerning civic amenities or calamities) by local administrative authorities are expressly excluded from the purview of news and current affairs programs and can thus be carried by licenced FM stations. The radio industry, worth \$14 billion, makes the majority of its money through playing music. However, it only pays approximately 0.3 billion in royalties. A 2010 Copyright Board order required radio stations to contribute 2% of net advertising profits with music licence holders. It arrived at a period when radio was suffering from a lack of scale, hefty licence fees, and losses. It is past time to change this. The Copyright Act allows for statutory licencing of works for certain purposes like as radio broadcasting, with the licence fee set by the Intellectual Property Appellate Board or IPAB rather than negotiated with copyright owners. A 2020 IPAB order raised the royalty rate payable to an average of 2.6%, a negligible increase. The authority to calculate the payable royalty fee was transferred from IPAB to the jurisdictional commercial court or commercial division of the high court in 2021. The radio industry is now competitive, with revenue coming from a variety of sources, including political advertisements and live events. Content prices range from 15% to 40% across media sectors (TV, OTT, and DTH). These are limited to 2% in the case of radio.

12.9 TO SUM IT UP

The internet has now been fully incorporated into the M&E ecosystem, alongside TV, films, and music. In addition to the time spent reading news, listening to music, watching movies and short videos, and conversing with friends. Digital's kaleidoscopic effects are gradually settling down to provide a clearer picture. It is one in which telecom, technology, and media companies are merging into a single audience search. This hunt is being led by Google, Amazon, AT&T, Facebook, Disney, Comcast, Apple, and Netflix, among others. In this universe, scalability is defined by more than just possessing a large platform. It is distinguished by its ability to serve a dizzyingly diverse worldwide audience for information, entertainment, study, friendship, a personal life, and whatever else media has evolved into. Indian OTT content is thriving. Every week, new OTT series and films are released, and according to reports, audiences are enjoying them as well. When OTT was first introduced in India a few years ago, it seemed like something for the urban masses, with tales from the cities being watched on smartphones with limitless mobile bandwidth.

Independent magazine publishing received a boost with the introduction of India Today. These periodicals gained off because they provided much more than the standard political fare provided by newspapers at the time. They provided readers with a variety of stories on politics, films, the home, ladies, and leisure. A lot of this was in color, and then there came a new element. It also made a significant difference in the amount of money advertisers and readers were ready to spend for the same product. The arrival of multi-channel cable and satellite TV put paid to Doordarshan's monopoly though some of the formats introduced by it were gladly adopted by the new channels. It has a format all its own, with film clippings of old and new song sequences put together in a haphazard manner. However the majority of such film based programs have been replaced by what in the industry are called talent hunt shows which are played out in lavish stage sets and judged by well-known stars from the world of film music, fashion, arts and dance choreography.

Television documentaries like cinema documentaries can feature any subject of interest to a number of viewers, such as the state of pollution, poverty, famine, the cultural scene or the plight of construction workers. While, When OTT was first introduced in India a few years ago, it seemed like something for the urban masses, with tales from the cities being watched on smart phones with limitless mobile bandwidth. However, much has changed in the previous three to four years. The radio industry, worth \$14 billion, makes the majority of its money through playing music. However, information concerning sports events (excluding live coverage), live commentary of local sporting events, traffic and weather information, or cultural events, and public announcements by local administrative authorities are expressly excluded

from the purview of news and current affairs programs and can thus be carried by licenced FM stations.

12.10 KEYWORD

- **Magazine:** A printed or digitally published collection of texts (essays, articles, stories, poems), often illustrated, that is produced at regular intervals (excluding newspapers).
- **Infotainment:** Television programming that presents information (as news) in a manner intended to be entertaining.
- **Variety shows:** Popular entertainment that features successive acts starring singers, comedians, dancers, and actors and sometimes jugglers, acrobats, and magicians.
- **OTT:** It refers to any streaming service that delivers content over the internet. The service is delivered “over the top” of another platform, hence the moniker.
- **Digital advertising:** It is the action of calling public attention to an offering through online and digital paid channels by an identified sponsor.
- **Digital public relations:** It is an online marketing strategy used by businesses to increase their online presence. Digital PR agencies network with journalists, bloggers and influencers and send online press releases to gain high-quality back links, social media mentions and improve their Search Engine Optimization (SEO).
- **Radio station:** An installation or establishment transmitting signals by radio; a sound broadcasting organization or channel.

12.11 CHECK YOUR PROGRESS

1. Explain the role of pandemic for creating a difference in our content consumption. Support your answer with reference.

2. What do you mean by OTT? Explain its future scope.

3. State the importance of non- news media content in our lives with examples.

4. What do you mean by reality shows? Explain with references.

5. Write short note on: a) Digital advertising b) Digital PR

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UNIT : 13**CASE STUDY: INDIAN MEDIA
MOGULS****:: STRUCTURE::****13.0 Introduction****13.1 Objectives****13.2 Subhash Chandra (Zee Group)****13.3 Aveen Sarkar (Ananda Bazaar Patrika)****13.4 Sudhir Agarwal (Bhaskar Group)****13.5 Ramoji Rao (ETV Network)****13.6 Kalanithi Maran (Sun TV)****13.7 Raghav Bahl (Network 18)****13.8 To Sum It Up****13.9 Keywords****13.10 Check Your Progress****13.11 References**

13.0 INTRODUCTION

A media proprietor, media mogul, or media tycoon is a successful entrepreneur who controls media consumed by many people through personal ownership or a dominant position in any media-related company or enterprise. It refers to a person who owns a significant portion of a media company, giving them arguably significant control over that company's media content. A mogul is defined as someone who wields significant power, influence, or wealth. In business, a mogul is often associated with someone who controls a company or industry. Moguls are typically the founders or CEOs of large corporations. Mogul is sometimes used interchangeably with "tycoon." A business mogul is a wealthy and powerful individual associated with a specific business or industry segment. Historically, the term mogul was applied to industrial titans

such as railroad and steel barons. Today's moguls are typically successful entrepreneurs and tech CEOs. Many billionaires use their power and influence to control politics and business, but they also frequently contribute to philanthropy. Many business moguls are household names, but celebrity is not required to be considered a mogul. Such people have innovative ideas, a willingness to take risks, and the keen business sense required to make their ideas a reality and their risks profitable. Moguls are also known as business magnates, barons, tycoons, or captains of industry, while the term media mogul refers to someone who owns or controls a large media company. Oprah Winfrey and Steve Forbes are two prominent examples of media moguls. When Mark Zuckerberg's social media creation, Facebook, became the dominant global online social network, he became a billionaire. For his success as former chair and CEO of General Electric Company, one of the world's largest conglomerates, Jack Welch is regarded as a mogul. Henry Ford, the automobile mogul, revolutionized the industry with his assembly-line production method and the Model-T car.

The term mogul is frequently used to refer to major historical figures who were business magnates in the late nineteenth and early twentieth centuries, such as the following:

- Andrew Carnegie in the U.S. steel industry
- John D. Rockefeller in the oil industry
- J.P. Morgan in the banking industry
- Cornelius Vanderbilt in the shipping and railroad industries

Henry Ford for automobiles, Aristotle Onassis for shipping, and William Randolph Hearst for publishing are examples of historical figures who are often referred to as moguls. In modern times, notable moguls include Donald Trump in real estate, Sir Richard Branson in airlines and telecommunications, Jay Z in media and music, and Warren Buffett in business and finance.

Moguls frequently wield considerable power in the political, economic, and social spheres, frequently donating large sums of money to political candidates, new business ventures, and charitable causes. Warren Buffett, through Berkshire-Hathaway, has invested vast sums of capital in a diverse range of businesses ranging from insurance to restaurants, wielded considerable political power in the United States, and donated billions of dollars to charitable causes. Bill Gates, Microsoft's founder and former CEO, has been a powerful charitable force in Africa and other regions. The Bill and Melinda Gates Foundation has spent billions of dollars on extensive vaccination programmes to eradicate contagious diseases such as polio. Elon Musk, a South African-born Canadian-American billionaire, has had a somewhat unique impact by focusing his

efforts on major innovations that most others have dismissed as too risky or too far-fetched, such as the proposed Hyperloop transportation system, the VTOL supersonic jet aircraft, and the Musk electric jet. Musk was appointed chairman of Tesla Motors, an innovative manufacturer of electric vehicles, in 2004. Musk stated in 2014 that anyone acting in good faith could use Tesla's technology to accelerate the use and adoption of electric vehicles.

13.1 LEARNING OBJECTIVES

At the end of this unit, you will be able to

- Top media moguls of India
- To understand the origins and development of the world film, television and new media industries in India
- Strategies were used to create each industry and what forces the innovators behind these strategies had to contend with during their careers.

13.2 SUBHASH CHANDRA (ZEE GROUP)

Subhash Chandra, also known as Subhash Chandra Goel, is the founder of the Essel Group, an Indian conglomerate. He is the proud owner and creator of India's first satellite TV channel, Zee TV, which he launched in 1992, as well as the country's first private news channel, Zee News. Chandra also decided to start his own vegetable oil company and soon began exporting food grains. Chandra founded Essel Packaging Limited in 1981 after attending a packaging exhibition. After merging with the Swiss group Propack A.G, Essel Packaging Limited was renamed Essel Propack Limited. He is an Indian media baron with interests in packaging, media lottery and cinema. He is the chairman of India's TV channel network Zee Media but resigned as Director and Non- Executive Chairman of the Company with effect from May 24, 2016. He has been elected to the Rajya Sabha from the Haryana in the by-election on 11 June 2016.

Subhash Chandra was born on 30 November 1950. In 1970, while he was studying in the 10th grade, he dropped out of school to join his family business, as a commission agent and trader who procured and supplied rice to the Food Corporation of India in the 1980s, he started manufacturing flexible packaging (mainly plastic tubes) for toothpaste etc. under the name "Essel Packaging." He followed up with Leisure Park called Essel World in North Mumbai. In 1992, he launched Zee Television in collaboration with Li KaShing. He also launched the first online lottery and first Dish TV in India. Chandra talks about the idea of using satellite dish for television transmission from his experience of CNN's coverage of the Gulf War in five star hotels of Delhi. He narrates his experience of how he clinched the deal with STAR after a series of

negotiations. This company was launched ZEE TV on 2nd Oct 1992 from the STAR's unlinking center using the AsiaSat satellite. This was an illegal move as Indian laws did not allow a foreign channel to be shown in India using a foreign satellite. Broadcasting as an activity, was reserved only for the Government of India or the public sector. Chandra says that he was lucky to by-pass government scrutiny. Over the course of next few years, he invested money in creating new producers for the programming of Zee TV

13.3 AVEEK SARKAR (ANANDA BAZAAR PATRIKA)

Aveek Sarkar, Editor Emeritus and Vice Chairman of the Ananda Bazar Group of Publications, has been appointed Chairman of the Press Trust of India, the country's leading news agency. Sarkar, 75, began his career as a writer while still a student, fresh out of high school. After graduating from the University of Calcutta, he travelled to Britain to study under Sir Harold Evans, the legendary editor of The Sunday Times. Edwin Taylor in design and Ian Jack in sub-editing taught him the ropes of journalism. Sarkar was the driving force behind the change of the Ananda Bazar Group's publications, which included the Bengali language daily Anandabazar Patrika and the English daily The Telegraph, both of which he directly edited. Furthermore, the Kolkata-based group operates six television news networks in various languages, the most renowned of which is the Hindi-language ABP News. In addition, the organisation publishes a huge number of magazines. Sarkar is a man of many hobbies, and his main likes are books, food, wine, and art. He is a fitness enthusiast who spends over two hours every day doing yoga, weights, and rowing. For ten years, he was captain of the Royal Calcutta Golf Club (RCGC). He was the founding Managing Director of Penguin India, the Indian counterpart of Penguin Books, as well as the founding Editor of Business Standard and a key figure in the ABP Group's acquisition of STAR News in 2003. Besides Sarkar and Chopra, the PTI Board members are Vineet Jain (Times of India), N. Ravi (The Hindu), Viveck Goenka (the Express Group), Mahendra Mohan Gupta (Dainik Jagran), K.N. Shanth Kumar (Deccan Herald), Riyad Mathew (Malayala Manorama), M.V.Shreyamskumar (Mathrubhumi), R. Lakshmiipathy (Dinamalar), Hormusji N Cama (Bombay Samachar), Praveen Someshwar (Hindustan Times), Justice R.C. Lahoti, Deepak Nayyar, Shyam Saran and J.F. Pochkhanawalla. There is very little Aveek Sarkar, the recently resigned chief editor of ABP Group, wants people to know about him. He is a third-generation media businessman whose entire life has been devoted determining what to transmit to his readers every day. Snippets of rumour in the ABP office corridors reveal weird information about this media-shy editor, such as the fact that he is an Anglophile who adores Victorian England and even dyes his hair white. He is regarded as the driving force behind the ABP Company of Publications' development from a regional house to a prominent national group. Aveek Sarkar's collection includes works by current Indian painters as well as a unique

set of paintings from the Dutch East India Company period. Ananda Bazar Patrika is a Bengali daily newspaper that was established in 1995. Prafulla Kumar Sarkar and Suresh Chandra Majumdar founded the company in 1922. The paper is ranked 12th among all Indian-language newspapers. The Indian Readership Survey (IRS) 2017 included newspapers. Likewise According to the study, the paper is ranked fifth in the region & the leading Bengali newspaper with 1.2 million readers. It began as a 4-page evening daily in 1922, raising a banner of insurrection against British rule. According to the company's website, its newspaper has approximately six million subscribers. Today, Ananda Bazar Patrika is one of the greatest media conglomerates, having expanded into television and online media. It also produces The Telegraph, a widely read English daily. In addition to owning interests in ABP's publishing company, ABP Private Limited. He also serves on the boards of ABP Private Limited, ABP Holdings Private Limited, Press Trust of India, CIMA Gallery Private Limited, and Sarkar Consultants Private Limited. He established a television brand with ABP News, which has distinct channels in Bengali, ABP Ananda, and Marathi, ABP Majha. His most recent accomplishment was a collaboration with the US-American magazine Fortune to launch a version of Fortune in India.

13.4 SUDHIR AGARWAL (BHASKAR GROUP)

Mr. Sudhir Agarwal has about 30 years of expertise in the publishing and newspaper industries and has been with the organisation for the same amount of time. He is in charge of the company's long-term vision, business planning, and performance monitoring. His strong leadership and vision propelled the company to numerous states, three languages, and a pan-India presence. The Company's door-to-door contact launch procedure, under his direction, has helped its publications become No. 1 from the start. Analysts and investors regard the Company as one of India's fastest growing media groups due to his aggressive management style. DB Corp. Ltd. operates in the publishing, radio broadcasting, event management, internet, and energy industries. It operates in two segments: printing/publishing/allied business and radio. Newspapers, periodicals, printing jobs, the internet, and mobile interactive services are all part of the Printing/Publishing & Allied Business category. The Radio section provides radio broadcasting. The company was established on October 27, 1995, and is based in Bhopal, India. Sudhir Agarwal, the bright yet modest brain behind the Dainik Bhaskar group, recruited a crack team of top journalists, marketers, salespeople, and distribution professionals to not just take on, but decisively defeat, The Times of India.

Danik Bhaskar is a daily Hindi newspaper owned entirely by D.B. Corporation Private Limited. D.B. Corporation Private Limited is a publicly traded business in which the promoters own 69.82 percent and the public owns 30.18 percent. 15.07 percent is held directly by the promoters, who are members of the Agarwal family. Sudhir Agarwal and his brothers Girish and Pawan Agarwal each own 4.49 percent of the

company. Other family members hold the remaining 2.43 percent direct shares. Bodies/ Corporation own 54.73 percent of D.B. Corporation Private Limited, with D.B. Consolidated Pvt. Ltd. (formerly Peacock Trading and Investment Pvt. Ltd.) owning 48.79 percent, Stitex Global Ltd. owning 4.30 percent, and Bhaskar Publications and Allied Industries Pvt. Ltd. owning 1.64 percent. D.B. Consolidated Pvt. Ltd. is owned by Sudhir Agarwal, Girish Agarwal, and Pawan Agarwal, who each own 33.33 percent of the company. Both Stitex Global Ltd and Bhaskar Publications and Allied Industries Pvt. Ltd are owned entirely by the three brothers and other family members. As a result, the Agarwal family owns 69.82 percent of D.B Corporation Private limited, both directly and through other corporations. The Agarwal brothers are the family's principal shareholders. Bhashkar did an amazing job reporting on the second wave, but the publication has not always been seen as a paragon of combative journalism, as journalists with long affiliations with the paper point out. Not at all. According to the journalists, one reason for the inconsistency is that the Agarwal family, which owns Bhaskar, is invested in a variety of businesses, including mining, real estate, hospitality, power, education, construction, advertising, publishing, and food processing, which the authorities can and allegedly do use as leverage over the newspaper. Agarwal, has been the driving force in transforming Dainik Bhaskar, the group's flagship Hindi daily, into the World's fourth largest and India's largest circulated daily from just another newspaper founded in 1958 by his grandfather Dwarka Prasad Agarwal. Dainik Bhaskar Group presently boasts four dailies—Dainik Bhaskar (in Hindi), Divya Bhaskar and Saurashtra Samachar (in Gujarati), and Divya Marathi (in Marathi), with a total readership of 44 million. The group's diversified operations include 94.3 MY FM is India's fifth largest radio network, with a significant presence in 17 cities across seven states. DB Digital, the group's digital branch, with 691 million pageviews per month and almost 40 million unique visitors across four portals in Hindi, Gujarati, English, and Marathi. The Group's mobile app is available in three languages: Hindi, Gujarati, and English. The Group also has diverse holdings in India's power, textile, real estate, and hospitality sectors. The next significant milestone was the establishment of a new Gujarati newspaper, Divya Bhaskar, in Ahmedabad, where the Jaipur approach was reproduced by surveying 1.2 million households. 4,522 000 copies were reserved in the process. The launch was such a success that it is now used as a case study at the Indian Institute of Management, Ahmedabad.

13.5 RAMOJI RAO (ETV NETWORK)

Ramoji Rao is widely regarded as the country's most powerful media entrepreneur, thanks to his Eenadu Group. For numerous years, his Eenadu Newspaper has been the most widely circulated Telugu daily. Eenadu's sponsorship of Telugu literature is another important achievement. In contrast to other media organisations that mixed the

language with English, Eenadu Newspaper and TV networks are noted for their unadulterated promotion of the language. His ETV has a diverse channel lineup that caters to the country's various languages. The ETV Network reaches all the way down to the grassroots level. The recent Bihar elections are the finest example of this. Because of its ground-level network, ETV accurately reported the trend much ahead of any other channels when the national media networks were straining to report the seat counts. It's no surprise that ETV networks have an impact on state politics in other states. For that reason, any politician in the country may reach Ramoji Rao by phone. Priya Foods, Ushakiran Movies, and the Ramoji Film City are among very successful businesses under the Ramoji Group. In the COVID era, Ramoji Film City has become the hub of film shootings for various sectors across the country. It may be the only film studio with adequate facilities for long-term shooting, including boarding and accommodation for huge film crews, allowing them to maintain bio-bubbles even when shooting for months at a time. He received the Padma Vibhushan, India's second-highest civilian accolade, in 2016 for his contributions to journalism, literature, and education. We join our readers in wishing the media tycoon success, prosperity, and health for the rest of his life in service to his country. Ramoji Rao is one such entrepreneur who predicts future trends and creates long-term businesses that employ a large number of people. His TV stations, newspaper, Food Company, retail, finance, film production, and film city are prime examples of Eenadu Group's rigorous planning and flawless execution. Producers have recently suffered as a result of the lockdown, which has halted filming and forced exhibitors to close theatres. Interest is building up on their loans, and they are impatiently awaiting the restoration of normalcy. Ramoji Rao is also the founder of an OTT platform. 'ETV' already has a collection of thousands of films that it has leased for 99 years. On the 'ETV WIN' app, ETV is now showing movies made by Ushakiron. The planned Eenadu OTT will stream movies that have been on ETV for many years, as well as new films purchased from producers. They will also have an exclusive contract to show movies purchased for their OTT on ETV. Ramoji Film City, a cutting-edge one-stop shop for directors promoted by media magnate Ramoji Rao, has been inducted into the Guinness Book of World Records as the world's largest film studio. In terms of scale and facilities, it has surpassed Hollywood's Universal Studios. The country's most technologically equipped studio is a one-stop shop for filmmakers, featuring outdoor locations, pre-production, post-production, and processing laboratories. The studio has been a prominent tourist attraction since its inception in 1996, with over 10 lakh tourists visiting the complex each year. In comparison to Universal's 34 sound stages, this massive film-making complex includes 47. Custom-designed locations, mock-ups, set building, properties and costumes, shooting stages, camera and equipment, audio post-production, digital post-production/SFX, and film processing are some of the features that make the studio a filmmaker's dream. The group's film production company,

Movies, has produced over 80 films in several Indian languages, including Hindi, Telugu, Tamil, Kannada, Marathi, and Bangla.

13.6 KALANITHI MARAN (SUN TV)

Kalanithi Maran, born into a powerful political family, has a firm grip on the Indian media-sphere, with his Sun Group conglomerate operating 33 TV channels in several local languages, as well as 67 FM radio stations and three newspapers that reach approximately 100 million households. Between 2010 and 2015, Kalanithi Maran also held a significant stake in Spicejet Airlines. Kalanidhi began his career as a circulation clerk at Sumangli Publishing. He worked for Kunkumam, a weekly Tamil magazine, in the late 1980s. In 1990, he launched Poomalai, a monthly video news magazine (VHS) that circulated among Tamils in India and overseas, but publication was halted in 1992 owing to piracy. India liberalized the satellite broadcast industry in 1998. Sun Network was among the first to obtain such a license, establishing standards for all. According to Forbes, he was ranked 40th among the richest Indians in 2016. In 2017, his net worth surpassed \$5 billion. He graduated from the University of Scranton. Kalanithi Maran founded Sun TV in 1993 with an investment of approximately 80,000 dollars, which he could only afford with a bank loan. He now owns Red FM, Sun DTH, Sun Pictures Production House, and the Sunrisers Hyderabad IPL team. His conglomerate is headquartered in Tamil Nadu. Sun TV now offers over 30 channels in four languages, with over 100 million viewers in India and beyond. Kalanithi Maran is the son of Murasoli Maran, a former Union Minister. He is also the elder brother of Dayanidhi Maran, a former minister. He has always had political support, but running a media empire requires a lot of labour and attention. Apart from being a billionaire, what elevates him to the top table is his widespread appeal to the masses. There is speculation that he is intending to sell a stake to a foreign airline. Another fact is that he won a bid for an Indian Premier League cricket team for \$80 million over five years. Because he has not limited his endeavours to a single language, his company has a broader reach. His empire is set to expand as India moves deeper into the digital age.

Kalanithi was born in 1964 into a highly powerful family. Mr. Murasoli Maran, his father, is a former Union Minister of Commerce, and his brother, Dayanidhi Maran, is India's textile minister. He is also the grandson of Muthuvel Karunanidhi, an Indian politician who served as Chief Minister of Tamil Nadu five times. He used this to overcome the initial losses he suffered. He attended Don Bosco in Egmore, Chennai, and graduated from Loyola College in Chennai. He also participated in other activities. He was the chairman of the student union at the time. He earned his MBA from the University of Scranton in Pennsylvania, USA. He began his career as a circulation clerk at Sumangli magazine. He also contributed to Kunkumam, a Tamil weekly magazine. He gradually launched Poomalai, a monthly video news magazine that was also

distributed internationally. However, it was later halted owing to piracy. In 1998, Sun Network was the first to acquire the satellite broadcast sector.

13.7 RAGHAV BAHL (NETWORK 18)

Raghav Bahl is a renowned entrepreneur and investor most known for his previous ownership of many television stations, including TV18 India. He was the founding/controlling shareholder and managing director of Network18 Group, a media conglomerate he founded in 1993 and expanded into one of India's major media conglomerates. Raghav Bahl's group included media and internet-based media outlets such as in.com, IBNLive.com, Moneycontrol.com, Firstpost.com, Cricketnext, Homeshop18, bookmyshow.com, Forbes India, TV channels such as Colors, and some in partnership with international media groups such as NBC TV18, CNN-IBN, IBN7, MTV, and CNBC Awaaz at its peak. According to a LiveMint article from late 2011, Bahl's media firm had a significant debt, was losing money, and banks were unwilling to lend the group additional funding. In 2012, Bahl's group sought money from Reliance Industries Ltd; two years later, Reliance acquired the media empire, and Bahl exited the Network18 group on May 29, 2014. Bahl co-founded Quintillion Media Pvt Ltd with his wife Ritu Kapur after leaving the Network18 company. This media company owns Thequint.com. BloombergQuint, Bahl's new business, has entered into a joint venture deal with Bloomberg L.P. to begin in 2016. With numerous successful exits to his name, Raghav Bahl is a seasoned investor and serial entrepreneur. Aside from developing and scaling Network 18, India's premier media conglomerate. Raghav has also seeded websites such as moneycontrol.com, bookmyshow.com, firstpost.com, and yatra.com.

Raghav began producing television news capsules while still a student at St. Stephen's. Raghav's work path began as a Management Consultant at AF Ferguson, followed by a spell at Amex, following an MBA from FMS Delhi. However, journalism seemed to be a natural fit for him, and he went on to found Network 18, one of India's premier media firms. Raghav has also developed long-term and successful partnerships with some of the world's most recognisable media companies, including CNBC, Viacom, BBC, Star TV, A&E, Time Warner, and Forbes. Raghav is currently focused on developing a cutting-edge digital media firm that straddles content, technology, and distribution, as the audience shifts away from television and toward digital media consumption.

It was a start-up before the term was born, and it is possibly the best example of the inventive achievements inspired by India's game-changing economic reforms since 1991. However, Raghav Bahl's journey from running a small production company to running a media conglomerate highlights the moral and economic decisions that must be made in such an enterprise, which may not always result in a happy ending. The story

of TV18's transformation into Network 18 before it was sold is also one of inspired vision, audacious risk-taking, alternating crises and opportunities, last-minute negotiations reversing agreed outcomes, struggles with obstinate bureaucrats who couldn't see or ignored the media's unique circumstances, and, above all, the inexorable laws of the market. He was named a Global Leader of Tomorrow by the World Economic Forum in 1994, and he has received India's Sanskriti Award for Journalism. He has also received several additional honours, including the All Indian Management Association's Media Person of the Year award and the Bombay Management Association's Entrepreneur of the Year award. He is also an author, having written works such as Super Power? Modi - Leadership, Governance, and Performance, and Supereconomies: America, China, and the Future of the World. Raghav Bahl and his wife, Ritu Kapur, own and operate The Quint, an English and Hindi language news website. The Quint debuted on Facebook in January 2015, followed by a website in March 2015. In addition, The Quint was the first mobile-based news service. The website is not like other popular news websites. The site interprets news in a unique way, featuring categories such as Quint Rant, Documentaries, Quint Review, and Explainers. Other components of the website include Webqoof, a fact-checking endeavour, a fitness microsite, and Neon, a leisure section.

13.8 TO SUM IT UP

A media proprietor, media mogul, or media tycoon is a successful entrepreneur who controls media consumed by many people through personal ownership or a dominant position in any media-related company or enterprise. A business mogul is a wealthy and powerful individual associated with a specific business or industry segment. Moguls are also known as business magnates, barons, tycoons, or captains of industry, while the term media mogul refers to someone who owns or controls a large media company. Subhash Chandra, also known as Subhash Chandra Goel, is the founder of the Essel Group, an Indian conglomerate. He is the proud owner and creator of India's first satellite TV channel, Zee TV, which he launched in 1992, as well as the country's first private news channel, Zee News. Chandra founded Essel Packaging Limited in 1981 after attending a packaging exhibition. He is the chairman of India's TV channel network Zee Media but resigned as Director and Non- Executive Chairman of the Company with effect from May 24, 2016. Aweek Sarkar, Editor Emeritus and Vice Chairman of the Ananda Bazar Group of Publications, has been appointed Chairman of the Press Trust of India, the country's leading news agency. Sarkar was the driving force behind the change of the Ananda Bazar Group's publications, which included the Bengali language daily Anandabazar Patrika and the English daily The Telegraph, both of which he directly edited. He was the founding Managing Director of Penguin India, the Indian counterpart of Penguin Books, as well as the founding Editor of Business Standard and a key figure in the ABP Group's acquisition of STAR News in 2003. In addition to owning interests in ABP's publishing company, ABP Private

Limited. He also serves on the boards of ABP Private Limited, ABP Holdings Private Limited, Press Trust of India, CIMA Gallery Private Limited, and Sarkar Consultants Private Limited. He established a television brand with ABP News, which has distinct channels in Bengali, ABP Ananda, and Marathi, ABP Majha. He was the founding/controlling shareholder and managing director of Network18 Group, a media conglomerate he founded in 1993 and expanded into one of India's major media conglomerates.

Raghav Bahl's group included media and internet-based media outlets such as in.com, IBNLive.com, Moneycontrol.com, Firstpost.com, Cricketnext, Homeshop18, bookmyshow.com, Forbes India, TV channels such as Colors, and some in partnership with international media groups such as NBC TV18, CNN-IBN, IBN7, MTV, and CNBC Awaaz at its peak. In 2012, Bahl's group sought money from Reliance Industries Ltd; two years later, Reliance acquired the media empire, and Bahl exited the Network18 group on May 29, 2014. Raghav is currently focused on developing a cutting-edge digital media firm that straddles content, technology, and distribution, as the audience shifts away from television and toward digital media consumption. However, Raghav Bahl's journey from running a small production company to running a media conglomerate highlights the moral and economic decisions that must be made in such an enterprise, which may not always result in a happy ending.

13.9 KEYWORDS

- **Media Education:** Traditionally, it's the process by which one learns the technical production skills associated with creating media texts. More recently, it has also included the intellectual processes of critical consumption or deconstruction of texts.
- **Stereotypes:** A form of media representation by which instantly recognized characteristics are used to label members of social or cultural groups. While often negative, stereotypes can contain an element of truth and are used by the media to establish an instant rapport with the audience.
- **Boilerplate:** a brief paragraph stating who you are, what you do, and how you do it, usually used as the first paragraph in a biography or last paragraph in a news release.
- **Booker:** the staff person at a TV, radio, or cable station who responds to pitch letters when an appearance needs to be arranged or "booked."
- **Corporate fact sheet:** one-page document that describes a company's principles, services, philosophy, fees. Includes address, telephone, fax and e-mail, and map to allow prospective clients or reporters to easily find a business.
- **Round-up story:** story geared to look back at what has happened over a specific period of time, such as the previous year or

quarter. A story in which a reporter wants five or ten opinions on a subject.

- **Talking head:** television shot that shows only the upper shoulders, neck, and face of the person being interviewed. Usually accompanied by a computer-generated sign that appears midchest identifying the person and his or her company.

13.10 CHECK YOUR PROGRESS

1. How Kalanithi Maran developed the business of Sun Group?

2. Who is Raghav Bahl? What are his media policy?

3. State the journey of Subhas Chandra as media tycoon who changed the media scenario of India?

4. Discuss the journey of media baron Aweek Sarkar?

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:: STRUCTURE::**14.0 Introduction****14.1 Objectives****14.2 Rupert Murdoch****14.3 Michael Bloomberg****14.4 David Thomson****14.5 Ted Turner****14.6 Silvio Berlusconi****14.7 James Cox Kennedy****14.8 To Sum It Up****14.9 Keywords****14.10 Check Your Progress****14.11 References**

14.0 INTRODUCTION

Media power is an important, but often overlooked, concept. A healthy public debate is brewing about the definition and implications of media power. Media power, as exercised by News Corp, Globo, Disney, or Google, is seen as disturbing precisely because it gives unelected organizations definitional, analytical, and interpretive authority and undermines citizens' ability to freely acquire and exchange the information required to make informed decisions about public life. In other words, the political economy of the media gives them a privileged position in the world. Thus, media power refers to the relationships between actors, institutional structures, and contexts that organise the allocation of symbolic resources required to structure our knowledge about, and thus our capacity to intervene in, the world around us. The critical point here is that these relationships exist in an environment in which access to media power, like access to all kinds of resources at institutional and societal levels, such as health, education, and employment, is fundamentally unequal and reflects structural disparities

in power in larger society. Media power is both a result of and, increasingly, a prerequisite for the continuation of stratified processes of social reproduction. It is not traceable to a single source (despite the undeniable impact of a Murdoch or a Berlusconi); it does not 'belong' to Hollywood, Silicon Valley, Madison Avenue, or what used to be known as Fleet Street (though it is most certainly mobilized in all of those contexts); it is not articulated solely at the textual level, and it does not emerge spontaneously out of ordinary people's communicative interactions. It is not about gently persuading or forcibly coercing individuals to do things they would otherwise choose not to do, but about the material coordination of flows of information, communication, and culture so that persuasion and coercion, as well as expression and interpretation, can take place most effectively. In recognition of this relational conception of media power, four paradigms of consensus, chaos, control, and contradiction coexist, but each theorizes the play of media power in very different ways. In other words, these are perspectives that map not just how media power 'works,' but how it might be conceived of as a social process in and of itself.

The consensus paradigm is based on a long-standing and widely held belief that power is widely distributed, pluralistically organized, and contributes to a relatively stable social arrangement in advanced liberal democracies. Recent structural and geopolitical shifts have necessitated an update of some of the pillars of pluralist accounts of power. While globalization and digitization have contributed to the erosion of fixed spatial boundaries and the rise of a dis-embedded and decentralized form of capitalism based on abundance rather than scarcity, a number of events, including the collapse of Communism, the spread of democratization, the growth of public relations, and the weakening of deference to elites, have precipitated a new and highly volatile paradigm of cultural chaos. The 'control paradigm' is based on economic determinism, with ruling elites assumed to be able to extend their control of economic resources to control of cultural apparatuses of media, including propaganda and public relations, leading to planned and predictable outcomes such as pro-elite media bias, dominant ideology, and even 'brainwashing.' Marx saw contradiction as a key feature of capitalist society. Throughout his writing, Marx combines praise for capitalism's revolutionary achievements with an examination of why it is systematically unable to make the full extent of these achievements available to its subjects. While the capitalist class has played the "most revolutionary role" in human history, it has done so not through the "genius" of individual scientists and technologists or the bravery of pioneering entrepreneurs, but because it is a system based on a structural need to innovate, expand, and accumulate.

14.1 LEARNING OBJECTIVES

At the end of this unit, you will be able to

- To understand the origins and development of the world film, television and new media industries.
- Strategies were used to create each industry and what forces the innovators behind these strategies had to contend with during their careers.

14.2 RUPERT MURDOCH

Rupert Murdoch is one of the most successful businessmen alive today. His businesses wield enormous political and cultural power. We have been living in the Murdoch era since the late 1970s, whether it is the Sun and the rise of Thatcher, BSkyB and the transformation of football, or Fox News and the war on terror. But who exactly is he? What motivates him? Rupert Murdoch is arguably the most divisive media figure in the world. His career, journalism, and political involvements have all been a source of contention. Rupert Murdoch is a well-known media executive who serves as co-chairman of Fox Corporation and as executive chairman of News Corporation, the parent company of The Wall Street Journal, HarperCollins, and the New York Post. Rupert Murdoch was born in Melbourne, Australia, on March 11, 1931. He received his bachelor's degree from Worcester College, Oxford, England. Rupert joined the Daily Express in London as an editor while still in college, preparing him for his role as managing director of News Corp Australia at the age of 22. "I was brought up in a publishing home, a newspaper man's home, and was excited by that, I suppose," he once said. I saw that life up close and never considered anything else after the age of ten or twelve." Rupert Murdoch inherited News Corp Australia, a publisher of several popular newspapers in Australia founded in 1923 by James Edward Davidson, after his father, Sir Keith Murdoch, died in 1952. Murdoch bought News Limited, an Australian public corporation that owned a daily newspaper in Adelaide, South Australia, in 1954. By 1969, News Corp had purchased the Daily Mirror in Sydney, launched The Australian, and purchased the newspapers The Sun and News of the World in the United Kingdom. Murdoch's newspapers, once dubbed the "modern tabloid," focused on eye-catching headlines centred on stories of scandal and controversy, resulting in an increase in circulation. Rupert Murdoch began acquiring newspapers in the United States in 1973, including the San Antonio News, the Star in 1974, New York magazine, and the Chicago Sun-Times. He expanded into book publishing in 1987, acquiring Harper & Row and then Collins, which merged to form HarperCollins. Murdoch paid \$6 billion for Dow Jones, the parent company of the Wall Street Journal, in 2007, ending a century of ownership by the wealthy Bancroft family.

Twentieth Century Fox Film Corporation was purchased by News Corporation in 1985, and the studio went on to produce the two highest-grossing films of all time, Titanic and Avatar. The company established the Fox Television Stations group, which served as the foundation for the establishment of FOX Broadcasting Company and FOX Sports. For eight years, FOX led the television industry, and in October 1996, News Corporation launched the FOX News Channel as well as popular cable networks such as FX and the National Geographic Channels⁴. News Corporation acquired Consolidated Media Holdings in Australia in 2012, and News Corporation Australia is now the majority shareholder of Foxtel/FOX SPORTS Australia, which owns and operates Sky News Australia. Murdoch was inducted into the Television Hall of Fame in 2014 and will receive a lifetime achievement award from the Australia Day Foundation in 2021 for his contributions to the media industry. Rupert Murdoch is widely regarded as a successful media investor, having built News Corporation through a series of strategic global acquisitions and innovations. Murdoch controls a journalism empire that includes cable channel Fox News, Sky News Australia, and The Wall Street Journal as co-chairman of Fox Corporation and executive chairman of News Corp.

Since 2013, News Corp has collaborated with US-based nonprofits such as A Better Chance, Girls Who Code, and Homes for Our Troops, investing in students in underserved communities, assisting veterans in their transition to civilian life, and supporting organizations that protect journalists and promote news literacy.

14.3. MICHAEL BLOOMBERG

Michael Bloomberg is a modern-day Renaissance figure. As an entrepreneur, author, financier, politician, and activist, his influence extends into almost every aspect of public and private life. However, understanding the man's earlier successes is necessary to understanding his later successes. Bloomberg was reassigned to run the firm's information technology division in 1978, a re-assignment designed almost as a punishment by his ambitious colleagues. The information technology sector was viewed as unimportant and unglamorous, "far removed," as Chris McNickle writes in his biography of the banker, "from the glory of the trades and deals that made the firm money." Bloomberg, however, found his calling here. Bloomberg set about putting what he'd learned in those dingy IT offices into practice after being eased out of the company with a \$10 million golden goodbye. Bloomberg used his payoff to establish Innovative Market Solutions, an information technology firm based on a singular insight from his Salomon days: that reliable data was the lifeblood of the successful trader. Bloomberg set out to provide better information to brokers at lightning speed, and he quickly discovered that they would pay handsomely for the service. With their compact terminals and in-depth

bond market information, "The Bloomberg," as they were known, quickly made their inventor a billionaire and the richest man in New York. In the heady financial days of the 1980s, the company's success skyrocketed, prompting Bloomberg to branch out into other media, launching Bloomberg News and Bloomberg TV. Bloomberg decided to enter politics in 2001, much to the delight of Wall Street, running for mayor of New York City under the Republican banner. He was elected in 2002, at a poignant time for a city still reeling from the September 11th attacks. Bloomberg set about rebuilding the city, restoring its pride as well as its famous hustle and bustle. Throughout his tenure, Bloomberg used data, facts, and analysis to transform a massive, dynamic city that had previously been run on instinct and educated guesses. The information mogul was said to have "built a culture of evidence" in his fight against poverty, which meant that the plight of the poorest could not be ignored. This egalitarian streak extended even to his workplace: Bloomberg famously demolished most of City Hall's offices, preferring to sit in open-plan cubicles alongside his employees so that he could be at the center of day-to-day operations.

During his twelve-year tenure as mayor, Bloomberg received only \$1 per year and invested \$650 million of his own money in causes he thought were particularly worthy. In fact, Bloomberg was so popular that when he decided to run for a third term as mayor, he campaigned and won to change the law that limited officials to only two terms.

Michael Bloomberg's remarkable combination of entrepreneur, data-driven governor, and staunch egalitarian is what keeps him so relevant today. Bloomberg, the arch innovator and grand pragmatist, appears to be a more compelling figure than ever in an era when government policy flies by the seat of its pants and conservatism leans further and further to the right. The former mayor has not ruled out a political comeback. Perhaps it is time to move on to the next chapter of an inspiring life.

14.4 DAVID THOMSON

David Thomson is a Canadian media tycoon who has been the chairman of Thomson Reuters since 2008. Thomson, who studied history, became chairman of Thomson Corporation in 2006, after which it merged with Reuters to form Thomson Reuters. David is one of the world's wealthiest people, with a net worth of approximately \$ 24.5 billion. His family is one of the wealthiest in the world, not just in Canada. Forbes once ranked him as the world's 17th wealthiest person. Roy Thomson, David's grandfather, founded a media and publishing company that is now owned and operated by his third generation. The family business is run by Woodbridge, a private Canadian holding company that owns 57 percent of Thomson Reuters and is chaired by David Thomson. David's brother, Peter Thomson, is the co-chair of Woodbridge and owns the

assets of Roy Thomson's seven grandchildren. Thomson Reuters stocks account for 70% of the family's total fortune. They do, however, have stakes in The Globe & Mail, a Canadian news organization, and Strategic Hotels and Resorts. David Thomson is a co-owner of the National Hockey League's Winnipeg Jets, as well as a minority owner of the Montreal Canadiens.

Thomson began his business career as a junior associate at McLeod Young Weir in Toronto. He left the firm to work in the Thomson family's businesses, holding a variety of positions. David's Thomson Reuters had grown to employ approximately 55,000 people across 100 countries. However, he has a wide range of business interests. He works actively in the real estate industry. David is the founder and owner of Osmington Incorporated, a real estate firm that operates independently of the Thomson Empire. FarmersEdge, a precision agriculture company, is a major investor in Osmington. Osmington is also a partner in True North Sports and Entertainment, which owns the Winnipeg Jets of the National Hockey League and the Bell MTS Place in downtown Winnipeg, Manitoba. David Thomson lives a unique lifestyle in comparison to most other wealthy people. He avoids interviews at all costs and does not want the media to pry into his personal life. David is an avid art collector with one of the world's most impressive collections, including works by Pablo Picasso and some of John Constable's finest masterpieces.

David, like his mother, is a supporter of the Art Gallery of Ontario. He also contributes to several Canadian art foundations. On June 12, 2006, he succeeded his father as the 3rd Baron Thomson of Fleet. In Canada, he does not use this title. David prefers to keep a low profile and makes few public appearances. David has yet to make several developments in his business, and bring his family name to new heights of wealth and success, thanks to his ongoing efforts and innovations.

14.5 TED TURNER

Ted Turner, an Atlanta businessman, acquired WJRJ, a small UHF station that was still broadcasting in black and white, in 1968. It didn't take long for Turner to develop grandiose ambitions for television conquest, a master plan based on the concept of the cable network. "Television," Turner declared with prophetic zeal, "has led us down the path of destruction in the last 25 years." I intend to change things before it's too late." Ted Turner hardly requires an introduction. While he is best known to the general public as the larger-than-life, bipolar enfant terrible who founded CNN, his greatest claim to immortality may be his role in giving birth to an entirely new industrial model. Turner is underappreciated as an industrial innovator. He made a critical imaginative leap in terms of what cable could be, ushering the medium invented in 1926 into an era of open entrepreneurship and experimentation. Seeing cable as far more

than a supplement to broadcast television, he made the use of cable lines to carry a national TV network a reality. Not surprisingly, Turner has been a popular subject for biographers; four accounts have been published, not including his own, *Call Me Ted*. These books recount an apparently endless stream of manic exploits: daring business strategies, sexual exploits, and a fierce competitiveness in everything. Turner's father, an abusive drunk who frequently whipped the young Ted with a coat hanger, even forcing the boy to whip him as a bizarre alternative form of punishment, is often credited or blamed by historians.

While such scandalous details may appear unimportant to the rise of cable TV, it is undeniably true that the mogul creates the medium. Turner portrayed himself as a heroic swashbuckler, an underdog fighting the networks' brutal dominance. So, when cable finally took off, it reflected its pioneer's scrappy, overzealous personality: wildly ambitious, bombastic, fearless, and always on the verge of total failure. Turner referred to himself as the industry's Alexander the Great, declaring, "I can do more today in communications than any conqueror ever could." "I want to be my country's hero." Turner transformed the cable industry through his instinctive desire for power. He turned around Channel 17, Atlanta's failing little UHF station, through completely idiosyncratic programming choices. But that wasn't enough for him; he aspired to run a major national network such as ABC, CBS, or NBC. Given the history of radio and television, that was a laughable ambition for an outsider like Turner. But he was adamant about finding a solution. Turner accomplished the seemingly impossible when, in 1976, he established the first cable network that is, the first station available on basic cable throughout the country. He accomplished this by substituting satellite technology for AT&T's long-distance lines. You could take a single station signal, beam it up into space, and then beam it back down to a cable operator in New Jersey or Michigan using a satellite. Turner created a "superstation" a single station that was available across the country rather than a network. Nonetheless, this was essentially the prototype for our cable networks. Ted Turner did not invent the use of satellites to transport television signals. Since 1972, the Home Box Office network, or HBO, has used this technology to provide cable subscribers with so-called "pay TV" premium content such as championship boxing matches and feature films. However, pay TV, however significant an innovation, was more of a complement to the networks than an attack on them. Turner was taking on the big three by making his channel available on basic cable across the country. Turner began small, enlisting only four cable systems spread across the country, but he was always thinking big. In the late 1970s and early 1980s, the cable industry boomed as nearly a dozen cable networks launched based on the Turner model. They include many of the current cable TV staples, such as ESPN, MTV, Bravo, Showtime, BET, the Discovery Channel, and the Weather Channel. Others, such as ARTS, CBS Cable, and the Satellite News Channel,

folded or were acquired by other companies, making these the more well-known channels.

14.6 SILVIO BERLUSCONI

What distinguishes Italy and Berlusconi in Europe is not individual media control of a significant portion of the national media something similar exists in France with Vivendi, the United Kingdom with Murdoch, and Germany with Bertelsmann and Kirch but rather a combination of political power and media conglomerates. This is what makes Italy unique. Silvio Berlusconi, a brilliant salesman who has reinvented politics and state management, has won three political elections in Italy: from 1994 to 1995, 2001 to 2006, and 2008 to 2011. Furthermore, he formed a national coalition with the center-left in 2013 and thus did not lose this election. He won the elections for a variety of reasons, and while owning a media monopoly is one of them, it is not the only one. For the past four years, Silvio Berlusconi has served as Italy's prime minister. He also owns and controls 90% of the television stations in Italy. In addition, there is a major publishing house, as well as national newspapers and magazines. Berlusconi won his first political election in Italy in 1994, ushering in a new era. This new deal is a populist-neoliberal political, cultural, and economic regime in Italy known as 'Berlusconismo.' For the most part, Italians and journalists have quietly tolerated this near-monopoly in the media. Berlusconi, a media baron and one of Italy's wealthiest men, courted controversy on a regular basis. The Mediaset Empire, controlled by Italian Prime Minister Silvio Berlusconi's family for the past thirty years, has controlled Italy's top three national television channels. In June 2009, Berlusconi publicly urged businesses not to advertise in newspapers critical of his economic management, singling out his old adversary. Meanwhile, his government directed roughly 90% of its annual advertising budget to the Mediaset networks. Berlusconi enacted 'favorable' legislation for Mediaset, boosting the company's profits. He wielded significant political power over both the country's main television broadcasters, Mediaset and the public service broadcasting company, which accounted for 85 percent of television audiences and advertising revenues. Opponents argued that Berlusconi had reaped significant economic and political benefits while jeopardizing Italy's media pluralism.

The late 1980s also signaled an intensification of takeover battles in the newspaper and magazine sectors as various media groups sought control of Italy's most prestigious titles. This was part of a wider international trend towards commercialization, consolidation and privatization, but Italy's situation was complicated by various political maneuvers and the presence of other major media groups, led by Silvio Berlusconi, RCS and Mondadori. Silvio Berlusconi was also a minor shareholder in Mondadori.

The most important factor, around which all other factors revolve, is his media empire, in which he directly or indirectly controls almost all of Italian television. The media's quasi-monopoly is a critical tool for Berlusconi, which necessitates special and continuous propaganda to defend the Berlusconi government and his operatives while also subtly supporting the favorable environment and cultural milieu in which he operates. When in power, Berlusconi has indirect control over up to 90% of the country's broadcast media through his own private media holdings (Mediaset, which owns several television channels) and state-owned outlets (RAI). Berlusconi also owns Mondadori, the country's largest magazine publisher, as well as Publitalia, Italy's largest advertising company, and several local radio and television stations. Berlusconi wields power over public opinion in a liberal democracy through his media empire. He gained control of public discourse by staging media events that made him the center of attention.

14.7 JAMES COX KENNEDY

James Cox Kennedy is the chairman of Cox Enterprises, a privately held automotive and Media Company in which he shares ownership with his sister and cousins. In addition to being chairman, he was CEO from 1988 to 2008, during which time revenues increased from \$1.8 billion to \$21 billion. Cox Enterprises was founded in 1898 by Kennedy's grandfather, James M. Cox, when he purchased the Dayton Evening News. In 1972, Kennedy began his career at the company as a production assistant in the newspaper division. His mother, Barbara Cox Anthony, who died in 2007, left him a 25% stake in Cox Enterprises. He is a media executive, philanthropist, and businessman from the United States. He was born in 1948 in Honolulu, Hawaii, and is best known as the owner and chairman of Cox Enterprises, a media conglomerate founded by his maternal grandfather. Cox Enterprises is a media conglomerate that includes Cox Communications (cable and broadband) and Cox Automotive (Manheim car auctions, AutoTrader.com). Autotrader, Kelley Blue Book, Manheim, Savings.com, and Valpak are some of the brands available. It is a global company that is known for its advertising, broadcasting, marketing and digital media. The Cox Media Group is an industry-leading conglomerate that promotes diversity as a core value and thus reflects its market. Investigate how the Cox Media Group's success has been aided by a diverse culture and accompanying action. Cox Newspapers, Cox Broadcasting, and Cox Radio merged to form Cox Media Group in 2008. You probably don't realise how well you know Cox Media Group's holdings. The company owns several television and radio stations, newspapers, and digital services and generates \$1.5 billion in revenue per year. For example, the Atlanta Journal-Constitution, Savings.com, Dayton B2B Magazine, and Pittsburgh TV station WPXI are all owned by the company. The company's goal is to be the world's leading integrated media company. Cox Media Group strives to have a workforce that reflects the markets it serves in order to compete with competitors

such as Turner Co. and News Corp. The company promotes its diverse culture as one of its core company values. Several awards have been given to the company for its gender diversity and diversity management programmes. Cox Media Group considers diversity to be one of its primary strengths, and believes that being an inclusive workplace will only help the company achieve greater success. With this commitment, the company strives to incorporate diversity elements in critical areas such as employees, communities, customers, suppliers, and partnerships. Cox Media Group views diversity as a means of encouraging differences among its employees. The Diversity Council Summit at Cox Media Group is one example of how the company converted sceptics into believers. The company used this two-day event to clarify its diversity strategy and provide tactics for each business team to implement it. The diversity and inclusion process at the company was then formalized, and teams began reporting on their progress. Cox Media Group prioritises hiring minorities in its recruitment efforts. The Women's Business Enterprise National Council and the National Gay & Lesbian Chamber of Commerce are both used as recruiting resources by the company. The company has implemented diversity training, inclusion surveys, employee benefits for domestic partners, and employee resource groups to support its employees. The company uses these activities to promote inclusion in its workforce and how management values differences.

14.8 TO SUM IT UP

The critical point here is that these relationships exist in an environment in which access to media power, like access to all kinds of resources at institutional and societal levels, such as health, education, and employment, is fundamentally unequal and reflects structural disparities in power in larger society. In recognition of this relational conception of media power, four paradigms of consensus, chaos, control, and contradiction coexist, but each theorizes the play of media power in very different ways. The 'control paradigm' is based on economic determinism, with ruling elites assumed to be able to extend their control of economic resources to control of cultural apparatuses of media, including propaganda and public relations, leading to planned and predictable outcomes such as pro-elite media bias, dominant ideology, and even 'brainwashing.' Rupert Murdoch is a well-known media executive who serves as co-chairman of Fox Corporation and as executive chairman of News Corporation, the parent company of The Wall Street Journal, HarperCollins, and the New York Post. Rupert Murdoch inherited News Corp Australia, a publisher of several popular newspapers in Australia founded in 1923 by James Edward Davidson, after his father, Sir Keith Murdoch, died in 1952. For eight years, FOX led the television industry, and in October 1996, News Corporation launched the FOX News Channel as well as popular cable networks such as FX and the National Geographic Channels⁴. News Corporation acquired Consolidated Media Holdings in Australia in 2012, and News Corporation Australia is now

the majority shareholder of Foxtel/FOX SPORTS Australia, which owns and operates Sky News Australia. Turner transformed the cable industry through his instinctive desire for power. Turner accomplished the seemingly impossible when, in 1976, he established the first cable network that is, the first station available on basic cable throughout the country. Turner was taking on the big three by making his channel available on basic cable across the country.

14.9 KEYWORDS

- **ABC:** (1) Audit Bureaux of Circulations, industry-owned companies which audit (and verify) print media circulation figures. The ABCe (Audit Bureau of Circulations Electronic) audits traffic figures for online publications. Also: (2) Australian Broadcasting Corporation, (3) the American Broadcasting Company, (4) the Asahi Broadcasting Corporation (Japan) and (5) the Associated Broadcasting Company (Philippines).
- **Advocacy journalism:** A type of journalism in which journalists openly and intentionally takes sides on issues and express their opinions in reporting. It attempts to be factually based and is not to be confused with badly-practiced *objective journalism* or *propaganda*.
- **Agony column:** An old-fashioned term for a regular newspaper, magazine or website section where a columnist gives personal advice to readers' questions. The columnist was often called an "agony aunt".
- **Breaking news:** Reports of events that are coming in while a newspaper is in the final stages of being published or while a radio or TV bulletin is on air.
- **Conflict of interest:** When a journalist allows something with which he or she has a personal stake to interfere with their duty to be fair and objective in covering a story. For example, having shares in a company could make a finance reporter say uncritically good things to boost that company. Conflicts of interest can be real or perceived. Even perceived conflicts of interest should be declared openly.
- **Doxing or Doxxing:** An internet term meaning to uncover and make public private information about an individual or organization with the specific intention of doing them harm. Unlike journalism, doxing typically has little or no public interest justification.
- **Fact checker:** Someone who checks the truth or otherwise of information presented as fact in news media. Some news organizations employ their own fact checkers to check *copy* before it is published and there are also non-profit and commercial fact checking organizations that check stories after publication.

- **Gatefold:** In printed magazines, an extra page that folds out to form a larger page, usually to display bigger photos and images, such as maps or charts.
- **Influencer:** Individuals who can influence the behaviour of large numbers of people through their posts on social media, even though they may have little or no presence outside it. Influencers usually make an income from advertisers hoping to reach or influence their followers. Because of the ease, simplicity and adaptability of social media, influencers usually drive temporary trends, fads or fashions, so most have short online careers.
- **Voir dire:** Legal arguments made in a jury's absence in a trial. Roughly translated as "to see what can be said", such proceedings are used for the judge and lawyers involved in a case to discuss whether a jury can or cannot hear a specific witness or piece of evidence. As they are not part of the actual case, in most jurisdictions journalists should not report on *voir dire* proceedings while the trial is taking place.

14.10 CHECK YOUR PROGRESS

1. Who is Rupert Murdoch? Why he is known as a media mogul?

2. How Michael Bloomberg's remarkable combination of entrepreneur, data-driven governor, and staunch egalitarian is what keeps him so relevant today?

3. State the journey of Silver Berlusconi as Italian media tycoon who served three times as prime minister of Italy?

4.

14.11 REFERENCES

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