

PADMAVATHI S
AGNIJIT TARAFDAR



INTRODUCTION TO MASS COMMUNICATION



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Padmavathi S
Agnijit Tarafdar





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CHAPTER 1

A BRIEF INTRODUCTION TO THE MASS COMMUNICATION

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ABSTRACT:

Mass communication is the process of disseminating information to a large number of people. Mass communication is performed by mass media, or technologies capable of transmitting messages to large numbers of individuals, many of whom are unknown to the sender for example, television. These mediums include print, digital media, the Internet, social media, radio, and television. Mass communication includes health communication, integrated marketing communications, strategic communication, journalism, political communication, and other related professions.

KEYWORDS:

Interactive Media, Mass Communication, Mass Media, Social Media, Social Networking, Video Games.

INTRODUCTION

The process of imparting and distributing information to huge population segments through mass media is known as mass communication. It makes use of numerous types of media since technology has improved the efficiency with which information is disseminated. Journalism and advertising are two primary examples of platforms that have been used and studied[1]. Mass communication, as opposed to interpersonal and organizational communication, focuses on specific resources sending information to a large number of listeners. The study of mass communication is primarily concerned with how the content and information being disseminated persuades or influences the behavior, attitude, opinion, or emotion of those receiving the information[2]. Broadly speaking, mass communication is the sending of messages to a large number of people at the same time.

However, mass communication may be generally defined as the process of large information transmission within regions and throughout the world. Information may be swiftly disseminated to numerous individuals who do not necessarily reside near the source through mass communication.

Radio, television, social networking, billboards, newspapers, magazines, books, movies, and the Internet are all examples of media used in mass communication[3]. In the present period, mass communication is utilized to disseminate information at a rapid pace, often involving politics and other divisive themes. There are significant links between the media ingested via mass communication and our society, which adds to polarization and separating people on important topics.

Agenda establishing models for analyzing mass communication

Mass communication is a subfield of communication studies in social science. Mass communication is defined as the process by which a person, group of people, or organization creates a message and transmits it through some type of medium to a large, anonymous, heterogeneous audience. This implies that the audience of mass communication is primarily composed of people from various cultures, behaviors, and belief systems. Media studies are often related with mass communication. The study of mass communication is often related with the practical applications of journalism, television and radio broadcasting, cinema, public relations, corporate, or advertising in the United States. The study of mass communication has expanded to encompass social media and new media, which both have greater feedback mechanisms than conventional media sources, as media formats have diversified. From primordial forms of art and writing to current communication tools such as the Internet, communication has a long history[4]. When humans discovered that they could send signals from a single source to numerous recipients, mass communication was born. The hypodermic needle model or magic bullet hypothesis of mass communication has given way to more recent ideas such as computer-mediated communication.

Mass communication styles

Advertising

In the context of mass communication, advertising is the marketing of a product or service in a convincing way that motivates the audience to purchase the product or utilize the service. Because advertising is often carried out through some sort of mass media, such as television, understanding the impacts and tactics of advertising is significant to the study of mass communication. Advertising is the paid, impersonal, one-way selling of a sponsor's persuasive material. The sponsor encourages the acceptance of goods or ideas via mass communication channels. Advertisers have complete control over the message sent to their target audience. The use of paid, earned, or owned media constitutes advertising. Paid media is obtained directly through advertising and different commercial sponsorship efforts. Earned media is generated via word-of-mouth and online social media postings or trends. Controlled media comprises brand websites and other material controlled by the company generating the product[5].

Journalism

Journalism is the creation and dissemination of reporting on events for publication in the media. The study of journalism is examining how information is disseminated to the public through media sources such as newspapers, news channels, radio stations, and television stations. In terms of content, production, or dissemination, alternative journalism differs from established or dominant kinds of media. Alternative journalism uses the same media sources as mainstream journalism to fight for the interests of people who are marginalized. The concept of civic journalism also known as public journalism is the integration of journalism into the democratic process. The media not only informs the public, but also seeks to engage people and spark public discussion. Citizen journalism is focused on engaged public people creating news and information. Citizen journalism is concerned with the dissemination of news by the general

population, often through the Internet or social media. According to a 2014 research, 40% of participants depend on social media for news and information [6].

The field of public relations

The strategic communication process of delivering information to the public in order to convey a certain picture of a product or organization is known as public relations. Public relations, according to the Public Relations Society of America, is about influencing and building a relationship between an organization and its viewers across various media platforms. It differs from advertising in that it is less obtrusive and aims to provide a more comprehensive opinion to a large audience in order to shape public opinion. In contrast to advertising, public relations specialists have control only until the message is delivered to media gatekeepers, who select where to send the information on to the audience[7].

Social networking sites

In current use, social media refers to platforms used on both mobile devices and desktop computers that enable users to engage via text, photos, sounds, and video. Popular social media sites include Instagram, TikTok, Twitter, and Facebook, as well as sites that may help with business networking, such as LinkedIn. The usage and relevance of social media in communications and public relations has expanded dramatically over the years, and it is now a standard in mass-audience ads. Social media is a tool for promotion and brand growth for many younger enterprises and businesses aimed at young people. Social media offers new possibilities to engage with and reach out to a particular, focused audience.

Social media platforms have fundamentally revolutionized the way people interact. TikTok and Instagram have joined Facebook and Twitter as some of the main worldwide social media platforms in the last twenty years. Audiences are expanding as new outlets target younger generations. TikTok alone announced that it has over 1 billion active global users and receives over 18 million views per day this number has been growing exponentially year after year. With content reaching more audiences than ever before, brands, companies, and individuals can communicate with millions of people at once[8].

Relationships have become more challenging as a result of social networking. Catfishing is one method this has happened. A catfish is someone who creates a fraudulent online profile on a social networking site.

A catfish usually connects with another online profile in order to make them fall in love with the fake identity they constructed. The TV program has brought this problem to the public's notice.

The purpose of these episodes is to monitor individuals who have fallen in love with someone they met online but have never met in person. People have begun to question how and why catfishing continues to occur as the word has become more popular. According to the show's presenter, Nev Schulman, I think people will always be looking to fall in love. People will always hope for things to get better. For better or worse, there will always be people who may or may not look to take advantage of that."

Audiovisual media

In the 1870s, recording became the first non-print means of mass communication. The phonograph, invented in the late nineteenth century by Thomas Edison, the graph phone by Alexander Graham Bell and Charles Tainted, and the gramophone by The Victor Talking Machine Company were the first competitive mass media formats that delivered recorded music to the public. The introduction of the LP (long play) vinyl record in the 1950s revolutionized recording once again, followed by eight track-tapes, then vinyl, and ultimately cassettes in 1965. Compact discs (CDs) were the most significant innovation in recorded arts since Thomas Edison. Nowadays, most recorded music is listened to through streaming services such as Apple Music, YouTube Music, Soundcloud, and Spotify, which are quickly becoming the major sources of music recordings. Despite the advancement of digital music, vinyl and cassette tapes remain popular physical mediums of music[9].

Radio

Radio is often regarded as the most extensively available form of mass communication in the globe, as well as the medium most frequently utilized in the United States. Internet radio is becoming more popular as radio stations broadcast information through their websites and other apps. Radio elements have been introduced into the platforms of music streaming services such as Apple Music and Spotify. Spotify Radio is a tool that enables Spotify to continually construct a playlist for its customers based on any artist or playlist they like.

Podcasts

A podcast is an audio file that has been recorded and digitally published to an internet platform for the general public to download and listen to. Podcasting has grown in popularity as a means of mass communication in recent years. From 2014 to 2019, podcast listeners more than doubled, while podcasting as a whole increased by 122%. Podcasts, like radio and recorded music, are accessible to stream on a variety of internet platforms, including Spotify, YouTube, and Apple Music. Some podcasts are recorded in front of a live audience and subsequently published, allowing listeners to hear their favorite podcast presenters in real time. Since the debut of podcasts in the 2000s, individuals have been able to share specialized interests, news, and discussions with a far bigger audience than was previously possible with conventional radio.

Convergence

The convergence of telecommunications as means of mass communication in a digital media environment is referred to as convergence. There is no clear definition of convergence and its effects; however, it can be viewed through three lenses: technological convergence, cultural convergence, and economic convergence. Technological convergence is the action of two or more media companies merging in a digital platform, which can lead to companies developing new commodities or becoming part of new sectors and/or economies. *Sex and the City*, an American television show set in New York City, was popular among female workers in Thailand. Cornell University's Information Technology Department and Sociology Department

conducted a study on YouTube consumption and concluded that cultural convergence occurs more frequently in advanced cosmopolitan areas.

Communication that is integrated

The process of bringing together various kinds of mass communication to work throughout the mediascape is referred to as integrated communication. Integrated communication integrates all aspects of mass communication, such as social media, public relations, and advertising. This guarantees that a company's communication methods adhere to the company's business objectives and are consistent across all media platforms. This adds value to brand loyalty and the preservation of brand identity.

DISCUSSION

Thomas Edison invented the kinoscope, which launched the cinema business. His inability to patent it led to the invention of a portable camera that could process film and show pictures by two brothers, Louis and Auguste Lumiere. The first public kinoscope demonstration occurred in 1893. The Kinoscope had become a commercial success by 1894, with public parlors springing up all over the globe. When the Lumiere brothers premiered a series of 60-second movies to a Parisian audience outside, the innovation instantly acquired recognition. Despite the rising popularity of moving pictures, the Lumiere brothers chose to capture ordinary life in France rather than reinvent cinema technique. This laid the groundwork for future film revolutionaries, such as Georges Méliès, who used special effects to create narrative sequences in his films. The first 30 years of cinema were marked by the growth and consolidation of an industrial base, the establishment of the narrative form, and the refinement of technology.

Television started to evolve in the 1970s, with increasingly complex and three-dimensional characters and stories. PBS debuted in 1970 as a home for content that would not be appropriate for network television. It relies on contributions rather than ads and receives minimal government assistance. All in the Family began on January 12, 1971, covering current events and depicting a bigot called Archie Bunker. By 1972, color television set sales had overtaken black-and-white set sales. With an increase in the number of cable channels in the 1980s, television became focused towards what has been known as the MTV Generation. Of all the mass media today, television draws the most people. Its viewership is larger than that of any other media outlet. Television has acquired a massive audience because of its ability to draw audiences of all ages, educated and illiterate, and from all social classes.

Photography contributes to technology and mass communication by displaying facts and strengthening ideas. Despite the fact that images may be manipulated digitally, it is nevertheless considered Photography defines the essential roles: capturing important historic events, documenting sociological and journalistic study, and dynamically influencing public opinion mobilization for social and legislative changes.

One of the earliest approaches that led to the creation of photographs was the camera obscura. It might draw a picture on a wall or a piece of paper. In 1827, Joseph Nicéphore Niépce, a French inventor, took the first photograph, which needed 8 hours of exposure. Louis J. M. Niepce invented the

daguerreotype in 1839, which shortened exposure time to roughly thirty minutes. Photography methods improved throughout time, including improved picture quality, the capacity to add color to an image, and shorter exposure times. With the emergence of digital photography, the current industry has altered considerably, since phones and digital cameras have rendered film-based equipment obsolete. Kodak stopped producing color film in 1999 and filed bankruptcy in 2012. Despite a drop in revenue, some firms, such as Fujifilm, have adapted.

Video game genres are classifications of video games based on game play rather than aesthetic or storyline characteristics. A video game genre is characterized by a collection of game play difficulties; genres are categorized irrespective of the game's time and location. Video games have attracted a large audience, with the industry expected to make more than \$90 billion by 2021. Not only are video games a medium for mass communication, but so are the internet platforms that are utilized in conjunction with the game. Streamers may now go online and broadcast their games on Twitch and YouTube, reaching over 140 million people. The term "interactive media" refers to services provided by digital computer-based systems. This necessitates two or more parties responding to each other through text, moving pictures, animation, video, audio, and video games. The ethics in interactive media mostly concentrate on violence in video games, as well as advertising being impacted in various ways and behavioral targeting.

The violence in video games relates to interactive media ethics because it has the ability to instill aggressive attitudes and behavior in people who play these video games, negatively impacting their social lives. Furthermore, behavioral targeting ties into interactive media ethics because these websites and apps on our phones contain personal information that allows the owners or those running the companies to receive and use the information. EBooks have altered the way people read. People can download books onto their devices, allowing them to track what they read, annotate, and search for definitions of words on the internet. The increased demand for mobile access to course materials and eBooks for students corresponds with the increased number of smartphones. E-readers, such as the Amazon Kindle, have advanced over the years since its launch in 2007, the Kindle has expanded its capabilities. In addition, the Kindle now includes extras like as games, movies, and music.

Several key ideas linked with the study of mass communication have been discovered by communication experts. Communication theory is concerned with the processes and systems that allow for communication. Cultivation theory, developed by George Gerbner and Marshall McLuhan, discusses the long-term effects of watching television and hypothesizes that the more television a person consumes, the more likely that person is to believe that the real world is similar to what they have seen on television.

Contingency theory teaches companies how to interact responsibly with their audiences, particularly during times of crisis. Agenda setting theory is based on the premise that media sources teach the public not what to think, but what to think about. Agenda setting hypothesizes that the media has the potential to influence public conversation and to inform individuals about critical societal concerns. The spiral of silence, proposed by Elisabeth Noelle-Neumann, hypothesizes that individuals are more willing to share their views in public if they feel they are

of the majority position, for fear of becoming a social pariah if they expose an unpopular opinion. This theory is significant to mass communication since it hypothesizes that mass media has the ability to influence people's ideas as well as communicate opinions that are thought to be the majority viewpoint.

The media ecology hypothesis holds that people are formed by their encounters with media, and that communication and media have a significant impact on how people perceive and interact with their surroundings. Semiotics regards language as a system composed of several distinct components known as signals words, pictures, gestures, and circumstances. The language system evolves across time, while semiotics examines a system at a certain point in time.

Mass communication had grown into something that had taken an unexpected turn, becoming exceedingly intricate with significant unintended societal ramifications. Theorists like Neil Postman and George Gerbner, as well as novelists like Nicholas Carr, have all written lengthy articles on how the overindulged and over-reliant have been devoured by mass communication and the means it employs. Many challenges and concerns have arisen as a result of this dependency in an increasingly technological and connected world.

As the number of mass communication channels grows on a daily basis, so does the availability of highly specialized and wide outlets. This accessibility, as well as the plethora of viewpoints available, might lead to a skimming behavior, with writers such as Nicholas Carr observing that people have a shorter attention span and are more prone to merely scanning an outlet rather than being attentive. This is a widespread practice since the abundance of sources allows us to accept things at face value. The phrase "mass communication" was developed prior to the introduction of the Internet, or the "Universal Medium." The Internet has taken all of the hazards and problems of the three aforementioned media and combined and expanded upon them. The capacity to access an endless number of sources of information has resulted in a Peek-A-Boo World effect in which the continual flow and availability of information leads some events to become very popular then rapidly fade away.

This perception method was coined by communications scholar George Gerbner and is associated with the impact of mass communication on one's thoughts of the world in which they live. It was characterized to explain how people who are constantly subjected to the evils of the world, now made readily available through mass communication, have the belief that the world is only evil. Gerbner specifies that the context of violence within a story is also important; it is not the quantity that is the issue, but rather how it adds up to tell said story. The Internet's capacity to provide any kind of information to anybody in the globe in minutes has further heightened this focus.

Mass communication is essential for increasing public health awareness and education. During the COVID-19 pandemic, mass communication was critical for informing the general population on the preventative measures required to counteract sickness transmission. News articles, paid media, and social and digital media are all examples of mass communication tactics used in the construction of successful public health initiatives. Specific personalized training, direction, and technical help are required components for a successful communications effort, according to the

CDC. These include the creation of a communication plan, the analysis and identification of key audiences, the creation and preliminary testing of messages and materials, the selection of communication channels print, broadcast, or digital, and communication categories earned, paid, or social or digital media. This entails training the spokesperson as well as performing audience research.

Communication scholars investigate communication using a variety of methodologies that have been validated via repeated, cumulative procedures. In the study of mass communication, both quantitative and qualitative methodologies have been applied. The primary goal of mass communication study is to discover how the content of mass communication influences the attitudes, views, emotions, and, eventually, behavior of those who hear the message. An experiment is the only way to study cause and effect links in communication. This quantitative strategy entails introducing people to varied media material and monitoring their responses on a regular basis. To demonstrate the cause, mass communication researchers must isolate the variable under consideration, demonstrate that it happens prior to the observed effect, and demonstrate that it is the only variable capable of causing the observed effect[10].

Another quantitative approach is surveying, which includes asking people to answer a series of questions in order to generalize their answers to a broader population. The act of determining the category qualities of a piece of communication, such as a newspaper article, book, television show, film, or broadcast news script, is referred to as content analysis also known as textual analysis. This procedure enables researchers to examine how communication information appears. Ethnography, a qualitative approach, enables a researcher to immerse oneself in a culture in order to observe and document the communicative characteristics that exist there.

The Association for Education in Journalism and Mass Communication is the field's largest membership organization, delivering regional and national conferences as well as refereed journals. It is a non-profit, educational association for educators, students, and media professionals with annual conferences that specialize in education, research, and public services of various facets of journalism and mass communication. The American Society of Journalists and Authors is the largest organization of independent nonfiction authors, and offers professional development services.

Which include benefits, conferences, workshops, and advocacy for the entirety of the freelance and publishing communities to develop adequate ethical standards within this field. The National Communication Association is another major professional organization, which aids scholars and researchers within the field by promoting free and ethical communication, and recognizing the study of all forms of communication through inquiry rooted in humanist, social science-based, and aesthetic means. Each of these organizations publishes a different refereed academic journal that reflects the research that is being performed in the field of mass communication and offers resources for researchers and academics within the field.

CONCLUSION

"Mass communication is the process of communicating with a large group of people using mass media." In a mass communication scenario, the source is a group of persons who often behave

within established roles in an organizational structure. Mass communication is used to spread information about the weather, products, services, politics, education, and sports, among other things. One of the most crucial components of mass communication is presenting the public with a resilient image of any national or worldwide topic. Newspapers, television, radio, the internet, and magazines are the five primary categories of mass media. As a result, mass communication is a large area filled with several means that are constantly expanding in the digital age.

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CHAPTER 2

AN OVERVIEW OF THE IMPORTANCE OF THE COMMUNICATION FOR SOCIETY

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ABSTRACT:

Communication is the process of delivering and receiving information using both verbal and nonverbal ways. Communication is a two-way exchange of information in the form of thoughts, views, and ideas between two or more people in order to establish understanding. Making roles, responsibilities, and connections explicit provides everyone with the knowledge they need to do their duties and understand their contributions to the organization. Effective communication lowers the cost of disagreements, misunderstandings, and errors.

KEYWORDS:

Communication, Human Communication, Interpersonal Communication, Nonverbal Communication, Verbal Communication.

INTRODUCTION

The conveyance of information is often characterized as communication. The phrase may also apply to the message itself, as well as the branch of study that investigates these transmissions, known as communication studies. The exact concept of communication is debatable. The inclusion of accidental or unsuccessful transmissions, as well as whether communication not only transmits meaning but also creates it, are contentious concerns[1]. Communication models seek to give a simplified understanding of its primary components and their interactions. Many models involve the concept of a source expressing information in the form of a message using a coding system. The message is sent from the source through a channel to the receiver, who must decode it in order to grasp its meaning. Typically, channels are defined in terms of the senses utilized to receive the message, such as hearing, sight, smell, touch, and taste[2].

Communication is categorized according to whether information is transferred between people, other animals, or non-living things such as computers. A key distinction in human communication is between verbal and nonverbal communication. Verbal communication is the interchange of linguistic messages. This may occur via natural languages such as English or Japanese, as well as artificial languages such as Esperanto[3]. Verbal communication include both spoken and written communications, as well as sign language. Nonverbal communication occurs when no language mechanism is used. Nonverbal communication may take numerous forms, including body language, body posture, touch, and tone. There is also a difference between interpersonal and intrapersonal communication. Interpersonal communication occurs between unique individuals, such as greeting a stranger on the street or making a phone call. In contrast, intrapersonal communication is communication with oneself. This may occur inwardly,

as in inner conversation or daydreaming, or outwardly, as in composing a shopping list or participating in a monologue[4].

Animal and plant communication are examples of non-human ways of communication. Researchers in this subject often develop new criteria for defining communicative behavior. For example, the criterion that the action provides a useful purpose for natural selection and that a response to the message is noticed is an example. Various species rely on animal communication for courtship and mating, parent-offspring relationships, social interactions, navigation, self-defense, and territoriality. Communication, for example, is utilized in courting and mating to identify and attract possible partners. The waggle dance performed by bees to signal where flowers are situated to other bees is a well-known example of navigational communication. Plants communication is frequently done chemically rather than physically due to their tough cell walls. Plants such as maple trees, for example, exude volatile organic molecules into the air to alert other plants of an herbivore assault.

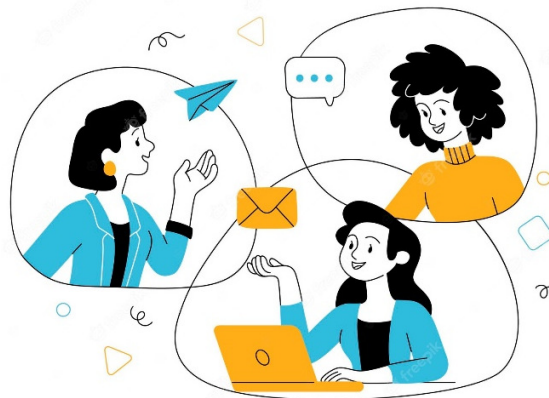


Figure 1: Communication: Diagram showing the overview of the communication (Freepik).

The majority of communication occurs between individuals of the same species. The reason for this is because its goal is generally some type of collaboration, which is uncommon amongst species (Figure.1). There are, however, types of interspecies communication, most notably in symbiotic interactions. Many flowers, for example, employ symmetrical patterns and colors that stand out from their surroundings to indicate to insects where nectar is situated in order to attract them. Interspecies communication is also used by humans, for example, while conversing with dogs[5].

Other concerns covered by the discipline of communication include communicative competency and communication history. The capacity to speak effectively is referred to as communicative competence. It refers to the capacity to both construct and interpret communications. The communication conduct must be successful, it must fulfill the individuals aim, and suitable, i.e. it must adhere to societal norms and expectations. Human communication has a lengthy history, and the manner in which individuals transmit information has evolved through time. These shifts were often precipitated by the development of new communication technology. Examples include the development of writing systems first pictographic and subsequently alphabetic, widespread printing, the usage of radio and television, and the creation of the internet.

The term communication derives from the Latin verb *communicare*, which means to share or to make common. Communication is commonly understood as the transmission of information. In this regard, a message is conveyed from a sender to a receiver using some form of medium, such as sound, paper, bodily movements, or electricity. In a different sense, the term communication Many academics have expressed skepticism that any one definition may adequately encompass the word. These challenges stem from the fact that the word is used to a variety of occurrences in various settings, frequently with somewhat different meanings. The question of the correct definition has ramifications for the research process on several levels. This encompasses questions like as what empirical facts are seen, how they are classified, what hypotheses and rules are developed, and how systematic theories based on these procedures are stated.

Some theorists, such as Frank E. X. Dance, believe in very broad definitions of communication that include unconscious and non-human behavior. In this regard, many animals communicate within their own species, and even plants, such as flowers, may be said to communicate by attracting bees. Other researchers limit communication to conscious interactions among humans. Some definitions emphasize the use of symbols and signs, while others emphasize the role of understanding. The communicators desire to convey a message is a fundamental component in several characterizations. According to this viewpoint, the transmission of information is not sufficient for communication if it occurs unintentionally. One version of this viewpoint is provided by Paul Grice, who identifies communication with actions that aim to make the recipient aware of the communicators intention. One question in this regard is whether only the successful transmission of information should be regarded as communication[6].

Communication influences the participants experience through conceiving the world and making sense of their surroundings and oneself in this way. In the case of animal and plant communication, researchers place less emphasis on meaning-creation. Instead, they often contain further conditions in its definition. Examples include the fact that communicative activity aids natural selection and that some form of reaction to the message is observed. The archetypal kind of communication occurs between two or more people. However, it may also occur on a broader scale, such as between organizations, social classes, or nations. Niklas Luhmann disagrees with the notion that communication is, at its most fundamental level, an interaction between two different parties. Instead, he believes that only communication can communicate and attempts to create a conceptualization in terms of autopoietic systems that is devoid of any connection to mind or life[7].

Communication models

Communication models are conceptual representations of the communication process. Their objective is to give a simplified overview of its essential components. This makes it easier for researchers to form hypotheses, apply communication-related concepts to real-world cases, and test predictions. However, many models are often criticized for lacking the conceptual complexity required for a comprehensive understanding of all the essential aspects of communication. They are often provided graphically in the form of diagrams that depict the essential components and their interactions.

Communication models are often classified depending on their intended uses and how they conceive communication. Some models are designed to be generic in the sense that they can be applied to all types of communication. They contrast with specialized models, such as models of mass communication, which try to describe just certain types of communication. An influential categorization differentiates between linear transmission models, interaction models, and transaction models. They are linear since the flow of information is just one way. Interaction models with feedback loops contradict this viewpoint. Many types of communication need feedback, such as a normal discussion in which the listener may reply by expressing their perspective on the matter or by asking for clarification.

Communication is a two-way process for interaction models, with communicators taking turns sending and receiving messages. Transaction models extend this concept by enabling sending and responding to happen at the same time. This adjustment is required, for example, to indicate how the listener may provide feedback while the other person is speaking in a face-to-face interaction. Nonverbal input such as body position and facial expression are examples. Meaning, according to transaction models, is created during communication and does not exist independently of it. Lasswells concept is built around five questions that relate to five fundamental components (Figure.1).

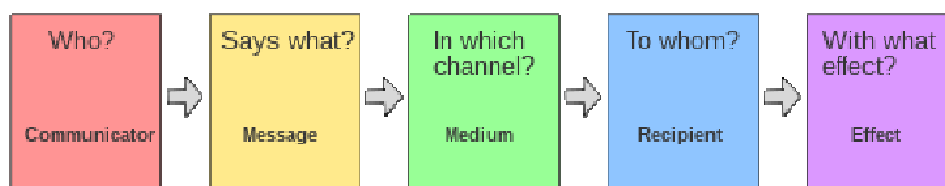


Figure 1: Diagram showing the Lasswells model.

All of the early versions, created in the mid-twentieth century, are linear transmission models. Lasswells model, for example, is based on five fundamental questions who? Says what? In What Channel? To Whom? And With What Effect?

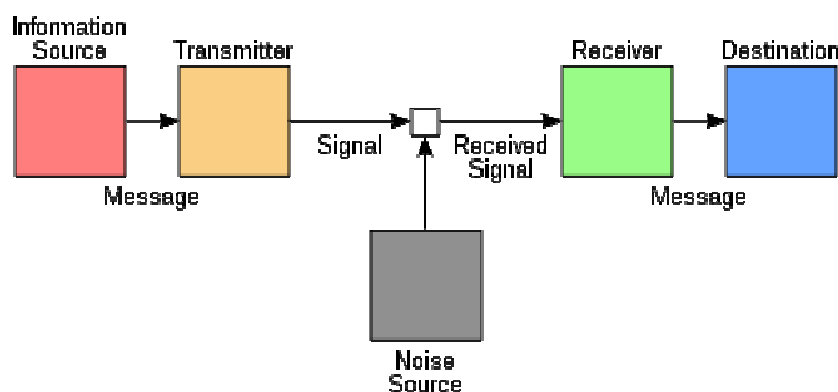


Figure 2: Diagram showing the model of the Shannon-Weaver.

The goal of these questions is to identify the basic components involved in the communicative process the sender, the message, the channel, the receiver, and the effect. Some theorists, such as

Richard Braddock, have enlarged it by asking additional questions such as Under What Circumstances? and For What Purpose? The Shannon-Weaver model is concerned with how a message is converted into a signal and then back into a message.

Another prominent linear transmission model is the Shannon-Weaver model. It is based on the assumption that a source generates a message, which is subsequently translated into a signal by a transmitter (Figure. 2). Noise may interfere with and distort a transmission. When the signal reaches the receiver, it is converted back into a message and sent to the destination. In the case of a landline phone call, the person phoning is the source, and their phone is the transmitter. It converts the message into an electrical signal that flows via the channel, which is the wire. The Shannon-Weaver model contains an in-depth examination of how noise may corrupt the signal and how effective communication can be performed despite noise. This may be accomplished, for example, by making the message somewhat redundant such that decoding is still possible. Other significant linear transmission models are Gerbners and Berlos models.

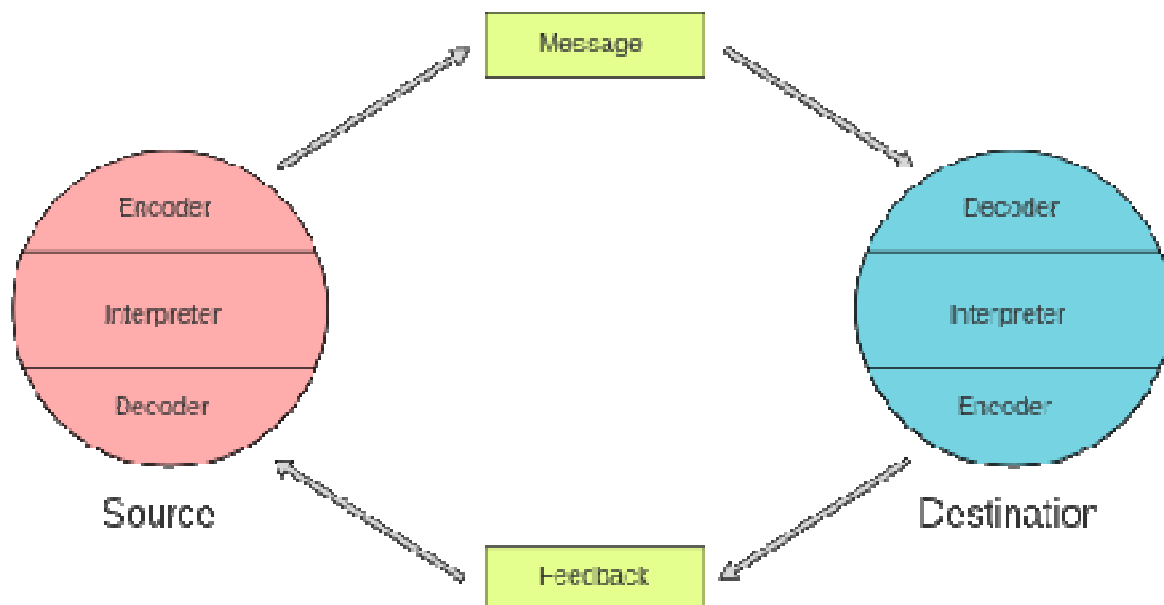


Figure 3: Diagram showing the processes of encoding and decoding, as well as feedback, are central to Schramm's paradigm.

Wilbur Schramm developed the first interaction model. According to him, communication begins when a source has an idea and communicates it in the form of a message. Encoding occurs using a code, a sign system capable of expressing the idea, for example, through visual or auditory signs (Figure.3). The message is sent to a destination, who must decode and interpret it in order to understand it. In response, they formulate their own idea, encode it into a message, and send it back as feedback. Another unique feature of Schramm's concept is that prior experience is required to encode and decode communications. The areas of experience of the source and destination must coincide for communication to be successful.

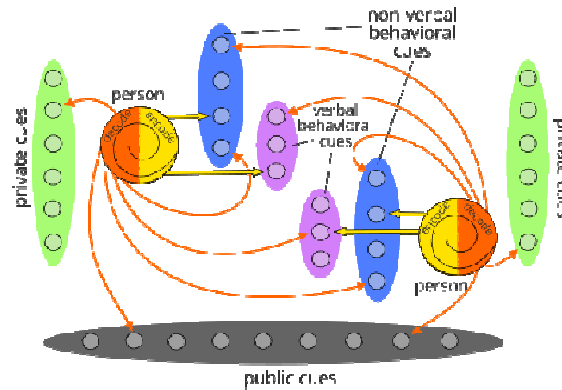


Figure 4: Diagram showing the Barnlund's interpersonal communication paradigm.

Dean Barnlund proposed the first transactional model. He defines communication as the production of meaning, rather than the production of messages. Its purpose is to reduce ambiguity and reach a common understanding (Figure. 4). Decoding is the act of giving them meaning, while encoding is the process of creating new behavioral cues as a response. Human communication takes various forms. A key difference is whether or not language is employed, as in the distinction between verbal and nonverbal communication. Another difference is whether one interacts with others or with oneself, as in the distinction between interpersonal and intrapersonal communication. Anthroposemiotics is the study of human communication.

The exchange of messages in linguistic form or by means of language is known as verbal communication. One of the problems in separating verbal from nonverbal communication stems from the difficulty in defining what precisely language implies. Language is often thought of as a traditional system of symbols and norms utilized for communication. Such systems are built on a foundation of basic units of meaning that may be merged to represent more complicated notions. Grammar refers to the rules for combining units to form compound phrases.

Words are joined in this manner to produce sentences. One distinguishing feature of human language, as opposed to animal communication, is its complexity and expressive ability. For example, it may be used to refer not just to actual items in the present but also to objects that are geographically and temporally distant and abstract concepts. Linguistics is the academic subject that studies language. Semantics the study of meaning, morphology the study of word creation, and syntax the study of sentence structure are all important subfields. Pragmatics the study of language usage and phonetics the study of fundamental sounds are two more subfields.

The distinction between natural and artificial or manufactured languages is essential to the study of languages. Natural languages, such as English, Spanish, and Japanese, evolved spontaneously and unintentionally through time. Artificial languages, such as Esperanto, the language of first-order logic, C++, and Quenya, are purposely built from the ground up. Natural languages are used for the majority of ordinary vocal communication. Speech and writing, along with their counterparts of listening and reading, are central forms of verbal communication. Spoken languages use sounds to produce signs and transmit meaning, whereas writing uses signs that are physically inscribed on a surface. Sign languages, such as American Sign Language, are another

form of verbal communication. They compose words and express meaning mostly via visual methods, primarily through gestures with hands and arms.

In popular parlance, verbal communication is sometimes limited to oral communication and may exclude writing and sign languages. However, in academic circles, the word is often employed in a broader meaning. It includes any type of linguistic communication, regardless of whether it is represented by speech, writing, or gestures. Humans have a natural proclivity to learn their native language in infancy. They may also learn additional languages later in life, known as second languages. However, this process is less obvious and does not always result in the same degree of language proficiency.

Verbal communication serves many purposes. One important role is information sharing, which is an effort by the speaker to make the listener aware of something, generally an external occurrence. Language, on the other hand, may be used to communicate the speaker's sentiments and views. Establishing and maintaining social relationships with others is a closely linked task. Verbal communication is also used to influence and coordinate one's conduct with others. In some cases, language is used for entertainment or simply because it is enjoyable. One feature of verbal communication that distinguishes it from nonverbal communication is that it helps communicators conceptualize the world around them and themselves. This influences how people understand external events, how objects are classified, and how thoughts are arranged and connected to one another.

Nonverbal communication is defined as the sharing of information using non-linguistic forms such as facial expressions, gestures, and postures. However, not all nonverbal activity is considered nonverbal communication. Some theorists, such as Judee Burgoon, believe it is contingent on the presence of a socially shared coding system. This approach is used to evaluate the meaning of the activity, which is crucial to whether it may be considered nonverbal communication. A lot of nonverbal communication occurs inadvertently and involuntarily, such as sweating or flushing. However, there are deliberate purposeful forms, such as shaking hands or raising a thumb.

Historically, most study has concentrated on verbal communication. However, this paradigm has shifted and a lot of importance is given to non-verbal communication in contemporary research. For example, many judgments about the nature and behavior of other people are based on non-verbal cues, like their facial expressions and tone of voice. Some theorists claim that the majority of the ideas and information conveyed happens this way. According to Ray Birdwhistell, for example, 65% of communication happens non-verbally.

Other reasons for its significance are that it is present in almost every communicative act to some extent, that it is able to fulfill many functions, and that certain parts of it are universally understood. It has also been suggested that human communication is at its core non-verbal and that words can only acquire meaning because of non-verbal communication. The earliest forms of human communication are non-verbal, like crying to indicate distress and later also babbling, which conveys information about the infant's health and well-being. Non-verbal communication

is studied in various fields besides communication studies, like linguistics, semiotics, anthropology, and social psychology.

Nonverbal communication serves numerous purposes. It typically incorporates information on emotions, attitudes, personality, interpersonal relationships, and private thoughts. It frequently occurs concurrently with verbal communication and aids in optimizing the exchange by emphasis, illustration, or the addition of extra information. Nonverbal signals may help explain the purpose behind a verbal message. Communication is normally more successful when many modalities are employed and their messages are consistent. However, the various modalities might include contradictory messages in certain circumstances. For example, a person may vocally agree with a statement yet press their lips together, showing nonverbal disapproval.

There are several types of nonverbal communication. They are kinesics, proxemics, haptics, paralanguage, chronemics, and physical appearance. Kinesics investigates the function of body activity in information transmission. It is usually referred to as body language, despite the fact that it is not a language but rather a kind of nonverbal communication. It encompasses numerous forms, such as gestures, postures, walking styles, and dance. Facial expressions, such as laughing, smiling, and frowning, all fall under the umbrella of kinesics and are expressive and flexible modes of communication.

Oculesics is another subtype of kinesics that focuses on the eyes. It addresses issues such as how eye contact, gaze, blink rate, and pupil dilation contribute to communication. Some kinesic patterns are inborn and automatic, such as blinking, while others, such as offering a military salute, are learnt and voluntary.

Proxemics is the study of how personal space is used in communication. For example, the distance between speakers represents their level of familiarity and closeness with one another, as well as their social position. Haptics studies how information is transferred by touching behavior such as handshakes, holding hands, kissing, or slapping. Many of the connotations associated with haptics are concerned, angry, or violent. Handshaking, for example, is typically considered as a representation of equality and justice, but refusing to shake hands might suggest aggression. Kissing is another way to express love and sexual connection.

The use of voice in communication is referred to as paralanguage, sometimes known as vocalics. It is based on verbal communication in the form of speech, but it focuses on how something is communicated rather than what is said. In this aspect, stating something loudly and in high pitch may communicate a significantly different meaning than whispering the same words. Paralanguage is primarily concerned with spoken language, but it also includes aspects of written language, such as the use of colors and fonts, as well as the spatial arrangement in paragraphs and tables. Chronemics is concerned with the use of time, for example, what messages are sent by being on time or being late for a meeting. The communicators physical appearance carries a lot of information, such as height, weight, hair, skin color, gender, odors, clothing,

The message must go from the sender to the recipient for communication to be successful. This is achieved via the channel. In this regard, the channel is not concerned with the meaning of the message, but only with the technical means by which the meaning is conveyed. Channels are

frequently understood in terms of the senses used to perceive the message, i.e. hearing, seeing, smelling, touching, and tasting. However, channels encompass any form of transmission, including books, cables, radio waves, telephones, or television.

The physical properties of a channel influence the coding and cues that may be employed to communicate information. Telephone conversations, for example, are limited to the use of verbal and paralanguage but not visual emotions. It is frequently possible to translate messages from one code to another in order to make them available to a different channel, for example, by writing down words instead of speaking them or by using sign language. The choice of channel is important for many technical purposes because it affects the amount of information that can be transmitted. A wired Ethernet connection, for example, may have a larger data transfer capacity than a wireless Wi-Fi connection, making it more ideal for sending huge volumes of data. The same is true for fiber optic cables as opposed to copper ones.

Information may be sent across numerous channels at the same time. Regular face-to-face communication, for example, combines the auditory channel to communicate spoken information with the visual channel to convey nonverbal information through gestures and facial expressions. Using numerous channels may improve communication efficacy by assisting the audience in better understanding the subject matter. The choice of channels is typically important since the receivers capacity to comprehend may vary depending on the channel used. For example, based on the subject and the students chosen learning method, a teacher may select to convey some information verbally and other information graphically.

Interpersonal communication refers to communication between individuals. Its typical form is dyadic communication between two people, but it can also refer to communication within groups. It can be planned or unplanned and occurs in many forms, such as when greeting someone, during salary negotiations, or when making a phone call. Some theorists, such as Virginia M. McDermott, view interpersonal communication as a fuzzy concept that manifests in degrees. It depends on how many people are there and if it is done in person rather than over the phone or email. Another consideration is the relationship between communicators. In this sense, group communication and mass communication are less common kinds of interpersonal communication, and some theorists see them as different types.

Several theories of interpersonal communication function have been offered. Some are concerned with how it aids individuals in making sense of their surroundings and creating society. Others believe that its primary purpose is to understand why other people act the way they do and to adjust ones behavior accordingly. A closely related approach is to focus on information and see interpersonal communication as an attempt to reduce uncertainty about others and external events. On a practical level, interpersonal communication is used to coordinate ones actions with the actions of others in order to get things done. Other concerns include why individuals pick one message over another and how these messages affect communicators and their relationships. Another subject is predicting if two individuals will like each other.

Asynchronous or synchronous interpersonal communication is possible. Asynchronous communication involves the parties sending and receiving messages in turn. The exchange of letters or emails is one example. Both parties send messages at the same time in synchronous communication. This occurs, for example, when one person is talking while the other person sends nonverbal messages in response signaling whether they agree with what is being said. Some theorists, such as Sarah Trenholm and Arthur Jensen, distinguish between content messages and relational messages. Content messages communicate the speakers emotions about the issue at hand. Relational communications, on the other hand, express the speakers sentiments toward the other participants.

Intrapersonal communication is communication with oneself. In certain situations, such as while engaged in a monologue, taking notes, marking a section, and keeping a diary or a shopping list, this emerges outwardly. However, many types of intrapersonal communication occur internally as inner conversation, for a while pondering about something or daydreaming. Intrapersonal communication serves many purposes. It is frequently sparked by external events as a type of inner discourse. It may take the form of articulating a sentence before publicly expressing it.

Other forms of intrapersonal communication include making future plans and attempting to process emotions in order to calm oneself down in stressful situations. It can help regulate ones own mental activity and outward behavior, as well as internalize cultural norms and ways of thinking. This may happen while preparing a grocery list, for example. Another use is for tackling tough issues, such as calculating a complicated mathematical equation line by line. This method may also be used to assimilate new information, such as when repeating new terminology to oneself. Because of these characteristics, intrapersonal communication may be considered an exceptionally powerful and pervasive tool for thinking.

Some theorists argue that intrapersonal communication is more fundamental than interpersonal communication because of its function in self-regulation. This is based on the fact that young toddlers sometimes employ egocentric speech while playing to influence their own actions. Interpersonal communication, according to this theory, only emerges later, when the kid shifts from their early egocentric viewpoint to a more social one. Other theories argue that interpersonal communication is more fundamental. They explain this by claiming that language is initially employed by parents to control what their kid does. Once the youngster understands this, it may use the same strategy on itself to gain greater control over its own behavior.

Aside from the methods of communication covered so far, there are many more. They often concentrate on the context, intent, and issue of communication. Organizational communication, for example, is concerned with communication between members of organizations such as companies, NGOs, or small enterprises. The coordination of the behavior of the various members, as well as interaction with customers and the general public, is central in this regard. Related terms include business communication, corporate communication, professional communication, and workspace communication. Political communication is communication in relation to politics. It includes subjects such as election campaigns to persuade voters and legislative communication, such as letters to Congress or committee records. Propaganda and the role of the media are often highlighted.

Intercultural communication is relevant to both organizational and political communication because they frequently involve attempts to exchange messages between communicators from different cultural backgrounds. In this context, it is critical to avoid misunderstandings because cultural background influences how messages are formulated and interpreted. It specifically refers to help provided by first-world nations to third-world countries. Another important topic is health communication, which is concerned with communication in the realm of healthcare and health promotion initiatives. One of the most important issues in this profession is how healthcare practitioners, such as physicians and nurses, should interact with their patients.

The academic literature discusses several additional modes of communication. International communication, nonviolent communication, strategic communication, military communication, and aviation communication are among them. Other forms of communication include risk communication, defensive communication, upward communication, interdepartmental communication, scientific communication, environmental communication, and agricultural communication. Aside from human communication, there are several additional types of communication found in the animal world and among plants. The branch of research that investigates various types of communication is known as biosemiotics. There are extra barriers in this subject for determining whether communication has occurred between two persons. Acoustic signals, for example, are often straightforward for scientists to detect and study. However, determining whether tactile or chemical changes should be interpreted as communication cues or as other biological processes is more challenging.

As a result, in order to ease their job, researchers often utilize somewhat modified definitions of communication. A common assumption in this regard comes from evolutionary biology and holds that communication should benefit communicators in terms of natural selection. In this regard, communication can be defined as the exchange of information between individuals, wherein both the signaler and receiver may expect to benefit from the exchange. It is often assumed that these advantages should occur on average but not in every circumstance. Deceptive signaling may therefore be seen as a kind of communication. One issue with the evolutionary approach is that it is frequently difficult to assess the impact of such behavior on natural selection. Another common pragmatic constraint is the belief that communication must be judged by observing a response by the receiver following the signal.

Animal communication is the process of delivering and receiving information among animals. Zoosemiotics is the science that studies animal communication. There are numerous similarities to human communication. Humans and many animals, for example, express sympathy by synchronizing their movements and postures. However, there are significant differences, such as the fact that humans also engage in verbal communication, whereas animal communication is limited to nonverbal communication. Another method is to make the difference based on the complexity of human language, particularly its virtually endless potential to connect fundamental units of meaning into more complicated meaning structures. It has been argued, for example, that recursion is a property of human language that distinguishes it from all other non-human communicative systems. Another distinction is that human communication is frequently linked to a conscious intention to send information, which is not always discernible in animal

communication. Visual, auditory, tactile, olfactory, and gustatory communication are all kinds of animal communication. Visual communication occurs via motions, gestures, facial expressions, and colors, such as those visible during mating rituals, bird colors, and the rhythmic illumination of fireflies. Auditory communication occurs via vocalizations made by animals such as birds, monkeys, and canines. It's often used to alarm and warn. Lower animals often have fairly basic reaction patterns to auditory information, responding either by approach or avoidance. Higher species have more complicated response patterns, which may employ distinct signals for different sorts of predators and responses. Some primates, for example, utilize one set of signals for flying predators and another for ground predators. Tactile communication is accomplished by touch, vibration, stroking, rubbing, and pressure. It is particularly important in parent-child relationships, courting, social greetings, and defense. Olfactory and gustatory communication is chemical communication that occurs via scents and tastes.

There are huge differences between species in terms of what functions communication serves, how much it is realized, and the behavior through which they communicate. Common functions include courtship and mating, parent-offspring relations, social relations, navigation, self-defense, and territoriality. This may occur via melodies, as in grasshoppers and crickets, chemically through pheromones, as in moths, and visually by flashing light, as in fireflies. For many species, the young is dependent on the parent for survival. Recognizing each other is a critical component of parent-offspring communication. In certain situations, the parents may also influence their children's behavior.

Social animals, such as chimps, bonobos, wolves, and dogs, use different types of communication to express their sentiments and develop relationships. Navigation is the movement across space with a goal, such as finding food, avoiding adversaries, or following a colleague. This occurs in bats through echolocation, which involves delivering auditory signals and interpreting the information from the echoes. Bees are another frequently discussed case in this regard because they perform a dance to indicate to other bees where flowers are located. In terms of self-defense, communication is used to warn others and assess whether a costly fight can be avoided. Communication is also used to mark and claim territories used for food and mating. Some male birds, for example, use songs to keep other males away and attract females when they claim a hedge or a portion of a meadow.

Nature theory and nurture theory are two conflicting hypotheses in the study of animal communication. Their disagreement is over whether animal communication is programmed into the genes as a form of adaptation or learned from previous experience as a form of conditioning. To the extent that it is learned, it usually occurs through imprinting, which is a type of learning that occurs only during a specific phase and is then mostly irreversible. Plant communication refers to plant processes that involve the sending and receiving of information. The field studying plant communication is called phyto semiotics. This field presents additional challenges for researchers because plants are very different from humans and other animals: they lack a central nervous system and have rigid cell walls. For example, they must find resources, avoid predators and pathogens, find mates, and ensure the survival of their offspring. Many of the evolutionary responses to these challenges are analogous to those in animals, but are

implemented in different ways. One critical difference is that chemical communication is much more important for plant communication than visual and auditory communication is for animals.

Behavior includes communication. Plant behavior is often characterized as a biochemical reaction to a stimuli rather than actual movement, as is the case with animals. This reaction must be brief in comparison to the plants lifetime. Communication is a kind of action that includes the transmission of information from a sender to a recipient. It is distinguished from other types of behavior, such as defensive reactions and mere sensing. Theorists usually include additional requirements, such as that the communicative behavior benefits both the sender and the receiver in terms of natural selection. Richard Karban distinguishes three steps of plant communication: the emission of a cue by a sender, the perception of the cue by a receiver, and their response.

Plant communication takes several kinds. It comprises communication inside plants, i.e. communication within plant cells and between plant cells, communication between plants of the same or related species, and communication between plants and non-plant creatures, particularly in the root zone. Plant roots also interact with rhizome bacteria, fungus, and insects inside the soil. One common mode of communication is airborne and occurs through volatile organic compounds (VOCs). Many plants, such as maple trees, produce VOCs when attacked by an herbivore to warn surrounding plants, which subsequently change their defenses accordingly. Mycorrhizal fungi are another kind of plant-to-plant communication. These fungi produce subterranean networks, known as the Wood-Wide Web, that link the roots of many plants. The network is used by the plants to relay signals to one another, especially to alert other plants of a pest assault and to help them build their defenses.

Fungi and bacteria may also communicate with one another. Some fungus species interact by emitting pheromones into their surroundings. They are utilized to enhance sexual activity (mating) in various aquatic fungus species, for example. This is true for *Allomyces macrogynus*, the Mucorales fungus *Mucor mucedo*, *Neurospora crassa*, and the yeasts *Saccharomyces cerevisiae*, *Schizosaccharomyces pombe*, and *Rhodospiridium toruloides*. Quorum sensing is one kind of communication between bacteria. It does this by producing hormone-like chemicals that other bacteria detect and react to. This technique is used to detect other bacteria in the environment and to coordinate population-wide reactions, such as detecting the density of bacteria and adjusting gene expression correspondingly. Other probable reactions include bioluminescence induction and biofilm formation.

The majority of communication occurs between individuals of the same species, which is known as interspecies communication. This is due to the fact that the purpose of communication is usually some form of cooperation, which occurs mostly within a species while different species are often in conflict with each other in their competition for resources. However, there are some forms of interspecies communication. This occurs especially for symbiotic relationships and significantly less for parasitic or predator-prey relations.

Interspecies communication is important for plants that rely on external agents for reproduction. For example, flowers require insects for pollination and provide resources like nectar and other rewards in return. They use communication to signal their benefits and attract visitors, for

example, by using colors that stand out from their surroundings and by using symmetrical shapes. The seeds are consumed with the fruit and expelled in a separate site. Communication is essential in alerting the animals to the position of the fruits and if they are ripe. Many fruits communicate through their color they have an inconspicuous green color until they ripen and take on a new color that stands in visual contrast to the environment. The ant-plant relationship is another example of interspecies communication. It concerns, for example, the selection of seeds by ants for their ant gardens and the pruning of exogenous vegetation as well as plant protection by ants.

Some animal species, such as apes, whales, dolphins, elephants, and dogs, engage in interspecies communication. For example, some species of monkeys use common signals to cooperate when threatened by a common predator. Another example of interspecies communication involving humans is their relationship with pets. For example, acoustic signals play a central role in communication with dogs. Dogs may learn to react to orders such as sit and come. They can even learn brief syntactic combinations like bring X or put X in a box. They also respond to human voice pitch and frequency by reading off information about emotions, dominance, and uncertainty. Dog signals may be understood by humans through reading and responding to their emotions, including as aggression, fearfulness, and playfulness.

Computer communication example: modems serve as transmitters and receivers, with the public telephone network serving as a transmission mechanism. Computer communication is the interchange of data between computers and related devices. To do so, the devices must be linked through a transmission mechanism that establishes a network between them. A transmitter is required to send messages and a receiver is required to receive them in order to access the transmission system. A personal computer, for example, may utilize a modem as a transmitter to transfer data to a server over the public telephone network as the transmission system. The server may utilize a modem as its receiver. To send the data, it must first be transformed into an electric signal. Communication channels used for transmission are either analog or digital, with characteristics like as bandwidth and latency.

There are several types of computer networks. LANs and WANs are the most widely mentioned. LAN stands for local area network, which are computer networks inside a small area, often less than one kilometer in length. Connecting two computers within a house or office building is an example of LAN. This can be accomplished through the use of a wired connection, such as Ethernet, or a wireless connection, such as Wi-Fi. WANs, on the other hand, are wide area networks that span large geographical regions, such as the internet. They may use several intermediate connection nodes to link the endpoints. Other types of computer networks include PANs (personal area networks), CANs (campus area networks).

For computer communication to be effective, the devices involved must adhere to a set of rules that regulate their interaction. These rules are referred to as the communication protocol. They address many elements of the exchange, such as data format and how to handle transmission failures. They also describe how the two systems are synced, such as how the receiver determines the beginning and end of a signal. A key difference in this respect is between simplex, half-duplex, and full-duplex systems.

Signals flow only in one direction from the sender to the receiver in simplex systems, such as radio, television, or airport screens displaying arrivals and departures. Half-duplex systems allow two-way exchanges, but signals can only flow in one direction at a time, such as walkie-talkies or police radios. Full-duplex systems, like regular telephone and internet, allow signals to flow in both directions at the same time. In either case, it is often critical that the connection is secure to ensure that the transmitted data reaches only the intended destination and not an unauthorized third party.

DISCUSSION

Human-computer communication is a closely related field that studies how humans interact with computers. This occurs via a user interface, which includes both the hardware used to interact with the computer, such as a mouse, keyboard, and monitor, as well as the software used in the process. On the software side, most early user interfaces were command-line interfaces, in which the user had to type a command to interact with the computer. They include graphical components that let the user to interact with the computer, such as icons that represent files and directories, as well as buttons that initiate instructions. They are often considerably simpler to use for non-experts. One goal when creating user interfaces is to simplify computer interaction. This makes them more user-friendly and accessible to a broader audience, while also enhancing productivity.

Good communication is a vital component of every good partnership and is an important component of all partnerships. Every relationship has ups and downs, but a good communication style may help you cope with disagreement and establish a stronger, healthier connection. We often hear how essential communication is, but not what it is or how we can utilize it in our relationships.

Communication is defined as the movement of information from one location to another. Communication in relationships helps you to convey to someone else what you are going through and what your requirements are. The act of speaking not only assists in meeting your requirements, but it also assists in keeping you linked in your relationship. Communicate with one another. You cannot read your partners thoughts, no matter how well you know and love each other. To prevent misconceptions that might lead to pain, anger, resentment, or bewilderment, we must speak clearly.

A relationship requires two individuals, and each person has various communication requirements and methods. Couples must develop a communication style that works for them. Healthy communication styles need practice and dedication. Communication is never going to be great all of the time. When speaking with your spouse, be straightforward so that your message is heard and comprehended. Check that you comprehend what your spouse is saying.

Consider what you want to say, be specific about what you want to express, and make your message as clear as possible so that your partner hears it correctly and knows what you mean. Discuss what is going on and how it impacts you; discuss what you want, need, and feel - I expressions such as I require, I desire, and I feel should be used. Pay attention to your spouse.

For the time being, set aside your own ideas and attempt to grasp their intentions, emotions, needs, and desires this is known as empathy.

Share good thoughts with your spouse, such as what you like and admire about them, as well as how essential they are to you. Negotiate and realize that you don't always have to be right. If the topic isn't that essential to you, try to let it go or agree to disagree. We may express a lot without saying when we communicate. Our body posture, tone of voice, and facial expressions all send a message. These nonverbal communication methods might convey to the other person how we feel about them. If our words do not match our sentiments, it is typically nonverbal communication that is heard and trusted. Saying I love you to your lover in a flat, bored tone of voice, for example, sends two very different meanings. Examine if your body language matches what you're saying. Listening is a critical component of good communication. A skilled listener may inspire their spouse to speak freely and truthfully.

Lean in and use motions to demonstrate attention and care for the other person. Maintain an open, non-defensive stance with your arms and legs uncrossed. Do not sit or stand sideways; instead, face the other person. Avoid gazing up or down at the other person by sitting or standing on the same level. Distracting motions like fidgeting with a pen, gazing at documents, or tapping your feet or fingers should be avoided. Keep in mind that physical obstacles, noise, and interruptions will make effective communication difficult. Turn off phones and other communication devices to guarantee that you are really listening. Allow the other person to talk uninterrupted. Show real interest and attentiveness.

If you are very furious about anything, be prepared to take a break. It could be a good idea to calm yourself before addressing the problem. Request comments from the other person on your listening skills. Improving Relationship Communication It is possible to learn to communicate openly and clearly. Some individuals find it difficult to speak and may need time and support to do so. These folks may be excellent listeners, or their actions may speak louder than their words. Building companionship entails sharing experiences, interests, and worries with your partner, as well as expressing compassion and admiration. Sharing closeness entails more than just a sexual connection. Intimacy is generated when you feel close and connected to your companion. It entails being able to both soothe and be comforted, as well as being open and honest. An act of intimacy may be as simple as bringing your spouse a cup of tea when you see they are weary of trying to agree on one or two critical problems, such as how funds are allocated, a goal you have, or your parenting techniques or tactics [6], [8].

If feasible, ask your spouse these questions and share your replies. Consider and experiment with new methods of communicating. Check to see whether the outcomes enhance your communication. You will have more influence over what occurs between you if you are more conscious of how you communicate. While it may be difficult at first, exploring new avenues of communication may lead to a more meaningful relationship. Most of us find it difficult to speak about certain events or themes. It might be anything that causes us pain or discomfort. Some individuals, for example, find it challenging to communicate their feelings. It is frequently the things that cannot be spoken that cause the greatest pain.

If you are experiencing problems expressing yourself or communicating with your spouse about anything, speaking with a therapist may be beneficial. Use of the silent treatment should be avoided. Don't draw any inferences. Rather of speculating on reasons, get all of the information. Talk about what truly occurred. Don't pass judgment. Learn to understand one another rather than beat one another. Use the future and present tense, not the past tense, while speaking. Concentrate on the main issue and avoid being sidetracked by smaller issues.

Talk about the issues that have harmed your or your partner's emotions first, then move on to disagreements. If you can't seem to improve communication in your relationship, go to a relationship therapist. Counsellors are educated to identify problematic patterns in a couple's communication and to assist in changing such patterns, as well as to provide solutions, recommendations, and a safe space to discuss difficulties.

CONCLUSION

A sender, a message, a medium, a channel, a receiver, a response, and feedback are all part of the communication process. However, having all of these aspects is not enough; there must also be collaboration and understanding between the two parties involved. Communication in our everyday lives helps us develop connections by enabling us to share our experiences and needs, as well as connect with others.

It is the essence of life, enabling us to express our emotions, convey information, and share our opinions. Communication may be divided into three types: verbal communication, in which you listen to someone to comprehend what they are saying, nonverbal communication, in which you communicate with someone, and written communication, in which you read their meaning; nonverbal communication involves seeing a person and inferring meaning.

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CHAPTER 3

A BRIEF OVERVIEW OF THE MEDIA THEORIES

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ABSTRACT:

Sociology use media theories to investigate how the media impacts society. They are crucial to understand since new technologies are continually altering the way the media works and influencing people's thinking, opinions, and behaviors. Theories of mass communication are important because they provide light on how people consume, interact with, and spread media. The messages in the media may have an effect on the audience, and these ideas give a framework for comprehending that influence.

KEYWORDS:

Cultural Groups, Cultural Communication, Media Theory, Television Programs, United States.

INTRODUCTION

The media has a large influence on people's lives. Within the realm of communication, media refers to the specific medium utilized to communicate a message to a vast, anonymous, and diversified audience. Media studies include studies on media impacts the influence of the media on audiences and media representations the depiction of distinct cultural groups. The premise that there is no such thing as objective reality lies at the heart of social construction. Scholars who support this basis, on the other hand, emphasize that all knowledge is historically and culturally distinctive. As a strong social structure, the media plays a vital part in shaping a person's experience of reality[1].

Even those who rigorously control their media usage are susceptible to media influences. What and how much media you consume is referred to as media consumption. The issue is that many of the messages individuals get from the media are taken in unintentionally. People may believe that they may be exposed to media without being impacted by it, yet this seems to be impossible. The first step in identifying the importance of media in your life is to assess your personal media use. Consider a normal day. Given the busy nature of many students' life while in school, listing a typical day while attending and not attending college may be useful[2].

First, make a note of how many hours you spend each day watching television. Include time spent viewing DVDs and time spent watching television series or movies online in this calculation. Add the hours spent listening to music, reading books, newspapers, and magazines, browsing the Internet, and so on. Second, make a mental inventory of how various cultural groups, such as Middle Easterners, older folks, individuals with disabilities, or those who identify as homosexual, gay, bisexual, or transgendered (LGBT), are depicted in various kinds of media. Do you see any trends? This basic twostep procedure is a wonderful starting point for

thinking about how the media shapes our impressions of others. This chapter focuses on the function of media in inter/cultural communication[3]. First, you will be given a broad understanding of media ideas and vocabulary. Second, a short description of several media theories is provided. The third part applies these principles and theories to several instances of reality television in the United States in order to give insight into one specific sort of media from numerous theoretical viewpoints[4].

MEDIA

When most people hear the term media, they instantly think of television; however, there are many various types of mediums. Traditionally, the media industry was divided into many sectors: printed media, records, radio, cinema, and television. However, recent technical improvements, such as the growing usage of computers, have made numerous mass media outlets easily accessible. In this way, the distinction between interpersonal and mass communication has blurred. The sections that follow give short definitions of conventional media types such as printed media, records, films, radio, and television. Remember what many intercultural communication researchers say as you read each of these sections media pictures are a significant source of information for individuals, particularly for cultural groups with whom they may not have regular, meaningful encounters. In other words, over time, each of these media sources, separately and together, serves to form your impressions of others, as well as your communication exchanges, directly or indirectly[5].

Printing Media

Books, newspapers, and magazines are all examples of printed media. This is the earliest kind of mass media. Scholars have traced the development of print media back over 4,500 years, to the publication of numerous religious, legal, and personal texts on clay tablets. Although the oldest books were only available to the most affluent members of society, technical breakthroughs such as the printing press enabled the medium to permeate general culture with growing clout. Newspapers, like books, were a method of early mass communication. Newspapers, which date back to the first century, gradually shifted from elite to general circulation. Although many individuals are shifting away from conventional consumption in favor of reading news online, newspapers remain an important source of information. Magazines have a long history as well. The earliest magazine in the United States dates back to the 1740s. The number of periodicals increased as the industrial revolution progressed. By 1900, the United States had over 5,000 separate publications in print. Today, a wide range of publications are accessible, including those directed primarily at men and women, sports enthusiasts, professionals, families, kids, and other ethnic groups[6].

Recordings

Thomas Edison built a talking machine in 1877, which enabled him to hear his version of Mary Had a Little Lamb replayed back to him. His innovation sparked the creation of a strong mass communication medium. In terms of fidelity, early recordings bear little resemblance to digital technologies employed today. However, the basic idea remains the same: use technology to create audio visuals for broad consumption. Most people quickly think of numerous forms of

music that have become popular as a result of recording. Other mass mediated messages, such as several of Martin Luther King Jr.'s civil rights speeches in the 1960s, were transmitted to large audiences using this medium[7].

Movies

The history of motion pictures may also be traced back to Thomas Edison's creations in the nineteenth century. Even before the talking picture period blossomed in the 1930s and 1940s, one film vividly demonstrated the influence that this type of mass media might have on society as a whole. *Birth of a Nation*, one of the earliest full-length films of its sort, was premiered to great acclaim in 1915. In terms of race relations, however, the film was chastised for promoting African American racial stereotypes. The film business has long been a multibillion dollar endeavor; but, it has also remained a major source of mass mediated images that possibly reinforce existing cultural prejudices of underrepresented groups[8].

Radio

Guglielmo Marconi delivered wireless sound over the Atlantic Ocean in 1901. This first achievement was followed many years later by successful voice transmission and the construction of the first toll station, which paid advertisers for airtime and went on the air in 1922. Radio supplied critical cultural demands from the start. It allowed political leaders, such as President Franklin D. Roosevelt, to speak directly with the American people about key topics. The American people. Radio was also a major source of entertainment, broadcasting electronic vaudeville, situation comedies, and soap operas. Radio is still a powerful source of information and entertainment in many cultures today. Radio's effect has remained important even as technology has evolved e.g., computers, satellites.

Television's origins may be traced back to the 1920s and 1930s. Previously, numerous radio series were adapted into television, including various quiz shows, soap operas, and situation comedy. Television, unlike radio, did not begin with experimental, nonprofit stations. Television started with established networks that were financed by commercial advertisers. Television, like other kinds of media, was once utilized largely by a tiny sector of society. The middle of the twentieth century saw a surge in viewership. In reality, the number of television sets in the United States has increased. In four years (1948-1952), the number of American dwellings increased from 172,000 to 17 million. The creation of numerous new media technologies has resulted in the United States. American television viewers today have access to hundreds of stations[9].

Scholars have devoted the most effort investigating the influence of television on personal, cultural, and social perspectives. This is partly owing to the television industry's fast expansion and pervasiveness in daily life. As a socialization agent, mass mediated pictures on television, such as news, soap operas, situation comedies, dramas, talk programs, athletic events, and so on, may have a huge impact on how people see themselves and others. As a result, governments in certain countries prohibit particular forms of programming or only let television programs that promote specific agendas. As a result, programs created and broadcast throughout the globe are often susceptible to political, religious, cultural, and social agendas. This concept is discussed in

depth in the chapter's final parts. All of the previously listed media forms books, magazines, newspapers, records, movies, radio, and television continue to impact your opinions of yourself and others. On the one hand, individuals are increasingly engaging with new media technology. Some may argue that this lessens the impact of other media. On the other hand, it is critical to remember that new media technologies are also increasing the influence of media on people as a whole. Consider what you can accomplish with computers, upgraded recording systems such as TiVo, and portable personal gadgets. With these new media technologies, you can listen to your favorite radio show that is broadcast hundreds of miles away, watch a television show that you missed, read your childhood hometown newspaper, watch a video from an independent new band, or see a movie that was not shown in a local theater.

Theories of media

Scholars have been more interested in studying the influence of media as human consumption has increased. The study of media influences dates back to the late nineteenth century. However, the media's exponential rise over the previous 75 years has resulted in an explosion of study and thinking aimed at explaining how media affects a person's daily life. This section presents a short history of several media theories. The next section discusses the significance of these ideas to inter/cultural communication[9].

Theory of Direct Effects

The first media theories were motivated by the fear that media may become an allpowerful source of influence. Scholars who used this approach thought that audiences were passive consumers of media that had direct effects on them. As a result, this line of thought was known as direct effects theory and was popular in the early twentieth century. These thinkers contended that media pictures reached the psyche of naïve viewers and had instant impacts. As a result, direct effects theory was sometimes referred to as a magic bullet or hypodermic needle method. Most modern communication academics see these ideas as too simple and undervaluing the general audience. Nonetheless, some seem to continue to adopt this approach when they say that specific programs induce viewers to participate in hazardous behaviors, such as violence, which is assumed to be the result of watching violent television or playing violent video games.

Model with Limited Effects

Scholars evaluated the assumptions of a direct effects approach throughout time and found little empirical evidence to back their conclusions. These findings have prompted academics to advocate for a restricted effects model, a theoretical approach that contends media has minimal impact on individuals. According to studies, media consumers selectively exposed themselves to media messages that were congruent with their current beliefs, attitudes, and values. Following the findings of this study, theorists believed that media had only a little impact on a person's daily life[10].

Theory of Uses and Rewards

Another theory that aims to explain how the media impacts daily living is the uses and gratifications hypothesis. This theoretical approach recognizes audiences as active media users

who are driven to employ various forms of media programs to meet a variety of requirements. According to this hypothesis, media impacts differ based on the roles that various forms play in consumer's lives. According to research, viewers were deliberate in their media intake, consciously selecting media to meet certain needs and desires.

Models of Cumulative Effects

More complicated theoretical underpinnings started to develop as scientists continued to explore media impacts. These new media frameworks, known as cumulative effects models, recognized a balance between prospective media impacts and active media use. One such hypothesis focuses on the media's role in agenda shaping. Scholars within this paradigm claimed early on that the media cannot instruct people how to think, but it may tell them what to think about. In other words, the media influences people's perceptions of what is significant. The more you see an issue in the media, the more significant you believe it is. More recent study in this area has prompted experts to discuss how the media also directs how individuals should think about topics that they consider significant.

Theory of Cultivation

Many people see media as a window into the world, particularly realms outside of their local surroundings. This viewpoint inspired academics to investigate the link between reality and reality as depicted on television. Media consumption, according to cultivation theory, serves to generate erroneous perspectives of the world. The theory's fundamental assumption is that heavy user's people who have significant, continuing exposure to television begin to see the actual world as it appears on television. Cultivation theory study identified certain psychological processes seen in heavy television consumers. This is the most powerful media effects paradigm since the magic bullet idea.

Media Critical Cultural Studies

Critical cultural studies continue to build on the work of media academics who are interested in the power of the media. This theoretical approach views the media as a weapon used by society's most powerful group to maintain power, and it arose in reaction to prior ideas that did not address power disparity. Scholars use this theory to investigate how the media interacts with issues of ideology, ethnicity, gender, socioeconomic class, and other aspects of human variation. One of the major assumptions of this theoretical framework is that the media plays a critical role in perpetuating existing power disparities. This is accomplished by subtle affects that go undetected by observers. Each of these media theories sheds light on how massmediated pictures shape people's perspectives of themselves, others, and society as a whole. Most modern researchers see older theoretical efforts e.g., direct effects and limit effects models as too simple in their assumptions that the media is all-powerful or completely harmless. The other hypotheses, which have been briefly discussed here, are still pertinent to debates of media impacts on inter/cultural communication in the twenty-first century. They are important in understanding how mass mediated images have a cumulative impact in fostering a social agenda in which cultural diversity remains a significant problem influencing inter-cultural dialogue.

Television with a focus on reality

The globe has never been without a variety of reality television shows for many conventionally aged college students. As discussed in this section, reality-based programming has been around for more than 60 years. Reality television, on the other hand, has recently become the most popular form of entertainment. Given its widespread popularity in the United States and worldwide, it has risen from the outskirts of television culture to the center. Reality television is an appealing style of programming from the standpoint of television executives. It has cheap manufacturing costs. It is readily marketable for international distribution. It may also be created without relying on unionized performers and authors. These reasons, along with reality television's enormous appeal across varied viewers, have moved it from another fad that overstayed its welcome to a pillar in current television culture. Although this section concentrates on reality television in the United States, it has proved to be popular in many nations across the globe.

In reality, these low-cost programs have employed tried-and-true formulas to draw enormous crowds in a variety of nations. The pieces in Kraida and Sender's book provide insight into numerous worldwide viewpoints on reality television. They highlight, in particular, how reality television programming has rapidly globalized and how diverse programs and formats have been adapted to local, state, and national cultural standards. This includes examinations of *Afghan Star*, Afghanistan's equivalent of *American Idol*, and how Muslim audiences responded to female candidates' onstage attire and dance in light of cultural standards. Despite its inter-cultural significance, monetary value, and universal appeal, reality television has its detractors. Many consider it to be an extreme kind of trash television, or cheap, sensationalized programming.

Given these objections, media academics have failed to make significant headway in their research. Others say that reality television comprises a wide range of high and low-quality programs, all of which, as forms of popular culture, merit academic consideration. Reality programming will continue to dominate the television landscape as long as record-breaking viewership continues. Even if you do not watch reality television, it is becoming more difficult to ignore. Many individuals confess to watching at least one reality television program on a regular basis that they characterize as a guilty pleasure. As you read the wide description offered in the next section, consider your personal experiences with reality television. Consider how the cultural groups to which you belong impact your opinions of these initiatives.

Reality Television's Definition

What comes to mind when you hear the word reality television? If you're like most people, you probably think of some of the most popular programs in recent years, such as *American Idol*, *Survivor*, or *Dancing with the Stars*. Others may be more familiar with TV series like *The Real World*, *Run's House*, or *America's Next Top Model*. However, most people are unaware that reality television offers an astonishingly varied range of programmes. As a genre, reality television involves placing ordinary people in front of the camera and deriving some entertainment value from the perception of their activities being unscripted, Smith and Wood write. Several critics have noted reality television's unrealistic character, such as how many

episodes look more scripted and influenced via producers' editing. However, Smith and Wood's definition relies on the fact that reality television is advertised and widely viewed as unscripted. As such, the reality in reality television is best understood as a social construction one that employs the apparently unscripted life experiences of ordinary people to generate a kind of entertainment for the watching audience.

DISCUSSION

According to the description provided in the previous paragraph, reality television encompasses a broad variety of programming genres. Candid Camera, dubbed the granddaddy of reality TV, was one of the first reality television programmes. This legendary program inspired a slew of others that set up different pranks on unsuspecting targets for example, Punk'd, Scare Tactics, Girls Behaving Badly. Other forms of reality television seem to be straightforward until a major fake is exposed. These sorts of programs have grown in popularity as viewers get dissatisfied with traditional reality television shows. Another early type of reality television was competition based game shows in which competitors answered trivia questions. Game shows became a fixture of daytime television and also garnered enormous popularity in primetime slots.

Other competition shows have recently pitted people against one another in pursuit of a large monetary prize e.g., Big Brother, Survivor, professional contracts e.g., Last Comic Standing, The Apprentice, America's Best Dance Crew, or the chance to find love e.g., The Bachelor/Bachelorette, Joe Millionaire, Next. COPS, an early popular kind of reality television programming in the United States, debuted in the early 1980s. This program followed police officers in various American cities as they went about their daily dealings with the general people. COPS produced a variety of reality television series concentrating on solving crimes America's Most Wanted or existing unknowns e.g., Unsolved Mysteries, in addition to other comparable shows e.g., Dog the Bounty Hunter. With the public's interest in the criminal parts of ordinary life established, court programs emerged as an outgrowth of this form of reality television.

Initially, these concentrated on different little court sessions for example, The People's Court but, more recently, they have focused on certain sorts of court cases for example, Divorce Court or the amusing personalities of specific judges for example, Judge Judy, Judge Mathis. For many people, the most well-known kind of reality television is MTV's The Real World: the documentary soap opera. This famous program sparked the creation of other comparable series, including MTV's Laguna Beach: The Real Orange County, BET's College Hill, and TLC's Little People, Big World. Other documentary style programmes follow individuals as they participate in a variety of personal or professional pursuits. Other series have lately followed celebrities in their everyday life e.g., The Anna Nicole Show, The Osbourne's, Run's House, My Life on the DLits or as they compete for different rewards e.g., Celebrity Apprentice, Celebrity Fit Club.

VH1 has created an entire block of programming branded as celebrealty due to the popularity of celebrity based reality television. The last sort of reality television programming includes gamechanging advancements. Individuals or groups of people typically work with people to achieve dramatic makeovers in terms of personal appearance or style, weight, personal identity,

or family empowerment. Alternatively, the emphasis of many makeovers is on personal autos or living spaces. Each of the media theories discussed previously in the chapter may be used to investigate reality television. As one would imagine, various theoretical lenses may lead to differing interpretations of the importance of realitybased programming in inter/cultural communication. The last portion of this chapter employs several media theories to investigate how reality television influences how individuals view themselves and others via a cultural lens. There is currently no consensus on the influence of reality television on social attitudes of various cultural groupings. Some communication experts may claim that the impact is negligible. These researchers would point out how viewers selectively expose themselves to programs that showcase pictures of cultural groups that correspond to their preexisting views. For example, they would observe that many reality television shows with predominately African American casts e.g., *Real Housewives of Atlanta*, *Let's Talk About Pep*, *Snoop Dogg's Fatherhood*, *College Hill* are most faithfully watched by African American audiences whose existing perceptions of African American life are largely established.

According to this viewpoint, the pictures in the program, both good and unpleasant, have little impact on their listeners. According to a similar theoretical approach to examining reality television, it may satisfy various requirements for different viewer's uses and gratifications theory. Most people, for example, watch reality television programs for enjoyment. Specific instructional programs e.g., TLC's *tiny People*, *Big World*, or *Intervention* may be more influential in influencing attitudes of others e.g., tiny people or drug addicts. However, communication specialists from this school of thought would argue that these programs do more to reinforce current views than they do to develop new ones. In this context, it is critical to remember that viewers do not watch television as blank slates; rather, they arrive with strong previous cultural views that are difficult to modify.

Other media experts may differ. They contend that reality television programs have a direct influence on how viewers construct their opinions of themselves and others (direct effects hypothesis). These experts would join society leaders in criticizing several reality television series for their stereotyped portrayals of various ethnic groups. Consider the MTV popular program *Jersey Shore*. Several young Italian Americans from the United States appeared on the program. Northeasters who live for GTL (Gym, Tan, and Laundry), drinking, partying, and hooking up. Indeed, the show's actors boldly labeled themselves as guides and guidettes, words that they embrace but that have previously been seen as very insulting insults. Several major Italian American groups were so worried by the show's unfavorable stereotyped images that they called for a boycott of sponsors, and several of them withdrew their support. In the end, the debate produced a lot of publicity for the program, propelling it to the top of the cable ratings. According to this theoretical viewpoint, the show's outcome, particularly for viewers with minimal engagement with Italian Americans, was the propagation of unfavorable stereotypes of this ethnic community.

Agenda setting theorists would examine how reality television pictures contribute to viewers' perceptions of what is most essential or relevant in society. Consider the key themes of the majority of reality television programs. Producers might promote tales that stress international

understanding, intergroup concord, and cultural resemblance as examples for viewers who want to participate in healthy, real intercultural interactions. Reality television series, on the other hand, often incorporate imagery that depict intercultural misunderstanding e.g., *Wife Swap*, *Charm School*, intergroup conflict e.g., *Survivor*, *Real World-Road Rules*, and cultural differences. This is because drama, conflict, and rivalry make for good television. It is assumed that viewers are not interested in seeing individuals who get along and work together with little to no friction. Although this may be true for some, it does not change the reality that these are the pictures that people see the most and grow to perceive as the most prominent in society. According to agenda setting theorists, viewing reality television leads viewers to think that various ethnic groups will never get along, that different religion groups will always have conflict, and that men and women originate from separate planets.

The premise that media representations in general, and those on reality television programs in particular, contribute to erroneous views of the world is congruent with cultivation theory. As a result, some cultivation theorists would concentrate their attention on heavy reality television viewers and investigate how significant exposure to this form of programming impacts their perception of reality. Scholars may infer that heavy users feel there is more cultural strife in the world than there is. This image is likely to be accompanied by inflexible preconceptions of various cultural groups that have featured on numerous reality television series. For example, the recent influx of programs starring transgendered people may encourage heavy users to blur the lines of sexuality in ways that distort the reality of people who identify as gay, lesbian, bisexual, and/or transgendered.

Critical cultural studies experts would be the most critical of reality television programs of all the media methods previously examined. According to these experts, reality television is one of the most recent types of mass mediated exploitation, in which ordinary people are drawn into a process in which their daily experiences are twisted to generate storylines tailored to maximize profits for media owners. Reality television programs, according to this media lens, are cheap to create yet earn significant sums of money via regular programming rotations and commercial placement or promotion.

However, this media lens would highlight how reality television promotes specific beliefs such as beauty standards, personal safety, and the American dream. In this way, reality based programming works in tandem with other forms of mass media to persuade viewers to engage in a world where they are mainly consumers. Consider how promoting culturally unique beauty standards encourages billions of dollars in expenditure. The same might be stated for public safety items which are sorely required in the violent world shown on television and purchases made to safeguard the American dream regardless of the person's real need for the item or their ability to buy it. Finally, existing social disparities within a culture endure.

As seen throughout this chapter, media has a significant impact on people's lives. It depicts, in particular, a major social structure that adds to a person's experience of reality. Much has been written on the negative impacts of media, including how media images reinforce harmful cultural stereotypes. However, it is also important to recognize that reality television can have both positive and negative effects on intercultural communication, such as providing positive images

of various cultural groups, educating people about life issues, and promoting stories of intercultural cooperation. Pullen, for example, claims that MTV reality programming e.g., *The Real World*, *Road Rules*, *Singled Out*, *Undressed*, *Next*, etc. has had a beneficial impact on how viewers see people who are homosexual, gay, bisexual, transgendered, or queer.

He contends, in particular, that the frequent presence of LGBTQ people on these programs helps to mainstream non-heterosexual experiences, leading to increased public tolerance. Similar arguments may be made for other series that offer significant exposure to underrepresented groups, such as TLC's *Little People, Big World*, A&E's *Intervention*, or National Geographic Channel's *Taboo*. Nonetheless, most media critics, or those who research and evaluate media and its consequences, have focused on how this one-of-a-kind style of media programming has fallen short of its promise. Most reality programs, it seems, have perpetuated the cultural stereotyping that prevails throughout media genres. Because programs are promoted as reality, some researchers claim that the pictures are much more harmful than other sorts of programming that consumers perceive to be more contrived.

This seems to be the case for reality television viewers, who appear to perceive African American women in stereotyped ways. This relationship is shown in Boylorn's autoethnographic writing, in which she recalls how, despite her academic qualifications and professionalism, White pupils expected her to adopt the behaviors of famous reality TV personalities such as New York aka Tiffany Pollard from VH1's *Flavor of Love*. What is unclear is whether her pupils relied on preconceptions reinforced by the media or if her metastereotypes were more significant than she thinks. Metastereotypes are your impressions of outgroup members' preconceptions about your ingroups. Reality TV pictures, in any scenario, are considered as important to daily experiences of inter/cultural communication. Finally, it is important to note that diverse types of media may have both beneficial and bad impacts on intercultural communication. The primary issue is how individuals might maximize good media impacts while limiting negative ones. One way to address this issue is to improve one's media literacy abilities.

Developing critical literacy abilities is one way to negotiate the media's hold over you. Communication researchers have recently recommended for media users to obtain media literacy. By definition, media literacy entails evolving behind the pictures of the media. Media literacy, according to Gerbner, includes three distinct abilities. To begin, media consumers must be able to recognize the methods employed to generate visuals that seem to be genuine. Understanding how producers of reality television shows employ visual pictures, music, lighting, camera angles, and the editing process to shape media images is required. Second, media consumers must recognize that the media are companies that must make a profit.

When watching reality television, ask yourself why certain pictures of certain ethnic groups are portrayed more than others. How do they operate to promote commercial images in today's society? Third, media consumers must learn to understand how various mass media images project specific ideologies for example, cultural superiority and values. In the context of reality television, being media literate entails critically recognizing the values implicit in the visuals displayed and recognizing how certain strategies impact viewers in subtle and not-so-subtle ways. The emphasis in this part has been on how reality television shapes your image of yourself and

others. However, media literacy encompasses all types of media, not only the mass mediated visuals that people see on television.

To become media literate, you must acquire a critical eye for how different media forms recordings, radio, movies, newspapers, magazines, and new media technologies function as a cultural socialization agent in terms of how individuals see their surroundings. The enhanced awareness that comes with media literacy can never completely erase the impacts of media, but it may help to mitigate the detrimental influence that media has on your daily life. In terms of inter-cultural communication, being media literate increases the possibility of media consumption leading to a better knowledge of how other cultural group members vary from and are similar to oneself. Many media experts believe that reality TV has evolved into a genre that presents even meaner, more competitive, and more hurtful versions of reality to an ever-expanding audience. Viewers who practice media literacy must comprehend how images are created in order to maximize profits, as well as how the meanings and values of reality TV across national, regional, gendered, classed, and religious contexts.

This chapter discussed the important role the media plays in shaping how individuals believe about themselves, others, and the process of inter/cultural communication. It provided an overview of fundamental media ideas, terminologies, and theories.

CONCLUSION

The chapter focused on the relatively recent growth of reality television and how this form of programming may alter ordinary encounters when culture is a significant concern. Hopefully, this chapter has increased your understanding of how the media influences your views and motivated you to become a more media savvy consumer. Although this chapter concentrated on reality television in the United States, understanding the similarities and differences of reality television shows across cultures, as well as the ways in which cultural values, norms, and beliefs necessitate local adaptation, will be an important step toward a more advanced understanding of inter/cultural communication across national boundaries as this media genre expands.

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CHAPTER 4

INFLUENCE OF MEDIA ON CULTURE

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ABSTRACT:

Media has an impact on culture and society since it allows for the quick interchange of ideas. Cultures interchange ideas with one another significantly more freely than in the premodern age; the impact of this fast cultural sharing on cultural evolution cannot be overstated. The fashion and diet industries, as well as media representations, promote and maintain social and cultural standards of beauty and attractiveness. They give the setting in which we learn to value beauty, as well as the size and form of our bodies. Larger persons are often depicted unfavorably.

KEYWORDS:

Cultural Identity, Mass Media, Social Media, Significant Impact, Via Media.

INTRODUCTION

The cultural significance of social media cannot be overstated. It has a significant impact on societal cultural developments, such that the role of men and women has been determined by the media. It had an impact on both intercultural and international communication. Many individuals throughout the world have been attempting to figure out what culture is and how it influences how people act. This article attempts to provide a detailed explanation to the issue by exploring the words independently and explaining the link[1]. Multiple sociology researchers have attempted to develop multiple definitions of culture, many of which are contradictory. The media has played an important role in conveying its significance to the public and allowing everyone to have a cultural identity. People's well-being can only be ensured if they have a strong and distinct identity that shapes their sense of self and their interactions with those who have a different cultural identity[2].

People from diverse civilizations may interact and negotiate better since they have distinct values and backgrounds. Because many individuals are unaware of their cultural identity, intercultural partnerships have continued to fail. The internet and mass media have played important roles in fostering globalization, which has had several good effects on the cultures of various nations and races across the globe. Many civilizations have been able to incorporate new elements into their cultures as a consequence of globalization, which has been tremendously aided by the internet and mass media. Globalization allows us to get an understanding of many cultures throughout the globe and, in the end, replicate some favorable elements. These articles will emphasize the role of media in culture formation and how media has contributed to intercultural socialization. Learning about different cultures via the media might lead to harmful prejudices at times. To prevent stereotypes, the media plays a vital role in educating people and familiarizing

them with other cultures. The media has perpetuated prejudices such as presenting Muslims as terrorists and Africans as illiterates.

The media may play a significant part in developing the cultures of various civilizations throughout the globe and preventing prejudice and stereotyping by teaching people about diverse cultures and stressing the good features. The mainstream media has a broad audience, which gives it significant influence over many social problems. The media campaigns for social issues and facilitates communication and sharing of beneficial cultural values amongst civilizations. The mass media disseminates information about a certain cultural area to the whole globe, hence it is critical that the material be well researched before dissemination. Global sports, such as the World Cup, have a large global audience, and the media has the ability to impact many cultural factors during such competitions[3].

The media has developed many beliefs about males and masculinity. In television shows and movies, males are portrayed as fearless and emotionless, while women are portrayed as afraid and emotional. The media shapes the image of a genuine guy in society as assertive and financially solid. Women are depicted as housekeepers, and children grow up knowing this. The media has created a new picture of beauty that has influenced many women and even young girls all over the globe. Because beauty has always been linked with having a slender body, many women and young girls have grown obsessed with weight loss and have been persuaded to modify their diet. Schools and parents have failed to educate youngsters about sexuality, leaving the media as the sole source of sexuality knowledge.

Talking about sexuality with children is traditionally frowned upon in traditional cultures, but this is changing as schools and parents see that it is no longer prudent to avoid discussing sex matters with children. The media has a critical role in disseminating society norms, philosophies, and practices. Because of the media, socialization is now feasible and much easier. Different communities may share languages, traditions, rituals, roles, and values via socialization. In recent years, the media has emerged as a powerful social force, particularly among young people. Whereas older generations consider media as a source of entertainment and knowledge, the majority of young people see it as a great place to socialize[4].

The media emphasizes various values and standards, as well as the potential repercussions of failing to conform to society norms and values. The media enables society to learn how to act in various situations based on one's function and status. The media contributes to the portrayal of behavioral models that society and its individuals are expected to follow. In comparison to other agents such as schools, families, and religious organizations, the media is a fundamental agent of socialization whose functions are extremely basic. The internet offers several forms of sociability, such as Facebook and twitter, which have drastically revolutionized the way people interact in recent years. Aside from the internet, other media agents that have become highly important in socialization include, to name a few, radio, newspapers, magazines, and tabloids. Ideas and views may be communicated and transferred through various media agents. Since it can now be accessible by many people all over the globe, the internet has emerged as the most powerful audio-visual medium. One may use the internet to influence others or to be influenced

by those who use the internet to express and trade their thoughts. Another media agent that has greatly aided socializing is television [5].

People may express their views on a variety of themes and concerns impacting human existence on television. Because television is a mass medium capable of reaching a huge audience, the views expressed on it reach a vast number of individuals. When compared to the elderly, the media is typically quick and participatory, making it an excellent socializing tool for young people who spend the majority of their time watching television because young people make up the bulk of the audience, many media outlets are continually on the lookout for themes and programs that will appeal to them. Media companies have the ability to skillfully influence their audience in order for them to buy into their ideas and messages. The media may make a product seem enticing to the broader public, such as the prestige one would get if they had the most recent mobile phone on the market. The media has become an extremely important factor in the development of children and the conduct of adults. Although the media has certain detrimental effects on the audience, the advantages outweigh the drawbacks. Some television shows provide important information, such as lessons in other languages, which are necessary for social interaction[6].

Language-learning programs benefit both children and adults in terms of international socialization. Other programs encourage youngsters to think creatively and dynamically. These programs help both children and adults become more aware and influence their behavior. It is thus important for parents and guardians to be wary of the kind of shows their children watch since some of them may have a detrimental impact on them. Children should avoid programs containing vulgar language and violence since they might have a detrimental impact on them. Different networks have had a significant impact on our society's concept of reality. Internet networks have continued to represent certain concerns that are inaccurate. The problem of stereotypes described in this study has been considerably nurtured via networks. People who get knowledge about various sorts of people and civilizations without firsthand experience may acquire an incorrect perception of a certain race, culture, or place that is counter to the reality of the situation on the ground. Networks have influenced our society by portraying other civilizations as primitive, causing individuals to undergo a cultural change. Finally, it is critical to recognize that the media plays a critical role in defining our society. The media has aided globalization, allowing individuals of other ethnicities and cultures to share ideals and ideas that benefit their lives.

The mass media and the internet have considerably contributed to the cultural building of many cultures throughout the globe, making them highly important socialization agents. Television, the internet, cinema, and radio have all played important roles in encouraging socializing by offering an ideal platform for sharing thoughts and views on a variety of problems that touch people's lives. Networks have also had an impact on several civilizations throughout the globe. Some of the themes raised in films and movies are always fictional, but society tends to put them into effect in real life, which has had major implications. Networks and organizations have transformed the globe into a global village. Because so much information is being transferred across various networks and organizations, networks and organizations will undoubtedly

continue to affect the culture of many civilizations. The media will continue to have an impact on people's lives both now and in the future.

DISCUSSION

The impact of social media on society cannot be overstated. The media has influenced cultural transformations in our society and has come to define men's and women's roles. As a consequence, communication across cultures and boundaries was hampered. The effect of culture on individual behavior has piqued the interest of scholars all around the globe. The media has a large influence on society. In communication, media refers to the medium utilized to transmit information to a large, diverse, and often unaware audience. Media representations show various cultural groups in the media, while media impacts investigate the influence of the media on its audience. The rejection of any objective truth is the fundamental concept of social construction. Proponents of this basis, on the other hand, highlight that all knowledge is culturally and historically contextual. The media, as a strong social system, has a significant impact on an individual's vision of the world. It is vital to note that even persons who restrict their TV viewing experience the repercussions of media exposure[7].

According to *The Crisis in Culture*, market-driven media will ultimately subjugate all civilizations to the entertainment industry. According to Susan Sontag, the entertainment industry produces the most intelligible, seductive ideas, therefore disputes over the tepid, the glib, and the senselessly cruel are the norm. According to some experts, interest in celebrity culture is growing. People argue that high-quality drama on television has been replaced with gardening shows, culinary demos, and other lifestyle programs, and that newspapers that used to cover international news now include celebrity gossip and images of scantily dressed young women. According to one critic, great art and real folk culture have been supplanted by tasteless industrialized artifacts, or mass-produced goods meant to appeal to the biggest possible audience. They contend that the media industry's dramatic ascent to prominence after WWII resulted in its ultimate concentration into a few global organizations. In the mainstream media, sensationalism and titillation have supplanted serious reporting, feeding people fears, prejudices, scapegoating processes, paranoia, and aggression.

Public participation is a typical byproduct of media study, particularly social media research. The topic of disaster relief is an excellent example of this. Natural disasters such as hurricanes, floods, and tsunamis create demand in many areas many inhabitants desire their government's assistance with food supply, housing, and medical care. There are times when catastrophes are so widespread that governments lack the means to repair all that has been damaged. Because to the broad diffusion of information about recent natural disasters on social media platforms, people all around the globe may participate by contributing money. Donations may be sent to organizations such as the Red Cross, World Relief, Hands, and World Vision through their websites. The media is being aggressively utilized, making it easy for anybody to contribute monetarily.

Disaster-related information may be disseminated via books, magazines, newspapers, and other print media. They must, however, be better equipped to distributing this content swiftly and on a

large scale. Furthermore, there is no room for interaction in these textual forms. Because of the rapidity with which information may be transmitted and the incentives it affords its audience to engage, the media's presentation of information is successful. The media reflects cultural values and views. The media facilitates the dissemination of information, education, and awareness across a society and may contribute to a cultural revolution. Culture and the media have a good and inviting interaction. In Malaysia and Singapore, for example, the media routinely covers the different population festivities, as well as religious observances and other rituals. Malaysians of various ethnic and religious backgrounds have celebrated the Chinese New Year's Yee Sang ritual together, which is a rare occurrence. This tendency has been popularized by television and media coverage on Malaysia's intermixing of diverse tribes.

Finally, media literacy emphasizes that it is the duty of the person to assess and grasp the messages and pictures they receive. Everyone in a million-person theater is still an individual, no matter how many times they have watched the same mass media piece. There are several correct interpretations of what we see in the media rather, a broad variety of fair conclusions may be drawn depending on things such as previous information and personal experience. We live in a media-rich world, but we can make the most of it by reading, comprehending, and critically assessing the different types of communication that we come across. When content makers are invested in a certain social goal, the message they communicate via the media changes. Producers create media material to support or refute certain viewpoints. Most institutions, including governments, companies, non-governmental organizations (NGOs), and educational institutions, aggressively influence media coverage to further their objectives and beliefs. At its most repressive, governmental level, media influence may be classified as propaganda, which is defined as communication aimed at influencing its target audience for ideological, political, or commercial goals. Though not always, the truth is manipulated, facts are cherry-picked, and emotive appeals are exploited in propaganda. Caricatures depicting the enemy are a regular feature of military propaganda. Representations of contemporary culture are indistinguishable from reality due to the complicated interaction between actual life and numerous types of mass media. Culture travels mostly via the media in the globalized, postmodern society. The media, like society in general, has a considerable effect on creating cultural norms and values.

The media has a significant impact on culture and our views. What the media says about their own culture or other civilizations influences and affects many individuals. The media may make certain civilizations seem better than they are, while making others appear worse. For example, the cops have a horrible reputation for randomly shooting and murdering individuals. This is media manipulation since they do not provide people all of the specifics of why the cops shot them. In reality, police are obliged to kill those who are carrying weapons and refuse to put them down or even use them against police. Furthermore, most news outlets support a certain political party. These news outlets will strive to damage the reputations of opposing politicians while boosting the reputations of politicians in their own party. Celebrities are a third way that the media influences people. For example, if a celebrity says something controversial, their admirers may agree with them and think what they said is real. Even if they have no clue what they're talking about and are simply attempting to look educated, they might be a detrimental influence [8], [9].

CONCLUSION

Material culture, language, aesthetics, education, religion, attitudes and values, and social organization are the primary components of culture. The boomerang effect and the reciprocal effect are two frequent media impacts nowadays. A boomerang effect has a direct boomerang impact depending on the message of a certain medium. The impacts of previous and expected media coverage on the topic of a news item are referred to as the reciprocal effect. Many cultural traits, as well as the health conditions associated with them, are linked to education, employment, money, and social standing. These elements impact one's awareness of the world and whether or not one seeks to better it.

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CHAPTER 5

AN OVERVIEW OF THE CONVERGENCE, CONCEPTS, THEORY AND CONSEQUENCE

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ABSTRACT:

Media convergence is a broad phrase that may be characterized in terms of technology, industry, society, text, and politics. There are three forms of media convergence: Convergence of technologies, Convergence of economic systems, Convergence of Cultures. Because of the emergence of new communication technologies, media convergence is a communications theory in which every mass medium ultimately merges to the point where they form one medium. Because to convergence, audiences may now connect more readily and rapidly with one another, as well as those who develop and distribute mass communication information.

KEYWORDS:

Convergence Process, Media Content, New Technology, Social Media, Video Games.

INTRODUCTION

It is important to remember that the adoption of new technology does not entail that the old ones are relegated to dusty museums. Today's media consumers continue to watch television, listen to radio, read newspapers, and watch movies. The difference is that you can now perform all of those things using just one device a personal computer or a smartphone and the Internet. Media convergence, the process through which previously separate technologies share duties and resources, enables such acts. A mobile phone that also shoots images and videos is an illustration of how digital photography, digital video, and cellular telephone technology have converged. The so-called black box, which would unite all the functions of previously different technologies and would be the device through which we would get all of our news, information, entertainment, and social interaction, would be an extreme, and presently nonexistent, example of technological convergence.

Convergence Types

However, convergence is not restricted to technology. According to media theorist Henry Jenkins, convergence is not an end goal, but rather a process that alters how information is consumed and created. Jenkins categorizes convergence into five categories: When a business owns many goods or services in the same industry, this is referred to as economic convergence. In the entertainment sector, for example, a single corporation may have interests in many types of media. Rupert Murdoch's News Corporation, for example, is involved in book publishing HarperCollins, newspapers New York Post, The Wall Street Journal, sports Colorado Rockies,

broadcast television Fox, cable television FX, National Geographic Channel, film 20th Century Fox, the Internet MySpace, and a variety of other media.

Organic convergence occurs when someone is viewing a television program online while texting a buddy and listening to music in the background—the natural result of a variegated media universe. There are various components to cultural convergence. One component is the flow of stories across many media platforms, such as books that become television series *True Blood*, radio plays that become comic strips *The Shadow*, and even amusement park attractions that become film franchises *Pirates of the Caribbean*. *Harry Potter* appears in literature, films, toys, and amusement park attractions.

Another facet of cultural convergence is participatory culture, which refers to the ability of media users to annotate, comment on, remix, and otherwise impact culture in novel ways. YouTube, the video-sharing website, is a perfect example of participatory culture. YouTube allows anybody with a video camera and an Internet connection to interact with people all over the globe while also creating and shaping cultural trends. Global convergence is the process through which geographically disparate civilizations influence one another despite the physical distance that divides them. Nigeria's film industry, dubbed Nollywood, is influenced by Bollywood in India, which in turn is influenced by Hollywood in the United States. Cartoons starring Tom and Jerry are popular on Arab satellite television stations [1].

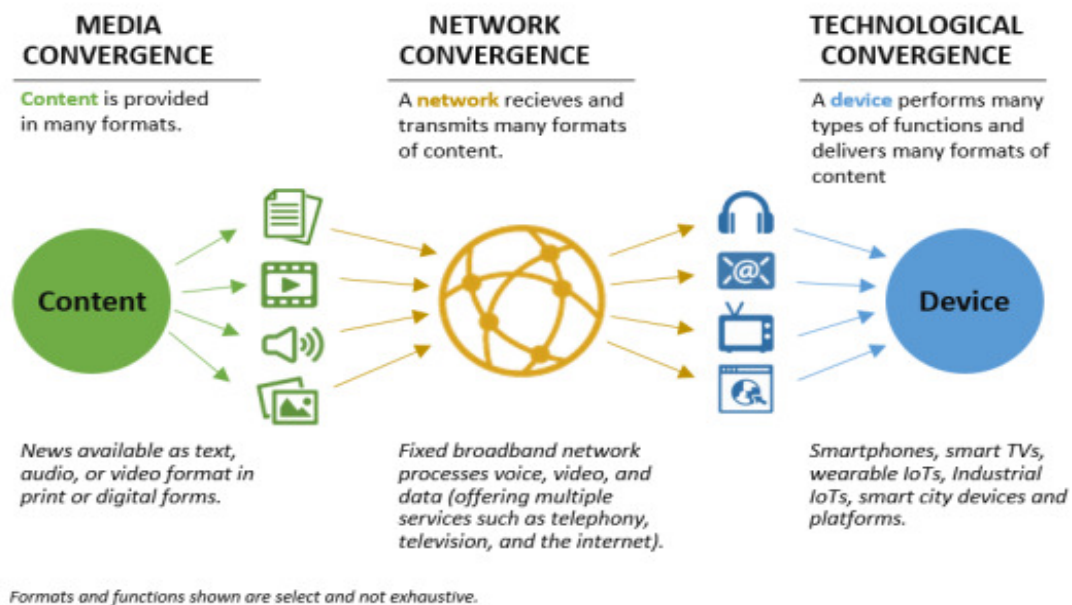


Figure 1: Diagram showing the Convergence Types Every.

The Ring and The Grudge, both successful American horror films, are remakes of Japanese successes. The benefit of global convergence is access to a wealth of cultural influence; the disadvantage, according to some critics, is the threat of cultural imperialism, defined by Herbert Schiller as the way developing countries are attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structures of the

system's dominating center White, 2001[2]. The convergence of technologies refers to the capacity to view TV programmes online on sites like Hulu or play video games on mobile phones like the Apple iPhone. As more and more distinct types of media are turned into digital information, we expand the potential relationships between them and enable them to flow across platforms, as Jenkins remarks Jenkins, 2001.

The Consequences of Convergence

Perhaps the most revealing term is Jenkins' concept of organic convergence. Many individuals, particularly those who grew up in a society dominated by so-called old media, believe that today's media-driven world is devoid of organic elements. According to a recent New York Times editorial, few objects on the planet are farther removed from nature less, say, like a rock or an insect than a glass and stainless steel smartphone New York Times, 2010. However, modern American culture is plugged in like never before, and today's high school students have never known a world without the Internet. A cultural shift of this magnitude creates a large age gap between those who grew up with modern media and those who did not[3].

According to a 2010 Kaiser Family Foundation research, Americans aged 8 to 18 spend more than 7.5 hours per day with electronic devices and, owing to multitasking, they can fit an average of 11 hours of media material into that 7.5 hours. These figures emphasize two features of the new digital media consumption model: involvement and multitasking. Teenagers nowadays do not sit idly in front of devices, silently absorbing information. Instead, they are texting friends, sharing news stories on Facebook, commenting on YouTube videos, writing television episode evaluations to put online, and generally participating with the culture they consume.

Convergence has also made multitasking simpler, since many gadgets now enable users to browse the Internet, listen to music, view videos, play games, and respond to e-mails all on the same system. However, predicting how media convergence and immersion will alter culture, society, and individual brains remains challenging. Steven Johnson claims in his 2005 book *Everything Bad Is Good for you* that today's television and video games are cognitively stimulating because they represent a cognitive challenge and encourage active involvement and problem solving. Poking fun at alarmists who believe that every new technology makes youngsters dumber, Johnson warns readers about the perils of book reading it chronically under stimulates the senses and is tragically isolating. Worse, books follow a fixed linear path. You have no influence over their narratives you just sit back and let the tale be told to you [4].

This runs the danger of developing a general apathy in our children, making them feel helpless to improve their surroundings. Reading is not an active, participating activity; it is passive. Nicholas Carr's 2010 book, *The Shallows: What the Internet Is Doing to Our Brains*, is more negative. Carr is concerned that the immense diversity of interconnected information accessible through the Internet is weakening attention spans, distracting modern brains, and making them less capable of deep, meaningful engagement with difficult ideas and debates. Once upon a time, I was a scuba diver in a sea of words, Carr laments. Now I zip across the surface like a guy on a Jet Ski, Carr says, citing brain research that demonstrate that when individuals attempt to do two things at once, they pay less attention to each and complete the jobs less properly. In other

words, multitasking causes us to perform more things badly. Whatever the final cognitive, social, or technical outcomes, convergence is altering how we interact with media now[5].

DISCUSSION

The phenomena of media convergence involves the connectivity of information and communication technologies, computer networks, and media content. It combines the three C's—computing, communication, and content—and is a direct result of media content digitalization and Internet popularity. Convergence of media alters traditional businesses, services, and labor habits, allowing for the emergence of wholly new types of content. It erodes long-standing media business and content silos and progressively decouples content from specific devices, posing significant issues for public policy and regulation. The five key parts of media convergence are explored below: technical, industrial, social, textual, and political[5].

Convergence of Technologies

The technical component of convergence is the easiest to grasp. Billions of people may now access media material that was previously limited to certain communications medium print and broadcast or platforms newspapers, magazines, radio, television, and cinema thanks to the World Wide Web, smartphones, tablet computers, smart TVs, and other digital devices. Because a wide range of material is now accessible through the same devices, media companies have created cross-media content. For example, news organizations are no longer just print or audiovisual content providers they are portals that provide material in formats such as text, video, and podcasts, as well as links to other relevant resources, online access to their archives, and opportunities for users to comment on the story or provide links to relevant material. These advances have altered journalism by breaking down long-standing barriers such as who is and is not a journalist see citizen journalism, deadlines and other time constraints, journalists and editors, and content platforms. Jane Singer, an American journalism professor, stated that the once-closed newspaper narrative is now an open text with a continuous presence in journalism[6].

Industry Mergers

Such technical breakthroughs have resulted in industry convergence and consolidation, as well as the emergence of massive new digital media giants. Large mergers occurred in the 1990s and early 2000s as the largest media businesses tried to spread their holdings across media channels. Among the major mergers were Viacom-Paramount 1994, Disney-ABC 1995, Viacom-CBS 2000, NBC-Universal 2004, and America on Line AOL and Time Warner in 2000, which was the largest merger in corporate history at the time. There were also acquisitions of new media start-ups by existing media businesses, such as News Corporation's 2005 acquisition of InterMix Media Inc., the parent company of Myspace.

All of these mergers made sense in the late 1990s, according to the theory of synergy, in which cross-platform media corporations were bigger than the sum of their component parts. However, after the NASDAQ meltdown in 2000, it became clear that cultural differences across combined organizations were more difficult to overcome than previously anticipated. The AOL-Time

Warner merger, for example, was a disaster, and by the time AOL was secretly split out as a separate public firm in 2009, its value was a fraction of what the combined corporation was worth in 2001. Similarly, News Corporation sold Myspace in 2011 for \$35 million after paying \$580 million to purchase it in 2005[7].

Social media has emerged as a new engine in the convergent media business. The phrase social media refers to technologies, platforms, and services that allow people to communicate one-on-one, one-to-many, and many-to-many. While the Internet has always allowed people to participate in media as both consumers and producers, the social aspect of media convergence did not flourish until the 2000s, with the rise of Web 2.0 sites that aimed to be user-focused, decentralized, and adaptable over time as users modified them through ongoing participation. The emergence of online communication services such as the social network Facebook, the microblogging service Twitter, the video-sharing Web site YouTube, blog software such as Blogger and WordPress, and many more exemplifies social media. These social media networks have grown at an incredible rate. Facebook went public in 2006, and by 2012, it had more than one billion members.

In 2012, it was projected that over 72 hours of video were posted to YouTube every minute, with over four billion videos seen each day. Howard Rheingold, an American media expert, has highlighted three key features of social media. For starters, social media allows everyone in the network to be a creator, distributor, and consumer of material at the same time. The asymmetrical relationship that characterized 20th century mass communications between broadcaster/media producer and audience has been radically changed, argues Rheingold. Second, the strength of social media is derived from the relationships that its users form. Third, social media enables users to organize actions on scales and at speeds that were not previously possible.

The emergence of user-created content is a significant change connected with convergence and social media, with people transitioning from viewers to participants. The rise of the producer, or the Internet user who is both a user and a creator of online content, was discussed by Australian media scholar Axel Bruns, while British author Charles Leadbeater discussed the pro-am revolution and mass collaboration, in which content creation tools become cheaper and easier to use, distinctions between amateurs and experts blur, and media content production becomes increasingly shared, social, and collaborative in nature. Media convergence has also presented new policy issues. For the majority of the twentieth century, media material was distributed via specific platforms such as books, newspapers, magazines, radio, television, film, and video games. These various media were subject to varying degrees of control depending on whether they were disseminated publicly or privately, if minors could access the material, whether a particular medium had a greater influence on its audience, and so on[8].

Material and platforms have split in the twenty-first century, with material being available in digital form across many devices. Furthermore, as previously said, people are progressively becoming not just content consumers but also content creators and distributors. The setting in which media policy and regulation are implemented is rapidly changing as consumers gain more control over their media surroundings and younger users digital natives become more acquainted with convergent media technologies. The nature of media firms has changed as well. For

example, Apple, Inc., the computer firm, has become by far the world's biggest music distributor. Google Inc. is a prominent player in making news and television content accessible to worldwide audiences. How to achieve long-established media policy principles like ensuring diversity of ownership and content, regulating access based on community standards, and meeting local content requirements in an age of global media is a major challenge for policymakers in an age of media convergence.

Microform, also known as Microcopy or Micro record, is any photographic or electronic method for duplicating printed matter or other graphic material in a much reduced scale, which may then be re-enlarged by an optical instrument for reading or reproduction. Microform systems offer long-lasting, ultra-compact, and conveniently accessible file records. The Eastman Kodak Company introduced the Recorded method in 1928, which resulted in the first large-scale commercial usage of considerably reduced-size copying onto thin rolls of film microfilm. Continuous, automated cameras recorded papers on 16-millimetre film, and the initial use was for duplicating checks in transit or clearing operations in banks. However, it quickly extended to a wide range of other uses in business, government, and education, and 35-millimetre film was used alongside 16-millimetre film.

The science of microphotography exploded in the late twentieth century, with the introduction of a slew of new procedures and miniaturizations. In general, a microform can be continuous media, such as roll or cartridge microfilm, or individual and physically separate records, such as film chips microfilm containing coded micro images for use in automatic retrieval systems or microfiche a sheet of microfilm with a title or code readable with the naked eye at the top. The use of the microform allows for significant space savings. Photographic techniques are often utilized in the microform; however, other technologies, such as video magnetic tape recording, have been used. Most microform approaches also allow the document file to be quickly reproduced for distribution or filing in several locations.

To handle microforms at high rates, automated equipment for unit records or continuous media is also available. The microform picture is normally stored in the machine file with a matching address number. When a copy request is received, the equipment automatically picks the appropriate picture from the file and makes a copy, which may be a printed paper copy of the original or a microform copy, depending on the equipment. Some automated microform systems integrate machine-coded indexing information with the picture. This enables a computerized index search, which in certain situations may result in the speedy distribution of copies of the entries chosen in answer to the index query.

Nicholas Carr's 2010 book, *The Shallows: What the Internet Is Doing to Our Brains*, is more negative. Carr is concerned that the immense diversity of interconnected information accessible through the Internet is weakening attention spans, distracting modern brains, and making them less capable of deep, meaningful engagement with difficult ideas and debates. Once upon a time, I was a scuba diver in a sea of words, Carr laments. Now I zip across the surface like a guy on a Jet Ski, Carr says, citing brain research that demonstrate that when individuals attempt to do two things at once, they pay less attention to each and complete the jobs less properly. In other

words, multitasking causes us to perform more things badly. Whatever the final cognitive, social, or technical outcomes, convergence is altering how we interact with media now.

CONCLUSION

According to convergence theory, as countries progress from the early phases of industrialization to highly industrialized ones, the same sociological patterns develop, ultimately becoming a global culture. Russia and Vietnam, both historically totally communist nations, have drifted away from rigorous communist beliefs as the economy of other countries, such as the United States, have grown. As a result of convergence, media types such as radio and cinema are losing their significance as distinct, independent media types defined by their technology.

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CHAPTER 6

CULTURAL, COMMUNICATION PERIODS AND THE IMPORTANCE OF SOCIAL VALUES

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ABSTRACT:

Social values are a collection of ethically acceptable norms in society. The dynamics of the community, institutions in society, traditions, and cultural beliefs of the individuals in society all contribute to the formation of these principles. The laws serve as a guidance for everyone in society on how to behave responsibly. Culture, in addition to its inherent worth, delivers significant social and economic advantages. Culture improves our quality of life and raises general well-being for both people and communities through improving learning and health, increasing tolerance, and providing chances to connect with others.

KEYWORDS:

Copy Right Law, First Amendment, Mass Media, Social Values, Social Media.

INTRODUCTION

In a 1995 wired magazine article titled *The Age of Paine*, Jon Katz proposed that Revolutionary War patriot Thomas Paine be considered the moral father of the Internet. The Internet, Katz wrote, offers what Paine and his revolutionary colleagues hoped for a vast, diverse, passionate, global means of transmitting ideas and opening minds. The ferociously spirited late-1700s press dominated by individuals expressing their opinions. The idea that ordinary citizens with no special resources, expertise, or political power, like Paine himself, could sound off, reach large audiences, and even spark revolutions was brand-new to the world. With Katz's remarks in mind, we might pose more questions concerning the function of social values in communication [1].

The principle of free speech has been important to American mass communication from the country's revolutionary beginnings. The first amendment to the United States Constitution protects press freedom. Because to the First Amendment and subsequent legislation, the United States has some of the most comprehensive speech rights of any industrialized country. However, there are limitations to what types of speech are constitutionally protected limits that have evolved through time to reflect developments in societal norms in the United States. Obscenity definitions, which are not protected by the First Amendment, have evolved in tandem with the nation's shifting social beliefs. The Modern Library chose James Joyce's *Ulysses* as the finest English-language book of the twentieth century, although it was prohibited to print in the United States from 1922 and 1934 because the U.S. The book was considered indecent by the Customs Court because to its sexual nature. The 1954 Supreme Court ruling *Roth v. the United States* narrowed the definition of obscenity, allowing for variations based on community

values. The sexual revolution and societal transformations of the 1960s made it even more difficult to define communal standards an issue that is still being debated today.

Another sign that obscenity is still subject to interpretation is the mainstreaming of sexually explicit material, such as Playboy magazine, which is accessible in practically every U.S. airport. Obscene content regulations are not the only ones that affect First Amendment rights; copyright law also inhibits free expression. Originally, intellectual property law was meant to preserve the inventor of a creative work's exclusive rights, both economic and intellectual. Works protected by copyright cannot be duplicated without the creator's permission, nor can anyone else benefit from them. Copyright law protects inventions, literature, musical compositions, and even phrases. The first copyright act in the United States established a maximum period of 14 years for copyright protection. This figure has expanded rapidly throughout the twentieth century, with certain works now being copyright-protected for up to 120 years. In recent years, a file-sharing culture, musical mash-ups, and YouTube video parodies have prompted concerns about the fair use exemption to copyright law [2], [3].

Courts are still determining what forms of utterances are protected or forbidden by law, and as the evolving values of the American people develop, copyright law, like obscenity law, will alter as well. Propaganda and Other Negative Motives Social values may sometimes be seen in overt ways in mass media broadcasts. Producers of media material may have strong interests in certain societal objectives, which may lead them to support or deny specific ideas. In its most blatant form, this sort of media influence may devolve into propaganda, or communication that aims to convince its audience for ideological, political, or financial reasons. Propaganda often distorts the truth, delivers information selectively, or employs emotional appeals. Caricatures depicting the adversary are often used in propaganda during battle. Propaganda is common even during times of calm. Around election season, political campaign advertisements in which one candidate publicly attacks the other are widespread, and some negative advertising purposefully manipulate the facts or portray blatant lies to harm an opposing candidate. Other forms of influence are less obvious or evil. Advertisers want viewers to purchase their goods, and certain news outlets, such as Fox News or The Huffington Post, have a clear political agenda [4].

People who aim to exercise media influence, however, often use propaganda strategies and techniques. During World War I, the United States government established the Creel Commission as a form of public relations agency promoting the country's entrance into the war. The Creel Commission employed radio, film, posters, and in-person speakers to promote the United States' war effort while demonizing the opposing Germans. Chairman George Creel recognized the commission's aim to influence the public but avoided labeling their activity propaganda: In no way was the Committee a censorship agency, a concealment or repression organization. It was a simple PR pitch, a massive endeavor in salesmanship, the world's largest advertisement escapade, from beginning to end, without pause or change. We didn't call it propaganda since the term had become synonymous with deception and corruption in German hands. Our endeavor was instructive and enlightening throughout, since we were so sure of our position that we felt no more argument was required other than the clear, uncomplicated presentation of the facts. Of fact, the distinction between selective presentation of the truth and

propagandist manipulation is not clear. Another Creel Commission member was subsequently dubbed the Father of Public Relations and wrote the book *Propaganda*. In general, though, public relations is open to presenting one side of the truth, while propaganda strives to construct a new truth[5].

Guardians In 1960, journalist A. J. Liebling said humorously that freedom of the press is guaranteed only to those who own one. Liebling was alluding to the role of gatekeepers in the media sector, which is yet another way that societal values impact mass communication. Gatekeepers are those who assist choose which news reach the public, such as reporters who choose which sources to utilize and editors who decide what gets published and which stories make it to the front page. As members of society, media gatekeepers are burdened with their own cultural prejudices, whether knowingly or unintentionally. Gatekeepers transmit their own ideals to the general audience by determining what is important, entertaining, or significant. In contrast, articles considered trivial or unattractive to customers may languish in the back pages of the newspaper, or go unnoticed entirely. In one remarkable illustration of the power of gatekeeping, journalist Allan Thompson blames the news media for failing to report the 1994 Rwandan massacre. According to Thompson, since there were few foreign reporters in Rwanda during the genocide, the world was not compelled to address the crimes taking place there. Instead, the O dominated the evening news in the United States. The O.J. Simpson trial, Tonya Harding's assault on a fellow figure skater, and Bosnia's less deadly war[6].

Thompson went on to say that politicians were able to stay complacent due to a lack of worldwide media attention. There was minimal outcry over the Rwandan atrocities because to a lack of media coverage, which led to a lack of political will to engage time and soldiers in a distant fight. During the Rwandan tragedy, Richard Dowden, Africa editor for the British daily *The Independent*, succinctly highlighted the news media's broader unwillingness to concentrate on African issues: Africa was simply not important. It failed to sell newspapers. Newspapers must make a profit. So it didn't matter [7]. Individual and institutional bias minimized the genocide at a moment of enormous distress, perhaps contributing to the deaths of hundreds of thousands of people. Gatekeepers were particularly powerful in archaic media, when space and time were restricted. A news program could only run for a half-hour, but a newspaper could only publish a certain number of pages. The Internet, on the other hand, potentially provides endless space for news stories. The participatory aspect of the medium further reduces the media's gatekeeper duty by giving media consumers a voice. Readers may choose what makes it to the first page of news aggregators like Digg. That's not to say the wisdom of the crowd is always wisecent top stories on Digg have included headlines like Top 5 Hot Girls Playing Video Games and The girl who must eat every 15 minutes to stay alive.

Media expert Mark Glaser noted that the digital age hasn't eliminated gatekeepers; it's just changed who they are: the editors who pick featured artists and apps at the Apple iTunes store, who choose videos to spotlight on YouTube, and who highlight Suggested And, unlike conventional media, these new censors seldom have public bylines, making it impossible to determine who makes such judgments and on what grounds. Observing how different cultures and subcultures convey the same tale might provide information about the social values of those

civilizations. Another method to assess today's media messaging critically is to look at how the media has functioned in various cultural eras throughout the globe and in the United States.

Following an examination of how technology, culture, and mass media have influenced one another across time, it may be useful to examine current cultural periods more widely. A cultural epoch is defined by a certain way of viewing the world as expressed via culture and technology. Cultural eras are distinguished by fundamental shifts in how people see and comprehend the world. Truth was dictated by authorities such as the monarch and the church throughout the middle Ages. People used the scientific approach to achieve truth via reason throughout the Renaissance. In 2008, the editor-in-chief of *wired* magazine said that Google was poised to make the scientific method obsolete. In each of these examples, it was not the essence of truth that changed, but rather how humanity sought to make sense of a rapidly changing environment. The post-Gutenberg modern and postmodern eras are the most significant to examine in terms of culture and mass media.

The post medieval age defined by technical breakthroughs, urbanization, scientific discoveries, and globalization is known as the Modern Age, or modernity. The Modern Age is often divided into two periods: early and late modern. The early modern era started in the late 15th century with Gutenberg's creation of the movable type printing press and concluded in the late 18th century. The early modern European population experienced increased literacy rates as a result of Gutenberg's press, which led to educational reform. As mentioned in previous sections, Gutenberg's machine aided in the dissemination of information, which fueled the Renaissance and the Protestant Reformation. Transportation improved, politics became more secularized, capitalism developed, nation-states got more powerful, and knowledge became more readily available throughout the early modern era. The formerly dominating authority of monarch and church were gradually replaced by Enlightenment values of reason, rationalism, and confidence in scientific investigation. The close of the 18th century and the beginning of the late modern era were characterized by significant political, social, and economic developments. The Industrial Revolution, which started in England about 1750 and was followed by the American Revolution in 1776 and the French Revolution in 1789, signaled the start of significant changes in the globe.

The rejection of monarchy in favor of national sovereignty and representative democracy inspired the French and American revolutions. Both revolutions marked the ascendancy of secular society over church-based power structures. With its goals of individual rights and development, democracy was perfectly adapted to the so-called Age of Reason. Though less political in nature, the Industrial Revolution had far-reaching implications. It did not just alter the manufacturing process; it also substantially altered the economic, social, and cultural context of the period. The Industrial Revolution has no defined beginning or finish dates. Several critical breakthroughs, such as the internal combustion engine, steam-powered ships, and railroads, led to improvements in a variety of sectors throughout the nineteenth century. Steam power and machine tools significantly improved output. However, some of the most significant changes brought about by the Industrial Revolution were social in nature[8].

An economy focused on manufacturing rather than agriculture meant that more people relocated to cities, where mass production methods taught people to prioritize efficiency both within and

outside the industry. Factory workers in newly urbanized areas could no longer provide their own food, clothes, or supplies, so they resorted to consumer products. Increased output led to increased wealth, but economic disparities across classes began to widen. The media was impacted these massive shifts. As mentioned in previous sections, the combination of steam power with the printing press facilitated the tremendous growth of books and newspapers. Literacy rates increased, as did popular support for political engagement.

More and more people were moving to cities, getting an education, reading the newspaper, spending their money on consumer goods, and identifying as citizens of an industrialized country. Urbanization, mass literacy, and new forms of mass media all led to the creation of a feeling of mass culture that brought people together across geographical, social, and cultural lines. It should be emphasized that modernity and the Modern Age are separate from the cultural movement of modernism. The Modern Era lasted from the end of the middle Ages to the middle of the twentieth century; nevertheless, modernism refers to the aesthetic movement of the late nineteenth and early twentieth centuries that evolved from the enormous changes that swept the globe during that time period. Modernism, in particular, questioned the boundaries of conventional forms of art and culture. Modernist art was influenced by the Enlightenment's conviction in progress and rationalism. It emphasized subjectivity via abstraction, experimentalism, surrealism, and, on occasion, pessimism or even nihilism. Modernist works include James Joyce's stream-of-consciousness novels, Pablo Picasso's cubist paintings, Claude Debussy's atonal compositions, and Luigi Pirandello's absurdist plays[9].

Modernism may also be thought of as a transitional period between the modern and postmodern periods. While cultural theorists and philosophers debate the exact definition and dates of the Postmodern Age, the general consensus is that it began in the second half of the twentieth century and was marked by skepticism, self-consciousness, celebration of difference, and reappraisal of modern conventions. The Postmodern Age questioned or discarded many of the Modern Age's assumptions, including scientific rationality, the independent individual, and the inevitability of progress. The Postmodern Age rejoiced in contingency, fragmentation, and instability, while the Modern Age emphasized order, reason, stability, and absolute truth. The Postmodern Age was brought about by the impact of technology on culture, the emergence of the Internet, and the Cold War. One of the primary assumptions overthrown in the Postmodern Age is the belief in objective truth, which defined the Modern Age. Postmodernists instead drew their ideas from quantum scientist Erwin Schrödinger, who famously designed a thought experiment in which a cat is put inside a sealed box with a little quantity of radiation that may or may not kill it.

The cat persists in both states, dead and living, while the box stays shut, according to Schrödinger. Both possibilities are equally true. Although the thought experiment was designed to investigate quantum physics concerns, its claim of extreme uncertainty appealed to postmodernists. Rather than an absolute objective truth attainable via logical testing, reality was variable and dependent on the observer. This preference for the relative over the absolute finds literary expression in the deconstruction movement. While Victorian writers worked hard to

make their novels seem more genuine, postmodern narratives distrusted claims to truth and continually reminded readers of the fiction they were reading.

The focus was not on the all-knowing author, but on the reader. Meaning, according to postmodernists, was not instilled into a work by its author, but rather rested on the reader's subjective experience of the work. Many of Sylvia Plath's and Allen Ginsberg's poems are emotionally charged and aimed to generate a conversation with the reader, frequently requiring the reader to address contentious themes such as mental illness or homosexuality. Another way in which the Postmodern Age differed from the Modern Age was the rejection of what philosopher Jean-François Lyotard referred to as grand narratives.

The Modern Age was characterized by various large-scale theories that attempted to explain the entirety of human experience, such as capitalism, Marxism, rationalism, Freudianism, Darwinism, fascism, and so on. However, growing globalization and the growth of subcultures called into doubt ideas that promised to explain everything all at once. Totalitarian regimes of the twentieth century, such as Adolf Hitler's Third Reich and the Soviet Union under Joseph Stalin, fostered distrust of authority and the structures that it supported. Lyotard believed that the Postmodern Age was one of micronarratives rather than grand narratives that is, a plethora of little, localized understandings of the world, none of which can claim ultimate or absolute truth. For example, an elderly guy in Kenya does not see the world in the same way as a young lady in New York.

Even persons from the same cultural background have diverse perspectives on the world. Did your parents comprehend your way of thinking when you were a teenager? The postmodern world is distinguished by the variety of human experience. As Lyotard put it, Eclecticism is the degree zero of contemporary general culture; one listens to reggae, watches a Western, eats McDonald's for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and retro clothes in Hong Kong; knowledge is a matter for TV games.

In 1985, William S. Burroughs enthusiastically said, Out of the closets and into the world's museums, libraries, architectural monuments, concert halls, bookstores, recording studios, and film studios. Everything belongs to the inspired and devoted thief. Feminist artist Barbara Kruger, for example, produces works of art from old ads, while authors like Kathy Acker reassemble existing texts to create new tales. The Postmodern Age is defined by the rejection of conventional forms of art and expression. People have seen the world in profoundly diverse ways from the early Modern Age through the Postmodern Age. Not only has technology gotten more complicated, but culture has evolved as well. When reading further, keep in mind that various periods have varied types of media and culture, and the diverse methods in which media is presented frequently tell us a lot about the culture and times.

DISCUSSION

Social media is a powerful communication vehicle that has an impact in both cities and remote regions. However, we are just at the beginning of the digital revolution. Not only has digital transformation had an impact on companies and made the world more accessible, but it has also changed the way individuals connect. According to Oberlin, as of 2019, there are 3.2 billion

social media users globally, accounting for around 42% of the global population. Furthermore, there are around 4.5 billion internet users globally now. These statistics indicate the growing importance of digital media in our everyday lives.

This blog will go through the factors that are influencing social media's rise as a powerful communication platform. You will also study how social media has changed the way people communicate. The commercial, advertising, and education sectors have all been taken over by social media. It has long affected people's communication and has become an essential part of their everyday lives. WhatsApp, for example, has changed and enhanced the IM (instant messaging) culture. You can text anybody on the earth as long as you have an internet connection. Not only has WhatsApp aided in this change, but so have Facebook, Twitter, LinkedIn, and Instagram. The function of social media in communication is an often debated topic. Online communication has allowed information to reach previously unreachable persons and audiences. Furthermore, it has increased public awareness of what is going on in other parts of the world. The spread of the story about the Amazon Rainforest fire is a good example of social media's reach. It started with a single post and swiftly swept throughout everyone's newsfeeds on many social media platforms.

Because of the increase in social media users, movements, advertisements, and objects are broadcast on social media platforms. Businesses currently depend on social media to increase brand awareness as well as promote and sell their goods. It helps firms to reach out to customers regardless of their location. The internet has endowed mankind with an inexhaustible resource with inexhaustible reach and benefits. From news to grocery purchasing, everything is only a click away. Social networking has overtaken traditional methods of shopping, reading the news, and even studying. Education has also used forums and social media chat rooms to increase student participation, organize webinars, and promote events and courses. Social media is an essential component of digital marketing since it allows businesses to contact people across demographic and geographic lines.

News and journalism are two of the most major sectors that social media has influenced. Print media is disappearing as the internet becomes the fastest and most convenient means to obtain news, and publishers are being obliged to upload their stories online. Another consequence of modern technology is that nearly anybody may now claim to be a journalist and create accurate and reliable news. We can generate, distribute, and circulate news or gossip practically immediately throughout the globe. Social media has just made it simpler. Top news items are breaking via Twitter and other social networking sites, and people all around the globe are becoming aware of them.

Social media has changed the way we are governed by making the political process more public. Many foreign leaders have utilized social media to convey their opinions and prioritize issues, giving people with a better understanding of the administration they have chosen. It has also limited political stakeholders' ability to control what information reaches people. The only sources of information prior to the introduction of social media were conventional media and the government. It has, however, abruptly altered for the better. The drawback is that certain organizations exploit social media's potential to harm people.

People have also been exposed to humanitarian issues as a result of social media. Many social work organizations, such as animal welfare and fundraising groups, utilize social media to raise awareness about societal issues. It pulls activists together, allowing people to speak out against injustice, and it links people for social causes. Social media's effect has given birth to a new sort of communication in which interactions are swift and information is rapidly delivered. Because of their widespread reach, businesses are searching for people who are well-versed in social media platforms to occupy crucial positions inside their organizations. Indeed, social media as a business function is rapidly developing and provides a wide range of work opportunities.

CONCLUSION

Social Value is a larger definition of value. It moves away from utilizing money as the primary indication of value and instead focuses on engaging people to understand the effect of actions on their life.

The viewpoint of the people is crucial. The culture in which people are socialized affects how they communicate, and how people communicate may alter the society. Culture teaches its members implicitly how to act in various circumstances and how to understand the conduct of others in similar situations.

Social values are an integral aspect of a society's culture. The stability of social order is accounted for by values.

They establish broad principles for social behavior. Fundamental rights, patriotism, human dignity, rationality, sacrifice, individuality, equality, democracy, and so forth.

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CHAPTER 7

A QUICK DISCUSSION OF MEDIA LITERACY

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ABSTRACT:

People with media and information literacy are better able to think critically about information and utilize digital technologies. It enables individuals to make educated decisions about how they engage in peacekeeping, equality, free speech, conversation, information access, and sustainable development. Understanding media and its function in our society is built on media and information literacy. MIL also teaches some of the fundamental abilities required for critical thinking, analysis, self-expression, and creativity, all of which are vital for citizens in a democratic society.

KEYWORDS:

Critical Thinking, Critical Media, Literacy Education, Mass Media, Media Literacy.

INTRODUCTION

Media literacy is an expanded definition of literacy that includes the ability to access and analyze media messages as well as create, reflect, and act, using the power of information and communication to make a difference in the world. Media literacy is not limited to one medium and is understood as a set of competencies that are essential for work, life, and citizenship. Inquiry-based pedagogy is often used in media literacy education, encouraging students to ask questions about what they see, hear, and read. Beyond the classic no print text, media literacy investigates additional current sources. Television, video games, photos, and audio messaging are just a few instances of media literacy. Critical analyses can include identifying author, purpose, and point of view, examining construction techniques and genres, and examining patterns of media representation. Media literacy education may investigate how structural elements, such as media ownership or financing model, influence the content given in Figure 1.

The Core Principles of Media Literacy Education state that the purpose of media literacy education is to help individuals of all ages develop the habits of inquiry and skills of expression that they need to be critical thinkers, effective communicators, and active citizens in today's world. Media literacy education can begin in early childhood by developing a pedagogy centered on more critical thinking and deeper analysis and questioning of concepts and texts. Media literacy in North America and Europe includes both empowerment and protectionist perspectives. Media literate people can skillfully create and produce media messages, both to demonstrate understanding of the specific qualities of each medium and to create media and participate as active citizens. Media literacy may be considered as contributing to a broader understanding of literacy by seeing mass media, popular culture, and digital media as new sorts

of texts that need to be analyzed and evaluated. By making media consumption an active and critical process, individuals become more aware of the possibility for deception and manipulation, as well as the role of mass media and participatory media in building perspectives of reality [1].

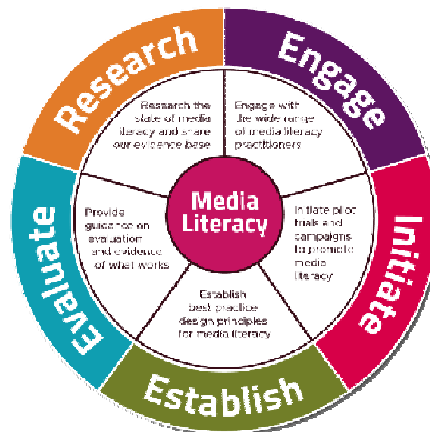


Figure 1: Diagram showing the overview of the Media literacy.

Media literacy education is sometimes thought of as a way to address the negative aspects of media, such as media manipulation, misinformation, gender and racial stereotypes and violence, child sexualization, and concerns about privacy, cyberbullying, and Internet predators. Some researchers see media literacy as a dialogical process for social and environmental justice that involves Paulo Freires concept of praxis, which is defined as reflection and action upon the world in order to transform it. This instructional effort challenges media messages that perpetuate injustice and prejudice by questioning portrayals of class, gender, race, sexuality, and other kinds of identity. Proponents of media literacy education argue that incorporating media literacy into school curricula promotes civic engagement, raises awareness of the power structures inherent in popular media, and assists students in developing critical and inquiry skills.

Media can have a positive or negative impact on society, but media literacy education enables students to discern the unavoidable risks of manipulation, propaganda, and media bias. Media literacy interventions were found to have positive effects on knowledge, criticism, perceived realism, influence, behavioral beliefs, attitudes, self-efficacy, and behavior in an important meta-analysis of more than 50 studies published in the *Journal of Communication*. Media literacy also encourages critical thinking and self-expression, enabling citizens to decisively exercise their democratic rights. People who are media literate may take a critical perspective when deciphering media messages, regardless of their viewpoint on a particular issue. Similarly, as the usage of mobile devices by children and adolescents grows, it is important to evaluate the degree of advertising literacy of parents who function as intermediaries between children and mobile advertising [2].

At the beginning of the twenty-first century, digitalization and the spread of information and communication technologies significantly altered the media and their connection with users, which consequently affects the fundamental principles of media education. It is no longer so

much a matter of teaching key receivers as it is of educating citizens to be responsible prosumers in virtual and hybrid settings. Media education now includes phenomena such as social networks, virtual communities, big data, artificial intelligence, cyber-surveillance, and so on, as well as teaching individuals in the critical use of all types of mobile devices. Several academics have suggested theoretical frameworks for media literacy. Renee Hobbs developed the AACRA model access, analyze, create, reflect, and act in 2010, which identifies three frames for introducing media literacy to learners: authors and audiences (AA), messages and meanings (MM), and representation and reality (RR), synthesizing scholarly literature from media literacy, information literacy, visual literacy, and new literacies.

David Buckingham provides a theoretical framework which can be applied to the whole range of contemporary media and to older media as part of the practice of media education: Production, Language, Representation, and Audience. Henry Jenkins discusses the emergence of a participatory culture and emphasizes the significance of new media literacies a set of cultural competencies and social skills that can be acquired through media education. Douglas Kellner and Jeff Share classify media education under four categories: the protectionist approach, media arts education, the media literacy movement, and critical media literacy. The protectionist approach regards mass media consumers as sensitive to cultural, intellectual, or moral influences that must be mitigated via education. The media arts education method focuses on learners' creative creation of various media formats. The media literacy movement aims to adapt conventional features of literacy from the educational domain to media. Critical media literacy aims to analyze and understand the power structures that shape media representations and the ways in which audiences work to make meaning through dominant, oppositional and negotiated readings of media. The goal of critical media literacy is to engage with media through critically examining representations, systems, structures, ideologies, and power dynamics that shape and reproduce culture and society. It is an inquiry-based process for analyzing and creating media by interrogating the relationships between power and knowledge.

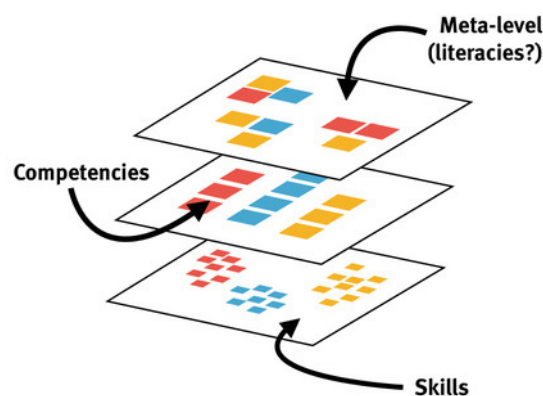


Figure 2: Diagram showing the concept of the Critical media Literacy.

Critical media literacy is a dialogical process for social and environmental justice that incorporates Paulo Freire's notion of praxis, reflection and action upon the world in order to transform it. This pedagogical project questions representations of class, gender, race, sexuality

and other forms of identity and challenges media messages that reproduce oppression and discrimination as mention in Figure 2. It celebrates positive representations and beneficial aspects of media while challenging problems and negative consequences, recognizing media are never neutral. Critical media literacy is a transformative pedagogy for developing and empowering critical, caring, nurturing, and conscientious people [3].

The scholarly knowledge community publishes research in the *Journal of Media Literacy Education* and other journals, and a robust global community of media literacy scholars has emerged since the European Commission set an ambitious objective for Europe to advance its knowledge economy while being more culturally inclusive. Empirical research on media literacy education is carried out by social science researchers generally falls into three major categories, focusing on health outcomes curriculum and instruction and political attitudes, media use and behavior. Meta-analysis of a large number of these studies has found that the average effect size was strong and positive for outcomes including media knowledge, criticism, perceived realism, influence, attitudes, self-efficacy, and behavior.

In two recent nationally-representative surveys of U.S. residents, media literacy competencies were associated with health-related decision making in the context of COVID-19, and the study found that media literacy skills promote the adoption of recommended health behaviors. Health interventions have also explored issues such as media violence, stereotypes in the representation of gender and race, materialism and consumer culture, and the glamorization of unhealthy behavior, including smoking. Research shows that media literacy is associated with increased resilience in children and youth that is effective in a wide variety of contexts and learning environments.

Media literacy competencies are frequently measured using self-report measures, in which people rate or agree with various statements these measures are simple to administer to a large group of people. Some researchers use performance- or competency-based measures to examine peoples actual ability to critically analyze news, advertising, or entertainment. This work has emerged from a legacy of media and technology use in education throughout the twentieth century, as well as the emergence of cross-disciplinary work at the intersections of media studies and education.

UNESCO investigated which countries were incorporating media studies into different school curricula in order to develop new initiatives in the field of media education. The study found that media literacy occurs within the context of formal education it generally relies on partnerships with media industries and media regulators and there is a robust research community. Many cultural, social, and political factors shape how media literacy education initiatives are perceived to be significant in Europe and North America. *Mind over Media* is an example of an international collaboration in media literacy education: it is a digital learning platform that relies on crowdsourced examples of contemporary propaganda shared by educators and learners. Understanding how the media industry works and how media messages are constructed questioning content producers motivations in order to make informed decisions about content selection and use recognizing different types of media content and evaluating content for truthfulness, reliability, and value recognizing and managing online security and safety risks.

Improving capabilities via activities including the creation, construction, and generation of media material, typically in partnership[4].

Human communication, empathy, and social interaction techniques that counter radicalization, violent extremism, and hate speech. Media abilities include the capacity to search for, locate, navigate, and utilize media material and services. Involvement and civic engagement are defined as active participation in the economic, social, creative, and cultural aspects of society through the use of media in ways that advance democratic participation and fundamental human rights. In North America, the beginnings of a formalized approach to media literacy as a topic of education is often attributed to the 1978 formation of the Ontario-based Association for Media Literacy (AML). Before that time, instruction in media education was usually the purview of individual teachers and practitioners. Canada was the first country in North America to require media literacy in the school curriculum. Every province has mandated media education in its curriculum. For example, the new curriculum of Quebec mandates media literacy from Grade 1 until final year of secondary school.

The launching of media education in Canada came about for two reasons. One reason was the concern about the pervasiveness of American popular culture and the other was the education system-driven necessity of contexts for new educational paradigms. Canadian communication scholar Marshall McLuhan ignited the North American educational movement for media literacy in the 1950s and 1960s. Two of Canada's leaders in Media Literacy and Media Education are Barry Duncan and John Pungente. Duncan died on June 6, 2012. Even after he retired from classroom teaching, Barry had still been active in media education. Pungente is a Jesuit priest who has promoted media literacy since the early 1960s.

Media literacy education has been an interest in the United States since the early 20th century, when high school English teachers first started using film to develop students' critical thinking and communication skills. However, media literacy education is distinct from simply using media and technology in the classroom, a distinction that is exemplified by the difference between teaching with media and teaching about media. In the 1950s and 60s, the film grammar approach to media literacy education developed in the United States. Where educators began to show commercial films to children, having them learn a new terminology consisting of words such as: fade, dissolve, truck, pan, zoom, and cut.

Films were connected to literature and history. To understand the constructed nature of film, students explored plot development, character, mood and tone. Then, during the 1970s and 1980s, attitudes about mass media and mass culture began to shift around the English-speaking world. Educators began to realize the need to guard against our prejudice of thinking of print as the only real medium that the English teacher has a stake in. A whole generation of educators began to not only acknowledge film and television as new, legitimate forms of expression and communication, but also explored practical ways to promote serious inquiry and analysis- in higher education, in the family, in schools and in society. In 1976, Project Censored began using a service learning model to cultivate media literacy skills among students and faculty in higher education.

As a result of increased awareness of the central role of media in the context of contemporary culture, media literacy education began to appear in state English education curriculum frameworks by the early 1990s, and nearly all 50 states have language that supports media literacy in state curriculum frameworks. Additionally, an increasing number of school districts have begun to develop school-wide programs, elective courses, and other after-school opportunities for med students. The News Literacy Project, founded in 2008, initially offered curricular materials and other resources for educators who taught U.S. students in grades 6-12, focusing primarily on helping students learn to sort fact from fiction in the digital age. Stony Brook University's Center for News Literacy, formed in 2007 by Howard Schneider, dean of the university's journalism school, evolved out of his work with hard science, social science, and humanities specialists. to build a course that helps students understand their own biases as well as the importance of reliable information to their inherited role as stewards of a democracy.

In 2009, a scholarly journal, the *Journal of Media Literacy Education*, was launched to support the work of scholars and practitioners in the field. Universities such as Appalachian State University, Columbia University, Ithaca College, New York University, Brooklyn College of the City University of New York, the University of Texas-Austin, The University of Rhode Island and the University of Maryland offer courses and summer institutes in media literacy for pre-service teachers and graduate students. Brigham Young University offers a graduate program in media education specifically for in-service teachers. Since 2011, the University of California, Los Angeles (UCLA) Graduate School of Education and Information Studies Teacher Education Program has required all new teachers take a 4-unit course on Critical Media Literacy.

The United Kingdom is widely regarded as a leader in the development of media literacy education, with key agencies such as the British Film Institute, the English and Media Centre, Film Education, the Centre for the Study of Children, Youth, and Media at the Institute of Education, London, and the DARE center (Digital Arts Research Education), a collaboration between University College London and the British Film Institute.

France has taught cinema since the mediums creation, but it was only lately that conferences and media courses for instructors with a focus on media production were established. Theoretical works on media literacy appeared in Germany in the 1970s and 1980s, with an increasing interest in media education both within and outside the educational system in the 1980s and 1990s.

When media literacy was introduced as an optional topic for 16 and 17-year-old students in Gymnasium high schools in 2009, Montenegro became one of the few countries in the world to have introduced media education into their curricula. The Ivan Franko University of Lviv (led by Borys Potyatnyk), the Institute of Higher Education of the National Academy of Pedagogical Sciences of Ukraine (Hanna Onkovych), and the Institute of Social and Political Psychology of the National Academy of Pedagogical Sciences of Ukraine (Lyubov Naidyonova) are the main media education centers in Ukraine.

Digital competence is defined in Spanish law as information and data literacy, communication and collaboration, media education, digital content creation, security including digital wellbeing and cybersecurity skills, digital citizenship issues, privacy, intellectual property, problem

solving, and computational and critical thinking. In Asia, media literacy education is not yet as widespread or as advanced as it is in the United States or Western countries. Beginning in the 1990s, there was a shift toward media literacy in East Asia, and in recent years, media literacy education has grown in Asia, with several programs in place across the Asian Pacific region.

Teachers in Beijing, China, recognize the importance of media literacy education in primary schools based on their own level of concern for the need for media literacy in education. Other programs in China include Little Masters, a Chinese publication created by children that reports on a variety of issues, helping children learn journalism as well as basic teamwork and communication skills. In India, the Cybermohalla initiative began in 2001 with the goal of providing youngsters with access to technology.

In Vietnam, the Young Journalists Group (YOJO) was formed in 1998 in partnership with UNICEF and the Vietnamese National Radio to counteract misleading media reports. In Singapore, the Media Development Authority (MDA) defines media literacy and acknowledges it as an essential skill for the twenty-first century, but solely in terms of reading. Children in Taiwan began studying a new curriculum aimed to teach critical reading of propaganda and source assessment in the 2017 school year, dubbed media literacy, which gives training in journalism in the new information society.

Nasra is an Iranian social movement that aims to address the learning requirements of all children, teens, and adults in 2018. This social movement focuses on digital media usage and mental health, as well as increasing public media skills. Jordan is moving forward in fostering media and information literacy, which is critical in combating extremism and hate speech. Jordan Media Institute is working on spreading the concepts and skills of positive interaction with the media and tools of communication technology and digital media, as well as reducing their disadvantages. The Media and Digital Literacy Academy of Beirut (MDLAB) opened in 2013 with the goal of student success. Third and fourth graders in Kuwait are learning to overcome these prejudices via media literacy education.

In Australia, media education was influenced by developments in Britain related to the inoculation, popular arts, and demystification approaches. Key theorists who influenced Australian media education were Graeme Turner and John Hartley who helped develop Australian media and cultural studies. During the 1980s and 1990s, Western Australians Robyn Quin and Barrie MacMahon wrote seminal textbooks such as *Real Images*, translating many complex media theories into classroom appropriate learning frameworks. At the same time Carmen Luke connected media literacy with feminism promoting a more critical approach to media education. In most Australian states, media is one of five strands of the Arts Key Learning Area and includes essential learnings or outcomes listed for various stages of development.

At the senior level, several states offer Media Studies as an elective. For example, many Queensland schools offer Film, Television and New Media, while Victorian schools offer VCE Media. Media education is supported by the teacher professional association Australian Teachers of Media. With the introduction of a new Australian National Curriculum, schools are beginning to implement media education as part of the arts curriculum, using media literacy as a means to

educate students how to deconstruct, construct and identify themes in media. People in Australia are avid media users, with numerous social platforms to choose from. In 2020, Western Sydney University conducted a study involving 3,510 Australian adults on all media activities. This study found that Australians use various types of media and are very confident in their abilities, but not as confident in their media literacy education [5], [6].

DISCUSSION

Caulking called the pervasiveness of media the unnoticed fact of our present, noting that media information was as omnipresent and easy to overlook as the air we breathe. Our exposure to media starts early. A study by the Kaiser Family Foundation found that 68 percent of children ages 2 and younger spend an average of 2 hours in front of a screen either computer or television each day, while children under 6 spend as much time in front of a screen as they do playing outside. U.S. teenagers are spending an average of 7.5 hours with media daily, nearly as long as they spend in school. Media literacy isn't merely a skill for young people, however.

Today's Americans get much of their information from various media sources but not all that information is created equal. One crucial role of media literacy education is to enable us to skeptically examine the often-conflicting media messages we receive every day. Many of the hours people spend with media are with commercial-sponsored content. The Federal Trade Commission (FTC) estimated that each child aged 2 to 11 saw, on average, 25,629 television commercials in 2004 alone, or more than 10,700 minutes of ads. Each adult saw, on average, 52,469 ads, or about 15.5 days' worth of television advertising. Children are bombarded with contradictory messages newspaper articles about the obesity epidemic run side by side with ads touting soda, candy, and fast food.

The American Academy of Pediatrics maintains that advertising directed to children under 8 is inherently deceptive and exploitative because young children can't tell the difference between programs and commercials. Advertising often uses techniques of psychological pressure to influence decision making. Ads may appeal to vanity, insecurity, prejudice, fear, or the desire for adventure. This is not always done to sell a product. Antismoking public service announcements may rely on disgusting images of blackened lungs to shock viewers. Nonetheless, media literacy involves teaching people to be guarded consumers and to evaluate claims with a critical eye. Bias, Spin, and Misinformation Advertisements may have the explicit goal of selling a product or idea, but they're not the only kind of media message with an agenda.

A politician may hope to persuade potential voters that he has their best interests at heart. An ostensibly objective journalist may allow her political leanings to subtly slant her articles. Magazine writers might avoid criticizing companies that advertise heavily in their pages. News reporters may sensationalize stories to boost ratings and advertising rates. Mass-communication messages are created by individuals, and each individual has his or her own set of values, assumptions, and priorities. Accepting media messages at face value could lead to confusion because of all the contradictory information available. For example, in 2010, a highly contested governors race in New Mexico led to conflicting ads from both candidates, Diane Denish and Susana Martinez, each claiming that the other agreed to policies that benefited sex offenders.

According to media watchdog site FactCheck.org, the Danish teams ad shows a preteen girl seemingly about 9 years old sliding down a playground slide in slow-motion, while ominous music plays in the background and an announcer discusses two sex crime cases. It ends with an empty swing, as the announcer says Today we don't know where these sex offenders are lurking, because Susana Martinez didn't do her job. The opposing ad proclaims that a department in Denmark's cabinet gave sanctuary to criminal illegals, like child molester Juan Gonzalez. Both claims are highly inflammatory, play on fear, and distort the reality behind each situation. Media literacy involves educating people to look critically at these and other media messages and to sift through various messages and make sense of the conflicting information we face every day. New Skills for a New World In the past, one goal of education was to provide students with the information deemed necessary to successfully engage with the world. Students memorized multiplication tables, state capitals, famous poems, and notable dates.

Today, however, vast amounts of information are available at the click of a mouse. Even before the advent of the Internet, noted communications scholar David Berlo foresaw the consequences of expanding information technology. Most of what we have called formal education has been intended to imprint on the human mind all of the information that we might need for a lifetime. Changes in technology necessitate changes in how we learn, Berlo noted, and these days education needs to be geared toward the handling of data rather than the accumulation of data. Wikipedia, a hugely popular Internet encyclopedia, is at the forefront of the debate on the proper use of online sources. In 2007, Middlebury College banned the use of Wikipedia as a source in history papers and exams. One of the school's librarians noted that the online encyclopedia symbolizes the best and worst of the Internet.

It's the best because everyone gets his/her say and can state their views. It's the worst because people who use it uncritically take for truth what is only opinion. Or, as comedian and satirist Stephen Colbert put it, any user can change any entry, and if enough other users agree with them, it becomes true. A computer registered to the U.S. Democratic Party changed the Wikipedia page for Rush Limbaugh to proclaim that he was racist and a bigot, and a person working for the electronic voting machine manufacturer Diebold was found to have erased paragraphs connecting the company to Republican campaign funds. Media literacy teaches today's students how to sort through the Internet's cloud of data, locate reliable sources, and identify bias and unreliable sources [7], [8].

Individual Accountability and Popular Culture Ultimately, media literacy involves teaching that images are constructed with various aims in mind and that it falls to the individual to evaluate and interpret these media messages.

Mass communication may be created and disseminated by individuals, businesses, governments, or organizations, but it is always received by an individual. Education, life experience, and a host of other factors make each person interpret constructed media in different ways there is no correct way to interpret a media message. But on the whole, better media literacy skills help us function better in our media-rich environment, enabling us to be better democratic citizens, smarter shoppers, and more skeptical media consumers.

CONCLUSION

Media literacy empowers citizens to comprehend and participate to public dialogue, and, ultimately, to make wise judgments when voting their leaders. People who are media literate may take a critical perspective when deciphering media messages, regardless of their political beliefs. The media is crucial to political life in democracies. It gives information to help us become more educated about the subjects that are important to us. It allows for criticism and discussion in order to guarantee that knowledge is vetted and analyzed from all perspectives.

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CHAPTER 8

IMPACT OF THE MEDIA ON THE HUMAN COMMUNITY

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ABSTRACT:

Media may help us think more creatively, and it enables us to experiment and participate without fear of rejection. While no one promotes spending hours upon hours gaming, games may increase a person's self-efficacy, cognitive flexibility, and self-control, as well as help them create social relationships. The media has sway over society and is capable of altering human behavior, lifestyle, moral views, and consequences.

As media does not generate the true happenings of a world, but rather creates a new reality, it reflects in both good and bad ways.

KEYWORDS:

Media Messaging, Mass Media, Music Movies, Violent Media, Video Games.

INTRODUCTION

When people think of media messaging, they may conjure up images of broadcast public service announcements or political commercials. These apparent instances give a platform for the transmission of a message through a media, whether that message be a plea for fire safety or a political position statement. Media messages may vary from outright declarations to hazy interpretations of cultural ideals. There are undoubtedly disagreements over the substance of media messaging. Consider the many accusations of political bias leveled against numerous news companies. Accusations of hidden messages or agenda-driven material have always been a problem in the media, but as the media's visibility expands, so does the argument over media messaging. This is an essential discussion; after all, the media has long been used to persuade. The employment of media as a propaganda weapon has given rise to many contemporary persuasive strategies. When analyzing different sorts of media impacts, the function of propaganda and persuasion in the mass media is a good place to start.

Persuasion and Propaganda

This definition is appropriate for this discussion because the study and use of propaganda has had a significant impact on the role of persuasion in modern mass media. Paul Starr argues in his book *The Creation of the Media* that the United States, as a liberal democracy, has embraced the use of an independent press as a public guardian, placing the media in an essentially political position. In contrast to other countries where the media is restrained, the United States has supported an autonomous commercial press, endowing the public with propaganda and persuasive skills. Propaganda, like any other kind of communication, is neither necessarily good nor harmful. The intentions of individuals who utilize propaganda determine whether it has a

beneficial or harmful impact on society and culture (Table.1). People advocating causes as diverse as Christianity, the American Revolution, and the twentieth-century communist revolutions all employed propaganda to spread their views. Newspapers and pamphlets that lauded the sacrifices at Lexington and Concord and extolled George Washington's army's triumphs assisted the American Revolution significantly. For example, Benjamin Franklin's iconic image of a decapitated snake with the message Join or Die is an early example of print propaganda's strength and application. Later in the nineteenth century, magazines adopted a similar format, and print media's political and social influence grew [1].

Table 1: Table summarized the Influence of the Media on Humanity.

Aspect	Positive Impact	Negative Impact
Information Dissemination	- Provides access to a wide range of information	- Misinformation and fake news
	- Educates and raises awareness on various issues	- Sensationalism and biased reporting
	- Facilitates rapid news updates	- Overload of information leading to confusion
	- Promotes freedom of speech and expression	- Invasion of privacy
	- Connects people globally	- Cyberbullying and online harassment

	- Gives voice to marginalized communities	- Propagation of stereotypes and discrimination
	- Fosters cultural exchange and understanding	- Distorts reality and shapes public perception
	- Encourages civic engagement and activism	- Divisiveness and polarization
Entertainment	- Offers diverse entertainment options	- Addiction to media and screen time
	- Provides an escape from daily life	- Promotes unrealistic beauty and body standards
	- Inspires creativity and imagination	- Desensitization to violence and negative content
	- Facilitates social bonding and shared experiences	- Promotion of unhealthy lifestyles and values

Economic Impact	- Creates job opportunities in the media industry	- Media consolidation and limited diversity
	- Generates revenue through advertising	- Exploitation of news for financial gain
	- Drives consumer behaviour and trends	- Influence on political and economic agendas
	- Boosts tourism through positive portrayal	- Manipulation of public opinion for profit
	- Supports local businesses and industries	- Economic inequality and disparity in access
	- Encourages innovation and technological advances	- Influence on stock markets and financial systems

Some newspapers pushed the Spanish-American War of 1898 by creating accounts of Spanish atrocities and sabotage, in a notorious illustration of the rising power of print media. For example, when the USS Maine went down off the coast of Havana, Cuba, several publications accused the Spanish, despite the lack of proof, boosting popular enthusiasm for war with Spain. The modern, negative meaning of propaganda derives from World War I-era governments' extensive use of mass media to persuade citizens of numerous nations to go to war.

According to certain media sources, the war was fought on a worldwide scale between Anglo civilization and Prussian barbarianism. Despite the fact that some of those participating in the war had little knowledge of the political causes behind it, wartime propaganda persuaded them to enroll. Advertising and Public Relations, World War I legitimized the advertising profession in the views of government and business leaders since its skills were beneficial in patriotic propaganda operations[2]. Corporations swiftly reacted to this change and used World War I propaganda methods to promote goods, resulting in an advertising boom in the 1920s. The persuasive power of the mass media is widely acknowledged in contemporary culture. Governments, companies, charity groups, and political campaigns use both new and old media to develop and distribute messages to the general public. For better or worse, the relatively unfettered character of American media has resulted in a culture in which the weapons of public persuasion are accessible to everyone[3].

The Media and Human Behavior

Although the mass media conveys messages intended for general consumption, it also conveys messages that are not properly classified as propaganda or persuasion. Some claim that these messages have an impact on behavior, particularly that of young people. Violent, sexual, and obsessive behaviors have been connected to media use, raising serious concerns about the impact of media on culture[4].

The Media and Violence

Eric Harris and Dylan Klebold approached their Denver-area high school, Columbine High School, equipped with semiautomatic rifles and bombs on April 20, 1999. The couple then murdered 12 students and one staff member before committing themselves. The tragedy and its aftermath gained national attention, as politicians and commentators attempted to apportion blame in the weeks after the Columbine High School killings. Their targets ranged from the creators of the first-person shooter video game Doom to the companies behind The Matrix[5]. However, in the years since the massacre, research has revealed that the perpetrators were actually attempting a terrorist bombing rather than a first-person shooter style rampage. Because modern culture is so immersed in media, the issue becomes a particularly complex one, and it can be difficult to understand the types of effects that violent media produce. A number of studies have verified certain connections between violent video games and violent behavior in young people. For example, studies have found that some young people who play violent video games reported angry thoughts and aggressive feelings immediately after playing.

Other studies, such as one conducted by Dr. Chris A. Anderson and others, point to correlations between the amount of time spent playing violent video games and increased incidence of aggression. However, these studies do not prove that video games cause violence. Video game defenders argue that violent people can be drawn to violent games, and they point to lower overall incidence of youth violence in recent years compared to past decades. Other researchers admit that individuals prone to violent acts are indeed drawn to violent media; however, they claim that by keeping these individuals in a movie theater or at home, violent media have actually contributed to a reduction in violent social acts. Whether violent media actually because

violence remains unknown, but unquestionably these forms of media send an emotional message to which individuals respond. Media messages are not limited to overt statements; they can also use emotions, such as fear, love, happiness, and depression. These emotional reactions partially account for the intense power of media in our culture[6].

The Media and Sex

In many types of media, sexual content and its strong emotional message can be prolific. A recent study by researchers at the University of North Carolina entitled *Sexy Media Matter: Exposure to Sexual Content in Music, Movies, Television, and Magazines Predicts Black and White Adolescents' Sexual Behavior* found that young people with heavy exposure to sexually themed media ranging from music to movies are twice as likely to engage in early sexual behavior as young people with light exposure. Although the study does not prove a conclusive link between sexual behavior and sexually oriented media, researchers concluded that media acted as an influential source of information about sex for these youth groups. Researcher Jane Brown thinks part of the reason children watch sexual content is related to puberty and their desire to learn about sex. While many parents are hesitant to discuss sex with their children, the media can act like a super peer, providing information in movies, television, music, and magazines.

The Media and Cultural Messages

The media sends messages that reinforce cultural values. These values are perhaps most visible in celebrities and the roles that they adopt. Actors such as John Wayne and Marilyn Monroe came to represent aspects of masculinity and femininity that were adopted into mainstream culture during the mid-20th century. Throughout the 1990s, basketball player Michael Jordan appeared in television, film, magazines, and advertising campaigns as a model of athleticism and willpower. Singers such as Bob Dylan have represented a sense of freedom and rebellion against mainstream culture. Although many consider celebrity culture superficial and a poor reflection of a country's values, not all celebrities are simply entertainers. Civil rights leaders, social reformers, and other famous public figures have come to represent important cultural accomplishments and advancements through their representations in the media. When images of Abraham Lincoln or Susan B. Anthony appear in the media, they resonate with cultural and historical themes greatly separated from mere fame. Celebrities can also reinforce cultural stereotypes that marginalize certain groups. Television and magazines from the mid-20th century often portrayed women in a submissive, domestic role, both reflecting and reinforcing the cultural limitations imposed on women at the time.

Advertising icons developed during the early 20th century, such as Aunt Jemima and the Cream of Wheat chef, similarly reflected and reinforced a submissive, domestic servant role for African Americans. Other famous stereotypes such as the Lone Ranger's Native American sidekick, Tonto, or Mickey Rooney's Mr. Yunioshi role in *Breakfast at Tiffany's* also reinforced American preconceptions about ethnic predispositions and capabilities. Whether actual or fictional, celebrities and their assumed roles send a number of different messages about cultural values. They can promote courageous truth telling, hide and prolong social problems, or provide a concrete example of an abstract cultural value[7], [8].

Society and New Media

New media—the Internet and other digital forms of communication—have had a large effect on society. This communication and information revolution has created a great deal of anguish about digital literacy and other issues that inevitably accompany such a social change. In his book on technology and communication, *A Better Pencil*, Dennis Baron discusses this issue: For Plato, only speech, not writing, can produce the kind of back-and-forth dialogue that's needed to get at the truth; the text, orphaned by its author once it's on the page, cannot defend itself against misreading. These are strong arguments, but even in Plato's day they had been rendered moot by the success of the written word.

Although the literacy rate in classical Greece was well below 10 percent, writing had become an important feature of the culture. People had learned to trust and use certain kinds of writing: legal texts, public inscriptions, business documents, personal letters, and even literature—and as they did so, they realized that writing, on closer examination, turned out to be neither more nor less reliable or ambiguous than the spoken word, and it was just as real. Baron makes the point that all communication revolutions have created upheavals and have changed the standards of literacy and communication. This historical perspective gives a positive interpretation to some otherwise ominous developments in communication and culture [9].

Information

The Internet has made an incredible amount of new information available to the general public. Both this wealth of information and the ways people process it are having an enormous effect on culture. New perceptions of information have emerged as access to it grows. Older-media consumption habits required in-depth processing of information through a particular form of media. For example, consumers read, watched, or viewed a news report in its entirety, typically within the context of a news publication or program.

Fiction appeared in book or magazine form. Today, information is easier to access, thus more likely to traverse several forms of media. An individual may read an article on a news website and then forward part of it to a friend. That person in turn describes it to a coworker without having seen the original context. The ready availability of information through search engines may explain how a clearly satirical *Onion* article on the Harry Potter phenomenon came to be taken as fact. Increasingly, media outlets cater to this habit of searching for specific bits of information devoid of context. Information that will attract the most attention is often featured at the expense of more important stories.

At one point on March 11, 2010, for example, *The Washington Post* website's most popular story was maintaining a *Sex Life*. Another important development in the media's approach to information is its increasing subjectivity. Some analysts have used the term *cyber balkanization* to describe the way media consumers filter information. *Balkanization* is an allusion to the political fragmentation of Eastern Europe's Balkan states following World War I, when the Ottoman Empire disintegrated into a number of ethnic and political fragments. Customized news feeds allow individuals to receive only the kinds of news and information they want and thus block out sources that report unwanted stories or perspectives. Many cultural critics have pointed

to this kind of information filtering as the source of increasing political division and resulting loss of civic discourse. When media consumers hear only the information they want to, the common ground of public discourse that stems from general agreement on certain principles inevitably grows smaller.

Literacy

Literacy On one hand, the growth of the Internet as the primary information source exposes the public to increased levels of text, thereby increasing overall literacy. Indeed, written text is essential to the Internet: Web content is overwhelmingly text-based, and successful participation in Internet culture through the use of blogs, forums, or a personal website requires a degree of textual literacy that is not necessary for engagement in television, music, or movies. Critics of Internet literacy, however, describe the majority of forum and blog posts as sub literate, and argue that the Internet has replaced the printed newspapers and books that actually raised the standards of literacy. One nuanced look at the Internet's effect on the way a culture processes and perceives information states that literacy will not simply increase or decrease, but will change qualitatively. Perhaps the standards for literacy will shift to an emphasis on simplicity and directness, for example, rather than on elaborate uses of language.

News

The Internet has certainly influenced how cultures consume news; the public expects to receive information quickly, and news outlets respond quickly to breaking stories. For example, on Monday, June 21, 2010, a spokesperson for Rolling Stone magazine first released quotes from a story featuring General Stanley Chrystal publicly criticizing members of the Obama administration on matters of foreign policy; by that evening, the story had become national news despire.

Culture of Convergence

A self-produced video on the YouTube website that gains enormous popularity and thus receives the attention of a news outlet is a good example of this migration of both content and audiences. Consider this flow: The video appears and gains notoriety, so a news outlet broadcasts a story about the video, which in turn increases its popularity on YouTube. This migration works in a number of ways. Humorous or poignant excerpts from television or radio broadcasts are often posted on social media sites and blogs, where they gain popularity and are seen by more people than had seen the original broadcast.

Thanks to new media, consumers now view all types of media as participatory. For example, the massively popular talent show American Idol combines an older-media formattelevisionwith modern media consumption patterns by allowing the home audience to vote for a favorite contestant. However, American Idol segments regularly appear on YouTube and other websites, where people who may never have seen the show comment on and dissect them.

Phone companies report a regular increase in phone traffic following the show, presumably caused by viewers calling in to cast their votes or simply to discuss the program with friends and family. As a result, more people are exposed to the themes, principles, and culture of American

Idol than the number of people who actually watch the show. New media has increased personal engagement in the media as a whole. Although the long-term cultural implications of this transition have yet to be determined, the trend is certainly unusual. This tendency will surely accelerate as consumers get more competent at browsing media.

DISCUSSION

Social media, on the other hand, is used to share material. YouTube, for example, may be called social media since individuals use it to express their opinions, information, and ideas. Blogs are classified as social media since they produce material and distribute it to followers. In terms of interacting with followers, social media outperforms traditional media. Because these phrases are used interchangeably, many students mix up social media and social networks. As a result, a few students are discussing social networks while the GD subject is on social media. There is a distinction between the two, although they are not mutually exclusive. The social network brings people together. A hiking group on Facebook, for example, brings individuals with similar interests together. It will be a network of individuals who will connect with one another.

Social media and social networks are not incompatible. The social network promotes the growth of social media and vice versa. For example, Facebook, a social network, also functions as a social media platform since users share information on Facebook with their social network. A blog that distributes material may also create a network of individuals who are interested in their topic. A blog for new parents, for example, may provide material while also creating a network of new moms. Until recently, the only way to contact people was via media (print media, television, etc.). Not everyone was able to share their ideas and knowledge with others. The majority of conventional media channels are controlled by large corporations. Social media has strengthened democracy and equality by allowing everyone to share their work with a broader audience. Minorities and disadvantaged groups have a voice thanks to social media. For example, more and more women are speaking their thoughts on social media, despite societal conventions that discourage them from doing so. Another example is that differently-abled individuals are sharing material to support others who are experiencing similar issues and are expressing their concerns to government and society.

People are working together for the greater benefit. They are using hashtags to pressure governments to do their obligations. Social media has an impact on society. Social media, for example, had a significant part in the Arab Spring. The detrimental influence of social media on human behavior. Social media has helped many individuals become superstars. This is inspiring many more people to become famous. Some are becoming self-obsessed and narcissistic as a result of this process. Many people are encouraged to engage in violent behavior by using social media. People could not readily torment others before the internet. However, anybody may now simply harass and threaten others by concealing their identity. The majority of social media content producers are subjected to cyberbullying, threats, and trolling. People who are habituated to harassing people online are more likely to engage in violent behavior.

When they are subjected to cyberbullying, some individuals, particularly teenagers, experience anxiety and sadness. Some individuals are engaging in cyberbullying due to a lack of knowledge

about netiquette. Some teenagers have poor self-esteem as a result of seeing so many individuals flaunt their abilities on social media. Social media has the ability to instill rage in certain individuals and groups. This rage is spilling over into real life. There is a lot of cosmetics and beauty product content on social media. There are a plethora of cosmetics channels on YouTube. People promote things to enhance their external look using high-quality videos and photographs. This is driving individuals, particularly females, to place too much emphasis on attractiveness.

People are terrified because of fake news. As a result, hostility and confrontations between groups are on the rise. The primary cause of material becoming viral is social media. However, not all viral material is reliable. There have been several instances of bogus news going viral. A mob recently lynched a couple persons in separate occasions. This occurred because they trusted false information that child traffickers were active in their neighborhood. Innocent individuals were slain because the community mistook them for kidnappers.

Powerful individuals are using social media to force their views on others. For example, political parties are now publishing a lot of information on social media in order to influence and control people's opinions about governments and political parties. Trolling is one of the most serious negative effects of social media. This kind of political trolling is also fairly frequent. Militant organizations are also utilizing social media to persuade and manipulate young people to join their ranks. Large corporations have the benefit of dominating their industry.

They invest heavily in producing high-quality material in their favor. They may also increase engagement via advertising. Despite certain bad consequences, social media may be seen as a blessing to society. However, major measures must be done to limit the negative effects of social media, such as bogus news and trolling. Cyber security cells and artificial intelligence can work together to tackle these issues to a large degree. In addition, ethical ideals should be instilled in schools and institutions. People may learn about the benefits and drawbacks of social media via awareness initiatives.

CONCLUSION

Social media and other forms of media may affect pre-teen and adolescent health and lifestyle choices. Media messaging and content, for example, might make it seem 'normal, cool, or grown-up' to consume junk food, smoke, vape, drink alcohol, and use other substances. Various media outlets keep us up to date on what is going on in the nation and throughout the globe. This information allows us to connect with reality and grasp what is going on around us, as well as what is going on with others. The fashion and diet industries, as well as media representations, promote and maintain social and cultural standards of beauty and attractiveness. They give the setting in which we learn to value beauty, as well as the size and form of our bodies. Larger persons are often depicted unfavorably.

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CHAPTER 9

AN ELABORATION THEORIES OF MEDIA EFFECTS

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ABSTRACT:

The term media effects refers to the many ways in which news and entertainment mass media, such as cinema, television, radio, newspapers, books, magazines, websites, video games, and music, may impact people and society. Looking for Evidence of the Media's Influence. Direct and indirect theory, agenda setting, cultivation analysis, symbolic interactionism and advertising, spiral of silence, uses and gratifications, and media logic are the key media. Each one attempts to describe how media influences the audience.

KEYWORDS:

Early Media, Media Effects, Media Message, Media Studies, Public Policy.

INTRODUCTION

Early media studies were concerned with the role of mass media in propaganda and persuasion. However, journalists and scholars rapidly turned to behavioral sciences to assist them understand how mass media and communications affect society.

Scholars have created a variety of methodologies and hypotheses in order to solve this mystery. You may refer to these ideas while you do research and examine the impact of the media on culture.

The widespread worry that mass-media messages will trump other culturally stabilizing elements such as family and community gave rise to the direct effects paradigm of media studies. This concept suggested that audiences passively received media messages and would respond predictably to those messages. For example, after hearing the radio transmission of War of the Worlds in 1938 a fake news report of an extraterrestrial invasion, some individuals panicked and thought the tale to be genuine[1].

Direct Effects Theory Challenges

The findings of the People's Choice Study called this concept into question. The 1940 research tried to assess the influence of political campaigns on voter choice. Researchers discovered that voters who absorbed the most media had already decided on which candidate to vote for, while indecisive voters relied on family and community members to assist them decide. As a result, the research debunked the direct effects hypothesis and inspired a slew of alternative media ideas. These ideas are not meant to provide an all-encompassing picture of media impacts, but rather to shed light on a specific area of media influence[2].

Theory of Agenda Setting

The agenda-setting theory of media, in contrast to the extreme views of the direct effects model, said that mass media decide the topics that interest the public rather than the people's opinions. According to this hypothesis, the problems that get the greatest media coverage are the ones that the public discusses, argues, and demands action on as mentioned in Figure.1. This implies that the media determines what topics and stories the public is interested in. As a result, when the media fails to cover a specific topic, it gets marginalized in the public's opinion.

This argument is used by critics who suggest that a certain media source has an agenda. Agendas may vary from the spread of ruthless capitalist ideals in films to a supposed liberal slant in the news media. The agenda-setting hypothesis, for example, explains events such as the surge in anti-smoking sentiment. Smoking was seen as a personal health concern prior to the mainstream media's anti-smoking position. The mass media made smoking a public health concern rather than a personal health issue by spreading antismoking emotions via commercials, public relations initiatives, and a variety of media channels. Natural catastrophe coverage has lately been prevalent in the news. However, when news coverage dwindles, so does public interest[3].

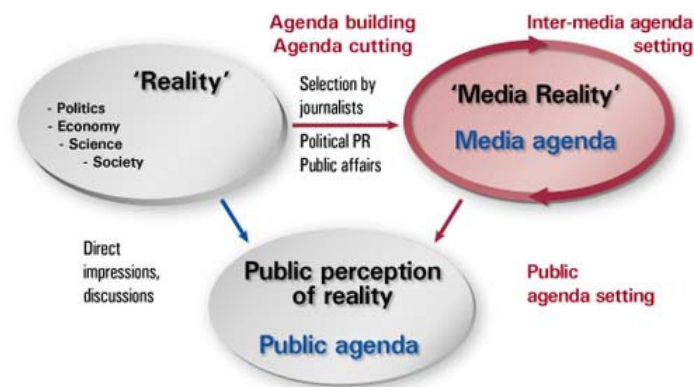


Figure 1: Diagram showing the overview of the Theory of Agenda Setting (SU LMS).

Media scholars that specialize in agenda-setting research investigate the salience, or relative significance, of a topic before attempting to understand what makes it such. The relative importance of an issue dictates its position on the public agenda, which impacts public policy development. Agenda-setting study follows public policy from its inception as an agenda, through its promotion in the media, and ultimately to its final form as a law or policy[4].

Theory of Uses and Rewards

Practitioners of the uses and gratifications theory investigate how the general population consumes media. According to this view, consumers utilize media to fulfill certain wants or desires.

For example, you could enjoy watching a program like *Dancing with the Stars* while tweeting about it with your pals on Twitter. Many people use the Internet to obtain amusement, information, to contact with others who share their interests, or to express themselves. Each of

these applications satisfies a certain need, and the needs define how media is utilized. Researchers may learn about the motives underlying media consumption by analyzing various groups media choices[5].

A typical uses and gratifications research investigates the motivations for media usage as well as the outcomes of such consumption. You are utilizing the Internet to be amused and to communicate with your friends in the instance of Dancing with the Stars and Twitter. A variety of typical motivations for media intake have been found by researchers. Relaxation, social engagement, amusement, arousal, escape, and a variety of interpersonal and social demands are among them. Researchers may better comprehend both the reasons for a medium's success and the roles that the medium plays in society by investigating the motivations behind its usage[6].

A study of the motivations behind a specific user's involvement with Facebook, for example, might explain Facebook's function in society and the reasons for its attraction. Media use and pleasure theories are often applied to modern media challenges. The previous sections study of the link between media and violence shows this. In this example, researchers used the uses and gratifications hypothesis to uncover a complicated set of conditions around violent media intake, as those with aggressive inclinations were driven to violent media.

Interactionism using Symbols

Symbolic interactionism, another widely utilized media theory, asserts that the self is generated from and evolves via human interaction. This indicates that your behavior toward someone or something is determined by the meaning you hold for that person or thing. People employ symbols with common cultural meanings to communicate efficiently as display in Figure.2. Symbols may be made out of almost anything, including material objects, knowledge, or even the way people speak. As a result, these symbols are useful in the formation of the self[7].

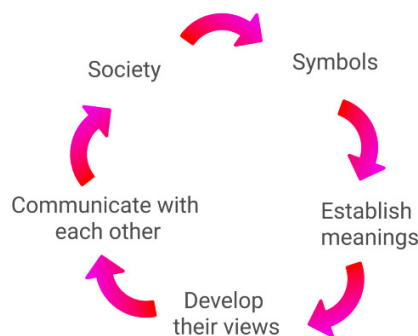


Figure 2: Diagram showing the Interactionism using Symbols theory (Simple psychology).

Because of the significant role that the media plays in establishing and spreading common symbols, this theory aids media academics in better understanding the area. Because of the power of the media, it may create symbols on its own. Researchers may use symbolic interactionist theory to examine how media impacts a society's shared symbols and, in turn, the effect of those symbols on the person. Advertising is one of the ways the media produces and use cultural symbols to influence an individual's sense of self. Advertisers try to make particular

things appealing by giving them a common cultural significance. Because of the automobile he or she is driving, you could conclude the individual is successful or strong. The possession of a luxury car denotes membership in a certain social class. Similarly, Apple has utilized advertising and public relations to position itself as a symbol of innovation and nonconformity. Thus, using an Apple product may have a symbolic connotation and may transmit a specific message about the device's owner. Other noncommercial emblems are also spread by the media. Through media depiction, national and state flags, religious emblems, and personalities acquire common symbolic connotations[8].

Silence Spiral

The spiral of silence hypothesis analyzes the function of mass media in the establishment and preservation of prevailing beliefs, which claims that people who have a minority perspective silent themselves to avoid social isolation. As minority voices are repressed, the appearance of unanimity rises, as does societal pressure to adopt the mainstream stance (Figure. 3). This results in a self-perpetuating circle in which minority voices are minimized to a bare minimum and apparent public opinion completely supports the majority position.

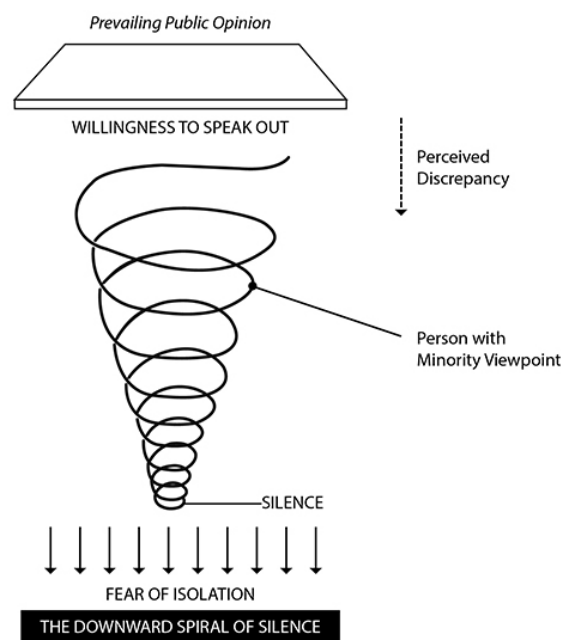


Figure 3: Diagram showing the overview of the Silence Spiral theory (Businessstopia).

For example, many Germans opposed Adolf Hitler and his policies before to and during World War II; but, many kept their opposition quiet for fear of isolation and disgrace. Because the media is such an essential measure of public opinion, this theory is often employed to explain how the media and public opinion interact. According to the spiral of silence hypothesis, if the media promotes a specific viewpoint, that viewpoint effectively silences other viewpoints by creating the sense of unanimity. This idea is particularly relevant to public polls and its application in the media [9].

Logic in Media

According to media logic theory, popular media forms and styles serve as a method of seeing the world. Today, the profound cultural awareness of media implies that media consumers simply need a few seconds with a specific television program to recognize whether it is a news show, a comedy, or a reality show. Because these formats are so prevalent, our society interprets reality via the aesthetic and substance of these programs. Consider a TV news program that routinely features intense disputes between opposing parties on public policy topics.

To individuals who regularly watch this sort of show, this style of argument has become a blueprint for dealing with disagreement. Individuals and institutions are both affected by media logic. The contemporary televangelist arose from religious leaders' acceptance of television-style advertising, while the use of television in political elections has encouraged politicians to regard their physical appearance as a significant aspect of a campaign.

Cultivation Examination

According to the cultivation analysis hypothesis, excessive media exposure leads to persons developing an illusory perspective of reality based on the most recurrent and consistent messages of a given medium (Figure. 4). Because television is so widespread and repeated, this theory is most usually applied to its analysis. According to this notion, someone who spends a lot of time watching television may build an image of reality that isn't accurate. Televised violent actions, whether reported on news programs or represented in television plays, far exceed violent acts experienced by most individuals in their everyday lives [10]. As a result, someone who watches a lot of television may come to believe that the world is more violent and dangerous than it really is.

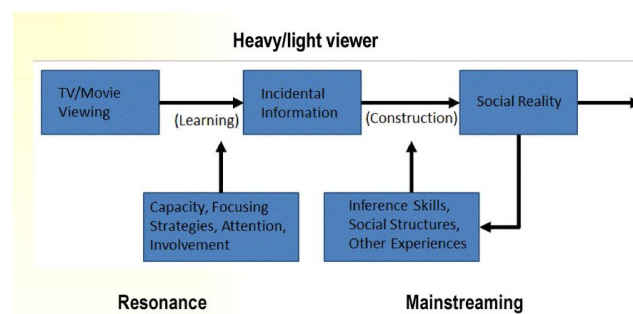


Figure 4: Diagram showing the cultivation analysis hypothesis model (Slide player).

Cultivation analysis studies include a variety of study topics, including as the variations in perception between heavy and light media consumers. To use this theory, an individual's usual media consumption must be examined for different sorts of messages. Then, researchers must analyze the cultural background of the particular media consumer in order to accurately establish additional aspects that are involved in his or her view of reality. Children's television watching and media message processing, for example, are influenced by the socially stabilizing impacts of family and peer groups. If a person's family or social life is important to her, the social signals she gets from these organizations may clash with those she receives from television.

DISCUSSION

Media influence and the media effect are issues in media studies, mass communication, media psychology, communication theory, and sociology that deal with the impact of mass media and media culture on individuals or audiences views, attitudes, and actions. Mass media reaches enormous audiences via written, broadcast, or spoken mediums. The influence of the media in molding contemporary culture is a critical problem in cultural studies. The real power exerted by a media message, resulting in either a change or reinforcement of audience or individual views, is referred to as media influence. Many elements, including audience demographics and psychological qualities, influence whether a media message has an impact on any of its audience members. These consequences might be beneficial or negative, sudden or gradual, temporary or long-term. Not all impacts result in change; some media messages simply reinforce already held beliefs. Following media exposure, researchers assess an audience for changes in cognition, belief systems, and attitudes, as well as emotional, physiological, and behavioral repercussions.

The influences of mass media are observed in various aspects of human life, from voting behaviors to perceptions of violence, from scientific evaluations to our understanding of others opinions. The overall influence of mass media has changed dramatically over the years, and will continue to do so as the media itself develops. We not only gather information from new media, but we also communicate it to a large audience. Furthermore, the media has a significant impact on children's mental development. As a result, doctors must discuss with parents their child's media exposure and give advice on age-appropriate usage of any medium, including television, radio, music, video games, and the Internet. Several academic research have been conducted on media and its impacts. According to Bryant and Zillmann, media effects are the social, cultural, and psychological impact of communicating through the mass media. Perse stated that media effects researchers study how to control, enhance, or mitigate the impact of the mass media on individuals and society. Lang stated that media effects researchers study what types of content, in what type of medium, affect which people, in what situations.

During the early 20th century, developing mass media technologies, such as radio and film, were credited with an almost irresistible power to mold an audience's beliefs, cognition, and behaviors according to the communicators will. The basic assumption of strong media effects theory was that audiences were passive and homogeneous. This assumption was not based on empirical evidence but instead on assumptions of human nature. There were two main explanations for this perception of mass media effects. First, mass broadcasting technologies were acquiring a widespread audience, even among average households. People were astonished by the speed of information dissemination, which may have clouded audience perception of any media effects. Secondly, propaganda techniques were implemented during war time by several governments as a powerful tool for uniting their people. This propaganda exemplified strong-effect communication. Early media effects research often focused on the power of this propaganda. Combing through the technological and social environment, early media effects theories stated that the mass media were all-powerful.

The hypodermic needle model, also known as the magic bullet theory, regards the audience as targets of an injection or bullet of information fired from the pistol of mass media, with the

audience unable to avoid or resist the injection of bullets. The effects of the magic bullet were direct, uniform, and powerful. Beginning in the 1930s, the second phase of media effects studies established the importance of empirical research while introducing the complex nature of media effects due to the idiosyncratic nature of individuals in an audience. Researchers, including Lazarsfeld, uncovered mounting empirical evidence of the idiosyncratic nature of media effects on individuals and audiences, identifying numerous intervening variables such as demographic attributes, social psychological factors, political interest, and different media use behaviors. With these new variables added to research, it was difficult to isolate media influence that resulted in any media effects to an audience's cognition, attitude, and behavior. As Berelson summed up in a widely quoted conclusion: Some kinds of communication on some kinds of issues have brought to the attention of some kinds of people under some kinds of conditions have some kinds of effect.

Though the concept of an all-powerful mass media was diluted, this did not determine that the media lacked influence or effect. Instead, the pre-existing structure of social relationships and cultural contexts were believed to primarily shape or change people's opinions, attitudes, and behaviors, and media merely function within these established processes. This complexity had a dampening effect upon media effects studies. New evidence supporting the fact that mass media messages could indeed lead to measurable social effects challenged limited media effect theory. Lang and Lang argued that the widespread acceptance of limited media effect theory was unwarranted and that the evidence available by the end of the 1950s, even when balanced against some of the negative findings, gives no justification for an overall verdict of media importance.'

In the 1950s and 1960s, widespread use of television demonstrated its unprecedented power on social lives. Meanwhile, researchers recognized that early investigations, which relied heavily on psychological models, were narrowly focused on only short-term and immediate effects. The stimuli-reaction model introduced the possibility of profound long-term media effects. Additional theories supported the strong media impacts paradigm in the early 1970s, including that of Elisabeth Noelle-Neumann, who proposed the Spiral of Silence, and George Gerbner, who performed a series of research creating Cultivation theory. As early as the 1970s, research on the effects of individual or group behavior in computer-mediated environments emerged. Early research examined the social interactions and impressions that CMC partners formed of each other, given the restrictive characteristics of CMC such as anonymity and a lack of nonverbal cues. The internet was widely adopted for personal use in the 1990s, further expanding CMC studies. Theories such as social information processing and social identification/deindividuation (SIDE) model studied CMC effects on user's behavior, comparing these effects to face-to-face communication effects.

CONCLUSION

Media are pathways via which individual and collective transmitters and receivers may be located. The contents of the mass media are aimed at a diversified population and a wide variety of receivers. Media impacts, according to Bryant and Zillmann, are the social, cultural, and psychological impact of communicating through mass media. According to Perse, media impacts researchers investigate how to control, enhance, or mitigate the impact of mass media on

individuals and society. Paul Lazarsfeld, an Austrian-American sociologist, created the Limited effects hypothesis. According to the hypothesis, even if the media has an influence on people's beliefs and views, such effect is small at best or restricted.

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CHAPTER 10

AN OVERVIEW OF THE METHODS FOR INVESTIGATING MEDIA EFFECTS

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ABSTRACT:

The examination of media data using qualitative and quantitative research methodologies is part of mass media research. The study of the influence of media on social, physical, and psychological elements of people's life is known as media research. It entails the study of information pertaining to mass communication. Digital, audience, electronic, print, and traditional media are the six major categories of mass media. Popular forms of mass media include television, newspapers, radio, and social media.

KEYWORDS:

Content Analysis, Media Impacts, Media Message, Media Effects, Media Research.

INTRODUCTION

Media theories offer a framework for investigating media impacts ranging from the small to the large. Internet usage affects literacy. Researchers must choose real research methodologies after visualizing a project and developing a theoretical framework. Modern research techniques are quite diverse, ranging from examining ancient newspapers to conducting controlled tests. Content analysis is a research method that includes examining the content of different types of media. Researchers want to learn more about the individuals who developed the information as well as the people who consume it via content analysis. Extensive trials are not required for a typical content analysis job. It merely needs access to the relevant media to evaluate, making this sort of study a simpler and less costly option to other types of research that involve sophisticated surveys or human participants [1].

Researchers must first decide which sorts of media to analyze for content analysis studies. For example, researchers examining media violence must determine which sorts of media to explore, such as television, and which formats to examine, such as children's cartoons. The researchers would then need to define the terms used in the study; media violence can be classified based on the characters involved: strangers, family members, or racial groups, the type of violence: self-inflicted, slapstick, or against others, or the context: revenge, random, or duty-related. These are only a few examples of how content-analysis tools may be used to investigate media violence [2].

Archival Investigation

Any study that examines earlier media must do archive research, which is a sort of research that examines historical records such as old newspapers and prior publications. Old local newspapers are often accessible on microfilm at libraries or newspaper offices. University libraries often

have access to national publication archives, such as The New York Times or Time; publications are also increasingly available in online databases or on websites. Older radio programs may be downloaded for free or for a fee from a variety of internet sites. Many television shows and films have also been made accessible for free download, rental, or purchase through internet distributors. An internet search for a certain title will disclose the available possibilities. The Internet Archive, for example, works to archive a variety of media sources. The Internet Archive plays a significant role in website archiving. Because they preserve webpages that have been removed or altered, internet archives are essential for studying online media. These archives have enabled analysis of Internet material that would otherwise be unattainable[3].

Surveys

In today's world, surveys are everywhere. Questionnaires collect information on topics ranging from political beliefs to personal hygiene routines. In most cases, media polls take one of two formats. A descriptive survey seeks to ascertain present conditions, such as public opinion or customer preferences. Descriptive surveys in the media create television and radio ratings by determining the number of people who watch or listen to certain programs. An analytical survey, on the other hand, does more than just describe the actual status. Instead, it seeks to understand why a given scenario occurs. Researchers submit media-related questions or hypotheses, and then perform analytical surveys to find answers. Analytical surveys may reveal the link between various kinds of media consumption and media users' lives and habits. Open-ended or closed-ended questions may be used in surveys. Closed-ended questions require the participant to pick an answer from a list, but open-ended questions require the participant to produce replies in their own terms. Although open-ended questions provide for a wider range of responses, closed-ended questions yield more easily tabulated findings. Although surveys are valuable in media studies, they must be used with caution due to their limitations.

Social Position

Parents educate their children about social duties as part of child raising. When parents prepare their children for school, they teach the essentials of school regulations and what is expected of a student to help the children comprehend their responsibilities as students. This position, like that of a character in a play, brings with it unique expectations that distinguish school from home. Adults often play many roles as they balance their duties as parents, employers, friends, and citizens. Depending on his or her unique life choices, every person may play a variety of roles. Examining numerous persons in the media and studying the sort of role that each performs is what social role analysis of the media entails. Role analysis study may look at the roles of men, women, children, members of a racial minority, or any other social group in various genres of media. For example, if the role of children in cartoons is constantly different from the role of children in sitcoms, certain inferences about both genres may be formed. Analyzing media roles enables scholars to acquire a better grasp of the messages sent by the media[4].

Interviews in Depth

The depth interview is a research method used in anthropology that is also beneficial in media studies. Depth interviews go beyond surveys by enabling researchers to directly ask study

participants specific questions in order to acquire a more complete grasp of the participant's thoughts and experiences. Depth interviews have been utilized in research studies that follow newspaper reporters to see why they cover particular stories and in initiatives that try to understand why people read romance novels. Depth interviews may give a more in-depth insight of certain groups of people's media consumption habits[5].

Rhetorical Evaluation

Rhetorical analysis is evaluating media styles and seeking to understand the kind of messages such styles communicate. Form, presentation, composition, metaphor usage, and reasoning structure are all examples of media styles. Rhetorical analysis exposes signals that are not visible in a pure interpretation of the material. To better understand the functions of style and rhetorical devices in media communications, rhetorical analysis studies have concentrated on media such as advertising[6].

Group Discussions

Focus groups, like in-depth interviews, help academics better understand audience reactions to media. A focus group, unlike a depth interview, enables members to create a group dynamic that is more similar to that of typical media consumption. In media studies, researchers may use focus groups to assess how a group reacts to different media styles and content. This may be a useful tool for understanding why people consume certain forms of media.

Experiments

Experiments Controlled experiments are occasionally used in media research studies to expose a test group to a media experience and assess the impact of that experience. The measures are then compared to those of a control group that had crucial components of the experience removed. For example, researchers may show one set of youngsters a program including three incidences of cartoon violence and another group of comparable children the same program without the violent occurrences. The youngsters from both groups are then asked the identical set of questions, and the results are compared.

Observation by a Participant

In participant observation, researchers attempt to blend in with the group being studied. Although this approach is most often linked with anthropological studies in which a researcher lives with people of a certain culture in order to obtain a better knowledge of their beliefs and lifestyles, it is also utilized in media research. Media consumption is often done in groups. Children may watch Saturday morning cartoons with a group of their peers, while adults may hold watching parties for broadcast athletic events or award presentations. These organizations provide insights about the influence of media in people's lives. A researcher may join a football-watching group and remain with the group for the whole season. By becoming a member of the group, the researcher becomes a participant in the experiment and may show significant media impacts on culture. In this fashion, researchers have analyzed online role-playing games such as World of Warcraft. These games demonstrate an intriguing element of group dynamics: despite the fact that players are not physically close, they behave as a group inside the game.

Researchers may learn about these games by playing them. A group of academics examined the findings of their participant observation studies in the book *Digital Culture, Play, and Identity: A World of Warcraft Reader*. The investigations show the amazing complexity of culture and unwritten norms that exist in the World of Warcraft environment, as well as crucial explanations of why players devote so much time and effort to the game.

Concerns about public opinion, propaganda, and the effect of the media converged with the expansion of journalism and mass communication departments at colleges and universities, and media experts increasingly turned to behavioral science as a foundation for their study. According to media historian Daniel Czitrom, "who says what to whom and with what effect? Between 1930 and 1970 became the key question "defining the scope and problems of American communications research. In answering this question specifically, media effects researchers asked follow-up questions like this If children watch a lot of TV cartoons (stimulus or cause), will this repeated act influence their behavior toward their peers (response or effect)? For the majority of the twentieth century, media scholars and news reporters employed various methodologies to answer comparable sets of questions about our everyday experiences who, what, when, and where.

The development of ideas or rules that can reliably describe or predict human behavior is a key objective of scientific inquiry. However, the different effects of mass media and the numerous methods in which individuals create popular culture tend to defy expected principles. Media sectors are influenced by historical, economic, and political circumstances, making it challenging to build comprehensive theories that explain communication. Researchers created a variety of tiny hypotheses or models to explain individual behavior rather than the influence of media on huge populations. However, prior to the 1970s, when these tiny ideas started to develop, mass media studies followed various different paradigms. These primary methods, which emerged between the 1930s and the 1970s, comprised the hypodermic-needle, minimal-effects, and uses and gratifications models.

One of the early media theories associated the mass media with enormous impacts. In the 1920s and 1930s, a number of intellectuals and academics were concerned about the impact and popularity of cinema and radio. Some social psychologists and sociologists who fled Germany and Nazism in the 1930s saw Hitler's use of radio, cinema, and print media as propaganda weapons. They were concerned that the popular media in America had a strong grip on susceptible populations as well. The hypodermic-needle model, often known as the magic bullet hypothesis or the direct-effects model, is the idea that strong media affects weak audiences. It implies that the media directs its tremendous impacts upon unsuspecting victims [7], [8].

One of the early objections to this notion involves a study of Orson Welles' famed October 30, 1938, radio broadcast of *War of the Worlds*, which depicted H. G. Wells as the alien H. G. Wells. G. Wells' book about a Martian invasion was disguised as a news broadcast and terrified millions of listeners who didn't understand it was a work of fiction. Radio researcher Hadley Cantril contended in a 1940 book-length analysis of the broadcast, *The Invasion from Mars: An analysis in the Psychology of Panic* that contrary to assumptions based on the hypodermic-needle model not all listeners felt the radio program was a true news report. After conducting personal

interviews and a nationwide survey of listeners, as well as analyzing newspaper reports and listener mail to CBS Radio and the FCC, Cantril concluded that, while some did believe it was real (mostly those who missed the disclaimer at the beginning of the broadcast), the majority reacted out of collective panic, not gullible belief in anything transmitted through the media. Although social scientists have refuted the hypodermic-needle concept throughout the years, many people still ascribe direct impacts to the media, especially in the case of children.

Cantril's study contributed to the development of the minimal-effects model, often known as the limited model. With the development of empirical research tools, social scientists started to find and demonstrate that media alone cannot affect people's beliefs and actions. Researchers asserted, based on closely controlled studies and surveys, that individuals usually participate in selective exposure and selective recall of media. That is, individuals are exposed to media messages that are most familiar to them, and they remember those that support their existing beliefs and attitudes. According to minimal-effects scholars, most media reinforces current habits and attitudes rather than changing them. The results of the first extensive research of children and television, conducted in the late 1950s by Wilbur Schramm, Jack Lyle, and Edwin Parker, best represent the minimal-effects theory. Furthermore, Joseph Klapper's seminal 1960 research study, *The Effects of Mass Communication*, discovered that the media only impacted those who did not already have strong opinions on a topic, and that the media had a stronger effect on poor and uneducated people. Klapper found that powerful media impacts occur primarily at the individual level and do not seem to have large-scale, quantifiable, and direct influence on society as a whole.

The minimal-effects hypothesis advanced research into the interaction between media and human behavior, but it continued to presume that audiences were passive and were manipulated by the media. Schramm, Lyle, and Parker noted that the stance they had taken on effects had flaws. In some ways, the word *effectis* is deceptive since it implies that television does something to children. The implication is that television is the actor, and the children are being acted on. Children are therefore trained to seem comparatively passive, whereas television is made to appear more dynamic. Children are sitting victims who are bitten by television. Nothing could be further from the truth. The children are the most involved in this connection. They utilize television, rather than television using them. The uses and gratifications model was created in response to the minimal-effects theory to challenge the assumption of a passive media audience. Under this methodology, researchers explored how individuals utilized media to meet different emotional or intellectual requirements, often employing in-depth interviews to augment survey surveys. By asking why, media researchers were able to create inventories that cataloged how people used the media to meet their needs. Researchers discovered that some people utilized the media to see authoritative figures exalted or deposed, to gain a feeling of community and togetherness, to satisfy a craving for drama and storytelling, and to reinforce moral or spiritual values.

Although the uses and gratifications model addressed the functions of mass media for people, it did not address critical problems about the media's influence on society. Once scholars had compiled significant inventory of media uses and functions, they often did not go in new

directions. As a result, uses and gratifications were never a prominent or lasting thesis in media studies. Media research is often conducted in either the corporate or public sectors, and each has distinct characteristics. Private research, often known as private research, is typically undertaken for a company, organization, or even a political campaign. It is frequently applied research in the sense that the knowledge uncovered solves a real-world issue or need. Public research, on the other hand, is often conducted in academia and government environments. It includes information that is often more theoretical than practical rather than addressing a consumer issue, it attempts to clarify, explain, or forecast the consequences of mass media.

The majority of media study nowadays focuses on the impact of media on learning, attitudes, aggressiveness, and voting behaviors. This study applies the scientific method, a framework long utilized by scientists and intellectuals to explore phenomena in phases. In its most basic form, survey research is the collection and measurement of data from a group of respondents. This research approach draws on far bigger populations than those employed in experimental studies by using random sampling procedures that provide each prospective participant an equal chance of being included in the survey. Surveys may be done by direct mail, personal interviews, phone calls, e-mail, and Web sites, allowing survey researchers to collect vast volumes of data by surveying broad groups of individuals. These data enable researchers to investigate demographic aspects such as educational background, economic level, race, ethnicity, gender, age, sexual orientation, and political affiliation, as well as survey-specific questions.

Another advantage of surveys is that they are typically generalizable to the greater community and allow researchers to study people throughout time. For example, survey research may follow changes in how often respondents watch television and what kind of shows they enjoy at various ages by measuring them at ten, twenty, and thirty years old. Furthermore, massive government and university survey databases are now readily accessible, which contributes to the creation of more long-term or longitudinal research, allowing social scientists to compare recent studies to those completed years before. Surveys, like trials, have a number of limitations. First, survey researchers cannot account for all of the factors that may influence media consumption hence, they cannot demonstrate cause-and-effect links. However, survey research might uncover correlations or associations between two variables. A random questionnaire poll of ten-year-old boys, for example, may show that there is a link between aggressive conduct and viewing violent TV shows. However, such a link does not explain the reason and effect that is, do violent TV shows generate aggressiveness, or are more aggressive ten-year-old boys just attracted to violent television. Second, survey question validity is a persistent issue for survey practitioners. Surveys are only as good as the questions they ask and the response options they provide. According to NPR, when asked whether they support or oppose the death penalty for murderers, roughly two-thirds of Americans say they support it

DISCUSSION

Researchers realized over time that studies and surveys focused on broad subjects while disregarding the influence of particular media messages. As a result, academics devised a technique known as content analysis to investigate these communications. This kind of analysis is a means of systematically classifying and assessing media material. Although content analysis

was initially utilized for radio during WWII, more contemporary research have concentrated on television, movies, and the Internet. George Gerbner and his colleagues at the University of Pennsylvania completed one of the most prominent content analysis investigations. They began coding and counting violent events on network television in the late 1960s. When combined with polls, their yearly violence profiles revealed that heavy television viewers, ranging from youngsters to senior Americans, tend to overestimate the level of violence in the real world.

However, the limitations of content analysis have been extensively established. For starters, this approach does not assess the impact of communications on audiences, nor does it explain how those messages are delivered. For example, a Kaiser Family Foundation-sponsored content review of over a thousand television programmes found that 70% of them had sexual material.¹⁸ However, the research did not explain how viewers received the content or the context of the messages. Second, definition issues arise in content analysis. For example, how can researchers separate comedic cartoon aggressiveness from horrific murders or rapes in an evening police drama when classifying and quantifying incidents of violence. Critics argue that such various portrayals may have varying and subtle impacts on viewers that cannot be distinguished by content analysis. Third, opponents argue that when content analysis became a main technique in media research, it often drove alternative methods of thinking about television and media content to the margins. Broad concerns like the media as a popular art form, a gauge of culture, a democratic influence, or a social control mechanism are difficult to answer using quantitative measuring methodologies. In reality, critics of content analysis have objected to social science that reduces culture to acts of counting.

Real-life imitations of media aggressiveness are often cited by supporters of social learning theory as proof of social learning theory at work. However, detractors point out that many research come to the opposite conclusion that there is no relationship between media content and aggressiveness. Millions of individuals, for example, have watched episodes of *Criminal Minds* and *Breaking Bad* without engaging in hostile conduct. As opponents point out, social learning theory just scapegoats television, cinema, and other forms of media for wider societal issues related to violence. Others argue that seeing media images of anger might help viewers blow off steam quietly by creating a catharsis effect. Another mass media phenomena, the cultivation effect, proposes that excessive television watching causes people to see the world in ways that are congruent with television depictions. This branch of media impacts study has shifted scholars' attention away from how the media influences individual behavior and toward wider notions about the impact on perception. The key study in this field arose from George Gerbner and his colleagues' efforts to generalize about the influence of broadcast violence.

According to the cultivation effect, the more time people spend watching television and absorbing its viewpoints, the more likely their views of social reality will be cultivated by the images and portrayals they see on television. For example, Gerbner's studies concluded that, while fewer than 1% of Americans are victims of violent crime in any given year, people who watch a lot of television tend to overestimate this percentage. Such inflated beliefs, Gerbner and his colleagues contended, are part of a mean world syndrome in which viewers who have been exposed to a lot of violence on television are more inclined to assume that the outside world is a

harsh and dangerous place. According to the cultivation effect, media messages interact with personal, social, political, and cultural influences in complex ways they are one of many essential factors in shaping individual behavior and creating society values. Some detractors have claimed that cultivation research has produced insufficient data to back up its results. Furthermore, others have suggested that the cultivation effects shown in Gerbner's research were as little as to be insignificant, and that when heavy television viewers and non-viewers are examined side by side, their judgments of the "mean world condition are almost comparable.

According to the hypothesis, the mass media may contribute to the formation of a fake, overrated majority; that is, a real majority of people supporting a certain opinion can go mute when they perceive an opposing majority in the media. One critique of the notion is that some individuals may fail to enter a spiral of silence because they do not check the media or believe that more people support their stance than really do. Noelle-Neumann agrees that hard-core nonconformists exist in many circumstances and remain loud even in the face of social isolation, and that they may eventually triumph in influencing public opinion. W. identified it in a 1983 investigation. The third-person effect theory, proposed by Phillips Davison, proposes that people believe others are more affected by media messages than they are.²³ In other words, it proposes that we can avoid the worst effects of media while still worrying about people who are younger, less educated, more impressionable, or otherwise less capable of guarding against media influence. According to this argument, we may be afraid that other people may take tabloid newspapers seriously, emulate violent movies, or get hooked to the Internet, while discounting the possibility that any of these things might happen to us. It has been suggested that the third-person effect is useful in censoring because it allows censors to assume immunity to the negative impacts of any allegedly hazardous material that they must investigate.

CONCLUSION

The mainstream media research models have made significant contributions to our knowledge of the mass media by subjecting content and viewers to rigorous testing. This plethora of research persists in part because financing for studies on the impact of media on young people is still popular among politicians and has had easy government backing since the 1960s. According to media critic Richard Rhodes, media effects research is inconsistent and frequently flawed, but it continues to resonate with politicians and parents because it provides an easy-to-blame social cause for real-world gun violence. Some media impacts and survey studies are limited in scope due to funding constraints, especially if government, commercial, or other administrative goals do not correspond with researchers' aims. Other constraints exist as well, such as the inability to examine how media affects communities and social structures. Because most media research focuses on media and individual behavior, fewer research papers investigate the influence of media on community and social life. Some study has started to address these deficiencies, as well as to focus more on the growing effect of media technology on international communication. This impact might be either beneficial or detrimental. The negative impacts of the media on society may lead to poverty, crime, nudity, violence, poor mental and physical health, and other serious repercussions. Sociology use media theories to investigate how the media impacts society. They

are crucial to understand since new technologies are continually altering the way the media works and influencing people's thinking, opinions, and behaviors.

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CHAPTER 11

AN OVERVIEW OF THE CONTROVERSIES IN MASS MEDIA STUDIES

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ABSTRACT:

Censorship is one example of a media debate. Controversy. Model of a hypodermic needle. Influence of the media. The negative impacts of the media on society may lead to poverty, crime, nudity, violence, poor mental and physical health, and other serious repercussions. For example, mobs have been known to attack innocent people after becoming enraged by misinformation posted on the internet. There was no news, no live stream, no television, and no radio. The world will devolve into chaos. When the globe was less linked than it is now, a lack of mass communication did not have the same impact. Mass communication is essential to the planet, just as it is to each of us.

KEYWORDS:

Biased Media, Mass Media, Mass Studies, News Media, Spiral Silence.

INTRODUCTION

Important arguments over media theory have called the foundations, and hence the conclusions, of media research into doubt. Theories and research might reflect an individual's lifework and career inside academia. As a consequence, rather than questions of truth and impartiality, considerations of tenure and status may often drive debate over hypotheses and research. Methodology and Theory Issues While sophisticated techniques may help to answer many of the problems posed about different theories, the truth remains that the adoption of these ideas in public discourse often follows a larger knowledge.

For example, if hypothetical research discovered that convicted violent criminals felt hostile after playing the video game Doom, many would interpret this as evidence that video games promote violent crimes without considering other plausible causes. When this research is made public, their subtleties are often lost. The assumption that audiences are passive or active is a prominent point of contention among media studies scholars. In its most extreme form, a passive audience passively absorbs the messages the media sends it. In contrast, an engaged audience is fully aware of media messages and makes educated judgments about how to consume and interact with media. Newer approaches in media studies have sought to construct a more comprehensive picture of media audiences than the active vs passive argument allows, yet this antagonism defines many disputes concerning media impact in the public realm[1].

Objections to Agenda-Setting Theory

Agenda-setting theory has faced a variety of challenges. One of them is that agenda-setting research cannot establish cause and effect; in other words, no one has actually shown that the

media agenda sets the public agenda and not the other way around. An agenda-setting research may infer that the media set the agenda by connecting the prominence of an issue in the media with subsequent changes in public policy. However, policymakers and lobbyists often use public relations to urge the establishment of certain policies. Furthermore, public concern about topics produces media coverage, making it difficult to distinguish if the media is reacting to public demand for coverage of an issue or promoting an issue on its own agenda.

Arguments against the Theory of Uses and Gratifications

The uses and gratifications theory's broad assumptions have been criticized. The uses and gratifications hypothesis indirectly supports and underlines the role of media in the public sphere by presuming that media serve a functional purpose in an individual's life. Furthermore, since the theory concentrates on personal, psychological components of media, it cannot address whether media is forced on an individual. Investigations utilizing the uses and gratifications hypothesis are often methodologically sound, yet the investigations' main assumptions are left uncontested[2].

Arguments against the Theory of the Spiral of Silence

Although many people think the spiral of silence idea is beneficial when applied broadly, it falls short when dealing with details. The spiral of silence, for example, is particularly obvious in those who are afraid of social isolation. Those who are less afraid are more inclined to remain quiet if public opinion goes against them. The assertions of the spiral of silence hypothesis are refuted by nonconformists. Critics have also pointed out that the spiral of silence hypothesis is strongly reliant on the values of different cultural groupings. A public opinion shift in favor of gun restriction may not be enough to quiet the National Rifle Association's consensus. Every person is a member of a broader social group with distinct ideals. Although these ideals may vary from popular opinion, people should not be concerned about social isolation inside their own social group[3].

Objections to Cultivation Analysis Theory

Cultivation analysis approach has been criticized for depending too much on a wide concept of violence. Detractors contend that since violence means various things to different subgroups and people, any assumption that a clear message of violence can be comprehended by a whole community in the same manner is wrong.

This criticism would inevitably apply to other cultivation-related research. Because different individuals interpret media messages in different ways, sweeping assertions might be misleading. Cultivation analysis remains a significant aspect of media studies, although its unqualified validity as a theory has been called into doubt. There are several viewpoints available via media theories and studies. When proponents of a specific point of view exploit such ideas and research, they are often oversimplified, which may lead to contradicting assertions. Indeed, when politicians and others use media research to justify a political viewpoint, this is a regular outcome[4].

Bias in the Media

Coverage is an excellent illustration of how the media may strengthen political opinion, which leads to the argument about media bias. According to one 1985 survey, journalists were more likely than the general population to embrace liberal beliefs. Many people have used this research to bolster their belief that the media has a liberal slant. However, another research indicated that between 1948 and 1990, Republicans received 78 percent of newspaper presidential support. During the 2008 presidential election, media bias was once again a cause of concern. In the run-up to the election, a random sample of campaign coverage revealed that 82 percent of articles highlighted Barack Obama, while just 52 percent mentioned John McCain. Allegations that the media supported Obama seemed to strengthen the notion of a left bias. However, other investigations contradicted this view. During the election, research revealed that positive media coverage of Obama happened only after his poll numbers increased, implying that the media was responding to public opinion rather than seeking to influence it.

Media Integrity

Media decency standards have always been a source of contention, and they continue to evolve in unpredictable ways. James Joyce's *Ulysses*, which was formerly banned in the United States for obscenity, is today regarded a masterpiece of contemporary literature, yet many schools have banned the children's classic *Adventures of Huckleberry Finn* for its use of racial insults. Because of the government's regulatory powers over the media, decency is a fundamentally political problem. As media studies advanced, they became more prevalent in disputes over decency standards. Although media studies cannot establish that a word or picture is deplorable, they may assist in determining the effect of that word or image and, as a result, dramatically influence the argument[5].

Organizations or individuals with specified objectives often employ media research to promote their goals. The Parents Television Council, for example, reported on a research that contrasted the ratio of comments about non marital sex to comments about marital sex between the hours of 8 p.m. and midnight to 9 p.m. The study used content analysis to come up with specific figures; however, the Parents Television Council then used those findings to make broad statements, such as the institution of marriage is regularly mocked and denigrated. Because content analysis does not analyze the effect on audiences or how material is presented, it does not provide a scientific way to judge whether a comment is mocking and denigrating marriage, so such interpretations are not supported by the study[6].

For example, researchers doing a content study by quantifying the quantity of sex or violence on television are not assessing how the public interprets this information. They are merely recording the number of occurrences. Similarly, political parties might utilize a variety of language twists to make media studies suit their purpose. Violence, pornography, and vulgarity in the media are intrinsically political, and politicians have performed their own media studies. For example, in 2001, a Senate measure focused at Internet civility that had little support in Congress came to the floor. One of the bill's sponsors sought to pique public attention by presenting to the Senate floor a file containing some of the most heinous pornographic photographs he could uncover.

Consolidation of the Media

Although media consolidation will be covered in more detail in subsequent chapters, the topic's interaction with media studies findings warrants a mention here. When major media organizations acquire lesser media sources, this is referred to as media consolidation. Although government regulation has generally stifled this development by forbidding the ownership of a large number of media channels, the Federal Communications Commission (FCC) has recently relaxed many of the limitations on huge media firms[7]. Media studies are often used to inform choices on media consolidation. These studies compare the influence of consolidation on the public role of the media and the content of local media outlets to that of conglomerate-owned outlets. The results often differ depending on the group administering the exam. At times, tests are completely disregarded. The FCC relaxed limitations on owning numerous media outlets in the same city in 2003, citing research performed by the agency to assess the effect of certain media outlets such as newspapers and television stations. However, in 2006, it was revealed that a vital research had been omitted during the 2003 decision. The research found that when TV stations were locally owned, they spent more time on news, raising the issue of whether media consolidation was beneficial to local news[8].

The ability of the news media to influence the importance placed on the topics of the public agenda is described as the ability of the news media to influence the importance placed on the topics of the public agenda. The theory suggests that the media has the ability to shape public opinion by determining which issues are given the most attention, and it has been widely studied and applied to various forms of media. The study of agenda-setting examines how the media works to influence viewers and construct a hierarchy of news prevalence. Nations deemed to have greater political power get more media attention. The media's slant on issues such as politics, the economics, and culture, among others, drives agenda-setting. The emergence of agenda-setting and laissez-faire components of communication studies has promoted a rapid rise and spread of these viewpoints. Agenda-setting has steps that must be completed in a precise sequence for it to be successful.

Walter Lippmann initially proposed the thesis in the 1920s, and Bernard Cohen expanded on it in the 1960s. Maxwell McCombs and Donald Shaw formalized the hypothesis in a research on the 1968 presidential election, which discovered a link between problems reported by the media and those viewed as essential by the people. As more scholars published articles on agenda-setting theories, it became clear that the process involves not only the active role of media organizations, but also public participation and policymakers. Rogers and Dearing distinguished between agenda-setting and agenda-building based on the dominant role of media or public. Thus, setting an agenda refers to the impact of the media agenda on society, as well as the transfer of the media agenda to the public agenda, whereas building an agenda includes some degree of reciprocity between the mass media and society, where both media and public agendas influence public policy.

The agenda-building hypothesis, proposed by Sun Young Lee and Daniel Rife, proposes that the media does not work in a vacuum. The media agenda is, in reality, the outcome of the subtle societal control exerted by some powerful organizations. Journalists have limited time and

resources, which can contribute to external sources becoming involved in the news media's gatekeeping process, and some scholars have attempted to reveal certain relationships between information sources and the agenda that the news media has created, thereby probing who builds the media agenda. There are numerous sources that can contribute to the agenda-building process in various ways, but researchers have been most interested in the effectiveness of information aids such as media kits and press releases within the news media agenda, as this is a measure of an organization's public relations efforts.

Berkowitz has introduced the terms policy agenda-setting and policy agenda-building to provide a more nuanced analysis of agenda-setting and agenda-building theories. He argues that when scholars investigate only the link between media and policymakers, the concept of policy agenda-setting is still appropriate. However, when the focus is placed not only on policymakers' personal agendas, but also on the broader salient issues where media represent the prejudice of journalists and news producers in the mass media in the selection of numerous events and stories that are reported and how they are covered is referred to as media bias. The word media bias refers to a systemic or widespread bias that violates journalistic norms, rather than the viewpoint of a single journalist or article. The extent and direction of media bias in different nations is often debated.

Practical limitations to media neutrality include journalists' inability to report all available stories and facts, as well as the requirement that selected facts be linked into a coherent narrative. Government influence, including overt and covert censorship, biases the media in some countries, including China, North Korea, Syria, and Myanmar. Politics and media bias may interact; the media can influence politicians, and politicians can influence the media. This has the potential to alter the distribution of power in society. Market dynamics may also contribute to prejudice. Examples include bias imposed by media ownership, such as a concentration of media ownership, subjective staff selection, or the perceived preferences of an intended audience.

Confirmation bias is a serious issue in research. According to research into studies of media bias in the United States, liberal experimenters tend to get results indicating a conservative bias, while conservative experimenters tend to get results indicating a liberal bias, and those who do not identify as either liberal or conservative get results indicating little bias, or mixed bias. The research *A Measure of Media Bias*, by UCLA political scientist Timothy J. Groseclose and economist Jeffrey D. Milyo of the University of Missouri-Columbia, claims to evaluate news companies in terms of associating with liberal or conservative beliefs in comparison to one another. They utilized the Americans for Democratic Action (ADA) ratings as a quantitative proxy for the referential groups' political leanings. As a result, their definition of liberal includes the RAND Corporation, a nonprofit research group with close links to the Pentagon. Their research purports to find a leftist bias in the American media.

Time biased media is another sort of prejudice in the media. Harold Innis developed the notion of Time Biased Media. Time-biased media is difficult to shift and long-lasting. Stone, parchment, and clay are examples of time biased media. Because they are difficult to transfer, time biased media do not foster territorial expansion. Hierarchy is encouraged and facilitated by time-biased media. They are reserved for more traditional, sacred, and civilized societies. Time

can be described as an entity in which only the information in the environment is regarded as important. Harold Innis believed that our societies today have moved away from this media bias in order to allow for more democratic practices as opposed to monarch practices.

Another sort of bias that Harold Innis creates is space biased media. Paper is an example of space biased media. In contrast to time biased media, space biased media is light and portable. Space biased media allows for the expansion of empires across space, can be quickly transported, administrative, has a relatively short lifespan, and provides limitless opportunity. Harold Innis contends that space biased media has enabled society to create a more accessible world in everyday life. Both time and space media biases show how society communicates by transmitting information to one another. Today's culture is rife with space-biased media. These biases are critical to comprehending the complexities of media bias [9], [10].

Journalism schools, university departments including media studies, cultural studies, and peace studies, and independent watchdog organizations from across the political spectrum are all investigating media bias. Many of these studies in the United States are concerned with the media's conservative/liberal balance. Other areas of emphasis include reporting discrepancies across borders, as well as prejudice in reporting on specific subjects such as economic class or environmental concerns. Currently, the majority of these assessments are done manually, which requires precise and time-consuming work. An interdisciplinary literature review published in 2019 discovered that automated methods, mostly from computer science and computational linguistics, are available or could be adapted for the analysis of various forms of media bias with relatively little effort. Using or adapting such techniques would help to further automate analyses in the social sciences, such as content analysis and frame analysis.

Herman and Chomsky offered a propaganda model that hypothesized systemic biases in the American media stemming from fundamental economic forces. They propose that corporate media ownership, advertising support, the use of official sources, attempts to discredit alternative media, and anti-communist ideology are the filters that distort news in favor of US corporate interests. Many of the points made in the previous research are reinforced by Jim A. Kuyper's 2002 study, *Press Bias and Politics: How the Media Frame Controversial Issues*. Kuyper's discovered that the mainstream print press in America operates within a restricted spectrum of liberal values in this survey of 116 prominent US publications, including *The New York Times*, *Washington Post*, *Los Angeles Times*, and *San Francisco Chronicle*. Those who stated views to the left were typically disregarded, whilst those who expressed moderate or conservative views were sometimes openly denigrated or characterized as representing a minority viewpoint.

In summary, political leaders of all parties who talk within the press-approved spectrum of acceptable language enjoy favorable news coverage. Politicians, regardless of party, who talk outside of this range are likely to face criticism or to be ignored. Kuyper's discovered that liberal viewpoints represented in editorial and opinion pages were also evident in hard news coverage of the same problems. Despite focused largely on race and homosexuality, Kuyper's discovered that the press incorporated opinion into its news coverage of other problems such as welfare reform, environmental protection, and gun regulation, all of which favored a liberal viewpoint. The use of classic propaganda techniques, logical fallacies, and violations of the Reuters Handbook of

Journalism, a manual of guiding ethical principles for the company's journalists, was examined by Henry Silverman of Roosevelt University in a sample of fifty news-oriented articles on the Middle East conflict published on the Reuters.com websites. Over 1,100 instances of propaganda, fallacies, and guideline breaches in 41 categories were detected and categorized among the articles.

In the second phase of the research, thirty-three university students were polled before and after reading the articles to measure their opinions and desire to support either the Palestinians/Arabs or the Israelis in the Middle East conflict. The research discovered that, on average, subject attitude swung dramatically in favor of the Arabs after the readings, and that this movement was related with certain propaganda methods and logical flaws featured in the tales. Silverman concluded from the data that Reuters participates in consistently biased storytelling in favor of Arabs/Palestinians and is capable of influencing audience emotional behavior and motivating direct action along the same lines. Print media studies are not the only ones that report on media bias perceptions.

A joint study conducted by Harvard University's Joan Shorenstein Center on Press, Politics, and Public Policy and the Project for Excellence in Journalism discovered that people perceive media bias in television news media such as CNN. Although both CNN and Fox were perceived as not being centrist in the study, CNN was perceived as being more liberal than Fox. Furthermore, the study's results on CNN's perceived bias have been replicated in other studies. There is also a developing economics literature on mass media bias, both theoretical and empirical. On the theoretical side, the emphasis is on determining whether the political posture of mass media outlets is primarily influenced by demand or supply considerations. Andrea Prat of Columbia University and David Stromberg of Stockholm University review the literature.

Similarly, David Baron of Stanford GSB presents a game-theoretic model of mass media behavior in which, given that the pool of journalists systematically leans to the left or right, mass media outlets maximize their profits by providing content that is biased in the same direction. They can do so because it is cheaper to hire journalists who write stories that are consistent with their political position. A competing argument is that supply and demand would lead media to achieve a neutral equilibrium because consumers would naturally gravitate towards media with which they agreed. This argument fails to account for the imbalance in self-reported political allegiances among journalists, which distorts any market analogy in terms of offer:

In 1982, 85 percent of Columbia Graduate School of Journalism students identified themselves as liberal, versus 11 percent conservative, as quoted in Sutter, 2001. Using the same logic, news outlets in equal numbers would raise revenues of a more balanced media significantly more than the minor rise in expenses to recruit impartial journalists, notwithstanding the exceptional rarity of self-reported conservative journalists. As previously stated, Tim Groseclose of UCLA and Jeff Milyo of the University of Missouri at Columbia use think tank quotes to estimate the relative political position of mass media outlets. The idea is to trace out which think tanks are quoted by various mass media outlets within news stories, and to match these think tanks with the political position of members of the United States Congress who quote them in a non-negative way.

DISCUSSION

Mark Liberman, a professor of Linguistics at the University of Pennsylvania, has criticized the methods Groseclose and Milyo used to calculate this bias. Liberman concludes that many, if not most, of the complaints directed against G&M are motivated in part by ideological disagreement just as much of the praise for their work is motivated by ideological agreement. It would be ideal if similar modeling exercises could be conducted on less politically charged data. Sendhil Mullainathan and Andrei Shleifer of Harvard University develop a behavioral model based on the assumption that readers and viewers hold beliefs that they would like to see confirmed by news providers. When news customers share common beliefs, profit-maximizing media outlets find it optimal to select and/or frame stories to pander to those beliefs. Another demand-driven theory of mass media bias is presented by Matthew Gentzkow and Jesse Shapiro of Chicago GSB. If readers and viewers have a priori views on the current state of affairs and are uncertain about the quality of information about it being provided by media outlets, then the latter have an incentive to slant stories towards their customers' prior beliefs, in order to build and maintain a reputation for high-quality journalism.

David Stromberg constructs a demand-driven model in which media bias arises because different audiences have different effects on media profits. Advertisers pay more for affluent audiences, and media may tailor content to attract this audience, potentially producing a right-wing bias. The Massachusetts Institute of Technology's Steve Ansolabehere, Rebecca Lessen, and Jim Snyder examine the political orientation of endorsements by U.S. newspapers. They discover an upward trend in the average propensity to endorse a candidate, particularly an incumbent, as well as some changes in the average ideological slant of endorsements: while Republican candidates had a clear advantage in the 1940s and 1950s, this advantage has continued. The American Enterprise Institute's John Lott and Kevin Hassett examine economic news coverage in 389 U.S. newspapers from 1991 to 2004, and in a subsample of the top 10 newspapers and the Associated Press from 1985 to 2004. For each release of official data about a set of economic indicators, the authors analyze how newspapers decide to report on them, as reflected by the tone of the related headlines.

Riccardo Puglisi of the Massachusetts Institute of Technology examines the editorial choices of the New York Times from 1946 to 1997. He discovers Democratic partisanship, with some watchdog aspects, because during presidential campaigns, the Times systematically gives more coverage to Democratic topics such as civil rights, health care, labor, and social welfare, but only when the incumbent president is a Republican. Alan Gerber and Dean Karlan of Yale University use an experimental approach to investigate whether the media influence political decisions and attitudes, rather than whether the media are biased. They conduct a randomized control trial just prior to the November 2005 gubernatorial election in Virginia, randomly assigning individuals in Northern Virginia to a treatment group that receives a free subscription to the Washington Post, a treatment group that receives a free subscription to the New York Times, or a treatment group that

Fairness and Accuracy in Reporting (FAIR), a self-described progressive media watchdog group, sponsored a 1998 survey in which 141 Washington bureau chiefs and Washington-based

journalists were asked a range of questions about how they did their work and how they viewed the quality of media coverage in the broad area of politics and economic policy. Finally, they were asked for demographic and identifying information, including their political orientation. Their findings were compared to the same or similar questions posed to the public in Gallup and Pew Trust polls.

CONCLUSION

We learn much more about the political orientation of news content by looking at sourcing patterns rather than journalists' personal views, the research says. According to this poll, media nearly always resort to government officials and corporate leaders while reporting economic issues. Labor and consumer activists were towards the bottom of the list. This is consistent with previous source study. Analysts from the nonpartisan Brookings Institution and conservative think tanks like the Heritage Foundation and the American Enterprise Institute, for example, are often cited in mainstream media stories. In contrast to the FAIR poll, media communication scholar Jim A. Kuypers conducted a 40-year longitudinal, aggregate analysis of American journalists' political opinions and activities in 2014. He discovered that nationwide, print and broadcast journalists and editors were considerably to the political left of the majority of Americans in every single category, such as social, economic, unions, health care, and foreign policy, and that these political beliefs found their way into news stories. Do the political proclivities of journalists influence their interpretation of the news? Kuypers concluded. I answer that with a resounding, yes. As part of my evidence, I consider testimony from journalists themselves. Solid majority of journalists do allow their political ideology to influence their reporting. Jonathan M. Ladd, who has undertaken extensive research on media trust and bias, determined that media informing their audience that some media are biased is the major driver of confidence in media bias.

People who are taught that a media is biased tend to think it is biased, regardless of whether the medium is truly biased or not. The only other factor that has a similar impact on the impression that the media is biased is substantial coverage of celebrities. The majority of people see such media as biased, while favoring media that focuses on celebrities extensively. Beginning in 2017, the Knight Foundation and Gallup undertook research to better understand the impact of reader prejudice on the impression of news source bias. They established the News Lens website to offer news from a range of sources without identifying the source. Their research revealed that those with more extreme political views provide more biased ratings of news. News Lens was made generally available in 2020, with the goal of expanding on the research and assisting the US public in reading and sharing news with less bias. However, the platform was closed as of January 2021. Any digitally distributed media, from newspaper articles and blogs to music and podcasts, is considered new media.

Any internet-related form of communication, from a website or email to mobile phones and streaming applications, may be termed new media. Controversial topics are defined as major intellectual, social, political, and ideological concerns featuring competing opinions and or numerous perspectives. A contentious subject is also one that causes debate and conflict owing to a difference of opinion.

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CHAPTER 12

A BRIEF HISTORY OF THE MASS COMMUNICATION

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ABSTRACT:

There were public readings at royal courts and monasteries. Jugglers and storytellers were popular performers in the 11th and 12th centuries CE. From the Roman era through the nineteenth century, reading a book was considered enjoyable dinnertime entertainment, especially in lower-income households. Books continue to play a significant part in mass communication, the sending, receiving, and exchanging of information on a large scale. Books are time-consuming to create, give in-depth knowledge on a subject, are authored by specialists, and have a lengthy shelf life.

KEYWORDS:

Endowment Arts, Literary Reading, National Endowment, Young People, United States.

INTRODUCTION

The National Endowment for the Arts (NEA) issued a report in 2004 that it described as a national crisis. Reading or, more accurately, not reading. Reading at Risk: A Survey of Literary Reading in America found that fewer than half of the population participated in any literary reading in 2002, a record low since the survey's inception in 1982. The research, which questioned respondents whether they had read any literary fiction novels, short stories, plays, or poems in the previous year, found particularly striking results among young individuals[1]. The rate of decrease among those aged 18-24 was 55 percent higher than the whole adult population. Books read for school or work were not included in the study, which looked at Americans' leisure reading habits. According to the NEA, the total 10% reduction in literary readers reflected a loss of 20 million prospective readers, the majority of whom were young. In 1982, young adults (ages 18-34) were the most likely to read literary works by 2002, they were the least likely. National Endowment for the Arts, 2004. Regardless of these facts, the publishing industry is releasing more books than ever before. In 2003, only one year after the NEA made its bleak forecast for the status of reading, 175,000 new titles were published in the United States, a 19% increase over the previous year[2].

The US publishing business has had an average yearly monetary growth rate of 1.1 percent during the early part of the twenty-first century; nevertheless, net sales have declined from \$26 billion to \$23 billion in the last year. Meanwhile, according to the NEA survey, electronics accounted for 24 percent of Americans' leisure expenditure in 2002, while books accounted for just 5.6 percent. Unsurprisingly, those who watched more television read less. According to the report, at the current rate of loss, literary reading as a leisure activity will virtually disappear in half a century. In response to the dire predictions, the NEA launched its Big Read program in

2006, essentially a citywide book club in which community members are encouraged to read the same book at the same time[3].

The National Endowment for the Arts supplied marketing, cash for launch celebrations, and readers' guides. Residents of Tampa, Florida, read *The Joy Luck Club* and were visited by author Amy Tan, while residents of Washington, DC, picked Ernest J. Gaines's *A Lesson before Dying* with the aim of sparking talks about racism, justice, and violence. The Big Read's DC program director said that he hoped the book would get young people talking, adding that the book addresses a number of pertinent themes, such as Do we offer second chances for people who make mistakes, particularly youth in DC? What about young people in the criminal justice system? So many people who have gone through the juvenile justice system will testify that a book set them free, Brown asserted[4].

Many individuals were taken aback when the NEA's 2008 figures were announced. According to the figures, the fall in reading had been reversed, the first such gain in 26 years. Once again, young people had the greatest growth, with a 21% increase since 2002. The NEA credited millions of parents, teachers, librarians, and civic leaders took action reading became a higher priority in families, schools, and communities. To understand what books, mean in the age of e-readers and digital libraries, analyze how they worked in the past and how they could evolve in the future. Most historians trace the roots of the book back to the ancient Egyptians, whose papyrus scrolls looked nothing like the books we know today. Egyptians wrote on a variety of media, including metal, leather, clay, stone, and bone, from the moment they created a written alphabet about 3000 BCE. The most notable activity, however, was the use of reed pens to write on papyrus scrolls. Papyrus was an appropriate material for the Egyptians in many respects. It was fashioned from long reeds that grew abundantly in the Nile Valley[5].

Scrolls were made by gluing or sewing together individual sheets of papyrus. The largest Egyptian papyrus ever discovered spanned over 133 feet, nearly as long as the Statue of Liberty when unroll all the way out. Papyrus was the most prevalent writing surface in the Mediterranean by the sixth century BCE, and it was utilized by the Greeks and Romans. Because papyrus grew in Egypt, the Egyptians essentially controlled the papyrus trade. Many ancient civilizations kept their scrolls in enormous libraries, which served as both information reservoirs and exhibitions of political and economic might. The Royal Library of Alexandria included over 500,000 scrolls, which some academics believe represented between 30 and 70% of all books in existence at the period. However, other strong ancient groups were getting bored of the Egyptians' monopoly on the papyrus trade. Parchment was created by scraping thinly prepared animal skins to produce a flexible, uniform surface. Parchment offered various benefits over papyrus, including being more durable, allowing writing on both sides, and not being monopolized by the Egyptians. Its popularity coincided with another significant event in the history of the book.

The Romans started stitching folded sheets of papyrus or parchment together and binding them between wooden covers between the 2nd and 4th century. The structure of this form, known as the codex, is virtually the same as that of today's books. The codex was much more user-friendly than the papyrus scroll: it was more portable, simpler to store and use, and produced at a lower cost. It also made it possible for readers to swiftly switch between parts. While reading a scroll

required two hands, a codex may be placed up in front of a reader to enable for note taking. However, in the ancient world, traditions moved slowly, and the scroll remained the dominating form for secular writings for many decades. The codex was the ideal form for early Christian manuscripts, and as Christianity grew, it gradually came to dominate; by the 6th century CE, it had almost fully superseded the scroll. The introduction of block printing on paper, the next important advance in the history of books, started approximately 700 CE in Tang Dynasty China, but it would not reach Europe for over 800 years. The first known specimens of text written on paper are small, 2.5-inch-wide scrolls of Buddhist prayers commissioned in 764 CE by Japan's Empress Shtoku[6].

A Buddhist scripture called the Diamond Sutra is the first example of a dated, printed book. Woodblock printing was a time-consuming procedure that entailed carving a complete page of text into a wooden block, inking the block, and pressing it to print a page. However, scribes in medieval Europe were still laboriously transcribing documents by hand. Monasteries, which were centers of intellectual activity throughout the middle Ages, dominated book culture. The greatest monasteries possessed scriptoria, which were halls where monks copied, embellished, and preserved both holy and secular books. Many of the ancient works we have today are the result of the efforts of dedicated medieval monks who saw learning, including the study of secular and pre-Christian literature, as a means of getting closer to God. Hand-copied books of the middle Ages were much more beautiful than mass-produced volumes nowadays. These were illuminated manuscripts with painted decorations attached to writing literature. The term enlighten is derived from the Latin illuminate, which means to light up, and certain medieval books were actually made to glow with gold or silver ornamentation. Illustrations, beautiful capital letters, and finely drawn borders were among the other lavish features[7].

The level of ornamentation varied according to the book's intended function and the owner's wealth. Because medieval manuscripts were so valuable, some scribes inscribed so-called book curses on the front of their copies, warning that anybody who stole or destroyed the copy would be cursed. Whoever steals this book, let him die the death; let him be frizzled in a pan; may the falling sickness rage within him; May he be broken on the wheel and hanged. The papal library at Avignon, France, housed just a few thousand manuscripts by the end of the Middle Ages, compared to the almost half-million volumes discovered at the Library of Alexandria in ancient times. When paper became the dominant writing medium in the Western world, bookmaking became slightly less costly. The process of making paper from rags and other fibers, which originated in 2nd-century China, reached the Islamic world in the 8th century, resulting in a blossoming of book culture there. Marrakesh, in modern-day Morocco, was supposed to have a boulevard lined with a hundred bookshops by the 12th century. However, it was not until the 14th century that European paper manufacture started in earnest.

The creation of mechanical moveable type by Johannes Gutenberg in 1448 coincided with another significant stride forward in the history of literature. Though the basic process of creating little, moveable letters may seem ordinary in today's age of digital gadgets and microchips, it is impossible to overestimate Gutenberg's invention and its impact on the globe. The Biography Channel and A&E both rated Gutenberg the most influential person of the second

millennium, ahead of Shakespeare, Galileo, and Columbus, while Time magazine deemed moveable type the most significant innovation of the previous 1,000 years[8]. Gutenberg undeniably revolutionized the world with his innovation. Much of Gutenberg's life remains a mystery. He was a German goldsmith and book printer who spent the 1440s gathering funds for a secret enterprise. That invention was the printing press, which merged existing technology such as the screw press, which was previously used for papermaking with his original innovation individual metal letters and punctuation marks that could be individually rearranged to alter how books were manufactured. Though Gutenberg most likely printed other works before to 1455, it was the Bible that won him fame. Gutenberg utilized his movable type press at his tiny print business in his hometown of Mainz, Germany, to print 180 copies of the Bible, 135 on paper and 45 on vellum Harry Ransom Center. This book, known colloquially as the Gutenberg Bible, heralded the so-called Gutenberg Revolution in Europe and cleared the path for commercial mass printing of books. The Harry Ransom Humanities Research Center at the University of Texas in Austin paid \$2.4 million for a full copy of the Gutenberg Bible in 1978.

The printing press revolutionized practically everything about how books were manufactured, disseminated, and read during the following several centuries. Printing books was a considerably faster procedure than handwritten books, and paper was much cheaper to create than parchment. Prior to the printing press, books were usually ordered and then copied. Because of the printing press, several identical versions of the same book could be created in a very short period of time, while handwriting the Bible would have taken at least a year. As the creation of Gutenberg resulted in the establishment of more and more printing businesses across Europe, the basic concept of what a book looked like started to shift. Books were a precious, uncommon result of hundreds if not thousands of hours of labor in medieval times, and no two were alike. Following Gutenberg, books could be standardized, numerous, and relatively inexpensive to create and distribute. Early printed books were designed to resemble like illuminated manuscripts, replete with hand-drawn embellishments. However, printers quickly grasped the economic possibilities of manufacturing many identical copies of the same text, and book production quickly became a speculative enterprise, with printers attempting to predict how many copies a specific book would sell.

By the end of the 15th century, 50 years after Gutenberg invented moveable type, printing businesses had sprung up all across Europe, with an estimated 300 in Germany alone. Gutenberg's innovation was a smashing success, and book production and sales skyrocketed. According to the Harry Ransom Humanities Research Center, the total number of books in Europe before the development of the printing press was roughly 30,000. By 1500 CE, the book was prospering as an industrial item, with an estimated 10 to 12 million volumes in Europe.

DISCUSSION

The arrival of the printed book transformed the post-Gutenberg world. The format of the book, on the other hand, remained mostly unchanged. Despite modest changes, the old form of the codex remains mostly intact. What did change quickly was the method books were made and disseminated, as well as the way knowledge traveled throughout the globe. Simply stated,

mechanical duplication of books meant that more books were accessible at a reduced cost, and the expansion of international commerce enabled these books to reach a broader audience.

The increasing middle class's hunger for knowledge, along with the increased availability of classical writings from ancient Greece and Rome, fueled the Renaissance, a time of individual celebration and a shift toward humanism. Texts could be extensively shared for the first time, enabling political, intellectual, religious, and cultural views to proliferate worldwide. For the first time, many people could read the same books and be exposed to the same ideas at the same time, paving the way for mass media and mass culture to emerge. Science was also transformed. Because of standardized, widely circulated books, scientists in Italy, for example, were exposed to the ideas and findings of scientists in England.

Because of enhanced communication, technical and intellectual ideas travel faster, allowing scientists from many fields to more readily build on others' innovations and accomplishments. As the Renaissance continued, the middle class rose in size, as did literacy rates. Books were accessible to individuals outside of monastic or academic contexts, rather than a few hundred valuable volumes stored in monastery or university libraries, which meant that more books were available to women. In consequence, widespread manufacturing of books aided in the democratization of knowledge.

However, the diffusion of knowledge was not without opposition. The Roman Catholic Church, the dominating institution of medieval Europe, saw its hold on power eroding, thanks in part to the spread of heretical beliefs. Only a few decades after Gutenberg's initial printing of the Bible, Pope Innocent VIII ordered in 1487 that all publications be prescreened by church officials before they could be printed. The church prohibited the printing of the Bible in any language other than Latin, which few people outside of clerical or intellectual circles understood. Martin Luther started the Protestant Reformation in 1517. He questioned the church's authority by claiming that individuals had the right to read the Bible in their native tongue.

The church was justified to be concerned about the proliferation of vernacular Bibles; the more individuals who had access to the text, the less control the church had over how it was understood. Because the church's interpretation of the Bible influenced how many people lived their lives, the church's hold on the hearts and minds of the faithful was severely weakened by easily available printed Bibles and the Protestantism they inspired. The Catholic Church's effort to regulate the printing business proved futile, and the church's authority would decrease dramatically over the following several centuries since it was no longer the primary repository of religious knowledge, as it had been during the Middle Ages.

The Bible was not the only literature being published in languages other than Latin. The Renaissance witnessed an increase in interest in works published in vernacular, or common people's speech; as books became more affordable to the middle class, people desired to read novels written in their own language. Dante's *Divine Comedy* and Chaucer's *Canterbury Tales* were early well-known works in the vernacular. Popular genres, such as plays and poetry, grew more popular. Cheap chapbooks were popular in the 16th and 17th centuries. Chapbooks were compact and inexpensively produced books that included popular songs, amusing tales, or

religious tracts. The emergence of chapbooks demonstrated how profoundly the Gutenberg Revolution altered the written word. Many individuals would have access to reading material in a few hundred years, and books would no longer be regarded holy items. Libraries thrived throughout the Renaissance due to the great emphasis put on human knowledge at the time. Libraries, like they had been in ancient Egypt, were once again used to demonstrate state authority and riches. The German State Library was established in Berlin in 1661, and other European institutions quickly followed, including the National Library of Spain in Madrid in 1711 and the British Library in London in 1759.

Libraries were also affiliated with colleges, clubs, and museums, albeit they were sometimes restricted to subscribers only. The Public Libraries Act of 1850 in the United Kingdom encouraged the establishment of free, public lending libraries. Following the American Civil War, public libraries thrived in the newly reunified United States, thanks to women's organizations' fundraising and advocacy. Between 1881 and 1919, philanthropist Andrew Carnegie helped carry Renaissance ideals of artistic patronage and democratized knowledge into the twentieth century by assisting in the establishment of over 1,700 public libraries.

While Gutenberg's creation of the printing press ushered in an era of democratized information and emerging mass culture, it also altered the act of authorship, transforming writing into a potentially lucrative industry. Prior to the mass manufacturing of books, writing had limited financial benefits unless a rich patron stepped in. As a result, pre-Renaissance works were often collaborative, and many volumes did not even have an author listed. From the period of the scriptoria, the oldest notion of copyright was who had the right to duplicate a book by hand.

However, the printed book was a speculative business venture in that enormous numbers of identical copies might be sold. Because of the rapid expansion of the European printing industry, writers may possibly earn from the books they created and later authored provided their legal rights were recognized. In modern parlance, copyright gives a person the right to prevent others from copying, distributing, or selling a work. This is a right that is often granted to the inventor, although it may be sold or otherwise transferred.

Works that are not protected by copyright or have expired from copyright are in the public domain, which means they are effectively public property and may be used freely by anybody without permission or fee payments. The beginnings of modern copyright law are largely traced back to Queen Anne's Statute. This statute, adopted in England in 1710, was the first to acknowledge, if in a limited way, the legal rights of writers. It gave the publisher of a book 14 years of exclusive rights and legal protection, extendable for another 14 years if the author was still alive. Anyone who infringed on a copyrighted work was fined, with half of the money going to the author and half going to the government. Initially, copyright was meant to curb monopoly and censorship, give writers with a feeling of stability, and encourage learning by guaranteeing that texts were publicly available.

Not long after the Declaration of Independence, the United States passed its first copyright legislation. In Article I, Section 8, Clause 8, the United States Constitution provided Congress the authority to promote the progress of science and useful arts, by securing for limited times to

authors and inventors the exclusive right to their respective writings and discoveries. The Copyright Law of 1790, founded on the Statute of Queen Anne, similarly provided exclusive rights for 14 years, extendable for 14 more if the author was still alive at the conclusion of the first period. Since the 18th century, the limited times listed in the Constitution have increasingly increased.

The Copyright Act of 1909 established a 28-year term of copyright that was renewable for another 28 years. The Copyright statute of 1976, which preempted the 1909 statute, extended copyright protection to a term consisting of the author's life and 50 years after the author's death, which was far longer than the maximum 56-year term of the original law. Copyright was extended even further in 1998, to 70 years after the author's death. The Copyright Term Extension Act of 1998 also extended a 20-year extension to all presently copyrighted works. Because of this automatic extension, no new works would join the public domain until at least 2019.

The Copyright Term Extension Act was dubbed the Mickey Mouse Protection Act by opponents since the Walt Disney Company pushed for it. The 20-year copyright extension kept Mickey Mouse and other Disney characters out of the public domain, which ensured they remained Disney's exclusive property. For the first time, the terms of fair use were established in the 1976 statute. Fair-use law specifies how a work or parts of a work protected by copyright may be legally used by someone other than the copyright holder for purposes such as criticism, comment, news reporting, teaching including multiple copies for classroom use, scholarship, or research, is not an infringement of copyright. For example, a book review quoting snippets of a book or a researcher citing someone else's work is not an infringement of copyright. Given an Internet culture that thrives on remixes, linking, and other creative uses of source material, the legal notion of fair use has been tested several times in recent years.

With the exception of self-published works, the author is not in control of creating the book or distributing it to the public. Nowadays, the publisher is in charge of editing, designing, printing, advertising, and distributing a book. Although writers' names are generally prominently printed on the spine, a published book is the result of many different types of work by many different individuals. Because they printed pages and sold them commercially, early book printers operated as publishers. The Stationer's Company, effectively a printer's guild in England, held a monopoly on the printing business and was also able to censor texts.

The 1710 copyright statute, the Statute of Queen Anne, arose in part as a consequence of some of these early publishers overstepping their limits. Publishers had numerous roles in nineteenth-century America, and it was not unusual for one corporation to produce, distribute, and even sell their own books. Despite the existence of booksellers and printers around the United States, the Northeast evolved as the country's publishing hub, with hotspots in Philadelphia, New York, and Boston. The book business in the United States grew rapidly throughout the 1800s. In 1820, the total number of books printed and sold in the United States was over \$2.5 million; by 1850, even though the price of books had decreased significantly, sales numbers had more than quintupled.

Technological improvements in the nineteenth century, such as machine-made paper and the Linotype typesetting machine, simplified and increased the profitability of book printing. Many of today's prominent publishing businesses were started in the nineteenth century, such as Houghton Mifflin in 1832, Little, Brown & Company in 1837, and Macmillan in Scotland in 1843, with a branch in the United States opening in 1869. By the turn of the century, New York had become the heart of American publishing. Because of the publishing industry's fast expansion and increasing intellectual property rules, writers could gain money from their work throughout this time period. It's maybe not surprising, therefore, that the first literary agents appeared in the late nineteenth century.

Literary agents operate as go-betweens for the author and the publisher, negotiating contracts and deciphering complicated legal jargon. A. was the world's first literary agent. P. Watt, who worked in London in 1881, basically created the position of the modern literary agent he was paid to negotiate on the author's behalf. Watt, a former advertising agent, opted to charge on commission, which means he would take a certain proportion of his customers' revenues. Watt established a charge of 10%, which is still regarded normal today.

The rising popularity of the paperback book was the most significant shift in publishing throughout the first half of the twentieth century.

Since the invention of Renaissance chapbooks, books coated on less costly, less lasting paper have existed, although they were mainly hastily produced works intended simply for transitory enjoyment. Penguin Books Ltd., an English paperback publisher, began the so-called paperback revolution in 1935, permanently altering the publishing business. Penguin titles were basic yet beautifully designed, rather than rough and cheaply constructed. Despite selling paperbacks for \$25, Penguin focused on producing works of literary worth, profoundly redefining the concept of what great books should look like.

A Farewell to Arms by Ernest Hemingway and *The Thin Man* by Dashiell Hammett were two early Penguin publications. People intending to profit on Penguin's success started an increasing number of paperback publishing businesses in the decades that followed. Pocket Books, the first paperback publisher in the United States, was established in 1939. Paperbacks had surpassed hardbacks in the United States by 1960. The second part of the twentieth century saw the consolidation of the United States' book publishing sector, as well as a wider trend toward media concentration. Between 1960 and 1989, there were around 578 mergers and acquisitions in the United States book business; between 1990 and 1995, there were 300; and between 1996 and 2000, there were almost 380.

This was part of a wider worldwide trend of mass media consolidation in which huge multinational media conglomerates purchased smaller enterprises in a variety of sectors. Bertelsmann AG, for example, had bought Bantam Books, Doubleday, and Random House; Pearson, located in London, held Viking, Penguin, Putnam, and the Dutton Group and AOL Time Warner owned Little, Brown and Company and Warner Books. Because publicly listed corporations have commitments to their shareholders, the publishing sector has been under growing pressure to generate increasingly large profits. By 2010, six big publishing firms,

generally referred to as the Big Six, had produced about 60% of all books sold in the United States. Book publishing was an increasingly organized, profit-driven business in the early years of the third century.

CONCLUSION

Books, the Internet, magazines, movies, newspapers, radio, records, and television were the eight major media sectors of the late twentieth century. Books are portable and small, giving them an edge over other types of media. Unlike other forms of print media, books typically deal with a particular topic. As a result, we may read novels in chunks for days or weeks at a time, without losing attention. Books are very important in our lives, particularly for youngsters. Reading books boosts students' knowledge, develops their brain, and makes pupils aware of the diverse nations and civilizations throughout the world. Reading novels also improves the student's imagination and inventiveness.

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CHAPTER 13

GROWTH OF THE U.S. CULTURE IN PUBLIC EYE

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ABSTRACT:

Based on his experiences as an English explorer and president of the Jamestown Colony, John Smith authored histories of Virginia. These chronicles, which were written between 1608 and 1624, are among the first works of American literature. American literature offers a distinct view on the world. When recording the evolution of American literature, people explore many topics such as The American Dream, Coming of Age, Justice and Injustice, The Pursuit of Happiness, and Freedom and Dignity.

KEYWORDS:

American Style, Book Superstores, Mass Market, Twentieth Century, United States.

INTRODUCTION

The American colonies could only boast roughly 250 published novels at the start of the 18th century. Over 288,000 new titles were released in 2010 alone. Books have evolved and developed with the United States as it has expanded and developed. Sometimes works have emphasized national distinctions, other times their writers have strived to declare a unique American style, other times the authors have attempted to reveal hypocrisies in government and society, and yet other times the authors have praised America's diverse people. Throughout the history of the United States, books have both impacted and been affected by American popular culture. Newspapers and pamphlets were the preferred publishing medium in the years leading up to the American Revolution because they could be swiftly produced and were suitable for spreading brief political and news articles at a time of rapid change. *Common Sense*, written by Thomas Paine and initially published anonymously in 1776, might be regarded America's first big seller. As literacy rates in post-independence America rose and the country grew more stable, the market for lengthier books expanded. *The Power of Sympathy* or, *The Triumph of Nature*, written by William Hill Brown and published in 1789, is regarded as the first American book [1].

Brown's epistolary fiction, which is a collection of letters, cautioned against the risks of seduction. Brown's work contains certain similarities with a novel released two years later, *Charlotte Temple* by Susannah Rowson, which is also a cautionary tale about a lady succumbing to temptation. Though women were often the focus of popular books, they were also increasingly the audience. Enlightenment principles impacted eighteenth-century Americans, who believed that a healthy society required an educated, moral citizenry. Although males controlled the public spheres of education, work, and politics, women held influence over the household sphere and the education of the next generation. The concept that American women should educate their

children for the welfare of the nascent country, known as republican motherhood, served to legitimate, extend, and enhance women's education in the 18th century.

Women's literacy rates increased dramatically during this time period, and more and more books were catered to women's interests as women had more spare time to read. Authors like Frances Burney and Mary Wollstonecraft talked about the challenges that women faced at the time and publicly attacked the fixed place of women in society. However, other individuals saw the American novel as potentially hazardous and subversive in its early years because it was too entertaining and appealed to people, particularly women's, imaginations. This attitude is expressed by a character in *The Boarding School* by Hannah Webster Foster, a famous writer of the time: Novels are the preferred and most harmful sort of reading, now taken by the majority of young girls. Their romantic images of love, beauty, and magnificence fill the imagination with ideas that lead to impure desires, vanity of exterior charms, and a fondness for show and dissipation, which are in no way consistent with the female breast's constant inmates of simplicity, modesty, and chastity [2].

Novels' great appeal among a wide range of individuals contributed to their perceived danger. It has stolen its way alike into the study of the divine and into the workshop of the mechanic, into the parlor of the accomplished lady and the bed-chamber of her waiting maid, into the log-hut on the extreme border of modern civilization and into the forecabin of the whale ship on the lonely ocean, according to an early biography of Susannah Rowson. It has been read by the grey-bearded professor after his 'divine Plato'; by the beardless clerk after balancing his accounts late at night; by the tourist waiting for the next conveyance at the local inn; and by the schoolgirl stealthily in her seat at school. These popular 18th-century books were concerned with offering moral counsel and cautionary stories to the newly constituted citizens of the United States. As the nascent country strove to build a distinctly American literature, questions of freedom and responsibility were crucial[3].

Books in the 1800s How Uncle Tom's Cabin Aided in the Start of a War

Until the publication of *Uncle Tom's Cabin*, Rowson's *Charlotte Temple* was the most popular novel in the 1800s. *Uncle Tom's Cabin*, written by abolitionist and preacher Harriet Beecher Stowe in 1852, was a huge success by any standard. The novel sold 300,000 copies in its first year and became the century's second-best-selling book behind the Bible. It was an ardent condemnation of slavery that touched readers' emotions. Stowe's work has been blamed for inflaming relations between the North and South. The book was not just well-liked in the United States.

The initial London edition sold 200,000 copies in a year, and the novel was the first to be translated into Chinese. Stowe was not rewarded for the majority of these translations due to the lack of international copyright legislation. Many unlicensed stage adaptations of the play were also developed, leading historians to speculate that more people watched the play than read the book. Some of these interpretations of Stowe's narrative were authentic to the novel, but others modified the conclusion or distorted the plot to make it pro-slavery, much like today's stage and screen adaptations of novels. Nine silent film adaptations of the book were made in the early

1900s, making *Uncle Tom's Cabin* the most-filmed narrative of the silent film period. Stowe's work was instrumental in establishing the political novel as an essential touchstone of American literature. Other nineteenth-century American authors focused on forging a distinctly American style, a manner of self-expression separate from European models[4].

The *Last of the Mohicans* author James Fennimore Cooper authored adventure novels that honored the American frontier, pushing a topic that would captivate American authors for years to come. Walt Whitman's *Leaves of Grass* was a collection of poetry that stunned readers with its open sexuality and innovative use of language. Whitman wrote in free verse, replicating the rhythms of real speech in his poems, unlike most other English-language poets at the time. He was purposely casual; he valued daily speech; he freely discussed sexual issues; and he was a key character in building an American language that was open, informal, and centered on regular people's lives. Washington Irving, author of the now-iconic short novels *Rip Van Winkle* and *The Legend of Sleepy Hollow*, contributed to the emergence of sarcasm and humor as major elements of the growing American style[5].

Mark Twain was well-known for using humor in his journalism, travel writing, and fiction. Twain's characters' voices are amusing, irreverent, and full of weird regional coinages and idioms. Twain used distinctively American speech patterns in this passage from the first chapter of *The Adventures of Huckleberry Finn* The Widow Douglas she took me for her son, and allowed she would civilize me but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. Edgar Allan Poe is most known for his horrific short tales and poems, such as *The Raven*, *The Cask of Amontillado*, and *The Tell-Tale Heart*.

Poe, a master of the Gothic genre, is also credited with creating the first detective story, 1841's *The Murders in the Rue Morgue*. Some people also credit Poe with inventing the horror story and the science fiction story. In this and other stories, Poe established many of the classic features of detective stories, including Arthur Conan Doyle's *Sherlock Holmes* tales a brilliant, crime-solving detective who works outside the standard police system the detective's Poe had such an impact on the mystery genre that the *Mystery Writers of America* annually bestow the *Edgar Awards* in his honor. At the close of the nineteenth century, American literature may be roughly classified as expressing an interest in the natural environment, concern with problems of identity both individual and national, humor or satire, pride in common speech, and an interest in politics. As the twentieth century proceeded, there was a growing interest in what we now call genre literature, which would grow into a full-fledged trend[6].

The Twenty-First Century and Beyond

Because of advances in technology, book manufacturing in the 1900s was more affordable than before. Throughout the twentieth century, a variety of genres emerged to better represent the range of experiences and interests in the United States. In addition, the paperback revolution blurred the line between high and poor art. However, by the end of the century, books were competing for attention with cinema, television, video games, and the Internet. In 1900, L. The *Wonderful Wizard of Oz*, a book set in the fantasy realm of Oz, was published by Frank Baum.

It went on to become the best-selling children's book for the following two years, spawning 13 sequels. Baum's work is regarded as part of the so-called golden period of children's literature, which is said to have started with Lewis Carroll's *Alice in Wonderland* and finished with A. Winnie-the-Pooh novels by A. A. Milne. Along with children's literature, various types of genre fiction were born or expanded throughout the twentieth century[7].

The *Virginian* by Owen Wister and *Riders of the Purple Sage* by Zane Grey established the Western as a distinctly American genre that would inspire popular Wild West films of the 1920s and beyond. Other genres such as science fiction, horror, mystery, and romance sprang from the late nineteenth and early twentieth century dime novels, so called because of their low cost and recognized for their exciting, swiftly produced storylines. The dime novel gave birth to even cheaper pulp periodicals and books, which were called for the cheap pulp paper they were produced on. Pulp fiction was typically spectacular, with scenes of murder, prostitution, and gangster violence; some presented imaginative tales of aliens or monsters.

The pulps were joyously low culture and were well received by readers. Conan the Barbarian, Tarzan, Zorro, and The Shadow all had their debut appearances in pulp magazines. The paperback revolution of the 1930s, 1940s, and 1950s expanded the reach of genre fiction in a more lasting medium. While many nineteenth-century American authors attempted to establish a unique American style, other twentieth-century writers sought to deconstruct American myths. Following World War II, the United States emerged as the world's preeminent power. Some authors grew obsessed with criticizing American culture and governance. Dissatisfied with 1950s ideas of uniformity and homogeneity, Beat Generation writers wrote in a freewheeling, informal manner, freely describing their drug usage and sexual experiences. Allen Ginsberg's *Howl and Other Poems*, Jack Kerouac's *On the Road*, and William S. Burroughs' *Naked Lunch* are among the Beat Generation's seminal works[8].

These works embraced road vacations, drug excursions, spiritual longing, skepticism of the mainstream media, and joyous vulgarity, and they paved the way for the 1960s hippie movement. After the Cold War ended in 1991, there was an increase in works that portrayed the range of voices and experiences in late-twentieth-century America. Jhumpa Lahiri and Amy Tan wrote about the immigrant experience, Sherman Alexie and Louise Erdrich created critically praised books on Native American culture, and Toni Morrison investigated the political and historical elements of slavery and race in the United States.

These and other publications, also referred to as multicultural literature, were lauded as a tool to foster cross-cultural understanding by studying the many value systems, histories, customs, and speech patterns of individuals in America. Several enormously successful book series, such as *Left Behind*, *Harry Potter*, *The Twilight Saga*, and *The Da Vinci Code*, have sold hundreds of millions of copies in the twenty-first century. These have not only been successful as novels, but have also inspired films and retail tie-ins. Customers interested in the *Twilight Saga* may get *Twilight Saga* wall decals, *Harry Potter* earrings, or *Da Vinci Code* board games. In some respects, such book franchises harken back to the nineteenth-century multiplatform hit *Uncle Tom's Cabin*, which was successful on the page, stage, and film. When City Lights Books published Allen Ginsberg's poetry *Howl* in 1956, it elicited intense emotions, both good and

negative. Ginsberg's poem became quickly famous for its depictions of heterosexual and gay sexual practices, drug usage, mental institutions, and anti-establishment conspiracies. Many readers were stunned by Ginsberg's statements, but that was exactly his intention. He once called *Howl* an emotional time bomb that would continue exploding in US consciousness if our military-industrial-nationalist complex solidified. However, the poem's legal troubles were far from finished; that same year, California cops dispatched plainclothes officers to City Lights Bookstore to purchase a copy, only to arrest the salesclerk and shop owner on accusations of obscenity[8].

The *Howl* trial took place in the same year as a number of other major Supreme Court rulings that broadened the legal definition of obscenity in the United States. Prior to 1957, a stricter definition said that any item with a potential immoral impact was obscene. This approach resulted in the prohibition of works by writers such as James Joyce and D. H. Lawrence. Lawrence, H. A work would be ruled obscene under the new legislation based on community standards and could only be deemed obscene if it's dominant theme taken as a whole appeals to the prurient interest. In other words, books could no longer be labeled obscene just on a single four-letter word. It also meant that the poem's obscenity would have to be assessed against the comparatively permissive norms of San Francisco, where the police sting operation had occurred[9].

DISCUSSION

The American Civil Liberties Union (ACLU) stepped in to defend City Lights, and the presiding judge rejected the obscenity conviction, noting the poem's redeeming social importance. In retrospect, the court seems to have been accurate regarding the poem's social importance. *Howl* and the obscenity verdicts of 1957 provided an important link between the post-World War II era of ardent patriotism and social conformity and the 1960s ethos of free love and anti-government attitude. *Howl* and *Other Poems* had sold over 800,000 copies by the time Ginsberg died in 1997.

A book may take several forms, from ancient Egyptian papyrus scrolls to scrollable 21st-century e-books. However, it seems that the more things change, the more they remain the same. Today's e-books employ e-paper technology to simulate the appearance of a printed page, much as early printed books were meticulously lit to seem more like medieval books. The hardcover books we know today are direct successors of the ancient codex.

Hardcover

While the early codices had bound papers between hardwood covers the term codex means block of wood in Latin, modern hardcover book covers are often constructed of cardboard coated in fabric, paper, or leather. The book's printed pages are either stitched or glued to the cover. Most books were sold unbound until the early 1800s. A customer would buy a sheath of printed sheets, which would then be bound by the bookshop or a commissioned bindery. With 1820, British publisher William Pickering is credited with being the first to produce books with uniform cloth bindings. Dust jackets, the removable outer covers that encase most hardback books today, emerged on the scene about a decade later. Dust jackets were originally intended solely as a

protective covering for the binding, but they quickly evolved into a space for designers to create a colorful and unique cover for a book.

Hardcover books are appealing to both writers and book buyers due to their durability. However, due to the competitive economics of today's publishing business, some works are never published in hardcover. Because hardcover books are more costly to manufacture and nearly always cost more than paperback versions, publishers often reserve the format for novels they hope to sell well. Publishers must select how many print runs to purchase for a new hardcover book based on predicted sales. The print run of a book refers to all of the copies printed in one setup of the printing press. A failing book may only have one printing, but a successful book may have 50 or more. Calculating how many copies of a book to print is an imprecise science since publishers must effectively predict how well a book will sell. There is no standard print run size. The U.K. The first Harry Potter book had a print run of barely 500 copies; the seventh and final book in the series had a record-breaking print run of 12 million. When an original print run is exhausted, the book is either reissued (these copies are referred to as a second printing) or goes out of print. In today's publishing business, a first-run hardcover printing is often followed by subsequent paperback versions.

Paperback

Paper-bound publications in genres such as the chapbook, the British penny dreadful, and the American dime novel have been available for generations. However, for thousands of years, the hardcover book, whether as an ancient codex or its modern version, was the dominating format in the book world. The debut of a new format, the paperback, in the 1930s was seen as revolutionary. During the Great Depression, paperbacks were advertised as low-cost alternatives to hardcover versions, sparking the so-called paperback revolution.

Penguin Books, Ltd., the first massively successful paperback publishing business, maintained costs low by purchasing big print runs and distributing books via unconventional merchants like Woolworth's drugstores. Penguin also deviated from the usual paperback mold by shunning pulp fiction amusement novels in favor of releasing works that were both inexpensive and intellectually interesting. In 1944, Donald Porter Geddes, the editor of Pocket Books, the first paperback publishing house in the United States, stated that the best books apparently have the greatest appeal to the greatest number of people. The larger American public need no longer suffer from the delusion that it is intellectually inferior, or, from a literary point of view, lacking in any aspect in good taste, judgment, and appetite.

While paperback printing initially exclusively released reprints of hardcover novels, paperback originals, or works that had their first print run as a paperback version, arose in the 1950s. Paperback originals were another step toward removing the stigma associated with paperback books. The Interpreter of Maladies by Jhumpa Lahiri was the first paperback original to win the Pulitzer Prize for literature in 1999. Paperback novels are generally split into two major categories: mass-market paperbacks and trade paperbacks. Mass-market paperbacks are compact, low-cost versions that are often released after a hardback edition, however many genre books are only available in mass-market paperback form.

Trade paperbacks are bigger and of higher quality. They are often printed on higher-quality paper. If a trade paperback follows a hardcover publication, the paperback will be the same size as the hardcover and will have the same pagination and page layout. Hardcover novels have always been considered more prestigious than paperbacks, although this perception may be changing. In recent years, several literary fiction publishers have seen 50 to 75 percent of hardcover novels dispatched to bookshops returned unsold. As a result, several publishers chose to release novels with unclear sales potential as trade paperbacks rather than hardcovers. It's difficult to get someone to spend \$22 on a book by an author they've never heard of, but it's much easier to get them to spend \$13.95 on a paperback, Random House's Jane von Mehran told *The New York Times* in 2006.

Some publishers are worried that book reviewers do not take trade paperback versions as seriously as they should, although this may be changing as well. Another publishing method is to issue hardcover and trade paperback versions at the same time, rather than postponing the paperback edition for months (or even years, in the case of really successful works). Such a strategy is meant to boost sales by capitalizing on early attention to attract consumers who may be hesitant to pay the full hardback price for a book. Whatever publishers' reservations about producing paperbacks, the format remains dominant in the US publishing sector. According to the American Association of Publishers (AAP), 35% of books sold in 2009 were trade paperbacks, 35% hardcovers, 21% mass market paperbacks, 2% audio books, 2% e-books, and 5% other.

E-Books

The hardback book's pricey, long-lasting binding suggested that it was an heirloom. If paperback books shook the conventional book notion by making them more affordable and portable, the e-book is poised to trigger an even larger shift in how readers engage with a text. E-books are the digital media counterpart of printed books. They are also known as electronic or digital books. They are books that are read on the screen of an electronic device, such as a mobile phone, a personal computer, or a specialized e-book reader.

E-books vary from their print counterparts in several ways. For one thing, there are no physical manufacturing costs, therefore e-books are often less costly than conventional books. E-books are also free to keep and move. Because the publisher of an e-book is not required to order a certain print run, a work published as an e-book is never out of print. E-books also appeal to readers who need immediate pleasure. Instead of going to a physical bookshop or waiting for a delivery, a reader may download an e-book in a couple of minutes. Early electronic books were largely technical manuals or digitized reproductions of public domain publications. As the Internet grew in popularity and electronic devices became more portable, book publishers started to provide digital copies of their works.

Various firms started releasing software and hardware platforms for electronic books in the first decade of the twenty-first century, each striving for supremacy in this burgeoning industry. Although e-books account for a tiny portion of overall book sales, their popularity is rising. In the first few days following its September 2009 publication, Dan Brown's *The Lost Symbol*, the

follow-up to his hugely acclaimed novel *The Da Vinci Code*, sold more copies as a Kindle e-book than as a hardback. However, the popularity of e-books has given rise to a problem that affects many types of digital content: online piracy. Brown's book had been illegally downloaded more than 100,000 times within a few days after its first publication. Some writers and publishers are afraid that Internet consumers will demand free material and would avoid paying for e-books. With the open-source culture on the Internet, the idea of ownership of artistic ownership goes away, said American writer Sherman Alexie recently.

Other notable authors have responded to the e-book in diverse ways. Stephen King's novella *The Bullet* was released in 2000 as a digital file that could only be viewed on a computer; in contrast, J. K. Rowling has indicated that the *Harry Potter* novels would never be made available as e-books. However, piracy has also affected Rowling's works. Every *Harry Potter* book is accessible in pirated form, either as a scanned copy or as a handwritten copy by fans. Another issue with e-books is the risk of digital deterioration.

After all, an e-book is just a collection of data stored on a disk. It has been discovered that digital formats degrade more quickly than their physical equivalents. Another issue is the rapid turnover of digital devices; it is possible that a book purchased on a Kindle device in 2010 may not be compatible with a comparable device in 2035 or even 2015. E-book sales remain a minor fraction of the entire book industry, accounting between 3 to 5 percent by most estimates, although they climbed by 177 percent in 2009. According to the *New Yorker*, e-books will eventually account for between 25 and 50 percent of all book sales. E-books may radically transform how people read in the future, with newer types of e-book readers, such as the iPad, featuring full-color displays and the capacity to insert online connections and video in a book's text.

Trends in Publishing Today

A young author has spent the previous several years slaving over his manuscript, editing and revising it until it is polished, interesting, and new. He sends out his manuscript and is fortunate to discover a literary agency ready to help him. The agent sells the book to a publisher, earning the author a good advance; the book receives positive reviews, wins various honors, and sells 20,000 copies. Most individuals would consider this circumstance to be a dream come true. However, in an increasingly commercialized publishing world focused on discovering the next hit, this rising author may find his contract not renewed.

Publishers are under pressure to earn a profit in an industry increasingly controlled by major media firms with shareholder commitments. As a consequence, businesses often rely on sure-fire best sellers, or works that are predicted to sell millions of copies regardless of literary value. The industry's rising emphasis on a few best-selling authors, known as blockbuster syndrome, often implies less support and less money for the overwhelming majority of writers who don't sell millions of copies. An advance is money given to an author in anticipation of future royalties. Royalties are calculated as a proportion of the book's selling price. So, if a publisher pays an author a \$10,000 advance, the author gets the money right away, but the first \$10,000 in royalties goes to the publisher.

Following that, the author earns royalties on each book sold. In this sense, an advance is a hybrid of a loan and a gamble. If the book does not sell well, the author is not required to repay the advance; nonetheless, royalties will not be paid. However, up to three-quarters of books fail to recoup their advances, implying that their writers get no money from sales at all. Publishers and authors are renowned for keeping advance amounts private. According to a recent New York Times report, the average advance is roughly \$30,000, but real values vary greatly. Given that a book might take years to complete, it's evident that many writers are barely making a livelihood from their writings.

The majority of media attention these days, however, is concentrated on the few novels each year that earn their writers large advances and go on to sell tremendous numbers of copies—the blockbusters. However, the emphasis on blockbusters may be detrimental to developing authors. Because publishing is a high-risk business, advances to young or unknown authors are often minimal. Furthermore, since a publishing corporation wants to return its original investment, a book that earned an author a large advance would almost certainly get a large promotional budget. Unfortunately, the inverse is also true: a tiny advance equals a little promotional budget, trapping many writers in a vicious spiral.

A book that receives little advertising is unlikely to become a success. If the book isn't a success, the publisher may justify a reduced advance for the following book and a lower promotional budget. As a consequence, many novels by new writers get lost in the shuffle. It used to be that the first book earned a modest advance, then you would build an audience over time and break even on the third or fourth book, Morgan Entrekin, Grove/Atlantic's publisher, told *The New York Times*. The first book is now anticipated to earn a large advance and sell well. Now we have an author selling 9,000 hardcovers and 15,000 paperbacks and seeing themselves as a failure.

Potential blockbusters also come at a significant cost to the publisher. They threaten to deplete promotional resources and take over the attention of publishers. A substantial advance will only pay off if a huge number of copies are sold, making publishing firms less reluctant to take a chance on unorthodox novels. This might also result in a flood of comparable publications being promoted by publishers. Following Dan Brown's tremendous success with *The Da Vinci Code* in 2003, publishers hurried to profit on it by creating similar art history-conspiracy-mystery thrillers, few of which piqued the imagination of readers. To some degree, the publishing sector has benefited from an emphasis on blockbusters.

Today's top sellers sell more copies and have a higher market share than best sellers did ten years ago. Overall book sales, however, have remained largely unchanged over the last eight years. In other words, it's not that more books are being sold; it's simply that a few aggressively publicized blockbusters are taking up more of the sales. The blockbuster syndrome, on the other hand, threatens to harm the business in other ways. Literature becomes a commodity in a best-seller-driven market, with little regard for a book's aesthetic qualities. The biggest problem, though, is whether or not it will sell. A new set of enormous bookshops changed the retail selling of books in the United States in the late twentieth century. In the late 1980s and early 1990s, two of the most well-known and prominent book shops, Barnes & Noble and Borders, grew significantly by

creating book superstores. In various respects, these enormous retail shops differed from typical, smaller bookstores. They often offered items other than books, such as calendars, paper goods, and presents. Many even included in-store cafés, letting customers to peruse books while sipping lattes. They were also physically larger, and such megastores lured consumers because of their extensive range and ability to provide substantially discounted books. Many small bookshops couldn't compete with the discounts, huge assortment, and posh atmosphere of the major chains. According to Publishers Weekly, the percentage of the book market held by independent bookstores plummeted from 58 percent in 1972 to 15.2 percent in 1999. The American Booksellers Organisation (ABA), a trade Organisation for bookshops, reports that its membership peaked at 5,200 in 1991 and had dropped by 65 percent to 1,791 by 2005.

The collapse of the independent bookshop coincided with the concentration of the publishing sector, and some proponents of independent bookstores believe the two are related. According to Richard Haworth, owner of Square Books in Oxford, Mississippi, when the independent bookselling market was thriving in the '70s and '80s, more books were being published, more people were reading books, book sales were higher, and publishers' profit margins were much greater. All of these things have declined with the rise of corporate retailing powers and publishing consolidation.

Book superstores emphasized high turnover and high-volume sales, emphasizing best sellers and returning some mass market paperbacks to publishers after only 6 weeks on the shelves. In recent years, book superstores have been under attack as well. In 2009, huge shops such as Target, Wal-Mart, and Costco sold roughly 45 percent more books than both small and chain bookstores combined. These shops didn't concentrate in books and usually only carried a few aggressively hyped blockbuster titles. Large discount retailers were able to strike advantageous arrangements with publishers, enabling them to discount books even more than book superstores in certain situations. In recent years, book superstores have also been threatened by the growing quantity of books acquired online. By 2010, Amazon, the biggest online bookstore, accounted for around 15 to 20% of US book sales.

The business has profited in certain ways by the transition away from small bookshops and toward larger retailers such as book superstores or nonspecialized retailers such as Wal-Mart, most notably by making books cheaper and more readily accessible. Mega best-sellers like the Harry Potter and Twilight series were able to break sales records in part because the books could be purchased in malls, convenience shops, supermarkets, and other atypical locations. However, total book sales have remained flat. And, although customers may pay less for the books they purchase from these sellers, something may be lost as well. Jonathan Burnham, a HarperCollins publisher, spoke with *The New Yorker* on the importance of independent bookshops, comparing them to community centers: There's a serendipity aspect involved in browsing. We stroll in and recognize the employees and like hearing their book suggestions.

E-books have also joined the retail fray. E-books are generally inexpensive to produce since there are no printing expenses, and purchasers expect to save money. However, book publishers continue to sell the volumes to wholesalers at wholesale costs, which are about half the retail price of the hardback edition. To entice purchasers, corporations like Amazon charge just \$9.99

for the typical e-title, resulting in another loss. Many expect gadget sales to make up for it consumers are more likely to spend hundreds of dollars on an inexpensive reader to access cheaper books. While huge merchants may benefit from this manner of sales in the long run, many are skeptical. Author David Baldacci contends that a profit-driven book business is unsustainable.

Finally, he claims, there won't be anyone selling anymore because you just can't make any money. This tendency to concentrate only on net profits is symptomatic of a bigger trend in the book business. Retailers are expanding, consumer prices are falling, and popular publications are garnering the bulk of the attention.

While this has a favorable short-term impact on customers and huge retailers, it has a disastrous long-term impact on most writers and local booksellers.

Although the arrival of e-books may not be as detrimental to the business as the surge of paperbacks was in the early 1900s, the greater focus on quantity over quality threatens the literary worth and sustainability of books.

CONCLUSION

The storyline of deterioration, indifference to nature, and 3rd person omniscient reaction to romanticism and surrealism are three hallmarks of American literature. For starters, American Literature reflects ideas and practices from the country's frontier days. Independence, individuality, freedom, nationalism, and slavery were major issues throughout this time period. American writers such as Thomas Jefferson and Patrick Henry employed similes and metaphors in their works to convince their audiences that independence from the United Kingdom was necessary.

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CHAPTER 14

A BRIEF HISTORY OF NEWSPAPERS

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ABSTRACT:

Newspaper, a publication that is normally published daily, weekly, or at other regular intervals and contains news, opinions, features, and other material of public interest, as well as advertising. Charles Fenerty of Nova Scotia, Canada, invented it in 1844. It has an off-white hue and a unique feel. It is intended for use in printing presses that utilize a large web of paper rather than individual sheets of paper.

KEYWORDS:

Printing Press, Press Freedom, Penny Press, Street Journal, Wired Magazine.

INTRODUCTION

On April 26, 2010, wired magazine said that a clash of the titans was going to take place between two major newspapers, The Wall Street Journal and The New York Times, in the middle of an unparalleled downward spiral for the print media. Rupert Murdoch, the owner of The Wall Street Journal, had announced the debut of a new section addressing local topics north of Wall Street, something that had been a focus of The New York Times for over a century. The action was welcomed by New York Times Chairman Arthur Sultzberger Jr. and CEO Janet Robinson, who acknowledged the challenges a startup might encounter when competing with the well-established New York Times [1]. Despite The New York Times' sarcastic reaction, Murdoch's choice to cover local news does pose a danger to the newspaper, especially as the two newspapers continue their different transitions from print to online. Some argue that The Wall Street Journal's choice to introduce the new section has little to do with local journalism and everything to do with the Internet. Newspapers are in peril: traditional viewership is decreasing while papers struggle to develop a sustainable internet business model. The Wall Street Journal and The New York Times are both attempting to stay relevant as competition grows and the print medium becomes unprofitable. Given the issues confronting the newspaper business, The Wall Street Journal's new section might be disastrous for The New York Times[2].

The move was characterized as twopronged to starve the enemy and capture territory by Wired magazine. By giving discounted advertising space in the new Metro section, The Journal would generate money while cutting The Times off from some of its core support. Wired magazine also said that the extra content would be accessible to members through the Internet, cellphones, and the iPad. Obtaining advertising income from The New York Times might provide The Wall Street Journal with the financial advantage it needs to dominate the online journalism market. As newspapers transition from print to online, a good online presence may garner more readers and, as a result, more advertisers and hence more revenue in a difficult economic situation[3].

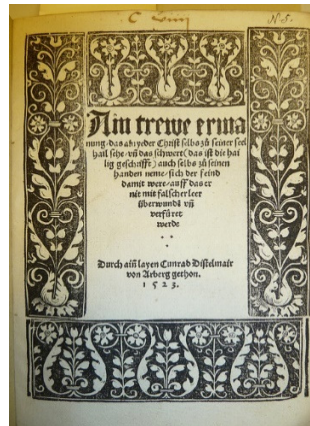


Figure 1: Newspapers are the descendants of the Dutch *Corantos* and the German pamphlets of the 1600s.

This new front in the continuing war between two of the country's top newspapers highlights a long-standing issue in the newspaper business. Other newspapers have long fought over New York, but until Murdoch's decision, these two journals coexisted happily for nearly a century, serving varied audiences by concentrating on distinct stories. However, newspapers have been concerned about their future since the introduction of radio. Despite the fact that readership has been dropping since the 1950s, the Internet's proliferation and the subsequent accessibility of online news has resulted in an extraordinary loss in subscriptions since the beginning of the twenty-first century (Figure. 1). Most newspapers have had to slash expenditures as a result of the troubled economy's hesitant advertising. Some artists have altered their style in order to reach new fans. Some, on the other hand, have just closed. As the profit war rages on, it's no surprise that The Wall Street Journal is attempting to outperform The New York Times. But how did newspapers come to where they are now? This chapter provides historical background for the newspaper medium as well as an in-depth assessment of journalistic styles and trends to provide light on today's industry's rising issues[4].

The publication has gone through several changes during its lengthy and complicated existence. Examining the historical foundations of newspapers may help throw insight on how and why the newspaper grew into the diverse medium that it is today. Scholars typically attribute the first newspaper, *Acta Diurna*, or daily doings, to the ancient Romans in 59 BCE. Although no copies of this newspaper have been found, it is usually assumed that it contained accounts of events, assemblies, births, funerals, and everyday gossip. Another precursor of the contemporary newspaper debuted in Venice, Italy, in 1566. These gazettes, or *avisi*, were handwritten and focused on politics and military engagements. The lack of printing-press technology, however, severely hampered the dissemination of both the *Acta Diurna* and the Venetian periodicals[5].

The Beginnings of the Printing Press

The printing press invented by Johannes Gutenberg revolutionized the publishing industry. Gutenberg created a movable-type press in 1440, which allowed for the high-quality replication of printed texts at a pace of approximately 4,000 pages per day, or 1,000 times faster than a

scribe could produce by hand (Figure. 2). This breakthrough reduced the cost of printed documents and, for the first time, made them affordable to the general public. The new printing machine changed the scope and reach of the newspaper overnight, laying the path for modern-day journalism.



Figure 2: Printing press: Diagram showing the image of the first printing press.

European Origins

In 1609, the first weekly newspapers using Gutenberg's press appeared. Although the papers *Relations: Aller Furnemmen*, printed by Johann Carolus, and *Aviso Relations over Zeitung*, printed by Lucas Schultedid not name the cities in which they were printed in order to avoid government persecution, their approximate location can be determined by their use of the German language. Despite the fears of persecution, the journals were a success, and they swiftly expanded across Central Europe. Weeklies appeared in Basel, Frankfurt, Vienna, Hamburg, Berlin, and Amsterdam during the following five years. England published its first paper, *Corante*, or weekly newes from Italy, Germany, Hungary, Poland, Bohemia, France, and the Low Countreys, in 1621. By 1641, practically every nation in Europe had a newspaper, as publishing extended to France, Italy, and Spain. These early newspapers were published in one of two forms. The first was a Dutch-style *corantos*, a two- to four-page paper, and the second was a German-style booklet, a larger 8- to 24-page document. Many publishers started with the Dutch format, but as their popularity rose, they switched to the bigger German size[6].

Government Control and Press Freedom

Because many of these early media were government-controlled, they did not cover local news or events. When civil war erupted in England in 1641, as Oliver Cromwell and Parliament threatened and finally deposed King Charles I, locals looked to local newspapers for coverage of the important events. In November 1641, *The Heads of Severall Proceedings in This Present Parliament*, a weekly periodical, started focused on domestic news[7].

The publication sparked a debate concerning press freedom, which was subsequently expressed in 1644 by John Milton in his renowned essay *Areopagitica*. Although *Areopagitica* was mainly concerned with Parliament's prohibition on specific publications, it also targeted media. Milton criticized the strict content regulations, saying, who kills a man kills a reasonable creature, God's image; but he who destroys a good book, kills reason itself, kills the image of

God, as it were in the eye. People in England came to grasp the potential of a free press once newspapers were liberated from government control. Papers started publishing more regularly as a result of their increased independence.

Papers have more area to run advertising and market reporting with biweekly editions. As company owners and investors started to depend on the newspaper to sell their goods and forecast business changes, the position of journalists shifted from passive spectators to active participants in trade. Publishers established daily publications after seeing the expanding popularity and financial potential of newspapers. In 1650, a German publisher launched the world's oldest surviving daily publication, *Einkommende Zeitung*, and in 1702, an English publisher followed suit with London's *Daily Courant*. Such daily publications, which used the relatively new structure of headlines and the decoration of images, transformed newspapers into essential fixtures in individuals' daily life[8].

Newspapers from Colonial America

The first newspaper appeared in the American colonies on September 25, 1690, when Benjamin Harris published *Public Occurrences, Both FORREIGN and DOMESTICK*. Harris was a newspaper editor in England before escaping to America for writing an article on a claimed Catholic plot against England. The first article in Harris's new colonial paper stated, The Christianized Indians in some parts of Plimouth, have newly appointed a day of thanksgiving to God for his Mercy. The other articles in *Public Occurrences*, on the other hand, were in line with Harris's previously more controversial style, and the publication folded after only one issue. The second American newspaper, *The Boston News-Letter*, debuted fourteen years later.

The Boston Gazette started publishing fifteen years later, followed immediately by the *American Weekly Mercury* in Philadelphia. To avoid following in Harris' footsteps, these early writings avoided political debate in order to avoid irritating colonial authorities. Politics returned to American newspapers after a long absence in 1721, when James Franklin wrote a critique of smallpox vaccinations in the *New England Courant*. The next year, Franklin was imprisoned when the publication accused the colonial authority of failing to protect its residents from pirates. After offending authorities yet again by mocking religion, a court ordered Franklin not to print or publish *The New England Courant*, or any other Pamphlet or Paper of the like Nature, unless first Supervised by the Secretary of this Province. Franklin immediately handed over the paper to his younger brother, Benjamin. As the editor of *The Pennsylvania Gazette* and the inventor of subscription libraries, Benjamin Franklin, who went on to become a renowned politician and played a crucial part in the American Revolution, had a significant effect on the printing business[9].

John Peter Zenger's Trial

A publication discussing politics was not limited to Boston. John Peter Zenger started *The New York Weekly Journal* in 1733. Zenger's periodical quickly started attacking William Cosby, the newly appointed colonial governor, who had removed members of the New York Supreme Court when he could not manage them (Figure.3). Cosby arrested Zenger in late 1734, saying that his publication included divers scandalous, virulent, false, and seditious reflections.

Eight months later, Zenger was defended in an important trial by famed Philadelphia lawyer Andrew Hamilton. Hamilton obliged the jury to assess the truth and whether or not the information written was accurate. Despite the judge's desires, who disapproved of Zenger and his activities, the jury delivered a not guilty finding after just a brief deliberation. Zenger's trial resulted in two key steps forward in the fight for press freedom. First, the trial showed the newspapers that they could report honest criticism of the government without fear of retaliation.



Figure 3: John Peter Zenger: *The New York Weekly Journal* founder John Peter Zenger brought controversial political discussion to the New York press (Wikipedia).

Second, the British grew concerned that an American jury would never condemn a journalist from the United States. With Zenger's ruling giving the press greater freedom, and as some started to push for independence from England, newspapers became a forum for political debate. More disputes between the British and the colonists pushed newspapers to take sides. While the bulk of American journals questioned government officials, a tiny number of Loyalist papers, including as James Rivington's *New York Gazetteer*, advocated for Britain. Throughout the conflict, newspapers continued to disseminate material from competing sides, giving rise to the partisan press. Following the revolution, two rival political parties emerged: the Federalists and the Republicans, giving birth to partisan publications on both sides.

Press Freedom in the Early United States

The young United States of America ratified the First Amendment as part of the Bill of Rights in 1791. This act states that Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances. When Thomas Jefferson was elected president in 1800, he let the Sedition Act expire, claiming that he was allowing himself to participate in a great experiment .to demonstrate the falsehood of the pretext that freedom of the press is incompatible with orderly government. This free-press experiment has continued to the present day.

Newspapers as a Form of Mass Communication

Newspapers were still fairly costly to publish in the early 1800s. Although daily journals had grown more frequent and provided merchants with up-to-date, crucial commercial information,

most were expensive at about 6 cents per copy far above the means of craftsmen and other working-class individuals. As a result, the privileged were the only ones who read newspapers.

Penny Press

Everything changed in September 1833, when Benjamin Day launched *The Sun*. The *Sun* was printed on tiny, letter-sized sheets and sold for a cent. With the Industrial Revolution in full gear, Day printed *The Sun* on the new steam-powered, two-cylinder press. While the original printing machine could print around 125 sheets per hour, this technologically advanced one could create over 18,000 copies per hour. Day understood he wanted to change the way news was delivered as he went out to new readers (Figure 4). He printed the paper's motto at the top of every front page of *The Sun*: The object of this paper is to lay before the public, at a price within the means of every one, all the news of the day, and at the same time offer an advantageous medium for advertisements. As a result, the publication focused on human-interest articles and police reports. Day also provided plenty of opportunity for ads.



Figure 4: First penny paper: Benjamin Day's *Sun*, the first penny paper. The emergence of the penny press helped turn newspapers into a truly mass medium (Wikipedia).

The adoption of this new format and mechanized printing technology by Day was a major success. The *Sun* was the first newspaper to use what became known as the penny press. Prior to the invention of the penny press, the most popular newspaper in the United States, New York City's *Courier and Enquirer*, sold 4,500 copies each day. The *Sun* was selling 15,000 copies every day by 1835. James Gordon Bennett's *New York Morning Herald*, which debuted in 1835, was another early successful penny daily. Bennett earned a name for himself in the media profession by providing unbiased political reporting.

He also instituted more active news gathering tactics, such as recruiting both interviewers and foreign reporters. His publication was the first to dispatch a correspondent to a crime scene to observe an inquiry. Bennett engaged 63 war correspondents to chronicle the American Civil War

in the 1860s. The Civil War. Despite its early emphasis on dramatic news, the Herald eventually became one of the country's most renowned journals for its reliable reporting.

Wire Service Development

The invention of the telegraph by Samuel Morse was another significant historical technical development for newspapers. Newspapers relied on growing telegraph firms for up-to-date news briefs from cities throughout the world. Because of the high cost of this service, the Associated Press (AP) was founded in 1846 as a collaboration of five prominent New York newspapers: the New York Sun, the Journal of Commerce, the Courier and Enquirer, the New York Herald, and the Express. The Associated Press's success prompted the creation of wire services between major cities. According to the Associated Press, this allowed editors to actively collect news as it, rather than gather already published news. This collaboration between papers allowed for more reliable reporting, and the increased breadth of subject matter gave subscribing newspapers mass appeal for not only upper-class, but also middle- and working-class readers.

Journalism in Yellow

In the late 1800s, New York World publisher Joseph Pulitzer pioneered a new journalistic style that emphasized sensationalism stories about crime, violence, passion, and sex. Despite making significant contributions to the newspaper business by developing an extended section devoted to women and pioneering the use of ads as news, Pulitzer relied heavily on violence and sex in his headlines to sell more copies. Ironically, the most coveted prize in journalism is named after him. His New York World became famed for titles like *Baptized in Blood* and *Little Lotta's Lovers*, serving as a predecessor to today's tabloids. Editors depended on frightening headlines to sell their papers, and despite the prevalence of investigative journalism, editors often took liberties with how the story was portrayed. Newspapers often presented an editor's view of the news without impartiality.

At the same time that Pulitzer was founding the New York World, William Randolph Hearst, a Pulitzer admirer and main opponent, took up the New York Journal. *Citizen Kane*, a 1941 classic film, was inspired in part on Hearst's life. As Pulitzer and Hearst strove to outsell one another, the struggle between these two great New York newspapers heated up. The journals reduced their pricing back down to a cent, poached each other's editors and reporters, and filled their papers with wild, sensationalist headlines. The Spanish-American War was one of the most sensationalized conflicts in history. Both Hearst and Pulitzer crammed their journals with enormous front-page headlines and provided bloody if sometimes inaccurate accounts of the battle. The American Press, particularly 'yellow presses' such as William Randolph Hearst's New York Journal [and] Joseph Pulitzer's New York World. Sensationalized the brutality of the reconcentrado and the threat to American business interests, argues historian Richard K. Hines. Journalists regularly dramatized and created Spanish atrocities.

Stunt journalism and comic books

As newspaper publishers competed for circulation, an amusing new element was introduced: the comic strip. Hearst's New York Journal published R. in 1896. Readers raced to purchase papers

featuring the successful yellow-nightshirt-wearing figure in an effort to attract immigrant readers who otherwise might not have bought an English-language paper. The cartoon provoked a wave of gentle hysteria, and was soon appearing on buttons, cracker tins, cigarette packs, and ladies fans and even as a character in a Broadway play.

Another effect of the cartoon's popularity was the coining of the term yellow journalism to describe the types of papers in which it appeared. Pulitzer reacted to the Yellow Kid's popularity by developing stunt journalism. The publisher recruited writer Elizabeth Cochrane, writing under the pen name Nellie Bly, to cover topics hitherto disregarded by the publishing business. Her first piece was on New York City's Lunatic Asylum on Blackwell Island. Bly pretended to be insane and was confined to the famed institution. It was a brilliant move, she wrote in her debut essay, *Ten Days in a Madhouse*.

Her insane performance launched the performative strategy that would become her signature reporting style. Such pieces gave Bly recognition and celebrity, and she was dubbed the first stunt journalist. Although such stunts were considered lowbrow entertainment, and female stunt reporters were sometimes chastised by more conventional journalists, Pulitzer's decision to recruit Bly was a significant step forward for women in the newspaper industry. Bly and her fellow stunt reporters were the first newspaperwomen to move, as a group, from the women's pages to the front page, from society news into political and criminal news.

Hearst, a cutthroat publisher, had built the country's biggest media holding corporation by 1922. He controlled 20 daily papers, 11 Sunday papers, two wire services, six magazines, and a newsreel firm at the time. Similarly, at the end of his life, Pulitzer focused on founding a journalism school. Classes at the Columbia University School of Journalism began in 1912, a year after his death and ten years after Pulitzer began his educational crusade. The institution had roughly 100 pupils from 21 nations when it first opened its doors. In addition, the first Pulitzer Prize for journalistic achievement was granted in 1917.

DISCUSSION

Newspapers have a long and intriguing history spanning many centuries. Newspapers have played an important role in informing, influencing, and molding civilizations, from their modest origins as handwritten news sheets to the present digital world. In this review, we will look at the major turning points and developments in the history of newspapers. Newspapers roots may be traced back to prehistoric civilizations. The Romans utilized handwritten newspapers known as *acta diurna* to transmit information to their populace. However, throughout the 17th century, the notion of regular publications with news content started to take form in Europe. *The Relation*, published in Strasbourg in 1605, is said to be the first printed newspaper. It was released weekly and consisted of a single page of news. Over the following several decades, the notion quickly extended throughout Europe, with newspapers produced in a variety of nations.

The Publick Occurrences Both Foreign and Domestick, the first newspaper in America, was published in Boston in 1690. However, it was quickly banned by authorities, showing the early difficulties that newspapers encountered in expressing their freedom of the press. Newspaper production and distribution advanced significantly throughout the 18th century. In the early

1800s, the steam-powered press transformed the printing process, allowing for quicker and cheaper output. This resulted in the growth of newspapers, making them more widely available. The nineteenth century saw an increase in journalistic expertise and the establishment of newspapers as powerful organizations. The Penny Press, pioneered by journals such as *The New York Sun* and *The New York Herald*, pioneered a new business model in which advertising income was used to fund the low-cost selling of newspapers. This strategy made newspapers cheaper to the general public, resulting in an increase in reading. The Industrial Revolution saw major advances in printing technology, allowing newspapers to boost circulation and print quality. It also aided in the establishment of specialized newspapers catering to certain interests, such as political, commercial, and sports magazines.

The late nineteenth and early twentieth centuries saw a period of fierce rivalry among newspapers known as the circulation wars. To attract readers, publications such as *The New York World* and *The New York Journal* used sensationalism and yellow journalism, stressing scandals and human-interest tales. This was also the age when investigative journalism was born, with exposés and muckraking pieces exposing social and governmental wrongdoing. The introduction of radio and television in the twentieth century presented new difficulties to newspapers. The immediacy of broadcast media endangered newspapers' supremacy as the major source of news. Newspapers, on the other hand, adapted by delivering in-depth analysis, investigative reporting, and opinion articles, separating themselves from electronic media's rapid-fire style. With the emergence of the internet in the late twentieth century, newspapers experienced yet another transformational epoch. The emergence of digital technology and the World Wide Web transformed how people absorbed news. Online newspapers first appeared, providing real-time information, multimedia material, and interactive features. Traditional newspapers had both possibilities and problems as a result of the ease of access and capacity to reach a worldwide readership. The digital news consumption trend has accelerated in the twenty-first century, with print media battling to retain audience and income. Many newspapers have embraced internet platforms and tried out new economic strategies such as paywalls, digital subscriptions, and targeted advertising.

CONCLUSION

Newspapers are still evolving in reaction to the shifting media environment. The proliferation of mobile devices and the development of social media have further altered news consuming patterns. Newspapers are responding to these developments by incorporating social media sharing, smartphone applications, and tailored information delivery in order to engage consumers in new ways.

Finally, newspapers have a long and illustrious history that has seen them progress from handwritten sheets to digital publications. Newspapers are crucial in our everyday lives since they supply global facts and information. Newspapers cover national and international events, politics, art, sports, literature, and social and cultural issues. Johann Carolus created the first weekly newspaper in Germany in 1604. The magazine, titled *Relation aller Fürnemmen und gedenkwürdigen Historian*, met the four precepts of a true newspaper: the general public's accessibility, Regularly published.

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CHAPTER 15

IMPACT OF NEW TECHNOLOGY ON BOOK PUBLISHING

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ABSTRACT:

One advantage of adopting tablets in the classroom is that kids may be able to learn more quickly. Technology-based instruction may cut the time it takes students to achieve new learning goals by up to 80%. They also read more books when they are delivered online. This may be accomplished through a number of methods, such as online stores, social networking sites, and e-readers. Technology is important in digital publishing because it allows publishers to reach a larger audience with their content.

KEYWORDS:

Book Industry, Digital Library, Google Books, Public Domain, Publishing Business.

INTRODUCTION

Since its inception, the book business has evolved dramatically. New technologies have consistently influenced how people interpret and experience literature, from the development of the papyrus scroll to the advent of the e-book. With the introduction of digital media, traditional media sectors, such as the book industry, must adapt. Some worry that this new technology will ruin the business, while others argue that it would benefit the sector. However, one thing is certain: digital technology has the potential to change the publishing business as we know it[1]. The earliest e-book readers were tied to personal digital assistant (PDA) devices, which were pocket-sized electronics capable of storing and displaying enormous volumes of text and were popular in the 1990s. Early e-book readers, on the other hand, languished on the market, popular in specific techy sectors but failing to acquire momentum with the general audience. Early e-readers had short battery lives and difficult-to-read text[2].

Throughout the 2000s, technology developments enabled smaller and sleeker devices, such as the Apple iPhone and iPad, which helped readers get more familiar with reading on a small screen. Many e-readers were released in the second part of the decade. Oprah Winfrey lauded the Kindle on her broadcast in October 2008, giving the technology a boost. By the Christmas season, e-book reader sales were soaring, and it wasn't only the technologically skilled who were intrigued. Despite some criticism that it provides a poor reading experience compared to specialist e-readers, the Apple iPad has been a significant driving force behind e-book sales more than 1.5 million books were downloaded on the Apple iPad during its first month of availability in 2010. E-books account for less than 5% of the current book industry, although their popularity is rising. At the start of 2010, Amazon had around 400,000 titles available for the Kindle device. Some devices have wireless access, which means an e-reader does not need to be linked to a computer to view titles; an open Wi-Fi connection is all that is required. It's no surprise that the

modern consumer is infatuated with the e-book, with access to a dizzying assortment of publications accessible with just a few clicks. An e-book reader may hold thousands of titles in a device that is smaller and lighter than the typical hardback volume. And, although the devices themselves might be costly, e-books are frequently less priced than their hardcopy counterparts; in some cases, they are even free[3].

More than a million public domain publications are now accessible as free e-books thanks to initiatives like the Gutenberg Project and Google Books. Anything that gets people interested in books and reading has to be beneficial to the publishing business, right. Unfortunately, it is not so straightforward for US publishers. Some publishers are concerned that e-book sales will affect their financial lines. During the first year of the Kindle, Amazon effectively established the standard pricing for bestselling or newly released e-books at \$9.99. Amazon was selling these titles at a loss because it was acting as a wholesaler and purchasing them for half the publisher's advertised price generally about \$25 for a new hardback. However, for Amazon, a short-term loss may have resulted in long-term gains. At the beginning of 2010, the corporation owned 90% of the e-book market. When confronted with e-books for less than \$10, established publishers were concerned that buyers would avoid buying a new hardcover for \$25[4].

The fight between Amazon and the publishing industry erupted in January 2010. Macmillan, one of the six main publishing houses in the United States, proposed to Amazon a new business model that mimicked the contract the Big Six publishers had hammered out with Apple for e-book sales on the Apple iPad. Essentially, Amazon was allowed to purchase books from publishers at wholesale prices half the hardback list price and then establish whatever retail price it desired. This enabled Amazon to choose to offer books at a loss in order to persuade more people to purchase Kindles. Macmillan suggested a structure in which Amazon acts as a commission-earning agent rather than a distributor. According to Macmillan's suggested approach, the publisher would determine the retail price and get 70% of each sale, leaving 30% for the merchant. If Amazon declined Macmillan's offer, it could still sell Macmillan titles under the wholesale model, but the publisher would postpone e-book copies for 7 months after hardcover launches. There was a standoff that ensued. Amazon not only rejected Macmillan's request, but it also disabled the buy button from all Macmillan books featured on its website, thus refusing to sell Macmillan titles. However, after a few days, Amazon caved and agreed to Macmillan's terms, but not before issuing a strongly worded press release claiming that they agreed to sell Macmillan's titles at prices we believe are needlessly high for e-books, because Macmillan has a monopoly over their own titles[5].

The \$10 book, though, may be the least of the publishing industry's concerns. More than half of the bestselling titles on Kindle were free at the start of 2010. Some of them were public domain works, such as *Pride and Prejudice*, but many others were publications by live writers that publishers marketed by giving free the book. The industry has yet to reach an agreement on the value of free e-books. Some publishers believe it is a technique that lowers the perceived worth of books in the eyes of purchasers. At a time when we are resisting the \$9.99 price of e-books, David Young of the Hachette Book Group told *The New York Times*, it is illogical to give books away for free.

Other e-books appear from sources other than the regular publishing system. In 2007, four of the top five bestselling novels in Japan were mobile phone novels, which were both written and meant to be read on cell phones. Traditionally, amateurs write cell-phone novels and upload them on free websites. Readers may get free copies, implying that no one is profiting from this new genre. Although the mobile phone novel has yet to catch on in the United States, some publishers see it as another indicator of the value of books in a world where surfers demand everything to be free. With e-book sales predicted to treble by 2015, it's difficult to predict what this rapidly expanding sector will look like in the future. Some individuals believe that e-readers will increase the appeal of short stories, which can be purchased and read in short bursts. Others have predicted that they would annihilate the book business as we know it. Whatever the future of books looks like, everything from how books are created to how we read them is changing at a fast pace due to new technology[6].

Library Digitization

The concept of a digital library has existed from the early days of the Internet. A digital library maintains its resources in a digital format that computers can access. Some digital libraries can only be viewed locally, while others can only be accessed remotely over a computer network. Michael Hart established Project Gutenberg, the world's first digital library, in 1971, three years before the Internet was launched. Hart's first objective was to make 10,000 of the most frequently accessed books freely accessible to the public by the end of the century. Hart, possibly sensing that book digitization had the potential to alter the way people make and consume books in the same manner as Gutenberg's invention did centuries before, named his project after the creator of the moveable type printing machine. Hart and his other book-digitizing volunteers had to hand transcribe text until 1989, thus the process was sluggish at initially. Scanners and text-recognition software enabled them to partially automate the procedure in the early 1990s. Let's fast forward to 2010. More than 30,000 public domain titles are available for free download from Project Gutenberg's free online library. Stanford University digitizes 1,000 book pages per hour using a robotic page-turning scanning equipment. Stanford's digital library production partner is Google volumes, which has scanned over 10 million volumes since its inception in 2004[7].

A Chinese business claims to have digitized more than half of all Chinese-language books published since 1949. According to The New York Times, mankind have created at least 32 million books throughout history; the massive drive for book digitization makes it seem absolutely plausible that virtually all known books might be digitized within 50 years. Some compare the potential of these widely available, searchable free libraries to the development of free libraries in the nineteenth century, which resulted in an increase in literacy rates. Through its collection of digitized books, Project Gutenberg aims to break down the barriers of ignorance and illiteracy. People with Internet connection may access a large number of literature via digital libraries, which has the incredible potential to democratize knowledge. Some of us have thousands of books at home, can walk to wonderful big-box bookstores and well-stocked libraries, and can get Amazon.com to deliver next day, Bill McCoy, the general manager of Adobe's e-publishing division, told The New York Times in 2006. The most dramatic impact of digital libraries will be felt by the billions of people around the world who are underserved by

ordinary paper books. Digitized libraries can make fragile materials available to browsers without damaging originals; academic libraries can also share important texts without shipping books across the country. Google Books, the world's biggest online library, is not administered by a university, but it does have many as partners[8].

The vast majority of free digital books accessible through Google Books or elsewhere are from the public domain, which accounts for around 15% of all books. Over a million of these publications are now completely searchable and accessible via Google Books. In-print titles whose publishers have reached an agreement with Google are also included in the Google Books digital collection. Some of these publications provide complete text online, while others only provide a limited number of page samples. A Google Books search result will often include links to the publisher's website and bookstores as part of its cooperation with publishers. However, Google Books ran into problems when it started digitizing millions of books with ambiguous legal standing, such as out-of-print publications that were not yet in the public domain. Many of them are considered orphan works, which means no one knows who owns their copyright. The site revealed intentions in 2004 to scan these documents and make them searchable, but searchers would only see sentence-long samples. Copyright holders may request that Google delete these snippets at any time. This digitizing proposal, according to Google, would assist writers, whose books would no longer languish in out-of-print limbo; it would also benefit scholars and consumers, who would be able to identify previously inaccessible works[9].

Google was opposed by publishers and writers. Many people were outraged by Google's proposal to scan first and then investigate copyright ownership; others regarded Google benefiting from works that were still protected by copyright as an obvious breach of intellectual property law. The Authors Guild of America and the American Association of Publishers (AAP) sued Google in 2005 for massive copyright infringement. Google claimed it was merely creating a massive online card catalog; the Authors Guild and AAP claimed Google was attempting to monopolize information and profit from it. Google reached a \$125 million settlement with the publishers and the Authors Guild in 2008. Some of that money would go directly to copyright holders, some to legal expenses, and some to the establishment of the Book Rights Registry, an independent nonprofit organization that would guarantee content users pay copyright owners. Copyright holders would benefit from Google and possible book sales, while Google would benefit from advertisements, book sales, and institutional subscriptions from libraries. Nonetheless, not everyone supported the choice. The Open Book Alliance was founded by a wide coalition of organizations, including Amazon, the Internet Archive, and the National Writers Union, who are concerned that Google's private ownership over so much copyrighted content constitutes an antitrust violation[10].

According to the group's website, we will insist that any mass book digitization and publishing effort be open and competitive. The process of fulfilling this promise must be transparent, based on solid public policy, and conscious of the need to promote long-term consumer advantages rather than isolated economic interests. The Open Book Alliance will oppose Google, the Association of American Publishers, and the Authors Guild's plan to monopolize access to, distribution of, and price of the world's biggest digital book database. Another issue that has

come up recently in the area of digital libraries is digital deterioration. According to one Harvard University librarian, we don't really have any mechanism as of now. We merely keep the disks in climate-controlled stacks and hope for some type of Harvard-wide standard.

Self-publishing and print-on-demand

Gutenberg's printing press was revolutionary in part because it enabled mass production of books. In medieval times, readers would often employ a scribe to hand-copy a manuscript, a procedure that may take months or even years. Despite their numerous advantages, printed books pose unique challenges for writers and publishers. Producing books in bulk implies that publishers are taking a risk by striving to produce enough books to meet demand but not publishing so many that undesired copies accumulate in warehouses.

When a book does not sell as well as predicted, the publisher may incur a loss if the expenses of producing the book outweigh the earnings from its sale. Surprisingly, current technology has enabled some writers and publishers to adopt an updated version of the medieval strategy of manufacturing books on demand for individual clients, enabling them to avoid the danger of stockpiling a huge inventory of books that may or may not sell. Print-on-demand, a method in which a book is produced only after an order is received, as well as the growing trend of self-publishing, have the potential to change the business in the twenty-first century. Self-publishing is not a new notion.

It is a method in which an author, rather than a third-party organization, is in control of creating and releasing a work. Many writers, including Virginia Woolf and Oscar Wilde, self-published books during their lives. Self-publishing has also given rise to famous books such as *The Joy of Cooking* and the *Chicken Soup for the Soul* series. Many writers self-publish because they are unable to get backing from established publishing houses. *Daemon*, Daniel Suarez's techno-thriller, was rejected by 48 agencies before he decided to self-publish. Suarez finally landed a two-book contract with Dutton, an imprint of Random House after generating buzz on blogs.

Furthermore, self-publishing might be an appealing choice for writers who seek complete control over their work. Authors may handle their own editing, design, and marketing rather than relying on the publisher. The stigma associated with self-published books is a significant obstacle for writers who opt to go it alone. Until recently, the majority of self-published authors went via vanity presses, which charged writers a fee for produced copies of their works. As the name indicates, these sorts of self-publishing companies were often seen as exploiting authors' desire to see their work in print. To justify the expense of printing, a minimum order of a thousand copies was usual, and writers had little prospect of selling them all unless they could find an audience.

Some readers were dubious of self-published novels since there was no quality control and vanity publishers would generally publish anybody with money. Because major retailers and distributors often refused to stock them, writers were forced to depend on their own marketing efforts to sell the books. Before the Internet, this generally meant either selling copies in person or depending on mail-order catalogs, neither of which is a particularly dependable means to recover expenses. However, self-publishing has altered drastically since the early 2000s.

Publishing technological advancements have made it simpler for self-published publications to resemble officially published ones. Free professional typesetting software has made it possible for authors to style their text for the page, while Adobe Photoshop and related tools have made picture editing and graphic design accessible to both amateurs and experts.

The Internet has transformed marketing and distribution, enabling writers of narrow topic books to reach a global audience. As a consequence, a slew of new Internet-based self-publishing businesses have sprouted up, providing a wide range of services. Some organizations, such as Lulu Enterprises and Create Space, provide a low-cost service with little frills others provide a bundle of services that may include professional editing, cover design, and marketing. The procedure has also been simplified. To publish a book with Lulu, for example, an author simply uploads a PDF of a correctly written text file; selects the size, paper, and binding choices; and creates a cover using a prepared template. Self-published books are often faster to create and provide the author a larger percentage of the revenues, while they normally cost more each book. As a consequence, the list price of self-published publications is often higher. Unlike vanity publishers, who charged writers hundreds of dollars to publish their works, publishing a book utilizing the services of Lulu or Create Space costs the author nothing.

This is because users who upload their material aren't manufacturing a tangible copy of a book; rather, they're building a prospective volume. Print-on-demand technology prevents books from being produced until an order is made, considerably lowering the financial risk for self-publishers. Print-on-demand is particularly effective for books that have a small or specialized readership. Print-on-demand isn't only utilized by self-publishers; tiny presses and academic publishers are now using the technology for older publications with a limited readership. Print-on-demand allows books that sell just a few dozen copies each year to remain in print without the publisher having to worry about creating a complete run and being left with unsold inventory. Although some self-published writers find a large readership, the majority do not. According to Bob Young, the creator of Lulu, his objective is to publish 1 million books that each sell 100 copies, rather than 100 books that each sell one million copies.

Lulu and other innovative self-publishers challenge the conventional image of the publishing business as a type of gatekeeper for the book industry, bringing in a few brilliant, fortunate authors while keeping others out. There are no restrictions in the realm of self-publishing anyone having a book in PDF format can create a nice-looking paperback in about an hour. This has democratized the business, enabling authors who were turned down by conventional publishers to find their own readers. However, it has also resulted in the publication of a large amount of literature of little literary worth. Furthermore, if, as Bob Young told the *London Times*, a best seller in the Lulu world is a book that sells 500 copies, then few writers will be able to earn a livelihood via self-publishing. Indeed, the majority of self-publishing success stories involve authors whose self-published works sold well enough to land them a book deal with a traditional publishing house, indicating that, for better or worse, the traditional publishing model still has the social cachet and sales to dominate the industry.

Technology has had a greater influence on publication than ever before. The Internet, print-on-demand, and the e-book are the primary change agents, influencing all parts of the publishing

value chain, including how books are created, disseminated, sold, and read. The author investigates the publishing industry setting in which these changes are taking place, analyzes the key causes and consequences of these changes, and illustrates them with an example from the information publishing sector.

Publishing isn't what it used to be. The Digital Revolution is in full swing in certain sections of the publishing business, while it has been a persistent presence in others, such as STM publishing. Without a question, technology has had and continues to have a significant influence on publishing. But it has never been as dramatic as it is now. A customer's opinion of the publisher's business is most likely based on a reality from three to five years ago but a business management considers the company three to five years in the future. That is a six to ten-year gap generated and worsened by technology between management and consumer perceptions of the same publishing firm.

In recent years, publishing has seen slow development. The worldwide book market increased from \$80 billion in 1997 to roughly \$90 billion in 2000, and it is only expected to increase to \$93 billion by 2002. Over the previous four years, the publishing stock market index 1 has barely outpaced the market, almost in line with lackluster revenue growth. Only a few corporations have outperformed the market, generally due to the buzz around new media launches and initiatives. However, for every great performer, there are those who have performed poorly in the market. Technology is altering the rules of the game in this low-growth environment.

A low-growth market means that technology only adds incremental value to the system by redistributing wealth. And there is already evidence of this in the shape of new means of distribution and writers becoming publishers in their own right. However, the worldwide image does not accurately represent the variety of the publishing sector. The publishing industry's many areas have fared extremely differently. It is difficult to document these discrepancies it is an irony of the publishing business that, although focusing on disseminating information on everyone and everything, publishes relatively little about itself. The data that is accessible, however, offers a fairly dynamic picture of the publishing sector.

DISCUSSION

Throughout history, new technologies have had a significant influence on the publishing sector. Technological innovations have changed how books are made, circulated, and consumed, from the advent of the printing press to the emergence of e-books and digital platforms. In this article, we will look at how modern technology has affected book publishing, emphasizing major milestones and transitions. Johannes Gutenberg's creation of the printing press in the 15th century transformed the book publishing business. Books were once carefully reproduced by hand, making them scarce and costly. The printing press made it possible to mass produce books, which expanded their availability and affordability. This aided information distribution, inspired the Renaissance, and altered education and literacy rates across Europe.

Printing technology has evolved throughout the years. The steam-powered rotary press enabled quicker and more efficient printing in the nineteenth century, allowing for greater print runs and lower prices. This development cleared the path for mass manufacturing of books, making them

more widely available to the general people. The twentieth century saw important technical advances that influenced book printing. With the invention of offset printing in the 1950s, massive volumes of high-quality, low-cost printing became possible. This reduced manufacturing costs even more and boosted book availability.

The introduction of computers and digital technologies in the late twentieth century caused a significant change in the publishing sector. Authors and publishers might use desktop publishing software to generate and format books digitally, removing the need for conventional typesetting and manual layout procedures. This improved the efficiency of the publication process, allowing for speedier production and editing. The introduction of the internet and digital platforms in the 1990s significantly altered the book publishing environment. E-books, or electronic books, have grown in popularity. E-books may be read on e-readers, PCs, and mobile devices, giving users a portable and easy reading experience. This digital format also made distribution easier, removing the need for physical bookshops and lowering manufacturing costs.

The advent of online shopping platforms like Amazon has had a huge impact on the growth of e-books. These platforms opened up new distribution channels for writers and publishers, enabling them to easily reach a worldwide audience. Self-publishing services, such as Amazon's Kindle Direct Publishing (KDP), have enabled writers to circumvent established publishing channels and distribute their works directly to consumers. While e-books became popular, they did not completely replace conventional print books. Instead, they coexisted with physical books, giving readers a format option. To respond to varied consumer preferences, several publishers embraced a hybrid strategy, producing books in both print and digital versions. The internet has spawned online shops and book discovery platforms, allowing users to browse and buy books from the comfort of their own homes. Online shops provided a large assortment of titles, allowing customers to discover new authors and genres. This accessibility broadened the reach of small and independent publishers, allowing them to compete with larger publishing organizations.

CONCLUSION

The editing and production processes have also been influenced by digital technologies. Manuscripts might be electronically shared, allowing for collaborative editing and comments. The use of design tools improved typesetting and layout processes, shortening production timeframes. Furthermore, social media and digital marketing have changed the way books are promoted and author-reader interactions are conducted. Authors might contact with readers directly through social media channels, creating communities and participating in conversations. Online book tours, virtual events, and book trailers have all become popular promotional tools for writers, enabling them to reach a wider audience. However, new technology posed difficulties for the publishing sector. The advent of e-books and internet platforms upset established distribution routes, causing many brick-and-mortar bookshops to close. To include digital methods and discover new ways to engage with audiences, publishers have to modify their business structures. In the previous decade, the publishing industry has developed significantly to cope with digital disruption, piracy, changing reading habits, the emergence of audiobooks, intense competitiveness, production issues, and excessive advertising. They have altered their techniques in order to avoid becoming outdated. This is not the only reason why the

Internet will never be able to replace books give in-depth understanding of a topic that sitting in front of a computer display cannot. We may download text from the Internet, but the visual quality of downloaded text sheets leaves much to be desired.

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CHAPTER 16

JOURNALISM AND THEIR IMPACTS ON SOCIETY

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ABSTRACT:

Journalism is critical for educating the public, keeping those in power responsible, and promoting a functional democracy. It contributes to the discovery of the truth, provides a forum for different views, and fosters a more educated and involved society. Journalism provides people all throughout India with information and updates from all of India's states. People depend on these platforms to keep up with city changes and activities. It also maintains many cultures and customs alive among residents, as well as their pride in their heritage.

KEYWORDS:

Codes Ethics, Literary Journalism, Objective Journalism, Time Constraints, York Times.

INTRODUCTION

Journalism is the creation and dissemination of reports on the interplay of events, facts, ideas, and people that constitute the news of the day and that, to some extent, enlighten society. The term refers to the vocation whether professional or not, the means of obtaining information, and the organization of literary genres. Journalism's suitable function varies across nation, as do opinions of the profession and its resultant prestige. In some countries, the news media is controlled by the government and is not independent [1]. In others, the news media is autonomous and operates as a commercial enterprise. Furthermore, different nations may have different implementations of laws governing free speech, press freedom, and slander and libel proceedings. Since the turn of the century, the spread of the Internet and smartphones has resulted in substantial changes to the media environment. This has resulted in a change in print media channel consumption, with individual's increasingly consuming news via e-readers, cellphones, and other personal electronic devices, rather of the more conventional forms of newspapers, magazines, or television news channels. News companies must properly monetize its digital wing while also improving the environment in which they publish in print. Print revenues for newspapers have fallen faster than digital revenues have grown [2].

Journalistic norms differ from nation to country. Journalism in the United States is created by media organizations or by individuals. Bloggers are often mistaken for journalists. The Federal Trade Commission compels bloggers who write about promotional items to mention that they obtained the products for free. This is done to avoid conflicts of interest and safeguard customers. Many legitimate news organizations in the United States are incorporated enterprises with an editorial board and distinct editorial and advertising sections. Many legitimate news companies and their staff are members of and adhere to the ethics of professional organizations

such as the American Society of News Editors, the Society of Professional Journalists, Investigative Reporters & Editors, Inc., and the Online News Association. Many news organizations also have their own codes of ethics that regulate professional writings by journalists. For example, The New York Times code of standards and ethics is regarded as unusually stringent [3].

Fairness and prejudice are concerns that journalists are concerned with while writing news pieces, regardless of the media. Some tales are meant to illustrate the author's personal point of view, while others are more impartial or contain a balanced point of view. Information is arranged into parts in both a conventional print newspaper and its online edition. This distinguishes between information based on facts and stuff based on opinion. Many of these differences are lost in other mediums. To guarantee that they grasp the journalist's aim, readers should pay close attention to headlines and other graphic aspects. Opinion articles are frequently authored by regular columnists or featured in an Op-Ed section, and represent a journalist's personal beliefs and ideology. In contrast, feature stories, breaking news, and hard news stories typically make steps to remove opinion from the content[4].

According to Robert Machesney, good journalism in a democratic democracy must offer an opinion of those in power and those who want to be in power, must contain a variety of viewpoints, and must consider the informational requirements of all people. Many debates revolve around whether journalists are supposed to be objective and neutral; arguments include the fact that journalists produce news in the context of a specific social context, that they are guided by professional codes of ethics, and that they do their best to represent all legitimate points of view. Furthermore, the capacity to accurately depict a subject's complex and fluid narrative is often hampered by the time available to spend with subjects, the affordances or limits of the media used to convey the tale, and the changing nature of people's identities.

While various existing codes differ in some ways, most share common elements such as the principles of truthfulness, accuracy, objectivity, impartiality, fairness, and public accountability as they apply to the acquisition of newsworthy information and its subsequent dissemination to the public. In their book *The Elements of Journalism*, Bill Kovach and Tom Rosenstein propose several guidelines for journalists. Their view is that journalism's first loyalty is to the citizenry, and that journalists are thus obligated to tell the truth and must serve as an independent monitor of powerful individuals and institutions within society. According to this perspective, the core of journalism is to supply people with trustworthy information via the discipline of verification[5].

Some journalistic Codes of Ethics, particularly those in Europe, express concern about discriminatory references in news based on race, religion, sexual orientation, and physical or mental disabilities. The Parliamentary Assembly of the Council of Europe approved Resolution 1003 on the Ethics of Journalism in 1993, which advises journalists to respect the presumption of innocence, particularly in cases that are still under investigation. All newspapers in the United Kingdom are governed by the Independent Press Standards Organization's Code of Practice. This covers considerations such as protecting people's privacy and guaranteeing accuracy. The Media Standards Council, on the other hand, has attacked the PCC, stating that it has to be drastically reformed in order to maintain public faith in newspapers. This is in sharp contrast to

the media environment previous to the twentieth century, when the market was controlled by smaller newspapers and pamphleteers with an overt and frequently radical purpose, and no assumption of balance or impartiality.

Because journalists are under pressure to cover news quickly and before their competition, factual mistakes occur more often than in material created and edited under fewer time constraints. As an example, a normal issue of a big daily newspaper may include multiple corrections to items published the day before. The Dewey Defeats Truman issue of the Chicago Daily Tribune, based on early election results that failed to predict the final outcome of the 1948 US presidential election, was perhaps the most notable journalistic error caused by time constraints. There are approximately 242 codes of ethics in journalism, which vary by region. The codes of ethics are established via the involvement of many groups of people, including the public and journalists themselves. Most codes of ethics serve as a representation of the economic and political beliefs of the society in which the code was written. Despite the fact that there are many different codes of ethics, some common core elements are: remaining objective, providing the truth, and being honest[6].

There is no uniform code of conduct in journalism; people are not legally required to follow a certain set of norms, as a doctor or a lawyer does. There have been debates about developing a universal code of conduct in media. One suggestion is to have three claims: credibility, justifiable consequence, and humanity. Within the claim of credibility, journalists are expected to provide the public with reliable and trustworthy information while also allowing the public to question the nature of the information and how it was obtained. The second justified consequences claim is concerned with balancing the merits and drawbacks of a potentially damaging tale and responding appropriately. Exposing a professional with questionable practices is an example of reasonable consequence; on the other side, acting within justifiable consequence involves writing sympathetically about a bereaved family. The third claim is the claim of humanity, which asserts that journalists write for a worldwide audience and hence must serve everyone internationally in their work, eschewing narrower attachments to country, city, and so on.

Governments have wildly disparate regulations and practices around journalists, which limit what they may investigate and write, as well as what press organizations can publish. Some regimes guarantee press freedom, while others severely limit what journalists may investigate and report. Journalists in many countries enjoy access to public events, crime sites, and press conferences that the general public does not, as well as extensive interviews with public leaders, celebrities, and others in the public spotlight. Journalists who choose to cover conflicts, whether they are wars between states or insurgencies inside nations, sometimes give up any prospect of official security, if not their rights to government protection. Journalists who are seized or arrested during a war should be treated like civilians and returned to their own country. Because of the nature of their profession, many regimes across the globe target journalists for intimidation, harassment, and assault.

Location, audience, political atmosphere, and competitiveness all have a role in the fast evolution of journalism methods and writing styles. Certain approaches, like as sensationalism, have faded or been associated with less serious newspapers, such as tabloids, while others have evolved to

become popular in modern-day reporting. This section delves into the subtle variations between the most regularly utilized journalism models. In the late 1800s, most publishers felt that reaching out to certain demographics would increase paper sales. As a result, the majority of big newspapers took a partisan approach to writing, churning out political pieces and exploiting news to manipulate public opinion. This all changed in 1896, when *The New York Times*, a struggling newspaper at the time, adopted a radical new method to reporting: adopting objectivity, or impartiality, to please a broad spectrum of readers [7].

At the conclusion of the nineteenth century, *The New York Times* found itself competing with Pulitzer and Hearst newspapers. The paper's proprietors learned that staying viable without utilizing the sensationalist headlines used by its rivals was practically difficult. Despite the fact that *The New York Times* proprietors boosted rates to cover the bills, the higher charge resulted in falling readership, and the paper eventually went bankrupt. In 1896, Adolph Ochs, owner of the once-failing *Chattanooga Times*, took a chance and purchased *The New York Times*. On August 18, that year, Ochs took a radical step, announcing that the publication would no longer follow the sensationalist style that had made Pulitzer and Hearst famous, but would instead be clean, dignified, trustworthy, and impartial. With the help of managing Editor Carr Van Anda, the new motto *All the News That's Fit to print*, and lower prices, *The New York Times* quickly became one of the most profitable impartial papers of all time. Since the newspaper's spectacular comeback, newspapers all around the globe have adopted *The New York Times'* objective journalistic approach, requiring writers to write in a neutral voice.

The inverted pyramid style is a popular method in contemporary journalism. This approach requires impartiality and entails organizing a tale such that the most significant elements are put first for ease of reading. The telegraph gave rise to the style. When telegraph connections broke in the midst of transmission, the inverted pyramid came in handy; the editor still received the most critical information at the start. Similarly, to satisfy time and space constraints, editors might easily erase information from the bottom up. There are three reasons behind this kind of writing. First, the style is beneficial to writers since this sort of reporting is simpler to produce given the tight deadlines placed on journalists, especially in today's fast-paced news industry. Second, the approach aids editors, who may easily chop the piece from the bottom without losing crucial material if required. Finally, the style considers conventional readers, the majority of whom skim articles or read just a few paragraphs, but they may still gain the majority of the relevant information from this brief read [8].

As the world got increasingly complicated throughout the 1920s, impartial journalism came under fire. Even as *The New York Times* thrived, readers wanted more than dry, impartial reporting. *Time* magazine was the first major journal to go from mere objectivity in order to give readers with a deeper analytical analysis of the news in 1923. As *Time* increased in popularity, editors at other newspapers started to reconsider how they might reach out to readers in an increasingly interconnected world. The Great Depression and the Nazi threat to world security fueled the yearning for a new form of journalism in the 1930s. Readers were no longer satisfied with objective journalism's who, what, where, when, and why. Instead, they want analysis and a more in-depth explanation of the turmoil that surrounded them.

Many newspapers replied with interpretative journalism, a new style of reporting. Following in the footsteps of *Time*, interpretive journalism has increased in popularity since its debut in the 1920s and 1930s, and journalists utilize it to explain topics and offer readers with a deeper context for the articles they encounter. An interpretive journalist, according to Brant Houston, executive director of Investigative Reporters and Editors Inc goes beyond the basic facts of an event or topic to provide context, analysis, and possible consequences. When this new style was first used, readers responded positively to the new editorial perspectives that newspapers were offering on events. However, interpretative journalism presented editors with a new challenge: separating objective news from views and commentary. In response, many papers in the 1930s and 1940s introduced weekend interpretations of the previous week's events and interpretive columnists with bylines. The goal of these weekend features, as explained by Stephen J. A. Ward in his article *Journalism Ethics*, was to supplement objective reporting with an informed interpretation of world events. Literary journalism emerged throughout the 1960s as a result of the emergence of interpretative journalism. This technique, popularized by journalists Tom Wolfe formerly a purely nonfiction writer and Truman Capote, is known as new journalism and blends factual reporting with often imaginative narrative. Literary journalism does neither adhere to the formulaic reporting style of objective journalism, nor to the opinion-based analytical approach of interpretative journalism. Instead, this so-called art form gives voice and character to historical events, concentrating on the building of the scene rather than the reporting of the facts.

Tom Wolfe was the first journalist to use the literary journalistic approach. While his newspaper, the *New York Herald Tribune*, was on strike in 1963, *Esquire* magazine asked Wolfe to write an article on customized vehicles. Wolfe researched evidence but struggled to transform his findings into a written essay. Byron Dobell, his managing editor, advised that he type up his notes so that *Esquire* might employ another writer to finish the story. Wolfe gave Dobell a 49-page paper outlining his research and what he intended to include in the narrative. According to *New York Times* writer George Plimpton, the book is remarkable for its objectivity nowhere, despite his involvement, does the author intrude. After *Cold Blood* was completed, Capote criticized Wolfe's style in an interview, claiming that Wolfe has nothing to do with creative journalism, claiming that Wolfe lacked the necessary fiction-writing expertise. Despite their rivalry, these two authors are regarded today for giving birth to a comparable style in a variety of areas[9].

Although literary journalism had an influence on newspaper reporting approaches, the magazine sector was much more impacted. Magazines were more inclined to print this new writing style than newspapers since they were constrained by fewer length and time constraints. Indeed, throughout the 1960s and 1970s, writers imitating both Wolfe and Capote's approaches inundated periodicals like *Esquire* and *The New Yorker* with stories. Literary journalism has also had a profound impact on objective journalism. Many literary journalists thought that their capacity to assess a tale or a writer was restricted by neutrality. Some argue that impartiality in writing is impossible since all journalists are influenced by their personal lives. Others, notably Wolfe, contended that objective journalism presented a limited conception of the 'facts,' which often effected an inaccurate, incomplete story that precluded readers from exercising informed judgment.

Literary journalists' responses to objective journalism fueled the birth of two new sorts of journalism: advocacy journalism and precision journalism. To successfully promote a certain cause, advocacy journalists purposely assume a biased, nonobjective attitude. Serious advocate journalists, on the other hand, follow tight standards, since being an advocate journalist is not the same as being an activist, according to journalist Sue Careless. Careless compared the function of an advocate journalist with that of an activist in an essay about advocacy journalism. She advises aspiring advocate journalists, stating, a journalist writing for the advocacy press should practice the same skills as any journalist. You don't make up or fake anything. If you do, you will undermine both your reputation as a professional journalist and the subject you care so deeply about. News should never be used to spread propaganda. You do not fudge, conceal, or provide half-truths.

Despite the difficulties and possible hazards associated with advocacy journalism, it has grown in popularity in recent years. In 2007, USA Today reporter Peter Johnson stated, Increasingly, journalists and talk-show hosts want to 'own' a niche issue or problem, find ways to solve it, and be associated with making this world a better place. In this way, journalists all over the world are using the advocacy style to highlight issues that are important to them. Precision journalism first appeared in the 1970s. In this type, journalists rely on surveys and research to improve the accuracy of their reporting. Philip Meyer, widely regarded as the father of precision journalism, states that his goal is to encourage my colleagues in journalism to apply the principles of scientific method to their tasks of gathering and presenting the news. This type of journalism adds a new layer of objectivity to reporting because articles no longer need to rely solely on anecdotal evidence; journalists can use hard facts and figures to support their assertions. An example of precision journalism would be a piece on voting trends in a presidential election that references exit poll data. Precision journalism has grown in popularity as computers have become more widely available. This style of writing is being used by many journalists.

Another crucial difference between consensus journalism and conflict journalism must be noted within the discipline of journalism. Consensus journalism is most common in smaller areas, where local newspapers serve as a venue for many distinct viewpoints. Consensus-style newspapers include community calendars and meeting notifications, as well as information about local schools, events, governance, property crimes, and zoning. These publications may assist readers in a community develop civic consciousness, a feeling of shared experience, and a sense of duty. Consensus periodicals are often owned by community business or political leaders.

DISCUSSION

Conflict journalism, such as that seen in national and international news pieces in The New York Times, is more often found in national or urban newspapers. Conflict journalists cover events and situations that defy assumed social standards. Reporters in this kind of journalism serve as watchdogs, keeping an eye on the government and its operations. Conflict journalists often give opposing viewpoints on a topic and set ideas against one another in order to promote conflict and so attract a bigger audience. There are many dispute and consensus publications available. They do not compete with one other, though, since they serve distinct goals and target different audiences. Niche newspapers are another kind of newspaper. These magazines, which cater to a

certain demographic, are becoming more popular in the Internet age. In the past, newspapers tried to be everything to every reader in order to gain circulation, argues Robert Courtemanche, a licensed journalism instructor. That outmoded approach no longer works on the Internet, where readers seek specialized, specialized material. In the United States, especially in big cities like New York, specialized periodicals for various ethnic populations thrive. Papers that appeal to a certain ethnic or cultural group, or to a population that speaks a specific language, are examples of prevalent sorts of niche papers in the United States. Papers that address problems affecting lesbians, gay men, and bisexual people, such as the Advocate, and religious newspapers, such as The Christian Science Monitor, are additional examples of niche papers. The underground press includes certain specialty publications. The underground press, which gained popularity in the 1960s and 1970s as people sought to publish pieces detailing their perceptions of societal tensions and inequality, often caters to alternative and countercultural groups. The majority of these articles are published on a shoestring budget. The Village Voice, New York's Pulitzer Prize-winning underground paper, is perhaps the most well-known. This newspaper was created in 1955, and its mission statement states, The Village Voice introduced free-form, high-spirited, and passionate journalism into public discourse.

CONCLUSION

As the country's first and biggest alternative newsweekly, the Voice maintains the same tradition of no-holds-barred reporting and criticism that it established fifty years ago. Despite their often meager finances, underground newspapers play an essential role in the media. Underground-press newspapers meet a distinct demand within the wider media business by providing a different viewpoint on topics and reaching out to particular groups via their writing. Newspapers have changed to meet the changing needs of readers as journalism has grown through time.

Though news may be fascinating or even amusing, its primary usefulness is as a tool to empower the informed. Thus, the goal of journalism is to equip individuals with the knowledge they need to make the best choices possible regarding their lives, communities, societies, and governments. Journalists are supposed to give a balanced viewpoint since they are dedicated to discovering and communicating the truth to the public. The news serves a purpose in people's lives. As such, it provides individuals with the most up-to-date information accessible, allowing them to make educated choices about all areas of their life.

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CHAPTER 17

NEWSPAPERS INFLUENCE AMERICAN POP CULTURE AND CONTROL PUBLIC ACCESS TO INFORMATION

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ABSTRACT:

Because of their influence, newspapers play an important role in society. It has a significant influence on people's ideas in a variety of ways. Newspapers, in my view, may be a helpful instrument if utilized in a good and fair way, but they can also be a dangerous weapon for society if used incorrectly. Newspapers bring to life ideas and current events. Many youngsters are aware of big international events, even if they may not grasp or know the specifics. Newspaper stories regarding global events may be used to start conversations about what's going on in the globe. Newspapers help to raise worldwide awareness.

KEYWORDS:

Daily Newspaper, Newspaper Business, Print Media, Street Journal, Wall Street.

INTRODUCTION

The masthead slogan of The New York Times has been All the News That's Fit to Print since 1896. The sentence itself seems harmless enough, and it has been published for so long that many people have undoubtedly passed it over without giving it a second thought. Nonetheless, the word encapsulates an intriguing dynamic in the newspaper industry control. Newspapers have long been chastised for the manner in which stories are presented, yet they continue to print and people continue to purchase them. The New York Times publicly declared in 1997 that it was an independent newspaper, entirely fearless, free of ulterior influence, and unselfishly devoted to the public welfare[1]. Despite this public declaration of objectivity, the paper's publishers have been chastised for selecting which articles to print based on personal financial gain.

In response to that assertion, academic Edward S. Herman said that the problem is that The New York Times define public welfare in a manner acceptable to their elite audience and advertisers. The New York Times, for example, openly endorsed the North American Free Trade Agreement (NAFTA) throughout the 1993 debate. As a result, the newspaper retained editorial control over its publishing and the information sent to readers.

However, The New York Times is not the only newspaper that has been accused of censoring which articles are published. Steve Hoenisch, editor of Criticism.com, provides these harsh comments on what drives the articles produced in today's newspapers in his review of Read All on It the Corporate Takeover of America's Newspapers[2].

The defenders of truth, justice, and the common good. But who am I deceiving we do not own America's daily newspapers. They no longer strive to serve us, for that matter. They now have more pressing considerations, like pleasing advertising and benefiting investors. As viewership drops, newspapers must increasingly answer to advertising and shareholders when deciding which stories to cover. Editorial control, however, does not stop there. Journalists decide not just what stories are conveyed, but also how they are told. This is a potentially more difficult topic than selection. Most newspaper consumers still expect news to be conveyed honestly and demand that journalists do the same. However, thorough public scrutiny may be taxing for journalists, and charges of information control hurt their connected publications. However, since the public looks on journalists and newspapers for information, this scrutiny becomes more important. Journalists are also required to maintain high standards of accuracy and creativity. Plagiarism and fabrication are banned. If a journalist is detected utilizing these techniques, his or her career will most likely be terminated for breaching the public's confidence and harming the publication's reputation[3].

For example, The New York Times writer Jayson Blair was dismissed in 2003 for plagiarizing and fabricating articles, quotations, and sources, while The New Republic journalist Stephen Glass was fired in 1998 for fabricating stories, quotes, and sources. Despite criticisms of the newspaper business and its monopolization of information, the majority of newspapers and journalists take their jobs seriously. Editors collaborate with writers to verify sources and double-check facts to ensure that readers get accurate information. In this sense, the power that journalists and newspapers have benefits their readers, who can be confident that the information they read is true.

Investigative Journalism

Watchdog journalism is one method journalists manage news for the good of the public. This kind of journalism informs the public about government leaders or corporate owners while holding them to high standards of operation. Watchdog journalism is defined as independent press scrutiny of government, business, and other public institutions' activities, with the goal of documenting, questioning, and investigating those activities, and providing publics and officials with timely information on issues of public concern. One of the most notable instances of watchdog journalism is The Washington Post's Bob Woodward and Carl Bernstein's involvement in unearthing evidence about the Watergate break-in and scandal, which led to President Richard Nixon's resignation. Newspapers and journalists often praise watchdog journalism, one of the most essential tasks of newspapers, but it is difficult to perform since it requires thorough research, which takes time. Many journalists strive to keep up with breaking events, so they don't have time to investigate the facts or refine the skills needed to produce a quality piece. Surviving in the newsroom doing watchdog stories requires a significant amount of personal and political skill [4].

To be successful in the newsroom, watchdog journalists must investigate stories, ask tough questions, and face the possibility of unpopularity in order to alert the public to corruption or mismanagement while elevating the public's expectations of the government. Simultaneously, viewers may support newspapers that use this kind of journalism in order to encourage the press

to participate in the difficult watchdog form of journalism. Not surprisingly, watchdog journalism functions best when reporters understand it and news organizations and their audiences support it, researchers have found[5].

The Influence of Television and the Internet on Print

Newspapers have complete discretion over which stories are reported and how they are presented. Just as the newspaper business has evolved tremendously throughout the years, so have journalistic writing styles. Often, such shifts reflected a shift in audience but, since the 1950s, newspapers have had to compete with television journalism and, more recently, the Internet. Television and the Internet have had a significant impact on newspaper audiences and journalistic techniques[6].

Today in America

With a daily circulation of 2,281,831, USA Today presently leads the popularity table. The easy-to-read content and graphically oriented style of this national newspaper contribute to its strong circulation statistics. Although the daily does not technically print on weekends, it has a sister publication called USA Weekend. USA Today is divided into four sections news, money, sports, and life each area is color-coded for the convenience of its readers. The Gannett Company owns the publication, which caters to its readership by emphasizing readability over intricacy.

The Washington Post

The Wall Street Journal, founded in the late 1800s, is closely followed by USA Today, with a readership of 2,070,498. For many years, USA Today and The Wall Street Journal have fought for the top circulation slot.

The Wall Street Journal is an international newspaper that focuses on business and financial news. It largely employs textual narration with minimal visuals. Recent layout adjustments, such as placing advertising on the front page and somewhat reducing the size of the magazine to economize on printing expenses, have not significantly affected this historical emphasis. The newspaper is 50 to 96 pages long every issue and provides readers with up-to-date information on the economy, business, and national and international financial news[7].

The Times of New York

Another notable publication is the New York Times, which has a circulation of 1,121,623. The New York Times Company owns the New York City-based paper, which was founded in 1851 and also publishes many smaller regional editions. The main paper is divided into three sections: news, opinion, and features. Although its articles are narrative-driven, the publication does incorporate photos in many of its pieces, striking a compromise between The Wall Street Journal's wordier style and USA Today's more visual layout. In sections such as Arts, Theater, and Metro, the New York Times covers foreign articles with more local items. The publication has also established itself well on the Internet, becoming one of the most popular online journals today[8].

The Times of Los Angeles

The Los Angeles Times, the only West Coast daily now in the top ten in terms of circulation, has also made significant contributions to the newspaper business. The California-based daily, which was founded in 1881, has a circulation of 907,977. Column one, which focuses on often strange tales aimed to captivate readers, is perhaps the paper's most distinctive feature. The Los Angeles Times, known for its investigative journalism, requires its writers to provide a rich, nuanced account of the problems they cover. The newspaper has 39 Pulitzer Prizes by 2010, including five gold medals for public service.

The Wall Street Journal

The Washington Post, first published in 1877, is Washington, DC's oldest and biggest newspaper, with a daily readership of 709,997. According to its editors, The Washington Post aims to be fair, free, and wholesome in its outlook on public affairs and public men. In this vein, The Washington Post has developed a strong investigative journalism style, perhaps best exemplified by its prominent investigation of the Watergate Scandal. The Washington Post similarly adheres to the philosophy of publishing items that are fit for the young as well as the old. This weekend supplement part was devoted to entertainment and leisure concerns such as style, cuisine, and fashion. Despite the fact that it discontinued publishing in 2008, several of its regular features were transferred to the regular daily. The Washington Post, like the Los Angeles Times, has won multiple Pulitzer Prizes for journalism[9].

The Chicago Tribune

The Chicago Tribune, with a readership of 643,086 copies, is another important journal with a substantial effect on the newspaper business. The Chicago Tribune was founded in 1847 and is best known for incorrectly calling the 1948 presidential election with the headline Dewey Defeats Truman. Despite this error, the Chicago Tribune has become known for its watchdog journalism, including a specific watchdog section for issues affecting Chicago, such as pollution, politics, and more.

Readership and revenue are declining

Despite the high circulations of major newspapers, newspapers as a whole are seeing a substantial fall in both subscriptions and general reading. For example, after almost 150 years in publication, Denver's Rocky Mountain News released its last edition on February 27, 2009. The front-page piece Goodbye, Colorado focused on the paper's long connection with the Denver community, stating, it is with great sadness that we say goodbye to you today. Our time documenting the lives of Denver and Colorado, the country, and the planet has come to an end[10].

Readership is declining

The Rocky Mountain News report is neither uncommon nor surprising. For over a half-century, prophecies about the demise of print media have been commonplace. With the introduction of radio and television in the 1940s, the worry of losing print media started. Indeed, the number of

daily newspapers has progressively declined since the 1940s. In 1990, there were only 1,611 dailies in the United States. By 2008, that figure has dropped to 1,408. However, the figures are not as straightforward as they look. According to one assessment, the root problems date back to the late 1940s, when the percentage of Americans reading newspapers began to decline.

However, for many years, the U.S. population grew so rapidly that circulation continued to rise and then, in the 1970s, stayed steady. When circulation stopped rising in the 1970s, more women entered the labor force. By the 1990s, when circulation began to decline in absolute numbers, the number of women in the labor force had reached a record high. With women working, there were fewer individuals at home with spare time to read daily newspapers for news. This, along with the growing popularity of television journalism and the introduction of the Internet, resulted in a major fall in newspaper readership. With newer, more instantaneous methods of getting news, the gap between newspapers and customers widened. The ongoing effort of newspapers to recruit younger readers exacerbates the situation. Many of these young readers simply did not grow up in houses that subscribed to daily newspapers, thus they do not seek information from newspapers. However, the issue seems to be more complicated than fewer people developing the habit of reading newspapers. People who used to read every day are now reading less often. Some individuals who used to read newspapers have quit. However, the Internet is unquestionably the greatest severe threat to newspapers. As print readership drops, internet readership increases quick, free access to breaking news adds to online news' rising popularity[10].

Despite an increase in online news readers, this has not compensated for the decline in print reading. The Pew Research Center conducted a news media consumption study in 2008, and just 39% of participants reported to have read a newspaper the day before, down from 43% in 2006. Meanwhile, print newspaper reading declined from 34% to 25% over that time period. According to the report, younger generations are mostly responsible for this transition to online reading. The changes in reader habits seem to be similar amongst both Generation X and Y demographics, where marked increases in consulting online news sources were observed. Perhaps this generational divide is not unexpected.

Younger readers have grown up with the Internet and have different expectations about the nature, pace, and cost of information than older generations. This tendency, however, shows that internet reading, along with a general fall in news readers, may render printed newspapers obsolete in the near future.

Agreements for Joint Operations

As newspaper circulation started to drop in the 1970s and competition increased within individual cities, Congress passed the Newspaper Preservation Act, which authorized the formation of joint operating agreements. JOAs allowed two newspapers to share the cost of business, advertising, and circulation operations, allowing publications to remain viable in the face of dwindling readership. The Newspaper Preservation Act also made it possible for two rival newspapers to preserve their unique news sections while merging their commercial departments.

There were 28 newspaper JOAs in the United States at one point, but as the sector falls at an increasing pace, JOAs are starting to collapse. With today's diminishing readership, two newspapers just cannot exist successfully in the same town. Only nine JOAs remained in operation in 2009, owing to the fact that JOAs do not eliminate the basic problem of one newspaper gaining the upper hand in circulation and, thus, advertising revenue. With advertising playing a critical role in newspapers' financial survival, revenue loss is a critical blow. Furthermore, of course, in recent years, the Internet has thrown an even more dramatic wrench into the equation. Classified advertising has migrated to Internet sites such as craigslist.org, while traditional retail advertisers can advertise via their own web sites. More newspapers will be lost as a consequence of the collapse of JOAs.

Chains of Newspapers

As the number of newspapers declines and newspaper owners face financial difficulties, there has been a tremendous rise in the consolidation of newspaper ownership. Many huge corporations now hold many newspapers around the nation, purchasing independently held publications to help them remain viable. The shift has been taking place for some time in fact, since 1975, more than two-thirds of independently owned newspapers. However, since 2000, newspaper consolidation has risen significantly as more publications hand over ownership to bigger corporations. In 2002, the 22 biggest newspaper groups controlled 39% of all newspapers in the nation.

Recent Trends in Ownership

In addition to consolidation, the collapse of print newspapers has resulted in a number of changes in ownership as businesses seek to boost their income. Rupert Murdoch's News Corporation purchased The Wall Street Journal with an unsolicited \$5 billion bid in 2007, promising to pour money into the Journal and its website and use his satellite television networks in Europe and Asia to spread Journal content the world over. Murdoch has used the buyout to move the paper into the technological world, asking readers and newspapers to embrace change. Murdoch published an article in The Wall Street Journal in 2009, assuring his readers that the future of journalism is more promising than ever limited only by editors and producers unwilling to fight for their readers and viewers, or government using its heavy hand either to overregulate or subsidize us.

Blogs are a Source of Competition

Weblogs, or blogs, have provided a fresh perspective on the conventional world of journalism. Blogs provide news and opinion posts written by one or many writers. However, journalists disagree on whether the act of creating a blog, sometimes known as blogging, is a kind of journalism. Indeed, many traditional journalists do not consider blogging to be legitimate journalism. Bloggers, unlike journalists, are not compelled to back up their claims with trustworthy sources. As a result, articles posted on blogs are often neither verified nor verifiable. Bloggers are speakers and writers of their own invention, at large in the public square, argues Jay Rosen, a journalism professor at New York University. They're playing the big game of influence known as public opinion. Despite the thin borders between what constitutes real

journalism and the fact that bloggers are not held to the same standards as journalists many people still seek out blogs to learn about news. As a result, blogs have had an impact on the news journalism business. Blogging has changed journalism, but it is not journalism, says Gina Chen, a lifelong print journalist and blogger.

Newspapers have long been influential in molding American pop culture and public access to information. Newspapers have the capacity to impact public opinion, determine trends, and define popular culture as a key source of news and entertainment. The purpose of this article is to investigate the multidimensional effect of newspapers on American society, namely their role in molding pop culture, controlling the narrative, and regulating public access to information. Newspapers have always played a role in establishing trends and molding popular culture. Newspapers have the potential to elevate specific trends and personalities, from fashion and lifestyle to music and entertainment. The proliferation of gossip columns, celebrity coverage, and lifestyle sections in newspapers provided a forum for the propagation of popular culture trends and celebrity idolization.

DISCUSSION

Newspapers aided the growth of renowned celebrities such as Marilyn Monroe, Elvis Presley, and The Beatles, whose appeal was boosted by significant media coverage in newspapers. Newspapers' impact went beyond the entertainment business, as they reported on social developments, cultural movements, and political events, influencing the nation's collective consciousness. Newspapers have a large effect on public opinion because they give information and build narratives that affect readers' impressions of events, problems, and persons. Newspaper editorial pages provide forums for expressing viewpoints and impacting public dialogue. Newspaper endorsements of political candidates, for example, may have a significant impact on voter choices. Newspapers' ability to shape public opinion was illustrated during the period of yellow journalism, when journals such as *The New York World* and *The New York Journal* sensationalized articles in order to alter popular mood and promote certain political objectives. Newspapers have continued to affect public opinion in recent years via investigative journalism, editorials, and opinion articles that give in-depth analysis and critical viewpoints on a variety of problems.

Historically, newspapers have enjoyed a privileged position as information gatekeepers, determining what news is published and delivered to the public. Newspaper editorial and journalistic choices impact which stories are covered and how they are presented, influencing public knowledge and awareness. Newspaper power has been further centralized as a few companies control a substantial share of newspaper outlets, reducing variety of views and opinions. The selective nature of news coverage and reporting bias may impact public opinion and restrict access to a thorough knowledge of events and topics. Newspapers have always played an important role in American politics, influencing elections, driving public policy debates, and holding politicians responsible. Newspaper investigative reporting has uncovered corruption, scandals, and abuses of power, resulting in public outrage and demands for responsibility.

CONCLUSION

Newspapers have long been associated with political ideas, with newspapers such as *The New York Times* and *The Wall Street Journal* advocating liberal and conservative viewpoints, respectively. Newspaper endorsements of candidates may alter public opinion and influence voter behavior, especially in municipal elections. Newspapers have played an important role in campaigning for social change and propelling movements that affect American society. Newspaper coverage of civil rights struggles, such as *The Montgomery Bus Boycott* or *The March on Washington*, brought racial injustice to light, organized popular support, and aided legislative reform. By emphasizing disadvantaged voices and exposing structural injustices, newspapers have also served as catalysts for various social movements, such as women's suffrage, LGBTQ+ rights, and environmental activism. Newspapers report on global events. Newspapers give broad knowledge and information. Newspapers report on a country's economy, sports, games, entertainment, trade, and commerce. Some pros include providing information and amusement, boosting reading abilities, and improving grammar and vocabulary, while some negatives include waste of paper and distortion of facts. It has been shown that the benefits provided by newspapers outnumber the drawbacks.

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CHAPTER 18

MAGAZINES INFLUENCE ON THE EVOLUTION OF AMERICAN POPULAR CULTURE

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ABSTRACT

Magazines provided a platform for not just marketers, but also writers and poets to reach a big audience. Several periodicals employed both fresh and renowned writers to create tales on a regular basis. As circulation grew, so did the writers' desire to publish their work. Magazines, like most other forms of media, strive to enlighten, convince, and amuse their viewers while also presenting commercial messages of national, regional, state, and municipal scale. Magazines are seldom published more than once a week.

KEYWORDS

Celebrity Publications, Good Housekeeping, Home Gardens, Magazine Business, World Report.

INTRODUCTION

Although magazines have made significant contributions to the formation of culture and popular trends, the industry has not always been prominent. Because of the high expenses of printing and delivering publications, magazines were first limited to regional audiences. Magazines could not justify the cost of broad distribution unless these expenditures decreased and advertising revenues grew. Advertising for a National Market The late nineteenth century saw a rise in mass readership for the United States magazine business. This meant that periodicals that had previously solely targeted a tiny portion of the country were now reaching a countrywide readership. Aside from the apparent advantage of increased magazine income, this change to wide distribution resulted in an intriguing phenomenon the emergence of national trends.

For the first time in American history, mass circulation enabled news, stories, consumer items, and styles to be disseminated and promoted to broad, rather than localized, audiences. The widespread distribution of magazines brought the nation together as geographically varied customers read the same articles and saw the same adverts. Because of the increase in reading, ads were more important to the magazine business. Advertisers want to reach a big audience, which magazines readily provided by selling advertising space at premium prices. One business manager of Scribner's Monthly, an early popular magazine, and solicited advertisements by discussing the readership boom The publishers of Scribner's Monthly will insert certain pages devoted to advertisements of a character likely to interest magazine readers in each number of the magazine [1].

These will not raise postage, but will significantly improve the publishers' capacity to make their publications legible and appealing. The push of advertising on our first number demonstrates

how soon the new monthly's claims on the business public are acknowledged. Our edition will be quite substantial, with a nationwide distribution. It is now widely recognized that a first-rate popular magazine is the greatest advertising medium available to any males seeking a national market. That national market was completely unfamiliar to publishers and advertising. Market research had been the standard for journals by the 1930s, as magazines and marketers attempted to better understand what consumers wanted from their publications. However, market research has its limitations instead, many publishers embraced the ability of magazines to simply tell people what they want or need, cementing the magazine's position as a generator of popular culture. As one Vogue editor put it, if we find out what people want, it's already too late.

Magazine Popular Literature

Magazines provided a platform for not just marketers, but also writers and poets to reach a big audience. Several periodicals employed both fresh and renowned writers to create tales on a regular basis. As circulation grew, so did the writers' desire to publish their work. Literary journals flourished throughout the nineteenth century, publishing some of the period's most notable literature. Almost every significant American writer contributed to literary magazines at some time for example, Edgar Allan Poe, Mark Twain, Walt Whitman, and Ernest Hemingway all published in journals throughout their careers. Even authors working outside of the nation, such as Ezra Pound and James Joyce, sought for American publications to publish works that had been prohibited abroad. Magazines not only provided writers with the opportunity to exhibit their work to a big audience, but they also provided readers with a sample of accessible literature. Even now, periodicals carry excerpts from novels to offer readers a taste of the whole content. Magazines published excerpts from literary masterpieces such as Uncle Tom's Cabin, Walden, Moby Dick, Tom Sawyer, Huckleberry Finn, and Ulysses[2].

Some books, such as Tarzan of the Apes by Edgar Rice Burroughs, Hiroshima by John Hersey, and The Old Man and the Sea by Ernest Hemingway, were even serialized in periodicals before being released in book form. The ability to publish in magazines has been useful to writers, but literary periodicals have also been critical to the evolution of American culture. Journals have pushed now-classic tales, such as the above stated examples, that have defined American literary history and influenced the American narrative.

Magazines for the masses

A new sort of magazine emerged in the late 1800s the pulp magazine, an all-fiction journal called after its rough wood-pulp paper. At the time, dime novels were not eligible for the same low postal rates as magazines, but pulps were. Individuals now had access to popular genre literature in these low-cost periodicals, such as Adventure, Horror Stories, Startling Stories, and Weird Tales. The pulps, often regarded as Frank Munsey's brainchild, began as adventure publications but gradually branched out into numerous genres such as love, detective, and western. The fiction tales performed well until the mid-1930s, when newspaper comics began to compete by publishing collections on the same pulp paper. However, in 1937, the two genres clashed with Detective Comics where Batman made his debut, and the industry saw a significant surge. Despite being aimed at youngsters, the violent, horror-infused comics acquired a sizable

adult following[3]. The graphic content of the pulp strips, on the other hand, sparked controversy, with the public split on the nature of this new medium. Defenders of the comics declared them innocuous, but detractors feared they would incite others to imitate the violent content. Legislators struggled with regulation of TV, music, and the Internet, much as they do now with pulp comics. The negative pushback against pulp comics was fueled by multiple articles written by child psychologist Fredric Wertham, who claimed that comics were pushing youngsters into criminal lifestyles[4].

In reaction to the debate, the Association of Comics Magazine Publishers created the Publishers Code in 1948 with the goal of controlling the content of pulp comics. However, the Publishers law was not adequately enforced many publishers opted to defy the law, and so the issue raged on. When the danger of government regulation was raised in Senate hearings in 1954, the pulp comics business chose self-censorship, and the far tighter Comics Code Authority was formed to restrict what content reached consumers. Despite the controversies surrounding the journals, the business thrived, and other types of pulp magazines soon evolved. Amazing Stories included science fiction, and hand-drawn pinups filled so-called Girlie Pulps, which found a following despite a setback in 1934 when authorities confiscated and burnt 10,000 copies. Despite public outrage at the obscenity of these new genres, the pulps continued to increase in popularity. Many feel that the hardships of the Great Depression, combined with the uncertainties of a coming global war, rendered 1930s audiences primed for the enjoyment provided by fictitious heroes, providing a ready audience for the pulp genre.

Magazines devoted to entertainment

The popularity of the pulps paved the way for another important shift in mainstream journalism the growth of entertaining fan magazines. Fan magazines, which often centered on television, movies, and music, arose as a form of national entertainment in the early twentieth century. Magazines such as Photoplay, Picture Play, Movie Mirror, and Movieland started publishing during the early years of motion pictures, allowing readers behind-the-scenes peeks of well-known films. Because these publications were so successful, when radio and television became popular, comparable magazines arose to cover these new mediums. Weekly program schedules were also issued by television and radio publications to their viewers and listeners. Although the focus of the fan magazine has shifted throughout time, entertainment magazines such as Entertainment Weekly, Rolling Stone, and TV Guide continue to dominate the magazine market. In addition to supplying readers with entertainment news, these journals serve as a marketing platform for celebrities and media producers.

Magazines for Teens

During the 1940s, several publishers started to target teens, a hitherto untapped market. In 1944, Seventeen magazine hit the stands, paving the way for succeeding magazines such as Tiger Beat and Teen People. These periodicals catered to young women, with articles about fashion, cosmetics, celebrity news, and lifestyles. Teen publications have kept their content short since their inception, instead targeting their target readership with vivid and vibrant photographs. Tiger Beat, for example, is noted for its collaged covers portraying a current famous young star. Teen

magazines affect popular culture not just via celebrity reporting, but also through stories on celebrity fashion, which readers utilize to copy celebrity fashion trends. Teen magazines, like entertainment magazines, are effective marketing vehicles for celebrities and other media companies. During their early years, most adolescent publications targeted readers in their late teens, even including college-related topics. Today, however, these same publications purposefully target the adolescent market by promoting younger performers and containing more teenage celebrity gossip in order to attract a broader readership. As a result, the magazine business continues to affect younger and younger audiences, having a stronger effect on American popular culture[5].

Magazines for Celebrities

Celebrity gossip isn't only for teenagers anymore. A journey along a supermarket checkout line displays a plethora of celebrity publications, sometimes known as gossip magazines, aimed towards adults. These celebrity publications, which first gained popularity in the 1970s, provide readers with an intimate look into the lives of the famous. Many publications run gossip tales that humanize superstars by portraying them negatively. Despite celebrities' and their agents' best efforts, placement in these publications may make or break celebrities' reputations and create a lot of turmoil in the celebrity scene. Because of the severe rivalry for articles, celebrity publications may pay celebrities or other sources significant amounts of money for exclusive stories and photographs. This chapter will go into further depth about celebrity publications. Since their start, magazines have developed substantially. Magazines have had an impact on the globe by providing readers with news, entertainment, literature, and photography. Furthermore, the magazine business has had a significant impact on popular culture in the United States. Individual publications have targeted distinct audiences and established unique niches as magazines have evolved throughout time. This section investigates many prominent journals and their impact on their intended consumers. The top ten most widely circulated periodicals in the United States vary substantially in style and readership. The list ranges from AARP to Better Homes and Gardens, National Geographic to Family Circle, demonstrating the diverse range of readers and interests drawn to the media[6].

As previously described in this chapter, newsmagazines were popular in the 1920s. Today, newsmagazines account for a significant amount of magazine sales, with many news periodicals ranking among the top 30 in circulation. Several newsmagazines have established themselves in the sector throughout time, including Time, Newsweek, and U.S. The magazine News & World Report. The first edition of Newsweek, published in February 1933, was titled headlines-Week and featured seven distinct images from the week's headlines on its cover. The weekly publication now offers comprehensive coverage of world events with a global network of correspondents, reporters, and editors covering national and international affairs, business, science and technology, society, and the arts and entertainment. Newsweek also publishes a reader-written section titled My Turn, which relies on a diverse array of reporters. However, the journal has not been without its difficulties. The Well area contains lengthier items, such as the cover story and stories on the world and business. There are stories in Life on health, science, technology, and the environment. Finally, Arts includes theater, cinema, literature, music,

exhibitions, and architectural assessments. Time, like Newsweek, has received multiple honors and takes pleasure in being the guide through chaos in an age of information overload. U.S. was formed by the amalgamation of a newspaper and a magazine. News & World Report has grown in stature throughout the years[7].

In the same year that Newsweek appeared, journalist David Lawrence launched the United States News, a weekly newspaper. Six years later, he launched World Report, a monthly publication. The two weeklies combined in 1948 to become the new U.S. The magazine News & World Report. The magazine's objective is comparable to that of Time and Newsweek, however it is based in the United States. News & World Report focuses on political, economic, health, and education stories, possibly because it is based in Washington, DC. Although the magazine published weekly for the majority of its long history, it announced in 2008 that it would transition to a monthly printing schedule, vowing to focus on its website.

The magazine is arguably best recognized for its yearly rating of universities in the United States. This rating was first published in 1983, and it has since expanded to include newsstand volumes of America's Best Colleges and America's Best Graduate Schools. Since the inception of the ranking system, students have turned to the magazine for information on the strengths and flaws of institutions of higher learning. Female readers have been significant to the magazine business since the early nineteenth century, primarily because women were not usually employed and were thought to have more spare time to read. This profitable market has only expanded in size over time.

DISCUSSION

Throughout history, magazines have played an important part in molding American popular culture. Magazines have affected society trends, fashion, lifestyles, and entertainment as visual and textual media. This article seeks to investigate the broad effect of magazines on American popular culture, charting their impact from their inception to the current day. The Birth of Popular Culture Magazines first appeared in the 18th century as a medium for the diffusion of information, literature, and cultural criticism. Early magazines such as The Saturday Evening Post and Harper's Magazine helped to shape American popular culture.

Magazines served as a forum for the exchange of ideas, stimulating intellectual dialogue and creating the nation's cultural environment. Literary journals, such as The Atlantic Monthly, promoted American literature and included the works of well-known writers, helping to shape the creation of a unique American literary heritage. Magazines have had an important role in establishing fashion trends and shaping personal style. Vogue, Harper's Bazaar, and Elle have become associated with fashion journalism and have played an important part in creating the fashion business. Magazines promoted new designs, featured famous fashion companies, and impacted customer behavior via editorial spreads, stories, and advertising.

Fashion magazines have also catapulted models, designers, and photographers to popularity, assisting in the construction of industry icons. Lifestyle Magazines and the Formation of American Identity Lifestyle magazines have had a significant influence on the formation of American identity and the establishment of cultural standards. Magazines such as GQ,

Cosmopolitan, and Better Homes and Gardens targeted to certain groups and represented their hopes, interests, and beliefs. Lifestyle publications portrayed romanticized depictions of American living, influencing readers' perceptions of the American Dream and helping to shape cultural standards. These journals offered advice and reflected society norms on themes such as home décor, relationships, parenthood, health, and personal economics. Magazines played an important part in the creation of celebrity culture, providing readers with views into the lives of the affluent and famous. Publications such as People, Entertainment Weekly, and Us Weekly covered celebrities, movies, television programs, and music extensively, defining the public's preoccupation with celebrity.

Celebrity interviews, red carpet coverage, and exclusive picture sessions in magazines piqued the public's curiosity, impacted trends, and established a symbiotic connection between celebrities and popular culture. The magazine business also helped to further the careers of actors, singers, and other entertainers by prominently displaying them on covers and inside editorial content. Magazines have long been used as a forum for social criticism and the advocacy of social change. Throughout history, they have covered and supported a variety of social movements.

Publications such as Ebony, Ms. Magazine, and The Advocate each focused on civil rights, women's rights, and LGBTQ+ concerns, elevating minority perspectives and encouraging inclusion. Magazines have addressed social injustices, encouraged activity, and helped to shape key cultural transformations such as the civil rights movement, feminist movements, and LGBTQ+ rights advocacy. The influence of Magazines on Youth Culture Magazines aimed at younger populations have had a substantial influence on youth culture. Publications such as Seventeen, Rolling Stone, and Teen Vogue have affected teens' and young adults' interests, attitudes, and goals. Youth-oriented publications launched new music genres, featured young performers, and gave a forum for alternative perspectives and subcultures[8], [9].

CONCLUSION

Monthly publications were popular in the mid-nineteenth century. To begin, they were of wide interest, including news, vignettes, poetry, history, political events, and social commentary. Unlike newspapers, they served as a monthly record of current events, as well as amusing tales, poetry, and photographs. At its most basic, a magazine gives information that is more detailed but less current than, say, a newspaper. A magazine may often concentrate on trends or topics, as well as providing context for news events. Magazines generate interest in a given subject, which draws readers who share those interests. The more homogenous the readership of a magazine, the more appealing it is to marketers wanting to target a certain sort of customer.

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CHAPTER 19

MAGAZINES CONTROL PUBLIC INFORMATION ACCESS

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ABSTRACT:

Since the 1700s, magazines have been used to transmit news and information relevant to the interests of a wide or particular target readership. At its most basic, a magazine gives information that is more detailed but less current than, say, a newspaper. A magazine may often concentrate on trends or topics, as well as providing context for news events. Magazines generate interest in a given subject, which draws readers who share those interests. The more homogenous the readership of a magazine, the more appealing it is to marketers wanting to target a certain sort of customer.

KEYWORDS:

Accessible Print, Magazines Business, News World, Time Newsweek, World Report.

INTRODUCTION

Magazines have influence on the public's access to information in a number of ways. The magazine business, like the newspaper industry, influences not only which stories are published, but also how those stories are presented. Although there are considerable parallels in the management of information between the newspaper and magazine businesses, some fundamental contrasts within the sectors themselves should be explored. In general, the structure of most magazines allows for a more in-depth treatment of a subject than is allowed in newspapers due to the comparatively limited space available. Even the largest pieces in most national newspapers, such as *The Washington Post* or *The Los Angeles Times*, are often limited to 1,000 words. When publishing pieces of considerable interest, magazines usually allow for twice that word count [1].

The length, on the other hand, varies from magazine to magazine and tale to story. Coverage of the Iraq war is a wonderful illustration of this variation. Over a four-week period in 2003, researchers examined the differences in reporting between *Time*, *Newsweek*, and the *United States*. The magazine *News & World Report*. The conflict in Iraq accounted for more than a fifth (22%) of all articles and approximately a third (32%) of all space in these four issues. These tales were also more likely to be lengthy and in-depth than others. There were significant variances in how the three periodicals reported on the event. *Time* dedicated 37 percent of its space to the conflict, compared to 34 percent for *Newsweek* and 24 percent for *U.S. News*. *Time*, once again, featured more lengthy pieces seven stories in the four issues examined were more than 2,000 words. *Newsweek* published six lengthy articles on the four concerns investigated, and the *U.S.* Although the discrepancies may not seem to be significant, the findings show editorial decision and, as a consequence, the magazine industry's influence over information management [2].

Decision to Publish

Magazines, like newspapers, decide which articles to publish in their publications, which allows them to control which stories reach the public. As one would assume, the selection of articles is influenced by the political atmosphere and worldwide happenings. Leading newsmagazines Time and Newsweek both saw significant content changes in the late twentieth century. Between the 1970s and the 1990s, there was a significant growth in scientific articles, entertainment pieces, and personal health tales. Interestingly, despite both organizations' declared devotion to reporting, articles on internal and international government matters decreased dramatically. It is unclear if these adjustments represented a movement in reader interest or a shift in the editors' opinions; regardless, these alterations illustrate that what is published is completely up to the magazine and its editorial team, since they have the last say[3].

The Power of Advertisers

Advertisements account for around half of magazine revenue. With such a substantial stake in the magazine business, advertisers may have a significant impact on which articles are published. Because magazines rely so heavily on advertising for money, they are careful about the material they publish. Magazines often avoid contentious information that may throw off sponsors. Recently, a large American automaker sent a memo to about 50 magazines asking that their ad agency be notified if future issues of the magazine contained articles that could be perceived as provocative, controversial, or offensive. The precise balance that publications must maintain in order to keep advertisers satisfied. Because ad rates drive the magazine business, many publishers are driven to appease advertisers by avoiding potentially contentious articles. Another example of advertising manipulating articles demonstrates how certain publications must comply with advertiser requests. Another large corporation informed a number of magazine publishers that the content of their magazines would be carefully monitored for several months and that a large advertising contract would be awarded to the publication that portrayed their industry in the most favorable light[4].

With examples like these, it's easy to portray the advertising business as an evil, dominating corporation out to hide information from the people. While marketers have some influence on stories, they also have a lot at risk. As internet media expands in popularity, many marketers are abandoning costly print advertising in favor of less priced web-based commercials. Since the 1990s, advertising income has continuously declined, matching the surge in internet reading. This decrease in advertising may compel publications to give marketers greater influence over their content in order to avoid losing additional money. While it may be impossible to pinpoint the exact extent of influence marketers have on magazine content, evidence shows they do[5].

Editorial Opinions

Each magazine has its own editorial bent, which influences which articles are published and how they are presented. A 2003 analysis of major newsmagazines Time, Newsweek, and U.S. News & World Report demonstrated these variances by comparing how the publications presented their content to the reading population. U.S. News & World Report. is the most information-heavy, the most likely to print highly conventional hard news themes, and the most likely to

report in an impartial manner a more direct recounting of events, with less of a writer's take or perspective on what those events signify.

Newsweek is lighter in tone, more focused on lifestyle and celebrity news, and more likely to print articles with an emotional component. Time magazine is a kind of mixture of the two. Its substance is more akin to that of the United States. 'News' objective and information-driven. Its covers, on the other hand, resemble those of Newsweek, emphasizing lifestyle and entertainment. These differences between the three periodicals may seem minor, yet they have an impact on the content contained inside their covers. These editorial preferences, however, do not make one publication more respected or genuine than the others; U.S. Newsweek may present the human aspect of a story, while News & World Report may provide the statistics and data. However, readers should be aware that various factors influence the stories they see in each newspaper[6].

Sources of Online News

The Internet has profoundly altered how the general population obtains information. The introduction of internet news sources has reduced publications' control over information. Today, some online-only magazines provide news and coverage that was previously only accessible via print publications for little to no cost. Slate, which gives a daily digest of information from newspapers across the world, and Salon, which provides readers with many items for free and more in-depth coverage for a membership fee, are two examples of online-only magazines. Online magazines, like their print counterparts, depend on advertising money, but since advertising is less expensive, marketers may have a less interest in online content. All of these reasons lead to shifting perceptions on how information is managed in the news profession. Magazines have gradually evolved into increasingly specialized, fragmented groups throughout the previous century. With the popularity of television, the shift from general-interest to specialist periodicals started. Print newspapers strove to differentiate themselves from their rivals in order to withstand the challenge presented by the success of broadcast media. During this period of transformation, magazine editors discovered that by specializing, they could also appeal to advertisers looking to target specialized populations. Ads were no longer simply sent to the broader public. Advertisers might instead target groups based on gender, age, color, class, and social and cultural interests.

Trade Publications for Professionals

Almost every trade association publishes a professional journal for its members. Many trade associations even have their own libraries with periodicals devoted only to their respective groupings. For example, if a person wants to learn more about agricultural, forestry, fishing, and hunting groups, the National Agricultural Library in Beltsville, Maryland, near Washington, DC, may be a good place to start. This library, one of the four national libraries of the United States, has one of the world's biggest agricultural information collections and connects a statewide network of state land-grant and U.S. universities. Agriculture Department field libraries (Career Resource Library). This is only one of the many trade-group periodicals available. Those interested in browsing trade organization publications may also use resources such as the Career Resource Library[7].

Publications by Scholars

There are hundreds of scholarly publications available today, like the American Economic Review and The Journal of Marriage and Families, and each academic subject has its own set of journals to which academics may publish. Most university libraries make these periodicals available to students and faculty via library databases. Journals are graded in every academic subject based on the sorts of papers they publish and their selectiveness. Most academic publications employ peer-reviewing to select which papers will be published. During this procedure, an anonymous piece is reviewed by a panel of readers, who then determine whether to approve the document, accept with amendments, or reject it entirely. Scholarly publishing is vital for graduate students and university faculty members who want to spread their ideas and advance in their professions.

Religious Organizations

With religion at the core of many people's lives, it's hardly surprise that there are hundreds of religious periodicals. Christian periodicals, ranging from Christianity Today to Catholic Digest, are the biggest category of religious journals. However, Christianity is not the only religion portrayed in publications. Kashrus Magazine caters to the Jewish population, whilst Shambhala Sun is associated with Buddhism. Furthermore, certain periodicals, such as CrossCurrents, are intended for individuals of all religions.

Magazines of Pulp and Genre Fiction

Although hardly as many pulp magazines are published now as were during the height of the style's popularity in the 1930s, this particular niche nevertheless plays an essential role in the magazine business. Today, the publication takes pride in being on the cutting edge of crime and mystery fiction, offering readers the very best stories being written in the genre anywhere in the. Though pulp and genre fiction magazines have a relatively low circulation Asimov's circulation in 2009 was around 17,000 the caliber of the authors they frequently attract gives these publications a high degree of influence within their respective niches.

Magazines for Hobbies and Interests

The category of hobby and special-interest periodicals is perhaps the most populous, reflecting the diverse range of hobbies and interests that various people have. Magazines covering sports, health, food, home décor and remodeling, and travel and geography may all be found in this category of periodicals. Readers with special interests may usually find a magazine that appeals to them. Photographers, for example, may subscribe to the British Journal of photographic, the world's oldest photographic journal, which has been published since 1854. This journal publishes profiles of emerging talent alongside star names, a picture-led Portfolio section, business analysis, and detailed technology reviews.

Music lovers can choose from a variety of publications ranging from the more general Spin and the International Early Music Review to the more specific Journal of the International Double Reed Society and Just Jazz Guitar. There are other publications dedicated solely to handicraft, such as Creating Keepsakes for scrap bookers, and to pet keeping, such as the aptly called Pet.

Fashion has created a tremendously profitable and prominent magazine business. Vogue, the most renowned fashion magazine, was founded in 1892. Despite Vogue's large readership, most specialty publications have a lesser audience. This might be concerning for editors tasked with increasing subscribers in order to increase profit. The attractiveness of such precise audiences, on the other hand, produces greater income from advertisers, who may buy magazine space knowing that their advertising would reach a specific population.

Consumerist published a story in March 2010 headlined Print edition of TV Guide tells me to go online to read most of cover story. According to the report, TV Guide produced a story listing TV's Top 50 Families, but stunned consumers by only including the top 20 families in its print version. Readers have to go online to get the remainder of the list. As upsetting as this piece was for some readers, it highlights a continuing trend in magazine journalism: the shift toward online reporting. Magazines, like their newspaper counterparts, have been tremendously influenced by the Internet. Because there is so much information accessible online, marketers and consumers are obtaining material on the Internet, leading income and readership to fall. Magazines are being forced to adapt to an increasingly online market as a result of these developments[8].

Magazines that are only available online

Salon released the first significant online-only magazine, <http://www.salon.com>, in 1995. Salon, the award-winning online news and entertainment website, combines original investigative stories, breaking news, provocative personal essays, and highly respected criticism, along with popular staff-written blogs about politics, technology, and culture. This online magazine highlights the potential success of Internet-based media with an average of 5.8 million monthly unique visits. Slate and PC Magazine are two more online-only publications. All three magazines, like other online publications, rely on advertisements that display alongside articles and other material to fund their operations. Numerous accolades have been bestowed to the renowned magazine for its services to journalism. While it is perhaps appropriate that this computer-focused newspaper was one of the first print magazines to shift to an exclusively online format, the reasons for the change were financial rather than artistic.

In justifying the decision, Jason Young, CEO of Ziff Davis Media, said, the viability for us to continue publishing in print just isn't there anymore. Unfortunately for the magazine business, Young's opinion follows a long-term trend. Several other journals have followed PC Magazine's lead, transitioning from print to online-only. Journals such as Elle Girl and Teen People, which were formerly accessible in print, are now exclusively available online. As printing costs increase and advertising and subscriber income fall, more publications will undoubtedly follow suit.

Websites that Look Like Magazines

Websites that operate similarly to magazines but are not formally publications themselves have grown in popularity in recent years. Pitchfork Media, for example, is an Internet music magazine. Established in 1995, the site provides visitors with modern music criticism and commentary, as well as many of the same elements as a conventional music magazine, such as reviews, news, stories, and interviews. It is arguable whether the site is profiting on the

popularity of print magazines by replicating their structure or whether it is just reacting to its users by delivering an accessible online experience. Of course, there are many elements on the internet that are not accessible in print, such as a streaming playlist of music and music videos. This mix of magazine-like material with new-media content gives a potential glimpse of print publications' digital future.

Magazines in Print with Online Presences

Most print periodicals, in fact, have websites. Almost every major print journal has a website that may be accessed for free or by subscription. However, there are inherent contrasts between print and internet media. Bernadette Geyer, author of *What Remains*, a poetry chapbook, analyzes the practical differences between online and print journals, stating her question is a good one, and one that most magazines have already asked themselves. In response to this quandary, periodicals with online versions have tried strategies to entice readers who may not read much. Most websites also feature online-only material like blogs, podcasts, and daily news updates, which aren't accessible in print.

The extra features on magazine websites are most likely motivated by a desire to appeal to audiences with shorter attention spans and less time to spend to reading whole articles. Back-issue material is another method publications attract internet readers. Readers may browse through past articles without needing to recall which issue they originally saw the information in. The price varies depending on the publication. *CooksIllustrated.com*, for example, publishes recipes from earlier issues as part of a premium online subscription program, but *CookingLight.com* provides old issues for free. Some periodicals offer online archive collections, although such collections seldom publish whole articles or issues. *Time*, for example, provides hand-picked covers and excerpts from the best articles on a wide variety of subjects.

Her question is an excellent one, and one that most publications have previously considered. In response to this quandary, periodicals with online versions have tried strategies to entice readers who may not read much. Most websites also feature online-only material like blogs, podcasts, and daily news updates, which aren't accessible in print. The extra features on magazine websites are most likely motivated by a desire to appeal to audiences with shorter attention spans and less time to spend to reading whole articles. Back-issue material is another method publications attract internet readers. Readers may browse through past articles without needing to recall which issue they originally saw the information in.

DISCUSSION

The role of magazines in regulating public information access has been debated and scrutinized. While magazines have editorial control and the capacity to build narratives, it is critical to recognize the different aspects that impact content selection and presentation. Magazines are profit-driven business entities. Advertisements and sponsorships are important sources of income for them. As a consequence, publications may favor material that is relevant to their advertisers' or sponsors' interests. This commercial influence may have an effect on the information offered to the public and may restrict the range of viewpoints. Magazines, like any other form of media,

may have inherent biases due to editorial positions, ownership, or political ties. This bias may impact news story selection and interpretation, resulting in a subjective presentation of information. To acquire a thorough grasp of the problems, readers must be conscious of these biases and seek out various sources. Magazines serve as gatekeepers, deciding which stories are covered and how they are presented. Certain voices, opinions, and issues may be excluded or marginalized as a result of this gatekeeping position. Editors and journalists make subjective judgements about what is considered newsworthy, and this process has the potential to restrict the public's access to a variety of information and opinions.

To attract readers, magazines often concentrate on current trends, entertainment, and exciting tales. Because of the focus on sensationalism, entertainment news may be prioritized above more substantial and vital concerns. While this may meet public demand, it may also deflect attention away from critical social, political, and economic issues. Magazines have the ability to impact public opinion by the selection, presentation, and framing of problems in their content. Reader perceptions and views might be influenced by the importance given to particular issues and the repeating of certain tales. To prevent excessive manipulation, readers should rigorously assess and verify the information offered in periodicals.

CONCLUSION

The introduction of the internet and social media has increased public access to information. Readers now have access to a diverse selection of digital periodicals, blogs, and alternative media sources that threaten conventional magazines' supremacy. This has allowed for the emergence of varied voices and opinions, as well as enhanced public access to information beyond the control of a few gatekeepers. While magazines have traditionally played an important role in restricting public access to information, it is crucial to view their content cautiously and evaluate numerous circumstances that may impact their editorial choices. As readers, we must seek information from a variety of sources, practice media literacy, and challenge the narratives that are provided to us. With expanded access to digital platforms, the shifting media environment provides opportunity for citizens to widen their information sources and join in a more educated and varied public dialogue because the term magazine derives from an Arabic word that means 'storeroom,' using it to refer to a location where bullets for a gun or ammunition is housed in a battleship makes perfect sense. Magazines are often published weekly or monthly. Time, Newsweek, Rolling Stone, Popular Mechanics, Car and Driver, Interview, Good Housekeeping, Elle, GQ, and Sports Illustrated are some examples of publications. But what distinguishes a magazine from another? Each magazine has its own goal and vision, target audience, and topic matter emphasis, not to mention its own pool of contributors, production process, and reader-attraction strategies. Nonetheless, several characteristics separate magazines as a whole from other forms of media.

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CHAPTER 20

DEVELOPMENT OF POPULAR MUSIC

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ABSTRACT:

Popular music as we know it arose from the Tin Pan Alley tradition, which started around the turn of the twentieth century and saw songwriters, performers, and publishers collaborate to produce popular tunes. Pop music is a popular music genre that first emerged in its contemporary form in the mid-1950s in the United States and the United Kingdom. Pop music in the 1950s and 1960s included rock & roll and the youth-oriented forms it inspired.

KEYWORDS:

Music Sales, Rock Roll, Radio Stations, Social Networking, Sheet Music.

INTRODUCTION

Caillat's popularity may be linked to the social networking website MySpace in part. MySpace, which was very popular among teenagers and young adults in the mid-2000s, allows anyone to create a personal profile on which they may publish original music for the public to listen to and comment on. Caillat's buddy decided her music deserved a broader audience and created a page where she could share her songs. Six months later, Caillat was the unsigned artist on the My Space website [1]. People may friend musicians or performers whose music they appreciate on the site. Music companies started to take notice when Caillat's friend count surpassed 100,000. She signed with Universal Records in 2007 and released her first album, *Coco*. *Coco* hit No. 5 on the Billboard chart, propelled by the internet popularity of the track *Bubbly*, and established Caillat as a legitimate pop sensation. She has subsequently won a Grammy for "Lucky," her duet with Jason Mraz, performed with the Goo Goo Dolls and John Mayer, and released her second hit album, *Breakthrough*, in 2009[2]. Caillat's first two albums have sold in excess of 4 million copies worldwide. Caillat's experience exemplifies how the Internet is altering the face of the music business. Aspiring musicians no longer need to depend on pricey publicists, recording facilities, or industry connections to market their music; instead, they may interact directly with fans.

Social networking services such as MySpace and virtual worlds such as Second Life make it simpler for fans to find new music and for artists to engage with them. In fact, MySpace has had such an impact that it collaborated with numerous big companies to build the MySpace music website. Creating a buzz on social networking platforms may occasionally lead to popularity and glory. More course, for every Colbie Caillat, there are dozens more unknown artists and bands attempting unsuccessfully to market their music online[3]. Regardless, social networking sites have clearly taken some power away from record companies and put it in the hands of the

musicians themselves. Artists are increasingly use social networking sites to foster a more personal interaction with their followers. Twitter, a social networking service, has grown in popularity among artists and fans alike in recent years. Users may send a tweet message, which is a brief post of 140 characters or fewer that is shown on the author's profile page and distributed to his or her subscribers. Musicians like John Mayer, Alicia Keys, Britney Spears, and Lily Allen use Twitter to keep their fans up to speed on their everyday lives and promote their musical ventures[4]. Social networking sites are just the most recent technical advancement in the music industry. An in-depth examination of the history and growth of popular music over the past century will aid in explaining some of the industry's current procedures and tendencies.

The initial stirrings of popular or pop music emerged in the late nineteenth century, with discoveries by Thomas Edison and Emile Berliner. Edison discovered in 1877 that sound could be recreated by wrapping a strip of tinfoil around a revolving metal cylinder. Edison's phonograph offered ideas and inspiration for Berliner's gramophone, which recorded sound on flat discs. Flat discs were less expensive and simpler to manufacture than the cylinders they replaced, allowing for mass manufacturing of sound recordings[5]. This would have a tremendous influence on the popular music business, allowing middle-class people to afford technology that was previously only accessible to a select few. Berliner established the Berliner Gramophone Company to produce his discs, and he urged renowned opera singers like as Enrico Caruso and Dame Nellie Melba to use his method to record their music. Opera singers were the stars of the nineteenth century, and their music accounted for the vast majority of sheet music sales in the United States. Although the phonograph was a revolutionary, it would take another 20 years for disc recordings to overtake sheet music in economic significance[6].

The loose copyright regulations that existed in the United States at the turn of the century were reinforced in the late nineteenth century, allowing composers, performers, and publishers to collaborate to gain money by creating as much music as possible. Tin Pan Alley, a neighborhood in New York, became home to a slew of publishers. Tin Pan Alley was allegedly called since the noise of several pianos being played in the publishers' demo rooms sounded like people beating on tin pans. It quickly became a prolific source of popular music, with its publishers mass-producing sheet music to meet the needs of an expanding middle class[7]. Whereas classical artists were lauded for their uniqueness and were expected to vary aesthetically from other classical artists, popular artists were lauded for adhering to the interests of their target audience. Popular genres expanded from opera to include vaudeville a type of variety entertainment containing short acts containing singers, dancers, magicians, and comedians that opened new doors for publishers to sell songs popularized by the live shows and ragtime, a style of piano music distinguished by a syncopated melody.

The show songs and calming ballads of Irving Berlin, Cole Porter, and George Gershwin, as well as songwriting partners such as Jerry Leiber and Mike Stoller, perpetuated the Tin Pan Alley legacy of song publication during the first half of the twentieth century. Tin Pan Alley publishers established the notion of popular music as we know it by engaging composers to make music based on public demand and mainstream preferences.

Tin Pan Alley's domination of the popular music business was challenged in the 1920s by two technical developments: the introduction of electronic recording and the fast expansion of radio. Because of its low sound quality, the phonograph was first seen as a scientific marvel that presented little danger to sheet music. However, as inventors improved different parts of the instrument, phonograph record sales started to have an impact on sheet music sales. To compensate for the loss of money to composers and writers, the Copyright Act of 1911 levied a fee on all recordings of copyrighted musical compositions. This loss was exacerbated in the mid-1920s, when advances in electrical recording dramatically boosted sales of gramophones and phonograph records. The electrical broadcasting microphone's increased range and sensitivity transformed phonograph recording to such a degree that sheet music sales dropped. New technologies has posed problems to the record business from its inception. Because of the measures created in the Copyright Act, composers and publishers could cope with the losses generated by a spike in phonograph sales[8].

However, when radio transmission first became popular in the early 1920s, both phonograph and sheet-music sales started to decline. Radio was a low-cost medium that allowed people to see events as they unfolded. Even better, it provided a vast variety of free music that did not need any musical talents, costly equipment, or sheet music required for generating one's own music at home, nor the price of acquiring records to play on the gramophone. This development posed a danger to the whole recording business, which started lobbying for and was eventually given the power to collect licensing fees from broadcasters. After the licensing fees were implemented, the recording business started to benefit from the new technology. Tin Pan Alley's rise coincided with the advent of jazz in New Orleans. Jazz was an improvisational, mostly instrumental genre of music that combined a range of influences, including African rhythms, gospel, and blues. Jazz expanded down the Mississippi River by bands that went up and down the river performing on steamboats, which was founded by New Orleans artists such as King Oliver and his protégé, Louis Armstrong, who is widely regarded as one of the finest jazz performers in history.

During the Prohibition period in the 1920s and early 1930s, several jazz ensembles performed in illegal speakeasies, contributing to the genre's image for immorality and endangering the country's cultural ideals. However, throughout the 1930s, when White orchestras started to integrate jazz style into their music, jazz became an acceptable form of entertainment. Jazz music started to take on a big band character about this period, blending elements of ragtime, Black spirituals, blues, and European music. Duke Ellington, Coleman Hawkins, and Glenn Miller were important contributors in the development of the large jazz ensemble. An arranger was utilized by these large band orchestras to restrict improvisation by allocating portions of a piece of music to specific band members[9].

Although improvisation was permitted during solo performances, the framework grew increasingly regimented, culminating in the popular swing style of jazz in the 1930s. Social views toward racial segregation softened as the decade proceeded, and large bands became increasingly racially mixed. The blues, which was at the core of jazz, was created by former Black slaves who adapted their African musical tradition to the American setting. The blues is a 12-bar musical style featuring a call-and-response structure between the vocalist and his guitar

that deals with themes of personal suffering, overcoming bad luck, and other emotional upheaval. Blues music originated in the Mississippi Delta, close upriver from New Orleans, and was typified by W. Among them are C. Handy, Ma Rainey, Robert Johnson, and Lead Belly. Unlike jazz, the blues did not gain traction in the northern states until the late 1930s and early 1940s.

When Southern migrants brought the blues to Northern towns, the music evolved into unique regional genres ranging from jazz-oriented Kansas City blues to swing-based West Coast blues. Muddy Waters, a Chicago blues performer, was the first to electrify the blues using electric guitars and to merge urban flair with ancient Southern blues. Adolph Rickenbacker's invention of the electric guitar in 1931 altered music by amplifying the sound and producing a greater level that could cut through noise in pubs and nightclubs [10].

Singers may communicate more passion and closeness in their performances if they focused less on yelling. This electric version of blues laid the groundwork for rock & roll. The 1920s through the 1950s are regarded as the golden period of radio. The number of licensed radio stations in the United States increased from five in 1921 to over 600 by 1925 during this period. The advent of radio transmission established a vital connection between large metropolis centers and tiny, rural villages. Rural radio stations, which could transmit music throughout the country, transmitted native music styles that quickly acquired popularity across the country.

With the emergence of television in the 1950s, new technologies continued to grow. The new medium expanded quickly, owing mostly to lower mass-production costs and technological advancements associated to the conflict. In 1948, just 1% of American homes had a television; by 1953, this ratio had climbed to about 50%, and by 1978, practically every home in America had a television. The advent of television into people's homes jeopardized the radio industry's survival. To survive, the radio business reacted by concentrating on music and collaborating with the recording industry. As a result, it became something of a promotional tool. Stations grew increasingly reliant on recorded music to fill airtime, and the Top 40 format was formed in 1955. Radio stations' playlists were dependent on popularity, and a popular song may be played up to 30 or 40 times per day. Radio stations started to impact record sales, resulting in heightened rivalry for playlist places. This eventually led to payola, the unlawful practice of collecting paid from a record label in exchange for airing a certain song on the radio.

The payola controversy to a climax in the 1960s, when DJ Alan Freed of Cleveland, Ohio, and eight other radio jockeys were accused of accepting money for airtime. Following Fred's conviction, an ant payola law was enacted, making payola a criminal offense. The technological revolution was not the only one that occurred in the 1950s.

The urban Chicago blues popularized by Muddy Waters, Howlin' Wolf, and B. B. King. B. King's popularity soared among both white and black youths. The sexually explicit lyrics in songs like *Sexy Ways* and *"Sixty Minute Man"*, as well as the electric guitar and wailing harmonica sounds, drew youthful listeners to rhythm and blues, or R&B. R&B recordings were classed as "race music" at the time, and their sales were separated from White music songs monitored on the pop charts.

Nonetheless, there was significant overlap across viewers. In 1952, the Dolphins of Hollywood record shop in Los Angeles, which specialized in R&B music, reported that White people accounted for 40% of its sales. Although some stations rejected the popular new music, others welcomed it. In 1951, Freed launched *The Moondog Rock & Roll House Party*, a late-night R&B program, and began referring to the music he played as rock and roll. The song, which took its name from a blues slang phrase for sex, gained quick popularity, receiving great favor among youthful music lovers and widespread hatred among the elder generation. Little Richard and Chuck Berry were early rock and roll pioneers, and their wild stage performances became synonymous with the music[11].

As integration of White and Black people proceeded in the 1950s, with the repeal of segregation laws and the start of the civil rights movement, components of Black culture, such as music, were more generally embraced by many White people. However, it was the arrival of a White guy singing songs created by Black musicians that allowed rock & roll to really overcome state and ethnic boundaries. Elvis Presley, the King of Rock and Roll, was a singer and guitarist who helped make music made by Black people acceptable to mainstream White audiences. He also popularized rockabilly, a mix of rock and country music with Black audiences in the mid-1950s. Presley merged the R&B sounds of bluesmen B. B. King with his rural Southern origins. B. King, John Lee Hooker, and Howlin Wolf in the country-western tradition of Roy Acuff, Ernest Tubb, and Jimmie Rodgers, with a touch of gospel thrown in. Presley's response to swarms of young females screamed, cried, and rioted cemented his image as the first real rock and roll icon.

Rock & roll was largely an American export prior to 1964. Although American performers routinely topped the charts in other countries, few European artists gained success on our side of the Atlantic. With the entrance of the British pop sensation the Beatles, this scenario altered virtually quickly. Mersey beat, named after the River Mersey, was established by four mop-haired artists from Liverpool, England, who combined elements of sniffle, a style of music played on primitive instruments such as banjos, guitars, or handmade instruments doo-wop, and soul. The Beatles' easygoing personality and infectious pop songs catapulted them to quick success in the United States, and their reputation was boosted by frequent performances on *The Ed Sullivan Show*. When the Beatles landed in New York in 1964, they were greeted by hundreds of reporters, cops, and fans.

Their subsequent performance on *The Ed Sullivan Show* drew the greatest viewership for an American television show, with about one in every three Americans tuned in. Beatlemania, the phrase used to characterize fans' extremely enthusiastic response to the band, spread to other British bands, and by the mid-1960s, the Kinks, Zombies, Animals, Herman's Hermits, and the Rolling Stones were all charting in the United States. The Rolling Stones' urban rock style veered away from mainstream music and stayed faithful to rock and roll's bluesy, R&B origins. The Stones were rude and filthy on their debut performance on *The Ed Sullivan Show*, forcing presenter Ed Sullivan to condemn their behavior. The British Invasion changed rock & roll into the all-encompassing genre of rock, pushing subsequent artists in two opposite directions: the Beatles' melodic, poppy sounds on the one hand, and the Stones' gritty, high-volume power rock on the other.

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Following the conclusion of the Vietnam War, college students started to settle down and concentrate on jobs and families. Selfish attitudes replaced concern for social causes and political action for some, prompting writer Tom Wolfe to name the 1970s the *me decade*. This ideological change led in the emergence of glam rock, an ostentatious, self-indulgent version of rock that combined showy clothes, thick makeup, and hard rock and pop components. Glam rock was predominantly a British movement, popularized by bands such as Slade, David Bowie, the Sweet, Elton John, and Gary Glitter. It was a forerunner of the punk movement in the late 1970s.

Disco, which was equally flamboyant but came from a more electronic sound, also arose in the 1970s. KC and the Sunshine Band, Gloria Gaynor, the Bee Gees, and Donna Summer were popular disco performers that helped pioneer the electronic sound. Disco's popularity grew as a result of the success of the 1977 film *Saturday Night Fever*. Records were made specifically for discos, and record companies pumped out melodies that became enormous dance floor successes. Punk musicians established a minimalist, furious type of rock in response to the commercialism of disco and corporate rock, returning to rock & roll principles such as simple chord structures, catchy songs, and politically charged lyrics.

The allure of punk rock, like that of 1950s sniffle bands, was that anybody with minimal musical ability could join. CBGB, a modest club in New York City that hosted bands such as Television, Blondie, and the Ramones, was the birthplace of the punk rock movement. Punk music, which was never a great commercial success in the United States, burst in the United Kingdom, where high unemployment rates and social differences had generated angry, disaffected adolescents. The Sex Pistols, led by Johnny Rotten, produced an aggressive, thumping sound that attracted to a rebellious generation of listeners, despite criticism from many commentators at the time. Punk bands started to forsake their sound in the late 1970s, as the punk style got incorporated into the rock mainstream.

In the 1980s, many disillusioned Black American teens gravitated to hip-hop a word for the urban culture that encompasses break dancing, graffiti art, and the musical methods of rapping, sampling, and scratching records. Many poor urban rappers developed their new street culture in response to the extravagance of disco by adopting a casual image consisting of T-shirts and sportswear, developing a language that reflected the everyday concerns of people in low-income urban areas, and embracing the low-budget visual art form of graffiti.

They dubbed their new culture hip-hop, after a word often heard at dance parties in New York's Bronx region. Hip-hop became popular among Black adolescents in the late 1970s, when record spinners in the Bronx and Harlem began to play small portions of songs rather than the complete track (a technique known as sampling). Early hip-hop artists sampled numerous kinds of music, including funk, soul, and jazz, later adding special effects and experimenting with methods like spinning or scratching recordings back and forth to produce a rhythmic pattern. For example, Kool Moe Dee's song *How Ya Like Me Now* contains samples from James Brown's classic funk song "Papa's Got a Brand New Bag." DJs would frequently add short raps to their music to let audiences know who was playing the records, a trend that grew more elaborate over time to include entire spoken verses. Grandmaster Flash and the Furious Five contributed political and social commentary on the reality of living in low-income, high-crime regions, a theme that following rappers such as Public Enemy and Ice-T would continue.

A second generation of rap musicians introduced inner-city rap to American teens in the early 1980s by fusing it with aggressive guitar rock. Run-DMC and others were among the first to do so. Like the Beastie Boys, the new music was popular with both Black and White audiences. Another style that evolved was gangster rap, which was popularized by West Coast artists like Ice Cube and Tupac Shakur. Gangster rappers faced claims that they fostered violence in inner communities, an assertion that gained traction during the East Coast-West Coast rivalry in the 1990s.

Sub Pop, a Seattle indie label, rose to prominence by signing another local band, Nirvana, after first having little success with Seattle band Sound Garden. Nirvana, led by singer and guitarist Kurt Cobain, became synonymous with Generation X, the post-baby boom generation, many of whom came from shattered homes and seen violence on television and in real life. Nirvana's angst-filled songs resonated too many Generation X members, propelling the band into the mainstream. Cobain was uncomfortable and unhappy, and he finally committed himself in 1994.

The popularity of Nirvana opened the door for other alternative rock bands such as Green Day, Pearl Jam, and Nine Inch Nails. Alternative rock has increasingly been subdivided into even more precise subgenres. By the end of the 1990s, popular preferences had shifted toward pop music. A slew of boy bands, girl bands, and pop starlets arose, some of which evolved from gospel choir groups, but the majority of them were manufactured by talent scouts. Teen audiences were extensively promoted to. Backstreet Boys, N Sync, and the Spice Girls were among the most popular bands. Individual pop stars from the MTV age, such as Madonna, Michael Jackson, and Prince, continued to produce successes in the meanwhile. The close tie between music and culture cannot be overstated. Immigration, conflict, and legal rules, for example, may all have an impact on musicians and the music they make and share. Music may then impact societal ideas of race, morality, and gender, influencing how individuals feel about such regulations.

DISCUSSION

Popular music evolution has been a dynamic and ever-changing process impacted by a variety of social, cultural, and technical elements. This article presents an outline of the important phases

and influences in the evolution of popular music. The origins of popular music may be traced back to a variety of musical traditions, such as African rhythms, European folk music, and Indigenous musical expressions. African American musical traditions such as spirituals, blues, and gospel had an important influence in forming the basis of popular music in the United States. In the late nineteenth and early twentieth centuries, the fusion of African rhythms and melodies with European harmonies and structures resulted in the birth of genres like jazz and ragtime.

The advent of the phonograph, followed by the development of recording technology, transformed the music business. Recorded music enabled mass manufacturing and dissemination of music, making it more widely available. Blues, jazz, and country gained popularity as recorded music reached new ears through radio broadcasts and commercial records. The 1950s saw the birth of rock and roll, a genre that blended elements of rhythm and blues, country, and gospel music.

Rock & roll was popularized by performers such as Elvis Presley, Chuck Berry, and Little Richard, who challenged societal standards while embodying the spirit of revolt and young enthusiasm. Rock & roll became a cultural phenomenon, reflecting postwar America's shifting views and ideals. In the 1960s, British artists such as The Beatles, The Rolling Stones, and The Who introduced a new sound and style to popular music. The British Invasion affected not just music but also culture, with artists taking a more experimental and contemplative approach to songwriting.

Pop music rose to prominence, distinguished by catchy melodies, accessible lyrics, and an emphasis on young culture. Beginning in the 1970s, popular music saw a diversification of genres and influences. Disco, funk, punk, reggae, hip-hop, and electronic music became popular, reflecting contemporary society's diversified and multinational character. Musicians were inspired by many musical traditions and included parts of global music into their works, resulting in a style fusion and cross-cultural collaborations. In the late twentieth century, the emergence of synthesizers, drum machines, and digital recording methods changed the creation and composition of popular music.

The internet and digital distribution platforms further transformed the music business, enabling musicians to reach worldwide audiences without the help of conventional record labels. Streaming services and social media platforms have opened up new channels for finding and consuming music, changing the industry's dynamics and allowing independent musicians to flourish. The evolution of popular music has been influenced by a wide range of factors, ranging from cultural traditions and technical breakthroughs to social and political upheavals. It evolves when musicians push limits, explore with new sounds, and mix varied inspirations into their work. The vast and diverse history of popular music reflects artists' creative expression as well as the ever-changing preferences and wishes of listeners worldwide.

Popular music is always changing and adapting to new influences, technology, and audience tastes. To push the frontiers of popular music, artists and producers are always experimenting with new sounds, genres, and production methods. Popular music innovation allows for the exploration of new ideas and the rise of trailblazing performers who reinvent genres and question

norms. To summarize, the evolution of popular music is a complicated and varied process that extends well beyond the sphere of music itself. It has cultural, social, economic, and technical components, and its impact goes well beyond entertainment. Understanding and evaluating the evolution of popular music may reveal insights into larger cultural and socioeconomic shifts that have influenced our world.

CONCLUSION

Popular music in the United States started in the 1930s with a bright new melody called swing. Bing Crosby and Frank Sinatra both began their careers as members of huge swing ensembles before going on to become solo artists.

Rock & roll, a louder and more adventurous style of pop music, arose in the 1950s, with songs about adolescent rebellion and love. Popular music is simple to remember and sing along to because it has a nice rhythm and a catchy tune. They often have a chorus that is repeated numerous times as well as two or more verses. Most pop songs last between two and five minutes and are about the pleasures and tribulations of love and relationships. Listening to pop music while studying can help you relax and concentrate on the creative side of things. Make it a point to listen to your favorite pop music performers and albums whenever you encounter a creative block.

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CHAPTER 21

IMPACT OF NEW TECHNOLOGY ON MUSIC INDUSTRY

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ABSTRACT:

Since the 1990s, the internet and the advancement of personal technology have dramatically altered the way most of us listen to music. Karlheinz Brandenburg created the MP3 digital file format in the 1980s, and MP3 devices hit the commercial market in the late 1990s. Technology has altered the character of music throughout time. Every sound is now subjected to a slew of algorithms and digital processing, including amplification, sampling, noise reduction, frequency equalization, compression, reverberation, and much more.

KEYWORDS:

Digital Music, Independent Labels, Music Industry, Major Record, Universal Music.

INTRODUCTION

The executives reminded the band members at the meeting that they needed to produce more commercial content, triggering a rebellious reaction. The episode exemplifies the music industry's struggle to strike a balance between financial success and creative expression. Artists need the financial support and experience of record labels and their marketing teams, while record companies require artists who inspire the record-buying audience. Tensions between artists and their labels have risen in recent years as a result of cost-cutting initiatives implemented by several firms in response to the effect of internet file sharing on profitability[1].

The Power of Major Record Labels

The record business was thriving throughout the 1990s. Music fans were eager to replace their cassette tapes and vinyl LPs with CDs, and sales were strong. Total income from music sales and licensing peaked at \$14.6 billion in 1999. Record label executives were not as successful ten years later. The Recording Industry Association of America reported decreased income in nine of the preceding ten years, with record sales dropping an average of 8% per year. Experts believe that the biggest issue is the rising popularity of digital music, which started with peer-to-peer file sharing the technique of exchanging media files over the Internet via services such as the Napster service[2].

Despite enormous financial losses over the last decade, the global music industry is dominated by an oligopoly a market structure in which a few businesses control the majority of an industry's production and distribution. Because of these few firms' worldwide reach, they have the promotion and marketing strength to select which sorts of music reach listeners' ears and which fade away. Each of the big record companies has a robust infrastructure that supervises all

aspects of the music industry, from production, manufacturing, and distribution to marketing and promotion. Between 1950 and 1980, there were several big record labels and countless indie companies competing for a piece of the musical pie[3].

Gradually, the bigger labels began to buy up the smaller labels, and then they began to attempt to acquire each other. By the late 1990s, there were just six big labels left: Warner Bros., Universal, Sony, BMG, EMI, and Polygram. Universal purchased Polygram in 1998, and Sony and BMG amalgamated six years later. Sony subsequently purchased BMG in order to gain sole control of the corporation. The music business is now controlled by the Big Four Sony Music Entertainment, EMI, Universal Music Group, and Warner Music Group. The Big Four own 85 percent of the recorded music business in the United States.

Sony Music Entertainment (Sony Music Entertainment)

Sony BMG was formed in 2004 when Japanese-owned Sony Music Entertainment and German-owned BMG Entertainment amalgamated to overcome sluggish retail sales, online file sharing, and severe competition from competing forms of media (Reuters, 2003). Independent music firms in Europe argued that the combination would create a market imbalance, but the European Commission maintained its decision to approve the consolidation. Sony paid \$1.2 billion for BMG's 50% interest in 2008 (Kaplan). The firm now fully owns the world's second-largest record label. Sony's subsidiary labels include Arista, Columbia, Epic, Jive, RCA, and Zomba, and the corporation represents a diverse range of artists, including Alicia Keys, Ke\$ha, and Sade[4].

The EMI Group

The EMI Group is a British conglomerate best known for bringing the Beatles to the globe via its subsidiary parlophone. The money-losing business was taken over in 2007 by private equity firm Terra Firma Capital Partners Ltd. for \$6.5 billion after being created in 1931 via a combination of the UK Columbia Gramophone business and the Gramophone Company. In an effort to restore the firm to profitability after the acquisition, Terra Firma CEO Guy Hands started lowering expenditures, resulting in the elimination of over 1,000 positions. Following the takeover, several high-profile artists left the label, including Radiohead, who called the new management structure a confused bull in a china shop.

Warner Music Group (WMG)

Initially known as Warner Bros. The Warner Music Group gained traction in the 1960s and 1970s with the acquisition of numerous key new labels, including Elektra and Atlantic. The corporation, like the other big labels, started to experience diminishing revenues as a result of the introduction of free internet music sharing. Time Warner opted to sell its record label and Music Company to an investor group in 2004 so that it could concentrate on other lucrative industries, such as Time Warner Cable. More than 800 artists, including Linking Park, Metallica, and Kid Rock, were included in the \$2.6 billion purchase, as was the group's publishing arm, Warner/Chapel Music, which possessed more than a million copyrights. Following a short time of independence, Warner Music Group went public in 2005, becoming the United States' sole

publicly listed music corporation. In order to prepare for its first public offering, the business slashed around \$250 million in costs via layoffs and consolidation. The decision sparked fears among the label's musicians that investors' interests would take precedence over performers' interests, prompting Linkin Park, a rock-rap group, to seek an early release from their contract with Warner. The corporation was described as bad news by guitarist Brad Adelson, who added, we don't want to be around to see what happens. The band finally worked out a lucrative new arrangement with the company. As of 2010, Warner Music Group was contemplating acquiring EMI if the troubled firm failed to satisfy its debt commitments.

Universal Music Publishing Group

With the merging of PolyGram and Universal in 1998, Universal Music Group established itself as the biggest of the Big Four record companies. Both corporations already had several subsidiaries, and the merging of the two entertainment empires resulted in the world's biggest music company. Subsequently 2006, the business has been wholly owned by the French worldwide media conglomerate Vivendi, and it has subsequently acquired BMG Music Publishing and Univision Music Group, among other smaller companies. Its purchase of the U.K. In 2007, the labels Sanctuary Music Group and V2 faced criticism from the independent sector that the recording behemoth was on its way to monopoly. The Association of Independent Music said that the mergers would further marginalize a vibrant independent sector, serving to stifle competition and narrow consumer choice. Despite the protests, both deals went through. U2, Amy Winehouse, Lady Gaga, Taylor Swift, and the Black Eyed Peas are among the artists represented by Universal Music Group. Despite its dominance, the corporation has suffered from dwindling physical product sales, as has the rest of the music industry. UMG intends to get consumers to buy physical CDs again in 2010 by cutting costs to around \$10[5].

In addition to the four main record labels, independent production businesses, or indie record labels, operate independently of one of the Big Four. Indie labels, which may range from tiny grassroots or garage labels to major, lucrative corporations, often create music that is less economically viable and more eclectic than music produced by larger mainstream organizations. For as long as there has been a market, independent labels have played a tiny but vital part in the music business. When patents on sound recording methods were available to the public in the 1920s, chances for small recording enterprises to join the market appeared. To avoid competing with bigger corporations like RCA and Edison, the new independent labels concentrated on underserved segments of the music industry including folk, gospel, and rural blues. When big companies opted to leave then-unprofitable music produced by Black performers during World War II, independent labels raced in to fill the hole, experiencing a boom during the rock and roll period when R&B music rose in popularity. Between 1955 and 1959, the large businesses' market share in the United States fell from 78 percent to 44 percent, while independent enterprises' market share increased from 22 percent to 56 percent.

Sun recordings, which released recordings by Elvis Presley, Jerry Lee Lewis, Johnny Cash, and Roy Orbison, was notably influential in the development of both rock & roll and country music. During the punk period of the 1970s, independent labels benefited from the anti-mainstream, anti-corporate stance of many punk rock bands that disassociated themselves from big labels.

The indie-rock movement flourished in the 1980s and 1990s, with labels like Sub Pop, I.R.S., and Epitaph, and was exemplified by the music of the Smiths, Stone Roses, R.E.M., and the Jesus and Mary Chain. This was known as college rock, which evolved into alternative rock. Grunge bands such as Nirvana, Sound-garden, and Pearl Jam came into the mainstream as alternative music expanded in popularity.

Despite sometimes losing talent to industry titans, independent labels have significant benefits over large record labels. They are often smaller, allowing them to adapt to changing public musical preferences faster than larger firms with more burdensome processes and procedures. This helps them to identify new trends and swiftly bring them to market. Although they cannot compete with the big labels' distribution and marketing strength, independent labels may specialize on local markets and tap into regional trends. Hip-hop's early financial triumphs, for example, came from tiny independent labels like Tommy Boy and Sugar Hill in the late 1970s and early 1980s. Realizing that the raw street form of hip-hop would be impossible for record executives, companies came up with the notion of utilizing house bands to play alongside emcees to increase the genre's commercial viability. Sugar hill Gang's Rapper's Delight, a global smash, was an early example of this method. The nature of the independent production process may also be useful. A shorter route from music production to distribution and marketing facilitates the artist's original concept. As a result, many artists choose to collaborate with independent labels, feeling that the finished result would be more real. Some admirers of independent labels utilize this reasoning as well, believing that organizations that only create one brand of music would stick to a consistent tone and musical style[6].

CD sales were brisk in the mid-1990s. Cassette tapes were almost outdated, and record labels were profiting from sales to customers who wanted their music collections in the most up-to-date technical format. This boom was a well-known stage in the growth of technology. Records looked to have an unshakable hold on sales in previous decades, but they were finally surpassed by cassette sales. Cassettes were later surpassed by CD sales, as previously stated. Despite a few benefits in terms of quality and convenience, CDs fell short in numerous areas. They were costly to acquire, and customers had to buy a whole album even if they only wanted to listen to one or two songs since each album came as a complete bundle. New digital technologies was being developed during the height of the CD boom to remove these drawbacks and revolutionize digital music storage.

FraunhoferGesellschaft, a German firm, found how to compress digital audio to around one-tenth the size of the original audio with nearly no perceptible loss in quality to the typical listener in 1989. MP3 files are small enough to be transmitted over a modem and can be downloaded onto a website or FTP site in a relatively short amount of time. The act of obtaining and distributing music files was first done solely by a tech-savvy elite since MP3 files were not in one centralized area. With the creation of the centralized online file-sharing system Napster in 1999, peer-to-peer file sharing the process by which two or more computer systems are linked via the Internet for the purpose of exchanging music or video files became a global sensation.

Shawn Fanning, a Northeastern University student, dropped out in 1999 to finish work on a software project that would make it easier to search and download MP3 songs via the Internet.

As a consequence, a free downloadable Napster application was created that turned PCs into servers for distributing music files over the Internet. The application also included a chat room for music aficionados who wanted to talk about their favorite bands. The program's popularity expanded by word of mouth after it began as an experiment between Fanning and his pals. 15,000 users had downloaded the application by the end of the first week. The record business was not pleased with music listeners' sudden ability to obtain free tunes. In December 1999, the four major record companies, along with the Recording Industry Association of America, filed a series of copyright infringement lawsuits against Fanning and his website. The RIAA argued that artists would be unlikely to develop new music now that they could be acquired for free, citing nonpayment of royalties and income loss from reduced CD sales. In response, Napster claimed that it only supplied software for individuals to swap music files and that no infringing content appeared on the site.

Furthermore, Fanning said that the site pushed consumers to purchase CDs as a result of the attention artists obtained via Napster. The case gained traction as the number of Napster software users increased. Some Napster fans, many of whom were college students, saw the court action as a David vs Goliath conflict and hoped Fanning would triumph over the corporate music titans. The majority of music artists supported the record companies, with heavy metal rock band Metallica and rap artist Dr. Dre filing separate cases against Napster in April 2000. However, some bands identified a method to take use of the platform. Radiohead marketed their album *Kid A* by surreptitiously uploading it to Napster three weeks before its official release date, resulting in a surge of publicity that sent the album to the top of the Billboard 200 list in October 2000. Dispatch, a reggae-rock band, released free recordings onto the site, growing its fan following to the point that it sold out numerous nights at Madison Square Garden in early 2007. What we found was that it really didn't deter kids from coming to shows and buying CDs, Dispatch bassist Pete Humboldt said. In fact, I believe it had the opposite effect people heard songs from Napster and bought a lot of merchandise and CDs.

Despite the Napster program's many benefits, including a built-in user base of 26.4 million people, the major record labels were unable to reach an agreement with the site to create any form of fee-based service. Former EMI executive Ted Cohen said in 2007, the record labels had an opportunity to create a digital ecosystem and infrastructure to sell music online, but they kept looking at the small picture rather than the big picture. They wouldn't let go of CDs. In 2003, after a bankruptcy liquidation, the Napster software was relaunched as a paid membership service. Users must pay a charge to access music under the new rules. Following Napster's initial popularity, a slew of copycat sites sprung up during the year 2000. The founders of these new services understood that Napster's legal issues stemmed from the company's use of a central file server. Napster was able to manage its users activity by banning unlawful downloads by maintaining a list of all users on the network. When a judge ordered the service to stop illicit downloading, the lack of a centralized database destroyed the whole Napster network. To prevent a similar fate, subsequent peer-to-peer systems used two methods.

The Gnutella network, which supports clients like LimeWire, BearShare, and WinMX, does not have a centralized database. Instead, it disseminated information about file locations among

computer nodes all across the globe. Users were able to discover one another; however the service may not be able to prevent copyright infringements. Because there was no centralized server and a diverse client base, unlike Napster, it would be hard to shut down the whole Gnutella network with a single court order. Courts would have to restrict all Gnutella network activity at the Internet service provider level, which would be a far more difficult task than just shutting down a central database. Aside from the absence of a centralized database, some P2P services establish themselves in offshore countries to take advantage of less stringent copyright laws and weaker enforcement.

Kazaa was founded in the Pacific island country of Vanuatu and first operated out of Australia. The company's offshore location, however, did not shield it from copyright infringement regulations. Following a series of legal squabbles, Kazaa was compelled to change its software in Australia in 2005 and agreed to pay the record industry \$100 million in damages. The site became a legitimate music download service in 2006. Not satisfied with chasing illicit music download providers, the RIAA also began legal action against users of sites like LimeWire and Kazaa. The recording industry sued 261 American music lovers in 2003 for unlawfully distributing songs on peer-to-peer networks. Although penalties under US copyright law may reach up to \$150,000 per illegally downloaded tune, the majority of cases were resolved for much less. By 2008, the RIAA has sued or threatened to sue over 30,000 people for copyright infringement.

With the termination of the Napster program and the subsequent crackdown on illicit downloading, a hole in the music distribution industry emerged, which was quickly filled by fee-based online music providers. This vacancy aided in the revival of a corporation that many thought was in decline. In 2001, Apple released iTunes, a free Mac application that converted audio CDs into digital music files, organized digital music collections, and played Internet radio, as well as the iPod, a portable media player compatible with the iTunes software, and both products have dominated the market ever since.

The business negotiated partnerships with all of the major record companies in 2003 and launched the iTunes shop, a virtual shop that allowed customers to purchase and download digital music on demand. Initially offering 200,000 songs for \$0.99 apiece, the shop immediately changed the digital music market. Customers bought one million songs from the iTunes Store in less than a week. Six months later, Apple persuaded record labels to extend the service to Microsoft Windows users, and by the following year, the iTunes Store had gone global. Within five years of its introduction, the iTunes Store had become the leading music seller in the United States, and Apple celebrated their ten billionth download in February 2010.

Several firms have sought to capitalize on iTunes' popularity, with varied degrees of success. Amazon.com launched the Amazon MP3 digital music download shop in 2007, with over 2 million tracks originally priced between \$0.89 and \$0.99. The absence of digital rights management (DRM) software, which allowed music downloads to be played on any hardware device, was Amazon's main selling point. Songs downloaded via the iTunes appliance program, on the other hand, could only be played on Apple gadgets. After reaching a deal with the major record companies, Apple lifted these limitations in 2009. Despite its attempts to dethrone Apple

as the leader in the digital music business, Amazon's MP3 service grabbed just 8% of the market in 2009, compared to Apple's 69 percent. After being bought by Best Buy, Napster also remained in the game by introducing a fresh design concept in 2009. Users must pay a price to access all of the songs in the plan's library.

This strategy has kept Napster in business but, the firm only had a 1% to 2% market share at the start of 2010. Wal-Mart, Rhapsody, and Yahoo! Music all have online music shops. When digital music technology was introduced to the globe, it nearly immediately dominated the music business. MP3 players offer a number of significant benefits over CD players. They are smaller and more portable, removing the need to carry about cumbersome CD carrying cases. Whereas CDs can only carry a limited amount of data, MP3 players may store hundreds of songs on a single device. Because there are no moving components, MP3 players may be carried running or cycling without fear of a song skipping every time the user encounters a rough stretch of road.

Users are no longer need to purchase full albums; instead, they may choose their favorite tracks from a database of internet music. Since its introduction in 2001, Apple's iPod has been the dominating force in the digital music business among the various brands of MP3 players now available on the market. Apple CEO Steve Jobs owes the product's success to its straightforward design. One of the biggest insights we had was that we decided not to try to manage your music library on the iPod, but to manage it in iTunes, he remarked in a 2005 interview. Other firms attempted to accomplish everything on the gadget itself, making it so sophisticated that it was unusable. The iPod has also benefited from a strong marketing campaign and ongoing reinvention of its original format. Customers may now choose from a variety of iPod models based on their storage requirements and need for extra services such as Internet access and video-playing capabilities.

DISCUSSION

New technology has had a dramatic influence on the music business, altering numerous elements of music creation, production, distribution, and consumption. When considering the influence of new technology on the music business, keep the following considerations in mind. Digital audio workstations (DAWs) have become crucial tools for music composition, enabling musicians to write, arrange, and produce music utilizing software and virtual instruments. Recording technology advancements have made it simpler and more economical for artists to make high-quality recordings in home studios. Sampling and looping technology have enabled musicians to edit and include pre-recorded sounds into their compositions, opening up new creative possibilities. Digital music distribution services such as iTunes, Spotify, and Apple Music have transformed the way music is distributed and enjoyed. Streaming services have replaced CDs as the major mode of music consumption, giving customers quick access to a massive archive of songs from many genres and periods.

Thanks to digital distribution networks and social media, independent musicians now have more options to reach worldwide audiences without the need for conventional record companies. Social media platforms such as YouTube, Instagram, and TikTok have evolved into strong tools for musicians to interact with fans, promote their music, and establish a dedicated fan

base. Artists may now interact with their fans directly by posting behind-the-scenes material, live performances, and personal updates. Data analytics and streaming metrics give significant insights into listeners' choices and behavior, allowing artists and industry professionals to make smart marketing and promotion decisions. Digital technology has made it possible for artists and musicians to collaborate regardless of geographical distance. Virtual teams, file sharing, and real-time online meetings have all become commonplace [7], [8].

CONCLUSION

The requirement for physical closeness, artists may work with producers, songwriters, and other musicians, extending creative possibilities and establishing worldwide musical relationships. Listeners may now customize their music consumption experience by building playlists, finding new artists, and sharing music with friends thanks to music streaming and digital platforms. Through social media, live broadcasts, and interactive events, fans may communicate directly with artists, strengthening the fan-artist relationship and fostering a feeling of community. The rise of internet piracy and unlawful streaming has brought new issues for the music business, reducing income streams for artists and copyright holders. Because the income earned each stream may be very little, the streaming model has prompted questions regarding equitable pay for artists. The ease of access to music and the amount of information have made it increasingly difficult for musicians to stand out and develop new approaches to catch public attention. Finally, new technology has had a significant influence on the music business, revolutionizing how music is generated, produced, disseminated, and enjoyed. While technology has created many possibilities for artists, it has also introduced new obstacles and disruptions to conventional industry paradigms. Technology improvements will almost certainly continue to affect the future of the music business, opening up new opportunities for artists and redefining how music is perceived and appreciated. Digital music is superior to physical music since it is more portable and far less expensive.

Vinyl records are typically played at home, whereas CDs are relatively portable. However, if you do want to make your vinyl portable, be prepared for it to resemble an origami. Although many early communication systems employed analog signaling, modern technologies use digital signals due to noise immunity, encryption, bandwidth efficiency, and the ability to use repeaters for long-distance transmission. The audience consistently expresses a want for new albums, live concerts, merchandising, and marketability. Social media helps artists to locate their audience within the user population of each site. An artist's committed communities include Facebook fans, Instagram followers, and YouTube subscribers.

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CHAPTER 22

A BRIEF HISTORY OF THE RADIO

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ABSTRACT:

The primary function of radio is to transmit information from one location to another without the need of cables by using the intervening medium. Radio, in addition to broadcasting music and television signals, is employed for the transfer of coded data. While experimenting in his parents' attic, a young Italian named Guglielmo Marconi devised what he dubbed "the wireless telegraph" in 1895. He transmitted Morse code using radio waves, and the device he employed became known as the radio. Prior to the 1920s, radio was largely used to communicate with ships at sea. Morse code messages were primarily used in radio communications. This was very beneficial to boats on the ocean, especially in emergency circumstances.

KEYWORDS:

Disc Jockeys, Digital Radio, FM Radio, Satellite Radio, World War.

INTRODUCTION

The new owners of radio station WOXY bought the station in 1983 and changed its format from Top 40 to the up-and-coming alternative rock format, kicking off with U2's Sunday Bloody Sunday. The station was a risk for its purchasers, a husband and wife team who took a chance by changing the format to a relatively new one. With the popularity of their station, their investment paid off. By 1990, WOXY had risen in stature to become one of Rolling Stone magazine's top 15 radio stations in the US, and had even been immortalized in the 1988 film Rain Man. In 1998, the station established a webcast and quickly gained a nationwide audience, ranking 12th in listenership among Internet broadcasters in 2004[1]. The station's owners sought to attract investors when they chose to retire and sell the frequency allocation in 2004. Help keep the station's internet streaming service running. However, after many months of fruitless searches, the station fell off the air completely only to be resurrected by a last-minute investor ready to finance an Internet version of the station (WOXY). The station's online edition struggled to make ends meet until it was bought by the online music company Lala. WOXY was sold by the now-defunct Lala to music producer Future Sounds Inc who relocated the station and crew from Ohio to Austin, Texas. In March 2010, claiming current economic realities and a lack of ongoing funding, "WOXY.com went off the air with barely a day's notice.

In light of the current Internet revolution and the accompanying decline of institutions like as newspapers and book publishers, the emergence and collapse of WOXY may seem to portend a bleak future for radio. However, when seen in the perspective of radio's history, this narrative of the Internet's impact on radio may turn out to be just another in a long series of radio revolutions.

From the suspension of all transmissions during World War I through the extinction of radio by television in the 1950s, many cultural and commercial commentators have predicted the end of radio for decades. However, this chapter will demonstrate how the medium's intrinsic flexibility and intimacy have enabled it to adapt to new market trends while remaining relevant as a form of mass communication[2].

Radio Broadcasting's Evolution

Radio broadcasting is the transmission of audio, often with associated information, across radio waves to radio receivers belonging to the general public. A land-based radio station broadcasts radio waves in terrestrial radio broadcasting, while a satellite in Earth orbit broadcasts radio waves in satellite radio broadcasting. The listener must have a broadcast radio receiver to receive the material. Stations are sometimes associated with a radio network that delivers material in a similar radio format, either via broadcast syndication, simulcasting, or both. AM radio stations transmit in AM (amplitude modulation), FM radio stations transmit in FM (frequency modulation), which are older analog audio standards, whereas newer digital radio stations transmit in several digital audio standards: DAB (digital audio broadcasting), HD radio, and DRM (Digital Radio Mondiale). Television broadcasting is a distinct service that broadcasts television signals via radio frequencies[3].

The first radio stations were radiotelegraphy devices that did not broadcast sounds. Electronic detection and amplification equipment were required to make audio broadcasts practicable. The English scientist John Ambrose Fleming devised the thermionic valve in 1904. He created what he named an oscillation valve. When the heated filament, or cathode, was at a greater voltage, it was capable of thermionic emission of electrons, which would flow to the plate. Electrons could not flow in the other way, however, since the plate was not heated and hence incapable of thermionic electron emission. It was later known as the Fleming valve, and it could be used as an alternating current rectifier as well as a radio wave detector. This substantially enhanced the crystal set, which employed an early solid-state diode based on a crystal and a so-called cat's whisker to rectify the radio signal. However, an amplifier was still necessary.

By about 1920, valve technology had matured to the point where radio broadcasting was quickly becoming viable. However, an early audio transmission that could be termed a broadcast may have occurred on Christmas Eve in 1906 by Reginald Fessenden, though this is disputed. While many early experimenters attempted to create systems similar to radiotelephone devices, others intended to transmit. Charles Herrold began broadcasting in California in 1909 and had audio by the following year.

On November 6, 1919, PCGG began transmitting in The Hague, the Netherlands, becoming possibly the first commercial broadcasting station. Frank Conrad, an electrical engineer with Westinghouse Electric Corporation, started broadcasting from his Wilksburg, Pennsylvania garage in 1916 under the call letters 8XK. The station was eventually relocated to the top of the Westinghouse industrial building in East Pittsburgh, Pennsylvania. On November 2, 1920, Westinghouse relaunched the station as KDKA, the first commercially licensed radio station in the United States [4].

The commercial broadcasting classification originated from the kind of broadcast license; commercials would not appear for years. The first licensed broadcast in the United States came from KDKA the Harding-Cox Presidential Election results. Although neither station had a license at the time, the Montreal station that became CFCF started broadcasting programs on May 20, 1920, and the Detroit station that became WWJ began broadcasting on August 20, 1920.

Wireless transmissions for entertainment started in the United Kingdom in 1920, from the Marconi Research Centre 2MT at Whittle, near Chelmsford, England. On June 15, 1920, the famed soprano Dame Nellie Melba made a memorable broadcast from Marconi's New Street Works plant in Chelmsford, where she performed two arias and her famous trill. She was the first internationally renowned artist to take part in direct radio broadcasts. In 1922, the 2MT station started broadcasting regular entertainment. The BBC was formed in 1922 and granted a Royal Charter in 1926, making it the world's first national broadcaster, followed in 1923 by Czech Radio and other European broadcasters[5].

On August 27, 1920, Radio Argentina started regularly scheduled broadcasts from the Teatro Coliseo in Buenos Aires, establishing its own priority claim. On November 19, 1923, the station received its license. The reason for the delay was a lack of formal Argentine licensing processes prior to that date. For numerous decades, this station broadcasted entertainment and cultural programming on a regular basis. Radio in education quickly followed, and institutions throughout the United States started including radio broadcasting courses into their curriculum. In 1932, Curry College in Milton, Massachusetts, linked up with WLOE in Boston to have students broadcast programs. By 1931, the majority of U.S. homes possessed at least one radio receiver.

Radio broadcasting

Radio broadcasting may take numerous forms. AM and FM stations are examples of this. Commercial broadcasting, non-commercial educational (NCE) public broadcasting, and non-profit variants, as well as community radio, student-run college radio stations, and hospital radio stations, may be found worldwide. Many stations use AM technology to transmit on shortwave bands, which may be heard across thousands of kilometers (particularly at night). The BBC, VOA, VOR, and Deutsche Welle, for example, have broadcast via shortwave to Africa and Asia. These transmissions are very sensitive to atmospheric and solar conditions. Nielsen Audio, formerly Arbitron, a radio audience reporting company based in the United States, defines a "radio station" as a government-licensed AM or FM station; an HD Radio (primary or multicast) station; an internet stream of an existing government-licensed station; one of the satellite radio channels from XM Satellite Radio or Sirius Satellite Radio; or, potentially, a station that is not government licensed[6].

AM radio broadcasting

AM stations were the first to be formed as transmitting stations. Amplitude modulation (AM) is a method of transmitting radio waves that involves modulating the amplitude of the carrier signal in response to the amplitude of the signal to be conveyed. The medium-wave band is utilized for AM broadcasting all around the globe. The long wave band is also used in Europe. In reaction to the increasing popularity of FM stereo radio stations in the late 1980s and early 1990s, several

North American stations started broadcasting in AM stereo, albeit this never caught on and only a few receivers were ever marketed. The signal is vulnerable to interference from electrical storms and other electromagnetic interference (EMI). If a signal is powerful enough, no power source is required; in the early days of AM broadcasting, constructing an unpowered crystal radio receiver was a popular boyhood project. AM transmissions are carried over North American airways in medium wave frequencies ranging from 525 to 1,705 kHz. In the 1990s, the band was enlarged by adding nine channels ranging from 1,605 to 1,705 kHz. Channels are spaced every 10 kHz in the Americas and every 9 kHz elsewhere.

Due to significant absorption in the ionosphere's D-layer, AM signals cannot be ionospheric propagated during the day. In a congested channel environment, this implies that the strength of regional channels sharing a frequency must be decreased at night or directionally beamed to minimize interference, reducing the possible nighttime viewership. Some stations in North America have frequencies that are not shared with other stations; they are known as clear-channel stations. Many of them may be heard at night over most of the nation. During the night, absorption almost completely vanishes, allowing signals to reach to far further away places through ionospheric reflections. However, signal loss might be significant at night. AM radio transmitters can broadcast audio frequencies of up to 15 kHz, but most receivers can only reproduce frequencies of 5 kHz or less. This gave acceptable quality for existing microphones, 78 rpm records, and loudspeakers when broadcasting AM started in the 1920s. The quality of sound equipment grew significantly over time, but receivers did not. Reduced receiver bandwidth lowers production costs and makes them less susceptible to interference. AM stations in the same service area are never given neighboring channels.

This prevents the sideband power generated by two stations from interfering with each other. Bob Carver developed an AM stereo tuner that used notch filtering to demonstrate that an AM broadcast can meet or exceed the FM station's 15 kHz baseband bandwidth without objectionable interference. The tuner was discontinued after many years. Bob Carver had departed the firm, and the Carver Corporation subsequently reduced the number of models manufactured before ceasing manufacturing entirely. Amplitude modulation (AM) is employed in the shortwave and longwave frequencies in addition to the medium wave channels. Shortwave is mostly employed by national broadcasters, international propagandist groups, and religious broadcasting organizations. Depending on the meteorological conditions, shortwave broadcasts might have an international or intercontinental range. Long-wave AM broadcasting is available in Europe, Asia, and Africa. Because daily variations in the ionosphere have minimal effect on ground wave propagation at these frequencies, broadcasters do not need to cut power at night to prevent interfering with other transmitters.

FM radio transmission

Except for Japan and Russia, FM refers to frequency modulation and occurs on VHF airwaves in the frequency range of 88 to 108 MHz. Russia, like the former Soviet Union, employs frequencies ranging from 65.9 to 74 MHz in addition to the global standard. Japan operates in the frequency range of 76 to 90 MHz. In the early 1930s, Edwin Howard Armstrong devised wide-band FM radio to solve the issue of radio-frequency interference (RFI) that hampered AM radio

reception. Simultaneously, better fidelity was achieved by spacing stations farther apart in the radio frequency band. FM channels are 200 kHz (0.2 MHz) apart, rather than 10 kHz like in the AM spectrum in the United States. Greater spacing is occasionally required in some nations, such as New Zealand, which has 700 kHz spacing (formerly 800 kHz). The increased quality provided was significantly superior to that of 1940s audio equipment, yet wide interchange spacing was selected to take use of the noise-suppressing characteristic of wideband FM.

A bandwidth of 200 kHz is not required to support an audio transmission a narrowband FM signal requires just 20 kHz to 30 kHz. The 200 kHz bandwidth allowed for a 75 kHz variance in signal frequency from the allotted frequency, as well as guard bands to lessen or eliminate neighboring channel interference. The increased bandwidth enables for the transmission of a 15 kHz audio signal as well as a 38 kHz stereo subcarrier a piggyback signal that rides on top of the primary signal. Some broadcasters employ spare capacity to transmit utility services like as background music for public places, GPS auxiliary signals, or financial market data. The AM radio interference issue at night was solved in a different method. The available frequencies in the spectrum at the time FM was established were nearly 100 times more than those utilized for AM radio. Because these frequencies were used, even at considerably greater strength, the range of a particular FM transmission was significantly narrower, resulting in a more local market than for AM radio[7].

The reception range is the same at night as it is during the day. Ionospheric bounce is not possible for FM broadcast transmissions since they are all line-of-sight. When compared to AM and SSB, the significantly broader bandwidths are more vulnerable to phase dispersion. At the lowest sideband frequency, propagation rates are the quickest in the ionosphere. The listener may clearly hear the difference in celerity between the highest and lowest sidebands. Such distortion happens up to around 50 MHz in frequency. Higher frequencies aren't reflected by the ionosphere or storm clouds. Moon reflections have been employed in several tests, although at prohibitively high power levels. The Yankee Network, based in New England, was the first FM radio station in the United States.] Regular FM broadcasting started in 1939 but did not represent a substantial threat to the AM broadcasting business. It necessitated the acquisition of a specialized receiver.

The frequencies utilized were not those used today, ranging from 42 to 50 MHz. The transition to the present frequencies, 88 to 108 MHz, occurred after World War II and was partially forced by AM broadcasters in an effort to cripple what was now seen as a potentially major threat.

FM radio on the new frequency has to start from scratch. As a commercial endeavor, it remained a niche medium for audiophiles until the 1960s.

The more successful AM stations, or their owners, obtained FM licenses and often aired the same content on both the AM and FM stations. In the 1960s, the FCC put a stop to this practice. Since virtually all new radios contained both AM and FM tuners by the 1980s, FM had become the dominating medium, particularly in cities. AM remained more frequent in rural areas because to its wider range[8].

Radio piracy

Pirate radio refers to unlicensed or unregulated radio broadcasting. It most usually refers to unlawful broadcasting for entertainment or political objectives. It is sometimes used for illicit two-way radio communication. Its origins may be traced back to the illegal character of the transmission, although historically, maritime vessels which suit the most prevalent notion of a pirate have been used as broadcasting bases on occasion. The rules and laws vary greatly by nation, but the phrase pirate radio often refers to the unauthorized broadcast of FM radio, AM radio, or shortwave transmissions over a wide area.

Radio stations are lawful where the signal is sent but prohibited where the signal is received, particularly when the transmissions cross a national border. In some circumstances, even though the transmission is legally lawful, a broadcast may be labeled pirate owing to the sort of content, transmission format, or transmitting strength of the station. Pirate radio stations are sometimes known as bootleg radio or covert stations.

Digital terrestrial radio

Digital radio transmission began in Europe, and has since spread to the United States, France, the Netherlands, South Africa, and many other nations across the globe. The most basic technology is known as DAB Digital Radio, which stands for Digital Audio Broadcasting and use the public domain EUREKA 147 system. DAB is mostly utilized in the United Kingdom and South Africa. Germany and the Netherlands employ the DAB and DAB+ systems, whereas France uses the DAB Digital Radio L-Band system. The broadcasting authorities of the United States and Canada have selected HD radio, an in-band on-channel technology that places digital transmissions close to analog broadcast frequencies. HD Radio is controlled by the ubiquity consortium of private firms. Digital Radio Mondiale (DRM), an international non-profit collaboration, established the public domain DRM technology, which is utilized by a very limited number of broadcasters worldwide[9].

Broadcasting on a global scale

Broadcasters in one nation may want to reach out to audiences in other countries for a variety of reasons. Commercial broadcasters may just view this as a chance to sell more advertising or subscriptions to a larger audience. Domestic entertainment programs and information obtained by domestic news professionals may be inexpensively repackaged for non-domestic audiences, making this more efficient than broadcasting to a single nation. Governments generally subsidize foreign broadcasting for a variety of reasons. One obvious cause is ideological or propagandist motivations. Many government-owned television channels depict their country in a pleasant, non-threatening light. This might be to attract commercial investment or tourists to the country. Another motive is to counteract a poor image created by foreign countries or internal dissidents or militants. Radio RSA, the apartheid South African government's broadcasting arm, is an example of this. A third motivation is to promote the broadcaster's worldview.

A second motivation is to further a country's foreign policy goals and agenda by broadcasting information about international affairs or occurrences in certain sections of the globe. During the

Cold War, American Radio Free Europe and Radio Liberty, as well as Indian Radio AIR, were established to transmit news from behind the Iron Curtain that would otherwise be prohibited, to foster dissent, and, on occasion, to distribute misinformation. Currently, the United States provides comparable services to Cuba and the People's Republic of China, Vietnam, Laos, and North Korea.

Aside from ideological considerations, several religious broadcasters operate stations that offer religious instruction, religious music, or worship service programming. Such programs are transmitted by Vatican Radio, which was founded in 1931. Another station, such as HCJB or Trans World Radio, will offer evangelist-sourced content. The Broadcasting Services of the Kingdom of Saudi Arabia broadcast both official and religious programs.

Formats of programs

Radio show formats vary depending on nation, legislation, and market. For example, the U.S. In the United States, the Federal Communications Commission has designated the 88-92 megahertz frequency for non-profit or educational programs, with advertising forbidden. Furthermore, formats fluctuate in popularity as time passes and technology advances. Early radio technology only allowed for real-time transmission of program content, sometimes known as live broadcasting. As sound recording technology advanced, an increasing amount of broadcast programs featured pre-recorded content. Radio station automation is a contemporary trend. Some stations now use totally pre-recorded content scheduled by computer control to run without direct human participation.

DISCUSSION

The Development of Radio

Guglielmo Marconi is widely regarded as the father of radio. When Marconi was a young man living in Italy, he read a biography of Hienrich Hertz, who had written about and experimented with early types of wireless communication. Marconi then replicated Hertz's experiments at home, successfully transmitting signals from one side of his attic to the other. He noticed the technology's potential and asked the Italian government for assistance. After the government showed little interest in his ideas, Marconi relocated to England and obtained a patent for his invention. Rather of developing radio from scratch, Marconi simply used other people's ideas and efforts to create an effective communications tool. Long-distance electrical communication has existed since the mid-nineteenth century.

The telegraph sent messages by a succession of long and short clicks. Using this technique, cables over the Atlantic Ocean linked even the far-flung United States and England. By the 1870s, telegraph technology had been used to the development of the telephone, which could send an individual's voice through the same wires that its predecessor had utilized. When Marconi popularized wireless technology, contemporaries saw it as a solution to enable the telegraph to work in areas where wires could not connect. Early radios were used by navy ships to connect with other ships and land stations; the emphasis was on one-to-one communication.

However, the potential for broadcasting sending messages to a huge number of prospective listeners was not discovered until much later in the medium's development.

Broadcasting has arrived

The technology required to manufacture a radio transmitter and receiver was very simple, and knowledge of how to construct such devices spread quickly. Amateur radio operators immediately clogged the airwaves, broadcasting messages to anybody within range, and by 1912, the government imposed licensing requirements and restricted broadcast ranges for radio operation. This legislation also provided the president the authority to shut down all stations, a power that was famously used in 1917, shortly after the United States entered World conflict I, to prevent amateur radio operators from interfering with military use of radio waves for the length of the conflict. Radio as we know it today was made feasible by wireless technology, but its contemporary, practical role as a mass communication medium had been the realm of other technologies for some time.

People used telephones to send news, music, church sermons, and weather forecasts as early as the 1880s. For example, in Budapest, Hungary, a subscription service enabled people to listen to news broadcasts and fictitious tales on their phones. Telephones were also used to relay opera performances from Paris to London about this period. This idea first appeared in the United States in 1909 as a pay-per-play phonograph service in Wilmington, Delaware. Subscribers may use this service to listen to certain music recordings on their phones. Reginald Fessenden, a Massachusetts citizen, launched the first radio broadcast of the human voice in 1906, but his efforts did not result in a usable application. Lee de Forest employed radio in a more contemporary meaning ten years later when he established the experimental radio station 2XG in New York City. De Forest provided regular music and news broadcasts until World War I banned all transmissions for private persons.

The Commercial Potential of Radio

Following the lifting of the World War I radio prohibition with the end of the battle in 1919, a number of tiny stations started broadcasting utilizing technology developed during the war. Many of these stations began to broadcast regular programming such as religious sermons, sports, and news. Radio's potential as a medium for drama was shown as early as 1922, when Schenectady, New York's WGY transmitted over 40 original plays. The WGY actors wrote their own scripts and delivered them live on air.

This pioneering group also attempted television drama for the first time in 1928. Radio's commercial uses were originally used by businesses such as department shops, which often had their own stations. These stations, however, did not advertise in a manner that a contemporary radio listener would recognize. Early radio advertisements were limited to a genteel sales message broadcast during business hours, with no hard sell or mention of price.

In fact, radio advertising was initially regarded as an unprecedented invasion of privacy because, unlike newspapers, which were purchased at a newsstand, radios were present in the home and spoke with a voice in the presence of the entire family. However, the societal influence of radio

was such that advertising on radio was generally accepted within a few years. Advertising firms even started establishing their own radio shows titled after their goods. Ads were initially exclusively broadcast during the day, but as economic pressures rose during the Great Depression of the 1930s, local stations started seeking for new income streams, and advertising became an accepted part of the radio soundscape.

The Ascension of Radio Networks

Large corporations noticed the potential profitability of radio and built networks not long after its initial debut. RCA established the National Broadcasting Network (NBC) in 1926. Its Red and Blue networks were established by groups of stations that showed syndicated network programming as well as a variety of local shows. The United Independent Broadcasters formed the Columbia Broadcasting System two years after the formation of NBC and started competing with the existing Red and Blue networks.

Although early network programming was mostly centered on music, it quickly expanded to include other programs. The variety show was one of these early ideas. This format often included a variety of artists who were introduced by a presenter who transitioned between performances. Jazz and early country music were among the types included in variety programs. Dramas and comedies like *Amos 'n' Andy*, *The Lone Ranger*, and *Fibber McGee and Molly* dominated the airwaves at night. During the 1930s, news, instructional, and other forms of talk shows gained popularity.

The 1927 Radio Act

Profit-seeking corporations such as department shops and newspapers held the bulk of the nation's broadcast radio stations in the mid-1920s, which promoted their owners' businesses. Another third of the stations were run by non-profit organizations such as churches and schools. As the number of radio stations increased beyond the available frequencies, interference became an issue, prompting the government to intervene. The Federal Radio Commission (FRC) was founded by the Radio Act of 1927 to regulate airwave regulation. The FRC redistributed station bandwidths a year after its inception to address interference issues.

The organization set aside 40 high-powered channels, 37 of which were earmarked for network affiliates. The remaining 600 lower powered bandwidths went to stations that had to share the frequencies, which meant that when one station went off the air at a certain time, another one took its place. The Radio Act of 1927 enabled large networks such as CBS and NBC to capture a 70% share of US broadcasting by the early 1930s, resulting in \$72 million in profits by 1934. Simultaneously, nonprofit broadcasting declined to barely 2% of the market. In response to the 1927 Radio Act's preference for commercial transmission, struggling charity radio broadcasters formed the National Committee on Education by Radio to advocate for new venues. They argued that since the airwaves, unlike newspapers, were a public resource, organizations fighting for the public good should take priority over commercial interests. Despite this, the Communications Act of 1934 passed without addressing these concerns, and radio remained primarily a commercial industry.

The Radio Golden Age

The so-called Golden Age of Radio lasted from 1930 until the mid-1950s. Because many people identify the 1930s with the Great Depression, it may seem incongruous that such a flourishing cultural event occurred during this decade. Radio, on the other hand, fitted itself to the age. Radio was free after the initial purchase of a receiver, providing an affordable form of entertainment that replaced other, more expensive pleasures such as going to the movies. Radio also provided a readily accessible kind of media with its own timetable. Tuning in to a favorite show at a certain time, unlike reading newspapers or books, became a part of listeners' daily ritual since it effectively compelled them to schedule their lives around the dial.

Daytime Radio Finds Its Audience

During the Great Depression, radio grew so popular that another network, the Mutual Broadcasting Network, launched in 1934 to compete with NBC's Red and Blue networks, as well as the CBS network, giving the country a total of four national networks. As the networks grew increasingly skilled at making money, their broadcast choices started to take on a format that eventually developed into contemporary television programming. Serial dramas and domestic work-focused shows broadcast throughout the day, when many women were at home. Advertisers targeted this population with advertisements for household items such as soap. Daytime serial plays are known as soap operas because they were often sponsored by soap firms. Some current TV soap operas, such as *Guiding Light*, which concluded in 2009, originated as radio serials in the 1930s.

The Beginnings of Prime Time

Many families listened to the radio together in the evening, just as contemporary families do during prime time on television. During the 1930s, popular evening comedic variety programs such as *George Burns and Gracie Allen's Burns and Allen*, the *Jack Benny Show*, and the *Bob Hope Show* all debuted. These shows, like *Saturday Night Live*, included a primary host and a succession of sketch comedy, interviews, and musical performances. The shows relied on a certain flare and spontaneity when performed live in front of a studio audience. Later in the evening, prestige plays like *Lux Radio Theater* and *Mercury Theatre on the Air* were broadcast. These performances featured renowned Hollywood performers recreating movies or acting out literary adaptations.

Breaking News

By the late 1930s, radio news broadcasts had overtaken newspaper circulation. The power of radio to emotionally bring its viewers in close to events resulted in news that elicited stronger reactions and, hence, more attention than print news could. In 1932, for example, the baby son of pilot Charles Lindbergh was stolen and killed. Radio networks established mobile stations to cover events as they occurred, broadcasting constantly for many days and bringing listeners up to speed on every detail while emotionally attaching them to the result.

Reporters acquired the capacity to capture events in the field and bring them back to the studio to broadcast over the airways as recording technology evolved. Herb Morrison's recording of the

Hindenburg accident was an early example of this. The Hindenburg balloon caught fire while trying to land in 1937, killing 37 of its passengers. Morrison was already on the site, filming the fall and the deadly accident. The show dealt with the reality of war in a solemn way the presenter announced at the start of the program, No one is invited to sit down and take it easy. Later, later, there's a war on. In 1940, Edward R. Murrow, a journalist living in England at the time, aired personal stories of German bombings of London, providing Americans with a feeling of the anguish and dread that the English were experiencing at the start of the war. The assault on Pearl Harbor, which launched the United States into World War II in 1941, was originally reported on radio news stations. By 1945, radio news had grown so effective and widespread that when Roosevelt died, only his wife, children, and Vice President Harry S. Truman knew about it before it was aired over the public airways.

The Federal Communications Commission's Inception

The Federal Communications Commission (FCC) was established by the Communications Act of 1934, ushering in a new era of government control. The corporation rapidly started making significant broadcasting choices. Among them was the 1938 decision to restrict transmitting strength to 50,000 watts, a limit that still stands today. Due to FCC antitrust judgments, RCA was obliged to sell its NBC Blue network; this spun-off part formed the American Broadcasting Corporation in 1943.

The Fairness Doctrine was another key rule that had a long-lasting impact. The Fairness Doctrine was created by the FCC in 1949 as a regulation saying that if broadcasters editorialized in favor of a specific perspective on an issue, they had to provide equal time to all other acceptable views on that topic. This idea stemmed from the long-held belief that the airwaves were a public resource and should be used to benefit the public in some manner. Although the law was in existence until 1987, the significance of its key themes is currently being disputed. In a subsequent part, this chapter will go more into the Fairness Doctrine and its implications.

Radio on the Periphery

Despite the networks' dominance over programming, educational stations continued to operate at colleges and in certain towns. They air programs including School of the Air and College of the Air, as well as roundtable discussions and town hall meetings. As part of its management of the new spectrum, the FCC set aside a group of frequencies in the lower range of the FM radio spectrum for public education purposes in 1940. The reserve of FM frequencies helped educational stations, however FM was originally unpopular owing to a setback in 1945, when the FCC relocated the FM bandwidth to a higher range of frequencies, presumably to alleviate interference concerns.

This modification necessitated the acquisition of new equipment by both customers and radio stations, significantly limiting FM radio's mainstream acceptance. The Pacifica Radio network has been a long-standing outlier in the realm of educational stations. Pacifica, which began in 1949 to combat the impacts of commercial radio by bringing educational programming and conversation to the airwaves, has evolved from a single station, Berkeley, California's KPFA, to a network of five stations and over 100 affiliates.

CONCLUSION

Pacifica began by broadcasting newer classical, jazz, and folk music, as well as lectures, debates, and interviews with prominent artists and intellectuals. One of Pacifica's key breakthroughs was its refusal to accept money from commercial sponsors, instead depending on contributions from listeners and funding from organizations such as the Ford Foundation, and referring to itself as listener-supported. The emergence of border stations was another significant novelty on the radio dial at the time. These stations, which were located close beyond the Mexican border, were not subject to FCC or US regulatory requirements. The stations listening range reached most of North America since they transmitted at 250,000 watts or greater. Their programming likewise differed significantly from that of US stations at the time. Dr. John Brinkley, for example, established station XERF in Del Rio, Mexico, after being forced to close his station in Nebraska, and he utilized the border station to advertise a questionable goat gland procedure that allegedly healed sexual impotence. Aside from the goat gland marketing, the station and others like it often played music that could not be heard on normal network radio, such as country and western. Later border station disc jockeys, such as Wolman Jack, were essential in popularizing rock and roll music. The Radio Club of Bombay transmitted the country's inaugural transmission in June 1923. This was followed five months later by the formation of the Calcutta Radio Club. The Indian Broadcasting Company was founded on July 23, 1927, only to be bankrupted in less than three years. Radio does not need an electric power source and may operate on dry battery batteries. A portable radio receiver is:

The radio is transportable. It may be accessed from any location. Listening to radio does not need literacy; you may listen to radio in your native tongue. A radio receiver, also known as a receiver, a wireless, or simply a radio in radio communications, is an electrical device that receives radio waves and translates the information carried by them to a useable form. It is used in conjunction with an antenna.

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CHAPTER 23

CULTURAL IMPACT OF RADIO

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ABSTRACT:

Radio has several uses in contemporary technology, including radio communication, radar, radio navigation, remote control, and remote sensing. As a result of the ability of radio to transmit music globally, genres like opera and bluegrass were introduced to regions of the globe that had never ever heard of them. Similarly, television brought a visual component that opened previously closed groups to other cultures and ideas.

KEYWORDS:

Classic Rock, Country Music, HD Radio, Popular Music, Radio Stations.

INTRODUCTION

Early radio network programming set the framework for television's format, with a variety of programs that appealed to a wide range of people broadcasting at various times of day. However, as television's popularity expanded, radio was unable to compete, so it resorted to new programming approaches. A new format-driven radio station became the standard. The evolution of radio station formats occurred as a result of the creation of new forms of music such as psychedelic rock and smooth jazz. Different stations have tended to concentrate on the music that various demographics enjoyed from the beginning of this change. Many individuals who grew up listening to Top 40 radio in the 1950s and 1960s, for example, did not necessarily want to hear new pop successes, therefore stations playing earlier popular music formed to fulfill their requirements. Modern formats take aging generations into consideration, with some stations concentrating on pop singles from the 1950s and early 1960s, while others concentrate on pop successes from the late 1960s, 1970s, and 1980s. These formats have evolved to target certain populations with well-defined likes and habits. Arbitron, for example, can determine the 10-year age demographic, education level, and even political leanings of listeners who choose a certain format. This kind of audience targeting is critical for advertising income because marketers want their advertisements to reach an audience that is likely to purchase their items.

Top Radio Stations

The following top radio formats and statistics were established by an Arbitron study published in 2010. The most popular formats and sub-formats appeal to a diverse spectrum of people, demonstrating radio's broad popularity. Country music as a format comprises both older and modern country music stations. The following top radio formats and their accompanying statistics were chosen by an Arbitron poll issued in 2010. The most popular formats and sub-formats appeal to a diverse spectrum of people, demonstrating radio's broad popularity. Country

music as a genre comprises stations that specialize on both older and current country music. In 2010, this format reached approximately 59 million listeners, primarily those aged 65 and older; more than 70% of its listeners had completed college. These listeners also have the greatest percentages of home ownership among all formats. Adult contemporary (AC) music is often aimed at those over the age of 30, and it prefers pop music from the previous 15 to 20 years above current hits. Different sub-formats, such as hot AC and contemporary AC, cater to younger listeners by playing more current tunes. In 2010, the majority of AC viewers were wealthy, married people who were politically split approximately along the national norm. Adult contemporary listeners scored first in at-work listening by genre. Hot AC, a subgenre of AC that plays more recent singles, was rated eighth in the country[1].

In 2010, Urban AC, a subgenre of AC that relies on older R&B classics, ranked seventh in the country. Pop current hit radio, sometimes known as pop CHR, is a sub-format of CHR. Dance CHR and rhythmic CHR are two further sub-formats of CHR. This format, coined in the 1980s, covers stations with a Top 40 focus but rely on a variety of genres, including country, rock, and urban. Pop CHR scored #1 among adolescent listeners in 2010, with 65 percent of its total listeners aged under 35. This music, which ranged from prominent musicians like Taylor Swift and Kanye West to Shakira, was heard more in the vehicle than at home or work, with the most listening time in the evenings. Rhythmic CHR, a sub-format that focuses on a blend of rhythmic pop, R&B, dance, and hip-hop singles, was also a top performer in 2010. Classic rock stations often play rock classics from the 1970s and 1980s, such as Led Zeppelin's "Stairway to Heaven" and AC/DC's "You Shook Me All Night Long" [2].

Album-oriented rock (AOR) is a unique but comparable genre. This format concentrates on songs that were not always published as singles, which are often referred to as album cuts (Radio Station World). In terms of listenership, classic rock stations placed sixth in 2010. These people were mostly males (70 percent) between the ages of 35 and 54 (54 percent). Classic rock was most often heard in the automobile and at work, with just 26% of listeners listening in at home. The urban contemporary genre features a blend of soul, hip-hop, and R&B from mostly Black performers such as Lil Wayne, John Legend, and Ludacris. The format was rated tenth in the country in 2010. Urban modern appeals to those aged 18 to 34.

The Mexican regional format focuses on Spanish-language music, specifically Mexican and South American genres. In 2010, it was rated twelfth in the country and first in Los Angeles, reflecting an increase in immigration from Mexico, Central America, and South America. Mexican regional's listener base was more than 96 percent Hispanic, and the format was most popular in the country's Western and Southwestern areas. However, it was less popular in the country's eastern areas; in New England, for example, the format had a 0% share of listening. The emergence of the Mexican regional format exemplifies how radio may evolve quickly to match new demographic patterns. A growing Spanish-speaking population in the United States has given rise to a variety of different Spanish-language radio formats. Among them are Spanish oldies, Spanish adult hits, and Spanish religious, Spanish tropical, and Spanish discussion. Tejano, a kind of music established in Hispanic Texan areas, has likewise achieved a large enough following to warrant its own format[3].

Radio formats have grown so specialized that the ratings organization Arbitron has over 50 categories. What was formerly simply known as rock music has been subdivided into subgenres such as alternative and contemporary rock. Alternative rock originated as a student radio format in the 1980s, but it became a mainstream format in the next decade, due in part to the popularity of grunge music at the time. As this music became older, radio stations started to use the phrase modern rock to denote a format devoted to new rock music. This format also gave rise to the active rock format, which mixes present rock tunes with classic rock successes. Nostalgia forms have also splintered into a variety of other formats. Oldies stations currently mostly play songs from the 1950s and 1960s, while classic hits stations play hits from the 1970s, 1980s, and 1990s. Urban oldies has also become a popular radio format, focusing on R&B, soul, and other urban music songs from the 1950s, 1960s, and 1970s[4].

Adult hits mixes older songs from the 1970s, 1980s, and 1990s with a modest selection of contemporary music, while '80s hits chooses tracks mostly from the 1980s. Radio station formats provide an intriguing window into popular culture in the United States. The expansion of nostalgia formats to encompass new decades reflects the number and preferences of the country's elderly listeners. Hits from the 1980s are popular enough with their demographic to have their own stations, although other generations prefer stations that combine decades. The emergence of the country format, as well as the sustained popularity of the classic rock format, may be indicative of cultural trends. Radio has had a massive effect on American society since its birth. Without the early effect of radio, modern popular culture would be impossible. Entire musical genres, such as country and rock, owe their success and even existence to early radio shows that disseminated new forms.

Newspapers, for example, have been operating for many years before radio. In fact, radio was once seen as a type of phantom newspaper. Although this concept provided early proponents with a helpful, familiar way of thinking about radio, it undervalued radio's potency as a medium. Newspapers could reach a large number of people, but radio could reach practically everyone. Radio's popularity was not hampered by illiteracy or even a hectic schedule—one could now do something else while listening to the radio. Because of its exceptional reach, radio became a tool for social cohesion, bringing together people from many classes and backgrounds to experience the world as a country[5].

This national cultural feature of radio was mirrored in radio programs. Vox Pop, a program based on on-the-street interviews, was an early effort to measure America's developing popular culture. Beginning in 1935, the show promoted itself as an unscripted "cross-section of what the average person really knows" by asking a variety of questions to random individuals. Many current television programs still utilize this structure, not just for entertainment and information, but also to summarize national culture. Vox Pop served as a cultural awareness of radio's intrusion into people's private lives in order to make them public. Radio news was more than just a fast method to learn about current events; it was a means for Americans to experience them.

During the 1937 floods on the Ohio and Mississippi rivers, radio conveyed the voices of those who suffered as well as those who resisted the rising seas. Two-thirds of radio broadcasts contained advertisements in 1941. Advertisers may market their goods to a captive audience

through radio. This kind of mass marketing heralded a new era in consumer society. The influence of radio on music is one of its most lasting legacies. Prior to radio, the majority of popular songs were delivered through piano sheet music and word of mouth. This inevitably restricted the sorts of music that might achieve national acclaim[6].

Despite the fact that recording technology had evolved many decades before radio, music broadcast live over the radio sounded well than music played on a record in the house. As a result, live music performances became a mainstay of early radio. Many performing venues had their own radio transmitters to broadcast live acts, such as Harlem's Cotton Club, which transmitted performances that CBS picked up and broadcast nationally. Radio networks mostly played swing jazz, exposing the bands and their leaders to a large audience. Popular bandleaders such as Duke Ellington, Benny Goodman, and Tommy Dorsey and their jazz bands became nationally recognized via radio performances, and a slew of other jazz performers prospered as radio popularized the genre.

National networks aired classical music as well. This programming, which was often presented in an instructional environment, had a distinct tone than dance-band programming. NBC supported classical music with programmes like the Music Appreciation Hour, which aimed to educate both young people and the wider public on the intricacies of classical music. It founded the NBC Symphony Orchestra, a 92-piece orchestra led by renowned conductor Arturo Toscanini. The orchestra had its maiden performance in 1937 and was so well received that Toscanini remained as conductor for the next 17 years. The Metropolitan Opera was likewise popular, with 9 million people tuning in during its early 1930s broadcasts[7].

Radio's promotional strength also provided regional music a huge boost. Local stations often aired their own shows including popular music from the region. WSM in Nashville, Tennessee, featured early country, blues, and folk performers. The history of this station exemplifies how radio—and its diverse spectrum of broadcasting created fresh viewpoints on American society. WSM's Barn Dance, which included early country music and blues, aired after an hour of classical music in 1927. The juxtaposition of classical and country genres inspired George Hay, the host of Barn Dance, to spontaneously rename the show For the past hour we have been listening to music taken largely from Grand Opera, but from now on we will present The Grand Ole Opry. NBC picked up the program for national syndication in 1939, and it is now one of the longest-running radio programs of all time.

Louisiana Hayride was an Opry-style program that broadcast on KWKH in Shreveport, Louisiana. This show catapulted performers like Hank Williams to national prominence. Through this program, country music, which was formerly a blend of folk, blues, and mountain music, was transformed into a genre accessible to the whole country. Elvis Presley and Johnny Cash might not have become national stars if these shows had not included these country and blues musicians, and country music may not have been a mainstream genre. Other Southern stations started playing rhythm and blues albums released by Black performers in the 1940s. Artists like Wynonie Harris, well known for his version of Roy Brown's Good Rock in Tonight, were often played by White radio jockeys attempting to impersonate Black Southerners. Both Memphis, Tennessee's WDIA and Atlanta, Georgia's WERD were owned and run by Black

people in the late 1940s. These disc jockeys often offered a degree of community leadership at a period when few Black people held positions of authority[8].

Dance and popular music performances were altered by radio technology. Because of the use of microphones, vocalists could be heard better above the band, enabling them to utilize a wider vocal range and produce more expressive styles, an invention that led to singers being a significant component of the image of popular music. Similarly, the adoption of microphones enabled individual artists to be showcased performing solos and lead sections, which were less favored before to radio. Radio exposure also resulted in faster turnover of popular music. Before radio, jazz ensembles could perform the same arrangement for years without becoming tired of it, but as radio broadcasts reached a wider audience, new arrangements and songs had to be generated at a faster speed to keep up with changing preferences (Wald).

The limelight of radio brought musicians' personality to the forefront of popular music, giving them greater popularity. Phil Harris, the bandleader from the Jack Benny Show, starred in his own show. Other notable artists rose to prominence via radio talent programs. Major Bowes and His Original Amateur Hour, for example, featured undiscovered artists attempting to attain popularity via exposure to the show's big audience. Major Bowes used a gong to order substandard artists offstage, sometimes dismissively, although not all of them struck out; famous singers such as Frank Sinatra debuted on the show. Television, like current popular music, owes a lot to the Golden Age of Radio. Major radio networks such as NBC, ABC, and CBS became and continue to be major movers in television, and their radio programming selections built the foundation for television. Radio actors, writers, and directors simply translated their abilities to the arena of early television, utilizing radio's accomplishments as templates[9].

Radio has had a significant impact on the political landscape of the United States throughout the years. Government leaders used radio in the past to convey messages to the public, such as President Franklin D. Roosevelt's fireside chats. Radio was also used to generate propaganda for World War II, with the War Department establishing a Radio Division in its Bureau of Public Relations as early as 1941. Other government attempts, like as the Treasury Hour, employed radio drama to earn cash via the selling of war bonds, while others took a distinctly political bent. It aired programs that encouraged listeners to make personal sacrifices, even death, in order to win the war. The program was also openly political, popularizing the notion that the New Deal was a success and reinforcing Roosevelt's image by drawing analogies to Lincoln. Radio has certainly been used by the government for its own purposes, but it has had an even greater impact on politics by serving as "the ultimate arena for free speech. Notable radio firebrands such as Father Charles Coughlin, a Roman Catholic priest whose radio program opposed the New Deal, criticized Jews, and supported Nazi policies, exemplified this capability early in radio's history. Radio has aided political careers in recent decades, notably those of U.S. Senator Al Franken of Minnesota, former New York City Mayor Rudy Giuliani, and presidential candidate Fred Thompson are among the candidates.

Talk show personalities like Rush Limbaugh have achieved significant political clout, with some even considering Limbaugh to be the Republican Party's de facto leader. On current talk radio broadcasts, one can easily detect a significant contemporary confluence of radio and politics. Far

from being just chat programs, the popular talk radio of the 1980s has a presenter who takes calls and covers a broad range of issues. Talk radio broadcasters win and retain listeners via pure personality, and some say startling or disrespectful things to get their point through. These hosts vary from Rush Limbaugh, a conservative radio personality, to Howard Stern, a so-called shock jock. The Fairness Doctrine should be repealed. The format emerged as a modern cultural and political force around the mid- to late-1980s, after the removal of the Fairness Doctrine. As you saw earlier in this chapter, this 1949 concept obliged any station airing a political viewpoint over the radio to provide equal time to all reasonable opposing viewpoints. Despite its lofty objectives of protecting public airways for varied viewpoints, the doctrine has long garnered some criticism. Opponents of the Fairness Doctrine stated that it had a stifling effect on political dialogue since stations avoided contentious or controversial shows rather than risking government involvement. The Reagan administration's FCC abolished the ban in 1987, paving the way for an AM talk radio boom by 2004, the number of talk radio stations had surged 17-fold. With the repeal of the Fairness Doctrine, stations were no longer required to find an opposing viewpoint to balance the host's expressed viewpoints. Radio presenters from all political stripes may say anything they pleased without fear of retaliation.

During the 1960s and 1970s, the movement of music stations to the FM spectrum freed up a lot of room on the AM band for discussion programs. With the Fairness Doctrine no longer a barrier, these shows gradually gained traction in the late 1980s and early 1990s. In 1998, talk radio broadcasters agitated against a planned congressional wage hike, infuriating their listeners; House Speaker Jim Wright got a flood of faxes condemning it from furious talk radio listeners from throughout the nation. Finally, Congress repealed the wage raise, and some print sources recognized the role of talk radio in the decision. Talk radio stations increased from 200 in the early 1980s to more than 850 in 1994, propelled by occurrences like these. As the popularity of talk radio expanded in the early 1990s, it swiftly became a platform for political aspirations. In 1992, nine talk show hosts ran for President of the United States. Congress. By the middle of the decade, several former or failed politicians were attempting to employ the format. Former California governor Jerry Brown and former New York mayor Ed Koch were among the politicians who had AM talk programs in the mid-1990s. Conservative hosts dominate AM talk radio, according to both conservatives and liberals. Many talk show presenters, such as Limbaugh, who launched his successful show one year after the Fairness Doctrine was repealed, have turned their shows into lucrative businesses.

AM talk radio grew in popularity during the 2000s. Popular conservative talk show presenters such as Michael Savage, Sean Hannity, and Bill O'Reilly aided the trend, while leftist broadcasters also gained popularity on the short-lived Air America network. The network unexpectedly shut down in 2010 due to financial issues. Despite its failure, the network gave a platform for presenters such as MSNBC TV news personality Rachel Maddow and Minnesota Senator Al Franken. Other leftist broadcasters, such Bill Press and Ron Reagan, President Ronald Reagan's son, have found popularity on AM political talk radio. Despite its triumphs, liberal talk radio is sometimes seen as unsustainable. According to others, Air America's demise shows conservatives' dominance over AM radio. In reaction to the conservative domination of talk radio, several prominent liberals, including House Speaker Nancy Pelosi, have campaigned

for the reinstatement of the Fairness Doctrine and requiring stations to provide equal time to opposing viewpoints. Despite being penalized many times for indecency by the FCC, talk radio presenter Howard Stern is one of the highest-paid and most popular talk radio personalities in the United States. Stern's radio shows often include scatological or sexual comedy, creating an anything goes environment. Stern has a history of strained relationships with the radio stations that employ him, owing to his on-air antics regularly generating controversy that may imperil advertising sponsorships and drive away angry listeners, in addition to risking FCC penalties.

In order to avoid problems with station owners and advertisers, Stern secured a deal with Sirius Satellite Radio in 2005, which is immune from FCC oversight, allowing him to continue broadcasting his program without fear of censorship. Stern's tremendous popularity provides him a lot of power, allowing him to weather controversies while still having a lucrative career. Other radio DJs who have gotten themselves into problems with rash on-air statements have not fared as well. Don Imus, the long-running anchor of *Imus in the Morning*, was banned in April 2007 for making racist and sexist remarks towards the Rutgers University women's basketball team. Despite his public apology, the story continued to get unwanted media attention, and CBS canceled his program to prevent additional bad publicity and sponsor withdrawal. Though he returned to the airwaves with a new station in December of that year, the event was a severe blow for Imus' career and public image. Similarly, prominent conservative talk show personality Dr. Laura Schlesinger canceled her radio program in 2010 due to pressure from radio stations and advertisers after a public outcry over her repeated use of a racist insult on a broadcast. As the instances of these talk radio presenters demonstrate, the subject of free expression on the airwaves is sometimes complicated by radio stations' desire to remain profitable.

Outspoken or startling radio broadcasters may attract a large number of listeners, encouraging advertisers to sponsor their programs and generating revenue for their radio stations. Although some listeners may be outraged by these DJs and quit listening in, their employers are typically prepared to let the hosts to talk freely on the air as long as they continue to earn advertising cash. However, if a host's conduct causes a huge scandal, forcing advertisers to withdraw their sponsorship in order to prevent ruining their brands, the radio station would frequently remove the presenter and replace him or her with someone who can better maintain advertising agreements. The freedom of radio presenters to free speech does not obligate their employers to provide a place for them to practice it. Popular broadcasters like Don Imus may find a new home on the air after the controversy has calmed down, but the message for radio hosts worried about their jobs is clear: there are practical limitations to their freedom of expression.

Although the future of radio has been questioned several times over its history, it still exists. The medium's intrinsic mobility provides it an edge over other forms of media that need a person's undivided attention, such as television or print. Radio's simplicity lends itself to a wide range of applications. In recent years, new technologies have promised to broaden radio's reach and the types of content it provides. By making more stations accessible, satellite and HD radio have enhanced the volume and variety of available content. Internet radio has made radio transmission more accessible, and almost anybody with a computer may generate subscription podcasts to

broadcast throughout the globe. These new technologies have the potential to make radio a long-lasting and inventive kind of media.

DISCUSSION

The FCC granted licenses to two companies in 1998 that wanted to create a radio version of cable television without the connections. This was the birth of satellite radio, and the firms went on to become XM and Sirius. These two networks marketed special receivers capable of picking up satellite broadcasts presenting a variety of formats on several channels to listeners who paid a monthly subscription for commercial-free programming. Satellite radio, like cable television, was not compelled to filter its disc jockeys or guests for profanity. This drew several controversial radio personalities, like Howard Stern and Opie and Anthony, who have had run-ins with the FCC. The networks also attracted presenters like NPR's Bob Edwards and Bruce Springsteen's guitarist "Little" Steven Van Zandt to develop their own programs. Because listeners paid a single fee for access to all channels, disc jockeys felt less pressure to follow the restricted playlist style of programming that was the usual for terrestrial radio stations. Sirius and XM combined in 2008 to establish Sirius XM, and the corporation made its first profits in 2010.

HD radio, which was created around 2001 to assist terrestrial radio stations compete with growing satellite radio technology, is simply a digital transmission of radio signals that results in reduced static and improved sound quality, even for AM stations. However, improved quality is not the only advantage of HD radio the technology enables signals to be compressed so that one station may transmit shadow stations on the same frequency as its normal broadcast. Although listeners must use an HD radio to access these channels, there is no membership charge since independent stations produce their own content as needed. On their shadow channels, stations such as NPR's WAMU in Washington, DC, offer a variety of programs. For example, transmits WAMU's normal analog schedule, 88.5-2 broadcasts bluegrass and country music programming, and 88.5-3 broadcasts public radio programs not accessible on 88.5.

HD radio enables existing broadcasters to supply material that might otherwise be sacrificed in favor of more commercial programming. WAMU's bluegrass and country shadow station broadcasts material that was formerly broadcast over the airwaves but was demoted to the Internet in favor of more commercial programming. The HD radio innovation allows the station to resume the programming without jeopardizing its financial stability. With this financial independence, HD radio opens up a plethora of programming options for conventional radio. Broadcasting has both advantages and disadvantages. Although technology developments in the last 50 years, such as audio recorders and microphones, have simplified the creation of a radio show, the typical individual has challenges in broadcasting such program. However, the growth of the Internet has transformed this constraint into a manageable barrier for both enterprises and consumers.

CONCLUSION

At its most basic, Internet radio is just the streaming of audio broadcasts over the Internet. Radio stations such as Chapel Hill, North Carolina's WXYC were transmitting their signal via the Internet as early as 1994, possibly reaching a global audience (WXYC). To broadcast

programming, online-only radio stations were quickly established. Live 365, a service created in 1999, has served as a distributor for Internet radio programs, charging broadcasters fees to stream their shows to a huge listening audience. Pandora radio is another form of Internet radio service. Instead than distributing current programs, this radio service enables users to construct their own original music radio stations. When a user opens a Pandora account and enters a song, composer, or artist, the service produces a station that plays music related to the user's choices. This music analysis collects as many characteristics about a song as possible, from lyrics to instrumentation to harmony, and then categorizes songs based on these features, allowing listeners to design their own stations depending on one or more of the cataloged attributes. The listener may remove songs from the playlist and establish new stations. A significant change in how Americans communicated was heralded by radio. Radios allowed for unprecedented human connectivity once they were widely available and inexpensive. A few decades after Marconi's initial transmission, in the 1920s, 50% of metropolitan households had access to radios. There were more than six million stations in existence. With its remarkable capacity to communicate important developments from throughout the world, radio profoundly altered the landscape of mass media. As a result, information transmission became simple and common. As the primary source of broadcast news by the early 20th century, radio started to alter the globe. Radio encouraged a real-time national dialogue throughout the trying years of the Great Depression and World War II. And it turned into the single most influential factor in creating a mass culture of sports, entertainment, news, and advertising.

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CHAPTER 24

A BRIEF HISTORY OF THE CINEMA'S BEGINNINGS

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ABSTRACT:

People go to theatres to see movies for amusement. There aren't many movie theatres in the nation. The truth often becomes distorted over time. But now that you know, *The Horse in Motion* by Eadweard Muybridge was the first motion picture ever created. Although they weren't the first, the works of Louis Le Prince, Thomas Edison, the Lumiere Brothers, and Georges Méliès were all significant. The word cinema is derived from the French cinematographe, which in turn is derived from the Greek kinema, which means motion. Thus, the term cinema simply means moving picture. Additionally, it now refers more broadly to the producing of movies as well as the structure where they are presented.

KEYWORDS:

Film Strip, Film Business, Motion Picture, Moving Picture, Single Reel.

INTRODUCTION

The optical phenomena known as persistence of vision and the phi phenomenon underpin cinematic illusion. The first allows the brain to keep pictures cast on the retina of the eye for a fraction of a second after they have vanished from the field of vision, while the latter generates apparent movement between images when they follow one another quickly. When projected at the appropriate pace, these phenomena allow the sequence of static frames on a film strip to resemble continuous movement. Before photography, a number of optical toys took use of this effect by putting successive phase drawings of items in motion on the face of a whirling or within a revolving drum. Then, in 1839, French painter Louis-Jacques-Mande Daguerre perfected the positive photographic process known as daguerreotype, and the following year, English scientist William Henry Fox Talbot successfully demonstrated a negative photographic process that theoretically allowed unlimited positive prints to be produced from each negative. As photography evolved and improved over the following several decades, it became feasible to replace the phase drawings in early optical toys and gadgets with individually posed phase pictures, a common and popular technique. However, genuine motion images would not exist until live action could be captured spontaneously and simultaneously.

This necessitated a decrease in exposure time from the hour or so needed by early photography processes to the hundredth of a second attained in 1870. It also needed the invention of series photography technique by British American photographer Edward Muybridge between 1872 and 1877. Muybridge was hired at the time by Gov. Leland Stanford of California, a fanatical

racehorse breeder, to demonstrate that a racing horse raises all four feet off the ground at some point during its gallop. Muybridge experimented with numerous cameras to obtain sequential images of horses in motion since conventions of 19th-century depiction dictated differently, yet the movement itself happened too quickly for observation by the human eye. Finally, in 1877, he installed a battery of 12 cameras around a Sacramento racetrack, with cables strung across the track to activate the shutters. As a horse trotted along the track, its hooves tripped each shutter, exposing a new shot of the gallop, verifying Stanford's theory. Muybridge eventually put these photos on a spinning disk and projected them on a screen using a magic lantern, resulting in a moving picture of the horse at full speed as it had happened in real life[1].

In 1882, the French scientist Étienne-Jules Marey took the first series images with a single instrument; the motivation was once again the investigation of motion too fast for detection by the human eye. To analyze the movement of birds in flight, Marey built the chronophotographic pistol, a camera styled like a rifle that captured 12 consecutive photos per second. Marey tried to project these pictures after they were imprinted on a revolving glass plate. Marey, like Muybridge, was concerned in dissecting movement rather than synthesizing it, and his experiments did not extend far beyond the domain of high-speed, or instantaneous, series photography. Muybridge and Marey, in fact, worked in the spirit of scientific inquiry, extending and developing existing technology to examine and analyze occurrences that happened beyond the threshold of human awareness. Those that followed would bring their findings back into the range of normal human perception and benefit from them.

In 1887, an Episcopal preacher called Hannibal Goodwin discovered the notion of utilizing celluloid as a substrate for photographic emulsions in Newark, New Jersey. George Eastman, an inventor and manufacturer who had previously experimented with sensitized paper rolls for still photography, started making celluloid roll film in 1889 at his facility in Rochester, New York. This event was critical in the development of cinematography: while series photography, such as Mary's chronograph, could use glass plates or paper strip film to record events of short duration in a relatively small number of images, cinematography would inevitably find its subjects in longer, more complicated events, requiring thousands of images and thus exactly the kind of flexible but durable recording medium represented by celluloid. It was up to someone to integrate the concepts represented in Muybridge and Mary's equipment with celluloid strip film to create a practical motion-picture camera[2].

In the late 1880s, French-born inventor Louis Le Prince invented such a contraption. In 1888, he filmed numerous short films in Leeds, England, and the following year, he started utilizing celluloid film, which had just been produced. He was supposed to exhibit his art in New York City in 1890, but he went missing while traveling in France. The show never took place, and Le Prince's contribution to film went unnoticed for decades. Instead, it was William Kennedy Laurie Dickson, working at the Edison Company's West Orange, New Jersey, facilities, who invented what is commonly considered as the first motion-picture camera. In 1877, Thomas Edison created the phonograph, which swiftly became the most popular home entertainment item of the century. In 1888, Edison commissioned Dickson, a teenage laboratory assistant, to create a motion-picture camera in order to offer a visual accompaniment to the phonograph. Dickson merged the

two last requirements of motion-picture recording and viewing technologies, building on the work of Muybridge and Marey. A device derived from a clock's escapement mechanism was used to assure the intermittent but regular passage of the film strip through the camera, and a regularly perforated celluloid film strip was used to ensure accurate synchronization between the film strip and the shutter[3].

The Kinetograph, Dickson's camera, originally imprinted up to 50 feet of celluloid film at a rate of roughly 40 frames per second. Dickson was not the only one working on the challenge of capturing and recreating moving visuals. For years, inventors all around the globe have been attempting to create workable motion-picture devices. Indeed, other European innovators, like the Englishman William Friese-Greene, filed for patents on different cameras, projectors, and camera-projector combinations at the same time or even before Edison and his colleagues.

Because Edison saw motion pictures as a supplement to his phonograph, he did not commission the development of a projector to accompany the Kinetograph. Rather, he commissioned Dickson to create the Kinetoscope, a form of peep-show viewing mechanism in which a continuous 47-foot film loop ran on spools between an incandescent bulb and a shutter for individual viewing. Kinetoscopes were first commercially sold in 1894 by the business of Raff and Gammon for \$250 to \$300. To supply films for the Kinetoscopes that Raff and Gammon were installing in penny arcades, hotel lobbies, amusement parks, and other such semipublic places, the Edison Company established its own Kinetograph studio in West Orange, New Jersey. In April of that year, the first Kinetoscope parlor debuted in New York City in a renovated storefront. Admission to a bank of five machines cost 25 cents at the parlor[4].



Figure 1: Diagram showing the image of the Lumière Cinématographe c, 1896 (science and media museum).

In 1894, the Maguire and Baucus syndicate purchased the overseas rights to the Kinetoscope and started marketing the devices. Because Edison did not register for foreign patents on either his camera or his viewing apparatus, the devices were extensively and lawfully duplicated across Europe, where they were modified and improved much beyond the American originals. A Kinetoscope show in Paris, in fact, prompted the Lumière brothers, Auguste and Louis, to create the first commercially practical projector. Their cinématographe, which served as a camera,

printer, and projector, operated at the economical rate of 16 frames per second (Figure.1). On December 28, 1895, it had its maiden commercial demonstration.

In contrast to the Kinetograph, which was battery-powered and weighed over 1,000 pounds, the cinématographe was hand-cranked, lightweight, and portable. This naturally influenced the types of films made with each machine. Edison films initially featured material such as circus or vaudeville acts that could be brought into a small studio and performed in front of an inert camera, whereas early Lumière films were primarily documentary views, or actualities, shot outdoors on location. However, in both instances, the videos were consisted of a single unedited shot emphasizing realistic movement, with little or no narrative substance. In general, Lumière technology became the European standard during the early era, and the cinématographe became the founding instrument of distant cinemas in Russia, Australia, and Japan because the Lumières sent their cameramen all over the world in search of exotic subjects[5].



Figure 2: Diagram showing the audience in 1900.

By the summer of 1895, the Kinetoscope installation industry in the United States had reached saturation, while Edison was still highly successful as a film provider. Raff and Gammon persuaded Edison to purchase the rights to a cutting-edge projector developed by Thomas Armat of Washington, D.C., which included a superior intermittent movement mechanism and a loop-forming device (known as the Latham loop, after its earliest promoters, Grey Latham and Otway Latham) to reduce film breakage, and Edison began manufacturing and marketing this machine as his own invention in early 1896. The Edison Vitascope, which had its initial public demonstration on April 23, 1896, at Koster and Bial's Music Hall in New York City, introduced projection to the United States and defined the format for American cinema presentation for the following few years.

It also aided the operations of successful Edison competitors such as the American Mutoscope and Biograph Company, which was founded in 1896 to capitalize on the Mutoscope peep-show gadget and the American Biograph camera and projector, both of which were patented by W.K.L. Dickson in 1896. During this era, known as the novelty period, the focus was on the projection mechanism itself, and films were most successful as self-contained vaudeville acts. At

the turn of the century, vaudeville houses competed fiercely, and headlined the names of the machines rather than the pictures. The producer or manufacturer provided projectors, as well as an operator and a short film program. Whether they were Edison-style theatrical variety shorts or Lumière-style actualities, these films were perceived by their original audiences as animated photographs or living pictures, emphasizing their continuity with more familiar media of the time[6].

The film business was independent and unitary throughout the novelty period, with production firms leasing a full film service of projector, operator, and shorts to the vaudeville market as a single, self-contained performance. However, beginning in 1897, manufacturers started to sell both projectors and pictures to nomadic exhibitors who moved their programs from one temporary facility to another when the novelty of their films wore off. Because they were responsible for organizing the one-shot films acquired from the makers into audience-pleasing programs, this new method of screening via circuit represented the first separation of exhibition from production and allowed the exhibitors a substantial level of influence over early cinema form. The assembly of these programs, which often included narration, sound effects, and music, was essentially a rudimentary type of editing, therefore it is feasible to consider itinerant projectionists operating between 1896 and 1904 as the first directors of motion pictures. After the business stabilized in the first decade of the twentieth century, some of them, most notably Edwin S. Porter, were engaged as directors by production firms.

By encouraging peripatetic exhibition, the American producers' policy of outright sales stifled the development of permanent film theaters in the United States until nearly a decade after they appeared in Europe, where England and France had taken an early lead in both production and exhibition. Theatrograph, Britain's first projector, was shown in 1896 by scientific-instrument manufacturer Robert W. Paul. Paul founded his own production firm in 1899 to make actualities and trick films, and his Animatograph Works, Ltd. was England's biggest producer until 1905, putting out an average of 50 pictures each year. Between 1896 and 1898, two Brighton photographers, George Albert Smith and James Williamson, built their own motion-picture cameras and began making trick films with superimpositions. Smith later developed the first commercially successful photographic color process, whereas Williamson experimented with parallel editing as early as 1900 and pioneered the chase film. By 1902, both Smith and Williamson had established studios in Brighton and were regarded as members of the Brighton school, despite the fact that they did not constitute a unified trend. Another prominent early British filmmaker was Cecil Hepworth, whose *Rescued by Rover* is often considered as the most skillfully cut narrative made before D.W. Griffith's Biograph films. Griffith[7].

The movement in awareness from films as animated photos to films as tales, or narratives, occurred around the turn of the century and is most visible in the work of French director Georges Méliès. Méliès was a professional magician who became fascinated in the cinématographe's illusionist capabilities; when the Lumières refused to sell him one, he acquired an animatograph projector from Paul in 1896 and inverted its mechanical principles to construct his own camera. Between 1896 and 1913, he founded the Star Film business and built a modest

glass-enclosed studio on the grounds of his Montreuil home, where he produced, directed, photographed, and performed in over 500 pictures (Figure.2).

Porter's work as a projectionist at the Eden Musée theatre in 1898 is likely what led him to the technique of continuity editing in the early 1900s. The process of choosing one-shot films and organizing them into a 15-minute program for screen display was similar to building a single film from a number of discrete shots. Porter, by his own admission, was inspired by other filmmakers, particularly Méliès, whose *Le Voyage dans la Lune* he got to know well via Edison's illicit distribution of it in October 1902. Years later, Porter stated that the Méliès film gave him the idea of telling a story in continuity form, which resulted in *The Life of an American Fireman*.

This picture was inspired by James Williamson's *Fire*, created a nine-shot story of a heroic rescue from a burning building using archive film and manufactured situations. For years, it was a source of contention since the last two scenes were intercut, or crosscut, into a 14-shot parallel sequence in a later version. It is now widely assumed that in the first version of the film, these sequences, which repeat the identical rescue operation from the inside and outside, were presented in their full, one after the other. This repetition, or overlapping continuity, owes much to magic lantern shows and clearly emphasizes spatial linkages between scenes while leaving temporal relationships undeveloped and, to contemporary sensibilities, perplexing. Contemporary audiences, on the other hand, had been conditioned by lantern slide projectors and even comic strips to see a succession of motion-picture shots as a collection of distinct moving images, each of which was self-contained inside its frame. Because space was their main medium, spatial linkages were obvious in such older story forms[8]. Motion films, on the other hand, exist in both time and space, and the fundamental challenge for early filmmakers was establishing temporal continuity from one shot to the next. Porter's *The Great Train Robbery* is largely regarded as the first narrative picture to accomplish such action continuity. The film contains an early example of parallel editing, two credible back, or rear, projections, two camera pans, and several shots composed diagonally and staged in depth a significant departure from the frontally composed, theatrical staging.

The Great Train Robbery, the industry's first great box-office hit, is credited for establishing realistic storytelling, rather than Méliès-style fantasy, as the dominant genre of commercial filmmaking. The success of the picture spurred investors, resulting in the creation of the first permanent film theaters, known as nickelodeons, around the nation. It lasted around 12 minutes and contributed to the conventional film length of one reel, or 1,000 feet. Despite the popularity of the picture, Porter continued to use overlapping action in traditional storylines such as *Uncle Tom's Cabin* and the social justice plays *The Ex-Convict* and *The Kleptomaniac*. He dabbled with model animation in *The Dream of a Rarebit Fiend* and *The Teddy Bears*, but as the technique got more industrialized, he lost interest in the artistic side of cinema. In 1909, he left Edison to pursue a career as a producer and equipment builder. Porter, like Méliès, was unable to adapt to the growing linear narrative forms and assembly-line production techniques[9].

A similar trend was forming in the United States, with the development of film exchanges and the construction of an industrywide monopoly based on the pooling of patent rights. Around 1897, companies began selling prints outright, which had the effect of encouraging nomadic

display while discriminating against owners of permanent venues. In response to the requirements of theater owners, Harry J. Miles and Herbert Miles established a film exchange in San Francisco in 1903. The exchange acted as a middleman between producers and exhibitors, purchasing prints from the former and leasing them to the latter for 25% of the purchase price. The new middlemen made fortunes by collecting multiple revenues on the same prints; exhibitors were able to reduce their overheads and vary their programs without financial risk; and, ultimately, producers experienced a tremendous surge in demand for their product as exhibition and distribution boomed nationwide.

The nickelodeon boom, the exponential expansion of permanent cinema theatres in the United States from a few in 1904 to between 8,000 and 10,000 by 1908, was the most direct result of the distribution sector's fast ascent. These theatres, named after the Nickelodeon, which debuted in Pittsburgh in 1905, were improvised structures housed in renovated shops. They screened around an hour's worth of films for a fee of 5 to 10 cents. Initially linked with working-class audiences, nickelodeons grew in favor among the middle classes as the decade progressed, and they became connected with the growing popularity of the narrative picture. Their proliferation also compelled the industry to standardize film length at one reel, or 1,000 feet, to promote high-efficiency manufacturing and product exchange.

The MPPC, often known as the Trust, wanted to oversee all aspects of the business and so established a licensing system for calculating royalties. Only licensed equipment manufacturers were permitted to use its patents; film stock could be sold only to licensed producers; licensed producers and importers were required to set minimum rental prices and quotas for foreign footage to reduce competition; MPPC films could be sold only to licensed distributors, who could lease them only to licensed exhibitors; and only licensed exhibitors were permitted to use MPPC projectors and rent company films. To consolidate its power, the MPPC established the General Film Company in 1910, the same year that motion-picture attendance in the United States reached 26 million people per week, combining the licensed distributors into a single corporate organization. Despite being plainly monopolistic in practice and goal, the MPPC served to stabilize the American cinema industry during a time of unparalleled expansion and upheaval by regulating exhibition practice, enhancing distribution efficiency, and standardizing pricing in all three sectors. Its collusive character, on the other hand, elicited a response that eventually killed it.

In other ways, the MPPC's tenacious attempts to remove competition simply fueled it. Independent distributors and exhibitors opposed the MPPC almost from the start, and in January 1909 they formed their own trade association, the Independent Film Protective Association reorganized that fall as the National Independent Moving Picture Alliance to provide financial and legal support against the Trust. The Motion Picture Distributing and Sales Company, which started operations in May 1910 and grew to service 47 exchanges in 27 cities, was a more successful and strong anti-Trust group. For almost two years, independents were able to present a unified front via the corporation, which eventually broke into two opposing camps in the spring of 1912.

The early independents were able to compete successfully against the Trust in its first three years of existence by copying MPPC techniques of joining forces and licensing, garnering around 40% of all American film business. In reality, their product, the one-reel short, and manner of operation were originally substantially similar to those of the MPPC. However, the independents eventually revolutionized the business by embracing the multiple-reel film as their primary product, prompting the MPPC to embrace the one-reeler with a fury, hastening its own downfall. The cinema business as we know it today began in the early nineteenth century with the invention of photography, the discovery of the illusion of motion by merging separate still pictures, and the study of human and animal mobility. The history covered here starts at the pinnacle of these technical advances, when the concept of the motion picture as an entertainment business first developed. Since then, the industry has seen incredible alterations, some driven by individual individuals' creative ideals, some by business need, and yet others by chance. The history of film is complicated, and for every significant innovator and movement included here, others have been overlooked.

Nonetheless, after reading this part, you will have a comprehensive understanding of the evolution of a media that has caught the imaginations of people all around the globe for more than a century. While watching movies on smartphones may seem to be a significant departure from the social aspect of cinema viewing as we know it now, the small-format, single-viewer display represents, in some ways, a return to film's early beginnings. In 1891, Thomas Edison and William Dickson, a junior laboratory assistant, developed what they named the kinetoscope, a device that would become the precursor to the motion picture projector. The kinetoscope was a cabinet with a glass through which individual viewers may experience the illusion of a moving picture. The illusion of motion was created by quickly spooling a perforated celluloid film strip containing a succession of pictures between a light bulb and a lens.

The images in the kinetoscope depicted events and performances staged at Edison's film studio in East Orange, New Jersey, specifically for the Edison Kinetograph circus performances, dancing women, cockfights, boxing matches, and even a dentist extracting a tooth. As the kinetoscope grew in popularity, the Edison Company started putting machines in hotel lobbies, amusement parks, and penny arcades, and kinetoscope parlors sprung up around the nation. When Edison's colleagues and associates proposed that he discover a means to project his kinetoscope pictures for audience viewing, he reputedly declined, arguing that such an innovation would be a less lucrative endeavor. Because Edison had not obtained a worldwide copyright for his invention, kinetoscope versions were quickly copied and circulated across Europe.

This new kind of entertainment was an immediate hit, and sensing an opportunity, a number of mechanics and innovators started experimenting with techniques of projecting the moving pictures onto a bigger screen. However, it was the idea of two brothers, Auguste and Louis Lumière, who worked as photographers in Lyon, France, that experienced the greatest commercial success. The brothers developed the *cinématographe* in 1895, a portable film projector that also served as a camera and printer. Unlike the Edison kinetograph, the *cinématographe* was light enough for simple outdoor recording, and the brothers used the camera

to capture well over 1,000 short films over the years, the majority of which represented scenes from ordinary life. While cinema first competed with other popular types of entertainment, such as circuses, vaudeville performances, theater troupes, magic shows, and many more, it would ultimately supersede these other forms of entertainment as the major commercial draw. Within a year of the Lumières' first commercial showing, other film firms were providing moving-picture performances in music halls and vaudeville theaters across the United Kingdom. In the United States, the Edison Company presented their first film showing in April 1896 at Koster and Bial's Music Hall in Herald Square, New York City, after purchasing the rights to an upgraded projector dubbed the Vitascope. The powerful influence of film on its early viewers is difficult to fathom today, when many people are bombarded with video visuals.

The sheer amount of accounts about the early audience's surprise, joy, and even horror at what they were witnessing, on the other hand, shows that seeing a film was an overpowering experience for many. Spectators gasped at the realistic details in pictures like Robert Paul's *Rough Sea at Dover*, and during films in which trains or moving carriages rushed toward the crowd, many panicked and sought to exit the theater. Technical advances enabled filmmakers such as Parisian cinema owner Georges Méliès to experiment with special effects that resulted in seemingly magical transformations on screen: flowers transformed into women, people vanished with puffs of smoke, a man appeared where a woman had just stood, and other similar tricks (Robinson). Méliès, a former magician, not only invented the trick film, which producers in England and the United States started to mimic, but he was also the one who transformed cinema into the narrative medium it is today. Previously, filmmakers had only made single-shot films lasting a minute or less; Méliès started combining these short films to create storylines.

His 30-scene *Trip to the Moon*, based on a Jules Verne book, was maybe the most widely watched work in the first decade of cinema (Robinson). Méliès, on the other hand, never extended his method beyond treating the narrative film as a staged theatrical performance; his camera, symbolizing the vantage point of an audience facing a stage, never moved throughout a scene's shooting. Méliès's final financially successful work, *The Conquest of the Pole*, was published in 1912, and from then on, he lost viewers to filmmakers experimenting with more advanced methods. Edwin S. Porter, a projectionist and engineer for the Edison Company, was one of these forward-thinking filmmakers.

The Great Train Robbery, a 12-minute film by Porter, broke with the stagelike compositions of Méliès-style films with its use of editing, camera pans, back projections, and diagonally framed views that provided a continuity of action. *The Great Train Robbery* not only established the realistic story as a cinematic norm, but it was also the first great box-office blockbuster. Its popularity cleared the way for the expansion of the film industry, as investors, seeing the motion picture's high profit potential, started building the country's first permanent film theaters. These early motion picture cinemas, known as nickelodeons because of their 5 cent entry price, were extremely popular among the working class of the time, who couldn't afford live theater. Between 1904 and 1908, about 9,000 nickelodeons were introduced in the United States. The success of Nickelodeon helped to establish cinema as a mainstream entertainment medium.

Production businesses were formed to accommodate the growing demand for motion movies. At the height of nickelodeon popularity in 1910, the United States had around 20 significant motion picture firms. However, intense disagreements over patent rights and industry control often erupted among these corporations, causing even the most powerful among them to dread market fragmentation. Because of these worries, the Motion Picture Patents Company (MPPC) was created in 1908 by ten significant firms, including Edison, Biograph, Dictagraph, and others. The MPPC was a trade club that gathered the most important motion picture patents and formed an exclusive contract as a supplier of film material between these firms and the Eastman Kodak Company.

The MPPC, often known as the Trust, sought to standardize the sector and eliminate competition via monopolistic control. Only certain licensed companies could participate in the exchange, distribution, and production of film at various levels of the industry under the Trust's licensing system. A shut-out tactic that eventually backfired, leading the excluded, independent distributors to organize in opposition to the Trust. During these early years, theaters were still showing single-reel pictures, which were 1,000 feet long and had a running duration of around 16 minutes. However, firms started importing multiple-reel films from European producers from 1907, and the format acquired public approval in the United States in 1912 with Louis Mercanton's immensely successful *Queen Elizabeth*, a three-and-a-half reel feature, starring the French actress Sarah Bernhardt.

As more features as the multiple-reel film became known were shown, exhibitors realized a variety of benefits over the single-reel short. For one reason, viewers considered these lengthier films as special events and were ready to pay extra for entry; furthermore, because of the popularity of feature storylines, features often had longer runs in cinemas than their single-reel counterparts. Furthermore, the feature film became popular among the middle classes, who considered its duration as comparable to the more respectable amusement of live theater (Motion Pictures). Following in the footsteps of the French cinema d'art, American feature filmmakers often drew their inspiration from sources that would appeal to a richer and more educated audience, such as history, literature, and theater shows. As it turns out, the feature film was one of the factors that contributed to the MPPC's final demise.

The Trust's display and distribution system was rigidly structured, making it difficult to modify. When Vitagraph, a Trust member, started releasing pictures such as *A Tale of Two Cities* and *Uncle Tom's Cabin*, the Trust required it to screen the films serially in single-reel showings to comply with industry standards. The MPPC also overestimated the attraction of the star system, a practice that originated when producers used renowned stage performers such as Mary Pickford and James O'Neill in starring parts and on commercial posters. Because of the MPPC's rigidity, independent studios were the only ones who could profit on two major phenomena that would shape the future of film single-reel features and star power. Few people now would remember names like Vitagraph or Biograph, but the independents that survived them Universal, Goldwyn, Fox, and Paramount have become household names.

As moviegoing became more popular among the middle class, and feature films started to retain viewers in their seats for longer periods of time, exhibitors discovered a need to develop more

comfortable and lavishly designed theater rooms in order to attract their audiences. These dream palaces, so-called because of their often-ostentatious decorations of marble, brass, guiding, and cut glass, not only replaced the nickelodeon theater, but also generated the demand that led to the Hollywood studio system. Some producers concluded that the increasing demand for fresh work could only be addressed if films were created on a consistent, year-round basis. However, given the present system, which often depended on outside shooting and was primarily located in Chicago and New York two places where weather conditions hindered outdoor filming for a large part of the year this was impossible.

Different firms sought to shoot in warmer places such as Florida, Texas, and Cuba, but producers finally found the best success in Hollywood, a tiny, industrial neighborhood of Los Angeles. For a variety of reasons, Hollywood proved to be an outstanding site. Not only was the temperature mild and sunny all year, but land was abundant and affordable, and the position provided easy access to a variety of topographies, including mountains, lakes, desert, beaches, and woods. By 1915, Hollywood accounted for more than 60% of all film output in the United States.

While commercial concerns influenced the evolution of narrative cinema, it is equally crucial to recognize the involvement of individual artists who transformed it into a medium of personal expression. The silent period motion film was often unsophisticated in nature; performed in excessively energetic motions to interest the eye; and accompanied by live music, played in the theater by musicians, and written titles to create an atmosphere and communicate a tale. Within the limits of this medium, one filmmaker in particular arose to elevate the silent cinema to the status of an art form and to reveal its potential as a medium of serious expression and persuasion.

He discovered that by using parallel editing, which involves switching between two or more sequences of action, he could create the appearance of simultaneity. He may then heighten the excitement of the picture by switching between cuts faster and faster until the action moments collided. Griffith employed this tactic well in his controversial film *The Birth of a Nation*, which will be studied more in this chapter. Other techniques that Griffith used to great effect included panning shots, which allowed him to establish a sense of scene and engage his audience more fully in the experience of the film, and tracking shots, or shots that traveled with the movement of a scene (Motion Pictures), which allowed the audience to participate in the film's action through the lens of the camera.

As the film business in the United States got more profitable, significant industry players such as D. W. Griffith, Charlie Chaplin, and actresses Mary Pickford and Douglas Fairbanks all became immensely rich and prominent. Public attitudes toward stars and some stars' extravagant lifestyles were divided, as they are today: on the one hand, these celebrities were idolized and imitated in popular culture, while on the other, they were criticized for posing a threat to traditional morals and social order, both on and off screen. And, as it does now, the news media preferred to sensationalize celebrity lifestyles in order to sell articles. Roscoe Fatty Arbuckle, a comedian who worked with future luminaries Charlie Chaplin and Buster Keaton, was at the heart of one of the silent era's greatest controversies. During a marathon party during Labor Day weekend in 1921, one of Arbuckle's guests, model Virginia Rapp, was brought to the hospital and eventually died. There were reports of a drunken orgy, rape, and murder. Following World

War I, the United States was undergoing major social changes, such as Prohibition. Many people worried that movies and their stars would jeopardize the country's moral order.

DISCUSSION

These anxieties were inextricably linked to the Arbuckle case due to the nature of the crime and the celebrities involved. Even though autopsy results determined that Rapp died of natural causes, Arbuckle was prosecuted and acquitted for manslaughter, and his career was devastated. The Arbuckle controversy, along with a slew of other scandals, further heightened public concern about Hollywood's influence. In reaction to this perceived danger, state and municipal governments attempted to control the content of films depicting crime, violence, and sexually explicit material more often. The major Hollywood studios decided in 1922 to form the Motion Picture Producers and Distributors of America later renamed the Motion Picture Association of America, or MPAA to protect themselves from government censorship and to foster a more favorable public image. Among other things, the MPAA established a self-censorship code for the motion picture business. Today, the MPAA uses a voluntary rating system, which implies that producers may voluntarily submit a picture for evaluation, which is aimed to alert audiences to a film's age appropriateness while also maintaining the filmmakers' creative freedom (Motion Picture Association of America). Warner Bros. was a modest Hollywood company seeking for ways to grow in 1925. When Western Electric representatives offered to sell the studio the rights to a new technology called Vitaphone, a sound-on-disc system that had failed to pique the interest of any of the industry's behemoths, Warner Bros. executives took a chance, predicting that the novelty of talking movies would be a way to make a quick, short-term profit. They had no idea that their risk would not only establish them as a big Hollywood presence, but would also permanently revolutionize the business. The combination of sound and motion images was not novel in and of itself.

After all, Edison had commissioned the kinoscope to offer a visual accompaniment to the phonograph, and many early theaters had orchestra pits to provide musical accompaniment to their films. Even smaller movie theaters with limited funds nearly usually contained an organ or piano. When Warner Bros. obtained Vitaphone technology, the company intended to utilize it to offer prerecorded orchestral accompaniment for their films, enhancing its marketability to smaller theaters without their own orchestra pits. In 1926, Warner released *Don Juan*, a costume play accompanied by a recording of the New York Philharmonic Orchestra; the audience reacted well Motion Pictures. Warner Bros. had wired more than 150 cinemas in the United States by 1927, following a \$3 million effort, and it produced its second sound picture, *The Jazz Singer*, in which actor Al Jolson improvised a few lines of synced dialogue and performed six songs. The film was a huge success.

CONCLUSION

Audiences were fascinated when they heard an actor talk on screen for the first time. While radio, a new and popular form of entertainment, had been drawing audiences away from the picture houses for some time, the advent of the talkie, or talking film, drew audiences back in large numbers, enticed by the prospect of seeing and hearing their idols perform. By 1929, three-

quarters of Hollywood films had some type of sound accompaniment, and by 1930, the silent picture had been obsolete. In the 1990s, two strands of filmmaking emerged: the technically dazzling blockbuster with special, computer-generated effects and the independent, low-budget picture.

When studios started digitally modifying film, special effects capabilities improved. *Terminator 2: Judgment Day* and *Jurassic Park* have early instances of this technology. Epic-scale films, such as *Independence Day* (1996), *Titanic* (1997), and *The Matrix* (1999), used a variety of computer-animation methods and special effects to dazzle audiences and lure more spectators to the big screen. *Toy Story* (1995), the first entirely computer-animated picture, and others that followed it, such as *Antz* (1998), *A Bug's Life* (1998), and *Toy Story 2* (1999), demonstrated computer-generated animation's enhanced capabilities.

Simultaneously, independent filmmakers and producers such as the Coen brothers and Spike Jonze gained prominence, frequently for lower-budget films that consumers were more inclined to see on video at home. The 1996 Academy Awards show was a great illustration of this, with independent films dominating the Best Picture category. Only one picture from a major studio, *Jerry Maguire*, was nominated, with the rest being indie films. The rise of independent films and special-effects-laden blockbusters continues to this day. Later in this chapter, you will learn more about present difficulties and trends, as well as the future of the film business. Cinema is a significant and powerful art form that has the ability to inspire, educate, and amuse viewers everywhere.

Entertainment, social criticism, and the promotion of cross-cultural understanding may all be found in movies. The distinctive narrative methods, topics, and genres of Indian film have substantially increased its popularity and cultural impact. India's cultural variety and ambitions to be a worldwide power have both been promoted and helped shape the Indian identity via Indian film.

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CHAPTER 25

EVOLUTION OF TELEVISION AND SOCIAL MEDIA

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ABSTRACT:

The cathode ray tube and the scanning disc were two significant technical advances that emerged in the late 1800s and had a significant impact on the development of television. The predecessor of the TV image tube was the cathode ray tube, developed by German scientist Karl Ferdinand Braun in 1897. According to meta-analyses, watching violent television makes kids act more antisocially and less socially appropriately. Such poor social skills might result in social exclusion, whilst good social skills can result in fruitful peer connections.

KEYWORDS:

Cable Televisions, Civil Rights, Television Sets, Television System, World War.

INTRODUCTION

Since it surpassed radio as the most popular mass media in the 1950s, television has become so ingrained in contemporary life that some find it impossible to envision living without it. Television, which both reflects and shapes cultural norms, has been condemned for its claimed detrimental effects on children and young people, as well as complimented for its capacity to create a shared experience for all of its viewers. Major world events such as the assassinations of John F. Kennedy and Martin Luther King in the 1960s, the Challenger shuttle explosion in 1986, the 2001 terrorist attacks on the World Trade Center, and the impact and aftermath of Hurricane Katrina in 2005 all played out on television, uniting millions of people in shared tragedy and hope. Today, as Internet technology and satellite transmission revolutionize the way people watch television, the medium continues to advance, cementing its place as one of the twentieth century's most significant innovations[1].

Television was envisaged by inventors long before the technology to manufacture it became available. Early pioneers hypothesized that if audio waves could be isolated from the electromagnetic spectrum to produce radio, so might TV waves deliver visual pictures. Boston civil servant George Carey envisioned entire television systems as early as 1876, submitting plans for a selenium camera that would let people to see by electricity a year later. Several technical advancements in the late 1800s laid the groundwork for television. In 1897, German scientist Karl Ferdinand Braun invented the cathode ray tube, which served as the precursor of the television image tube. Originally designed as a scanning instrument known as a cathode ray oscilloscope, the CRT successfully merged camera and electrical principles as mention in Figure 1. It possessed a fluorescent screen that, when contacted by an electron beam, generated visible light[2].

The mechanical scanner system was another significant development in the 1880s. The scanning disk, invented by German inventor Paul Nipkow, was a huge, flat metal disk with a spiral pattern of tiny holes (Figure. 2). Light streamed through the perforations as the disk spun, dividing images into pinpoints of light that could be communicated as a series of electrical lines. Each rotation of the disk created a television frame, and the number of scanned lines matched the number of perforations. For decades, Nipkow's mechanical disk served as the basis for research on the transmission of visual pictures. Boris Rosing, a Russian physicist, employed both the CRT and the mechanical scanning technology in an experimental television system in 1907.

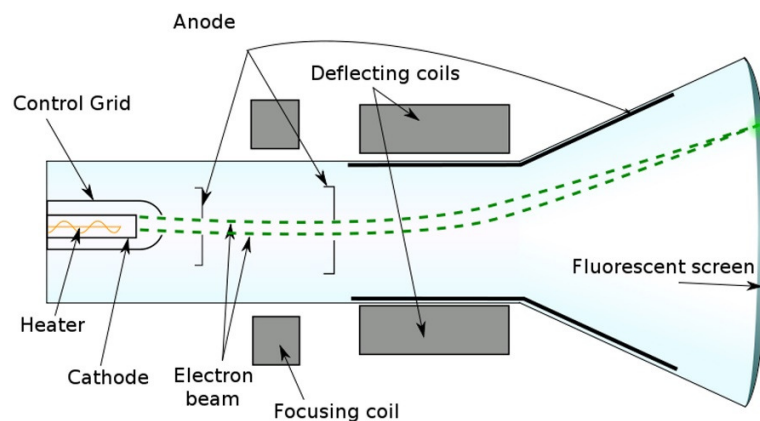


Figure 1: Television was made possible by the cathode ray tube (Open.lib).

He employed concentrated electron beams to show pictures while the CRT was in the receiver, delivering rudimentary geometrical patterns onto the television screen.

A crude television system was created by using the mechanical disk mechanism as a camera. Two kinds of television systems arose from the early trials with visual transmissions: mechanical television and electronic television. Nipkow's disk technique spawned mechanical television, which was pioneered by British inventor John Logie Baird. Baird delivered the world's first public demonstration of a television system in 1926 at London's Selfridge's department store. He employed mechanical spinning disks to convert moving pictures into electrical impulses that were then transferred to a screen via cable.

They appeared as a low-resolution pattern of light and dark here. Baird's debut television presentation included the heads of two ventriloquist dummies that he manipulated in front of the camera setup, out of sight of the audience. Baird expanded his system in 1928 by sending a signal between London and New York[3].

The British Broadcasting Corporation (BBC) adopted his mechanical technique the next year, and by 1932, Baird had produced the first commercially successful television system and sold 10,000 units. Mechanical television, despite its early success, had significant technological limitations. Engineers could only achieve about 240 lines of resolution, which meant pictures were always somewhat fuzzy most current TVs create images with more than 600 lines of resolution. Because to the usage of a spinning disk, the amount of fresh images that could be

shown each second was restricted, resulting in severe flickering. The mechanical part of television proved to be a drawback that needed to be addressed in order for the technology to advance.

Other inventors were working on an electrical television system based on the CRT at the same time Baird and, independently, American inventor Charles Jenkins was creating the mechanical model. Philo Farnsworth, an Idaho teenager, discovered that an electrical beam could scan a picture in horizontal lines and reproduce the image fairly instantly while working on his father's farm. Farnsworth broadcast the first all-electronic television image in 1927 by rotating a single straight line scratched into a square piece of painted glass by 90 degrees. Farnsworth scarcely benefited from his innovation; during WWII, the government prohibited the selling of television sets, and by the time the war ended, Farnsworth's initial patents were about to expire. However, after the war, RCA changed several of his main inventions, which were extensively used in broadcasting to increase television image quality. After years of coexistence, electronic television sets started to displace mechanical systems. The electronic system was significantly superior to its predecessor, with higher image quality, less noise, a smaller size, and fewer visual constraints, and it was continually developing. By 1939, the final mechanical television transmissions had been replaced by electronic broadcasts in the United States[4].

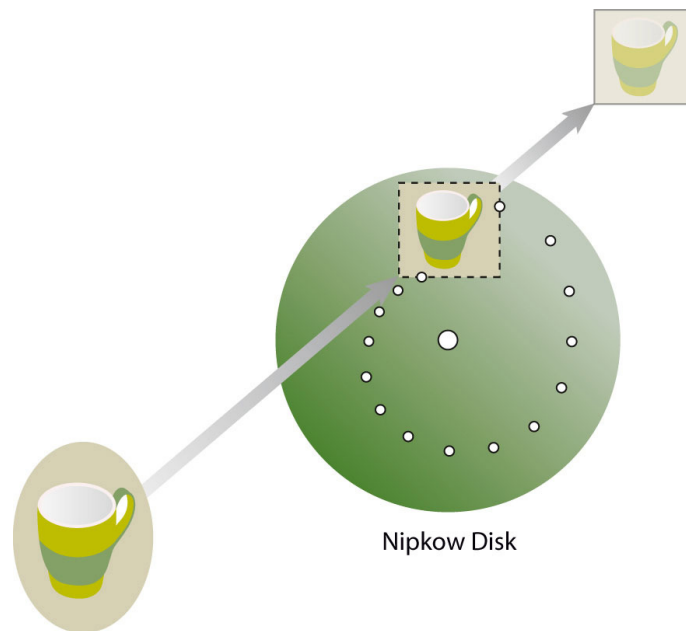


Figure 2: Diagram showing the overview of the mechanical disc mechanism(Open.lib).

Television broadcasting began in 1928, when the Federal Radio Commission authorized inventor Charles Jenkins to broadcast from W3XK, an experimental station in the Maryland suburbs of Washington, DC, using silhouette images from motion picture films at a resolution of only 48 lines. Throughout the early 1930s, similar experimental stations broadcasted. In 1939, RCA subsidiary NBC became the first network to broadcast regular television programming, airing the opening ceremonies of the New York World's Fair. The station's first transmissions were sent to just 400 television sets in the New York region, reaching an audience of 5,000 to 8,000 people.

Television was first accessible primarily to the wealthy, with sets costing between \$200 and \$600 a substantial amount in the 1930s, when the average yearly pay was \$1,368 =. RCA provided four different kinds of television receivers that were available at high-end department shops like Macy's and Bloomingdale's and received channels 1 through 5. Early receivers, with 5-, 9-, or 12-inch screens, were a quarter of the size of current TV sets. Prior to World War II, television sales were dismal due to an unstable economic situation, the fear of war, the costly cost of a television receiver, and the restricted number of programs available. Many unsold television sets were stored and were sold after the war.

In the 1930s, NBC was not the first commercial network to emerge. CBS, RCA's radio competitor, also started transmitting regular programming. The Federal Communications Commission (FCC) specified a unified technological standard so that consumers would not require a separate television set for each different network. The group suggested a 525-line system with a frame rate of 30 frames per second in 1941. It also suggested that all television sets in the United States use analog broadcasts. In 2009, analog transmissions were phased out and replaced with digital signals. When World War II broke out, several corporations, notably RCA and General Electric, shifted their focus to military manufacturing. Instead of producing ordinary television sets, they started producing military electronic equipment. Furthermore, the conflict suspended practically all television broadcasts; several TV stations shortened their weekly programming to roughly 4 hours or went off the air entirely.

Although color television did not become widely accessible until the 1950s or popular until the 1960s, the technology for making it was suggested as early as 1904 and demonstrated by John Logie Baird in 1928. Baird used the mechanical technique, as he did with his black-and-white television system, using a Nipkow scanning disk with three spirals, one for each primary color. CBS researchers, led by Hungarian television engineer Peter Goldmark, exploited Baird's 1928 prototypes to create a notion of mechanical color television capable of reproducing the color seen via a camera lens in 1940. Following World War II, the National Television System Committee (NTSC) attempted to build an all-electronic color system that was compatible with black-and-white television sets, which was approved by the FCC in 1953. A year later, NBC transmitted the Tournament of Roses Parade in color for the first time. Despite the television industry's backing for the new technology, color television would not become widely popular in the United States for another ten years, and black-and-white TV sets dominated color TV sets until 1972.

The 1950s were television's golden era, with the medium seeing huge rise in popularity. During World War II, mass-production breakthroughs significantly reduced the cost of acquiring a set, making television affordable to the general public. There were less than 10,000 television sets in the United States in 1945. This amount had risen to roughly 6 million by 1950, and more than 60 million television sets had been sold by 1960. Many early television program formats were modeled on network radio broadcasts and did not take full of the new medium's potential. For example, newscasters just reported the news as they would on the radio, and the network depended on newsreel firms for film of breaking news events. However, in the early 1950s, television programming started to diverge from radio broadcasting, drawing from theater to produce celebrated theatrical anthologies like *Playhouse 90* and *The U.S. Steel Hour*, as well as

generating great news video to complement coverage of everyday events. The magazine format and the TV spectacular were two new forms of shows that helped networks acquire control over the substance of their broadcasts[5].

Early television shows were planned and produced by a single sponsor, giving the sponsor extensive influence over the show's content. The networks significantly boosted advertising expenses for program sponsors by raising program duration from the typical 15-minute radio show to 30 minutes or more, making it expensive for a single sponsor. Magazine shows like *Today* and *The Tonight Show*, which debuted in the early 1950s, contained many parts and lasted several hours. They were also evaluated daily rather than weekly, which significantly increased advertising expenditures. As a consequence, networks started to sell 30- or 60-second spot commercials. Similarly, the television spectacular featured long music-variety presentations sponsored by a range of businesses.

The radio quiz-show genre was revived by the networks in the mid-1950s. The fad gained on because it was inexpensive and simple to create, and by the conclusion of the 1957-1958 season, 22 quiz programs, including CBS's \$64,000 *Question*, were airing on network television. Quiz shows, which were shorter than other of the new forms of programs, allowed single corporate sponsors to have their names shown on the set throughout the presentation. However, the popularity of the quiz-show genre plummeted towards the end of the decade when it was found that the majority of the programs were rigged. Some participants were given the answers to the questions so that the producers could choose the most likable or contentious contenders. In 1958, when a series of participants accused the program *Dotto* of being rigged, the networks quickly withdrew 20 quiz shows[6].

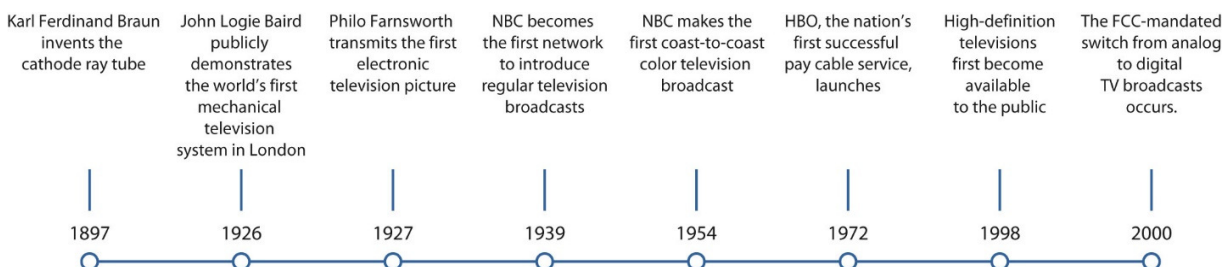


Figure 3: Diagram showing the overview of the evolution of the television (Open.lib).

Cable television, formerly known as Community Antenna Television, or CATV, was established in the 1940s in distant or mountainous places such as Arkansas, Oregon, and Pennsylvania to improve poor reception of normal television broadcasts (Figure. 3). Cable antennas were installed on mountains or other high spots, and households linked to the towers received broadcast signals. Cable operators started experimenting with microwave in the late 1950s to carry messages from distant cities. Using their capacity to receive long-distance broadcast signals, operators moved away from delivering a local community service and started focused on giving customers with additional content options.

Rural Pennsylvania, which had just three channels (one for each network), quickly had more than twice the initial number of channels when operators started to import programming from

independent stations in New York and Philadelphia. The service's broader selection of channels and superior coverage quickly drew customers from metropolitan regions. Nearly 800 cable networks were operational by 1962, servicing 850,000 customers. Local TV stations saw cable's rapid development as a threat, and broadcasters lobbied the FCC to intervene. The FCC reacted by limiting cable systems' ability to import signals from distant stations, thus halting the growth of cable television in large areas until the early 1970s. When gradually loosening limitations started, cable operator Service Electric introduced the service that would transform the face of the cable television industry pay TV.

The nation's first successful pay cable service was the 1972 Home Box Office (HBO) initiative, in which subscribers paid a monthly fee to access premium cable television programs and video-on-demand items. HBO's usage of a satellite to deliver its programs allowed the network to be accessible throughout the United States. This offered it a competitive edge against microwave-distributed services, and other cable companies swiftly followed suit. Further deregulation provided by the 1984 Cable Act allowed the industry to grow even more, and by the end of the 1980s, nearly 53 million households had subscribed to cable television. In the 1990s, cable operators upgraded their systems by constructing higher-capacity hybrid networks of fiber-optic and coaxial cable. Using a single cable, these broadband networks deliver multichannel television, telephone, high-speed Internet, and sophisticated digital video services[7].

Television sets received programming using analog signals formed of radio waves, in accordance with FCC rules established in the early 1940s. The analog signal arrived to TV sets in three ways: over the radio, over a cable line, or by satellite transmission. Despite the fact that the system had been in operation for more than 60 years, it had significant drawbacks. Analog systems were prone to static and distortion, producing in images that were significantly inferior to those seen in movie theaters. As television displays became bigger, the restricted resolution rendered scan lines uncomfortably visible, diminishing visual clarity. Companies throughout the globe, most notably in Japan, started to develop technology that enabled the creation of newer, higher-quality television formats, and the broadcasting industry began to press the FCC to establish a committee to evaluate the desirability and effect of converting to digital television.

Digital television, a more efficient and adaptable kind of broadcast technology, employs signals that convert TV visuals and audio into binary code, much like a computer. This implies they use significantly less frequency space while providing a far better quality image. The Advisory Committee on Advanced Television Services started meeting in 1987 to evaluate different analog and digital television technologies. The committee eventually decided to migrate from analog to digital format in 2009, enabling broadcasters to provide their signal on both an analog and a digital channel during the transition time.

After the conversion, many older analog TV sets were inoperable without cable or satellite subscription or a digital converter. To maintain customers' access to free over-the-air television, the federal government provided \$40 gift cards to those who needed to purchase a digital converter, with the expectation of recouping its expenses by auctioning off the existing analog broadcast spectrum to wireless carriers. These firms were keen to acquire access to the analog

spectrum for mobile broadband projects since this frequency range enables signals to travel longer distances and more readily penetrate structures.

Companies in Japan were developing equipment that worked in concert with digital signals to provide crystalclear visuals in a wide-screen format about the same time the US government was considering the choices for analog and digital television systems. High-definition television, or HDTV, seeks to heighten the viewer's feeling of reality by giving an almost three-dimensional experience. It has a substantially greater resolution than ordinary television systems, with about five times the number of pixels each frame (Figure. 4). When they first became available in 1998, HDTV devices were exceedingly costly, costing between \$5,000 and \$10,000 per set. However, as with most new technologies, costs fell dramatically over the following several years, making HDTV accessible to the general public.

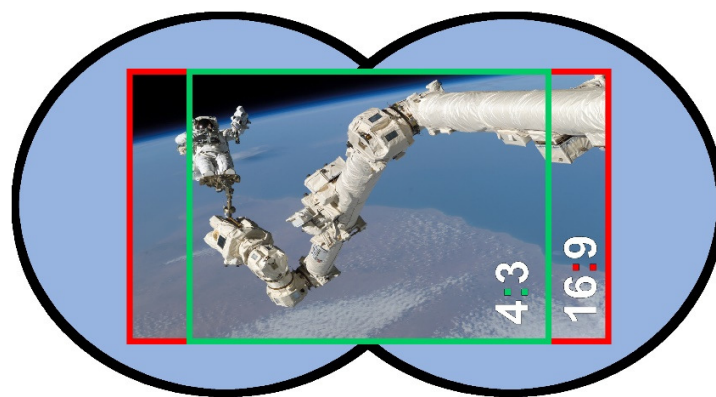


Figure 4: HDTV employs a wide-screen format with a different aspect ratio than standard-definition TV, which is the ratio of the width of the picture to its height (Open.lib).

As of 2010, approximately half of all American television viewers were viewing in high definition, the fastest adoption of TV technology since the VCR was introduced in the 1980s. Viewers are watching television for extended durations of time as a result of new technologies. According to the Nielsen Company, which analyzes TV viewership, HDTV households watch 3 percent more prime-time television programming aired between 7 and 11 p.m., when the greatest audience is available than standard-definition counterparts. According to the same survey, the cinematic experience of HDTV is bringing families back together in front of the giant wide-screen TV in the living room and away from the kitchen and bedroom, where people prefer to watch television alone on smaller screens. However, these watching habits may alter again soon as the Internet plays a growing part in how people watch television. Section 9.4 "Influence of New Technologies" of this chapter goes into much deeper depth on the influence of new technologies on television.

Television has reflected and promoted cultural mores and values from its beginning as a vital element of American culture in the 1950s. Television has held up a mirror to society, from the escapist dramas of the 1960s, which consciously avoided controversial issues and glossed over life's harsher realities in favor of an idealized portrayal, to the plethora of reality TV shows in recent years, on which participants discuss even the most personal and taboo issues. However,

the relationship between social attitudes and television is mutual broadcasters have frequently demonstrated their power to influence viewers, either consciously through slanted political commentary or subtly by portraying controversial relationships as socially acceptable. Every broadcast, from family comedy to serious news programs, exemplifies the symbiotic connection of television and society. Most television entertainment shows disregarded current events and political topics in the 1950s. Instead, the three main networks (ABC, NBC, and CBS) created prime-time programming aimed at a broad family audience.

The domestic comedy a general family comedy distinguished by its character-based humor and frequently set in the home—was the most popular of these sorts of programs. Popular 1950s sitcoms such as *Leave It to Beaver*, *The Donna Reed Show*, and *The Adventures of Ozzie and Harriet* were seminal examples. Domestic comedies reflected the conservative ideas of an idealized American existence by presenting a standardized picture of the White middle-class suburban family. The shows avoided prevalent social issues such as racial discrimination and civil rights by focusing on mostly White middle-class families with traditional nuclear roles and implying that most domestic problems could be solved in a 30-minute time slot, always ending with a strong moral lesson.

Despite the fact that these programs portrayed an idealized vision of American family life, many 1950s families were typical nuclear families. Following the war years' widespread poverty, political instability, and physical separation, many Americans want to settle down, have children, and enjoy the serenity and security that family life looked to provide. The typical nuclear family thrived throughout the thriving postwar era, a moment of hope and wealth. However, the families and lifestyles shown in domestic comedies were far from representative of the wider American experience. According to historian Stephanie Coontz, "the June Cleaver or Donna Stone homemaker role was not available to the more than 40 percent of black women with small children who worked outside the home. Migrant laborers were subjected to atrocities, and racial tensions were high. None of this was mirrored in the realm of home comedy, where *Father Knows Best's* Hispanic gardener was called Frank Smith.

Not all 1950s shows were reluctant to address contentious social or political subjects. In March 1954, journalist Edward R. Murrow aired an unfavorable portrayal of the United States. Senator Joseph McCarthy appeared on the program *See It Now*. McCarthy, a member of the Senate Investigation Committee, has initiated investigations into possible Communist infiltration of American institutions. McCarthy's aggressive actions, according to Murrow, posed a danger to civil freedoms. His image portrayed the Wisconsin senator in an unfavorable light by highlighting discrepancies in his statements. This caused such a stir that McCarthy was publicly chastised by the United States.

Friedman describes the Senate. Entertainment shows also addressed contentious subjects. *Gunsmoke*, a long-running television western that ran on CBS from 1955 to 1975, thrived in a Cold War culture where U.S. Marshal Matt Dillon fought against lawlessness in the sake of civilization. In *Gunsmoke*, the characters and society addressed pertinent societal concerns such as the treatment of minority groups, the significance of family, the validity of violence, and the power of religious conviction. In line with the national atmosphere throughout the civil rights

period, the program evolved to the wishes of its watching public during the 1960s, becoming more conscious of and sympathetic to ethnic minorities. This versatility contributed to the program being the longest-running western in television history. Television news broadcasts carried the reality of real-world events into people's living rooms in dramatic detail throughout the 1960s. The CBS Evening News with Walter Cronkite, which premiered in 1962, rapidly became the country's most popular newscast, and by the end of the decade, journalist Walter Cronkite had earned the title of America's Most Trusted Man. The 1960s took an ominous turn when John F. Kennedy was elected president at the start of the decade. On November 22, 1963, shocked viewers tuned in to Cronkite's program to hear of their president's assassination. The tremor in Cronkite's voice as he removed his glasses and announced the news of Kennedy's death, to the frantic scenes from Dallas police headquarters where the assassin, Lee Harvey Oswald, was gunned down by nightclub owner Jack Ruby, to the thousands of mourners lining up next to the president's flag-draped coffin, were all broadcast on television over the next few days.

During the nation's first televised conflict, horrifying pictures from Vietnam were flooding into people's living rooms about the same time as Kennedy's killing. News teams caught vivid scenes of the ongoing fighting in Saigon with five camera crews on duty. Although graphic images were rarely shown on network television, a CBS report in 1965 showed Marines using Zippo lighters to light the thatched roofs of the village of Cam Ne, and an NBC news report in 1968 aired a shot of South Vietnamese General Nguyen Ngoc Loan executing a captive on a Saigon street. Images of children being burnt and maimed by napalm, as well as captives being tortured, inflamed many Americans' antiwar feelings.

Aside from the devastation caused by the president's death and the Vietnam War, Americans were also feeling the pressure of the Cold War the conflict between the United States and the Soviet Union in the years following World War II especially during periods of tension throughout the 1950s and 1960s, such as the 1962 Cuban Missile Crisis, which caused many people to fear nuclear war. As a result of the intense stress that many Americans were experiencing during the 1960s, broadcasters and viewers turned to escapist shows like *I Dream of Jeannie*, a fantasy show about a 2,000-year-old genie who marries an astronaut, and *Bewitched*, a supernatural-themed show about a witch who tries to live as a suburban housewife.

Both series exemplified the situation comedy, or sitcom, a comedy genre that has a recurrent cast of individuals who solve absurd problems based on their daily lives. Other famous 1960s comedies were *The Beverly Hillbillies*, about a poor rural family that moves to Beverly Hills, California, after discovering oil on their farm, and *Gilligan's Island*, about seven individuals stranded on an unexplored island. None of the 1960s sitcoms acknowledged any of the outside world's political unrest, giving viewers with a pleasant respite from reality. Aside from the rare documentary, TV programming in the 1960s was divided into two categories: prime-time escapist humor and hard news.

During the 1970s, broadcasters started to diversity families on their programs in order to reflect shifting society views about formerly contentious matters like single motherhood and divorce. Feminist organizations such as the National Organization for Women, the National Women's

Political Caucus, and the Coalition of Labor Union Women advocated for gender equality and encouraged women to join the labor sector. In 1972, the United States Supreme Court upheld women's right to abortion, giving them authority over their reproductive choices. Divorce rates surged in the 1970s as states implemented no-fault divorce laws, and the shift in family relationships was mirrored on television.

Maude, a socially provocative comedy, broadcast on CBS from 1972 until 1978. The program blasted the dominating ideals of the White middle-class home comedy and its typical gender roles by featuring a middle-aged feminist living with her fourth husband and divorced daughter. *Maude* addressed social and political themes such as abortion, menopause, birth control, alcoholism, and depression during the course of its seven-year run. Amid its first four seasons, the program ranked in the top ten in Nielsen ratings, demonstrating the shifting interests of the watching population, which grew up amid the civil rights and Vietnam War demonstrations and acquired a taste for socially aware television.

Other 1970s sitcoms took the same approach, including *Maude's* CBS predecessor, *All in the Family*, which covered issues ranging from racism and homophobia to rape and miscarriage, and *The Mary Tyler Moore Show*, which featured television's first never-married independent career woman as the central character, reflecting changing attitudes toward women's rights. Even *The Brady Bunch*, a benign family classic that aired from 1969 to 1974, had a non-nuclear family, reflecting the expanding percentages of mixed families in American culture. In the 1970s, variety and comedy sketch programs gained a political consciousness that mirrored viewers' rising hunger for social and political criticism, in addition to shifting family dynamics on sitcoms and other prime-time series. *Saturday Night Live (SNL)* debuted on NBC in 1975 and has stayed on the air ever since. The program, which features a new celebrity guest presenter each week as well as relatively unknown comic regulars, parodies modern popular culture and politics, mocking presidential hopefuls as well as pop stars. *Laugh-In*, which aired from 1968 to 1973 on NBC, also contained politically tinged content, albeit it lacked the sarcastic punch of subsequent shows such as *SNL*. By the conclusion of the decade, television broadcasts represented a far more politically and socially concerned viewing public.

Despite the fact that the United States has entered a micro-culture age with a variety of specialty industries, television remains the most significant unifying cultural presence in the country. Television news broadcasts have electrified the population during times of national crisis by delivering real-time coverage of key events. When terrorists smashed aircraft into the globe Trade Center buildings in 2001, 24-hour TV news teams across the globe kept astonished viewers updated on the incident and its aftermath. Meanwhile, network blockbusters like *Lost* and *24* have bonded fans in mutual expectation, spawning a plethora of blogs, fan sites, and speculative workplace debates about the destinies of the characters. Since the 1950s, televised news coverage has had a number of cultural influences. Televised news has been able to reach people in ways that radio and print cannot, by providing viewers with images of the most intense human experiences. The visuals themselves have had a significant impact on viewer perception. During the civil rights movement, film of a 1963 assault on civil rights protestors in Birmingham, Alabama, for example, showed police spraying African American marchers, many

of whom were youngsters, with fire hoses. The broadcast video, when combined with pictures of enraged White segregationist mobs clashing with Black students, did much to change public opinion in support of liberal legislation such as the 1964 Voting Rights Act. When images of racial riots in Detroit and other places flooded the airwaves in the late 1960s, frightened viewers recognized the need for a restoration to law and order.

During the 1968 presidential election, the tape contributed to an anti-civil-rights reaction, which influenced many viewers to vote for conservative Republican Richard Nixon. Over the last several decades, mass-media news coverage has progressed beyond just manipulating public opinion via graphics. Trusted centrist voices, such as Walter Cronkite, who was recognized for his unbiased reporting of some of the 1960s' most important news events, have been supplanted by highly political news coverage on cable networks such as right Fox News and lefty MSNBC. Viewers opt to watch networks that reflect their political preferences as broadcasters reduce their emphasis to appeal to increasingly specialized groups. CNN, a middle-of-the-road network that tries for nonpartisanship, routinely loses ratings battles against Fox and MSNBC, both of which have fervent fan bases. According to one writer a small partisan base is enough for big ratings the mildly interested middle might rather watch *Grey's Anatomy*.

The question of whether television makers have a duty to promote certain societal ideals continues to elicit passionate debate. When the unmarried main character in the CBS comedy series *Murphy Brown* about a divorced anchorwoman became pregnant and opted to have the kid without the father's participation, then-Vice President Dan Quayle cited the program as an example of degenerating family values. Linking the 1992 Los Angeles riots to a breakdown of family structure and social order, Quayle chastised producers' poor judgment, saying, It doesn't help matters when prime-time TV has *Murphy Brown*, a character who supposedly epitomizes today's intelligent, highly paid professional woman, mocking the importance of fathers by bearing a child alone, and calling it just another 'lifestyle choice.

DISCUSSION

A similar uproar developed when openly homosexual characters were shown on prime-time television series. When the primary character on the ABC sitcom *Ellen* came out in 1997, she became the first leading homosexual character on both broadcast and cable networks. The program proved to be a litmus test for the country's tolerance of openly homosexual characters on primetime television, and it sparked heated controversy. Both the actress and the program advanced the goal to make homosexuality acceptable to mainstream audiences, despite opposition from both liberals and conservatives. Although *Ellen* was terminated the next year due to producer differences over whether it should include a parental advisory notice, DeGeneres returned to television in 2003 with her own talk show.

Reality television arose from the 1948 television series *Candid Camera*, in which people were covertly videotaped reacting to intricate practical pranks. Its goal was to capture actual, unscripted life on camera. From home-video clip shows to true-crime reenactment shows to thematic shows based on professions of interest, the genre evolved in several directions. Near the millennium's turn, the genre shifted toward more voyeuristic series, such as MTV's *The Real*

World, an unscripted documentary that tracked the lives of seven strangers chosen to live together in a big home or apartment in a major city. Although the program garnered criticism for glamorizing bad conduct and promoting excessive drinking and casual sex, its ratings skyrocketed with each new scandal. During the late 1990s and early 2000s, a slew of imitative reality TV shows emerged, including the voyeuristic series *Big Brother*, which filmed a group of strangers living together in an isolated house full of cameras in the hopes of winning large sums of money, and *Survivor*, a game show in which participants competed against each other by performing endurance challenges on an uninhabited island. The success of *Survivor* as the most popular program on television in the summer of 2000 insured the genre's ongoing expansion, and producers switched their focus to reality dating series such as *The Bachelor*, *Temptation Island*, and *Dating in the Dark*[8], [9].

CONCLUSION

Reality TV programs continue to draw large audiences despite their low production costs and apparently endless supply of willing participants and eager commercial sponsors. As of 2010, *American Idol*, a singing talent show, was television's top cash generator, generating \$8.1 million in advertising sales every 30 minutes it was on the air. Reality television has given rise to the cultural phenomenon of the instant star. Reality show participants are famous for merely being on the TV, and they are prolonging their 15 minutes in the limelight. Kate Gosselin, the star of *Jon & Kate Plus 8*, a cable TV program about a couple with eight children, has subsequently featured in various magazine articles, and she performed on the famous reality dance show *Dancing with the Stars* in 2010. Elisabeth Hasselbeck, a *Survivor* competitor, became a co-host on *The View*, while other *American Idol* finalists have become household names. The genre has drawn criticism for creating a generation that expects to achieve instant wealth without having to work very hard, as well as for preying on vulnerable people whom critics refer to as disposable. When Britain's *Got Talent* star Susan Boyle had a public meltdown in 2009 as a result of the stress of transitioning from obscurity to stardom in an extremely short period of time, the media began to highlight the dangers of reality television. *TheWrap.com* studied the present lives of former reality show stars such as *The Contender*, *Paradise Hotel*, *Wife Swap*, and *Extreme Makeover* in 2009, and discovered that at least 11 participants had committed suicide as a direct consequence of their on-screen performances. An electronic system that uses gadgets to convert light and sound into electrical waves and then back into the original forms to broadcast pictures and sound across a wire or over space. The primary function of television is to transmit shows for entertainment, information, and education. Television is a method for broadcasting visual images and sound that are replicated on displays. Many homes, places of business, and organizations now routinely have televisions. Because radio lacked a visual component, television became more and more popular. This visual element gave the American people an additional kind of entertainment that easily outperformed radio.

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