

INTRODUCTION TO MEDIA MANAGEMENT



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CHAPTER 1

A COMPREHENSIVE OVERVIEW: OWNERSHIP OF MEDIA

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ABSTRACT:

The ownership of media has significant effects on how information is disseminated, how the public feels, and how well democratic processes work in contemporary society. This chapter offer a thorough analysis of media ownership, examining the different kinds of control, the concentration of media companies, and the effects on the independence of journalists and public dialogue. Additionally, the impact of media ownership on editorial and journalistic freedom is investigated. For instance, corporate ownership could put pressure on reporters and media organisations to serve certain interests, thus undermining journalistic ethics and impartial reporting. A well-informed and democratic society must be maintained, which requires an understanding of these processes. The chapter also discusses the worldwide effects of media ownership, taking into account how it may affect media markets in various nations and regions. To lessen the hazards associated with excessive ownership influence, regulatory frameworks and policies aimed at fostering media pluralism and defending journalistic integrity are considered. The chapter also looks at new developments in media ownership, including the development of social media platforms, user-generated content, and digital media. In terms of ownership transparency, algorithmic bias, and the dissemination of false information, these new channels provide fresh issues. We'll learn about media ownership patterns in this unit. In the process, we will comprehend how various political and economic situations throughout the globe impact the distribution of media ownership. The link between ownership and control of the media will also be examined, as well as trends and patterns in both of these areas across a variety of mass media.

KEYWORDS:

Media, Network, Newspaper, Political, Radio.

INTRODUCTION

The media industry is a profitable industry. Those who design and commission television shows, as well as those who choose the articles that appear in newspapers and magazines, often play it safe by eliminating anything that could offend or anger viewers or readers. No media outlet wants to lose readers, viewers, or other paying customers because their extreme views insulted them. Because consumer demand in the marketplace largely determines the nature of media content, pluralists contend that media proprietors are accountable for their management of information. As a result, they only provide what the purchasing public requests. A strong sense of professional ethics is also shared among editors, journalists, and broadcasters, which serves as a system of checks and balances against possible media abuse by owners. Since newspapers and television are still the primary sources of information for the public today, they believe that the mass media are crucial to the democratic process. They also think that the process is well-managed and protected by the owners, editors, and journalists.

Furthermore, pluralists contend that because media consumers have the choice to purchase or not to buy, they really have the power. Such audiences would react by refusing to purchase the product if they did not like the options that media proprietors are providing them with or if they thought the media product was biased. As a result, the media cater to the audience's desires rather than providing information based on logic, politics, or other unethical motivations. It is motivated by the goal to increase earnings while minimising expenses. Instead, then being the outcome of cultural imperialism, globalisation also comes from the urge to reach new audiences. State or governmental limitations also limit the power of media owners; for instance, in certain cultures, owners are not permitted to possess a large number of media outlets or a variety of media. Additionally, several nations have laws against cross-ownership that prohibit individuals from possessing multiple media platforms. Additionally, the Press Council and the Office for Communications have placed legal restrictions and guidelines on newspapers, television, and radio in Britain [1], [2].

Media Ownership and Control Theories

It's critical to examine the ownership and control structure for two reasons. It is helpful to know that in order for society to be really democratic, all points of view must be heard. Additionally, free media will flourish because it will prevent elites from abusing their position of power and influence.

Factors Impacting the Kind of Media Ownership

Let's first comprehend the normative theories of mass media (1956) in order to recognise the variables that influence the character of media ownership. Each theory has a relationship to the kind of political order under which society must conduct its socioeconomic and political activities. Denis McQuail contributed two new hypotheses to the original four theories of Siebert et al. in the 1980s.

1. Authoritarian Theory.
2. The free press doctrine.
3. Theory of social responsibility.
4. Theorising communist media.
5. Theory of communication is developing.
6. Democratic Participant Media Theory.

Now that we are familiar with the ideas in more depth, we will be better able to comprehend what influences the ownership patterns of media conglomerates in various nations.

Authoritarian Theory: In this theory, the state or ruling class controls the media. The main goal is to spread the owner's agenda in order to establish and maintain his authority. According to the proprietor, the message being sent to the audience is appropriate; nevertheless, opposing viewpoints seldom ever get to the general public. The free press theory, sometimes referred to as the Libertarian theory, holds that both private and public organisations own the press. The main purpose is to allow a variety of opinions and voices to reach the audience. Each and every citizen's basic rights are protected.

Social Responsibility Theory: This is a relatively recent idea in the field of mass media. Most developing and least developed nations utilise it now; it first emerged around the middle of the 20th century. The Commission on the Freedom of the Press, which occurred in the United States

in 1949, gave the notion form. It originated in Europe. In their book published in 1956, Siebert, Peterson, and Schramm officially developed the approach. It promotes complete press freedom and lack of censorship, but it should be controlled in accordance with societal obligations and outside restrictions. Public sway is another method of filtering content. The press is intended to be privately owned. The press is not owned by the government.

Private proprietors should publish in accordance with moral standards and responsibly. It promotes the growth of democracy since this medium works to uphold democracy and discourages authoritarianism or communism. The main goal is to be pluralistic and provide accurate platforms for the expression of various national voices, opinions, and interests. People learn about opposing viewpoints, which is advantageous for society as a whole. The Soviet media theory, sometimes referred to as the Communist media theory. This notion led to the restructuring of Russian media. The fundamental ideas of Marx and Engels form the basis of this philosophy. In contrast to authoritarian theory, this view contends that the media are not vulnerable to arbitrary meddling. The primary responsibilities are to defend and advance the interests of the working class. In order to accomplish a certain set of ideals, society advances in one direction [3], [4].

Development Communication Theory: In this case, the press is often owned by the government. Supporting the government's development policies is one of their main responsibilities. Building a country is a better use of the limited resources. There are several restrictions on press freedom and journalistic independence.

Democratic Participant Media Theory: In this scenario, both public and private organisations control the press. At all levels, there are several media communication options. It promotes media outlets operating on a modest scale. People could have a greater opportunity to communicate or discuss local and important topics. And theorists may provide evidence for how this notion can damage the fabric of the country.

DISCUSSION

Media Ownership Types

There are four main categories of media ownership. vertical integration, conglomerates, cross-media, and chains. The following is a description of several forms of media ownership:

Chain Ownership

The same media firm may control a chain of newspapers, a collection of radio stations, a slew of television stations, or a number of book publishing companies, among other outlets in a single medium. In India, newspapers tend to be owned in chains. The Times of India, Hindustan Times, Indian Express, Statesman, Ananda Bazar Patrika, Hindu, Telegraph, and living media foundations are only a few of the chain-owned publishing firms in India.

Ownership Of Cross Media

Cross media ownership refers to a company's ownership of several media companies, such as a newspaper, magazine, and television station. Cross-media ownership across different carriers, such as television, radio, or print, consolidation, including vertical integration among media operations of content, carrier, and distributor within a media segment, such as television or radio, and market share dominance in a specific geography within each media segment, are three types

of cross-media ownership that are frequently observed. India's Times Group, Network 18 Group, India Today Group, ABP Group, and other organisations are examples of cross-media ownership.

Acclaim Ownership

Conglomerate ownership refers to the possession of a number of businesses, a media company being one of them. Conglomerates exist when, for instance, a publishing firm owns a newspaper as well as facilities producing chemicals, fertilisers, cement, rubber, and plastics, as well as breweries and distilleries of alcoholic beverages. In a conglomerate, directorships will overlap, which means the same people will serve as directors of media companies, industrial firms, and financial institutions. The future of newspaper, television or film production organisations is being decided by a number of directors of transport or haulage companies. Their primary line of work will be in a high-profit sector, but they often manage media companies for prestige or to exert social and political influence on decision-makers in the public or private sector as well as in the current administration. Such an amalgamation could not always support an objective or detached depiction of events, problems, and people. However, a single media organisation already has a definite and expanding domination in at least six states. These media companies are growing to be major national corporations. They all work in the media distribution, network, and news industries in addition to entertainment. Among their principal industries are newspapers, magazines, radio, cable TV, and television networks[5], [6].

Integration of the Horizontal and Vertical

A media company with horizontal integration will be present in many media (print, TV, FM radio). A media company may own a magazine, a radio station, a newspaper, a television station, and books. Nearly all media firms integrate horizontally. It increases revenue and increases readership for the business. A media corporation has complete monopoly over the manufacture of the materials used to create media goods if it has vertical integration. For instance, a publisher of a newspaper could possess several hundred acres of woods where the primary resource for newsprint, wood, is grown. The majority of the printing ink or other materials used in the sector may be produced at a plant owned by another newspaper firm. In order to increase profits, certain media businesses have concentrated on gaining more economic control over every step of the production process. For instance, film corporations now produce and distribute films to their own network of theatres. Vertical integration describes this situation. These businesses may be the owners of film studios, manufacturing facilities, or even a network of cinemas where the films are shown.

These ownership patterns, including as vertical integration, conglomerates, and cross-media ownership, seem to be detrimental for a society that is still evolving. Because doing so encourages monopoly, which leads to the phenomena of suppression. In addition to compromising media independence, it raises questions about the objectivity with which different points of view are represented. The ownership and management of the mass media is a complicated endeavours. Let's use some instances to better grasp this. Many global media organisations transcend media borders and invest in a broad variety of media goods, as shown by certain businesses' horizontal integration or cross-media ownership. For instance, NewsCorp owns film studios, newspapers, periodicals, book publishers, satellite and cable television networks, and more across a number of nations. The majority of media corporations, both domestically and internationally, are integrating vertically to sell cross-media, often purchasing

or developing multimedia platforms. DTH and cable distribution systems are already owned by News Corp. companies Star TV India and Sun TV Network Ltd. Star's cross-media efforts in India include television channels, Internet content, radio, mobile entertainment, and home video ironically, some 400 television channels are provided by 11 cable distribution firms in India. Sun Network owns and operates two newspapers, four magazines, four radio stations, 14 TV channels in four states, and cable assets. It is clear in Tamil Nadu that Sun dominates the markets for DTH and cable and satellite TV channels and distribution networks. Jaya TV's political broadcasts are often blacked off on Sun TV and its cable network.

Marxist Commentary on the Media's Ownership and Control

Marxists contend that Britain's capitalism-based economic system is typified by significant wealth and income disparities that result from the exploitation of the working classes' labour force. Marxists contend that the capitalist class exploits its cultural hegemony over institutions like education and the media to propagate the ideas of the ruling class in order to legitimize and perpetuate this system of inequality. These organisations serve the purpose of socializing the working class to accept the validity of the capitalist system and capitalist ideals. Marxists contend that as a result, individuals in the working class develop a false sense of class consciousness and start to believe that capitalism is a fair economic system that serves all social classes equally. They are blind to the fact that they are being taken advantage of by a system that solely serves the interests of a wealthy few.

Ideology And the Media

Rarely is the capitalist system critiqued or opposed. Marxists advocate shaping media content instead to ensure that only 'approved' and conformist viewpoints are expressed. According to Miliband, the purpose of the media is to influence how we see the world in which we live. He also said that viewers are seldom educated about significant topics like income disparities or the reasons why poverty endures. Governments no longer care about regulating the media's actions since they depend on their support to either obtain or maintain power[7], [8].

The Ideological Nature of Ownership and Control: Some Evidence

Marxists believe that the owners of the media, the wealthy, and the political elite are all involved in some type of ideological plot to manipulate the populace. However, it is almost difficult to compile sufficient empirical data to support this claim. Sociologists' worries that concentrated media ownership is harming democracy are often only supported by anecdotal evidence. However, thorough analysis of the social history of the British press does indicate that there is enough evidence to support owner influence with and manipulation of newspaper content. According to Curran, press barons publicly claimed that they published their publications specifically to spread propaganda reflecting their political ideologies between the 1920s to 1950s. Curran notes that the bulk of British publications have backed the Conservative Party even while doing investigative reporting.

Curran adds that Rupert Murdoch rose to prominence between 1974 and 1992. Curran recognizes that Murdoch's publications are conservative in substance and highly supportive of capitalist interests even if he rejects the notion that Murdoch is a member of a single capitalist elite. He contends that Murdoch has economic motivations rather than ideological ones since he thinks that right-wing economic policies would lead to enormous profits. According to Curran's

examination of British newspapers, both Marxist and pluralist views of media ownership may be flawed. He contends that it is demonstrably untrue to hold the pluralist position that media owners do not influence media content. According to Curran, after 2000, proprietors like Murdoch have intervened much more. Curran argues with Marxists on the motivation for this, however. He observes that the acts of media owners are not collective; rather, they relentlessly pursue their commercial objectives on an individual basis in an effort to outcompete their capitalist rivals.

AS synergy, Diversification, And Technological Convergence

Some media companies have expanded into other industries rather than being satisfied to concentrate just on media goods. when a firm expands or, as we may say, diversifies by entering into new industries. Virgin, which started out as a record store chain and music label, has now grown into a variety of goods and services, such as cola, vodka, banking, insurance, transportation, digital television, movies, and wedding gowns. Thus, diversity is accounted for. Media firms often combine or package their goods in a variety of ways, for example, a movie is frequently accompanied with a soundtrack record, computer game, mobile ringtone, or toy action figures. A firm may utilise its international connections to simultaneously promote one of its own films across its television networks, periodicals, and newspapers in dozens of different nations. The modern concept of technological convergence includes combining many technologies into a single media output. To provide clients with access to a wider variety of media services across technologies like interactive television, laptops, MP3 players, and mobile phones, businesses that typically operate in completely distinct media technology industries are combining or converging.

Global trends in control and ownership

There have been considerable reductions in the number of corporations in control of the world's mass media, according to current patterns in media ownership and control. There have always been a small number of strong press barons who hold the majority of the ownership of British newspapers. For instance, in 1937, four individuals controlled roughly one in every two national and local daily newspapers that were sold in Britain. Today, the ownership of the British national daily and Sunday newspapers is dominated by seven wealthy people. ITV plc, a single company, largely controls the content of commercial terrestrial television, while News Corp, owned by Rupert Murdoch and home to BSkyB, and Virgin Media, run by Richard Branson, largely control access to satellite, cable, and digital television in Britain.

India Newspaper Ownership

The media market in India is unique from that in wealthy nations in a number of respects. India is a developing nation, thus unlike industrialized nations, all divisions of the media business, including print and radio, have significant room for growth. Due to the enormous number of languages and the size of the nation, the Indian media industry continues to be extremely fragmented. As of the end of March 2011, there were more than 82,000 publications listed with the Registrar of Newspapers. In the nation, there are several media organisations that are owned and managed by a diverse range of organisations, including corporate organisations, societies, trusts, and private persons. In the nation, there are several media outlets that are owned and managed by a diverse range of institutions, including corporate organisations, societies, trusts,

and private persons. Such organizations' and individuals' biographical information is fragmented, outdated, and incomplete[9], [10].

The Indian Newspaper Ownership Structure

Because there are so many media organisations and outlets, it is often hidden that a small number of players dominate certain markets and market sectors; in other words, the marketplaces are frequently oligopolistic, meaning that a small number of major players dominate each market category. The promoters and controllers of media organisations have historically maintained stakes in a variety of other commercial ventures and continue to do so, often taking use of their media channels.

The method in which sizable industrial conglomerates are gaining direct and indirect involvement in media organisations is indicative of the rising corporatization of the Indian media. Additionally, there is an increasing convergence between those who make and distribute media material. The lack of constraints on cross-media ownership suggests that some businesses, organisations, or conglomerates control markets both horizontally and vertically across print, radio, television, and the internet. Political parties and people with political opinions are increasingly in charge of several media outlets in India.

CONCLUSION

Media ownership and its importance in influencing the media landscape are defined at the outset of the investigation. Examining various ownership structures, including public, commercial, and state-owned media, highlights each structure's unique qualities and possible biases. This explores how the main media platforms, including as television networks, newspapers, radio stations, and internet channels, are often under the influence of a small number of powerful companies and affluent people. Concerns regarding the possible effects on media plurality, variety of viewpoints, and public access to trustworthy information are raised by the concentration of media ownership. This analysis has shown the complex network of media ownership and its many social repercussions. Understanding the complexity of media ownership is crucial for formulating wise policies, defending press freedom, and maintaining the fundamental tenets of an inclusive and democratic media environment.

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CHAPTER 2

EXPLORING THE ROLES AND IMPACT: MEDIA AS A BUSINESS

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ABSTRACT:

The media industry's function as a business, which combines social effect with economic need, is a crucial part of its survival. This chapter offers a thorough examination of the business operations of media firms, examining the subtleties of income generation, advertising techniques, and the impact of market forces on the production and distribution of content. The research starts out by characterising the media industry as a business-driven institution and outlining its major goals of profitability, market share, and financial sustainability. It explores the many income sources used by media companies, such as subscriptions, advertising, content licencing, and digital projects. Examining the symbiotic link between high-quality content, audience engagement, and financial success highlights the difficulties in striking a balance between business objectives and journalistic ethics. This chapter also examines the widespread impact of advertising on media choices and editorial content. The research examines the moral conundrums raised by native advertising, sponsored content, and the possibility of excessive economic influence on news reporting since advertising money continues to be a major source of financing for media organisations. The chapter also emphasises the development of digital media and its profound influence on the media industry. Traditional income models have been shaken by the growth of online platforms, social media, and digital advertising, forcing media businesses to adapt and innovate in response to shifting consumer behaviours. In addition, the impact of media on public opinion and consumer behaviour is investigated. The chapter explores media companies' obligations to provide accurate and objective information, especially in an age of information overload and the spread of false news. We will study about the development of the media as a company in this unit, as well as how marketing and product sales paved the way for the expansion of media-based companies. A few media-based business model proposals will also be examined, along with their unique characteristics.

KEYWORDS:

Media, Network, Newspaper, Political, Radio.

INTRODUCTION

While businesses that are focused on production and manufacturing try to market their goods while concentrating on production. The customer-focused firm prioritizes the needs of the client and produces as a result, cognizant of the viability of the offered services or goods. Reaching out to the consumer and offering him a product in which he could be interested is the fundamental idea behind business and marketing. A key component of this idea is mass production. Historically, there was no such thing as marketing, either overtly or implicitly. When machines could hardly create anything, people relied on agriculture, domesticated animals, and a system of exchange that they could understand. However, this was altered by the rise of civilization, the opening of sea routes in quest of uncharted countries and markets, and the advent of the

industrial age. People become aware of new goods and commodities as a result of sailors' exploration of other locations. After consuming these items, people become particularly interested in them, which increased demand.

However, as machinery improved, manufacturing increased and there was an excess of items. The fundamental issue switched from manufacturing to distribution. As a result, the company created a new channel of distribution to distribute its products to the public. This occurred during the beginning of the 20th century. The period of distribution was in effect. Because of mass manufacturing, there was also widespread dissemination. The challenge then gradually changed to persuading customers to purchase goods in order to establish a market. The market began to overflow with items as a result of excessive manufacturing, but since there was no distribution system in place, it was up to consumers to persuade them to purchase a product. As a result, the age of selling began. Demand was generated here. The creators also used advertising to amplify this [1], [2].

When mass manufacturing and mass marketing were established by the middle of the 20th century, consumers became the focus of attention. As consumers began to consider their options, they began to demand the items they wanted rather than what the producer intended to offer. This led to the creation of marketers and gradually paved the way for manufacturers to reach their intended markets with their goods. The development of marketing also saw a multiple-fold increase in media. The target market is advertised to and communicated with via the media. When industrialization and modernization extended around the world, the media industry also flourished. As a result, many other industries fell under the purview of the media industry, which historically consisted of press, radio, and television broadcasting. The father of contemporary management, who wrote the book *The Principles of Management*, said that the goal of company is to create customer. Let's first comprehend what makes the four components of the media business model framework unique. These are what they are:

1. Business model scaling.
2. The importance of content creation and dissemination.
3. Advertising value drivers.
4. Media customization.

Groups Business Models

in order to comprehend the whole range of media at various sizes. The head in this illustration represents the mass media, the shoulder represents mid-sized professional publishing, and the tail represents micro-media sources with tiny audiences. The distinctive properties of media have produced a wide range of business models and methods to company growth. The following characteristics are different:

Audience emphasis: Mass media only reaches wide audiences, as opposed to highly targeted specialised audiences based on a person's interests or geography.

Advertising models: Dedicated, aggregated, or integrated advertising sales models may be used at various scales. These models each correspond to a different percentage of overall advertising income.

Cost of content development: Since mass media is known for having high production values, content generation is nevertheless costly. Despite the fact that production costs are falling

quickly, expenses will still be high due to the value put on creativity. However, the majority of other types of material now have relatively cheap production costs. This is mostly related to personnel expenses rather than technological costs, which may be inexpensive since content producers often have favorable lifestyles.

There is no right or incorrect location to be put in the sequential sequence in this structure, which is an intriguing truth. Nothing is thus more or less beneficial than anything else. It simply mentions the requirement for content development processes and advertising or other income models to be in line with the audience, customized material for distinct audiences. The other models demonstrate how acquiring specialist audiences may lead to higher revenue vs cost ratios. Scaling costs and overheads and extracting premium revenue is as viable a strategy as increasing audience size. A multi-niche model that is effectively monetized can be more effective than traditional mass media approaches, allowing sharing of overheads and sales efforts across media properties and gaining more value from highly targeted audiences[3], [4].

Production And Distribution of Content Value

The price of distributing material has dramatically decreased as a consequence of digital networks. This implies that, if they desire to, content providers like authors, academics, and film makers may easily share their work straight to their audience. Direct distribution offers content creators a host of benefits, including ownership over the material, the ability to develop connections with end users, and the avoidance of income sharing. Users are actively involved in the development of content as user-generated content becomes a more significant element. However, the distribution mechanism continues to have genuine significance. As long as they are able to successfully develop and build unique value-add, including brand, aggregation, scalable infrastructure, and attract desired audience, distributors including broadcasters, publishers, and agencies will continue to play a significant part in the media landscape. The process of creating value for content generation and delivery is always changing. It influences the continuing strategic decisions made by content distributors and creators. They use it to pick their commercial and labour partners.

DISCUSSION

Drivers of Advertising Value

Paid content is clearly irreplaceable; it is in high demand thanks to methods like subscriptions and pay-per-view. However, the general trend shows that advertising is being used more and more to finance content development. As advertising prices and values start to diverge, this is becoming more obvious. The size of the audience determines a lot of the cost of media advertising. The value of advertising is also influenced by four other major factors. Substantial income, even from very tiny audiences, will become feasible as the capacity to optimise these drivers grows.

1. **Advertising Results:** Exposing an audience to messages was the fundamental idea of advertising. Advertising, however, may now be tied directly to the audience's choice to act by showing interest or making a purchase.
2. **Access the desired demographic:** For the majority of marketers, accessing highly sought generic demographics like CEOs adds value. Some marketers, nevertheless, are attempting

to obtain extremely particular profiles. The value of advertising rises as these niches may be targeted.

3. **Point of insertion:** Traditionally, advertising was only introduced in distribution channels, such as newspapers or in-between TV shows. There are a variety of different ways to include advertising, including on the end-user device, such a mobile phone, or inside the content itself, as in the case of product placement.
4. **Personalization:** Personalization is one of the most powerful forces behind the value of advertising. The Media Personalisation framework goes into further depth on this.

Personalization of media

The future of media is largely characterised by personalization. There are several needs for personalizing content and advertising, including gathering information on audience members and content serving technologies that enable content and advertisements to be changed on the fly based on the viewer. There are four layers of content and advertising personalization, and each one increases value. The majority of content and ads are not customized. Currently, mass distribution platforms like broadcast television and newspapers cannot provide personalized content.

Controlling The Media

Material: Personalization is made feasible by being linked to material tailored to a particular audience. Trade periodicals or niche cable TV channels, for instance, draw certain demographics, thereby allowing individualized advertising.

Demography: Content and advertising may be tailored to a certain gender, age, or location-based demography. Matching viewers with profiles are necessary for this, and profiles may be created, for instance, using cookies or an IP address.

Individual: In order to personalize content for an individual, it is necessary to be able to recognize each audience member individually and create audience profiles, which may be produced via a registration procedure. distribution of material through mobile devices and the internet, or interactive TV channels that allow for personalization. The focus of Yahoo!'s newly established SmartAds effort is personalization at the individual level. It's vital to remember that there are a number of additional prerequisites for personalization even if the chosen distribution channel supports greater degrees of customization. These are often not met [5], [6].

Media Industry Evolution

The business strategy transforms into the message as the media landscape changes. Magazine publishing, advertising agencies, photography, publishers, and other media communications enterprises are just a few examples of the business ideas that fall under the category of media.

What initially served as a communication tool eventually required money to function, and as a result, circulation money and advertising began to flow as a source of income. These procedures took time, but eventually advertising and PR departments began to prosper. Today, brand and image management has been included as a new media discipline. Here are a few companies that joined the media industry:

1. Newsagent Newsstand Business Plan.
2. People's News.
3. Magazine Publisher Business.
4. Wi-Fi Kiosks Business.
5. Newsletter Publishing Business.
6. Video Television Production Business.
7. Wireless DataComm Business.
8. Integrated Communications Business.
9. Online Booking Business.
10. Music Recording Producer Business.
11. Data Recovery Services Business.
12. Magazine Journalist Business.
13. Display Case Marketing Business.
14. Video Production Business.

Using social media to interact with past, present, and potential clients is highly successful, but not all social media platforms are made equal. Concentrate on the social networks that best represent your brand if you want to create a successful social strategy. The social media sites Facebook, Twitter, Instagram, TikTok, Pinterest, and LinkedIn are effective for companies. The goal of this article is to educate small company owners on how to use social media for marketing purposes and how to reap the rewards of a successful social media strategy. You can be losing out on important advantages for your brand if your small company isn't active on social media. Through social media, you may attract new clients and communicate with existing ones more intelligently. Utilising social media to connect with consumers may be very affordable, personalized, and useful for learning more about your company.

Abdul Muhammad, chief digital officer and partner at RBB Communications, said that social media offers targeting capacity, as well as reach and size, at a cheaper cost than almost all other marketing platforms. People use social media 24 hours a day. Brands need to go where the customers are. We'll look at the best practises for a social media marketing plan, how to assess social media ROI, and how to choose the best social platform for your company. We'll also look at the most practical applications of social media for businesses. How to utilise social media in the workplace. The following are some company areas that might benefit from a social media presence: Recruiting and recruiting, Sales, Customer service, Marketing, Crisis management [7], [8].

Promote through Social Media

You may reach clients and prospects where they are when you include an effective social media presence in your small company marketing strategy. The following are some pointers and best practises for building a successful social media presence to promote your brand: Develop a social media marketing plan. A strategy is the greatest method to guarantee success on social media. Creating a social media marketing strategy that incorporates each platform you want to utilise is required. Maintain a regular publishing schedule since your fans prefer a constant presence. Consistently publish, but try to limit how often you do so as to not annoy your fans. Learn to speak clearly. In order to affect how your audience perceives your brand, develop a consistent voice and tone for your social media presence. Find methods to connect to them without being

forced by paying attention to your audience. Above all, don't be embarrassed to display a little individuality. This presents your company as flexible, approachable, and relevant.

Enjoy using social media. By holding social media competitions, including a link to your website or exclusive deals in your profile bio, and broadcasting live broadcasts with interesting updates or news, you may increase your lead generation and consumer engagement. Be aware of your audience. In order to improve your content, use your analytics tools to examine demographic data, consumer behaviour, and social media trends. Your engagement rates may be greatly increased by being aware of what your audience wants to see from you and reacting in line with their preferences. Customer service using social media. Social media is an obvious choice for customer service since so many consumers already use it to interact. You can communicate with customers through social media fast and effectively, which can help you develop a foundation of devoted clients. React rapidly to consumer concerns. Many companies use social media as additional platform for self-promotion and don't always reply to tweets or comments left by consumers. 42% of customers, and almost a third, say they anticipate a response to a social media complaint within 60 minutes, according to Convince & Convert study. Building great connections with clients may be facilitated by keeping an eye on social media platforms and swiftly addressing complaints.

Make thoughtful use of hashtags. Keep up with the latest hashtag suggestions and best practises from your social media platforms since the way hashtags function inside a social media platform's algorithm is likely to change regularly. Particularly on social media sites like Twitter, hashtags keep subjects organized and simple to find. Additionally, you may expand on and curate material for your hashtags. Keep discussions held in public private. Many irate or disgruntled consumers tweet at businesses or post public remarks on a brand's Instagram and Facebook profiles. Even if you shouldn't disregard these communications, it's not always a good idea to deal with the situation publicly. By providing an initial answer asking to continue the discussion privately, you may demonstrate to other clients how much you appreciate their opinions and time [9], [10].

Make sales via social media. Increased sales are among the easiest and most profitable ways to benefit from social media. Several methods exist for using social media to increase sales: Use social media to promote. You can reach your target demographic and track your ad campaigns on the biggest social media sites, such as Facebook, Instagram, and Twitter. Use social media to sell. Businesses may easily start selling online thanks to the sales platforms and shoppable posts that Facebook and Instagram provide. Collaborate with brand promoters. Finding social media influencers or devoted consumers to serve as brand ambassadors is a powerful strategy to increase sales and word-of-mouth publicity for your company.

Utilise social listening to grow your company. Through the technique of social listening, businesses may get a broad perspective on what consumers are saying about their brands online and utilise that data to enhance their operations. A brand's image and revenue may be affected directly or indirectly by industry trends and consumer sentiment as a result of social listening. Employ social media for employment and recruitment. Social media networks provide a great approach to find prospective talent in the current employment process. Employers may easily access a large applicant pool and quickly weed out qualified candidates by using social media recruitment on websites like LinkedIn, Facebook, and Twitter. The social media platforms used by a company are a crucial tool for recruiting. If your social media channels represent your brand

and uphold your company's principles, prospective workers are likely to be more enthusiastic about joining your team.

Use social media to handle crises. What tweets did your company post after the Boston Marathon bombings? Which Facebook post did you make? You were undoubtedly confused of what to do in the wake of such a tragedy, whether you decided to share a sincere message with your company's social media followers or remain silent for the remainder of the week. Unfortunately, there isn't a guide to social media marketing etiquette for when the headlines turn gruesome. There are many perspectives on how companies should utilise social media in response to catastrophic situations, however. Following are some pointers for utilising social media in an emergency:

1. Refrain from speaking if you have nothing kind to say.
2. In a horrible circumstance, keeping quiet is seldom the best course of action.
3. Prepare a social media plan in advance to reduce the likelihood that a tragedy or other crisis may catch you off guard.
4. Be selective with your words, and always speak truthfully.
5. Check your schedule as soon as a sad occurrence is reported, and postpone any unimportant postings.
6. Look for opportunities where your company can really assist.

CONCLUSION

The social effects of media as a company are examined in addition to the economic one. It is explored how the public's access to neutral information, media pluralism, and variety of opinions are affected by the concentration of media ownership. The research also looks at how news and entertainment are becoming commodities as media companies try to target certain target audiences in order to be as profitable as possible. In conclusion, this chapter emphasises the complex interactions between business and the media, highlighting the dual obligations of media organisations to meet corporate needs and satisfy their role as dependable information providers. In order to create a media environment that strikes a delicate balance between commercial viability and social well-being and, ultimately, protects the crucial function of media in democratic societies, it is essential to understand the role of media as a business.

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CHAPTER 3

ECONOMIC PRINCIPLES OF MEDIA STRUCTURE: UNDERSTANDING MARKET DYNAMICS

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ABSTRACT:

The economic foundations for media organisation structure are crucial in determining the media environment. The key economic ideas and principles that underpin media companies are thoroughly explored in this chapter, with a focus on how they affect content creation, distribution, and the market's overall competitiveness. Clarifying the underlying economic concepts that govern media structure is the first step in the study. The major variables impacting the decision-making processes of media organisations are investigated, including supply and demand dynamics, cost concerns, economies of scale, and income diversification. The research emphasises how these principles influence the size, breadth, and specialization of media firms to satisfy both consumer and advertising expectations. The chapter also explores how technology developments have changed the media industry's economic environment. The impact of the digital revolution on patterns of production, distribution, and consumption are addressed. For media organisations looking to adapt and survive in a time of fast technology innovation, understanding these disruptions is essential. This research also examines the connection between economic concepts and media ownership structures. Examined in terms of their impact on revenue, choice of investments, and long-term viability are various ownership models, including privately held, publicly traded, and state-owned media. We will study the media system and its many economic situations in this section. This chapter will also discuss the impact media ownership has on market media and media outreach. The characteristics of media economics are unique. We shall study the numerous ways that mass media administration is carried out to control the media.

KEYWORDS:

Economic, Environment, Media, Network, Newspaper.

INTRODUCTION

The major characteristics of media economics and the conventional system of control are summarized in this chapter. When compared to other institutional and industrial sectors, both exhibit unique characteristics. The dual nature of media that it is both a for-profit business and an important component of the political, cultural, and social life of society is the key to the contrasts in both situations. They cannot be strictly controlled or left to the whims of the market. Governments and media outlets are not allowed to subtly suggest policies. Despite the tendency towards more freedom, there will still be restrictions on what may be done. Governments have the ability to control mass media sporadically or indirectly. There are many different types of governance, including internal and external, informal and formal methods. Different distribution technologies are subject to different types of regulation. Governmental structures have their origins in the political traditions and histories of each country.

Certain economic principles relating to media structure

Various media markets and revenue sources

A market consists of sellers that provide the same good or service, or closely suitable good or service, to the same group of consumers. Markets may generally be classified based on the location, population, source of income, and characteristics of the commodity or service. The advertising market, where a service is offered to advertisers in the form of access to the public, and the consumer market for media goods and services represent a more basic line of economic divide in the media industry. This aspect of media economics dependence on two distinct income sources has far-reaching implications. One may observe that there is another distinction within the consumer market: between the market for continuous media services like cable or broadcast television or online media and that for one-off items like books, cassettes, movies, and newspapers sold directly to consumers. In reality, in addition to the two listed, there are additional sources of revenue. Along with funding from the government and assistance from private supporters, they also involve sponsorship, product placement, and public relations [1], [2].

Consequences: Advertisement Vs. Consumer Revenue

For comparative study and to understand media characteristics and trends, the distinction between direct product sales and advertising, the two primary sources of income, is crucial. The distinction transcends the distinction between media types; while some media, particularly one-off media, are rather unsuitable for advertising, others, particularly television, radio newspapers, magazines, and the internet, can operate successfully in both markets, there are some advertising revenues only media, with no consumer revenue, such as free newspapers, promotional magazines, and a few television channels. According to the quantity and kind of consumers reached by certain messages, advertising-based media are accessible. The revenue from sales and subscription fees is used to gauge the market success of media material that consumers directly pay for.

Ratings of popularity and satisfaction may be pertinent in both markets, although the consumer income market tends to value them more highly. When a medium works in both markets, the performance in one may influence the performance in the other. For instance, a rise in newspaper sales may result in higher advertising rates, with the inverse impact on unit advertising rates, so long as the rise does not result in socioeconomic composition falling below the average level. It is also obvious that having a diverse income source might result in various opportunities or levels of exposure to broader economic conditions. Media that are heavily reliant on advertising are probably more vulnerable to the negative effects of global economic downturns than media that focus on selling often inexpensive goods directly to consumers. In the event that demand declines, the latter may also be better able to reduce costs although this would depend on the cost structure of production.

DISCUSSION

Ownership's Impacts

The most important factor in mass communication theory is almost usually the final publishing choice. The foundation of liberal thought is the idea that ownership and power may be successfully divided. Owners or boards of owners make more significant choices on resources, corporate strategy, and the like, whereas editors and other decision-makers are free to make

expert judgements regarding content, which is their area of competence. There are intermediate institutional frameworks such as editorial statutes established to protect the objectivity of editorial policy and the freedom of journalists in various contexts and nations. Otherwise, the seeming issue of excessive owner influence is meant to be resolved by professionalism, norms of behaviour, public repute because media are always in the public view, and common sense. However, the presence of checks and balances cannot hide certain realities for media operations. One is that, in order to continue, commercial media must eventually turn a profit, which often necessitates making choices that have a direct impact on the content such as reducing expenses, shutting down, laying off employees, investing or forgoing funds, and combining operations. Similarly sound economic rationale applies to publicly owned media as well. It is also true that the majority of private media are biased towards their own interests and have a stake in the capitalist system [3], [4].

Reach Of Market Media

Other characteristics of the media market interact with the distinction between the two revenue markets. Because of the variations in buying power and the promoted items, it is vital to consider the social makeup of the audience targeted. The advertising-based mass media makes sense in that it encourages media consumption habits and preferences to converge. This is due to the fact that, unless there are extremely huge mass markets for mass items, homogeneous audiences are often more cost-effective for marketers than diverse and scattered markets. This is one of the reasons given for the feasibility of the free newspaper that offers comprehensive coverage of a specific region with a high degree of homogeneity.

But sometimes, when a media can precisely convey tiny but lucrative niche audiences, there might be a premium on variety. One of the advantages of the internet and other specialised media is this. For certain marketers, like neighborhood merchants, being able to connect with a significant fraction of their prospective consumers is vital. As a consequence, newspapers with a distributed readership are often more economically vulnerable than those with a circulation that is focused locally. This results from the relative capability to reach a certain consumer market, particularly the appropriate so-called retail trading zone, as well as greater distribution expenses. By practically definition, the more newspapers or other media compete, the more spread out their respective readerships are likely to be, which has the overall effect of rewarding media concentration.

Unique Properties of Media Economics

Let's examine some common characteristics of media economics that set them apart from other business sectors. First, the characters in the media are often hybrid or mixed. They often engage in dual marketing, providing services to marketers and selling goods to customers. They are also quite diverse in terms of the kinds of products they sell, the variety of technology, and the organisational structures used for distribution. Second, high labour intensity and high fixed costs are hallmarks of media cost structures, albeit both reliance's are waning as a consequence of technology advancement and media growth. The high level of unpredictability and the distinctiveness of the product are two further characteristics of the media. Despite extensive attempts at public relations manipulation, it is still difficult to forecast audience preferences for music, pictures, or literature. This is what is meant when we talk about consumer assessment. Fourthly, many media items may be readily identified on a daily basis despite standardization and are seldom marketed again in precisely the same manner.

Fifth, there is a propensity for media to focus. This may be the case due to the obvious benefits of monopolistic control over the advertising industry, as well as the allure of power and social status for would-be media tycoons. Sixth, due to high fixed expenses and high startup costs, many media firms, at least those that include distribution, are exceptionally difficult to begin without significant financial resources. Although there are niche markets accessible, one cannot anticipate to launch a large newspaper or television station in a small way. Finally, as noted by Melody in 1990, the media vary merely because they are influenced by public interest. Because of this, they are not just any other business and often carry a great deal of responsibility. While businesses that are focused on production and manufacturing try to market their goods while concentrating on production. The customer-focused firm prioritizes the needs of the client and produces as a result, cognizant of the viability of the offered services or goods[5], [6].

Mass Media Management

The way the media are regulated in democracies reflects both the need of the media for commerce, politics, and regular social and cultural life as well as its relative insulation from governmental regulation. Some restrictions, regulations, and relative insulation from governmental regulation. Although there should be some restrictions, prescriptions, and controls in place, the principles of freedom of expression and of the market call for a careful, even minimum, approach to regulatory control. The word governance makes sense in this context to refer to the whole body of laws, rules, regulations, and conventions that serve the goals of control in the public interest, including that of the media industries. The term governance refers to the formal, legally enforceable guidelines and various internal and external methods used to direct the media towards a variety of contradictory goals. There are several real and possible ways to manage media, notwithstanding the bias against control. Although there are certain common principles and laws that may be found in the same form in many nations, it is incorrect to talk of the system of governance due to the variety of the terrain covered. In essence, governance comprises a set of norms or objectives together with certain processes for upholding or regulating them.

Goals And Formats of Government

The variety of governmental structures that control the media corresponds to the range of their objectives, which include

1. Upholding public order and state interests, including preventing damage to the general public.
2. To protect each person's rights and interests.
3. Satisfying the media industry's requirement for a secure and welcoming working environment.
4. Support for freedom, other forms of expression, and cultural ideals.
5. Promotion of technical innovation and business venture.
6. Creating standards for technology and infrastructure.
7. Fulfilling international duties, such as upholding human rights.
8. Promoting media transparency.

Given the restricted scope for direct government intervention, it is obvious that such broad aims demand for a varied range of systems and processes. The four media frameworks' general layout. The primary options accessible have previously been described in general terms by law, market,

public duty, and professionalism. External vs internal, and formal versus informal, are the two basic dimensions that may be used to map out the complicated landscape. This categorization of the major kinds of governance into four categories, each with suitable implementation methods, is done. There are several levels of governance. Depending on how a media outlet functions, we may differentiate between the worldwide, national, regional, and local levels.

Regulation of the media and self-regulation

Regulations are legally binding guidelines on the organisation, behaviour, or content of the media. These include monopolistic ownership restrictions or cross-ownership, authority over the volume of television advertising present in many European media systems, or the fundamental conditions for holding a radio or television operating or receiving license. Even though it is not a distinct component of any communication strategy, the legal system includes statutory regulations for the media, such as the laws that control wireless, broadcasting, telephonic, and other electronic communication. Rules safeguarding privacy, rules governing intellectual property rights, and prohibitions against inciting violent or racial hate, pornography, or obscenity are only a few examples of the legal requirements that de facto aid in media regulation.

Generally speaking, the legal system defends itself against media actions, such as the broadcast of information regarding accused parties, that could skew the process of justice. Political speech is restricted in certain nations, particularly during election seasons to preserve impartiality. In relation to the primary areas of application mentioned above, the usual framework of procedures for media control may be regarded as having a dimension of higher to lower formality. Three primary features of regulation are referred to as formality: whether or not the rule is enshrined in law; whether or not the provisions entail enforceable consequences and whether the regulation is permanent or transitory. There are pressures towards conformity outside of the law (e.g., from coworkers, industry customers, audience, advertising, sources, etc.), but the majority of informal systems of control depend on customary agreement and voluntary compliance [7], [8].

Self-regulation refers to obligations placed on media operators that they must carry out independently or that they freely decide to do so. These laws often take the form of desired objectives, concepts, or guiding principles rather than being rigid, enforceable requirements. They are policed either within and by the media organisation itself, or by a middle entity that represents the interests of the general public and the business community. Press self-regulation mostly takes the shape of journalistic codes of practice for truthfulness and impartiality, as well as certain implementation methods. It is prevalent in broadcasting and takes many different forms, such as rules for reporting on contentious topics like terrorism or violence. Self-regulation also addresses issues of privacy, the defence of journalistic sources, and advertising rules. There is a large and expanding area of communication regulation that pertains to technical, legal, and administrative aspects but is neither obviously official and binding nor informal. These support improved connectivity and the efficient functioning of both national and international markets. Examples in this category include copyright laws and technological standards.

Policy Making and Media Policy

Between such overarching declarations of principles and real regulation, we anticipate policies government initiatives developed in specific nations for use with their unique media systems. Typically, pressure from the public or self-interested organisations such as a division of the media sector leads to the formulation of communication policy. In respect to the media in

general, a specific media sector, or a problematic topic such as media consolidation or international media flow, media policies arrange objectives and methods of action. The policy-making process often includes the expression of competing interests. The following oppositions are involved in the primary conflicts over communication policy:

1. Private vs public interests,
2. Economic interests versus social or cultural ones.
3. Interests that are global as opposed to local or national.

Transnational, national, and local or regional levels are the primary levels at which communication policies are developed. UNESCO, the International Telecommunications Union (ITU), and the European Commission (EC) are some examples of policy players at the first level. The largest variety of players and interests, including several political organisations, labour unions, and media sector interests, are likely to be found at the national level. Access choices such as those involving a municipal cable system may be made at the local or regional level by the local government. Media for people with special needs may be sponsored by political and cultural organisations as well. The exact decision forum in which relevant conversations and conclusions take place is primarily determined by the level at which an issue is formed. Depending on the reasoning that an actor uses to participate in the policy-making process, communication policies may adhere to or draw from a range of different logics. According to McQuail and Siune, logic in this context refers to the perception of the situation and the structure of goals and means in a given situation. A consistent justification for thinking and doing in relation to certain objectives is sometimes referred to as logic. The following are the types of reasoning that are most pertinent to media policy and regulation:

1. Political with a strong partisan bent.
2. Administrative evidence of organisational effectiveness.
3. Commercial means profitable.
4. Industrial associated with more comprehensive national economic strategy.
5. Cultural based on a preference for values, such as those connected to language, country, ethnicity, community, or gender.
6. Technical operational effectiveness and innovation in technology.

These words represent the many responsibilities and viewpoints that are applied to a certain topic. Alternative mechanisms for regulating and holding the media accountable. All the voluntary or involuntary processes by which the media answer directly or indirectly to their society for the quality and consequences of publication may be summed up as accountability. Regulation is not likely to address the whole range of issues that accountability addresses. It is predicated on the presence of obligations and standards that may be placed on the media or accepted by them. There is less need for regulation in situations when the media are voluntarily responsible to their audience or the society. However, regulation is often required since the media do not want to be held responsible, particularly when it comes to concerns of content and impact. The two ideas are combined here because there is a significant overlap between the procedures for responsibility and the instruments of regulation [9], [10].

There are four primary categories of accountability mechanisms in general. One is offered by the media market, which strikes a balance between what the media offers and the wants and assessments of the audience. The media should be rewarded for good behaviour and content in an open and competitive media market, and should be penalized for any transgressions. A second

kind, which is likewise of an informal nature, results from demands from pressure organisations and public opinion that might ultimately be felt via the political system and new media policies. Thirdly, there is the legal and regulatory environment, where the media are legally expected to adhere to a set of norms and may face penalties for doing otherwise after a thorough investigation and defence. Fourthly, there is the previously discussed area of industrial or professional self-regulation. Accountability in this situation is often voluntary but adheres to predetermined guidelines. Typically, there is no significant consequence. Describe in your own words the relationship between theory, policy, and regulation using particular instances.

CONCLUSION

The fundamentals of advertising and subscription-based income models are also examined. The research looks at how media companies make use of advertising income, the difficulties in producing content that is ad-driven, and the moral ramifications of native advertising and sponsored content. Additionally, the rising popularity of subscription-based services is examined, providing insight into how media organisations and their viewers are changing. For understanding the inner workings of media organisations and the larger ramifications on content variety, audience engagement, and social discourse, it is important to know the economic principles regulating media structure. Media organisations may manage the difficulties of the ever-changing media environment while keeping their crucial function as reliable and educational sources in a democratic society by establishing their media strategy on good economic principles.

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CHAPTER 4

MEDIA ECONOMICS: THE INTERSECTION OF MEDIA AND MARKET FORCES

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ABSTRACT:

A crucial area of research, media economics examines the complex interactions between the media industries, economic forces, and their effects on society. This summary gives readers a thorough introduction to media economics by studying the major factors that influence the media landscape, the many revenue models used by media companies, and the complex socioeconomic effects that result from these interactions. Additionally, this research looks at how media ownership and mergers affect media economics. Examined are the effects of media ownership concentration on variety of opinions, media pluralism, and the possibility for improper public opinion sway. Maintaining the democratic principles of an educated populace requires an understanding of the effects of ownership structures. The chapter also discusses the intricate connection between media economics and technology developments. Traditional business models have been shaken by the rise of digital media, social platforms, and streaming services, which has also changed consumer consumption habits. The research looks at the potential and problems brought on by this digital transition, such as the increase of user-generated content and data-driven advertising. Additionally, the socioeconomic effects of media economics are examined, including the digital divide, media literacy, and challenges with access and cost. Understanding the economic principles underlying media is crucial for solving social issues and promoting inclusive media ecosystems as media becomes more and more pervasive in daily life. We will have a better understanding of the different revenue streams used by media organisations thanks to this unit. Understanding media sales, the function of the advertising sector, and media income sources are the unit's goals. We will be able to comprehend the fundamentals of media selling as well as the many methods a media business survives after finishing this course.

KEYWORDS:

Economic, Environment, Media, Network, Newspaper.

INTRODUCTION

Through marketing, businesses and industries connect with their target market. Marketing includes advertising as a key component. Customers cannot purchase things that are not known to them, and they are unable to evaluate costs and make the best financial option for their budget if they are unaware of alternatives for a certain product category. Additionally, the producers of product lines that have more of these alternatives must compete with other businesses for the attention of consumers. So, we can conclude that the emphasis of marketing-oriented departments is on customer happiness and sustaining that level of satisfaction with the business for a longer period of time. Customers remain devoted as long as they are happy. These two requirements for marketing-focused firms pay off handsomely in terms of organisational revenues. You've

probably seen how commercials with specific jingles and taglines are artistically put together in order to appeal to the consumers. Leading a successful ad campaign is a crucial component of effective marketing. By interacting with the intended audience, advertising measures the effectiveness of marketing activities. Let's examine the advantages of advertising for businesses: It stimulates interest in the goods among potential customers. It offers fresh justifications for prospective clients to purchase a certain commodity. It is a crucial component of the marketing process, much like product creation, sales, distribution, and promotion [1], [2].

The Media's Part in Supporting Advertising

The media has a wide audience. When individuals refer to the media, they are talking about the companies that provide news and entertainment materials. Every kind of communication that uses advertising is engaged in the business of delivering advertising. The existence of the media is primarily reliant on advertising. The money from advertising covers a significant portion of the costs and earnings for the media. However, in order to reach a larger audience, the advertising business also depends on the media. Advertisers do not have to publish their ads in the media if they want them to be seen.

They may reach out to consumers by going door to door to market their goods or by using more traditional means. But what really makes a difference is how much of an impact the media has on how individuals make decisions. People often trust what they see in the media because it is widely used and popular. The target market and the media serve as a conduit for the product. This is the revenue-generating or money-making procedure that covers the cost of publishing or allows the business to survive. The media companies now operate some of the most successful businesses in the world.

A good-circulation newspaper in the nation like The Times of India or Dainik Bhasker may run the producer roughly Rs. 20 per copy. Additionally, the price of a copy skyrockets when the agent fee and paper distribution costs are included. However, the paper costs significantly less to get to the reader, costing about Rs. 5. This suggests that the publishing companies are losing a lot of money on each copy. The topic is how and why the publishing industry continues to thrive despite the high costs of production and delivery, especially when a newspaper is sold for less than what it costs to produce. Here, it's important to know that a publishing business depends on more than only the money generated by selling newspapers. The adverts are their main source of money, which covers their costs of production and delivery. The brand appeal of a newspaper or magazine is closely correlated to the quality of its content, which in turn impacts circulation.

Increased circulation results in more adverts. The price of advertising space will increase as there are more advertisements. The price of the advertising increases the income. More money translates into improved investments in paper quality, personnel, circulation programmes, and brand development. Media companies have expanded their clientele as a result of the convergence of the media, or the conventional publishing house and digitization, or the internet. A publishing firm for newspapers could also be involved in online blogging and broadcasting. These factors make it impossible for media salespeople to categorise themselves as print, broadcast, electronic, or internet salespeople and therefore restrict the scope of their activity. They are sales specialists in media marketing. Consequently, even a media specialist should be familiar with the five Ps of marketing. Tim Larson and Ken Foster write in their book *Media Selling. Broadcast, Cable, Print and Interactive* on the importance of Product, Price, Promotion, Place, and Post-Purchase Service [3], [4].

Media's Sources of Income

For the majority of media companies, whether they operate in print, television, or online, advertising has been their primary source of income. All of them sell space. Even movie trailers and advertisements shown before or after a movie at a cinema bring in money. As a mass medium, films and cinema also make money by playing ads in addition to distributing and displaying their films. While the income from newspaper advertising is based on circulation and reading, that of television and the internet is based on TRP and hits.

DISCUSSION

Newspapers And Their Form of Earnings

A newspaper organization's two primary sources of income are,

1. Circulation.
2. Advertisement.

In actuality, these two revenue-generating elements are interdependent.

Recurrency From Circulation

Circulation income is the amount made from the direct or indirect selling of newspaper copies. This is derived from the readers' purchases of newspaper copies. Regular subscribers may get it at their homes, merchants and news outlets may sell individual issues, or hotels and other businesses may buy in bulk. Additionally, news organisations use the tactic of giving out sample copies to prospective subscribers, sponsors, and commercial organisations as a marketing tool. A publication's circulation revenue is not excess, but 'copy' sales aid in luring new advertisers and maintaining its current ones.

Collection of Revenues Through Advertising

Newspaper advertising fall into the following categories Small messages put together under a specified category and placed in a different section of a newspaper or magazine are known as classified advertising. These are often put in columns, are generally modest advertising, and do not include any graphics. These adverts often include employment offers or requests, listings for homes for sale or rent, rental apartments, drivers, cars for rent, auto rentals, tutorials, and openings at hostels, among other things. Classified advertising is often offered to customers on a per-line or per-word basis. Although affordable and modest in size, there were several little adverts in the classified section practically every day. These provide newspapers and periodicals with a consistent stream of revenue. Regularly appearing classified advertisements often appear on a specific page.

The large, conspicuous ads that may be seen on several newspaper pages are called display advertising. These advertising take up a considerable portion of newspaper space, and their dimensions are expressed in column or square centimeters. These may also be measured in terms of quarter pages, half pages, or full pages in addition to the conventional measuring scale. Any page of the newspaper might include display ads, which generate considerable cash. Local and national are the two categories into which display ads fall. The newspaper's sales staff in each local market schedules local advertising, which is how they get the majority of their income. This area of ads is made up of advertisements from local businesses, ranging from auto

showrooms to restaurants, shops, educational institutions, food establishments, and opening, discount specials at mega malls. National advertising, on the other hand, are reserved by the organization's representatives and include brand promotion, image marketing, or the sale of products made by the firm, such as televisions, air conditioners, cars, bikes, etc[5], [6].

There are various ways that classified display ads vary from classified ads. In this scenario, the prose takes up more space and includes visuals often. It often has a strong border around it, as well as big headings and the company's logo. Typically, this area is used by vehicle dealers, employment agencies, and real estate brokers. In addition to these advertisements purchased from businesses and service providers, political advertisements are another common and seasonal form of advertising. They typically appear during political events, rallies, and the run-up to elections. Newspaper inserts are not really a part of the newspaper; rather, they are added before publication. Large supermarkets, shopping centres, restaurants, food festivals in hotels, and promotions at food joints are the kind of advertisements that advertisers choose. While the advertiser gains exposure by reaching a large audience with newspaper inserts, the newspaper makes money by enabling the dissemination of the insert advertising via its distribution network.

The sources of their income and television

The main sources of funding for visual broadcasting include

1. A subscription fees.
2. Publicity campaigns.
3. Distribution of cable.

Revenue Obtained from Subscription

In addition to the state broadcaster Door darshan, almost all news stations currently operate on a paid subscription basis. Similar to newspapers, the subscription income is very low when compared to the costs associated with producing the numerous shows that are shown on television channels. Advertising creates revenue to cover the cost deficit.

Revenues From Advertising

Several categories might be used to categorise television advertising. Short videos that last anywhere from 15 to 120 seconds or even longer are known as television ads. Television's space for advertising is measured in seconds, as opposed to newspapers, where it is measured in square centimeters or column centimeters. However, there is another aspect that goes into determining the price of a time slot, such as the timing of the advertisement, such as prime time, news hour, morning space, evening space, etc. The cost of the commercial ad varies according on the time and duration of the commercial. These are referred to as commercials because they often aim to publicize an item or service in order to satisfy its commercial interest.

Advertising For Direct Sale

This is a novel idea for television advertising. Through this, businesses engage in direct selling by running television advertisements for their goods. They often reserve spaces on certain television channels at a given time and for a defined length of time. The distinction between direct selling advertisements and television advertising is that the latter did not use an intermediate person to do business. The client is immediately reached by the promoted material[7], [8].

Political Advertisements

Like any commercial advertisement, political advertising generates revenue for broadcast media. Due to the fact that they are mostly promotional and no actual product purchasing or selling occurs, it is challenging to classify them as advertisements. But advertising is the driving force behind image and publicity creation.

A Radio Station's Main Sources of Credit

A radio station's primary source of income is advertising. In India, almost all radio shows are free to listen to on-air; there are no fees or subscription costs for radio station services. However, radio stations use commercials to recoup their production costs for different shows. Radio advertisements, like those on television, are timed in seconds, and their costs may fluctuate. For example, a 15-minute radio ad can be more expensive in the morning or evening than during the day. It doesn't need as much concentration to listen to the radio as it may to other types of mass communication. While at work or driving, one may listen to the radio.

Sources Of One Magazine's Monies

Similar to newspapers, magazines rely heavily on advertising and circulation to make money. Magazines recoup a portion of the expense via subscription fees, single-copy sales, and sales at newsstands. However, selling ad space generates the majority of the money. In the form of full page, half page, or quarter page adverts, magazines sell their space in terms of pages or fractions thereof. Since magazines are periodicals and are intended to be read by readers for a longer length of time, their print quality is higher than that of newspapers. When compared to newspaper ad space, magazine advertising is more costly.

Open-Air Medium

One of the earliest forms of media is outside. Outdoor media is used to make a statement or draw attention. Hoardings or giant banners are used to accomplish this. With time, it has undergone several changes. Electronic LED displays have taken the place of posters or Flex banners, 3D paintings have replaced 2D paintings, and fabric banners have been replaced with more vibrant and glossy vinyl sheets, among other innovations. While some marketers just employ outdoor media like billboards, wall murals, and posters, others combine this kind of advertising with newspaper, television, and radio to increase the reach and effect of their products[9], [10].

Brown Pages

Yellow Pages are directories that contain details about a specific niche, such as the phone numbers of all the city's telephone subscribers or information about significant vendors, stores, malls, hospitals, and other public utilities, as well as addresses of people and other professionals in a town or city. Yellow Pages were a useful marketing tool because of its distinctive trait. Since the yellow pages are only printed once a year, advertising space is bought for a whole year at a time. Yellow page pricing is often competitive, as advertisers aim for a better space and text size since yellow pages are used throughout the year and beyond.

Sources Of Employment Using the Internet as a Medium

This is a new media that has recently seen significant popularity. Internet advertising has multiplied due to the uptake of online marketing ideas and smart phones. In reality, the biggest

earner of internet advertising money is a corporation like Google, the colossal online search engine. Today, Google provides a vast range of services, including an internet search engine, email, weather forecasts, navigational aids, news, and a ton of other online services for many different platforms. Google is making significant advertising money by including commercials in its content and apps as users become more and more dependent on these services. What seems to be true for Google also seems to be true for other online players. The number of users, though, is what sets us apart. It's a numbers game where the more visitors a website gets, the more money it makes through advertisements. A website with user-friendly features would undoubtedly draw more people and hence increase income. The market is anticipated to reach a worldwide value of \$220 billion by 2019.

CONCLUSION

The different revenue strategies used by media companies to fund their activities. It looks at established advertising-based methods, subscription-based business models, paywalls, freemium content tactics, and the newly popular trends of sponsored content and influencer marketing. In-depth analysis is done on the interactions between different income structures and their impacts on information access, media independence, and content quality. The fundamental principles of media economics, with special emphasis on how market forces, supply and demand dynamics, and technology improvements affect the creation, distribution, and consumption of media. The research explores the effects of audience preferences and shifting consumer behaviour to show how media companies must modify their tactics to compete in a constantly changing media environment. To sum up, media economics offers an essential framework for understanding the economic factors that influence the media industries and their effects on society. Policymakers, media professionals, and consumers may assure a vibrant and responsible media environment that supports the values of a democratic and well-functioning society by analysing market dynamics, revenue structures, and their socioeconomic repercussions.

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CHAPTER 5

A COMPREHENSIVE OVERVIEW: GOVERNMENT POLICIES FOR MEDIA OWNERSHIP

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ABSTRACT:

The variety, rivalry, and independence of the media landscape are significantly shaped by government rules governing media ownership. The numerous regulatory frameworks used by governments throughout the globe to address concerns about media concentration, guarantee plurality of opinions, and protect democratic principles are thoroughly analysed in this chapter. The research starts out by discussing the significance of laws governing media ownership in preserving a dynamic and diversified media landscape. It explores the historical background and changing justification for such regulations, highlighting their importance in preventing possible harm from excessive media consolidation on media plurality and democratic dialogue. This chapter also examines the many strategies governments use to control media ownership. Others enact cross-media ownership regulations, which forbid businesses from owning multiple media platforms such as television networks, newspapers, and radio stations within the same market. Some nations adopt ownership limits, which limit the number of media outlets a single entity can control. The paper also addresses the difficulties governments have when formulating sound regulations that strike a balance between promoting competition and preserving editorial freedom. The chapter also looks at how government policies affect media diversity, regional content creation, and the representation of underrepresented viewpoints. The paper examines case studies from various countries, highlighting the benefits and drawbacks of various legislative initiatives and their influence on media plurality.

KEYWORDS:

Diversity, Government, Media, Policies, Radio.

INTRODUCTION

After completing this lesson, we will be aware of the nature of press operations and the press models that developing nations use. Along with the issues and difficulties this phenomenon has caused in our nation, we will also look at the drawbacks that result from the merging of media organisations. In India, there are several media outlets that are owned and managed by a diverse range of institutions, including corporations, organisations, trusts, and private people. Such organisations' and individuals' biographical information is dispersed, outdated, and incomplete. Let's examine a few key elements of media ownership. The overwhelming quantity of media firms and sources often hide the fact that some markets are oligopolistic in nature and characterised by dominance. The lack of constraints on cross-media ownership suggests that some businesses, organisations, or conglomerates dominate markets both vertically that is, across various media such as print, radio, television, and the internet and horizontally, that is, in certain geographic areas.

A growing number of Indian political parties and individuals with political affiliations own or control the media. The promoters and controllers of media conglomerates often utilise their media channels to further the interests in other enterprises they have long owned. Large industrial corporations are investing in media companies directly and indirectly. There are a few examples of promoters who have used the profits from their media operations to diversify into other businesses. The promoters and controllers of media groups have traditionally held interests in many other business interests and continue to do so, often using their media outlets to further these. Large industrial conglomerates are gaining direct and indirect stakes in media companies, which is a sign of the rising corporatization of Indian media [1], [2]. The relationship between those who generate and distribute media material is likewise becoming more and more convergent.

The media in developing nations

The ownership structure of the press in emerging nations is impacted by a number of variables, like as

1. Initially, colonial or investment spheres of influence.
2. The kind of government, such as democratic autocracy or one with just one ruling party.
3. The amount invested locally.
4. The percentage of the population that has access to literacy.
5. The vote bank.
6. Cultural aspects.

Even within one area, it is difficult to make generalisations; for instance, in Asia, China's government owns and controls its press, which is subject to government oversight. Taiwan and Burma both practice this as well. Other nations are mostly influenced by the western press paradigm, which is one supported by commercial or corporate interests. Concentration of ownership causes some of the same issues in India as it does in Europe, and there are recurring Press Commissions to look at the issue. The government has also thought of providing new independent publications with funding and tax commissioners. Press ownership in the Philippines, where economic growth is based on a capitalist paradigm, may be more overtly symptomatic of concentration issues than elsewhere; the press serves to further the interests of its owners. Few national owners' fierce competition has reduced the amount of funding available for a provincial press.

Media companies seldom get foreign investment from advertising companies or other sources. Since the media industry has consolidated, certain members of the newspaper industry now control radio and television stations, magazines, and comic books. Although there have been efforts to stop greater horizontal integration of this nature, they have not proven particularly effective thus far.

The ownership patterns in the Caribbean are diverse: in the Eastern Caribbean, newspaper ownership is horizontally integrated with other forms of media, while foreign ownership, primarily by the Thomson Group, has been transformed into local private or state ownership. In the last ten years, there has been a reduction in titles as well as a fall in circulation, mainly as a result of competition from television [3], [4].

DISCUSSION

Due to low literacy rates, the press has a limited role as a mass media in Africa. There are five different sorts of ownership: religious, political party, private, and government, the last of which is by far the most significant. The big press organisations in Britain and France predominated the foreign-owned commercial press during a previous era, which also saw overlapping investment from the electronic media organisations. For three main reasons, the locally owned commercial press is constrained: a lack of funding, a small market that impacts advertising income, and government control. Government and party publications prevail, a condition that is expected to persist for some time to come, as a result of the weakness of the private local press and the aim to forge a unified national identity. There isn't even a single daily newspaper in twelve nations.

Media Organization Integration

Media firms all across the world have been integrating more and more in recent years. Looking at the political economic environment of the media, there aren't many non-profit media enterprises in existence. Both subscription-based and revenue-based media models have failed to stop the corporate media's propensity to align itself with affluent interest groups in significant portions of its content. The media is seen as a politically engaged partner. Additionally, it tries to sway people's opinions based on the editors' and owners' loyalties. This often restricts the fair and open discussion of ideas needed to support democratic decision-making processes. The media market in India is unique from that in wealthy nations in a number of respects. Since India is a developing nation, all facets of the media sector are still expanding, in contrast to established nations. India's media industry is still very fragmented because of the vast variety of languages spoken there, the size of the nation, and the differences in culture.

As we learned in prior chapters, as of March 31, 2011, India has approximately 82,000 periodicals listed with the Registrar of Newspapers. In the nation, there are over 250 FM (frequency modulation) radio stations. It's noteworthy to note that India is the only democracy in the world where the central government has a monopoly on radio news. There are an undefined number of websites targeted towards Indians, and the Ministry of Information & presenting has permitted approximately 800 television stations to uplink or downlink from the nation, including over 300 that advertise as presenting news and current affairs. Less than a hundred large organisations or conglomerates may control the majority of India's mainstream media, and they have a significant impact on what is read, heard, and seen. The Times of India, the Hindustan Times, and the Economic Times, which are the top three newspapers, would account for more than three-fourths of the market for all English dailies. Delhi is the only metropolitan center in the world having 16 English daily newspapers. Because of the severe repression that took place during the 1975–1977 Emergency, India's established media conglomerates have resisted accepting the necessity for constraints on ownership and control [5], [6].

Indian Media Ownership

It is difficult to determine who controls the media in India. In India's distinctive media-scape, the abundance of periodicals, radio stations, television channels, and internet websites ensures variety, diversity, and consumer choice. However, the nation is home to a large number of media outlets that are owned and managed by a diverse range of institutions, including corporations, organisations, trusts, and private people. A few tendencies in a market where major firms have been cash-strapped and heavily indebted for the previous several years might be seen as

examples of integration. The shake-out also represents an increase in ownership concentration in an oligopolistic market, which may result in the loss of heterogeneity and plurality.

Geospatial barriers have collapsed as a result of the expansion of the internet, and there are now less gatekeepers monitoring information flows. The number of conventional media outlets in print and television has decreased as a result of the perceived rise in variety of thought. Media moguls are as essential to powerful politicians as they are to them; they provide a complementary function. Bring out India's most widely read Hindi daily, Shobhana Bhartia of the Hindustan Times group, the late Narendra Mohan of the Dainik Jagran group, the Dardas of Lokmat, the Marans of the Sun group, and Chandan Mitra of The Pioneer.

Following a criticism of the government by a group of MPs, a study created by an independent organisation advocating the adoption of cross-media ownership limits recently reached the public domain, almost three years after it was filed. The Administrative Staff College of India (ASCI) developed the approximately 200-page study at the request of the Ministry of Information & Broadcasting (I&B). Although this report was submitted in July 2009, it wasn't until after Parliament's Standing Committee on Information Technology severely condemned the administration for failing to implement the recommendations of the ASCI report that it was posted on the Ministry's website. In this chapter, we shall explore in depth [7], [8].

Dominance Of the Market in Our Country

The limitations placed on media corporations' ability to vertically integrate by having shares in both broadcast and distribution businesses within the same medium might lead to anti-competitive activity. In this case, a distributor may prefer the material of its own broadcasters over that of a rival broadcaster. Large companies would be able to enforce their favoured material in this situation, which is a dangerous assumption. Media ownership discussions are nearly as ancient as the country itself. Jawaharlal Nehru, the nation's first prime minister, and V.K. Krishna Menon, his defence minister, would berate the jute press in a direct allusion to BCCL, which was then controlled by the Sahu-Jain group. The Tata group, which has a major influence in the steel business, then made allusions to the steel press; the firm that publishes the once-powerful The Statesman used to be part of the Tata group's ownership.

These organisations, which were essentially family-owned, used their news organisations to advocate on behalf of other corporate interests. For instance, the Dainik Bhaskar group, which in 1958 published a single edition Hindi newspaper from Bhopal, now owns seven newspapers, two magazines, 17 radio stations, and has a sizable presence in the printing, textiles, oils, solvent extraction, hotels, real estate, and power-generation industries. Its market capitalization is currently \$4,454 crores. A wide range of experts, including investment bankers, venture capitalists, chartered accountants, corporate attorneys, and CEOs of corporate entities, often serve on the boards of media firms. Ironically, professional journalists seldom ever appear aboard. Because of this, people at the top of the decision-making structure seldom take the bottom line into account.

Questions and Difficulties

The media in India will have its biggest hurdles in preventing an increase in ownership concentration under the oligopolistic system. In essence, variety and diversity are not lost in this circumstance. The government seems unlikely to accept the recommendations of the report

prepared by ASCI, which describes itself as an autonomous, self-supporting organisation. In the absence of cross-media restrictions and with government policies contributing to further corporatization, especially with respect to the television medium, diversity of news flows could be adversely affected, contributing to the continue to privatise and commodify information instead of making it more of a public good. For the time being, the Ministry has referred the controversial set of questions regarding cross-media ownership to the Telecom Regulatory Authority of India (TRAI) court. The Standing Committee on IT urged the Ministry to formulate its position on the issue in coordination with the TRAI after taking into account international practises. It noted that the issue of restrictions on cross-media ownership merits urgent attention and needs to be addressed before it emerges as a threat to our democratic structure.

Before the TRAI report was finalized, during the consultation phase, there was strong opposition on the part of media groups to the idea of restrictions on their sector. The TRAI report from February 2009 had stated that it is important that necessary safeguards be put in place to ensure plurality and diversity are maintained across the three media segments of print, television, and radio. There were many various defences put out, such that regulation would hamper development, that the abundance of media and the highly fragmented Indian market exclude monopoly. Additionally, the sector's control amounted to a restriction on the freedom of expression guaranteed by the Constitution. Additionally, certain organisations, particularly those connected to print, even asserted that the authority lacked the ability to make recommendations on any issue that wasn't directly related to telecommunications. The administration did not concur with this viewpoint[9], [10].

Trai's Position

Vertical integration in the media business is already posing significant issues, according to the TRAI assessment. Broadcasters and cable operators have filed many complaints with the Telecom Dispute Settlement and Appellate Tribunal (TDSAT) stating that other service providers have denied them access to certain material. The TRAI views the constant addition of new instances as clear evidence that the current market situation requires corrective measures. The TRAI nonetheless came to the conclusion that certain limits are necessary despite taking into consideration all of the media organizations' concerns. It argued against allowing media organisations to possess shares in both broadcast and distribution businesses operating in the same medium, or what is known as vertical integration. This prohibition is justified by the possibility that vertical integration might lead to anti-competitive action, in which a distributor would promote the programming of one of his or her own broadcasters over that of a rival broadcaster. Large businesses would be able to enforce their desired, harmful material in this situation. By obtaining permits under their many subsidiary firms, they are able to hold controlling shares in both distribution and broadcasting, completely dodging present constraints and destroying the original reason for their creation.

Therefore, the research recommends that constraints be put on entities rather than companies, which would encompass significant organisations and conglomerates like BCCL and Dainik Bhaskar. The analysis highlights the lack of cross-media ownership limits in India in sharp contrast to the majority of other nations with free press throughout the globe, including the US, the UK, France, and Canada. It made the case that limitations are essential and suggested that the Ministry carry out a thorough market study to determine which protections would be most suitable in the Indian environment. The condition Nehru mentioned has significantly worsened

today. In reality, a few significant media groups have been able to broaden their commercial operations owing to the earnings produced by their media company, rather of utilising their media firms to fight for their non-media business interests. Presently, media company entrepreneurs in India have subsidiary business interests in a wide range of industries, including aviation, hotels, cement, shipping, steel, education, cars, textiles, cricket, IT, and real estate. For instance, the Dainik Bhaskar group, which in 1958 published a single edition Hindi newspaper from Bhopal, now owns seven newspapers, two magazines, 17 radio stations, and has a sizable presence in the printing, textiles, oils, solvent extraction, hotels, real estate, and power-generation industries. Its market capital as of July 30, 2010, was Rs 4,454 crore.

The issue with paid news is the creation and distribution of content. This intimate relationship between corporate India and the media causes a terrible misalignment of objectives. The dynamic has subtly changed from media outlets depending on marketers to support high-quality content. Corporate entities and advertisers have started to depend on news sources to advance their goals. The Times of India and the Economic Times, among other magazines, are published by Bennett Coleman Company Limited. In 2003, the company launched a paid content service that allowed marketers to pay for coverage of events including product launches or famous people. The leaking of tapes documenting conversations between Nira Radia, a powerful lobbyist with clients like the Tata group and Reliance Industries, and a variety of businessmen, politicians, and journalists, brought to light the behind-the-scenes influence of corporate and vested interests [5], [11].

The collaboration and uneasy proximity between corporate entities, politicians, and journalists were made public, exposing a long-hidden reality in which the boundaries between politics and business, public relations, and journalism are blurring. Consolidating the media has unquestionable benefits from a financial perspective. Through the use of economies of scale, media corporations are able to spread out the expense of content and distribution over a sizable amount of money. In turn, this enables businesses to spend more money on superior resources like technological tools or human expertise. Small media organisations struggle hard to survive in a cutthroat industry. Economically speaking, consolidation makes a lot of sense and, to some degree, may result in quality gains.

CONCLUSION

The relationship between digital media platforms and media ownership laws. Regulators attempting to address problems like algorithmic bias, false information, and the dominance of tech firms now face additional difficulties as a result of the growth of online media and social networks. The significance of international organisations like the European Union and UNESCO in developing universal norms for media ownership legislation is also taken into account in this chapter. It looks at how international media ownership affects information flows and cultural diversity, highlighting the need of working together to overcome global issues. Finally, government laws for media ownership reflect a complex balancing act between supporting democratic norms, ensuring media plurality, and stimulating competitiveness. To guarantee a diversified and independent media ecosystem that represents the demands and interests of a democratic society, effective and transparent regulatory structures are essential. Governments may modify their strategies to address the difficulties posed by developing media technology and shifting audience behaviours by comprehending the complexity and subtleties of media ownership rules, eventually maintaining an informed and democratic public sphere.

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CHAPTER 6

A COMPREHENSIVE OVERVIEW: MEDIA MANAGEMENT

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ABSTRACT:

In a sector that is quickly changing, media management is crucial to ensuring the smooth running of media organizations. This chapter offers a thorough introduction of media management, examining its guiding principles, approaches, problems, and the effects of new technology on media business models. The examination starts by outlining media management and its essential duties, which include things like content production, distribution, audience involvement, income generation, and strategic decision-making. In order to successfully navigate the complexity of the media world, the research emphasises the significance of good leadership, innovation, and adaptation. This chapter also explores the methods media managers use to accomplish organisational objectives and keep a competitive edge. It investigates methods for creating and curating content, monetization and advertising schemes, audience analysis, and the enhancement of user experience via the optimisation of digital platforms. In order to develop long-lasting and dependable media brands, the research emphasises the need of media managers in striking a balance between journalistic integrity and business interests. In addition, the chapter talks on the difficulties media management faces in the digital age. Media organisations are faced with significant problems from the emergence of social media, changing consumer habits, and the spread of false news. The research examines how media managers deal with these issues by embracing digital revolution, eradicating false information, and promoting audience loyalty and trust.

KEYWORDS:

Management, Media, Newspaper, Policies, Radio, Society.

INTRODUCTION

Management of media organizations is referred to as media management. So, management and media organizations are two distinct words. We need a solid comprehension of both the terms management and media organization in order to comprehend the notion properly. A team of individuals cooperating to achieve certain predetermined objectives. Operational work and administrative work are the two categories of work performed by employees in an organization. The individuals who are more involved in administration are aware of how others are contributing to the organization's overall objective. Through the efforts of others, they complete the task. The management are who they are.

Management

The method by which they do the task is referred to as management. Therefore, management is the art of getting the work done as a process. Management does a variety of tasks to complete the work:

Activities in Management

Planning

It serves as a roadmap for the necessary steps. The purpose of planning is to close the gap between where we are now and where we aspire to go. establishes an organization's mission. Planning is a fundamental management task that involves outlining a future path of action and selecting the best course of action in advance to accomplish predetermined objectives. It is a decision-making and problem-solving activity. Choosing a path of action to accomplish desired objectives is planning. Planning is thus the deliberate consideration of methods and approaches to achieve predetermined objectives. Planning is required to guarantee effective use of both human and non-human resources. It is widespread, an intellectual pursuit, and aids in avoiding uncertainty and misunderstanding[1], [2].

Organizing

It is the process of combining people, financial, and physical resources and creating beneficial relationships between them in order to accomplish organisational objectives. To organize a business is to provide it with everything useful for its functioning, said Henry Fayol, including raw materials, tools, capital, and personnel. Choosing and delivering both human and non-human resources to the organisational structure is part of the process of organising a firm. Setting up the functioning framework How many departments, sub-departments, or units are required. What number of positions or titles are required in each department. How to assign roles and responsibilities to staff. The establishment of organisational structure follows the adoption of these choices. The process of organising entails Identification of tasks' actions. grouping or categorization of activity. a division of labour. authority and responsibility delegation. coordinating the connections between power and responsibility.

Staffing

Staffing includes the processes of hiring, choosing, and appointing workers, as well as task assignment, maintaining friendly relationships, and resolving employee complaints. It includes choosing an employee's compensation, promotion, and raises as well as their training and development. It also entails assessing how well they performed. The job of staffing is to maintain a staffed organisational structure. Putting the appropriate person in the right position is the basic goal of staffing. Staffing entails. Manpower Planning estimating manpower in terms of seeking, selecting, and providing the appropriate person and location. recruiting, choosing, and placing. Employee development and training. Compensation for employees: Salary and additional perks. Staff performance evaluation. promotions and staff transfers.

Directing

giving staff instructions or guidance to do the task. demonstrating leadership to workers. offering both monetary and non-monetary incentives to workers to encourage them. interacting with the employee on a frequent basis. The management task of directing involves making organisational strategies operate effectively in order to attain organisational goals. Because staffing, planning, and organising are only steps in the process of getting the job done, it is thought of as the enterprise's life-spark that ignites human activity. The inactive people part of management known as direction is concerned with directly influencing, leading, monitoring, and inspiring subordinates in order to accomplish organisational objectives. The activity of directing is carried

out by: The term supervision refers to a superior's monitoring of a subordinate's work. It involves supervising and controlling people and their job. When someone is motivated, it suggests they have been inspired, stimulated, or given encouragement to work hard. The incentives might be positive, negative, monetary, or non-monetary. The process through which a manager directs and affects the work of subordinates in the intended direction is referred to as leadership. Information, experience, opinion, and other things are passed from one person to another via communication. It serves as an understanding bridge [3], [4].

Controlling

It entails evaluating performance against standards and, if necessary, making adjustments to ensure organisational objectives are met. Controlling is done to make sure that everything happens in accordance with the norms. An effective control system makes it possible to anticipate deviations before they really happen. Controlling, according to Theo Hamann, is the process of determining whether or not suitable progress is being made towards the objectives and goals and taking appropriate action, as needed, to remedy any divergence. Thus, controlling involves the following steps: establishing performance benchmarks. evaluation of performance in real life. Assessing any deviations from the standards from actual performance and taking appropriate action.

Management Tenets

Henry Fayol created his classical organisation theory, which put an emphasis on how individuals are arranged broadly within an organisation. He created a thorough approach to many elements of organising and was the first to precisely define the fundamental responsibilities of a manager. He described management in terms of five tasks: commanding, coordinating, directing, and regulating. For efficient and successful administration of an organisation, Fayol outlined the following fourteen management principles:

DISCUSSION

The 14 Management Principles of Henry Fayol

1. **Work Division:** To guarantee that each person has their entire attention on the job at hand and can do it effectively, the work should be split among the people according to their areas of expertise.
2. **Authority and accountability:** There is a connection between authority and accountability. The distinction between responsibility and authority is that the former refers to the power to issue commands. Therefore, whomever is given the power to demand compliance must be held responsible for any mistakes that are made.
3. **Discipline:** Everyone who works for the company has to be well-disciplined. The discipline refers to the submission, conduct, and regard that workers have for one another.
4. **Unity of Command:** A member of the organisation must only take commands from one superior, in accordance with this concept. If a person reports to more than one supervisor, there may be more disagreements on whose supervisor's orders should be obeyed.
5. **Unity of Direction:** This concept states that all individuals or groups executing various tasks must be guided towards the organization's overall goal.

6. **Individual Interest Must Be Subordinated to Organisational Interest:** This concept states that for a job to be completed, both the individual and organisational interests must be in alignment. In the event of a disagreement, the person must not priorities his own interests above the group's.
7. **Compensation of Personnel:** Payment procedures should be just adequate to satisfy both employers and workers.
8. **Centralization:** According to Fayol, centralization is a strategy for downplaying subordinates' significance in the organisation. The degree to which power is centralized or decentralised depends on the sort of organisation the manager is working in.
9. **Scalar Chain:** This refers to the idea that an organization's structure should allow for adequate authority and communication flow. It implies that each person has to be aware of who he should follow for orders and who he should answer to. The message must also travel via each level of authority, whether it is going up or down. The stiffness of a scalar chain might cause issues in certain situations when a rapid flow of communication is necessary. As a result, Henry Fayol has proposed the gang plank, which entails that all members of the hierarchy may communicate with one another regardless of their position of power [5], [6].
10. **Order:** This idea has to do with how objects and people are arranged in an organisation in a methodical way. This implies that each item should have a place and be in its proper location. Similar to how a good guy should be in the proper career for people.
11. **Equity:** All workers inside the company must get the same level of fairness and consideration.
12. **Tenure Stability:** Employees should remain with the company, since new hires may result in significant selection and training expenses.
13. **Initiative:** The management must inspire his staff to prepare and act in order to carry out the strategy. It is important to encourage them to take initiative since doing so generates enthusiasm and vigour among the people.
14. **Esprit de Corps:** This phrase translates as unity is strength. In order to achieve synergy and create friendly relationships, everyone must cooperate.

Media organisations are businesses that create, disseminate, and advertise information and programmes. Examples include newspapers, radio stations, television stations, and advertising and PR firms. Media companies create, produce, and disseminate messages that educate, amuse, and/or convince. Information companies are fundamentally similar to other manufacturers in that they make and deliver a good, and then, in order to advertise and sell that good, they choose an audience and create advertising, promotion, and sales tactics to reach that audience.

Media Organizations as Manufacturers: This graphic shows the fundamental steps involved in manufacturing for a media organisation. The processes involved in creating a media message are as shown in the figure: obtaining information, designing the message, producing it, distributing it, and selling and marketing it to the media's sponsors, customers, and consumers. Numerous actions are involved in each phase of the procedure. Although certain aspects of the tasks vary depending on the medium, ultimately, they are rather similar regardless of the kind of information organisation.

Information Gathering and Message Development

Making a list of topics to research and dispatching reporters to verify sources are both steps in the information gathering process for articles. After creating the initial material, the reporters and editors work together to finish the story, which may include combining several informational mediums such as text, images, and graphics. Producing Finished Copies of Messages. Print and electronic media vary technically in how they produce messages. It includes typesetting, platemaking, and press runs in print. It encompasses colour coordinating, sound dubbing, film or video editing, and other techniques in television and movies.

Transporting or screening the communications for media audiences is considered distribution of the message. For print publications, the messages are either sent out by trucks to delivery people who then carry the materials to homes or newsstands, or they are sent out electronically through a database. Directly from their transmitter and tower to the listener or spectator, broadcasters deliver their shows over the air. Advertising companies only deliver copies of the commercials or adverts they create to the particular media outlets chosen to disseminate them to target audiences. Media firms create, produce, and sell information items in addition to marketing and selling them. Making decisions on the markets to target as well as marketing, sales, and, for many media, advertising tactics, is thus necessary [7], [8].

Two markets are served by media businesses. The first group is what we refer to as the audience market, or the people who buy the media company's goods. The second is the advertising market, or the customers or advertisers who use the media to promote their goods. Any media organisation must create and keep up a respectable audience and advertising market for itself. The media corporations create relevant messaging and adequate distribution plans for their goods. The aforementioned talks demonstrate that media organisations manufacturing processes are fundamentally comparable to those of other manufacturing businesses. Therefore, the sound management ideas that have occasionally been created for efficient administration of industrial enterprises may also be used in media organisations. Additionally, the administration of media organisations is more difficult due to their distinct qualities.

Media companies' distinctive traits

The following characteristics define media firms as being distinctive. The nature of the products requires ongoing innovation and creativity, coordinated workflow, and deadline pressure due to their perishable nature and need to manufacture a product throughout each cycle of production. Errors are plain to see. The different types of employees include those who are educated, professional, highly hardworking, and creative; who can operate independently; who are familiar with media rules; who have a primary loyalty to the standards of journalism and a secondary allegiance to the organisation they work for. A flexible, horizontal organisation may be preferable to the conventional, inflexible, vertical hierarchy favoured in most industrial enterprises; Employees should have some flexibility from strict work schedules in order to produce new, inventive, informative, high-quality messaging.

Social Function of the Media

As the watchdog and interpreter of public issues and events, the media play a special role in society. They are indirectly protected by the Constitution, enjoy some degree of economic protection, are more visible than other businesses, and are held in high regard by the public. The

distinctions between traditional media are becoming less distinct. Many businesses run various combinations of newspapers, radio stations, periodicals, databases, direct mail companies, book publishers, billboard organisations, or mixed advertising and public relations agency. As new information delivery methods open doors outside the purview of one medium, interdependence across many media businesses is becoming increasingly crucial. Viewing a company as it is or was in the past is out of date in every medium due to advances in technology, as well as the blending of lines between the traditional media.

Issues Facing Media Managers

Regardless of conventional media borders, the ultimate purpose of media management is to effectively distribute information or content that people desire or need. As the numerous media services become more interconnected, media managers will increasingly require media management skills that will allow them to link and span multiple operations. Of course, they must have particular understanding of each of these businesses. The media industry is one of the growth areas that is changing the most radically as the country transitions from an industrial to an information society. Managing media companies is a difficult profession because of how quickly things are changing and how different the media is.

Media managers now need to consider the implications of these shifts and the many new alternatives available to them in order to effectively serve their viewers. The fundamentals of media management now start to matter. The background against which the core of the media manager's role is placed is these developments. Building media brands requires knowledge and a deep grasp of the media in the cutthroat world of today. The specialised information and skills needed to succeed as a media manager today may be acquired via education and training. If you want to pursue difficult positions, you should:

Possess initiative and managerial abilities

You should be working around the clock to establish connections between the media and sectors that are communication-focused as a new generation media manager. The main objective is to effectively and efficiently contact target audiences in order to enhance market share and revenue for the organisation. The ability to synthesize creativity, technical competence, managerial skills, and have a working knowledge of both creative and business aspects of the media, from production and editing of media software to its buying and selling is necessary for doing this.

Challenge the orthodoxy

In any situation, managers need to know not just how to communicate, but also how to make and manage communication, whether it be for information, entertainment, or advertising that is distributed via the media. Although it is a glamorous profession, it also calls for exceptional diligence, alertness, comprehensive product knowledge, dedication, awareness of the position of the competition, and continuous skill improvement. Since the means of communication must change, innovation, daring to go against the grain, and a little bit of math crunching are all required.

Prepare yourself

Since media management is a relatively young academic field, there are no required courses available. While there are two-year executive MBA degrees in media and communication

offered by colleges overseas, the same curriculum in India is more often referred to as a PG Diploma in Entertainment and Media Management [9], [10]. The primary duties of media managers are the following are the main responsibilities of media managers, according to John M. Lavine and Daniel B. Wackman in their book *Managing Media Organisation: Planning and decision-making, coordinating work and technology, financial management, working with others, and media leadership* are the first four topics.

Media as a Business and a Career

Today, working in the media is both a career and an industry. It was first founded as a mission to help the community and the people. It gradually developed into a profession with thousands of individuals carrying out duties for the benefit of society. However, as time went on, the need for profit and huge money seeped into the system, and media began to grow into a significant global sector. Isolating the roles of media as a business and a profession nowadays is exceedingly intricate and challenging. As a sector, media is primarily focused on its financial objectives. However, it is more concerned with its social responsibilities as a profession.

Media organizations' objectives

The following are the primary objectives of media organizations:

Recognize and serve the market: Produce high-quality goods and services, attract, train, and keep the best personnel, increase profitability, put the firm in a position to succeed in the future, and safeguard the brand. Increasing profit is necessary for the organisation to achieve the other objectives, but it is by no means its top priority. The demands of their workers and properly servicing the media market are often the top priorities for progressive managers since, if both are met, a sufficient profit may be made. Profit must thus be positioned appropriately from a long-term economic standpoint, not as the primary objective of a media company but rather as a crucial component of the list.

Media professionals' obligations: From the perspective of the individuals and groups who make up the media's markets, there are a number of needs that the organisations are required to meet, including the following: Dissemination of pertinent information on time about occurrences and problems. Analysis of news reports. Improving opportunities for hearing a diversity of political, social, and cultural voices. Possibility to receive both news and advertising about the business and economic systems. Development of methods to socialize people and pass on values and culture to succeeding generations. These are a few of the media's most important societal duties. The efficacy of the media in carrying out these social tasks determines the support the society gives the media in terms of economic benefits, protective legislation, and, of course, its constitutional rights. The public's support for the media and, therefore, the unique position the media occupy in society, are threatened by short-term acts that disobey these social commitments. It must be remembered that an aggressive corporate viewpoint does not contradict with a long-term perspective on social responsibility. In fact, they enhance one another. Information organisations should uphold their social obligations, according to a mature management philosophy, not just because doing so is morally right but also because it benefits their bottom line. Media managers have a key role in determining how much emphasis the organisation puts on profit and other economic objectives, how committed it is to upholding social responsibility, and how to strike a balance between the two. The most crucial and difficult task for modern media managers is to strike a balance between commercial concerns and social

obligations. They make this challenging choice in the wake of the main impacting factors that the media landscape is now experiencing.

CONCLUSION

This looks at the function of media management in promoting inclusion and diversity within the media industry. Media managers may help create a media environment that is more inclusive and representational by encouraging varied voices and opinions in content development and decision-making. Finally, media management acts as the skeleton for media companies, directing them through a dynamic environment of technological development, shifting consumer habits, and emerging content consumption trends. Media managers may lead their companies to success and assure the media's critical role in influencing public debate and social advancement by embracing innovation, encouraging inclusion, and overcoming issues with ethical decision-making. For media experts, stakeholders, and policymakers looking to create a long-lasting and significant media ecosystem, understanding the fundamentals and current developments in media management is essential.

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CHAPTER 7

THE CHANGING MEDIA LANDSCAPE: MAJOR INFLUENCING TRENDS IN THE MEDIA

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ABSTRACT:

The way that information is produced, disseminated, and consumed is continually changing due to a wide range of impacting factors. This chapter offer a thorough examination of the key trends influencing the media landscape, including their effects on journalism, viewer engagement, and the larger socio-cultural landscape. The examination starts out by looking at how the media ecosystem has changed as a result of digitization. The emergence of online platforms, social media networks, and streaming services was made possible by the spread of digital technology, which has had a profound impact on how people consume content and how information is shared. The research examines the problems with disinformation, algorithmic bias, and the shifting function of conventional media sources, as well as the potential and challenges brought about by this digital upheaval. The chapter also talks about the rise of data-driven journalism and how AI plays a part in content curating. Data analytics are being used more often by media companies to determine audience preferences, personalises content, and improve advertising tactics. The research looks at the moral issues of data privacy, openness, and the possible effects on media pluralism. The impact of social and cultural elements on media consumption is also explored in the chapter. In light of their impact on public discourse and societal values, issues of diversity and representation in media narratives, the effects of political polarization, and the growth of socially aware journalism are explored.

KEYWORDS:

Management, Media, Policies, Radio, Society, Trend.

INTRODUCTION

The media industry is moving towards bigness on several levels, including ownership concentration, financial bigness, and bigness in terms of the number of jobs offered. Media ownership is becoming more concentrated as a result of mergers, takeovers, acquisitions, and large-scale investments, which has led to the formation of multi-media conglomerates. The administration of today's media enterprises is heavily influenced by big money. Sales and advertising are two major sources of revenue for media firms. Additionally, they spend a lot of money on developing new technologies and business processes, paying staff well, and investing heavily in both new and current projects to expand and diversify their portfolio. Media companies are growing in size and offering more work chances. They employ thousands of people to manage the organization's editorial and commercial operations [1], [2].

Media's Biggest Influencing Trends

1. Diverse Movement Towards Bigness. Financial, Employment, and Ownership.
2. Significant Technological Advances. Internet, computers, and communication technologies.

3. Greater Focus on Markets and the Market Perspective: Media with a Market Perspective.
4. Increased Profit Awareness. Look for new revenue sources and lower investment risks.

Technological Developments

In recent years, there have been significant improvements in media technology, which have altered how information is received and disseminated. The media sector is changing due to the use of new information and communication technologies. For instance, along with other technical advancements in camera and editing equipment, computer and satellite technology have altered television news broadcasting. These have the potential for unprecedented and exciting transformation, according to media managers. The continual advancement of technology opens up new options for the kind and volume of information that may be displayed, as well as the most effective ways to do it. But these inevitable technical advancements came at a high cost to media companies. They entail large expenditures for brand-new broadcast or printing technology amounts well beyond the reach of many smaller media companies. In reality, this is prompting many media enterprises to think about merging with larger businesses or changing their focus to marketing.

Greater focus on the marketing

The marketing perspective has received more attention as a result of the increased rivalry for consumers and sponsors. Media managers are tailoring their goods to fit study findings by employing more detailed information about audience preferences. Information conglomerates use audience synergism as part of marketing techniques to produce multimedia goods that generate several revenue streams from a single creative endeavor, such as a movie that results in records, CDs, music videos, books, and sometimes television spin-offs. Media companies are promoting their goods considerably more actively than ever before due to the rising rivalry for viewers. In order to undertake this task of brand marketing, brand managers are hired. Additionally, media businesses are paying more attention to product updates and new features. TV networks spend millions of dollars on enhancing the reputation of their star news anchors as a visible marketing technique.

Heightened concern about profit

As the media is more and more seen as a business, profit-driven considerations are impacting all managerial decisions. Media managers are often demotivated to commit significant quantities as long-term investments for the future due to the strong drive for short-term profitability. Decisions are often taken in order to increase present earnings, frequently at the price of the future. This, along with the three trends that came before it, together focus the attention of many media managers on profit awareness, which causes certain responses with long-lasting effects. The following are the most obvious effects of media managers' increased profit consciousness: to sustain profitability, look for new revenue sources, which may include raising the cost of media subscriptions; searches for strategies to lower investment risk

Indian Mass Media Ownership Trends

All newspapers used to be local, and the majority of them were run by one person. Typically, the owner, publisher, editor, and printer were all one person. Everything about the newspaper was handled by a single person, and management was somewhat a family affair. The newspaper's size rose and its operations got more complex as chances to assist grew. It gradually grew into a

sizable organisation, and many people were hired to manage its varied components[3], [4]. Newspaper organisations as standalone businesses were replaced by different models of ownership, administration, and operation.

DISCUSSION

India's predominant media ownership structures

In India, sole proprietorship, partnerships, joint stock companies, groups/chains, societies, cooperative ownership, trust ownership, political ownership, ownership by religious entities, etc. are the most common types of media ownership, particularly for print media. Prior to independence, private ownership dominated the market. However, the country's media ownership structure altered as a result of the post-independence media reform initiatives. The majority of sole proprietorship businesses were converted into corporations as a result of the actions taken in response to the Press Commission's recommendations to stop the rising concentration of media ownership. The most common types of media ownership are:

Solo Entrepreneurship: In this sort of media ownership, a single person founded, oversaw, and operated the media company. The sole proprietorship business structure is one in which the individual owner has complete control over organisational decisions and is responsible for them. Small-scale media outlets are most suited for this kind of ownership.

Partnership: The Indian Partnership Act of 1932 defines partnership as the relationship between persons who have agreed to share profits of a business carried on by all or any of them acting for all. In this type of media ownership, the decisions regarding media organisations are made by two or more persons, and there is a sharing of responsibilities. It is not necessary that all partners have equal shares in the venture, as such their authority and responsibility.

Jt. Stock Businesses: The Indian Companies Act 1956 stipulates two types of Joint Stock Companies: Private Limited Company, and Public Limited Company. The process of formation, functions, powers, and responsibilities are expressly spelt out.

Cooperative organizations: According to cooperative ideas, it is a type of ownership wherein a group of individuals are brought together for the purpose of maximising their respective economic interests.

Political parties as newspaper proprietors: The Samna, published by the Siva Sena in Maharashtra, is one example of a newspaper that practically all major political parties in India print in order to advance their ideologies in addition to providing news for the general public.

Societies: A non-profit organisation that has been registered under the Indian Societies Act of 1860 is permitted to produce newspapers for the benefit of certain social groups without pursuing financial gain.

Ownership of Trusts

As a result, when the property or assets of one individual are used by another individual for the benefit of a third group, this is referred to as trust ownership. The owner of the property who places their trust in another individual with regard to the use of the property is known as the author of the trust. The individual who accepts the author's trust is known as the trustee. The third group for whose benefit the property is to be used is known as the beneficiary.

ChainGroup Ownership

When one publishing group publishes multiple publications from the same location, it is known as a group. For example, The Times of India. When the same publishing house publishes a newspaper from the same location, it is known as a publishing house. This type of ownership deals with the management of two or more newspapers handled by the same media organisation.

Worker Ownership

Given that employees are the primary contributors to decision-making processes and that this form of ownership aids in resolving employee-related issues for the growth of the organization, this type of ownership pattern reveals the significance of employees in an organization [5], [6].

Organizational hierarchy, functions, and structure

Organization Types

There are three typical sorts of organisations in business and industry.

1. Pyramid.
2. Functional.
3. Employees and queue.

A pyramid type organization is similar to that of a military organization. Authority is assigned by ranks and titles in an unquestioned delegation of superior and inferior positions. In functional type organizations, authority is assigned by levels of work or particular duties, with each function having its own final authority. Such structure would not be practical for a newspaper because departments would be pulling away from and against each other instead of pulling together. In staff and line type organization, control is graduated down in levels, with each stratum having its final authority. The departments are headed by executives who are directly responsible to a superior, but each executive is given full responsibility and authority within the group supervised. The staff and line type structure is most suitable for a media organization, for it provides functional autonomy to various departments, to get their work done. This type of organization provides freedom, which is essential for creative work. Let us discuss how an organization structure is created. The process of creating the structure is known as organizing.

Organizing

The process of organizing is creating a framework that allows workers in various positions to do their own tasks and collaborate with others in the most efficient manner possible.

1. Identify the work that needs to be done.
2. Organise the jobs in a work flow sequence.
3. Assign the jobs to the tasks.
4. Figure out how to organise and manage the work flow.
5. Assemble all the components into a comprehensive framework.

The organisation structure is influenced by four main factors:

1. The organization's purpose and plan of action.
2. the employment of technology in its business operations.
3. The managers and workers of the organization's competence level.
4. The organization's size and the scope of its resources.

Organisations with many layers are known as tall organisations, in which there are many designations in between the chief and the employees at the lowest level; however, organisations with few numbers of layers in between the chief and the lowest level are known as flat organisations, in which the opportunity for interaction between the superiors is greater. The structure of the organisations varies as much as these aspects do [7], [8].

Major Newspaper Divisions

The following key divisions are typical for newspaper organisations:

1. Editorial.
2. General administration.
3. Finance.
4. Circulation.
5. Marketing.
6. Personnel administration.
7. Production.
8. Reference.

Here we analyse the structure, hierarchy, and roles of different divisions within a media company, particularly a newspaper.

Hierarchy

Editorial Division

An example of a typical editorial news department structure is provided below. The organisational structure and the number of employees in the editorial department of a newspaper depend on the size of the newspaper, the proprietor's philosophies, the type of ownership, and the type of technology in use.

Principal divisions of the editorial news division

The editorial department of a newspaper gathers all reading content, excluding advertisements. A sizable editorial news department would have five broad divisions:

Newsroom

The newsroom is where all general news is either produced or processed. The city editor assigns reporters to cover local news items. News is received via phone, telegraph, and personal interviews. World, national, and state news is brought in by wire for editing.

Copy Table

A nearly separate division within the newsroom, where copies submitted by reporters and reviewed by the city editor are examined by skilled copy readers, who also write headlines, omit unnecessary and inappropriate words and phrases, correct spelling and punctuation, check facts, and eliminate unnecessary and inappropriate words and phrases.

Editorial Office

Personnel in the Editorial Department and Their Responsibilities

Editor

The editor is in charge of a newspaper's editorial news division. Write editorials or choose a topic, then request editorial writers to do so. Monitors the editorial page and speaks with the editorial contributors, is in charge of all issues relating to newspaper policy. Ensures that the newspaper's content reflects the publisher's ideology.

Editorial director

The managing editor and the news editor manage the news content and make sure the editorial news section has enough staff and the right tools for handling features and news gathering. The managing editor makes sure the editing team has enough staff and the right tools for handling features and collecting news.

Editor of News

Makes certain that every news is gathered and treated correctly.

Urban Editor

Ensures that local news is covered. Acting as the focal point, makes a thorough list of all upcoming events and, where necessary, instructs reporters to cover them. Reporters may be tasked with gathering information for 'news tips' at the city desk, which is open round-the-clock. Some journalists cover recurring news beats.

Rewriters:

1. Handle outdated or new writing that requires editing.
2. Editorial Reaction Mechanisms.
3. 10% of readers sent letters to the editor.
4. Readership research, survey, or rating studies acceptability of the newspaper find out how readers feel about features, news, presentations, ad text and display, format and typography, and page locations. Audit of circulation, Visiting editor, Volunteer journalists, Online news broadcasts, Forums for readers.

Finance and accounting Department General Management Department

The following are some of the primary duties of a newspaper's financial department:

1. Budgeting and accounting.
2. monetary evaluation.
3. Evaluate or determine the cost-benefit ratio that would be produced by a management choice.

The money and asset wheel illustrated below will help you understand how important these duties are to the newspaper organisation, and how important the finance department is as a result. A media company spends money on purchasing equipment and materials, including news content, and pays salaries to its employees. The employees use the equipment and materials to produce products and services, such as newspapers, magazines, and broadcast programmes. The media company sells its products and services to subscribers, audiences, as well as advertisers and clients, generating accounts receivable. The media company then collects accounts receivable, such as subscription fees.

Budgeting and Accounting

The accounting department performs the following four primary duties:

1. General accounting everything required to provide management and owners with a complete view of the business's financial situation and operational activities.
2. Maintaining departmental records the tally required in each area to show management the operations being run there and the advancements being achieved.
3. Cost finding is the method used to ascertain the true cost of a certain salable unit of the newspaper, such as column inches of advertising or a single issue.
4. Budgeting-organized planning that took into account monthly or yearly earnings from all potential sources as well as the monthly or annual expenditures deemed essential.

Administrative Accounting

In addition to gaining a financial perspective, it examines a company's financial statements to provide management performance indicators that will motivate them to take steps to enhance the business's operations.

Monetary Accounting

The type of accounting used by bankers and certified public accountants when they concentrate on a company's financial health. They use the income statement and balance sheet to create ratios that describe different aspects of a company's financial condition and performance, including stability, how effectively a company uses its assets, and the firm's profitability.

Accounting Analysis:

In a nutshell, it involves analysing the firm's financial performance in terms of income expenditure statements in order to describe what a company is doing, has done, or intends to accomplish [9], [10].

A statement of income

There are three main entry categories:

1. Income and sources of it.
2. Operating costs are costs that are directly related to operations.
3. Non-operating costs associated with the company's long-term investments.

Budget

The key elements of a budget are: It simply sets out anticipated earnings and spending for the next year. Each source of income is noted individually under Revenue. Expenses are broken down into two categories, each of which is reported separately:

1. Business costs.
2. Non-operating costs.
3. Budget for the department.

The following components are included in departmental budgets:

1. Salaries.

2. Rentals of phones, media memberships, and maintenance costs.
3. Non-essential costs.

Financial notions

It's crucial to comprehend the following key financial ideas to handle media effectively:

1. Revenue from operations.
2. Expenses from operations.
3. Current assets Fixed assts.
4. Long-term liabilities Current liabilities.
5. Working capital is calculated as current assets less current liabilities.

Accounts for the Budget Bills Salary Advance Audit

Following is a list of the common duties shared by the finance and accounting departments: The balance sheet of a corporation contains the statement of assets-current, fixed, intangible, and others, and liabilities, net worth of the company, etc. General accounting to expose the financial status and fiscal positions. preserving records, cost analysis, budgeting, monetary analysis, Revenue payments and collections, Expenditure management, Circulation Division. The success of a newspaper depends on its circulation department, which is also its main source of income because without it no advertising revenue can be mobilized. In medium newspapers the advertising and circulation functions may be directly supervised by the business manager, who is responsible for the newspaper's overall financial health.

1. Principal duties of the department of circulation.
2. Shipping and packaging.
3. Distribution and transportation.
4. Interaction with agents.
5. Mailing list subscription.
6. Invoices and collections.
7. Printing order.
8. Circulation review.
9. Information provided to RNI.
10. Promotion of circulation and marketing.

Department of Advertising

The advertising department of a newspaper is divided into three units: the local display advertisement unit, the general or national display advertisement unit, and the classified advertising unit. The advertising department of a big newspaper is divided into these three units: the local display advertisement unit, the general or national display advertisement unit, and the classified advertising unit [11], [12].

Personnel needs for the advertising department

The number of people employed varies from organisation to organisation, depending on the size and structure of the organization, the management's philosophy, and the duties performed by the advertising department. Regardless of the size, some common sections are found in the ad department. People with qualifications commonly found in the advertising department include

those who have: Director or Manager of Advertising Display Manager of Advertising Classified Manager of Advertising National Manager of Advertising Copywriters

Artists

1. Advertisement Sales Representatives Telephone Attorneys.
2. Research Director Special Advertising Representatives.
3. Interviewers and researchers.

Functions

The advertising director/manager is the head of the advertising department and is accountable for the department as a whole; his skills determine whether the department will succeed or fail.

1. All open accounts are handled properly.
2. maintains a large amount of advertisements.
3. He keeps a continual eye out for fresh accounts.

In the performance of these duties, he is actively assisted by various teams of personnel with expertise different areas of advertising business. The local display/retail advertising manager is the second most important person in the hierarchy, who reports to the advertising director. With active assistance from a force of advertising sales people, he takes care of advertising for the local business firms, and continually searches for new accounts. The classified advertising manager is responsible to mobilize classified advertisements for the newspaper with the help of the street, correspondence, and telephone sales people. The national advertising manager mobilizes advertisement and provides service to the clients at the national level, with the help of the special advertisement representatives stationed at industrial centers, and the advertisement sales people. The copywriters, artists, and photographers do the lead role in performing the creative work of writing the ad copy. The research director, researchers, and interviewers help in the advertising efforts by way of conducting research on the market and advertisements to collect the much-needed information inputs to make the advertising efforts more effective.

CONCLUSION

The expanding significance of citizen journalism and user-generated material is also explored in this chapter. People are now able to contribute to media narratives because to easily available technology, which has enhanced the variety of voices and viewpoints. The paper assesses how this tendency may affect journalistic standards, credibility, and information democratisation. In conclusion, navigating the key media developments requires a thorough awareness of their revolutionary potential and potential effects on communication and information sharing. The benefits and difficulties brought about by digitization, user-generated content, data-driven journalism, media convergence, and cultural variables must be taken into consideration by media practitioners, policymakers, and viewers alike. Stakeholders may create a media environment that promotes openness, truth, and public participation while upholding the fundamental principles of journalistic integrity and democratic debate by adopting responsible and inclusive media practises.

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CHAPTER 8

PERSONNEL MANAGEMENT: STRUCTURE AND PURPOSE OF THE DEPARTMENT

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ABSTRACT:

The Department of Personnel Management (DPM), which is in charge of supervising human resource management and the administration of the public workforce, plays a crucial role in governmental organisations. The Department of Personnel Management's organisation and goals are thoroughly examined in this chapter, which clarifies the DPM's critical role in encouraging an effective, knowledgeable, and motivated staff in the public sector. This chapter also examines the Department of Personnel Management's organisational structure and hierarchical structure. It digs into the important roles within the division, from senior executives to specialised units in charge of different human resource management facets. Understanding this structure is essential for understanding the coordination and decision-making procedures that allow the department to successfully accomplish its goals. The chapter also addresses the Department of Personnel Management's main objective, which is to support an effective and efficient public service. The DPM aims to create a competent and professional civil service by fostering a merit-based hiring process that places a focus on skill development and career growth. The research also emphasises the department's function in promoting a just and equitable workplace, including measures for diversity and inclusion and handling employee complaints. The link between the Department of Personnel Management and other governmental entities and ministries is also covered in this chapter. Implementing human resource policy, creating personnel standards, and guaranteeing uniformity across the public sector all depend on effective teamwork. The research looks at how the DPM manages this dependency to come up with consistent practises for managing human resources.

KEYWORDS:

Decision-Making, Management, Media, Newspaper, Society.

INTRODUCTION

A newspaper's people management division is in charge of overseeing the human resources of the business. Its main duty is to make sure the business has an appropriate supply of adequately qualified workers who are eager to cooperate and work with a sense of teamwork. Starting with identifying the needs for human resources, the personnel department makes every effort to hire and select an adequate number of people who are qualified to fill the company's positions, as well as to properly train and compensate them. By doing this, it is ensured that everyone is contributing to the company's growth and their own personal growth to the fullest extent possible. The personnel department is often separated into many sections, depending on the size of the organization, including recruitment, remuneration, training and development, career planning, employee welfare, etc. The department of personnel management's primary duties are:

1. Human resource management.

2. Selection and recruitment.
3. Induction and placement.
4. Education and advancement.
5. Planning and adjusting your career promotion, transfer.

Employee Encouragement

Production Department Organisation and Duties. The most crucial task assigned to a newspaper's mechanical section is creating the paper as completed goods for delivery to readers. It is accountable for the creation, upkeep, and acquisition of suitable printing equipment for the prompt production of newspaper copies and other commercial printing jobs as needed. The central government's office of the Registrar of Newspapers for India (RNI) is tasked with compiling a register containing pertinent information about ownership and circulation of all newspapers published in India as well as issuing certificates of registration to newspapers published under valid declaration. In accordance with the recommendations made by the first press commission in its report from 1954, the office of the RNI was established on July 1st, 1956.

The Press and Registration of the Books Act of 1867 was amended to include provisions for the RNI's responsibilities and operations. The following are the RNI's primary responsibilities: Creation and upkeep of a register of newspapers listing information about each newspaper printed in India. The issuance of registration certificates to newspapers that have legitimate declarations on file. Manages the distribution of titles, newsprint, and import permits for printing and related equipment needed by newspapers. Examining and analysing yearly accounts of newspapers' publishers that include data on ownership, circulation, etc. Creating and submitting an annual report to the Indian government that includes a summary of all data and statistics on the Indian press, paying special attention to new patterns in circulation and ownership, among other things. Performs regular inspections to confirm the frequency and distribution of newspapers to make sure they are published in conformity with the law [1], [2].

Office of Visual Publicity and Advertising

The nodal agency for multimedia publicity and advertising of government policies and projects is DAVP. The Directorate of Advertising and Visual Publicity releases to the media all forms of ads from all ministries and departments of the Indian government, with the exception of railways. This unit's advertising campaigns primarily emphasize racial harmony, family welfare, healthcare, rural development, the welfare of underprivileged groups and the disabled, women's empowerment, the prevention of drug misuse, economic reforms, the promotion of handicrafts, etc. Electronic and print media, exhibits, and outdoor advertising like hoardings and kiosks are all used for this purpose.

The founding of DAVP may be dated back to World War II, when the previous administration hired a Chief Press Advisor and, in 1941, an Advertising Consultant to work under him. The Advertising Consultant's Office was transformed into the Department of Information and Broadcasting's advertising division in 1942. On October 1, 1955, the advertising unit was established as an associated office of the Ministry of Information and Broadcasting with an extension of its remit. The department was separated and given a new name: the Directorate of Advertising and Visual Publicity.

Campaign, Advertising, Outdoor Publicity, Printed Publicity, Exhibitions, Electronic Data Processing Centre, Mass Mailing, Audio-Visual Cell, and Studio are just a few of the divisions that make up the main DAVP setup at the corporate office. On behalf of numerous Ministries, Departments, and independent organisations, DAVP issues news releases. The following are the DAVP's primary duties: Fulfils the multi-media PR needs of the government of India's many ministries and departments, including Public Sector Undertakings.

Represents the various ministries in communicating with the general public by developing communication strategies, designing those strategies, releasing press advertisements, printing folders, posters, kits, booklets, stickers, etc., doing outdoor publicity through hoardings, bus-back panels, banners, computer animation displays, etc., or doing audio-visual media publicity. Government-sponsored printed promotional pieces were distributed all across the country. Increase public knowledge of socioeconomic issues and encourage involvement in development initiatives.

Society for Indian Newspapers

In order to further the shared interests of its member newspapers, the Indian and Eastern Newspaper Society was founded in February 1939 as a central organisation of newspapers from India, Burma, and Ceylon. The group provided advice to the government during the war years over how to administer newsprint restrictions fairly. The notion of operating a wholly Indian news agency owned and administered by the Indian press was extensively pushed by the society. In 1947, the society founded the Press Trust of India, a news organisation, and decided to limit membership to publishers of newspapers that subscribed to any of the Press Trust's potential news services. In December 1947, the Society sent a delegation to London, led by Kasturi Srinivasan, to negotiate the terms of a contract with Reuters regarding the Associated Press of India. The availability of newsprint was another significant issue that captured society's attention in 1947–1948. With effect from April 3, 1947, the government of India issued a new News print Control Order that drastically loosened the rules for their usage. There was also a price-page schedule for newspapers implemented. A draught memorandum and articles of association for the Audit Bureau of Circulation were created by a five-member subcommittee of the Society after it had evaluated the ideas.

The Societies Registration Act required the IENS to be registered. The society's constitution underwent certain amendments, which led to the development of the system for accreditation advertising companies. Many challenges followed the country's division, including the forced migration of some of its citizens to the opposing side. Over the years, the society has expanded beyond the domestic concerns and issues that affect its members to include organisations and services related to newspapers, whose interests, welfare, and correct operation are crucial to the press [3], [4].

Following are the society's primary goals: to advance and protect the members' interests in newspaper publishing and to take appropriate action about those matters that are impacted by legislative, governmental, judicial, municipal, and other local actions, etc., to gather knowledge on all subjects that have an impact on its members in a practical way and to convey that information to them; to encourage collaboration on all issues impacting its members' shared commercial interests; and to have regular member meetings to debate and decide on actions on matters of shared commercial interest.

DISCUSSION

Bureau of Audit of Circulation

A private, independent organisation called the Audit Bureau of Circulation is in charge of issuing certifications of net paid circulation every six months and regularly auditing the net circulation of newspapers. Despite being a private organisation, it has a solid reputation for dependability and objectivity. One of the many businesses with the same name that operate around the globe is ABC. Even though these organisations are connected, they are all quite distinct from one another. With the emergence of mass advertising in the early 1890s, several magazine and newspaper publishers started inflating the number of readers for their publications in order to, at the very least, increase their advertising income. In an attempt to stop this dishonest practice, publishers and marketers came together in 1914 to create the ABC. The ABC's major goals were to lay forth guidelines for measuring circulation, to ensure that the guidelines were followed, and to provide verifiable reports of circulation statistics. It was established in India in 1948 with a Bombay headquarters and the following goals: To publish standardised declarations of member circulation. To confirm the numbers in these statements by an auditor's review of the relevant documents to make circulation information available to advertisers, ad agencies, and newspaper companies.

Functions

The publishers keep meticulous records of their publication's circulation statistics. In the case of newspapers, these records would include details like the quantity of papers sold at newsstands, the quantity supplied by mail, and the quantity carried by carriers. The ABC receives publishers' thorough circulation statistics twice a year, which the ABC then shares with its customers for information. The ABC analyses publications once a year to ensure that the numbers presented are correct. An ABC official visits the magazine and is given full reign to go over the files and records that include information on press runs, newsprint bills, and transcripts of circulation records. As a result, any inaccuracies are fixed in order to provide accurate reports of each publication's readership. Both the media and the advertisers benefit from the ABC reports. The marketers create their advertising strategy using the certified circulation data. Newspapers attempt to gain the trust of the advertiser by using the same verifiable circulation data. The data aid the publishers in understanding their position and strengths as well as in formulating future plans.

The media economy

How media companies use the resources at their disposal to satisfy the informational and entertaining demands of audiences, marketers, and society is the subject of media economics. It deals with the variables that affect both the allocation of media items for consumption and their creation.

Economics

Economics is the study of the processes that control and influence the distribution of scarce or limited resources among competing and unrestricted demands and desires. Resources are limited, yet demands are sometimes limitless and surpass the number of resources that are accessible. Economics is the study of the creation and consumption of goods and resources, as well as the decisions people make to satiate their desires and requirements. Producing things and

services for consumption is referred to as production. Consumption is the act of using resources, such as products and services, to satisfy needs and desires[5], [6].

In that they use resources, generate products and services, and consume resources, people and businesses are both producers and consumers. Macroeconomics and microeconomics are the two fields of economics that are separated based on the degree of study. Macroeconomics examines and investigates how the economy as a whole, often on a national scale. On the other hand, microeconomics examines the functioning of the market system while focusing on the economic activities of producers and consumers in particular marketplaces. The actions of both individual producers and consumers as well as larger collective groupings of producers and consumers in such marketplaces are taken into account.

Wants and needs

Both public and private people have needs and desires. Subsistence, convenience, and personally chosen needs and desires are examples of private needs and wants. Military forces to defend against foreign invasion, police forces to safeguard people and property from criminals, and other goods are among the things that the public wants and needs. Media companies serve both private and public needs and goals as part of the economic system. Four separate groups' demands and needs are met by the media:

1. Owners of media.
2. Media viewers.
3. Marketers.
4. Media personnel.

Media owners desire the company and its assets to be preserved, a high rate of return on their investment, company development, and a rise in the company's worth and, therefore, the value of their investment. Media viewers seek for affordable, high-quality media goods and services that are also simple to purchase. Advertisers want low-cost access to their target audiences and high-quality assistance from media professionals. Employees at media organisations desire:

1. A competitive salary.
2. Treatment on an equal footing.
3. Secure and comfortable working environments.
4. Psychic compensation for their efforts.

These categories all participate in both production and consumption. By offering platforms for the communication of concepts and topics required for the upkeep of social order and advancement, the media also serve the demands and requirements of the general public. Numerous reliable media channels, planned resource utilization, and a variety of material are all things that the public desires from its media[7], [8].

Allocation

To decide which and how many of the desires will be met with limited scarce resources, choices must be made between the wants and resources that are accessible. The allocation of resources is the name of this procedure. When allocating resources, there are three main options to consider. Answering the question of what should be produced and made accessible to satisfy needs is the first problem. Choosing how much should be produced to satisfy those demands is another

aspect of the process. For instance, in the media sector, the public must decide whether the government should distribute available broadcast frequencies for mobile phone communications or for additional local TV stations. In the media, the allocative concerns are handled by providing answers to topics like whether automated playback or live disc jockeys should be utilised in radio stations and whether a TV show should be made in a Hollywood or Bollywood studio. Who will use the products and services is the third important concern. They will be divided among individuals and industries in this way. Four significant allocation patterns are often observed:

1. Conventional decision-making, in which options are based on decisions made before.
2. market decision-making, where prices are determined by the quantity of supply and customer demand, which in turn affects production and who is eligible to buy products and services.
3. centralised decision-making, whereby authorities and planning boards make decisions, and
4. Mixed decision-making, which incorporates aspects of both decentralised and market decision-making.

In India, allocation choices are determined using a hybrid decision-making process that mostly relies on the market while also including some government planning. In a market economy, allocation choices are determined based on the forces of economics that govern how the market functions. The market economy serves as the cornerstone of the capitalist or free market system. Adam Smith maintained that the functioning of the market system was predicated on a number of principles, which are as follows:

1. The essential components of the system are rivalry between various producers and competition between various customers.
2. Both buyers and sellers are equally powerful in the market.
3. All choices about production and consumption will be based on the producers' and consumers' economic self-interest.
4. The market will function in an orderly manner, delivering what customers need and desire at rates that both consumers and producers are prepared to pay. The market is its own regulator. The market is continually evolving to fulfil the needs, desires, and requirements of product customers.

According to Smith, if the market was allowed to function according to these fundamental principles, capital would accrue and be employed for new output, leading to expansion of the national economy. All men and women would have better lives as a result, and society as a whole would also benefit. However, Smith's detractors, like Robert Owen and others, thought that the market needed to be restrained by stewards of morality lest it turn into an unethical pursuit for accumulating wealth at the expense of poor slaves. The market system, according to socialists, produced disparities that need to be eradicated [9], [10]. Some concepts were outlined by David Ricardo, Karl Marx, and others that were in opposition to Smith's market economy principles. They said that a market economy produces an imbalance of power between producers and consumers by reducing producer rivalry. Therefore, government involvement and management of the economy are unavoidable. Although changes brought on by government involvement have led to mixed economies rather than pure market economies, the fundamentals of the market system have not changed.

CONCLUSION

The main responsibilities of the Department of Personnel Management are first described in the study. These include developing and putting into practise rules for hiring, training, and development, performance evaluation, employee perks, and maintenance of personnel records. The DPM is entrusted with coordinating workforce initiatives with overarching national development objectives while ensuring that government entities follow accepted human resource practises. To sum up, the Department of Personnel Management is very important in determining the effectiveness and potential of the public sector personnel. Its structure and goals are intended to develop a diversified, talented, and motivated cadre of public employees to meet the demands of the country. Policymakers and stakeholders may work together to improve the capacity and effectiveness of governmental institutions by having a thorough grasp of the DPM's duties. This will eventually aid in the nation's overall socioeconomic growth.

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CHAPTER 9

MEDIA IN THE MARKETPLACE: UNDERSTANDING ITS IMPACT AND INTERACTIONS

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ABSTRACT:

The interaction and interdependence between the media and the market has a significant impact on how information is disseminated, how advertisements are placed, and how consumers behave. This chapter offers a thorough review of how media changes consumer choices and market dynamics while also influencing market dynamics and media content and revenue models. The examination starts off by looking at how market forces affect media distribution and content. Media companies often develop material that appeals to specific audiences as a result of advertising income and market needs, which also affect editorial choices and content objectives. The research highlights the possible impacts on media plurality and impartial reporting as it investigates the difficult balance between business interests and journalistic ethics. This chapter also explores how the media affects consumer behaviour and commercial trends. The media has the power to influence customer preferences, buying choices, and brand loyalty via exposure to advertising and content. The report highlights how media platforms use customer data and behavioural insights to tailor content distribution and advertising techniques, thus obfuscating the distinction between marketing and media. The chapter also discusses how the economy and media environment have been altered by digital media. E-commerce, social commerce, and influencer marketing have altered established media and advertising income patterns, upending accepted business procedures. The research looks at how media platforms have assimilated into the business environment and opened up new channels for companies to interact with and reach customers.

KEYWORDS:

Decision-Making, Management, Marketplace, Media, Society.

INTRODUCTION

The majority of private businesses in India's media industry are capitalist operations run for profit, and as a result, they are governed by the rules of the market system. Even non-profit media, such public service broadcasting or media run by organisations, are influenced by market system concepts and are thus impacted by its activities. The media managers must comprehend how these concepts relate to media since they have an impact on how the media operates. It is also important to comprehend the problems that arise in media operations when individual and collective enterprises create media products and services for individual and collective customers to consume. Electricity, paper, equipment, skilled labour, programming, and information are scarce resources that media companies employ to generate media products and services and make money. Consumers employ limited resources, such as time and money, to fulfil their desires and requirements, such as obtaining knowledge from media goods, being amused by

them, or getting their messages distributed via the media. Producers and users of media products and services are limited in their ability to satisfy all of their requirements and desires because of the limited resources available. To decide what and how media items will be created and consumed, both rely on allocation. These fundamental challenges are the topic of media economics, which also focuses on how economic concepts function in the media markets. The foundations of the economic system that affects media and the unique difficulties that develop in media economics may be understood using this framework, which is essential for media managers of today and future. These may help media managers of the future analyse and make wise economic choices that are in the best interests of the organisations they work for as well as what is best for the viewers [1], [2].

Conflict and Survival

Media-related products and services

The media sector has two product markets. They produce a single item yet engage in two distinct marketplaces for goods and services. Each market's success has an impact on the others. The media product's initial market is an excellent one. The information and entertainment packaged and supplied in the form of a printed newspaper, magazine, or book, a radio or television broadcast, cable services, or a film or video production are referred to as the goods also known as the content product. Media users are the target market for this product. Different metrics are used to assess performance in this sector. circulation data, including the number of copies sold, sales income, audience ratings, etc.

Bringing customers' attention to a product in order to get them to spend their time, money, or both on it is known as content marketing. Consumers of certain media must pay with their time, a finite resource, in order to access the content product. Differential qualities of products private versus public influence both the demand for and consumption of goods. If the use of an item by one consumer reduces its accessibility to other consumers, it is deemed a private good. However, a public good does not make a good less accessible to others. Depending on their characteristics, media may be both a private and a public benefit.

The advertising market is the second market in which media companies operate. In this sector, media companies offer advertising access to audiences. The media charges the advertising for the audience access they provide them. The cost incurred for exposing viewers to an advertiser's messaging depends greatly on the number and makeup of the audiences to whom access is granted. Every kind of media present in both markets competes with one another to draw viewers and/or advertisers. The result is rivalry among media to survive. Media segments that fall short of competing with others in terms of meeting audience demands and requirements are marginalised. On the other hand, media segments that aggressively compete with others in the market thrive.

Competition between media

In the widest sense, all media compete in the market for content products by offering entertainment and information. Despite the fact that media have material in common, audiences utilise newspapers, television, radio, magazines, books, films, video cassettes, and other media in very different ways and for distinctly different purposes. They aren't entirely interchangeable items. While broadcast media, films, and video offer largely entertainment services for

audiences, newspapers and magazines serve primarily information and concept functions. Because of the disparities in frequency and approaches to information, it is obvious that magazines even those that most often resemble the material offered by newspapers are not a replacement for it. These variations have an impact on the information's delivery method, availability, and presentation. The daily replacement of various media as sources of information is constrained by content disparities [3], [4]. However, it seems that the growth and adoption of new media technologies has led to a significant degree of long-term replacement of other media.

DISCUSSION

Intra-media rivalry

To give content to viewers and access to audiences to advertisers, many units of the same medium that operate in the same geographic market often compete with one another and may be replaced. Of course, there are differences in the audience or material that is available to marketers due to product differentiation and market segmentation, which leads to variation. But compared to units of distinct media, units of the same medium are far more interchangeable. However, it is possible to make certain substitutions with various content and audience access products without sacrificing the qualities that make the product appealing. As a result, there is rivalry in the marketplaces for content products. But it's possible for the competition to take any of the following forms:

1. Perfect rivalry.
2. Monopolistic rivalry.
3. Oligopoly.
4. Monopoly.

For the media company and its management, competition offers both possibilities and problems. Innovative product, marketing, and advertising tactics are used to thrive and expand in the face of intense competition.

Media marketing

Marketing is all about determining the wants and requirements of the consumer, then tailoring a product to suit those wants and needs. In order to market a media product. Determine your target market. Develop a blend of marketing components to meet the needs of the target audience as well as the goals of the media companies. Product, promotion, location, and pricing are the 4Ps of marketing the four key components of the marketing mix.

Product

The most basic of the four Ps is the product. The product should be relatively well-made and tailored to the needs and preferences of the buyer. Even a perfect match of the other components of the marketing mix may not be sufficient to support the product's survival in the market if it is of low quality and does not fulfil consumer needs. So product quality and features are a crucial need for selling media items. Newspapers, television programmes, advertising campaigns, etc. are examples of a media organization's goods. A newspaper or a broadcast message are two examples of physical media products. Both the contents and the packaging are crucial in the case of media goods to draw viewers. Three crucial factors to take into account before releasing a media product:

1. Whether there is a significant audience.
2. Whether some marketers that find that audience appealing may be identified.
3. Create an overall marketing strategy by combining all the components of the marketing mix.

Any media product may target its audience using one of three fundamental strategies: concentration, differentiation, or undifferentiation. Additionally, the market might be divided into segments based on demographic or geographic characteristics to better define the target audience. As an example, the magazine's product plan for launch included the following features:

1. A strategy to safeguard items.
2. Use a review panel to examine the submissions.
3. 80% articles and adverts should be the balance.
4. Create a method to electronically receive articles.
5. Prepare to print the journal in a way that satisfies audience expectations for quality[5], [6].

Promotion

All techniques and instruments used to persuade consumers to purchase or utilise a media product are collectively referred to as promotion. Direct sales, sales promotion, public relations, and advertising are the main tactics used to promote media goods. It is crucial to recognised that a person goes through a number of intermediate steps before deciding whether or not to buy or utilise a product or service. The AIDA model states that the purchasing decision process involves the four steps. The first step is to raise awareness of the product's existence. the next phase of generating interest in the product. The third stage involves transforming a person's interest in a thing into a desire for it. Pushing the degree of desire for the product to the point where action is done to buy or utilise the media product is the fourth stage. At various phases of the decision-making process for purchases, several instruments are beneficial.

Place

Place describes the method through which a media company delivers its goods or services to its target audiences. where the target market may utilise the product. What mix of newsstand, mail, and carrier-delivery is employed for a newspaper. the location of a television station's tower. What procedures a cable television company uses to wire a neighborhood. To decide if its goods and services will be accessible to clients, all of these distribution-related concerns must be addressed. The work of marketing may be made somewhat simpler if the product is available at the right time and place, but it can become more difficult if it cannot be found where the target market can easily access it.

Price

The price of the items is the fourth and one of the most crucial components of the marketing mix. The media items could have a cost or be free. For instance, consumers may watch free-to-air television stations, but they must pay for the broadcast equipment. However, viewers must pay a fee to access pay channels and to subscribe to newspapers and magazines. In the latter scenario, the following elements have an impact on a media product's price. The influx of foreign finance into the Indian print media industry is another problem that might have significant effects on the country's print media. Even though the government of India has been closely monitoring the

situation ever since the country gained independence in 1947, the advent of economic liberalisation in the nation in July 1991 sparked a heated discussion. Foreign print media have been prohibited from entering India in several Supreme Court judgements, parliamentary resolutions, and committee and commission recommendations throughout the years. A non-citizen who owns a newspaper is not entitled to press freedom as a basic right, according to a 1959 Supreme Court decision. The court determined that a corporation or firm operating a newspaper is not a citizen and is thus not entitled to press freedom; nevertheless, under the terms of the Indian constitution, the editors, directors, and shareholders of that company may assert that right. Therefore, if a foreign newspaper is operated as a joint venture with an Indian newspaper, the foreign collaborators can sit back and enjoy the benefits of press freedom while the Indian directors, shareholders, and editors of the foreign newspaper can seek the protection of the court [7], [8].

The first press commission's 1954 report, which also opposed foreign print media entering the nation, helped the Indian government make a conclusion on the matter. In 1955, the federal government made the decision that no foreign-owned newspapers or periodicals would be published in India going forward, but that foreign newspapers and periodicals that focused primarily on news and current events might print their editions in India. The government of India also decided in 1956 that communication facilities should only be provided to foreign news agencies in cases where domestic news distribution is carried out by an Indian news organisation that is owned and run by Indians, has full and final authority over foreign news selection and distribution, and is also able to supply Indian news to foreign news organisations. The Indian Press Council expressed its disapproval of the introduction of foreign print media in response to a government of India referral. The commission's overwhelming opinion was that it should not be permitted for foreign news agencies to distribute their material directly to Indian customers. It also opposed foreign periodicals and journals being published in India with equity and management involvement.

However, in the last years of the 20th century, there was a lot of spirited discussion, with both supporters and detractors expressing an almost religious passion. While many in favor of the idea see it as the obvious next step in the continuing liberalisation process, opponents warn about entering an unfamiliar place while wearing blindfolds and point to the 1955 cabinet resolution banning such admission as sacred ground. They oppose liberalisation because they believe it would limit our sovereignty and endanger our democratic economy. They recognised that the introduction of strong foreign media into India is not advantageous for Indian media, the country's economy, or its culture. They believe that foreign newspapers shouldn't be expected to care about our culture, ethos, or traditions, and that the cultural and moral repercussions of their entry would be much worse than those of the introduction of satellite TV in the nation, where print media still has more sway than electronic media.

Former Indian Prime Minister Mr. V.P. Singh says that permitting 26% foreign direct investment in Indian print media is subversive and opposes the admission of foreign newspapers into India. Its most apparent result, as one can see, will be a thorough intellectual space balkanization. The influx of foreign cash will put India's pluralistic heritage and diverse culture under danger. The foreign monopolies will force their own agenda on the nation, propelled by their enormous financial resources and emboldened by a desire to dominate the rapidly developing Indian market. However, proponents of the entry of foreign capital contend that doing so will give Indian print media several advantages, including an influx of cash and expertise, more options

for readers at lower costs, and assistance in the nation's integration into the information superhighway.

After much discussion, the Indian government made a crucial decision in the latter half of 2002 to permit foreign direct investment in the country's print media industry. The Indian government's decision to permit up to 26% foreign direct investment in news and current affairs publications and up to 74% foreign participation in technical, medical, and specialised science journals is probably going to have a big impact on the print media in the nation. It is believed that print media would see a surge of professionalism. We would be exposed to fresh fashions and possibly get greater coverage of the concerns. The working circumstances for the professionals who are already employed in the sector are also set to undergo a radical transformation, mostly as a result of the pay. A reliable readership evaluation system is anticipated to be brought in by foreign direct investment, significantly affecting advertising[9], [10].

The government agreed to set a ceiling of 26% foreign investment in television news networks looking to uplink from India on March 18, 2003, less than six months after authorizing foreign participation in the print media sector. The ruling on up linking would also let those who are up linking from India for entertainment to have 100 percent foreign equity. As a result, the entertainment channels continue to be blocked under the current policy, which states that all channels, regardless of ownership or management control, are allowed to uplink from India as long as certain requirements are met. For users utilizing the B2 bandwidth for V-Sat transmission, the 26 percent limit will also be in effect. The V-Sat licensing standards are being appropriately modified to comply with the new up linking policy. Following the cabinet's decision, 12 of the 24 news channel applications for up linking Indian broadcasts were granted authorization, including Surya, Star News, AAJ Tak, and Zed News.

CONCLUSION

The mutually beneficial interaction that exists between the media and the market during big events like product debuts, political campaigns, and social movements. This serves as an example of how media coverage and marketing initiatives may have significant impacts on a brand's reputation, public image, and market consequences. The ethical issues raised by the fusion of the media and the market. Transparency, data privacy, and the possibility of targeted disinformation are issues that cast doubt on the ethics of both the media and business practices. This assesses the value of ethical advertising practises and responsible content curation in preserving consumer and public confidence in the media. In conclusion, the interdependence of the media and the market highlights the need of a deliberate and well-balanced strategy to information sharing and consumer participation. For media workers, marketers, and politicians hoping to advance moral behaviour, encourage consumer empowerment, and maintain the core values of an open and informed society, understanding the dynamic relationships across various areas is essential.

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CHAPTER 10

A COMPREHENSIVE OVERVIEW: MEDIA ORGANIZATION STRUCTURE

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ABSTRACT:

The effectiveness, usefulness, and flexibility of media organisations in the context of the quickly shifting media environment are significantly influenced by their organisational structure. This chapter offers a thorough analysis of the organisational frameworks used by the media, examining the fundamental elements, hierarchies, and tactics used by the media to deal with the complexity of contemporary information distribution. This starts by outlining the common elements of media organisation structures, including editorial departments, content development teams, production units, sales and marketing divisions, and administrative tasks. The research emphasises the relationships between these departments and the value of efficient coordination and cooperation in accomplishing organisational objectives. The hierarchy and duties within media organisations are also covered in depth in this chapter. It looks at the duties of media executives, department heads, editors, producers, and content producers, with a focus on the need of clear authority structures and decision-making procedures to guarantee efficient operations and the supply of cogent information. The chapter also discusses the necessity for flexible media organisation systems. Agile, cross-functional teams have emerged as a result of the disruption of conventional media hierarchies caused by the growth of digital media, social platforms, and user-generated content. In order to adapt to fast shifting audience preferences and technological developments, the research analyses how media organisations embrace flexibility and innovation.

KEYWORDS:

Management, Media, Organization, Society.

INTRODUCTION

The word medium is pluralized to media, which refers to any route of communication. This covers everything from printed paper to digital data and covers information in the forms of art, journalism, education, and a wide range of other things. engaging with or exercising control over something or someone. The management is acting properly. Planning, organizing, leading, and managing an organization are all practices in this discipline. In other words, there are several management kinds and styles. In the field of business administration, media management, strategic and operational phenomena and issues in the management of media businesses are recognised and described. Strategic management, procurement management, production management, organisational management, and marketing are all included in media management. The skills necessary for media management include the capacity to manage and inspire staff members as well as the capacity to use facilities and resources profitably. Law and Definition of Media Organizations. Media organisation is defined as a person or entity engaged in

disseminating information to the general public through a newspaper, magazine, other publication, radio, television, cable television, or other medium of mass communication.

Administration in media organizations

An important strategy utilised by contemporary media organisations is the transfer of effective management techniques from the private to the public sector. The ethical conundrums that are prevalent in television organisations are another way that media management is unique. Regardless of its formal structure private or public business, institution, association, size, or the socio-political context in which it functions and grows, every organised group of people has to be continuously managed. Those who have studied organisational issues from a scientific or political perspective, however, have focused primarily on the analysis and content of two key organisational functions, namely management and administration of organisations in specific political and economic contexts[1], [2].

Media Organization Structure

Generally speaking, the organisation and substance of a normal day are the same whether working for a news organisation, a radio or television station, a newspaper, or a magazine. Every media company has a number of divisions, including administration, engineering, commercial advertising, and editorial.

Organizational structure

A company's management hierarchy is organised using a management structure. Companies often have a flatter, less hierarchical organisational structure in egalitarian nations like Sweden. Many American workers were uneasy about having various employees with the same title when Ikea, a Swedish firm, established shops in the country.

Management Method:

The following characteristics define a management process:

- 1. Social Process:** The success of any organisational endeavours relies on the voluntary cooperation of people; hence the whole management process is seen as a social process. In order to accomplish their stated objectives, managers lead, influence, and control the conduct of others. Managers' activities have an impact on individuals within and outside the organisation.
- 2. Ongoing and Continuous Process:** The management process is ongoing and continuous. Managers often do one or the other task. Each managerial role is seen as a sub-process of the overall management process, and the management cycle is continually repeated.
- 3. Universal:** Management duties are universal in that they must be carried out by a manager regardless of the size and kind of the organisation. No matter what his or her position in the organisation, every manager performs the same tasks. The same management tasks are required of non-business organisations as well.
- 4. Iterative:** Managerial functions are interconnected; the execution of the next function does not begin just after the performance of the previous function is complete. For instance, the staffing role could include planning, organizing, directing, and controlling. Similar to

planning, directing, and controlling, organizing may be necessary. Therefore, all functions may be considered to be sub-functions of one another.

5. Composite: All management tasks are interconnected and composite. There is no set order that can be properly adhered to while carrying out different tasks. The sequential approach could hold true for freshly established businesses when functions may occur in a certain order, but it won't in the case of an ongoing firm. Any function may be performed first, or numerous functions can be performed simultaneously[3], [4].

Management levels

Low-level management, middle-level management, and top-level management are the three degrees of management that are normally present in an organisation. Low-level managers concentrate on guiding and controlling. For the workers they oversee, they act as role models.

DISCUSSION

Management roles and abilities

The word management refers to the execution of certain tasks by a person or a group of people, such as planning, Organising, managing, and directing, in order to accomplish a specific objective. We need management when we operate in groups. It is impossible to carry out management tasks in solitude. Many writers have provided definitions of management. For example, Management is the art of getting things done via people and Management is the coordination.

1. Planning

Thinking forward is planning. Henri Fayol thinks that creating a solid action plan is the most difficult of the five managerial roles. The whole organisation must actively participate in this. Planning must be connected to and coordinated at many levels with regard to timing and execution. Planning must take into account the organization's resources and staff flexibility in order to ensure continuity.

2. Organizing

A well-organized organisation is the only one that can operate effectively. This implies that in order for the organisation to function effectively and to create a solid functional framework, there must be enough resources in the form of money, people, and raw materials. It is very important to have an organisational structure with well-defined roles and responsibilities. The organisation will grow both horizontally and vertically as the number of functions rises. A new kind of leadership is needed for this. One of the five roles of management, organisation, is crucial.

3. Commanding

Employees will understand precisely what is expected of them when given directives and detailed working instructions. If all workers are given specific instructions on the tasks they must do, their output will be maximised. Integrity, clear communication, and the use of frequent audits as a basis for decision-making are traits of successful managers. They have the ability to inspire a group of people and encourage initiative among workers.

4. Coordinating

The organisation will operate more effectively when all operations are coordinated. In this, effective employee behaviour influence is crucial. Therefore, the goal of coordination is to promote discipline and motivation within the dynamics of the group. Clear communication and effective leadership are needed for this. The targeted goals can only be met through managing good employee behaviour[5], [6].

5. Controlling

The organisation can determine with certainty if the operations are carried out in accordance with the plan by ensuring that everything is progressing according to plan. Four steps make up the control process:

1. Create performance guidelines based on organisational goals.
2. Evaluate performance and report results.
3. Evaluate outcomes in light of performance and standards.
4. Take the appropriate remedial or preventative action.

Scientific Concepts

A management philosophy called scientific management examines and combines processes. Its primary goal is to increase economic efficiency, particularly labour productivity. It was one of the first initiatives to use science in management and process engineering. In honour of its creator, Frederick Winslow Taylor, scientific management is also referred to as Taylorism.

Management Theory

Henri Fayol's administrative management theory. This philosophy focuses on the whole organisation. Henri listed five essential functional domains in his book, including controlling, coordinating, planning, Organising, and directing.

Administrative Theory

The Max Weber theory is another name for this, along with the bureaucratic theory of management and bureaucratic management theory. He thought that establishing an organisation, an administration, and organisations via bureaucracy was the most effective method. Max Weber thought bureaucracy was preferable to conventional institutions.

Regarding People

The 'Father of the Human Relations Movement' is Elton Mayo. The Hawthorne Experiments were a turning point in the development of management theory. Many firms started taking action to enhance their relationships with their employees. The Founder of the Human Relations Approach to management is a title he has earned rightfully.

Systems Analysis

The multidisciplinary study of systems is known as systems theory. A system is a coherent collection of components that are either naturally occurring or artificially created. Every system has limits that define its time and space, is surrounded by and affected by its environment, is characterised by its structure and nature or purpose, and is manifested in its functioning. A

system may be greater than the sum of its parts in terms of its outcomes if it displays synergy or emergent behaviour. Changing one component of the system often has predictable ripple effects on the other components and the whole system. Positive development and adaptation for self-learning, self-adapting systems rely on how effectively the system is adapted to its surroundings.

Theory X&Y

Douglas McGregor, a social psychologist, established Theory X and Theory Y as a notion. It outlines two opposing sets of presumptions that managers have towards their workforce: According to Theory X, individuals despise their jobs, lack motivation, and are hesitant to accept accountability. The self-regulating nature of the economy is the core tenet of the classical theory. The natural level of real GDP or production, which is the level of real GDP attained when the economy's resources are completely used, is the level of real GDP that classical economics assert the economy is always capable of obtaining [7], [8].

Modern Management Methods

The development of management ideas was significantly influenced by several contemporary methodologies. The quantitative school, systems theory, and contingency theory are examples of such methodologies.

The Quantitative School of Thought was founded after World War II. Managers, government representatives, and scientists came together throughout the conflict to assist the army in making efficient use of its resources. Many logistical issues arose during the war, and these professionals used some prior mathematical ideas supported by F.W. Taylor and Gantt to find solutions. Following the war, several organisations used these strategies to address their operational issues. For decision-making and economic performance, this school of thinking heavily use statistics, optimisation models, information models, and computer simulations. Management science, operations management, and management information systems (MIS) are several subfields within the quantitative approach.

Systems Theory

The quantitative school of thinking is expanded upon by the systems theory methodology. Due to the interconnected nature of activities, which necessitates interactions between organisations and external environmental elements, this approach takes into account organisations as a whole. Organisations cannot operate in isolation in this environment of competition. They must engage with their surroundings while operating in an open system. An organisation must make choices as an open system since they are interconnected and reliant on the environment, whether the problem is the creation of a new product or the choice of a new employee.

Theory of Contingency

Another extension of the contemporary method, the contingency theory approach, made a substantial contribution to the development of management ideas. This method rejects the idea that management principles are universal and promotes making managing judgements after carefully weighing the available information. According to this idea, a manager's job is to determine which approach would, in a certain scenario and at a specific moment, contribute the most to accomplishing organisational objectives.

Social and Workplace Environment

Why do environments have an impact on businesses? Let's examine Basic Bolt Company and Terrific Technologies in order to provide a solution to this query. Bolts from Basic Bolt Company are sold to huge industrial firms as parts for making massive engines and machinery. They deal with a setting that is mostly constant with minimal shifting environmental variables. There are currently no new market rivals, few emerging technology, and little to no outside activities that might have an impact on the company[9], [10].

Terrific Technologies, an online marketing firm, contends with a dynamic environment that includes fast modifying governmental rules, continual entry of new rivals, and fluctuating customer preferences.

These two businesses have radically different organisational structures. Organisational environments are made up of the factors or institutions that surround a company and have an impact on its operations, resources, and performance. It consists of all factors that exist beyond the organization's borders and have the ability to have an impact on either all or a part of the organisation. Government regulatory bodies, rival businesses, clients, vendors, and public pressure are a few examples. Managers must have a thorough understanding of the environment in order to successfully manage the organisation. Environmental influences may be classified into two categories: internal environments and external surroundings.

CONCLUSION

The influence of media organisation structures on journalistic independence and diverse content is also covered in this chapter. The research looks at how centralization and power concentration could pose problems for media diversity and balanced reporting. The impact of media ownership on organisational decision-making is also examined. Media organisations may now increase productivity and improve operations thanks to the technology that has revolutionised workflows and communication processes, from content management systems to collaboration tools. In conclusion, the organisational design of media organisations is a dynamic and important factor in determining their performance in the modern media environment. Media companies may put themselves in a position to succeed in the face of continual market upheavals by embracing adaptation, encouraging cooperation, and using technology. Media professionals, stakeholders, and policymakers may encourage creative and inclusive media ecosystems that protect journalistic integrity and the fundamental principles of an informed and democratic society by having a better understanding of the subtleties of media organisation structures.

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CHAPTER 11

PRODUCTION MANAGEMENT: OPTIMIZING PROCESSES FOR EFFICIENCY AND QUALITY

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ABSTRACT:

Production management is essential for streamlining the production and delivery of products and services, guaranteeing successful project execution across a range of sectors. This summary gives readers a thorough understanding of production management, illuminating its essential principles, operational procedures, and tactical strategies for boosting productivity and achieving organisational goals. As a systematic method of planning, organizing, and regulating resources to achieve production objectives, production management is defined in the analysis's opening paragraphs. The research dives into the leadership responsibilities of production managers, who must coordinate varied teams and synchronise efforts to ensure that production processes run smoothly. The chapter also talks about using technology for production management. Production processes have been revolutionised by the integration of automation, data analytics, and digital platforms, which has optimised resource utilisation and allowed for real-time monitoring of performance parameters. In the paper, it is discussed how Industry 4.0 technologies support quick decisions and quick answers to market needs. Additionally, the chapter explores the difficulties that production management faces in the modern, globally connected, and quickly evolving corporate environment. The need of adaptation and resilience in production techniques is highlighted through discussions of issues including supply chain interruptions, market volatility, sustainability concerns, and labour management.

KEYWORDS:

Management, Media, Organization, Production, Society.

INTRODUCTION

Planning, organizing, leading, and regulating production operations are all parts of production management. The transformation of raw resources into completed items or products is the focus of production management. It combines the six Ms—men, money, machines, materials, methods, and market—to satiate public needs. Making decisions on the production's quality, quantity, cost, etc. is a topic covered by production management. It integrates manufacturing with management ideas. Business management includes production management. Production management is gradually being superseded by operations management, which is also known as the Production Function. Producing products and services of the proper quality, quantity, at the proper time, and for the least amount of money is the primary goal of production management. Additionally, it aims to increase effectiveness. An effective organisation can handle competition. The best possible use of the manufacturing capacity is ensured through production management.

Pre-production

Never does a movie's production start on the first day of filming on the set. Days, and sometimes weeks, months, years, or in the instance of Terry Gilliam's *The Man Who Killed Don Quixote* or James Cameron's *Avatar* decades, might pass between the commencement of a film's conception and when the cameras really start rolling. For independent filmmakers, pre-production may be challenging and difficult, much like the whole filming process. If you want to guarantee a steady, successful film shoot from the start, here are nine steps that should be included in your pre-production process. Each stage has its own subdivisions of work and labour [1], [2].

Nine Pre-Production Stages

Make a shooting script final

Movies are amazing, but they don't just appear. You need a concept and often a very polished script to work from even before pre-production gets started. But when the going gets tough, you need to polish that screenplay and turn it into a shooting script—one that works for the actors as well as it does for the director, cinematographer, and camera crew.

Shot lists and storyboards

Together with shooting scripts, storyboards and shot lists provide a visual representation of the script that the director and cinematographer may use as a guide and preparation tool. While some directors are skilled in drawing what they have in mind, in order to bring the tale to life, storyboard artists are often employed.

Choose the Proper Crew

Despite the fact that certain crew jobs may already be associated with or suggested for a project and others, such as your writer and storyboard artist, may be recruited fairly early in the procedure, you should endeavour to complete the team before pre-production becomes too involved.

Place scouting

Finding them early is essential since you may need to adjust your storyboards depending on your venue or vice versa. Although many hands-on producers and directors would want to do this themselves, it's often best to engage a professional location scout who has locations in mind or knows where to look for new ones that are ideal for your screenplay. Find the ideal studio or soundstage early and make sure it isn't booked before you can lock it in if you're filming there; treat them like you would reception venues for your own wedding! Finding real-world venues early is crucial since you'll need time to handle the required paperwork and licences.

Make an appropriate budget

To make sure you can acquire the equipment and afford the places you want to utilise, you should have already finalised your budget by this point. When you don't have any credit or financial sponsors prepared to provide any more than what they have already committed to, doing this is sometimes the professional thing to do and other times the required thing to do. Even though it's seldom the most enjoyable aspect of pre-production, this is often the most crucial.

Pick Your Equipment

Do you use digital cameras or retro equipment like 16mm film for your photography? Or are you making the whole movie on your iPhone to save money? Once you know the answers to these questions, you may buy your equipment, often from a rental company. After your first movie, you may develop a connection with a certain rental company, which will enable you to negotiate discounts and determine precisely how much money you have to spend on extras. Perhaps you can still afford that awesome fog machine!

Get That Red Tape Out

Once you've decided on the equipment and places you want, you'll need to start working on the paperwork, namely permits and insurance. Municipal governments demand permits for shooting on public land, and site agreements are often required for using private residences, particularly if moving furniture or equipment around, repainting the walls after the shoot, etc., would be necessary. Additionally, you'll need insurance to safeguard yourself in case you or a member of your team accidentally damages the setting or your leased film equipment. Additionally, you may need to ensure your actors and crew; it's best to be safe than sorry.

Choose the Proper Cast

No matter how many actors you auditioned, it may seem hard to choose your cast until all the dominoes have fallen into place. You could be upset that you can't locate the ideal candidate for the post you had in mind, or you might have identified two equally talented candidates and are having a hard time choosing between them. In any case, casting agents may help you uncover even more actors, potentially from beyond your area, and early and frequent auditions can go a long way towards providing your movie the ideal cast[3], [4].

Exercise, Exercise, Exercise

Finding the ideal cast may sometimes give a director too much self-confidence, causing them to place too much responsibility on their cast to be self-sufficient. Working with them individually and as a group is an essential component of pre-production. Actors need their director just as much as the crew does.

Production Definition

The purpose of production is to meet the demand for such transformed resources, according to the definition of production as the organized activity of transforming resources into finished products in the form of goods and services. Production is defined as any activity intended to satisfy the needs of others through exchange. This definition makes it apparent that production in economics does not refer to the act of simply creating something. What is created must be planned to satisfy needs.

Scheduling

The process of organising, managing, and optimising work and workloads in a manufacturing or production process is known as scheduling. Scheduling is used to allocate resources for equipment and buildings, prepare for human resources, organise work processes, and buy goods. It is a crucial tool for engineering and industry, as it may significantly affect a process' productivity. The goal of scheduling in manufacturing is to save production time and costs by

instructing a production facility on when to manufacture something, who should be involved, and what tools to use. The goal of production scheduling is to increase operating efficiency and cut expenses. Scheduling sometimes involves random elements including stochastic machine breakdowns, random due dates, random weights, and random processing durations. Stochastic scheduling is the term used to describe these scheduling issues.

Budgeting

budgeting for films. Film budgeting is the method used to create a budget for a movie production by a line producer, unit production manager, or production accountant. This lengthy document, which may be over 134 pages, is used to get funding for the movie and to initiate pre-production and production. Definition of the production budget. The sales estimate and the anticipated quantity of finished goods inventory to keep on hand often as safety stock to accommodate for unforeseen spikes in demand are combined to determine the number of units of items that must be manufactured.

DISCUSSION

Providing money for investments, purchases, or company activity is the process of financing. Banks and other financial organisations are in the business of lending money to investors, customers, and companies to help them accomplish their objectives. picture financing is a phase of the production process that takes place before pre-production and is focused on estimating the potential worth of a proposed picture. The value is typically determined in the United States based on a forecast of revenues typically over a period of 10 years for movies and 20 years for television shows, starting with theatrical release and including DVD sales, release to cable broadcast television networks both domestically and abroad, and in-flight airline licencing. There are five primary ways to finance motion pictures.

1. Government funding.
2. Tax advantages and protections.
3. Financial debt.
4. Hedge funds and private equity firms funding slate.
5. Individual shareholders.

Controlling

Monitoring and regulating any specific production or operation is known as production control. A particular control room or operations room is often used to manage production. Production control is one of the essential components of operations management, along with inventory control and quality control. One of the management duties, along with staffing, planning, organising, and leading, is control. In order to minimise departure from standards and ensure that the organization's stated objectives are realized in the proper way, it is vital to check for faults and take remedial action. Modern notions define control as an anticipatory activity, as opposed to the older notion of control, which was only applied after faults were discovered. Setting goals, gauging actual performance, and taking remedial action are all aspects of management control.

Following Production

Many moviemakers are always in the pre-production phase. The pre-production phase is when you attempt to persuade everyone that filming on your movie is about to begin. It's the anxious

phase when you wait for money commitments to show up in your bank and for cast and crew to commit to showing up. Spending money on screenplay creation, casting, location scouting, and crew securing is what is meant by real pre-production. In conclusion, pre-production is not challenging. The second step, production, begins as soon as you have funding. Now you rapidly assemble everyone and spend nine to eighteen days, each lasting between 14 and 18 hours, shooting from sunrise to twilight. Production breaks all the rules. Everything occurs simultaneously throughout manufacturing. The performers, lighting, camera, props, time constraints, film stock, egos, fitful tempers, and everything else. Production will probably be the worst two or three weeks of your life, despite the fact that it is often portrayed as enjoyable and joyful. But you keep going. You manage to get that Martini Shot. Your film has been saved. You celebrate by bringing out the flat beer. Except for you, the skinflint producer, everyone gives embraces to one another before leaving. You fall asleep and regain consciousness around two days later [5], [6].

The equivalent in film stock, or twenty hours of tape, are at the foot of your bed when you finally wake up. You are by yourself. Now, what do you do? Clearly, the solution is straightforward. You start the editing process. People seem to be more frightened by the post-production phase of the process. Recall that it is not challenging. Production is really challenging. Post-production is not difficult if you approach it methodically. Your cinematographer, who will likely get your initial call even if they despise you, will be able to refer you to a number of competent editors. The thirteen stages outlined here are all you need to know about post-production and completing your movie. Just go through them in the order they appear, one step at a time. There won't be any 18-hour days. It will be your responsibility to employ staff and manage them by stopping by for a half-hour here and there. I'll say it again: post-production is not challenging. The 13 Post-Production Steps:

1. Select a format for editing

Two methods exist for post-production. One is the traditional approach the cinematic approach. Utilise film editing tools to cut or splice footage. Few filmmakers currently use this kind of editing. The second method is digital. The electronic method is the new way, number two. Get all of your rushes digitised if they were shot on film, you'll need to telecine or scan them. In either arrangement, the procedures are essentially the same.

2. Engage a photo editor

Asking your cinematographer for suggestions for an editor is definitely a smart idea. EDL creation and editing are the responsibilities of an editor. The editor will read your screenplay and the rushes, and using this knowledge, they will decide how to trim the movie in order to tell the tale as best they can. I usually prefer to hire an editor before the movie goes into production because of the enormous creative responsibilities involved. Before the film begins, a professional editor will provide recommendations on the kinds of shots they will require as well as help on challenging post-production challenges. An average feature film takes 8 to 10 weeks to edit. Your editor will work on many draughts of your movie throughout this period. The Rough Cut is the first, and the Answer Print is the final. An edit has two outcomes: the first occurs when the visual pictures are satisfactory and the second occurs when the audio is satisfactory (sound lock).

3. Employ a sound editor

About two months later, the image film is still in good shape, but sound is still needed to improve the visual appeal. Therefore, for five to six weeks, engage a sound editor and an assistant to trim conversation tracks, recreate sound effects, and prepare cue sheets for Step 7, The Mix.

4. Do ADR

Automatic Dialogue Replacement is what this term denotes. In reality, it's a big empty room with a projection that shows your most recent image capture from Step 2, and the performers return to lip sync and repeat any unclear language.

5. Foley, Do

Enter a space that resembles the ADR room, and this time, without actors, have sound professionals known as Foley Artists add the sound of footsteps and other sound effects to your movie.

6. Discreet music

Here's what you should not do for your musical score first. Never employ a well-known old tune for which you haven't paid for the rights. Don't even consider using public domain or classical music since it will either cost a lot of money or be terrible. Avoid using any pre-approved CD-ROM music since the quality won't be sufficient. Simply said, you should commission a studio-based musician to write brand-new, unique songs and melodies that you hold the rights to [7], [8].

7. Re-record or remix the song

Once you have 20 to 40 sound files conversation, ADR, Foley, and music, you must stack them on top of one another to simulate a deep sound. The re-recording session or the Mix is what this is known as.

8. Take an M&E

You will sell the film rights to other countries at some point in the not-too-distant future. In order to subtly alter the conversation, the distributor or buyer in that country requests a sound file sans English language. Therefore, the M&E simply refers to music and effects. We waited until we got a sale in the movie I just finished where they insisted on an M&E track, in our instance to Germany. Then we paid for it with a portion of the earnings.

9. Obtain your titles

You've finished editing. The last step is to get the necessary components for the response print. Your six to eight Opening Title Cards must be obtained first, followed by the Rear Title Crawl. The master track is then updated using these title files.

10. Order a DCP

Create a Digital Cinema Package, which is a hard disc containing the final copy of your movie encoded for theatre playback, in order to distribute the movie.

11. Purchase a conversation script

You must write a dialogue script with each line of speech having a specific time code so that the dubbing or subtitle artist will know precisely where to insert it in the final product for international markets.

12. Obtain a campaign photo

An image may convey a thousand words. The first thing a potential distributor or festival programmer will probably notice about your movie is its marketing picture. The graphic should clearly communicate to the spectator the subject matter of your movie together with the titles and credits.

13. Obtain a caravan

Make a 90- to 120-second trailer that captures the spirit and feel of your film. On the basis of your trailer, programming and distribution choices will often be made.

Delivery

Keeping and delivering

Storage and transport become important considerations after creating video material. What is the ideal method for storing your video? Will you keep them on your own computer or a server? Which video transmission methods are most effective for reaching your audience? Will you launch a YouTube channel? Are you interested in making a podcast for iTunes? Would you want videos to be accessible on your website? Oh, well, we now need a website; that calls for a separate piece. All of these are aspects that you should consider, and we will talk about them in this series. The good news is that you have a variety of alternatives after your video is made, and you are not forced to choose any one of them. Starting small will allow you to make adjustments as the demand for your video material increase[9], [10].

14 Guidelines for Managing Media

1. Grouping of Tasks

In reality, workers have a variety of abilities and are specialised in several fields. Within the knowledge domains, several degrees of competence from generalist to specialist may be identified. Personal and professional growth are in line with this. Henri Fayol asserts that specialization encourages worker efficiency and boosts output. The workforce's specialization also improves their accuracy and quickness. This management concept, one of the 14 management principles, is appropriate for both managerial and technical tasks.

2. Responsibility and Authority

In an organisation, management has the power to provide directives to the workers in order to accomplish goals. Of course, accountability comes along with this power. Henri Fayol claims that the accompanying power or authority provides management the ability to command employees. Since the duty might be linked to performance, agreements must be made in this regard. In other words, responsibility and authority go hand in hand and are two halves of the same coin.

3. Discipline

The third of the 14 management principles is one that deals with submission. Good behaviour and courteous interactions are often part of the fundamental principles of a purpose and vision. This management idea is crucial and is compared to the oil that keeps an organization's engine running smoothly.

4. A single command

According to the management tenet of Unity of command, each employee should report to a single boss and should follow his or her directions. If an employee receives assignments and associated duties from many managers, this might cause misunderstanding, which could result in potential conflicts for the workers. This approach makes it simpler to determine who is to blame for errors.

5. Continuity of purpose

This management philosophy, one of the 14 management principles, is all about concentration and cooperation. Every employee does the same tasks that are related to the same goals. One group that functions as a team must do all tasks. A plan of action must include a description of these actions. The manager is ultimately in charge of this strategy, and he keeps track of how the specified and planned actions are doing. The efforts made by the staff and coordination are focus areas.

6. Prioritising collective interest

In a company, there are usually a variety of interests. According to Henri Fayol, personal interests must be put aside for the sake of the organisation (ethics) in order for it to operate effectively. Instead of individual goals, the organization's aims are the main emphasis. All organisational levels, including managers, must adhere to this.

7. Remuneration

In terms of an organization's seamless operation, motivation and productivity are closely related. This management concept, one of the 14 management principles, contends that compensation should be enough to maintain workers' motivation and productivity. There are two sorts of compensation: monetary compensation, bonus, or other financial compensation and non-monetary a praise, more tasks, credits. In the end, it comes down to rewarding the efforts done.

8. How much centralization there is

In an organisation, management and the power to make decisions must be appropriately balanced. This is based on an organization's volume and scale, including its structure. The term centralization refers to the consolidation of power in the hands of the executive board. Decentralization, according to Henri Fayol, is the division of decision-making authority among lower levels (middle and lower management. An organisation should aim for a healthy balance in this, according to Henri Fayol.

9. Chain Scalar

In every organisation, hierarchies are evident. Senior management and the lowest levels of the organisation have different perspectives on this. According to Henri Fayol's hierarchy

management philosophy, the sphere of responsibility should be clearly defined from top to bottom and for all managers at all levels. You may think of this as a particular managerial structure. In an emergency, any employee can get in touch with a management or a supervisor without questioning the hierarchy. Particularly when it comes to reporting disasters to the immediate management or higher [11], [12].

10. Order

This management concept states that in order for individuals to perform well inside an organisation, they must have access to the appropriate resources. In addition to maintaining social order, which is the managers' job, the workplace must be secure, sanitary, and orderly.

11. Equity

The management idea of equality is often seen in an organization's guiding principles. Henri Fayol believes that employers should treat all workers fairly. To perform tasks correctly, employees must be positioned correctly inside the organisation. This procedure should be overseen and monitored by managers, who should also treat staff members equally and impartially.

12. Stability of Employee Tenure

This management concept, one of the 14 management principles, refers to the deployment and management of staff, which should be balanced with the service the organisation provides. The management team works hard to keep staff members in the proper positions and to reduce employee turnover. Focus areas like frequent job changes and adequate growth must be well handled.

13. Initiative

Henri Fayol claimed that this management philosophy should let workers to voice original thoughts. This promotes engagement and interest while adding value for the business. According to Henri Fayol, employee initiatives are a source of strength for the company. This promotes engagement and interest among the staff.

14. Spirit of the body

Aiming for employee engagement and unity is what the management concept esprit de corpseone of the 14 management principlesmeans. The improvement of workplace morale, both individually and in the field of communication, is the manager's responsibility. Esprit de corps fosters cultural advancement and fosters an environment of trust and understanding.

CONCLUSION

The main procedures that production management encompasses are also explored in this chapter. The research covers the phases of the production lifecycle and the crucial choices that influence project results, from product design and development through sourcing, scheduling, quality control, and logistics. To sum up, production management is an essential building block for effective project execution and operational excellence. Organisations may boost their competitiveness, fulfil client expectations, and negotiate complicated market dynamics by comprehending the ideas, procedures, and technical breakthroughs behind contemporary production management. Production managers may promote continuous development, encourage

innovation, and find lasting success in a global market that is always changing by using best practises and cutting-edge ideas.

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CHAPTER 12

ANALYZING MARKETING MANAGEMENT: STRATEGIES FOR SUCCESS

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ABSTRACT:

A key component of effective marketing strategy, corporate development, and brand value enhancement is marketing management. This chapter offers a thorough examination of marketing management, examining its fundamental tenets, strategic frameworks, and the revolutionary effects it has on operational efficiency. The examination starts by defining marketing management as the procedure of organising, carrying out, and reviewing marketing initiatives in order to achieve organisational goals. It dives into the essential elements of marketing management, such as customer relationship management, market research, segmentation, targeting, and positioning. It also discusses product creation, price, distribution, and positioning. This chapter also examines the strategic methods used by marketing managers to maximise their efforts. The research assesses the function of data-driven insights, market intelligence, and consumer behaviour analysis in creating successful marketing campaigns, ranging from conventional marketing mix tactics to contemporary customer-centric and digital marketing frameworks. The chapter also discusses the role that marketing management plays in creating and maintaining brand value. In order to promote brand loyalty and advocacy, the research emphasises the need of consistent messaging, brand positioning, and customer experience. It also looks at how integrated marketing communications contribute to the development of a consistent brand identity across a range of platforms and touchpoints.

KEYWORDS:

Management, Media, Organization, Production, Society.

INTRODUCTION

Marketing management is 'the art and science of choosing target markets and getting, keeping, and growing customers through creating, delivering, and communicating superior customer value. The idea goes over the method for figuring out which goods or services customers might be interested in, as well as the best marketing mix strategy. Additionally, it looks at how to comprehend, produce, and provide value for certain business markets and clients. Marketing is the study and administration of relationships of trade. The commercial practice of establishing connections with and gratifying clients is referred to as marketing. Marketing is one of the most important aspects of company management because of its emphasis on the client. Marketing is the process used to identify which goods or services may be of interest to consumers as well as the strategy to use in sales, communications, and company growth. Marketing management, according to the American Association of Marketing, is the process of organising and carrying out the creation, exchange, and satisfaction of individual and organisational goals via the pricing, promotion, and distribution of ideas, products, and services [1], [2].

Innovation and Creativity

The fundamental principle that underpins everything of nature is change. Technology is evolving quickly in today's quick-paced world; therefore, nobody can guarantee that things will still be the same in five years. Everything can change in the blink of an eye. So, the sole condition to fit in with the world is to be imaginative and creative. While innovation is tied to implementation, creativity is related to imagination. There are five stages to managing corporate creativity and innovation. There is creative chaos, and it may be effective in certain settings. However, a little structure in this process aids in producing tangible and long-lasting effects.

1. Make it known to all parties that we want to innovate

Many businesses fail to convey the significance of innovation and how much they appreciate this kind of effort. Cold memos and sporadic speeches don't mix well, at least not with efficient corporate management of creativity and innovation. With so many collaborative platforms for internal communication, it's critical to establish an innovation platform that outlines the company's goals, the industries it wants to enter, the technologies that are already accessible, and other details. But this should just serve as a general suggestion: This is a means to formally express a company's desire for innovation. Make a venue where new ideas may be discussed and implemented. Promoting your company's creativity and innovation policies via an internal social media is a great approach to use technologies like Workplace or G+ corporate.

2- Set aside time to innovate

The Google lawsuit is already well-known. It permits its staff members to devote 20% of their working hours to independent and creative endeavours. But once again, if you don't effectively advertise the time that is available for innovation, your staff won't feel secure. Choose the model that best fits your organization's culture and objectives out of the four primary models for managing creativity and innovation in businesses:

Free time: Each employee decides if, when, and how much of their free time to devote to creative initiatives.

Time Spent: It resembles the earlier model a lot. The distinction is that it's clear the business appreciates the time it invests in innovation.

Set Time: In this situation, there are certain gatherings, speeches, competitions, and meetings when staff members should concentrate on original ideas.

Defined Time: Similar to the Google example, which specifies a portion of the company's working hours that may be devoted to innovation.

3- Control action and outcomes

It's crucial that corporate creativity and innovation management have a means to gauge how much time and money an organisation spends on innovation as well as the outcomes it achieves. As a result, it will be feasible to continually update the innovation policy. by promoting and standardising the procedures that produced the most revenues or accomplished other objectives set out by the organisation. Even if coming up with unique ideas is a necessary aspect of an employee's work, a corporation may nonetheless reward their efforts. For the project designers

who have made the most money for the company, it may give out certificates and even prizes in the form of bonuses and promotions[3], [4].

DISCUSSION

While external communication refers to the flow of information both within and outside the organisation, internal communication is the sharing of information and ideas inside the organisation itself.

Interactions Within

Information exchange inside a company is referred to as internal communication. An organization's lifeblood is its internal communication. Between an employer and an employee, it happens. It is employee communication. Internal communication refers to the exchanging of information, knowledge, concepts, and opinions among team members. Formal or informal internal communication is possible. It is dependent on the people we are speaking with. With our coworkers, we utilise less formal or colloquial language. When speaking with the company's CEO, formal terminology is employed.

Internal Communication That Works

The following qualities are necessary for effective internal communication.

1. The straightforward justification for communicating.
2. Recognising the audience's needs.
3. Regular and consistent communication.
4. Language that is concise, concise, jargon-free, and clear.
5. Dialogue between parties.
6. Effective vocabulary usage.

Internal Communication: Its Value

The value of internal communication is clear to see. Certain of them are

1. It boosts productivity.
2. Prompt and efficient client service.
3. Goals are simple to achieve.
4. Minimise regular dispute among team members.
5. Permit quick reaction.
6. Make quick decisions possible.
7. Aids in inspiring staff.

Frequently Used Internal Communication

1. Group conferences.
2. Business blogs.
3. Internal employee training at a company.
4. Individual encounters.
5. Telephone conversations among coworkers.
6. Asking the staff.
7. Internal emails inside a company.

8. Employee interaction.
9. A business newsletter.

Outside Communications

Information exchange between two organisations is referred to as external communication. Additionally, it happens between a firm and someone outside the organisation. These people may be consumers, dealers, customers, officers of the government or other agencies, etc. Feedback from a client is another kind of external communication. An organisation makes significant effort and financial investments to boost its reputation via external communication[5], [6].

External Communications that Work

The value of external communication is clear to see. Certain of them are

1. Clearly expressed views, statements, and the purpose behind communication.
2. Two-way communication is required.
3. Language that is simple, formal, devoid of jargon, and clear.
4. Recognising the audience's needs.
5. Appropriate word selection for communicating.

External Communication's Value

1. It conveys a positive impression of a company.
2. It informs clients about the goods and services available.
3. Publicize the company.
4. Spread awareness of a company
5. Lowers the likelihood of errors.

Frequently Used External Communications

1. An organization's advertising.
2. Reaction to a client.
3. Media conference.
4. Annual letters and reports.

Knowing the market and its factors

The term marketing environment refers to the range of internal and external elements that affect a company's day-to-day activities, including its marketing strategy. These factors can be broken down into internal, micro, and macro marketing environmental factors, some of which are under the management of the company's control and some of which, among other micro factors, include government regulations and technological advancements. Before launching a campaign or plan, communications experts like technical writers, public relations pros, and others in the sector often need to do a target audience analysis to ensure that the content presented is acceptable, attractive, and at the right level. All communications must be directed towards the audience, also known as the end-user, as they will be the ones who will utilise any materials created and distributed. Many communicators will use audience analysis research techniques to accomplish this objective. It's crucial to develop these kinds of abilities now so they can benefit you later in life while you're working towards your communications master's degree. There are

various popular techniques, and each one provides unique information on your target market[7], [8]. Here are four instances:

Primary Study

Getting as much data as you can is the first step in starting an audience analysis. Avoid any preconceived beliefs or ideas you may have about your audience and instead concentrate on the real research that was done. As part of your main research phase, you should discard any data that has previously been discovered by other researchers in order to start again. During this procedure, you may choose to employ qualitative or quantitative research techniques, but all data should originate from your own study and discoveries.

Qualitative Analysis

The sentiments and views of a customer or member of the target audience are the main focus of qualitative research. In order to determine which aspects of a product or marketing campaign are most attractive and which aspects are missing, it is important to attempt to enter and grasp the mindset of the target audience while doing this kind of research. Focus groups and interviews are two examples.

Interviews

Telephone or in-person interviews may reveal a lot about your target audience. Although most people think it delivers more information in the qualitative category, this research methodology may be classified as either qualitative or quantitative. A single responder and the moderator, or person asking the questions, converse during an interview. An interview does not, however, have to adhere to a predetermined structure and format with a list of questions and allotted time for responses. Instead, some researchers prefer to just have a chat with audience members to make the interview procedure more relaxed and casual. Ask open-ended questions during interviews that allow for more in-depth replies rather than simply yes or no.

The focus groups

Hosting focus groups is one of the most popular ways of qualitative research. Using this technique, you will gather a group of individuals and communicate details about your product or service, as well as suggestions for marketing and advertising campaigns. You may read the focus group members' body language, facial expressions, and real feedback to determine how they are responding to the material being delivered. Technology improvements have increased the popularity of holding focus groups in virtual environments, although doing so may make it more difficult to understand body language and read face emotions. It's crucial to make sure that every participant has something in common when gathering individuals for a focus group. Groups may be separated based on age, gender, or other considerations. You may get additional data that will enable you to comprehend your audience when you divide them up into more focused groupings. The majority of focus group hosts provide some kind of payment in exchange for participation, whether it a free item, gift card, coupon, or even cash.

Quantitative Analysis

Instead, then emphasising ideas and sentiments, quantitative research often focuses on numbers and objective facts. When performing both primary and secondary research, it is beneficial to employ techniques that come under this category in order to have a better grasp of your

audience. Surveys and questionnaires, social media analytics, and experimental trials are a few examples of quantitative research.

Analytics for social media

Social media is a crucial resource for audience research in the modern internet environment. Previously unattainable, companies can now reach millions of individuals with a single post. However, sharing content without checking in to see how it is doing is a waste of time and energy. Most social media platforms have analytics built in that let users see how many people have seen a post as well as any engagement with it, such clicks and comments. Your business may learn more about the kinds of content that connect with your target audience by using the information supplied. You may then provide extra material that compliments those themes by looking at what they choose to engage with. All around the nation, new positions are emerging that need for knowledge of and expertise with social media analytics[9], [10].

Questions and surveys

The traditional quantitative research techniques of surveys and questionnaires continue to be effective. You may get information from actual customers or users of your product whether you perform a follow-up survey by phone or email or stuff a flier into the bag of every consumer that comes into your business. You may use this information to enhance the good or service, customer service methods, and general customer experience.

Secondary Study

Reviewing data from other sources is known as secondary research. If your business has done primary research on other goods or services, you might utilise the results to create and enhance new goods and services. Additionally, some companies use other resources to convey data. It could be time to reconsider your approach if all of your market research is being done online. While the internet is undoubtedly a good place to start, you shouldn't limit your research to it. You may improve how you communicate with and advertise to your clients by talking to them and learning about their individual viewpoints. Remember that it would be a mistake to use just one research technique rather than a variety of them. Consider your possibilities for additional schooling if you're interested in learning about and working in market research for audience analysis. The Annenberg School for Communication and Journalism at the University of Southern California offers a Master of Communication Management Online programme that includes courses on research techniques and how to increase audience engagement by comprehending their ideas and emotions.

Ratings

Analysing programme ratings is a task that measures the listener or viewership of the programme. It makes use of big databases that document every action associated with the TV programme. High-rated programming helps networks and stations attract advertisers, which increases income.

Trends in Selling and Marketing

Newmarketing trends

1. A stronger emphasis on the client experience.

2. Analytics 2.0: engaged and efficient measurement.
3. More and better video material.
4. Accept the IoT.
5. Chabot's and AI become commonplace.
6. The substitution of right-time marketing for real-time marketing.
7. Get ready to run marketing initiatives for digital transformation.

The Seven Biggest Trends Affecting Sales Right Now

Trend 1: Putting money towards future growth

In every game, it's critical to plan three moves ahead, and sales growth depends on it. However, this ability does not come naturally. The most effective sales leaders include ahead planning in someone's job description and formally include trend research into the sales planning process. This indicates that they are excellently positioned to seize the chances brought about by unexpected developments in the environment. But knowledge is just one component of the puzzle. Top-performing sales organisations have the motivation and resources to quickly convert macro changes into significant top-line effects. Sales are fueled by the first-mover advantage brought about by forward-thinking sales initiatives in markets where rivals have not yet established themselves. In their yearly capacity-planning procedures, many sales leaders expressly take investment in new growth potential into consideration. More than half of the rapidly expanding businesses we spoke with consider at least one year in the future, and 10% consider at least three years. Resource planning is just one aspect of planning ahead 45% of fast-growing organisations spend more than 6% of their sales budget on initiatives that support objectives that are at least a year away.

Finding growth in micro markets is trend number two. Averages are false. Averages may conceal real growth patterns in the pursuit of more sales, and the untapped growth potential in your sector can be right in your own neighborhood. In what might seem to be on average mature sectors, the most successful sales executives I talk to are incredibly aggressive in mining the potential that lies under their feet. All of their customer and market data is broken down into much smaller pieces using a geological hammer so that opportunities such as prospects and new customer segments, or microsegments, may be carefully evaluated. With this breakdown, it becomes immediately clear that a broad-brush strategy wastes resources in areas with development that is noticeably below average. Because micro market plans rely heavily on analytics, it's critical that local sales teams don't get mired down in the specifics and can make the most use of the data [11], [12].

Third trend: Getting the Most Out of Big Data and Advanced Analytics

Compared to even four or five years ago, sales personnel have access to an unbelievable quantity of data, but it is much tougher to extract insights from it and turn those insights into action. Successful sales executives make better judgements, identify sales and deal prospects, and improve sales strategy. Today, there is a significant movement from historical data analysis to data use for better prediction. Sales teams employ complex analytics to determine not just the finest possibilities, but also the ones that will reduce risk. In fact, 75% of fast-growing businesses think they are above average in these areas, compared to 53% to 61% of slow-growing businesses. However, even among rapidly expanding businesses, just 53% of them claim to be somewhat or highly good at utilising data to inform choices. It falls to little over a third for

businesses with moderate growth. This shows that there is still a lot of unrealized potential in sales analytics. To mine the data, you first need a large number of very intelligent data scientists. Then, you need individuals with business skills to turn that information into something that salespeople can use. The salesperson will then be fully prepared the next time they visit a client, knowing exactly who to visit, when to visit them, what to say, and what offer to make.

Fourth trend: outsourcing the sales department

The outsourcing of portions of the sales value chain, and sometimes even the whole of it, is one of the sales trends that we started to notice when doing the study for Sales Growth. Today, the automation we previously stated has made it possible for third-party providers to manage an organization's whole end-to-end sales process. I'm referring about the whole customer lifecycle, from lead generation through acquisition and fulfilment. These businesses are familiar with your target market segments, use big data to identify leads, market to various segments using various offers and platforms, and then pair their own sales representatives with various customers based on the likelihood of converting that specific type of person. It entails switching to a model where your income is determined not by the quality of the service but rather by the number of new clients you bring in.

Fifth Trend: Knowledge of Social Selling

In its endeavours to get a thorough understanding of the consumer, an efficient sales organisation must use every available route. It's crucial for sellers to comprehend each individual consumer, the purchasers, the decision-makers, the influencers, and the budget owners, as well as how each of these groups views their company. A lot of that may be discovered through what individuals publish online, including their thoughts, requests for assistance, and general conversations, on various platforms and in various ways. Collaborating more closely with marketing is trend number six. Although sales and marketing may seem to be inseparably connected, I often discover that their relationship may be controversial and uneven when I engage with commercial divisions at major organisations. Sales predominates in B2B sectors, whereas marketing predominates in B2C. A startling trend in sales and marketing was discovered by our own study for Sales Growth: 61% of businesses with both sales and marketing departments have above-market revenue growth and strong profitability.

Aligning sales and marketing is crucial so that both departments have a clear understanding of the consumers they are trying to attract and the path they are taking. Although it may seem clear, the two roles often operate independently, each with a distinct perspective on which clients to pursue. Both roles provide vast amounts of important data about consumer demographics and preferences, but these insights often only travel in one direction: from marketing to sales. The front line provides feedback to marketing to help it hone its products, and datasets are merged to provide more precise images of selling possibilities at the outperforming firms I see. Chief marketing officers and heads of sales must communicate with one another on an equal basis at the most fundamental level. According to my experience, failing to cooperate is, at best, outdated and, at worst, detrimental to a company's effectiveness.

Adopting automation and artificial intelligence is trend number seven. 40% of the duties in the conventional sales department can now be automated, according to study we conducted with the McKinsey Global Institute. Already. The study indicates that this might reach 50% with anticipated technological developments, particularly in natural language processing. One such

example is lead generating. Even in businesses utilising CRM systems, we see a lead follow-up rate of 75%. Those are leads that have previously been given time and money, but are subsequently allowed to stale. A 100% touch rate was achieved when some of the businesses we deal with began using artificial intelligence for lead generating qualification. The AI can also keep these leads warm for months, sometimes even setting up the initial introduction. AI can assist with more sophisticated aspects of the sales process than just this one area, and we see no reason why it couldn't be done thus.

Structure of Newspaper Organisation

1. Structure of the radio industry.
2. Structure of social media organizations.
3. Organisational structure of television.
4. A range of ownerships.
5. Media ownership types.
6. Publish a personal manager.

The idea of personnel management should be explained. A contented workforce may be acquired, used, and maintained as part of personnel management. It is an important aspect of management that is concerned with how workers interact with one another inside the organisation and at work. Personnel Management is the area of an organisation that is mainly concerned with its human resources. It is the planning, organising, compensating, integrating, and maintaining of people with the aim of advancing organisational, individual, and societal objectives.

Personnel Management's Types

Employment, development, and remuneration are all responsibilities of personnel management. These tasks are largely carried out by personnel management in conjunction with other departments. General management extends to personnel management. It is focused on encouraging and fostering a skilled workforce to contribute fully to the business. The purpose of personnel management is to counsel and support line managers with regard to personnel issues. As a result, an organization's staff department is the personnel department.

The emphasis on personnel management is on action rather than creating extensive calendars, plans, and work techniques. The issues and complaints of employees at work may be resolved more successfully with the help of logical personnel policies. It is based on how people are inclined. It aims to assist the employees in realizing all of their potential for the business. Additionally, it encourages workers to provide their best cooperation via its successful incentive programmes. The administration of a company's people resources is called personnel. In terms of human resources, it controls both independent contractors and blue-collar employees [13], [14].

Manager of Personnel's Function

The leader of the personnel department is the personnel manager. He carries out management's operational and managerial duties. His function may be summed up as:

1. The senior management, who make decisions and set the foundational principles of the organisation, get aid from the personnel manager. The personnel manager can formulate all types of personnel or workforce-related policies successfully.

2. As a staff expert, he offers advice to the line manager. The personnel manager functions as a staff advisor and helps the line managers with a variety of personnel issues.
3. As a counsellor, the personnel manager listens to the issues and complaints of the staff members and offers advice. He makes every effort to find solutions.
4. The personnel manager serves as a liaison between management and employees.
5. He serves as a spokesperson. Due to his close proximity to the workforce, he is expected to represent the organisation on committees that the government appoints. In training sessions, he represents the firm.

Personnel Management's Purposes

The four responsibilities of personnel management are as follows:

1. Manpower Management.
2. Recruitment.
3. Selection.
4. Educating and developing.

CONCLUSION

The value of marketing management in today's dynamic and cutthroat corporate environment. To remain ahead of the competition and react to changing customer tastes, marketing managers must embrace innovation, flexibility, and creativity as markets change. Marketing techniques have been revolutionised by the growth of digital marketing, social media, automation, and data analytics, which have made it possible to target customers more specifically and monitor their effectiveness in real time. The research investigates the use of technology by marketing managers to improve consumer engagement and return on investment. In conclusion, marketing managers must connect with their target consumers by directing them in this direction. Marketing managers may create effective and long-lasting marketing campaigns that not only improve corporate performance but also cultivate enduring relationships with consumers by studying consumer insights, adopting new techniques, and being aware of market trends. Businesses, marketing professionals, and other stakeholders that want to use marketing as a strategic lever for long-term development and market dominance must grasp the complexity of marketing management.

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CHAPTER 13

ADVERTISING MANAGEMENT: EFFECTIVELY PROMOTING BRANDS AND MESSAGES

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ABSTRACT:

Effective advertising campaigns that affect consumer behaviour, improve brand recognition, and spur corporate development are created and carried out in large part by advertising management. This chapter offers a thorough introduction of advertising management, examining its guiding principles, strategic frameworks, and the creative components that support successful advertising campaigns. The examination starts by defining advertising management as the activity of organising, carrying out, and reviewing advertising tactics in order to accomplish marketing goals.

The fundamental elements of advertising management are covered in depth, including market analysis, audience segmentation, message formulation, media selection, budgeting, and performance assessment. This chapter also looks at the strategic methods used by advertising managers to maximise campaign effectiveness. The research assesses how advertising management interacts with larger marketing strategies to meet organisational goals, from establishing clear objectives and creating distinctive selling propositions to adopting integrated marketing communication and using data analytics. Additionally, the chapter discusses how important innovation is to managing advertising. The research emphasises the ways in which imaginative ideas, arresting images, gripping narratives, and emotional appeals improve the resonance of advertisements with the target audience, promoting brand memory and engagement.

KEYWORDS:

Advertising Management, Media, Organization, Society.

INTRODUCTION

The practice of organising, supervising, and managing different advertising initiatives designed to affect target audiences' purchasing choices is known as advertising management. In a nutshell, the job of advertising management is to create and arrange the advertisements where they will have the most impact and provide the best outcomes.

Analysing the present advertising strategy and target market, gauging its success, and revising it in light of existing objectives are all included in the scope of ad management. Setting the budget, creating pertinent message, selecting qualified experts, and overseeing their work are other steps. Strategic advertising management practises should be included into your company strategy in order to increase sales overall, improve brand recognition, build a stronger image, and offer certain goods or services to your target market. While some individuals choose to work with professional digital companies, others attempt to manage these procedures themselves.

Management Techniques for Digital Advertising

Although there are many different ways to handle advertising, from print to broadcast media, B2B marketers are increasingly turning to digital advertising. In fact, it is anticipated that by 2025, the U.S. digital ad industry would surpass \$300 billion. The administration of digital advertising entails posting advertisements on websites to advertise your company, its goods, or its services. You may advertise on a wide range of digital platforms, including forums, social media, blogs, search engines, and emails, for your company [1], [2]. The key categories of digital advertising management to choose the format that will work best for your company:

Social media promotion

Due to the large user base and simplicity of integration into marketing strategies, social media advertising, which displays its advertisements across different social media platforms such as Instagram, Facebook, YouTube, etc., is becoming more popular. Targeted, sponsored, and organic word-of-mouth and influencer social media advertisements are all possible. You may even promote your post straight from certain social media automation solutions' dashboards.

Using search engine marketing

Search engine optimisation (SEO) and pay-per-click (PPC) adverts are the two types of search engine advertisements that often display during online searches. Your material is promoted in search engines (blogs and web pages) based on certain keywords using SEO and link building operations. PPC enables companies to pay to appear above recommended results. The majority of readers land on the first page of Google, thus this tactic is worthwhile to use.

Interactional marketing

Online and video advertisements that ask viewers to do a specific action are referred to as interactive advertising. Even though they need more time to create, interactive advertising has positive response rates and are a part of the current lead generating trends. Advertising of this kind offers limitless creative potential and the chance to emotionally touch potential customers.

Email marketing

Even while email advertising has sometimes crossed the line into SPAM, it is still one of the most widely used and successful methods of audience outreach. Include those who have already interacted with your business or who have opted-in on your website. It is cost-effective and may be used to advertise certain deals or launch new services.

Digital display advertising

Multiple communication channels get a promotional message through programmatic advertisements. They may be shown everywhere on the Internet as banners, landing sites, or pop-up adverts. Digital advertising delivers quickly and allow you to segment your lead lists further. As your campaign develops, they may be modified, customized, and updated to achieve optimal efficacy. But perhaps more crucially, they can integrate all of the aforementioned forms of advertising into a single, comprehensive marketing campaign. In order to develop a highly targeted ad campaign, CIENCE provides a GO Digital solution that analyses your ideal customer profile (ICP) and separates micro audiences from it. Prior to making contact with a sales

development representative (SDR), ads like those may be shown to prospects on your lead list, warming up the cold outreach and increasing overall brand awareness.

Consider CIENCE GO Digital

Principal Advertising Management Goals

Any campaign should aim to engage customers in discussions with the brand to boost sales and profits, but there's more to it than that. Determine your advertising management goals before launching a campaign:

1. As a start

The initial goal of advertising is to educate prospective clients about your company. Inform them about the services you provide, unveil a novel offering or new product, or discuss entering a new market. All of these may set the stage for the next goal and act as conversation starters about your business. Another objective is to persuade prospective customers that your item or service is the finest.

This goal is to differentiate yourself from the competition and convince customers to switch brands. Every advertisement should have a clear goal and a required call to action (CTA), such as clicking a link or completing a form. When a firm is brand-new, some advertising efforts may start from scratch, while others try to jog your audience's memory. It should serve to reaffirm your values, highlight what sets you apart from the competitors, and, of course, demonstrate why you are superior to them[3], [4].

DISCUSSION

Simply defined, advertising is telling and selling the product. However, using different media to market a product or service is a complicated process known as advertising management. This process gets under way quite early with marketing research and includes media efforts that aid in product sales. The media campaigns are not very successful without an efficient advertising management framework in place, and the whole marketing process is thrown out the window. In order to market their products and services, businesses who believe in an efficient advertising management process are constantly one step ahead.

As was already discussed, market research serves as the starting point for advertising management. At this step, it is determined which sorts of advertising would be suitable for the particular product using the information generated by marketing research. The days when manufacturers could solely use print and television advertising are long gone. In addition to print and television these days, radio, mobile, and the internet are now accessible as forms of advertising. The advertising management process really aids in establishing the general scope of the media campaign and selecting the sort of advertising that will be employed prior to the product launch.

Profit

a monetary gain, particularly the sum remaining after expenses for purchasing, running, or creating anything have been deducted. Profit is the net benefit that a firm experiences after deducting all costs and expenditures from total sales. The bottom line, net profit, and net earnings are further terms used to describe profit.

Objectives For Sales and Market Share

What portion of a customer's overall purchases of a product or service goes to a firm determines its market share. In other words, if 100 soaps are purchased by customers as a whole, and 40 of those soaps come from a single firm, that company has a 40% market share.

Description:

Market share comes in a variety of forms. Value or volume market shares are also possible. Value market share is calculated using a company's overall share of all segment sales. In terms of the overall number of units sold in the market, volumes relate to the actual number of units that a firm sells. The relationship between value and volume market share is often nonlinear since a unit's value and number may be high yet its volume market share may be low. Comparing value market share is standard practice in sectors like FMCG, where the items are low value, large volume, and include several freebies.

Creating A Budget for Your Company

Setting defined objectives and creating an action plan to reach them are prerequisites for creating a company budget. A business budget is a comprehensive plan of action for your company, not just a few numbers thrown together and hoped-for outcomes. For a number of reasons, a successful budget takes a substantial lot of time and effort. The process of selecting the most effective medium for a marketing campaign is known as advertising media selection. The needed coverage and number of exposures in a target audience, the relative cost of the media advertising, and the media environment are only a few of the aspects that planners take into account when assessing the effectiveness of the media. Purchasing media space is another aspect of media strategy. Media strategists must have a thorough awareness of the advantages and disadvantages of each major media choice. The media sector is dynamic, and new possibilities for advertising media are continually being developed. Digital and social media are altering how consumers consume media and are also having an impact on how they find out about products[5], [6].

Content Selection

Media planning is another name for media choosing. The media strategy determines how advertising time and space in different media will be utilised to accomplish the company's advertising and marketing goals. The main objective of a media strategy is to identify the media combinations that will allow different thread verities to express the advertisement's message in the most efficient way for the least amount of money. To accomplish advertising goals, the marketer decides on an advertising strategy. The company's marketing objectives are taken into consideration while deciding on advertising goals. Advertising strategy informs the media plan. Alternatively, the media plan is a component of the entire advertising strategy. The following major media choices are made in the media plan:

Convergence of media

Entrepreneurship

Designing, developing, and managing a new firm—often a small one at first—is the process of entrepreneurship. Entrepreneurs are those who establish these firms.

Monopoly

Definition of Monopoly: A market system in which there is only one supplier of a certain good to the market. As the only vendor of the products with no viable alternatives, the seller in a monopoly market has no rivals.

Oligopoly

An economic word for a market arrangement when there are just a few sellers or suppliers is called an oligopoly. Oligopolistic markets sometimes behave similarly to monopolistic markets because they are safeguarded by covert pricing agreements.

Financial Administration

Any organisation must practice financial management. Planning, organising, regulating, and monitoring financial resources with a view to achieving organisational goals and objectives is called financial resource management. It is the best method for regulating an organization's financial operations, including money-related purchases, expenditures, accounting, payments, risk analysis, and everything else.

Confluence of media

Media convergence refers to the blending of numerous digital media platforms with traditional mass communication channels including print, radio, television, and the Internet, as well as mobile and interactive technology. The merging of many media platforms to create a dynamic experience is known as media convergence.

The digital era has arrived in technologically advanced countries, and the media industries are now faced with new possibilities as well as challenges brought about by what is referred to as convergence. Because convergence offers so much potential, media professionals often get quite enthusiastic about it [7], [8].

Top 10 Media Industry Positions

1. Interpreter/Translator

For this career, formal schooling is less crucial than language competency; interpreters and translators must be native-level proficient in both languages, the source text or speech's language and the final product's language.

2. Video/Film Editor

The need for film and video editors, who take raw material and turn it into a polished product, has increased in tandem with the proliferation of internet and mobile video content. Editors often have degrees in cinema or broadcasting and must be proficient with editing software.

3. A technical author

Technical writers often work in STEM-related fields and produce anything from instruction manuals to essays to paperwork. You'll need a bachelor's degree, expertise in a technical field, the ability to communicate difficult ideas to a range of audiences, and the capacity to meet deadlines in order to do this work.

4. Video Creator

You've definitely noticed that video is dominating your favourite websites if you spend any time online. A video producer is the one who comes up with those captivating, meme-inspiring video moments. Expect to see more of these occupations as the online video boom continues.

5. Public relations professional

A job in PR can be ideal for you if you have excellent communication skills and feel at ease touting the benefits of your preferred brand or product. PR experts often work for advertising agencies, PR firms, or big corporations with in-house PR departments.

6. Blogger:

Businesses often use bloggers as part of their marketing strategies; an interesting blog gives the business a personable public face while also perhaps boosting its standing on Google and other search engines. The ability to produce attention-grabbing text while adhering to the organization's voice and style rules, as well as keeping social media and SEO best practises in mind, is a must for writers who focus exclusively on blogs.

7. Sound designer

Sound engineers record audio files in a number of settings, including recording studios, stadiums, and theatres. They often keep up recording equipment as well. Schedules for sound engineers might change based on the demands of their customers.

8. Art Director

For advertisements and goods, art directors create the visual ideas. They could work in television, print, the internet, and other media. Art directors may have started out as graphic designers, photographers, or illustrators, depending on their field.

9. Content Strategist

Despite the fact that the Bureau of Labour Statistics predicts a 1 percent reduction in employment for editors over the next five years, this does not imply that such talents are no longer in demand.

10. Social Media Professional

The good news is that it doesn't have to be a waste of time if you already spend the majority of your time on social media platforms like Twitter, Instagram, Snapchat, etc. You may be able to make your passion your profession if you're ready to embrace the strategic marketing aspect of social media. Just know that this position takes subtlety and judgement in addition to a bachelor's degree and extensive knowledge of social media. Internet users never forget [9], [10].

CONCLUSION

The use of technology by advertising managers to send timely, relevant, and contextually suitable communications to customers. The moral issues related to advertisement management. Advertising managers must balance the duty to make sure that advertising complies with social values, industry rules, and promotes openness and honesty since commercials have the ability to persuade. In summary, advertising management plays a strategic role in influencing customer

perception of brands and behaviour. Advertising managers may develop successful campaigns that appeal with consumers and boost corporate success by fusing market knowledge, strategic planning, creativity, and technology. Understanding the complexities of advertising management enables marketers, advertisers, and stakeholders to take full use of the advertising's potent ability to build brand identity, engage customers, and achieve long-term market success.

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CHAPTER 14

ANALYZING THE MEDIA MANAGEMENT: MARKET ENVIRONMENT

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ABSTRACT:

The public's perspective of events is shaped by the media, which is a powerful marketing weapon. Media events are occasions that are planned specifically for the media. Planning your media is an important part of making marketing decisions. The choice of media is influenced by the media environment, the medium's nature, the context in which it is used, the media's physical qualities, its efficacy, and other considerations. Media scheduling is crucial. Media strategy is important for improving communication while utilising the media. To ensure that the event receives good media coverage, the event organizer should build strong contacts with the media. The task of creating news releases or press releases should be mastered by the event organizer or event team. The event management should try to capitalise as much as possible on the strong link that exists between media coverage and sponsorship.

KEYWORDS:

Environment, Management, Market, Media, Strategy.

INTRODUCTION

The public may effectively be informed about happenings via the media. It is crucial for mediating information between the event's larger stakeholders and the event organizer. Events get media attention because it has a significant positive impact on the event or event activities. However, each media outlet has its own goals and methods of operation. If we see the media as a highly effective marketing tool that has the potential to influence how the general public perceives events, we must equally acknowledge that the media is always looking for compelling stories to cover in order to remain competitive. Monitoring and Evaluating Media Coverage, we learned about the many media outlets and how to analyse media coverage in order to provide accurate accounts of the event. These in turn will contribute to having favorable effects. The administrative elements of securing media coverage for the event will be the main emphasis of this unit. After finishing this Unit, you will be able to: Recognize the importance of media planning, selection, and scheduling of an event; Emphasize the role of media strategy that includes salient features like media mix, geographic segmentation, etc.; Explain working with the media at an event and draw guidelines for creating a news/press release.

Publicity At an Event

In a short amount of time, media has the power to reach millions of people. The media can quickly disseminate information throughout the globe because to satellite communication. Furthermore, what distinguishes the media from other forms of communication is not just its scope but also its power to sway public opinion. Media coverage of events raises public knowledge of them. The media is crucial in educating various stakeholder groups about the event.

An event's significance is emphasised via repeated telecasts. Media reports, sometimes known as positive publicity or negative publicity, have the power to either enhance or demolish an event's reputation. A decent copy of the event tale should be sent to the media, according to an event manager. S/he should take every precaution to make the task of the journalists as simple as possible by providing them with excellent information on the event, since extensive media coverage of the event has tremendous value [1], [2].

It would be advantageous if the event site designated certain media spaces. The reporters can provide the content they need in these places for their media. Typically, a press room is set up for this purpose, complete with refreshments and administrative help, so that journalists may compose their text. In other cases, the media should be given access to the venue and photo ops along with press credentials. The successful representation of an event and its contribution to its success depend on efficient media management. Due to the fierce competition between the various media players, their crucial role in reaching, informing, and influencing the public, their moral and ethical foundations towards the public and national agenda, and their indirect role as the watchdog of public interest, the media environment is becoming more and more difficult today. Event planners often compete with one another for media attention. People who are featured in the media are more likely to be interested in them or to attend events. The ability to guarantee that the goals of their events are met as well as the demands of the media at events is a talent that event managers must develop.

Events may sometimes be arranged specifically for the media. These occasions are known as media events. The advertising time is not covered by these events. Instead, they use public relations to attract media and general interest. To put it another way, media events are either created especially for the media or just gain media attention because various media outlets believe that their viewers would find them interesting. Even the handling of media events may sometimes be included in a larger strategy. To cover a sporting event, a broadcaster may have to change its broadcasting schedule, and viewers may have to change their viewing schedules as well. A lot of politicians organise events to get media attention. Many campaign advertisements are also purposefully designed and created to enlighten the audience about a certain topic. Media events include planned activities including speeches, protests, and news releases.

Media strategy

The process of creating a strategy that outlines how advertising time and space will be utilised to support the accomplishment of marketing goals is known as media planning. The marketing strategy of an organisation must include media planning heavily. It cannot be carried out alone. It incorporates data on mass media and media consumers from the marketplaces as a part of the marketing decision-making process. The outcome is a maximum use of advertising funds, advertising space, and advertising time. The following phases make up the media planning process:

Media Control

One must first assess the market before considering the media's aims and methods. Existing and prospective target audiences are included in the market. When promoting a small-scale event with a target audience of only one or two villages, mainstream media may not be the best solution. The only way for knowledge to go across nations or the world, however, is if there is a mega event or an event that is both national and worldwide in scope.

Analysing the Market Environment

Media planners must first assess what other businesses in the events industry are doing before they can begin creating a media strategy. Planners must take into account all prospective rivals for this analysis, not simply those with comparable goods (events) or services.

Recognising financial concerns

Planners need to be aware of their budgetary constraints from the outset. This is significant since it has a significant impact on the available media options.

For instance, the sponsors of Filmore will choose which media is most suited to cover their event after considering their expenditures.

Analysing Brand Dynamics

The brand that will be marketed is perhaps the most crucial evident topic that needs research before creating a media strategy. When, where, and how often the brand is sold should all be known to the planner.

Choosing the Right Public

Planners need to be aware of their target audience before deciding which media will help them meet their marketing goals. Are they aiming to attract young ladies, elderly men, or teenagers? These many demographic, behavioural, and psychographic traits all aid in defining the target audience for a communication campaign[3], [4].

Making Media Objectives Decisions

Media goals must be chosen by media strategists. For instance, the organizers of a culinary arts fair would concentrate more on the market segments of chefs, hotel and hospitality management professionals, and household ladies, while the organizers of a trade fair would concentrate more on the market segments of merchants, manufacturers, entrepreneurs, and other professionals. Therefore, events' kinds turn out to be a crucial factor in determining the media's goals.

Media Assessment

Following the definition of the objectives, it is necessary to assess each medium in order to determine which one will be most useful for achieving the goals. Evaluation's goals are to determine which media are practical, choose the primary medium, and determine how it should be utilised.

DISCUSSION

Affecting Media Selection Factors

The choice of media is a very involved undertaking for a marketer. The main justification for getting involved is that varied event scenarios could not all lend themselves to a single ideal media approach.

Numerous considerations, such as the product, the marketing goals, the budget, and other restraints, would influence the choice of medium. while the firm plans any event, the following criteria must be taken into account while choosing the media:

Environment Media

The many forms of marketable media are referred to as the media environment. The choice of a specific medium must be made once the event management has decided which form of media which may include radio, television, newspapers, magazines, or social media will be used to promote the event. For instance, if the event coordinator wants to utilise a local cable TV channel to advertise a children's art competition, they might also choose from Sky TV, Sun TV, or any other regional channel.

Type of Media

Different mediums have distinctive qualities that need different considerations. In contrast to a situation where s/he would choose electronic media, TV, where the focus would shift to strong visuals, personality figures associated with the advertisement, dialogues, taglines, and logo, an event manager choosing print media would place more emphasis on heading, photographs, and word choice.

Setting of Use

Understanding the environment in which people will use media and digest messages is crucial for maximising brand promotion and completely maximising the effect of communication. For instance, sports are the main reason people watch sport networks. However, it would be in the inappropriate media environment to broadcast a classical music concert's marketing on a sports station. As a result, relatively few people will respond to the ads. Therefore, communication will be more effective and have a greater impact the better we grasp the context in which customers pick or engage with the material.

Media's physical characteristics

Duration: It alludes to the medium's lifespan. For instance, magazines last longer than newspapers do.

Colour: It suggests that color is available and used for reproduction.

Movement: The word movement refers to dynamism, and television is a more dynamic medium than print.

Opportunity to draw attention: TV offers more opportunity to do so than print medium.

Effectiveness of Media

When a media message connects with the intended target and reaches the proper audience, it is considered to be effective. However, the goal may not be accomplished in a single broadcast. As a result, in order to maximise each advertising campaign's efficacy and achieve the intended result, further broadcasts may be necessary [5], [6].

Media Options

In addition to reach, frequency, and coverage, there are additional elements that influence media. These elements are

Flexibility: This term describes the amount of advance time needed by a media before an advertising may run.

Geographic selectivity (medium reaching a particular geographic region) and Class selectivity (medium reaching to specific individuals) are the two types of selectivity.

System for Consumer Buying

Media has an impact on consumer purchasing decisions. If a certain media is chosen by the firm, it should be aware of the consumer's level of exposure to that medium.

Media attention

The capacity of the medium to reach a certain segment of the target market is known as media coverage. It gives an accurate representation of the proportion of customers who use a certain media. An event's media coverage is a crucial component. The influence of an event on the community is only reported by the media, and coverage may be either good or bad.

Advertisement by rivals

Since advertising by rivals provides customers the chance to pick and compare, the media outlets chosen by competitors for their advertising will strongly influence where you, as an event business, will promote.

Media planning

The firm schedules media after completing media strategy and selection. Choosing how many of each kind of media vehicle, space, and time unit to purchase is involved. As a result, there are six different sorts of schedules for advertisers: The simplest form of timetable to create is steady pulse. For instance, 52 weeks of one advertising every week may be made.

Seasonal Pulse: Products with a seasonal aspect fall under this category. Scheduling for the Mango Festival, for instance, falls under the heading of seasonal pulse.

Period Pulse: Periodic pulse is the regular interval scheduling of media that is unrelated to the seasons of the year.

Erratic Pulse: Erratic pulse refers to the practice of spacing advertisements at erroneous intervals.

Start-Up Pulse: This refers to the media scheduling that occurs when a new product or campaign is being introduced. 'Make in India' campaign schedule, for instance, fell under the start-up pulse category when it was first introduced [5], [7].

Promotional Pulse: This scheduling pattern is only appropriate for a certain corporate campaign. For instance, Sahara's World Cup or DLF's IPL promotions, among others. Although marketers have access to a variety of scheduling patterns, they should nonetheless check their scheduling pattern on a regular basis.

Content Strategy

A plan is necessary for achieving the organization's goals. Like a lamp without a spirit, a firm without a media strategy will fail. Using the context of sports as an example, opposing teams would always have a game plan or strategy that is intended to either win or at the very least not lose a match. Similar to that, media strategy is the entire plan developed to improve communication while utilising media. Therefore, media strategy outlines and justifies the

suggested media, outlining the precise function each media plays in completing or enhancing the others. The fundamental components of media strategy are four, which are

Mixed Media

Each target market's media mix is created taking into account the role that each channel would play. A variety of media will be employed in the advertising campaign. Most national advertising campaigns used to be dominated by television and magazines, but in recent years, platforms like digital and social media have joined the market. It may be used to more successfully target a smaller, more niche market group while also potentially costing less. The telephone directory, cable television, supermarket, shopping carts, and other media may also be included in the media mix. The graphic that follows shows how to combine media. On the basis of the choices shown in the figure, combinations may be chosen. Each accessible media lends itself to use in a variety of ways. Each is to be employed in terms of television sponsorship vs. spot purchasing, cooler publications vs. special interest publications, and so on. These choices must be made in order to maximise the potential of the chosen medium. The usage should guide the development of the media strategy.

Geographic division

For distinct markets, different media goals and priorities are determined here. Additionally, a strategic explanation of the media mix's utility in allocating the advertising effort is provided. Geographic segmentation, as previously noted, refers to the choice of media based on location. For instance, radio and hoardings may be more effective advertising tools than newspapers and magazines if an event is being planned in a rural location where there may be a low reading rate. Therefore, it's crucial to choose the right kind of media for the right place [8], [9].

Scheduling Techniques

The scheduling plan is determined by the media environment. Scheduling strategy refers to the media schedules chosen in accordance with the budgetary constraints, the time the show is broadcast, the seasonality, and the kind of brand chosen for advertising.

Forming A Relationship with The Media

The following are a few of the recommendations made by Getz and Fairley for event planners to build ties with the media:

1. To provide stories to the media and pique their attention, the event organiser should hire a media relations officer.
2. Place advertisements for the event in regional newspapers and magazines, focusing on niche publications.
3. The event management firm (EMC) need to provide media-orientation tours of that occasion.
4. If the EMC does not already have one, it should create one so that the media and other stakeholders may use it for information.
5. To include the media more fully in an event, the EMC should plan media activities.
6. Sponsors, who are significant stakeholders, should be aware of media attention.
7. A qualified camera operator should be present in the EMC to take pictures.

8. The EMC should hire a photographer to provide digital photos that may be distributed to the media.
9. The EMC may use an organisation to track media attention.
10. It needs to produce video postcards and articles to distribute to the media.
11. It needs to strive to establish lasting connections with the media.

Media coverage of the incident, whether favorable or unfavorable, has an effect. Sometimes, the media may have a bigger influence than any other stakeholder group. For the aforementioned jobs, the EMC needs to hire the appropriate people. If hired, a media relations officer may add to the event's costs yet be beneficial. Such an officer is used to working with the media and is knowledgeable about how to develop stories that might increase the event's return on investment (RoI). The media is mostly interested in fresh news that the media's creators think their consumers could find interesting.

Competition for media attention is equally fierce. For instance, a top publication that covers events can decide not to write a piece on an event if its top rival has already done so with a brand-new report. Similar to this, whether a story is published or not depends on the caliber of the information provided to the media. The priorities of a media outlet might sometimes vary. A certain media outlet could choose to focus on a group of celebrities that attended the event instead of the music festival if an event company wishes to broadcast the tale of their event. Although information about the event itself may come out of this narrative, the celebrities will be the major subject. But another specialised journal could find this event intriguing. Thus, the event management should be aware of the objectives and passions of different media. This will improve the likelihood that the event narrative will be reported on and reach the necessary target audience[10], [11].

A Media Workshops At an Event

The first duty at hand if the event management chooses to pursue media coverage for an event is to build the media folks' email list. The choice of media is made by the event management while keeping in mind the goals of the event, the resources that are available, the size of the event, and the target audience. The first step is choosing the mass medium for media coverage, such as a newspaper, radio station, magazine, TV channel, digital platform, or social networking site. The choice of the mass media is then made by the event organiser.

Requesting Media Attention

The event manager contacts the media on the list and provides them with information about the event and its goals. Only during the first stages of the collaboration, it is crucial that the event management caters to the media's demands for that event while simultaneously designating those sections of the event that he or she wants the media to concentrate on, so that the reporters may write about those areas. While privately owned media firms are primarily focused on boosting their TRP and income creation, state-owned media organisations are often more eager to publicise social and community development activities. Therefore, in order to establish a long-lasting partnership, the goals of the event management and the media should be accomplished. Magazines, newspapers, and specialised publications are useful for promoting events. The media relations officer's job is critical at this point in supplying news to the media. The website for the event is helpful in informing the media and other stakeholders. To further connect the media with the event, EMCs are starting to plan media events.

Setting Expectations with the Media

The way the event's organizers want society to know about their event could be different from the way media outlets desire to inform their viewers. Media outlets are solely interested in news articles that will benefit their viewers and provide them more exposure. To maximise the likelihood of media coverage, it is crucial for the event manager to understand the objectives and interests of the media organisation.

Media Logistics Arrangements

The event management may sometimes need to provide the media person a place to stay, refreshments, and other administrative help so they can write a piece for coverage. The media should be allowed access to the event location, as well as photo ops and access to the venue and adjacent regions. At the same time, the audience shouldn't be disturbed by their presence at the event. When the venue is small, the interruption problem becomes more obvious. In these situations, the event management must determine the space needed for technical support employees, how long they will be on site, how they will be seated, and other factors. On the other hand, the event management designs distinct press spaces for them for mega-events when thousands of journalists go to cover the event.

Press Statement

Press releases provide material for newspapers and magazines, while news releases are sent to radio and television stations. The event manager makes an attempt to produce high-quality news releases and press releases in order to have the event narrative reported, published, or aired. When submitting material to media outlets, there are a few rules that must be adhered to. It is crucial that the event organizer identifies publications that are likely to cover events and takes into account their particular needs before material is prepared for the media. Setting expectations between the event management company (EMC) and the media is crucial when the publications have been selected. This preparation entails determining which components of the event should be addressed and which should not, in order to prevent any erroneous impressions or unhappiness from developing later on. Pressuring editors to cover their tales often has no positive results. The dialogue is ended until the next chance if the editorial team decides that a certain story shouldn't be covered.

When a journalist is in charge of drafting a news item or press release, the event staff should do all in their power to help logistical and administrative tasks. However, the following recommendations from Bladen et al. might be applied when an event team is working on the creation of news or a press release. The media organisation may also have its own requirements or rules for press releases. Sending out a release that was dated a while ago is not advisable. Only if it is recent and fresh can the department receiving the press release determine if it is newsworthy. Therefore, never distribute a release that was dated in the past [10], [12].

For Immediate Release: It is acknowledged that the event manager delivered this message at the appropriate time for the story to be utilised. Don't submit the piece if it isn't ready for publication.

Heading or Headline: Since it is preferable to create headlines that are brief, event organizers should practice writing them and always make sure to contain the most crucial and intriguing information. Even if everything previously written by event organizers is likely to be altered

since the target newspapers are better at creating headlines, it is still worthwhile to submit anything. It's crucial to keep in mind that the opening paragraph contains the most of the story's important information since the remainder of the press release may not be utilized. Prepare a gist or summary, which should include the following information:

1. Whom does the tale concern?
2. How will you proceed?
3. Why will this event be held by you?
4. What time will it occur? It's crucial to provide dates and timings.
5. What location will this event be held at? Make it explicit in the press release whether the event has already happened.

The paragraphs that follow will provide an enhanced version of the information provided in the preceding paragraph. Try to keep the whole text to roughly one side of an A4 paper, however. The editorial staff of the journal or broadcaster will get in touch with the event manager if further details are required.

Include Quotations: It might be beneficial to incorporate a quote in the release. The quote may be from an event attendee, the event organizer, or a team member of the event management team. It is important that the journalists who receive the press release be aware of the sources used. To make it clear to the journalist where the narrative ends, center the word ENDS at the conclusion of the press release.

Notes for Editors: You may provide the editor with some further background information. At this point, you could repeat the event's name or website address.

Contact information: The EMC must offer a contact number where reporters may readily reach them if they need to follow up on the story. The EMC must guarantee that the phone is constantly on. The likelihood is that an article will be discarded if an editor has to double-check anything but can't reach the necessary party in the EMC. The website should include the material, and the editor should be gently advised that the further facts may be obtained elsewhere.

Photographs: Using digital cameras to take photos with a professional appearance will work well. Nowadays, as long as a picture is acceptable for the press release, it is simple to do. The format of the relevant publication should typically be examined to determine their choice. For printing reasons, the photos must have a high enough quality. The media often sends its own photographer to take the pictures if the topic is noteworthy.

The following issues with press releases and news articles might arise for the event manager: The event organizer may wish to promote their event in the media, but the exorbitant expenses may prevent them from purchasing traditional advertising space. Therefore, the press release is seen as a technique to maximise exposure for every little investment. However, such blatantly self-serving releases could be rejected right away by the publication's editorial team. For a successful release, the EMC should write a narrative that appeals to the publication's intended readership while clearly outlining the incident.

Event organizers may issue media releases that are poorly written, miss the magazine or broadcaster's deadline, or omit crucial details. Such sloppiness is unacceptable since journalists

are in too high a demand and constantly have alternative things to cover. Once again, the release will be immediately rejected.

There is normally a lot of effort put into creating press and news releases, however the contact information is either missing or wrong. Therefore, it would be exceedingly dishonorable if all the work done to pique the attention of an editorial team was undermined if the EMC's supplied contact information was inaccurate when they wanted to follow the event narrative. Journalists work under strict schedules, so if an event business representative cannot be reached promptly and readily, they will move on to another subject. The narrative has already been used elsewhere: It is customary for event organizers to distribute their press releases to several media contacts in order to get the most publicity possible. They should exercise caution in this respect since some large journals won't publish a story if it has previously appeared in the pages of a competitor.

Holding the press conference and briefing the media

Press conferences are typically held during mega events, major events, promotional events, to keep the host organization's viewpoints in front of the audience after the event has received negative press, or when the information cannot be shared via press release or news release. A press conference gives representatives from several media outlets, such as the press, television, and newspaper, the chance to come together. Two-way communication is facilitated via press conferences. As a result, the event management must choose if hosting a press conference is worthwhile.

The event management will need to make arrangements for a location that can accommodate media representatives and a stage for event representatives as soon as the press conference is scheduled. Aside from the organising aspect, the event manager should be aware of the time needed to conduct the workshop, the extra financial resources needed, and, of course, the skills needed to respond to all of the journalist inquiries. The press conference need to be worthwhile in terms of investing extra time, money, and conference results. Holding a press conference only to provide the event's basic details such as the date and location would be illogical and a waste of time and money. A media professional must make an educated choice about the press conference. Only when they believe that the conference's conclusions will result in some big news story that their audience will find interesting, the media agrees to attend any conference. When a member of the media accepts an invitation to the conference, they prepare for camera crews, technicians, recording equipment, and journalists, which adds to the expense of the event.

A sponsorship is a contractual arrangement between a supplier of finances, resources, or services and a person, group, or event that grants the recipient rights and associations that may be used for financial gain in exchange for the investment made in the sponsorship. Events are sponsored by businesses, media outlets, organisations, and the manufacturing sector because they believe that being associated with the event will help them promote their main line of business to attendees and onlookers. The event manager must so comprehend the significance of sponsorship in the organisation of events. Sometimes media companies may also support events because they believe it will increase awareness of them among their audience. They never seem to be particularly eager to highlight other event sponsors in their coverage. However, the other event sponsors are willing to spend a lot of money on events that garner a lot of media attention since it gives them a great chance to promote their brand and build their reputation. Thus, there is a distinct connection between the media and the sponsorship. Recognising the value of this connection, the event planner should work to have their event covered extensively by the media.

CONCLUSION

The event business is becoming more and more aware of the value of media. To depict events accurately and effectively, one needs media handling skills while attending events. The necessity to establish close ties with media firms is also extremely important. You can better comprehend the important role that media and media management play at events thanks to this unit. The conclusion of this Unit and this Course is now at hand. We will study event finance management in our next course. The event management might leverage this press publicity to seek sponsorship for next events. The event management should develop a strategy with sponsors to maximise the media presence at upcoming events in order to reap the most benefit. Events that are broadcast by the media attract a great deal of attention from spectators, who are then inspired to attend the event the following year.

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CHAPTER 15

MEDIA MANAGEMENT'S IMPORTANCE: NAVIGATING THE DIGITAL AGE

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ABSTRACT:

The dynamic and quickly changing media environment of today depends greatly on media management. This chapter emphasises the value of efficient media management by examining how it helps media organisations get through obstacles, make the most of their resources, and take advantage of new possibilities. This starts off by highlighting how crucial media management is to directing media organisations towards their strategic objectives. Strategic planning, resource allocation, and decision-making that are in line with overarching organisational goals are all necessary for effective media management. The research demonstrates how media management equips media organisations to adjust to shifting customer preferences, market trends, and technology developments. The chapter also discusses how important media management is for maximising operational effectiveness and financial viability. A media organization's profitability and long-term survival are directly impacted by strategic resource allocation, efficient cost management, and audience data analysis. The importance of media management in negotiating ethical dilemmas and preserving journalistic integrity is also covered in this chapter. In a time of misinformation and deception, media management must sustain ethical decision-making, content quality control, and audience confidence. The chapter also examines the role that media management plays in driving digital transformation by using technology. Media organisations may improve audience experiences by streamlining procedures, delivering personalized content, and embracing digital media, data analytics, and automation.

KEYWORDS:

Environment, Management, Market, Media, Strategy.

INTRODUCTION

In actuality, no one is really aware of it at this time. The fact that the old certainties are no longer valid is the one thing that is totally definite. On the model of the British civil service, the BBC was created in the 1920s to operate as a monopoly. It would now be extinct like the dodo if it had continued to be that way. In the same way that any broadcasting company that doesn't adjust to the new media climate will be. The media market is the most vibrant and active one there is. Huge transformations in consumer behavior as well as opportunities for content producers and distributors are being brought about by new technologies as well as the convergence of already existing ones. Some will come out on top, but consumer take-up is far from universal and is always changing. The audience share of any one broadcaster must inevitably decline as digital technology brings with it a hitherto unthinkable multiplicity of media providers. The numbers are already a small fraction of what they were even 10 years ago: shows that formerly attracted 15 or 20 million people are fortunate to get five million viewers today, and the numbers are continually declining. In this age of new media, it could even be out of date to talk about broadcasting in the

classic sense. The amount of time spent in front of screens has increased, yet the amount of time spent watching broadcast schedules has decreased significantly. For the first time, broadcast television viewership in Britain was surpassed by internet use in 2006. As of the time of this writing, Google's UK advertising income has already surpassed that of terrestrial commercial television channels. Therefore, content providers are more and more fusing terrestrial broadcast with satellite, cable, internet, and telephone.

Additionally, with regard to print media, newspaper websites are becoming more similar to broadcaster websites. This poses intriguing legal challenges in nations where the two forms of publication have traditionally been subject to quite distinct regulatory frameworks. Or should comparable information be distributed through broadband? The typical watching experience is being changed by DVDs, video on demand, interactive channels, and video games. Because PVR allows viewers to skip commercial breaks, it has a significant impact on traditional advertising income. PVR stands for every viewer his or her own scheduler. The internet is becoming into a distribution network on a scale that was previously unthinkable when access was limited to sluggish, costly dial-up lines. This is thanks to the proliferation of broadband. Mobile reception is improving significantly, indicating that 'place-shifting' will be the next technological advancement beyond (already long-established) time-shifting: viewers will be able to access their own television on a laptop or other device and watch it from anywhere in the globe via the internet [1], [2].

Everyone can now film, edit, blog, and vlog their own content and share it globally via the internet because to the ease of use and low cost of authoring equipment and software. The usage of ever more so-called UGC (user-generated material) by the professional media, both online and in print, shows that the concept of the citizen journalist is taking shape. The airways are becoming more democratic as there is a significant transition from a channel-based to a network-based world, from push to pull consumption. That doesn't imply, of course, that linear broadcasting will go away; in fact, it's likely to continue being the major source of material for a large number of people. It will, however, need to develop the skills necessary to coexist with a variety of other channels and to endure with far smaller audiences.

If you are involved in many marketing and advertising initiatives aimed at enhancing the reputation of your company, having the correct public contacts is crucial. In its current form, a press release focuses only on developing the appropriate connections in order to enhance or advance the company's, its management, and its workers' reputations. Additionally, you need the most effective insider marketing to spread your message and win over fans, allies, and the community at large. You may even hire individuals to assist you in enhancing the reputation of your business and in enhancing your organization's reputation on the unique internet by using the proper press exposure.

Working with different financing organizations, however, will show you that it is possible to get the outcome you have always desired. It's true that no one can establish a corporate name easily, particularly in the present period when many businesses are working to boost their own reputations in an effort to persuade the public that their products are the most well-liked and high-quality. A corporation may expand and interact with the appropriate institutions as well as get financial assistance from numerous agencies by receiving the greatest press coverage, which is also true. The fact remains that press releases are more than just simple advertising or marketing; they also need to involve the company in various special events, community

relations, social networking, blogging, internal relations, and other crucial tasks aimed at getting the best media exposure[3], [4].

DISCUSSION

This applies to an organization's ties with various press websites and even specialists in the online press release sector. Public or media contacts are quite important, particularly for a new business. The notion operates in a similar manner to other types of media consultancy by creating connections between the organization's goals, objectives, and other newsworthy behaviors. Despite the fact that most businesses choose to retain their main attention on building stronger connections with the public, it is crucial for every business to ensure that it has a strong relationship with the media in order to get the greatest outcomes. True, there are times when information launch is perceived or regarded as a tool for enhancing specific information experiences, but if you really consider its significance, you will see that it will undoubtedly improve the image of the organisation and persuade many people to use the products which are being marketed.

Managing the workforce

Recruiting and fostering staff development to increase their value to the company is administrative discipline. It entails carrying out job analyses, planning personnel needs and recruitment, choosing the best candidates for the position, orienting and training, deciding on and managing wages and salaries, offering benefits and incentives, evaluating performance, resolving conflicts, and interacting with all employees at all levels.

Media Literacy

People who get media training are better able to comprehend the media, hone their public speaking abilities, and have the self-assurance necessary to perform well at press conferences on TV, radio, or in the news. A spokesperson's confidence and feeling of control should be increased via media training so that they can approach interviews with the news media with ease. Three essential components among others should be a part of media training in order to instill this confidence:

Understanding the media: Spokespersons should be educated to think like journalists so they are aware of the tasks they must do, the resources they need, and the strategies they use. Work on message that is concise, substantial, and media-friendly should be a part of this. Interview subjects should be made to participate in on-camera interviews with a trainer acting as a reporter as part of the real-world practice activities. The inquiries made need to be pertinent and concentrated on the problems unique to the subject's sector that they subject is most likely to encounter.

Expert analysis: For spokespeople, seeing oneself on camera and receiving feedback on their vocal replies, message management, body language, and overall presentation is the most valuable experience. These are perhaps the most crucial elements of successful media training, even if it requires much more than this.

Issues with specialised labour

The eight primary issues with the Indian employment market are highlighted in the following paragraphs. Issues include: An excess of labour Unskilled labour, a lack of skilled labour

absorbing, imperfections, and three others, The Work Culture, Militant Unionism, Worklessness, A lack of labour reform. An abundance of workers is hurting India's employment market. Due to the high rate of population growth, an enormous number of labour forces are continuously being added to the existing labour force, which together with the existing labour force results in a huge surplus in the labour market [5], [6]. The country's rising population of unskilled labour is another significant issue with India's employment market. The country's work force is only slowly developing its skills due to the lack of sufficient vocational institutions. Due to the overwhelming quantity of unskilled workers, it was difficult for them to start their own businesses, leading to a sizable army of jobless people in the nation. The skilled labour force is not being absorbed at a very good pace in India. As a result of a significant issue with educated unemployment in India, a large number of young people with technical education such as those who have completed engineering or vocational programs are having trouble obtaining job in the secondary sector.

There are a number of flaws in the Indian labour market, including a lack of sufficient job-related information, an absence of agencies that can effectively employ workers, the use of children as laborer's, improper manpower planning, etc. The seamless integration of the work force has been hampered by such flaws, which have led to a number of obstacles. There is absolutely no positive workplace culture among the Indian labour force. It does not adhere to a healthy work culture, regardless of the work force that is absorbed into different productive sectors. As a consequence, the production system has seen less economic excess, which indirectly limits its potential for future absorption. The issue of militant unionism is one that the Indian labour market is now dealing with. Trade unions are not conforming to ethical standards in certain production sectors, let alone in some specific states. In the union structure and its actions, this has resulted in militancy, which is harmful to the interests of the country as a whole.

Joblessness is another major issue the labour sector is now dealing with. In our nation, a sizable portion of the labour force experiences seasonal or year-round unemployment. In turn, this has caused issues with disguised unemployment, seasonal unemployment, general unemployment, and educated unemployment. The unemployment situation in the nation is steadily becoming considerably more concerning day by day due to the lack of suitable increase in work opportunities. In addition, the issue of unemployment is becoming considerably worse as a result of the downsizing strategy used in both the public and commercial sectors, as well as in government administration and the services sector. Additionally, this has had a significant impact on the nation's job market.

There are insufficient provisions for labour reforms, which is hurting the Indian labour market. The country's economic climate has altered as a result of economic changes implemented throughout the 1990s. However, the nation is falling behind in implementing the required labour changes that, given the current situation, are critical and crucial. The aforementioned significant issues have been seen to be negatively affecting the Indian employment market. Therefore, in order to advance the interests of the nation as a whole as well as the interests of the labour force, the government should develop a competent strategy for bringing about the essential changes in the labour market.

Unions

The union was founded as a representative of the working class and employees. A sufficient level of protection against exploitation was something that employees fought hard for throughout

the years. It was essential for trade unions to expand as a result of the development of modern industrial establishments, which employed a huge number of employees despite their weak individual negotiating strength. A continuing grouping of wage workers with the aim of preserving and enhancing the circumstances of their working life. a long-standing organisation of workers that has been continuously maintained with the aim of promoting and safeguarding the interests of its members in their working relationships. Any group, whether temporary or long-term, established primarily to control the relationship between employees and their employers, or between employees and other employees, or between employers, or to impose limitations on the conduct of any trade or business is referred to as a trade union. As a result, a trade union serves as a tool for protecting workers against exploitation and as a gathering place for the working class.

A trade union is an organisation that independent workers, employers, or both voluntarily join. Generally speaking, a union is a long-term union. Employees' concerted initiatives resulted in the formation of a union. Promoting and defending members' economic, social, and professional interests is every trade union's primary goal. The socioeconomic, legal, political, and economic environments are all changing, and trade unions can adapt. With the help of employee engagement in management, trade unions aim to end worker exploitation. Group psychology led to the formation of unions. Organising centres, such as unions, serve as the focal point for gathering working-class forces. Employees with union membership have a secure employment. The management and the union may bargain over any workplace disputes. The trade union defends the rights of employees, including their salaries and working conditions [7], [8].

Outside influences on management

Media managers need to be aware of all external influences on their organisations and act accordingly. This lesson explains how an organization's internal and external circumstances influence internal transformation. Today's tumultuous corporate settings may be challenging to navigate, much like attempting to navigate a small boat during a storm. In order to return to port safely, a person will need to react to a variety of factors at play. Similar to this little ship, modern organisations and its media managers must deal with a variety of issues that call for quick action, often in the form of organisational transformation. The internal and external surroundings are the drivers behind this transformation in business. In this session, we'll talk about how an organization's internal and external circumstances influence transformation.

Events, causes, people, processes, structures, and situations inside an organisation are referred to as being within the general control of the corporation. Business choices are also influenced by the organisational structure. The organisational structure, like the make-up of the board of directors, is an internal component that affects company choices. Delays in decision-making or other assistance in making rapid choices may be caused by the organisational structure and style those external forces that, for the most part, are beyond of the company's control and result in change inside organisations. Common external elements that affect the organisation include customers, rivalry, the economy, technology, political and social situations, and resources. Sociological: Consists of general cultures, work ethics, personal values, and demographic trends. This element has varying effects on how management completes its tasks. Each country's social milieu is distinct, and when businesses expand internationally, management teams need to be aware of these differences. This knowledge helps management make future plans and create goods for certain demographics.

Economic and Political: In an open company model, the management must research the economic and political environment in order to maintain a continuous and dynamic interaction. This includes all the crucial factors, such as rivals, suppliers, and consumers. In this method, management makes the assumption that a corporation or organisation has both input and output. The management is capable of making efficient managerial choices by researching the suppliers, rivals, and consumers of the company as well as current political variables. To succeed in the target market, the items created in accordance with this should have location, form, and time usefulness.

As changes in the external environment are often felt by businesses immediately, technology has the most dramatic impact on business. The management should be able to make choices that will put the business in a flexible position to react to technological advances since the market might change quickly. Coordination between different medium branches. In the field of business administration, media management, strategic and operational phenomena and issues in the management of media businesses are recognised and described. Strategic management, procurement management, production management, organisational management, and marketing are all included in media management. There is currently no accepted definition of the phrase media management, and the field of media management in its present form is neither clearly defined nor cohesive.

Despite this, there is agreement among current definitions about the functional understanding of management and the business administrative aspect of media management. A variety of definitions are given in the sections that follow. Media management comprises the capacity to manage and inspire staff and the capacity to manage facilities and resources in a cost-effective manner, according to the definition. Building a bridge between the broad theoretical disciplines of management and the specificities of the media sector is the central aim of media management. Media and internet management refers to all goal-oriented planning, organising, and controlling actions that take place within the scope of the procedures used to produce and distribute informational or entertaining material in media businesses [9], [10].

Relationships between different media

Media businesses are strategically arranged commercial companies with the creation and promotion of media as their primary functions. The process of combining internally and externally created material and transforming it into a medium is known as media generation. Media dissemination, whether direct or indirect, is referred to as marketing. The word media in this context only refers to one-to-many communication between a single sender and a large audience. More specifically, the emphasis is on gaming, music, television, movies, periodicals, books, and the internet. The diagram that shows how media businesses are defined provides further information.

Building a bigger image of the media market is essential for comprehending management in media firms. Media markets are distinct from markets in other economic sectors in a number of ways. The rivalry on several levels is one aspect of media marketplaces. Three markets are served by media companies. They provide informational and entertaining material as well as advertising space for sale as part of their services. These services are provided for various commercial markets. The consumer markets to whom the material is made available vary according to the media types and consumer use patterns. On ad marketplaces, the advertising slots are exchanged.

The third marketplaces are those for purchasing. They are necessary because media companies often do not create all of the material they provide; instead, they purchase service packages that include both information and entertainment through procurement marketplaces. Contracts between writers and artists, or agreements about licenses and copyright, are a few examples. But if, for instance, a media company buys the whole rights to an event and then resells them as secondary utilisation rights, procurement markets may transform into commercial markets. The second figure displays the market structure that has been discussed.

The image provides a summary of the various media markets. In actuality, there is a significant interdependence between the three media marketplaces mentioned that any media firm might operate in. However, the strength of their bonds is different. For instance, there is a close connection between consumer markets and advertising since customer success fuels advertising earnings. The final image depicts every potential interdependency. There are geographical media markets as well. Media businesses are located in certain geographic markets. While some businesses, like local radio stations, operate in a regional area, others, like certain businesses, operate in a nationwide market. The consumer, advertising, and procurement markets for media products, as well as the geographic media market, make up a media enterprise's market [11], [12].

Media Centres' Security Measures

Media Centres Security Arrangements refers to the measures implemented to reduce the probability of mishaps. You will learn about the preparations taken at the building site for different sorts of security in this session. The purpose of this lesson is not only to inform you of the precautions that should be taken to prevent accidents at media sites, such as what to do and what not to do, but also to inform you of the ways in which such good habits can be instilled among all workers, from top officers to ordinary workers, thereby reducing the likelihood of mishaps that could result in loss of life or any other bodily parts and also cause delays in the construction process. Each employee will get a thorough introduction to the fundamentals of media security at the time of their first visit. The following topics will be thoroughly covered in this section:

1. Who has to abide by the media security guidelines.
2. The job duties of the media security supervisor.
3. The general need for media security while at work.
4. Symbols for various security warnings and how they should be followed.
5. Self-defense tools and their use.
6. The usage and necessity of security boards for machinery, wire mesh, and guards, etc.
7. Particular security areas.

Quality control issues

The security guard is responsible for monitoring the security system at the construction site at all times, both during working hours and after hours. If necessary, he should inform any employees who are careless or ignorant of the security need, and any employees who exhibit this ignorance should be immediately fired. The security supervisor is in charge of educating the employee on security guidelines and personal protective equipment. He also has the duty to teach employees about the need for security at the workplace; Purchase both general and individual security equipment for each and every employee. No unqualified or unauthorized individual should be permitted to operate any machinery or equipment.

CONCLUSION

The significance of media management in promoting creativity and innovation is also discussed in this chapter. Media management promotes a supportive workplace that encourages experimentation, taking risks, and teamwork. The research looks at how original thought processes and content marketing techniques may boost audience engagement and reinforce brand identification. To sum up, the significance of media management resides in its capacity to guide media organisations towards long-term success, exceptional creativity, and ethical journalism. Media managers may prosper in the face of the difficulties presented by a constantly changing media world by using strategic planning, creative thinking, and adoption of digital innovations. A dynamic, inclusive, and forward-thinking media ecosystem that supports informed public debate and plays a crucial role in forming democratic societies is fostered by the incorporation of effective media management practises.

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CHAPTER 16

GOVERNMENTAL INFLUENCE ON PRODUCTION AND BROADCASTING: POLICIES AND IMPACTS

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ABSTRACT:

Governmental interference in media creation and dissemination has long shaped media environments across the globe. The laws and rules put in place by governments to affect media content, production methods, and broadcasting operations are thoroughly compared and analysed in this chapter. This starts by looking at the various strategies used by governments in various places to exercise influence and control over media creation and transmission. While others place an emphasis on media independence and self-regulation, certain nations impose stringent censorship, content restrictions, and licencing requirements. The research emphasises how laws, regulatory agencies, and government entities play a part in implementing these regulations. The possible effects of governmental interventions on media content and programming are also explored in this chapter. It explores topics such as media diversity, viewpoint diversity, and the effect on journalistic independence. The balance between preserving freedom of speech and media variety and government action in the public good is also examined in the research. The chapter also discusses the function of public broadcasting networks and state-owned media. It talks about how state-owned media outlets' editorial freedom, programming, and audience reach are affected by government financing and oversight.

KEYWORDS:

Environment, Government, Management, Market, Media, Strategy.

INTRODUCTION

The effect of governmental pressures on production practises, notably in the film and entertainment industries, is also examined in this chapter. In addition to content restrictions and censorship, the research looks at how government incentives, tax credits, and film subsidies affect film creation and distribution. Your Quality Control Division Appears to be a Firehouse. Those of us who work in quality control are prone to falling into the firefighting pattern, which involves juggling several issues at once and finding quick fixes for each one as it arises. This is not a fantastic long-term plan, although it may work decently for a while. The same problems keep coming up if you simply concentrate on finding solutions and never address the underlying causes of your problems. Every QC department should live by the maxim an ounce of prevention is worth a pound of cure. Taking more effort up front to identify the underlying reasons of a problem is worthwhile.

Your Reputable People Aren't Discussing Money. Dollars and cents are the global business language, therefore if your quality control staff isn't converting your problems into real costs to the company, they may not be taken seriously. For instance, you might estimate the cost of the time required to resolve various exception kinds and use that data in your efficiency assessments. The QC Department is covered with a veil. When it comes to accountability, the

quality department sometimes receives different treatment than manufacturing, engineering, or facilities. But it's crucial that QC staff members and their tools be held to the same standards. While QC is often tasked with identifying solutions, they must also be held accountable for their fair part of the causes, such as the effects on the supply chain of ineffective raw material or end product testing. It's time to QC your QC if the operation of your QC department has never been assessed[1], [2].

Your QC Division is seated in an ivory tower. If quality staff members are trained in manufacturing, validation, and project management, they will perform considerably better overall. A good individual may be prevented from seeing the big picture and developing more thorough answers if they are too specialised. It may be time to broaden the horizons of your QC department by providing them with some extra training outside of their core area of expertise if they have a history of being reluctant to change. Anything that prevents complete failure is seen as success. Consider the scenario where you work at a chemical facility that produces plastic bags. You are creating a polymer that needs water, but the water you are using contains harmful microorganisms. The bacteria are a concern since the business policy is for the water to be clean. Even if there was a variance early in the production process, the final product passes the test. Is it really an issue now? Even if the finished product technically satisfies the requirements, your customer may start to doubt your commitment to quality if they see a pattern of failure in your process.

Make sure you're treating every problem carefully, even if it first seems like they won't have an impact on the conclusion. The Publications Division is a library of publications that showcases India's rich cultural legacy and important national issues. The organization's mission is to conserve national history and promote it via the creation and distribution of high-quality reading materials at reasonable costs.

It publishes books in regional languages, including Hindi, English, and others, and markets them via a nationwide sales network. Diverse facets of the Indian landscape are being preserved and presented by the Publications Division. One of the foremost publishers of Gandhian literature, the institution has collected all of the Mahatma's written works into the illustrious 100-volume collection known as the Collected Works of Mahatma Gandhi. Experts in related subjects seek for its works on art, culture, Buddhist literature, paintings, dance, and music. For serious students of Indian history and culture, its publications on national and cultural leaders, the battle for Indian freedom, and Indian history are regarded as excellent reading material.

Since the last seven decades, producing high-quality books on many subjects has been a tradition. The Division's works continue to reflect India's progress in terms of science and technology, flora and fauna, geography, sociology, literary, and economic elements. Additionally, publications and journals on all facets of Indian life are published by the Publications Division. Yojana, which has 13 language editions, is the leading publication on matters pertaining to development.

The Hindi and English words for Kurukshetra refer to rural development. Ajkal is a renowned literary journal that is available in Hindi and Urdu. The Electronic Media surveillance Centre was formed by the Indian government's Ministry of Information and Broadcasting with the goal of having efficient surveillance of the content of different TV stations beaming across Indian territory for any violations of:

Advertisement code for a program

The Cable Television Networks Regulation Act of 1995 has many clauses. In order to check for violations of the Programme and Advertisement Codes outlined in the Cable TV Networks Act of 1995 and the Rules framed thereunder, the Centre has been tasked with the work of monitoring the contents of all TV channels up linking and down linking in India, and any other such work relating to monitoring of broadcasting sector contents that may be assigned by the Government from time to time. Currently, EMMC continuously captures and monitors 600 TV stations. In compliance with the Codes established by the Cable Television Networks Regulation Act of 1995, the EMMC keeps watch on and investigates breaches committed by electronic media. The Scrutiny Committee receives complaints on breaches from EMMC along with the recorded clips, investigates the alleged violations, and then sends its findings to the Inter-Ministerial Committee and other organizations for further action. Many media wing. Publication Division, Electronic Media Monitoring Centre, Photo Division, Films Division, Directorate of Film Festivals, Directorate of Field Publicity, and New Media Wing are some of the organizations that make up the Press Information Bureau[3], [4].

Public and service organizations are reviewing

The Directorate of Field Publicity (DFP) is charged with implementing field campaigns to raise public awareness of the government's policies, programs, and schemes for the welfare of the people, particularly in rural areas. To this end, it has a network of 207 Field Publicity Units that it manages and oversees through 22 Regional Offices. 32 Field Publicity Units were part of the Directorate of Field Publicity when it was established in 1953, and it was governed by four regional offices. The Press Information Bureau (PIB) is the central government organisation responsible for informing the print and electronic media about government objectives, projects, and accomplishments. It acts as a conduit between the government and the media and informs the government of the public's opinion as expressed in the media.

DISCUSSION

Press releases, press notes, feature articles, backgrounders, photos, and a database accessible on the Bureau's website are just a few of the ways the PIB disseminates information. The information is published in English, Hindi, and Urdu before being translated into other Indian languages and sent to 8,400 newspapers and media outlets throughout the nation. Additionally, PIB arranges press conferences, press briefings, interviews with ministers, secretaries, and other senior officials to inform the media on significant government policy efforts. The Bureau also organises press tours to noteworthy project locations so that the media may learn firsthand about the nation's ongoing development. The nodal agency for multi-media advertising and publicity for several Ministries and Departments of the Government of India is the Directorate of Advertising & Visual Publicity (DAVP). Additionally, several Autonomous Bodies use DAVP to distribute their adverts. As a service organization, it makes an effort to represent several Central Government Ministries in grassroots communication.

The development of DAVP began during World War II. The former government of India established a Chief Press Advisor as soon as the Second World War began. The Chief Press Advisor was also in charge of advertising, among other things. In June 1941, a position for an advertising consultant was formed under the Chief Press Advisor. This is the origin of DAVP. The Advertising Consultant Office changed its name to the Advertising Branch of the

Department of Information & Broadcasting on March 1, 1942. On October 1, 1955, this Advertising division was designated as an Attached Office of the Ministry of Information & Broadcasting as a result of the increase of its scope, duties, and operations. Additionally, the department adopted the name Directorate of Advertising & Visual Publicity (DAVP). On April 4, 1959, DAVP was further appointed Head of a Department. This statement granted DAVP the authority to manage finances and operations[5], [6].

International agreements for radio and television transmission

Broadcasting that intentionally targets an international audience rather than a local one is referred to as international broadcasting. Typically, it uses longwave (LW), medium wave (MW), and short-wave radio (SW) to reach listeners, but more recently, it has also employed direct satellite transmission and the internet. While radio and television broadcasts do cross international boundaries, foreigners' unintentional reception is often the case. However, broadcasting services have run foreign services since the 1920s for reasons like as propagandizing, spreading religious ideas, staying in contact with colonies or expatriates, educating, enhancing commerce, enhancing national status, or promoting tourism and goodwill.

Radio All India: All India Radio (AIR) has been working to inform, educate, and amuse the public since it was founded, completely living up to its slogan, Bahujan Hitaya Bahujan Sukhaya, as both India's National Broadcaster and the leading Public Service Broadcaster. AIR's home service currently consists of 420 stations spread across the nation, covering nearly 92% of the country's area and 99.19% of the population. It is one of the largest broadcasting organisations in the world in terms of the number of languages broadcast and the spectrum of socioeconomic and cultural diversity it serves. AIR produces original content in 146 dialects and 23 languages.

On October 1st, 1939, All India Radio launched a programme in Pushtu for listeners across the country's then North West Frontier, marking the organization's entry into the field of external broadcasting just after the commencement of World War II. The service's purpose was to combat German radio propaganda targeted towards Afghanistan, Iran, and Arab nations. The equipment was given to AIR after the War, which assumed active control. The quantity of services was adjusted, and the need of maintaining certain services was determined. The External Services of All India Radio took significant relevance and importance with the onset of Independence as a vehicle for the articulation of India's perspective towards global events and challenges. The Central News Organisation, which dealt mainly with news and partly with external services, was therefore divided into two organisations in 1948: the News Services Division and the External Services Division. The News Services Division now oversees all operations related to the transmission of news, while the External Services Division is now in charge of all Indian and foreign language shows targeted to listeners overseas.

Presently, All India Radio's External Services Division (ESD) transmits daily in 57 transmissions lasting over 72 hours, reaching 108 nations in 27 languages, of which 12 are Indian and 15 are foreign. The foreign languages are: English (General Overseas Service), Arabic, Baluchi, Burmese, Chinese, Dari, French, Indonesian, Persian, Pushtu, Russian, Sinhala, Swahili, Thai, and Tibetan. Bengali, Gujarati, Hindi, Kannada, Malayalam, Nepali, Punjabi, Saraiki, Sindhi, Tamil, Telugu, and Urdu are among the Indian languages. ESD offers five main services: GOS/English, Hindi (5 hours 15 minutes), Bengali (6 hours 30 minutes), and Tamil (7 hours 15 minutes). Urdu is available nonstop at all times.

India's perspective, development, and policies are projected to the world through the External Services Division along with its art and culture. Due to an increase in the Indian Diaspora, including PIOs and NRIs as well as foreigners curious in India, its role has grown in light of the changing situation. Through its programming on India's diverse and dynamic society, ESD aims to enlighten, educate, and amuse people [7], [8].

DoorDarshan

It is a subsidiary of Prasar Bharati and a public service broadcaster in India. In terms of studios and transmitters, it is one of the biggest broadcasting corporations in the world. To enable the transmission of up to 8 channels from a single transmitter, Doordarshan has begun replacing its analogue transmitters with digital transmitters. Doordarshan offers national, regional, and local programming services. The national programming place a strong focus on themes and events that are important to the whole country. Included in these programmes are news, current affairs, magazine shows, documentaries on social problems, science, the environment, art, and culture, as well as serials, music, dance, theatre, and feature films. Regional language satellite channels, which cater to programmes for the interests of a particular state in the language and idiom of that area, as well as DD National broadcast regional programming at set times. The regional programmes focus on a particular area and include locals to discuss regional concerns.

Beginning

Every year on September 15, Doordarshan marks its founding anniversary. Doordarshan began as a small-scale experiment using a makeshift studio and a tiny transmitter, which was broadcast from Delhi. The regular daily broadcast, which was a part of All India Radio, began in 1965. A five-minute newscast was launched by Doordarshan the same year, in 1965. Initially, Pratima Puri read the news. After joining Doordarshan in 1967, Salma Sultan rose to the position of news anchor. In 1972, Amritsar and Bombay (now Mumbai) received television service. Only seven Indian cities had television service before to 1975, and Doordarshan remained the country's lone TV provider. On April 1st, 1976, radio services and television services were split off. In New Delhi, two distinct Director Generals were assigned to oversee each office of All India Radio and Doordarshan. Finally, Doordarshan was established as a national broadcaster in 1982. The first programme to air on Doordarshan was Krishi Darshan. One of Indian television's longest-running shows, it debuted on January 26, 1967.

For the examination of value generation in media firms, Michael Porter's value chain analysis might be modified. The provided value chain of the media business forms the fundamentals, despite the fact that the sector is quite varied and has a variety of branch-specific characteristics. Similar to commercial firms in general, the core assets and core capabilities of media businesses are crucial to their long-term success [8], [9].

The perceived consumer value of a product and an organization's competitive advantage are both significantly influenced by core capabilities. Technical capabilities, human skills, conceptual skills, financial skills, and marketing skills are all essential for effective media management. Core capabilities of media companies could include remarkable editing skills or expertise in cross-media marketing. The key competences of media companies may be divided into six categories: technology, product development, cross-media use, cross-media utilization, and content sourcing and production.

CONCLUSION

The social networks and digital media may help governments sway public opinion and create narratives. The research examines the problems with false and misleading information in the digital era and possible government attempts to control internet material. In conclusion, political effects on media landscapes throughout the world are a complicated and diverse issue. Policymakers, media professionals, and stakeholders may participate in informed conversations to build an inclusive and democratic media environment by being aware of the various methods used by governments and the ramifications for media freedom and content diversity. To ensure informed citizens and maintain the fundamental tenets of free and independent media, it is essential to strike a balance between government involvement and media independence.

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CHAPTER 17

PRESS MANAGEMENT SYSTEMS: ORGANIZING NEWS AND INFORMATION

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ABSTRACT:

The press sector depends heavily on management systems, which act as vital frameworks to optimise efficiency, assure editorial integrity, and simplify operations. This chapter offers a thorough analysis of press organisation management systems, emphasising their importance in streamlining media operations and preserving the caliber of journalism. In order to define management systems in press, which include the fusion of editorial, operational, and administrative processes, the study starts with a definition. The research examines the numerous elements that make up a successful press management system, including newsroom management, content development, distribution, and financial administration. This chapter goes into great detail about the value of press management systems in promoting editorial freedom and journalistic integrity. These systems provide journalists and editors the tools they need to uphold the highest levels of impartiality, accuracy, and ethics in their reporting by laying out explicit rules and standard operating procedures. The chapter also discusses how management solutions now under consideration might help with efficient resource and time management. Press organisations can fulfil strict deadlines and improve content delivery thanks to the production process being streamlined through collaboration tools, workflow automation, and scheduling of material. The chapter also examines how press management systems have changed as a result of digitization and data analytics. Press organisations can tailor the distribution of information, improve audience engagement, and react quickly to changing consumer preferences thanks to the integration of digital technologies, analytics, and audience insights.

KEYWORDS:

Management, Media, Organization, Press, System.

INTRODUCTION

It is quite difficult for many presses to run their businesses successfully and efficiently. A reduction in print profitability means that many publishers no longer have the funds to repair or replace their outdated presses as they once did. However, registration gets increasingly challenging as presses age, and readers and marketers alike want ever-higher cooler fidelity. The printed product must satisfy each advertiser and reader, or else ad income and circulation are likely to continue to drop, creating a potentially vicious cycle. Misregistration on a web press is mostly caused by press calibration, paper stretch, and mechanical wear and tear. The kind of paper and several other press-related factors are mostly responsible for the amount of registration mistake that is seen. The Bustle wheel or air pressure from nozzles and laborious calibrations are the two most often used fixes for the misregistration issue on a site. Most techniques work to minimise misregistration by changing the picture registration on the paper. These options, meanwhile, are pricey and unstable throughout a print run.

Pressed Management System

There are techniques available today that may fix any printing press misregistration without modifying or touching the press. This is accomplished by reading the registration errors from printed materials and making the necessary repairs to the digital files that will be exposed on the plate. This effectively means that any potential inaccuracy, including those resulting from plate cutting, exposing devices, punching, bending, plate gripping systems, and other mechanical alignment on the press, is covered by the registration correction procedure[1], [2].

Cost reduction via reduced total ink use

The cost of printing inks makes up a significant portion of the overall cost of printing in the majority of printing businesses. Additionally, when the whole job is printed, the colour separations created by various prepress vendors might cause instability in the press's grey balance. The usage of Grey Component Replacement (GCR) technology is supported by certain of them. Ink usage has been decreased thanks to sophisticated 4D gamut mapping algorithms for color-managed, intelligent ink reduction. Cost reductions of 20% are typical, although they might sometimes be much higher. Usually, these software solutions pay for themselves within eight months. While retaining visual and colorimetric integrity, one-step, automated methods may drastically decrease the CMY components for all printed parts and optimise the black separation. Ink costs are decreased because less overall ink is used and because more of the reasonably priced black ink and less of the costly colours are utilized in the picture. There are advantages in addition to the reduction in ink costs. Less show-through results from the reduced total ink coverage, and the standardization that comes from converting pictures to optimized CMYK increases colour stability on press.

DISCUSSION

Organization

Media organisation is defined as a person or entity engaged in disseminating information to the general public through a newspaper, magazine, other publication, radio, television, cable television, or other medium of mass communication. A newspaper company is a business that owns and produces newspapers for the public. A newspaper publishing firm has many departments and divisions, each of which is in charge of a certain set of responsibilities. For instance, although the publisher has control over the newspaper, the editors are responsible for editing the authors' material. There are several additional employment roles in a similar vein, the hierarchy or order of which is described below:

Publisher

On the chain of hierarchy within a newspaper organisation, the position of publisher is at the top. In essence, the publisher is in control of the newspaper and often also serves as its owner. Publishers are the ones who approve salaries and have the last say in how the newspaper is run. All of the following occupations fall under the category of Publisher.

Editing Manager

A managing director is in charge of overseeing the day-to-day operations of the business and solely reports to the publisher. He makes story suggestions after doing thorough investigation and has the authority to reject any articles that are not necessary. All of the other editors' roles

are included inside the job of a managing editor. A city editor is an editor for a newspaper who focuses on the important local news items and composes the complete editorial for this area of the publication. The city editor is also in charge of reviewing all the pieces that will be published and making adjustments where necessary [3], [4].

Lifestyle Editor: A lifestyle editor is a journalist who contributes to the paper's lifestyle section. Articles regarding music, cuisine, entertainment, fashion, and movies may be found in this area. Like the city editor, these people answer to the managing director.

Sports Editor: The sports editor is in charge of the sports section of any newspaper. Writing sports editorials is his responsibility, and he gets all sports-related stories from correspondents.

Front page Editor: A front page editor is one of the most essential and competent editors since he is responsible for writing the most significant news stories for all the aforementioned sections in a manner that they may appear on the front page.

Editor for special sections: The editor for special sections is the person in charge of the newspaper's special sections, if there are any. There are numerous different job titles after the role of editor, and they are as follows:

Reporters: These are the people who interview people for news stories. Education reporter, sports reporter, front page reporter, crime reporter, city reporter, and lifestyle reporter are a few examples of the many types of reporters.

Photographer: A photographer is a crucial member of a newspaper's staff who takes pictures that are appropriate for all news items. For a newspaper firm, there may be many photographers employed.

Cartoonists: These people draw cartoons for the newspaper business.

Graphic designers are employed by all publications to manage the graphics section.

Today's technique for establishing newspapers

The bulk of national and international news is reportedly provided by Indian newspapers, which dominate the print media market in the world of media. The Bengal Gazette was first published in India in 1780 from Kolkata, marking the beginning of the country's newspaper industry. The first newspaper in India was published in Calcutta (now Kolkata), the capital of West Bengal. James Augustus Hickey, known as the father of the Indian press, founded the Bengal Gazette, also known as the Calcutta General Advertiser, in Kolkata in January of 1780. Weekly editions of this first newspaper on paper were distributed. The Bombay Herald, the first newspaper from Bombay (now Mumbai), debuted in 1789, and the Bombay Courier debuted the following year. In 1861, this newspaper and the Times of India eventually amalgamated. These publications covered news from the regions governed by the British.

The Bengali newspaper Samachar Darpan was the first to be published in an Indian language. The Serampore Mission Press published the inaugural edition of this daily on May 23, 1818. Samachar Darpan, the first local newspaper, was established under Lord Hastings. The 'Bengal Gazetti', a second Bengali newspaper, was first published that year by Ganga Kishore Bhattacharya. The first Gujarati newspaper, the Bombay Samachar, which is being published today, was originally published on July 1st, 1822, in Bombay. Samachar Sudha Varshan, the first

Hindi newspaper, began publication in 1854. Since that time, newspapers have been produced in a number of popular Indian languages, including Hindi, Marathi, Tamil, Malayalam, Telugu, Urdu, and Bengali.

In India, newspapers have almost spawned a sizable business. It produces the most paid-for titles than any other publisher in the world. There were around 41705 newspapers and magazines produced in India in 1997, including 4720 daily and 14743 weeklies. However, the Indian news media has seen a tremendous transformation during the last ten years. There is a news website that goes along with every significant news channel. An totally online newspaper category has emerged in India[5], [6].

Many sectors of the press industry

India's The Times (BCCL): Indian daily newspaper The Times of India (TOI) is published in English. All English-language newspapers in the world combined, including broadsheet, tabloid, compact, Berliner, and online, have a smaller circulation than this one. Bennett, Coleman & Co. Ltd., which is owned by the Sahu Jainfamily, is in charge of its ownership and management.

The Divisions: The media company Bennett, Coleman & Co. Ltd.'s Business & Commercial Department, Finance Department, Production Department, Results & Market Development Department, and Response Department all collaborate to complete this task. The departments of editorial and human resources development.

The Business & Commercial Department: The BCCL's supply management is handled by this division. The term supply management rightly implies proficiency in the identification, monitoring, and enhancement of the performance of accountable and responsive external resources of an organisation as well as in the efficient and effective management of materials utilised by it. The goal is to maintain prices below those of the competitors without sacrificing quality, and supply dependability is essential for value expansion. Additionally, it is in charge of any documents that are signed on the business's behalf.

The division in charge of all corporate money is known as THE FINANCE DEPARTMENT. Every transaction and every wage payment must go via this department. The processing/disbursement of salaries and reimbursements is one of the services offered by this department. Payslip/Tax Worksheet issuance through email. Salary and reimbursements are paid out two days before to the month's last working day. Salary advances, loans, and travel advances are processed, disbursed, and settled. processing and payment of travel expense statements.

The finance department:

PF (Provident Fund) handling and distribution. Statutory compliance, such as payments to the Labour Welfare Board, LIC, ESIC, and professional taxes. Handling of Full & Final Settlements for Retirement and Resignation. Providing support for Leased Cars in accordance with the Scheme. The actual conception, composition, and production of the newspaper are handled by the production department. The department's duties fall under two main areas in relation to: Pre-Press The tasks involved in the newspaper's production are handled in this section. Pre-press refers to the whole design, writing, and arrangement of news stories up until the moment when the final template is sent to the press. Press The press component of production, as its name implies, is responsible for the actual printing of the newspaper in the press. The RMD Department, often referred to as the Circulation Department, is in charge of handling the

distribution of newspapers and magazines to clients through different channels, including vendors, dealers, and salespeople. This is done via a network of 200 dealers who handle the newspaper's two editions: one that departs at 11:00 night for markets outside of Patna, and another that departs at 3 am for Patna residents.

There are generally three different sorts of sales: queue sales, cash sales, and bulk sales. A bulk sale occurs when a significant number of copies are sent to a single place, address, or destination. Sales of Prepaid Subscriptions. A sale of a prepaid subscription that lasts at least six months is referred to as a subscription. The response division It is our duty to make people dissatisfied with their circumstances. The selling of newspaper ad spots is handled by the Response division. The significance of the department is exponential given that advertising is the Times of India's primary income source. Brands, businesses, or people may submit an application to acquire newspaper advertisements. Fees are determined by the position of the advertisement, its size, and the number of prints. Some of these advertisements are marketed by so-called inbound telemarketers or inbound inside salespeople, who wait for calls from customers like someone trying to sell their automobile [7], [8].

Dept. of Human Resources Development: The human resource department looks after, keeps, retains, develops, and improves a skilled HR as well as controls the resources that individuals have. The goal of management is to get the most sociological output possible out of the scarce economics human resource.

The Editorial Department: The editorial department is in charge of handling the newspaper's content. Almost everything that appears in your newspaper that isn't advertising is the work of the editorial team. Its major objective is to correctly and reader-friendly report news. The newspaper is put together by a team of reporters, journalists, writers, subeditors, editors, graphic designers, and photographers.

Coordination across different branches

When an organisation adjusts its operations to better serve its customers as a whole, that organisation is said to be coordinating. Coordination occurs when a school and a community counselling center adjust their offerings so that more counsellors are accessible to adolescents when services are required.

Coordination would also include changing certain events' schedules to avoid significant conflicts, in addition to sharing their calendars of important public events. Coordination fills in the gaps and helps avoid service duplication in both situations. Coordination is crucial because it increases the likelihood that individuals will get the services they need. Dealing with organisations that don't coordinate their efforts may be quite frustrating.

For instance, entering students who have completed a two-year community college programme may have to wait a term or even a year to start their new compulsory coursework if a four-year institution does not coordinate its class sequences to promote a seamless transfer. Or it is an unnecessary barrier if someone who is eligible for health care benefits must go through a screening procedure at numerous different health facilities before they may use their benefits. A coordinating connection needs more time, trust, and organisational commitment than a networking relationship. The outcomes may, nevertheless, greatly enhance people's lives.

Cooperation

Organisations that work together not only exchange knowledge and improve their services, but they also pool resources to assist one another out. Organisations may exchange personnel, volunteers, knowledge, assets, facilities, and other resources in a cooperative arrangement. A cooperative partnership exists, for instance, if the school and the community counselling centre share physical space for nighttime programmes in order to better serve the needs of local kids. Another example would be if local community organisations pooled staff time to publish an annual calendar of significant events for the whole community. Compared to either networking or coordination, cooperating calls for more time and confidence. Organisations must also let go of certain territorial disputes in order to establish a cooperative partnership. Organisations must be prepared to share ownership and responsibility, take certain risks, and participate in the benefits of their joint efforts.

Collaboration

Organisations that work together to accomplish their goals increase or improve one another's capabilities. For instance, a school and a community counselling center may both submit a grant application to fund staff development. Another example is when many community-based organisations in a town collaborate to fund a sizable gathering of the general public in an attempt to increase the membership of each organisation. According to Arthur Himmelman, collaboration is a relationship in which each organisation wants to help its partners become the best that they can be. People start to perceive each other as partners rather than rivals while they are working together. In a world where individuality has received such a strong focus, this paradigm change is tremendous. In order for organisations to cooperate, Himmelman continues, they must share risks, responsibilities, and rewards. Each organisation, to some degree, joins forces with another organisation by sharing risks. In an attempt to generate money to strengthen the ability of each organisation, the school and community counselling center, for instance, both risk their time and reputation when they jointly apply for a training.

Each organisation in a collaborative partnership must shoulder its fair share of duties. Similar to the Little Red Hen, if one group plants the wheat, harvests it, takes it to the mill, and bakes it, that one group will also eat the bread on its own. However, if everyone completes the task, everyone can eat the bread together. Additionally, the credit and appreciation should be shared by all organisations. A representative from Winter Hill Community Corporation, for instance, should inform the news reporter about the three other organisations involved in the project and give them due credit if the reporter comes to the organisation to interview them about the highly successful affordable housing programme it is sponsoring. While collaboration is a far larger endeavour than networking, coordinating, and collaborating, it also has a higher potential for change. It suggests a far greater degree of commitment, risk-taking, sharing of territory, and trust. Because it shows that individuals from various groups can get over their suspicion of one another and other roadblocks to work together to achieve bigger objectives, collaboration may inspire others [9], [10].

Various management styles

When thinking about job success, concrete factors like the nature of the work and compensation often spring to mind. However, your leadership style both in terms of how you manage others and how you prefer to be managed is a crucial component of your success. Effective media managers

may boost output, boost staff morale, and lower turnover. There are six sorts of management styles that are often used in today's corporate environment. Each of these approaches has advantages and disadvantages of its own, and a person may use more than one approach depending on the circumstance. Find out which style best appeals to you by reading on.

Autocratic

Decisions are made unilaterally by autocratic media bosses with little (if any) input from subordinates. If the proper choices are made, this unilateral format may be seen as an effective management strategy. Because only one person's opinions need to be taken into account, it can also result in quicker decision-making. However, this managerial approach may turn off workers who want greater autonomy and decision-making power. The use of autocratic management is acceptable during times of crisis when time is limited, but prolonged durations might result in high turnover.

Consultative

Compared to an authoritarian approach, this kind allows for more dialogue but is still basically dictatorial. As the name implies, a leader in this style discusses with the team, but ultimately the decision is made by the leader. The decision-making process tries to balance the business's needs with the interests of the workforce. Employees who participate in decision-making are often loyal to this sort of management style, while those who are excluded are more likely to leave. It could also cause the workers to become dependent on the boss.

Persuasive

A persuasive leader retains ultimate decision-making authority, which is comparable to authoritarian management methods. He or she, however, bases decisions on the persuasion of subordinates.

Employees will persuade their management of the advantages of a choice, but the manager will ultimately make the choice. This is a fantastic choice for media managers who want advice from professionals but want to retain ultimate decision-making authority. When staff members refuse to cooperate with management, refrain from offering suggestions, or have doubts about the management's judgement, this does not work.

Democratic

Democratic media managers, as the name implies, provide staff members the chance to participate in decision-making. This indicates that the majority always rules when making choices. The communication flows up to the media managers from the management and down to the workers. When complicated judgements with a range of possible outcomes must be made, this approach is effective. However, democracy may sometimes be ineffective and slow down decision-making.

Laissez-faire

With this management style, workers are given the freedom to make the bulk of the choices, with management just offering direction when necessary. In this situation, the manager is seen more as a mentor than a leader. This kind of management is common in start-ups and tech firms where taking risks is encouraged. It may, however, make decision-making challenging.

Issues with Small Papers

Small newspapers are often criticised for disregarding moral principles, for using the publication to settle personal grudges or for extortion. Never make a generalization. Of course, there will always be a few flies by night publications and bad apples, but that is no excuse to ignore the crucial gap that the smaller journals occupy in the chain of information transmission. The Press Council is of the opinion that, in order to uphold the nation's commitment to creating a communist society and to develop a diversity of viewpoints and information sources in order to improve democracy, it is necessary to maintain and promote the real small and medium newspapers.

The Press Council undertook a thorough investigation of the issues facing small and medium-sized newspapers around ten years ago, and the results included up to 22 specific suggestions to help the small publications perform their duties effectively and improve their circumstances. Highlights of these recommendations include the government providing more advertising support to these papers, cheaper newsprint, machinery and equipment at discounted prices, transparency in the appointment and release of advertisements, prompt clearance of advertisement bills by the DAVP and other advertising authorities, and the creation of separate arrangements for the input of information, news materials, and visuals through the Press Information Bureau (PIB) of the Government of India. I would also include providing them with subscription assistance and setting up seminars to develop local journalistic ability.

But the Council's most crucial recommendation was that A small and medium newspaper development corporation or small and medium newspaper advisory committee should be set up as an autonomous body sufficiently representative of all medium and small newspapers with a view to ensuring and promoting the development of small and medium newspapers. It could have branches in the right locations. It can begin with enough money supplied by the government.

It should maintain small and medium-sized newspapers from the point of declaration filing forwarding applications for telephone facilities, for the purchase of land at reduced prices, for the purchase of newsprint and its storage and distribution, and for the recommendation of postal facilities, telecommunication facilities, and travel incentives for journalists, among other things. As an alternative, small and medium-sized newspapers can be urged to establish a cooperative organisation for the aforementioned goal. A little newspaper is a written periodical with news and advertisements that is often produced on inexpensive newsprint and released daily or weekly. Small newspapers concentrate only on the region of the country where the majority of their readers reside.

Financial Issue: Small businesses must depend on private marketing since they get little or no government advertising. Small news publications' subscription income is pitiful and inadequate to sustain them effectively. Thus, it is difficult for tiny and medium-sized newspapers to continue for a very long period due to the absence of advertisements.

Not Enough Advertisements: The growth of electronic media has had an impact on how many readers a newspaper receives. A tiny newspaper's finances are significantly impacted by the lack of advertisements since they account for a large portion of the organization's earnings.

Administration: Small newspapers are unable to employ a huge workforce due to their limited earnings. The task is thus delegated to a small group of individuals. Additionally, the administration is unable to provide its few employees with their monthly salary. Additionally, the administration has a difficult time affording to provide its staff with basic services like phone and power.

Printing Costs: Due to their limited resources, little newspapers are unable to print on newsprint of superior quality. Additionally, they use low-quality, low-cost printing, which gives the newspaper a very shoddy appearance. The papers print in rotary style.

Newsprint: There isn't nearly enough newsprint on hand to meet the demand at the moment. Also, the expenses are rather significant. Small newspapers are compelled to use less expensive newsprint because they cannot afford to utilise the finest newsprint on the market, which gives the paper a very poor quality appearance.

Low Quality: Because little newspapers employ inexpensive printing techniques and newsprint, their overall look is shoddy and ugly. They seldom ever publish in colour. The printing is illegible.

Network: Due to the small number of reporters they hire, little newspapers have a relatively constrained network. These few reporters often have to work outside of their workplaces because of time restrictions. They lack the time to get out and network and promote. A tiny newspaper just cannot afford to offer its staff with a large number of cutting-edge facilities. They lack or have a very limited number of computers and internet connections. The organisation often struggles just to cover its essential utilities.

Delivery: Due to the limited number of delivery boys available at any one moment, small newspapers must rely on delivery boys to distribute the publications. When there are no delivery guys available, the publication has a serious issue distributing newspapers.

Circulation: Since only subscribers from one location subscribe to tiny newspapers, their circulation numbers are quite low. It is a significant issue for the little newspaper, and there is little to no room for organisation growth. Due to technical developments in the print media industry, there is intense rivalry among the major newspapers, which is resulting in price wars. Small newspapers cannot afford to join in this pricing war due to their low readership numbers.

Other Problems: It's very difficult for small publications to provide incentives and other perks for their staff. Additionally, they lack the funds to fund expert training that would allow their journalists and other staff members to stay abreast of technical changes and make strides.

CONCLUSION

The significance that management systems play in maintaining compliance with statutory requirements and industry rules is also covered in this chapter. A strong management system helps to monitor adherence to policies and steer clear of possible legal hazards for media organisations as they traverse the complicated legal and ethical environments. In summary, effective, quality-driven media operations are facilitated by press management systems. Press organisations may prosper in a fast-changing media environment by embracing technology, upholding ethical standards, and developing efficient procedures. A media ecosystem that promotes journalistic quality, public trust, and the tenets of an informed and democratic society

may be developed by media professionals, stakeholders, and policymakers with the help of an understanding of the relevance of management systems.

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CHAPTER 18

MEDIA RIVALRIES: UNDERSTANDING COMPETITION AMONG NEWS OUTLETS

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ABSTRACT:

The media landscape is characterised by competition among various news organisations, which affects the variety of information sources, audience preferences, and the quality of journalistic material. The influence of competition on the news business is thoroughly examined in this chapter, along with its consequences for media plurality, audience participation, and democratic discourse. This starts by identifying competition among news providers, which includes established conventional media outlets, burgeoning independent news sources, and digital platforms. The research demonstrates how this competitive environment promotes various viewpoints, guarantees a broad variety of material, and motivates media organisations to innovate and adapt to changing consumer behaviours. This chapter also explores the role that competition plays in supporting media plurality. Citizens may acquire a variety of information and develop well-informed judgements thanks to the complex tapestry of perspectives and reporting methods provided by the several news channels competing for viewers' attention. The research looks at how competition protects democratic principles by keeping government entities responsible and promoting free discourse on important topics. The chapter also discusses how competition may affect audience participation and news consumption trends. In a time of short attention spans and information overload, the research examines the tactics used by media sources to draw in and keep viewers, including breaking news coverage, investigative reporting, and exclusive content.

KEYWORDS:

Management, Market, Media, Organization, Social.

INTRODUCTION

The idea that competition in news markets fosters truth has had a profound impact on India's political traditions, legal philosophy, and regulatory policies. The notion that truth will triumph in a cutthroat marketplace of ideas was often promoted in colonial India. Other people who utilised the idea to defend their attacks on authority included politicians, printers, and puritans. This idea has been referred to as one of the basic tenets of our national communications policy and one of the earliest and most influential contributions to First Amendment doctrine in the US. It is mentioned in 126 Supreme Court rulings as well as 87 Federal Communications Commission policy papers. It has moreover served as the main defence for the advancement of press freedom worldwide. Many have, however, questioned whether the evident benefits of press rivalry. Cutbacks in reporting and editing quality may sometimes be linked to increased market pressure. Some people consider organisations like the BBC to be exceptionally instructive since they are shielded from the rivalry of conventional product markets. Despite fierce press rivalry, falsehoods may endure for a very long time, and readers may not be able to tell the difference

between truthful and false reporting. One legal expert said that the assumptions on which the classic marketplace of ideas theory rests are almost universally rejected[1], [2].

Government's role in press and media management

Nearly all of the inhabitants of our democracy in India rely on the media for news and information. Political information, such as election coverage and other political events, is shaped by the media in how we see it. The election and campaign procedures in India heavily include the media. In actuality, the media performs a variety of functions. Let's start by examining the media's most evident function. Everybody uses the media to stay informed. In this instance, the media informs the public of news and information. This is the media's most important function in a democracy because informed individuals can make wise political decisions and are key participants in the political process. Therefore, the media must tell the public on all official actions and political developments in a comprehensive and objective manner.

For the media, elections provide a unique challenge in this regard. For the media to effectively inform the public, it must maintain objectivity and neutrality. To help voters make educated selections, media coverage should be objective rather than favoring any one candidate or point of view. In this capacity, political journalists may be very useful. Many devote their whole careers to covering politicians and the elections, yet they may provide both frank and inaccurate peeks into the lives of the candidates. These journalists often provide individualized, real-time campaign updates through Twitter and other social media platforms.

Watchdog role of media

The watchdog role of the media is also facilitated by these political journalists. By making the public aware of unlawful or unethical practises, the media serve to safeguard the public from inept or corrupt government authorities. The media serve as the public's defender or watchdog. The people may then decide with knowledge whether to remove corrupt authorities or alter bad practises. Consider the assaults in Benghazi, Libya, and the subsequent inquiry. U.S. diplomatic offices were assaulted in September 2012, resulting in the deaths of four Americans. Her potential presidential run was often overshadowed by the reporting on what Secretary of State Hillary Clinton knew and when. This is an instance of watchdog journalism. The media report on the achievements and failures of candidates, officials, and government policies even when they do not reveal corruption. The public is educated and kept informed about the parties' performance through the media, which aids in holding them responsible.

Public voice and the Media as a Platform

the function of the media as a forum. The media serve as a channel for political parties and candidates to reach the general public in this capacity. When serving as a platform, the media provide a stage for candidates to engage in discussion and share their viewpoints with the general public. The media affects our political beliefs and perspectives in this way.

Governmental oversight of building upkeep

Any liberal democracy must have an independent media. If the government had complete control over the information pertaining to its own acts, it would be able to avoid any responsibility and even have an intolerable amount of influence over the behaviour of its people. Because of this, the value of a free press cannot be overstated. The goal of a free press in a liberal democracy is

to continuously examine the government and provide the populace accurate, unbiased information so they may respond to it appropriately. As a result, the media effectively balances governmental authority and sway over the populace. Radio, TV, satellite, and Internet service prices have decreased in tandem with the phenomenal development of mainstream media during the last several decades. This tendency has contributed to the spread of political knowledge to a much larger audience. On the other hand, the expansion of media services has furthermore made it possible for a wide range of organisations from across the political spectrum to efficiently and swiftly reach their target audiences.

The media is often accused of lacking the values of objectivity and impartiality in its reporting. Instead, many large organisations seem to be siding with one political party, at best providing coverage that is somewhat biased, or at worst acting as virtual propaganda machinery for that party. A free press would be somewhat defeated if all news organisations were forced to passively report merely what they observe without providing an analytical viewpoint on some problems, which are undoubtedly subjective and cannot have a uniform train of thought. While some of the current general issues with the media and liberal democracies may be quickly detected, it is far more difficult to come up with a workable solution. Enforcing a truly impartial stance while removing any political influence is quite challenging. This would really be ineffective. The media of today not only reports the news, but also reflects the opinions of many social groups. As a result, when it comes to political information, many news organisations follow liberal or conservative lines [3], [4].

DISCUSSION

The formation of media empires, in which a small number of people have managed to consolidate enormous amounts of media assets and utilise them to actively influence political opinion, is a significant worry in many modern democracies. Therefore, these people from any political perspective can use their different media empires to spread a potent political message in favour of or against a political system. This is particularly harmful if some segments of the populace are exposed to a certain media empire more often, either because of its widespread appeal or the dearth of substitute media outlets. Additionally, by drawing attention to a specific problem, these persons have the power to mobilize individuals or groups of people. For instance, gruesome combat photographs or contentious medical research may elicit a strong reaction. Therefore, even while it can be claimed that the media cannot really have an impact on how people think or behave directly, they can undoubtedly have a significant impact on the topics that people learn about or are exposed to.

The risk associated with all of this is that it may skew the information individuals get, which may affect how they make choices. Even if it is against their own interests, some people may vote against beneficial ideas if they are presented in a bad light, and vice versa. When voter apathy is high, which implies that individuals will be less interested in participating or knowing about specific problems that can impact them, this is made worse. These worries, however, are nothing new. In reality, governments in Europe and America introduced laws that required broadcast media to take a neutral stance with the birth of the first TV and radio networks. The government often interfered to nationalize important broadcasting networks, especially in Europe. Additionally, it seemed that the media empires of the past were coming to an end with the advent of businesses in the media whose owners were eager to express their political views. However, nationalizing significant broadcast networks or enforcing onerous regulation may

expose the media to government interference or censorship, both of which are very harmful. Despite their best efforts, the owners of media conglomerates have reacted by quickly adopting new technologies and diversifying their broadcast media offerings to include private terrestrial and satellite TV. In many liberal nations today, media oligarchies still control a large portion of the dominant broadcast networks[5], [6].

Energy shortage

It seems that the government has made the first hesitant step towards a newsprint policy. Up until recently, what was known as a newsprint policy mostly consisted of distributing among the newspapers the available imported and domestic newsprint. Since 1958, this has been based in part on the typical newspaper page count in 1957 and in part on the publication's most recent circulation. Thus, the distributions allowed for a little rise in the circulation of the various publications. However, this year's newsprint allotments to the major newspapers prevent such an increase.

Issues and policies in the news

The usual complaints of policy inconsistencies, the suspension of their growth and circulation caused by the new allocations, and the prejudice involved because the allocations to tiny publications have allowed for expansion have unavoidably followed. The grave but flimsy argument that this limitationism would harm the constitutional right to freedom of expression has been advanced in many editorials. However, it would not be appropriate for the government to undermine the newspaper sector.

It is evident that the country's major newspapers prefer inexpensive newsprint to using their own financial and entrepreneurial resources, which would require them to exercise one of the essential freedoms of civilized life, namely the freedom of speech.

Even if NEPA newsprint, the sole locally produced source, can be purchased for about half as much as imported newsprint, imports still make up more than 80% of the overall newsprint allotment. 30,000 tonnes of domestic newsprint were produced in 1967 compared to 138,000 tonnes of imported newsprint. True, the NEPA output is of lower quality, and tiny indigenous businesses have often avoided the capital-intensive newsprint sector since it uses technology that is uncommon in India. However, why have the giants of the newspaper business stayed away from this area, the benefits of which would most benefit them? Here, the market is secure. Also, the government delicensed it in June 1966 especially to draw private investors and cash to the sector.

The opposition must be due to the fact that the big publications and organisations have an easier way out thanks to the pressure the press can exert on the government about imports. And historically, as one of the economic restrictions of a democratic democracy, the government has generally been happy to bear the burden of such imports.

Even the responsibility for boosting the newsprint sector was assumed by it. In contrast to 30,000 tonnes of capacity and output in 1968–1969, it had originally intended to increase to 300,000 tonnes. Sights were reduced to 165,000 tonnes in the ensuing Draught, while NEPA's contribution upon expansion was planned to be 75,000 tonnes.

Financial Administration

To carry out the project, a Pulp and Paper Development Corporation was established. What the government may be aiming at with its latest principle of allocations is to push the many industrial and financial interests that hold the major newspapers in this country into this newsprint industry by putting counter pressures on them. Even assuming that the feat of an expansion on this scale is implemented in the Fourth Plan, newsprint will nonetheless have to be imported and constraints on the larger newspapers may, therefore, still be relevant. The rapid growth of Pakistan's newsprint industry in the five years since 1959 and the export of quality newsprint by it indicate, to our shame, what could be within our reach, according to a recent study by a technical team from the UN, and it would be unfortunate if Government were to reverse what seems to be the most logical step forward in newsprint policy.

Advertisement and press survival

India, a country of over one billion people and limitless opportunity, has a distinct personality that is reflected in its art, culture, industries, etc. Dialects, culture, and even cuisine change here every 8 to 10 miles as one travels, and the triple mantra of liberalisation, globalisation, and privatisation in the Indian economy has opened the doors of a number of multibillion dollar companies.

Advertising, in its non-commercial form, is a potent educational tool capable of reaching and motivating large audiences. According to marketing gurus, advertising is Any paid form of nonpersonal presentation and promotion of ideas, goods, or services through mass media such as newspaper, magazine, television, or radio by an identified sponsor[7].

Media's Part in Advertising

The term media in advertising refers to communication tools like newspapers, magazines, radio, television, billboards, direct mail, and the internet. Advertisers use media to convey commercial messages to their target audiences, and the media depend to varying degrees on advertising revenues to cover the cost of their operations.

Newspapers, magazines, television, and radio are considered mass media because they convey messages to a wide-ranging, anonymous audience; this makes them ideal vehicles for advertisers who need to reach a large audience. Advertising media, such as cable television and direct mail, are frequently viewed as niche media because they reach a specifically defined audience with distinct demography.

Advantages:

1. Because it has an audio-visual impact, it is most effective.
2. TV advertising leaves a lasting impression thanks to memorable catchphrases, musical and dance numbers, and well-known people endorsing brands. For instance, who can forget Aamir Khan's Thanda Matlab Coca-Cola or Sachin Tendulkar's Pepsi commercial?
3. Advertisers have a lot of options for the channel and time to promote thanks to the variety of channels and shows.
4. As regional channels emerge, anyone including illiterates can watch the advertising and understand what they are saying by hearing and seeing them.

Press Modernization

Newspapers are making money from their online versions; Tathagata Satpathy, editor of the Oriya daily Dharitri, says I never expected my online edition to earn the kind of money it is doing now. Convergence: New technology should be seen not as an adversary but as an ally. Print media organisations should immediately embrace a multi-media platform, since almost all significant and profitable print media companies have already made the transition.

According to a report titled *There's life in the old dog yet* by consulting company Roland Berger Strategy Consultants, print media can grow despite digital competition if they apply various success factors. According to Alexander Mogg, Partner in the Infocom Competence Centre at Roland Berger Strategy Consultants, we see growth potential in the premium reader segment and in other niches. There may be additional efforts to reach the public and boost revenue collection by converting the number as strength. Bottom of the Pyramid model: This refers to addressing the masses. Print media in India, particularly mainstream newspapers, have long done so. There are hundreds of thousands of educated individuals who can afford to purchase newspapers and magazines but choose not to do so; efforts must be made to convince them to support print media [8], [9].

Catch them young: Young people especially need to be exposed to print media, so investing in brands pays off, because strong brands are becoming more and more important in an increasingly diverse media landscape. Possible ways to do this include worlds of experience and events such as conventions, seminars, and trips. After the first generation of tie-in product businesses from books, CDs, DVDs, etc., they not only generate interest but also represent the next level for lucrative side businesses. Developing Blue Oceans is a technique to make the competition irrelevant by generating a jump in value for both the business and its consumers. Blue Ocean strategy is about developing and conquering uncontested market space, so rendering the competitors redundant. The Internet has emerged as a medium for marketing and advertising since 1994. The Internet is different from conventional advertising media in several respects.

Like it can serve as not only a communications channel but also a transaction and distribution channel. Consumers can get information and make purchases and payments all through the Internet. No other medium can accomplish these marketing functions instantly, without resorting to other means. The Internet is by nature interactive. Users can initiate a shopping process by visiting a Web site and then clicking on hyper-linked text for more information. It is a two-way communication, with the Internet serving as a provider of customized content that meets an individual's needs. It has the capacity for multimedia content. It can carry not only text and graphics but also audio and video content. The multimedia nature of the Internet is suitable for high-impact advertising. It is a convergent medium for all other media, that is, a hybrid of television, radio, newspapers, magazines, billboards, direct mail, and so forth. The Internet is thought to be a more goal-, task-, interactivity, and information-oriented medium than traditional media, though. An important addition to the growing list of communication carriers is that of SMS, advertising by mobile. SMS has become the quickest, easiest, and most convenient way to communicate today [10], [11].

CONCLUSION

The social media and digital platforms affect news sources' rivalry with one another. Traditional media business models have been shaken by the growth of internet news aggregators, citizen

journalism, and algorithm-driven content delivery, changing the dynamics of media rivalry. In conclusion, the rivalry between various news organisations is a key factor in determining the media landscape and its effects on society. Healthy competition helps to create educated citizens and a thriving democratic dialogue by supporting media plurality, audience engagement, and journalistic quality. To maintain the authority and integrity of the news business, it is crucial to address the problems that sensationalism and false information present. For media professionals, politicians, and stakeholders looking to protect the core tenets of a free, diversified, and responsible media ecosystem, understanding the subtleties of competition among news providers is crucial.

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CHAPTER 19

THE MECHANICS OF RADIO STATIONS: BEHIND THE BROADCASTING SCENES

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ABSTRACT:

A radio station's operations include a complex and dynamic process centres on producing programming, transmitting, and encouraging community involvement. This chapter offers a thorough analysis of the workings of a radio station, focusing on the essential elements that make it run smoothly and play a crucial part in the communication of news and entertainment. The examination starts out by describing how a radio station produces its material. The research investigates the joint efforts of producers, journalists, presenters, and DJs in creating interesting and varied programming that connects with the target audience, from news collecting, scriptwriting, and audio production to programme creation and music selection. This chapter also explores the technological framework necessary for radio signal transmission. It looks at how radio transmitters, antennas, and broadcasting gear all contribute to dependable and extensive coverage. The necessity of following regulatory guidelines and obtaining the necessary permits to do business lawfully and effectively is also included in the research. The chapter also discusses how management at radio stations oversees daily operations. It looks at the duties of station managers, programme directors, and production teams in keeping a well-coordinated schedule, checking the quality of the material, and making the best use of resources to satisfy audience needs. The chapter also examines how the current radio station is affected by digitization and internet streaming. Radio stations have increased their audience and adopted new methods of audience interaction with the introduction of internet radio, podcasts, and on-demand material.

KEYWORDS:

Management, Market, Media, Radio, Social, Station.

INTRODUCTION

Since the first humans arrived on Earth, the Communication has existed in a variety of ways. However, the techniques were just a collection of indications that were not in any particular order and may indicate various things to different people. For the earliest mankind, communication consisted of speech, gestures, and pictorial symbols. Long-distance communication techniques developed along with civilizations. Drums, smoke signals, light beams, and carrier pigeons all evolved into popular forms of communication. All India Radio (AIR) has been working to inform, educate, and amuse the public since its founding, completely living up to its slogan, Bahujan Hitaya: Bahujan Sukhaya, as both India's National Broadcaster and the leading Public Service Broadcaster. AIR's home service currently consists of 414 stations spread across the nation, covering nearly 92% of the country's area and 99.19% of the population. It is one of the largest broadcasting organisations in the world in terms of the number of languages broadcast and the spectrum of socioeconomic and cultural diversity it serves. 24 languages and 146 dialects are covered by All India Radio's home services.

It offers 27 language options for external services. India has several classes, castes, religions, and languages. People in the nation may access information and knowledge via All India Radio regardless of their wealth, class, caste, or language, or their religion, class, or language. In India, broadcasting had already existed for nearly 13 years before to the founding of AIR. The first transmission in the nation's history was made by the Radio Club of Bombay in June 1923. Five months later, the Calcutta Radio Club was founded in its place. On July 23, 1927, the Indian Broadcasting Company (IBC) was founded, but less than three years later, it was forced into insolvency. The All-India Radio network operated six radio stations and 18 transmitters in India at the time of the country's independence. One of the six stations is AIR, Madras. In 1924, the development of broadcasting via Radio Clubs was experienced in Madras. On June 16, 1938, H.E. Lord Erskine, the Governor of the then-Madras province, officially opened AIR Madras to serve the requirements of the Madras Presidency [1], [2].

The launch of the radio station on an independent basis with a 250 W Medium Wave Transmitter provided a festive appearance to Madras on June 16, 1938, making it a memorable day for the people of Madras. The fourth AIR station to launch in India was in Madras. The station and studio were operating out of a modest cottage in Edmore at the time. In 1940, a 10 KW Philips Short Wave Transmitter was erected in Guindy, and a receiving hub with four communication receivers was put up in Egmore. The station only had three hours of transmission time at the time, and educational broadcasting had just begun in 1938. On October 24, 1941, All India Radio was transferred to the Department of Information & Broadcasting. On July 23, 1977, the first FM channel transmitted in the nation was launched in Madras.

'Farm & Home' units were established at the main AIR stations as it became clear that AIR played a significant role in supporting the green revolution in the nation. At AIR, Madras, the Farm & Home unit was established on October 2nd, 1977. As All India Radio Chennai had to contend with the Private FM stations, the radio situation was at its most recent in the nation. The first privately owned FM radio station in the state, Suriyan FM, made its debut in Chennai on May 5, 2003. From April 6, 2003, AIR FM channels were branded as FM Rainbow and FM Gold to retain a distinct identity among listeners throughout the nation. On April 14, 2003, Chennai's 'B' frequency changed from 1395 KHz/215 metres to 1017 KHz/294.4 metres. The Prime Minister introduced the Direct to Home (DTH) satellite radio channel service on December 16, 2004, and AIR Chennai programming is one of the 20 radio satellite channels under the DTH platform.

Radio Control

Radio stations' daily operations are overseen by station managers. They serve as the team's leader and make sure that the station's primary goals are achieved in terms of production, audience, or income. They participate in setting the station's goals, and it is their responsibility to inspire and guide the personnel to achieve those goals. The station's culture is established by the station manager, who is also in charge of overseeing personnel welfare and morale. They are in charge of maintaining ties with the community and communicating both internally with the personnel and outside while representing the station locally. They make that the station abides by the rules, legislation, and industry standards regulating radio transmission. They guarantee that issues are resolved quickly. The term Station Director may also be used in commercial radio. A Regional Director may oversee many stations in certain organisations. The majority of stations also employ a programme controller or director. Local Station Managers at the BBC are given the

title Editor, Local Radio, and they could get assistance from Assistant Editors. A Controller oversees the BBC's nationwide radio networks in the UK with the help of a management group[3], [4].

DISCUSSION

The primary responsibility of a station manager in commercial radio is sales, which includes managing the station's budget and resources while optimising income. Their function depends on that of the Programme Controllers or Directors, who are in charge of programming on a daily basis. Assistant Editors assist Station Managers or Editors in managing the station's finances and carrying out their editorial responsibilities for all programming output at BBC Local Radio.

Public and private sectors

Broadcasting in the public and private spheres differs greatly. The public owns and finances a broadcaster that serves the public. This implies that all broadcasters that serve the public are supported by the TV licence fees that we, the general public, pay. A privately owned and operated broadcaster must raise its own money via advertising. This indicates that the station may transmit considerably more than the public broadcaster since the public is not paying the station. Different factors influence broadcasting. The general people, who pay their licence fees, is what the public stations are there to serve. According to John Reith, it served to:

To Educate, Inform, and Entertain

This assertion is undoubtedly accurate and explains why the public pays a licencing fee—to inform and amuse them. The public broadcasting servers are there to provide people with the most recent events since they want to know all that is occurring in the globe. A private broadcaster, on the other hand, receives no public funding and, if they have the wherewithal, may transmit much of what they like. Private broadcasters have more freedom in their programming, but they must also generate enough revenue from commercials to cover station costs. A private broadcaster is a commercial station that aims to attract the largest audience possible in order to increase the visibility of its commercials and, therefore, its revenue. A private broadcaster's success will influence how quickly the business expands. When we initially ate lunch, private television did raise some questions. There were worries that entertainment TV will supplant educational TV. Additionally, there were worries that it might pose a danger to the regional economy. There were worries that foreign broadcasts would be shown more often than indigenous ones, depleting the local economy. One significant benefit of private stations is that they are not supported by the general population. People are more likely to watch private channels as a result of this. Both public and private broadcasters have advantages and disadvantages, but there are ways for both to be heard on the radio.

Public service broadcasting is media that is produced, paid for, and controlled by the general public. It is immune from political meddling and pressure from commercial interests since it is neither commercial nor state-owned. The public is informed, educated, and amused via public service broadcasting. When it is supported by pluralism, programming variety, editorial independence, enough finance, accountability, and openness, public service broadcasting may act as a cornerstone of democracy. Radio, television, and other electronic media all fall under public broadcasting. Depending on the nation and the station, public broadcasting may be run locally or nationwide[5], [6].

Public Service Broadcasting's beginnings

Public service broadcasting is founded on the tenets of universality of service, variety of programming, inclusion of underserved minorities, maintenance of an informed electorate, and enrichment of culture and education. The notion was developed and nurtured within the broad ideal of societal enlightenment on a cultural and intellectual level. The foundations of public service broadcasting can often be found in the paperwork created to support the British Broadcasting Corporation's (BBC) creation by Royal Charter on January 1, 1927. This company developed as a result of the Crawford Committee's recommendations, which was established by the British postmaster general in August 1925. These suggestions included the establishment of a public company that would act as a trustee for the interest of broadcasting in the country. As a public trustee, it was anticipated that the company would prioritise serious, educational, and cultural programming that would raise the audience's level of intellectual sophistication and aesthetic preferences. The Indian Broadcasting Company (IBC) began broadcasting in India in 1927. Since 1936, when All India Radio (AIR) was given the go-ahead, and starting in September 1959 with the launch of Doordarshan (DD), India's national television station, the broadcasting industry has been expanding quickly.

The day of public service broadcasting

In India, November 12 is celebrated as Public Service Broadcasting Day to honour Mahatma Gandhi's visit to the AIR studio. Gandhi gave a radio address to the Pakistani refugees stationed at the camp in Kurukshetra on November 12, 1947. Gandhi paid AIR's studio his first and final visit. He was a master of communication. He has always underlined the need of media advocacy and service, two crucial cornerstones of public service broadcasting.

Broadcasting for Public Service Has a Social Duty

Public service broadcasting has a duty to behave properly. Their duties are many and varied; they are constantly and usually tough. Although their goals may not always be well-liked by the general public, decades of social experience have taught them that casting is about many different things for many different individuals since it involves serving a public made up of many different publics and a cultural life that was developed by many different civilizations. It has been correctly identified as the social responsibility approach to broadcasting and electronic media by its ideals and practises. Their strategy for broadcasting has always been defined as a public service. That is the core of both actual operations and legal requirements.

Public service broadcasting has the duty to serve a populace made up of many people with diverse linguistic cultures, languages, and wide-ranging variances and similarities. The identity of a citizen is the one that is most crucial for the political democratic process out of all the identities that are vital for distinguishing oneself in contemporary society. A society that is at peace with itself and with one another must firstly have good people.

The calibre and diversity of knowledge required to make educated judgements on social policy, political situation, and civic life determines one's capacity to exercise one's identity as a decent citizen. In order to provide the public with the necessary services required to exercise their rights and privileges as citizens, public service broadcasting is required to conduct itself properly in all news and current affairs programmes. It is an obligation to society [7], [8].

India's radio management is hierarchical

Have you been to a radio station before? Let us know how it is if you haven't. If you have been to a popular tourist destination like the Taj Mahal in Agra or the Qutab Minar in Delhi, you may be acquainted with guided tours. Guides are available to show you around and provide explanations. Let's take a guided tour of a radio station now. A radio station's physical structure could resemble any other public facility. Like every other workplace, the offices are likewise similar. You will discover all there is to know about radio stations in this lesson.

Organization

At the highest level, the Prasar Bharati Board oversees the creation and execution of the organization's policies as well as the accomplishment of the mission set out in the Prasar Bharati Act of 1990. The Executive Member serves as the Corporation's Chief Executive Officer (CEO). Assisting the CEO, Member (Finance), and Member (Personnel) in integrating activities, operations, plans, and policy execution as well as taking care of the Corporation's budget, finances, and general financial concerns are officers from several streams working in the Prasar Bharati Secretariat.

All India Radio and Doordarshan's marketing efforts are managed by Prasar Bharati Marketing, which has offices in Mumbai, New Delhi, Kolkata, Chennai, Bangalore, Thiruvananthapuram, Kochi, Hyderabad, Guwahati, and Jalandhar. At its headquarters, Prasar Bharati has a unified vigilance system that is led by a Chief Vigilance Officer. The Directorate of All India Radio is led by the Director General[9], [10].

Air All India

The Director General of All India Radio is in charge of overseeing the entire Akashvani network, which consists of 277 stations and 432 broadcast transmitters (of which, as of 31.03.2012, 148 are MW (Medium Wave), 236 FM (Frequency Modulation), and 48 SW (Short Wave) transmitters) and covers 99% of the population across the entire nation.

Planning Wing

Additional Directors General (ADGs) at the headquarters and the regions support the Director General. Bhubaneswar (ER-I), Kolkata (ER-II), Mumbai (WR-I, WR-II), Lucknow (CR-I), Bhopal (CR-II), Guwahati (NER-I), Aizwal (NER-II), Chennai (SR-I), Bangalore (SR-II), Chandigarh (NR-I), and Delhi (NR-I) are the locations of the regional ADGs' headquarters.

Technical Wing

The Engineer-in-Chief and Additional Directors General(E) at the headquarters and Zones support the Director General on technical problems. In the headquarters, there is also a Planning and Development Unit for All India Radio's Development Plan Schemes. The Civil Construction Wing (CCW), which is led by a Chief Engineer, provides assistance to the Director General for Civil Construction operations. Additionally, CCW meets Doordarshan's demands.

Controlling Wing

The Director General is assisted by an Additional Director General (Administration), a Deputy Director General (Administration & Finance), and an Additional Director General (Programme)

on areas of administration and finance. The Engineering Administration of All India Radio is overseen by a director.

Personality Wing

A Deputy Director General (Security), Assistant Director General (Security), and Deputy Director (Security) make up the security setup. The security and safety of AIR installations, transmitters, studios, offices, etc. are dealt with by them. These personnel also take care of Doordarshan's security requirements.

Wing For Audience Research

The Unit of Audience Research at the Directorate is led by the Director of Audience Research. Field units working under the direction of the Directorate conduct surveys to determine listening patterns and programming preferences for efficient programme planning at different All India Radio stations.

Activities Of Other Offices in The Division of Air News Services

The News Services Division transmits over 647 news bulletins throughout the day and night for both internal and external services. The bulletins are available in English and Indian. Director General News Service is in charge of it. There are 44 local News Units in all.

Division Of External Services

All India Radio's External Services Division transmits in 27 languages, including 16 foreign and 11 Indian tongues. Over 100 nations are expected to get these services, which are scheduled to be broadcast for a total of 72 hours each day.

Service For Transcription and Programme Exchange

This service handles the sharing of programming across stations, the creation and upkeep of sound archives, and the commercial distribution of illustrious recordings by musical greats.

Distance Research

The duties of the Research Department include developing prototype models of R&D equipment for limited use field testing in the network of AIR and Doordarshan, as well as research and development of equipment needed by AIR and Doordarshan. In order to maintain the technical equipment of All India Radio Stations, engineering goods must be purchased, stocked, and distributed by the Central goods Office in New Delhi [10], [11].

Staff Training Institute

In 1948, the Staff Training Institute was established. It operates from Kingsway Camp in Delhi and Bhubaneshwar and has two major branches. They provide short-term refresher courses as well as in-service training to administrative and programme workers as well as an induction programme for newly hired employees. Additionally, it administers tests to administrative personnel. Additionally, five Regional Training Institutes are now operational in Hyderabad, Shillong, Lucknow, Ahmedabad, and Thiruvananthapuram.

Technical Staff Training Institute

Since 1985, the Directorate has included the Staff Training Institute, which is now located in Kingsway Camp in Delhi. From the level of Technician to Superintending Engineer, the Institute conducts training courses for the engineering employees of All India Radio and Doordarshan. Furthermore, it conducts departmental, qualifying, and competitive exams. In Bhubaneswar, there is just one Technical Regional Staff Training Institute.

CONCLUSION

The importance of audience participation and community involvement in a radio station's operation is also covered in this chapter. Radio stations promote a feeling of community by actively integrating the public in the programming process and taking into account their preferences and comments via interactive programmes, listener call-ins, and social media integration. In conclusion, the smooth running of a radio station requires the interaction of community involvement, technological operations, and content development. Radio is a great platform for communicating with people, disseminating important information, and offering entertainment because it is a flexible and approachable medium. Media professionals, decision-makers, and stakeholders may better comprehend radio's lasting significance in the media landscape and its capacity to promote a sense of community and connection when they are aware of the intricate workings of radio stations.

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CHAPTER 20

WIRELESS STATION DEPARTMENTS: COORDINATING FOR EFFECTIVE BROADCASTING

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ABSTRACT:

A wireless station is a dynamic, networked environment where different departments work together to promote effective communication and information sharing. This summary gives readers a thorough overview of the several departments that make up a wireless station, explaining their functions, relationships, and the effects of recent technical developments. The essential departments of a wireless station, such as engineering, operations, customer service, research & development, and regulatory compliance are first identified in the study. The research digs into the particular responsibilities of each division, covering everything from constructing and maintaining the wireless infrastructure to guaranteeing compliance with regulations and providing world-class customer service. This chapter also looks at how wireless station departments work together. The research emphasises the need of efficient departmental coordination and communication to enhance network performance, react to technical issues, and immediately handle consumer enquiries. The chapter also discusses how technical improvements affect how wireless stations operate. Wireless stations are evolving to provide greater data capacity, better connection, and more dependable networks as a result of the development of 5G, the Internet of Things (IoT), and Artificial Intelligence (AI). The significance of research and development in promoting innovation inside wireless stations is also covered in this chapter. In order to address changing market expectations, the research investigates how R&D departments prototype new gadgets, experiment with developing technologies, and investigate innovative communication methods.

KEYWORDS:

Management, Market, Media, Radio, Social, Station.

INTRODUCTION

There are generally three distinct wings in a radio station. They are the Programme Wing, Engineering Wing, and Administration Wing, respectively. The administrative wing offers all the necessary assistance for the station's operation, whilst the first two wings are in charge of managing the station's broadcasts. Let's find out how a radio station operates. If someone says radio studio, you may immediately think of wonderful sound. You may also picture a film studio, which you see as a unique location for filming, or the photo studio that most of you are acquainted with. The term photo studio refers to a space created specifically for capturing images. There are certain circumstances that make it good for snapping pictures. The space is typically gloomy yet contains plenty of strong artificial lighting. It is perfect for using as a picture backdrop. As a backdrop, there may be drapes, photos, or natural landscape. You visit a photo studio if you need a picture taken for a passport or any other official reason. The visual environment is suitable for a studio.

However, what does a radio studio seem like? Check it out. A table and a microphone are present. There is just one door in the room, and it is quite heavy and difficult to open. There is a little enclosed space with another hefty door before one reaches this area. The studio is shielded from unwanted outside noise by this void, known as a sound lock. It should be noted that we used the phrase unnecessary outside sounds. Imagine that we capture sound in a typical classroom, workplace, or living area. What would happen in the end? Outside road noise or the noises of the antique fans hanging from the ceiling would be audible. Additionally, you would hear dogs barking or birds chirping. Imagine listening to all that noise while tuning in to your favorite radio show. That's going to be awful[1], [2].

To prevent outside sounds from being recorded and to guarantee that you can clearly hear the speakers, a studio is built without any interference. Along with the sound lock and large doors, this is accomplished through the perforated woolen panels on the ceiling and walls. Of course, the studio has enough air conditioning, keeping it nice and comfortable. A station will have a minimum of two studios. You just discovered one of them. We'll talk about the second one right now. Although it could be smaller, it would still have the same doors, walls, and ceilings. The announcer or anchor is seated in front of the table on a rotating chair with a microphone in hand. A computer, CD players, tape decks, and a mixer will all be present. This is the real broadcast studio where announcements are made by presenters. An announcer's booth or a broadcast studio are two names for this.

CR: Control Room

Let's now make our way to the radio station's primary technical department, also known as the control room. This control room receives anything that is spoken in the studio or played via a CD player or computer. All of the programming is sent to the transmitter from here.

1. The control room is a crucial component of the radio broadcast. It is the location where all other broadcast portions are joined.
2. Everything spoken by the announcer or speaker in the studio is heard in the control room. The transmitter receives them from here and transmits them to the listeners. When one talks into a microphone, many things alter. You may have noticed that when you record your voice, it sounds different.
3. Technical staff members oversee the whole procedure in the control room and promptly transfer these waves to the transmitter.
4. The transmitter transmits these sound waves to the receivers' radios, which turn them into sounds for the listeners. There is no pause in the procedure at any point.

Transmitter (XTR) and Control Room (CR) for a studio Listener

1. Transmitters are often positioned outside the city limits.
2. The transmitters range in power from 1 KW to 100 KW, 200 KW, or 250 KW or more, and their sites are chosen based on their power.
3. In contrast to large power transmitters, which are often situated outside of cities, a 1 KW transmitter is typically positioned close to the studio or control room.

Engineering, manufacturing, and management Engineering the transmitter

You now know more about the control room and the studio. It is crucial to understand the transmitter as well. The device that allows us to receive radio broadcasts on our sets is a

transmitter. In compared to other equipment put in the studio or control room, this is large equipment. The coverage area of a broadcast is determined by the transmitter's type and power. There are two different kinds of transmitters: LPTs (low power transmitters) and HPTs (high power transmitters). There are other radio broadcast transmitters that operate on short waves and medium waves, respectively [3], [4].

Production

You should be aware of All India Radio, often known as AIR, which is the country's primary radio broadcaster before we talk about the radio broadcasting system in India. AIR, formerly known as Akashvani, is a part of Prasar Bharati, or the Broadcasting Corporation of India, an independent company run by the Indian government's Ministry of Information and Broadcasting. In New Delhi, in Akashvani Bhawan, is where AIR is headquartered. AIR offers a variety of services, each of which is tailored to a particular area or language in India. Vividh Bharati, which broadcasts news, movie music, comedy acts, and other programming in numerous Indian cities, is one of the most well-known services. Let's investigate how AIR works right now. The broadcasting system used by AIR consists of three tiers: national, regional, and local. On May 18, 1988, All India Radio's national channel went online. Through transmitters in Nagpur, Mogra, and Delhi that broadcast from nightfall to morning, it meets the requirements of the public for information, education, and pleasure. Nearly 76% of the population of the country can access plays, sports, music, newsreels, spoken word, and other current programming, all of which are broadcast in Hindi and English and cover the complete spectrum of national life.

DISCUSSION

With some music from other Indian languages, the broadcast languages are Hindi, English, and Urdu. The intermediate tier of broadcasting is made up of regional stations located across several States. The North-Eastern Service in Shillong, which promotes the country's colourful and brilliant cultural legacy, is also included in this.

In India, local radio is a relatively recent kind of broadcasting. Each of these neighbourhood radio stations covers a limited region, offers services, and is rooted firmly in the community. Local radio differs from the regional network in that it takes a more down to earth, personal, and unrestrained approach. Local radio's programming is region-specific. They are adaptable and impulsive enough to let the station serve as the voice of the neighbourhood. There are two channels in AIR's FM service.

1. FM Gold.
2. FM Rainbow.

There are four FM Gold Channels and twelve FM Rainbow Channels. These stations mostly include popular Indian and Western music on their programming, presented in a manner that appeals greatly to urban youth. These networks also carry current affairs shows and news updates. On the FM mode, there are more AIR stations. There are a number of privately owned FM channels that are broadcast nationwide. Please educate us about these. Private radio stations Radio Mirchi, Radio Mango, Big FM, and Times FM are among the FM channels. The list keeps growing. You must be aware of at least one of them. Do you know what they are, though? These radio stations may broadcast programming on the radio and are either private or commercial. Most of them provide a combination of fun and music to appeal to the younger crowd [4], [5].

Reporting Division Introduction

One of the largest broadcasting organisations in the world, All India Radio is currently a part of Prasar Bharati. All India Radio's News Services Division (NSD) provides news and commentary to listeners in India and beyond. AIR now produces more than 510 news bulletins every day, every 52 hours, in 82 languages and dialects, as opposed to only 27 in 1939–1940. Out of these, 89 bulletins in English, Hindi, and other Indian languages are carried daily from Delhi in the Home Service. There are 355 daily news bulletins published in 67 languages by the 44 Regional News Units (RNUs). This comprises news updates from 22 AIR Stations that are only broadcast on the FM Gold channel. The News Services Division also produces daily news-based broadcasts on current events from Delhi and a few other Regional News Units in addition to the daily news bulletins.

Ancient History

Compared to All India Radio, news broadcasting in India has a significantly longer history. On July 23, 1927, the Indian Broadcasting Company, a commercial organisation, broadcast the nation's first-ever news bulletin from the Bombay Station. On August 26, 1927, a new Bengali bulletin was launched from the Calcutta Station a month later. Up until 1935, Bombay transmitted two bulletins, one each in English and Hindustani, while Calcutta broadcast one in Bengali. Following the dissolution of the Indian Broadcasting Company in March 1930, the Indian government took full control of broadcasting. The Indian State Broadcasting Service was given the name of the service. On June 8, 1936, it was renamed All India Radio.

Development

The first news item from the Delhi Station appeared on the air on January 19, 1936, concurrent with the beginning of its transmission, and thus marked the true breakthrough in news broadcasting that occurred after January 1936. Along with news updates in both Hindustani and English, lectures on current events were also launched from the station in both languages. On August 1, 1937, the Central News Organisation was founded. In September, Mr. Charles Barns assumed leadership as the first News Editor, and he subsequently attained the title of First Director of News. The start of the Second World War in 1939 provided a boost for the Organization's growth. To keep track on broadcasts from outside, the Monitoring Service was established in 1939. In 1943, the Director of News established the External Broadcast Unit. The Central News Organisation was in charge of news bulletins for the External Services as well as in several Indian languages by 1945. Following Independence, AIR's newscasts increased in both number and quality. Regional and national news bulletins received more attention.

Personal Bulletins

The News Services Division transmits 86 newscasts every day from Delhi for 12 hours and 20 minutes in English, Hindi, and 17 Indian languages. Twenty-one newscasts in Hindi are aired daily for two hours and thirty minutes, while twenty newscasts in English are broadcast daily for two hours and twenty-five minutes. Among them are two sports newscasts, one in Hindi and one in English. Apart from Hindi, daily broadcasts last 7 hours and 45 minutes and feature forty times each in 17 Indian languages. The significance of language bulletins comes from the fact that for the majority of people in small towns and villages, they serve as the primary source of

local, national, and worldwide news. A commentary on current events is also included in the nightly broadcasts in Dogri, Kashmiri, and Urdu[6], [7].

Regional newspapers

Early in the 1950s, regional bulletins were launched. Beginning in April 1953, news bulletins in local languages were broadcast from the stations in Lucknow and Nagpur. Regional News Units were established in Bombay, Madras, and Calcutta in 1954–1955. This continued gradually, and now there are 45 Regional News Units operating around the nation. For 19 hours and 35 minutes, 146 newscasts in 66 regional languages and dialects, including English and Hindi, are aired.

Bulletin On FM 'Rainbow' Channel

Starting on May 28, 1995, the News Services Division will be broadcasting news headlines from Delhi on the FM Rainbow channel. 24 news headline bulletins are carried continuously from Delhi on FM Rainbow. Each top FM 'Rainbow' bulletin from Delhi lasts around a minute. FM Headlines are currently carried by 22 AIR stations.

On FM-Gold Channel Bulletins

On September 1, 2001, the then-minister of information and broadcasting introduced the news and entertainment channel AIR FM-II (now known as FM Gold). The Channel is broadcast from six in the morning until ten minutes after midnight, or around 18 hours every day. A third of its contents are dedicated to news and current events, making it a composite combination of knowledge and enjoyment. Every hour, the Channel broadcasts news from Delhi. Every morning, noon, and evening for a total of 30 minutes, Delhi-based composite news broadcasts in Hindi and English are exclusively aired. In the morning, they include Samachar Savera, Dopahar Samachar, and Breakfast News in English, and in the evening, Samachar Sandhya. Additionally, the channel offers a few speciality shows including Market Mantra (a business magazine) and Sports Scan. Other news-related shows on FM Gold include Vaad Samvaad and Countrywide, which include interviews with well-known people[7], [8].

CONCLUSION

The role that customer service departments have in preserving client loyalty and happiness. Customer service departments help to generate excellent user experiences by answering service questions, resolving problems, and offering timely assistance. In order to provide effective and dependable communication services, many departments within a wireless station work together. Their functions are crucial for overcoming technological obstacles, implementing cutting-edge solutions, and maintaining regulatory compliance. Understanding the nuances of these departments equips industry experts and stakeholders to adapt and succeed in a wireless environment that is always changing as a result of technology breakthroughs.

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CHAPTER 21

NEWS-BASED PROGRAMMING: DELIVERING INFORMATION TO AUDIENCES

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ABSTRACT:

News-based programming is a crucial component of the media landscape, providing viewers with a thorough and informed picture of current affairs. This chapter offers a summary of the importance of news-based programming, examining their effect on viewer engagement, the function of journalism, and the moral issues involved in disseminating accurate and objective information. The research starts off by defining news-based programming and the many styles it may take, including news bulletins, talk programmes, panel discussions, and investigative reports. The research emphasises how news-based programming helps the people become more aware and make wise decisions by delivering timely and important information. This chapter also explores how news-based programming affects viewer engagement. These broadcasts inspire viewers to think critically and create a greater knowledge of complicated subjects by providing in-depth analysis, a range of viewpoints, and expert commentary. The chapter also discusses the critical function of journalism in news-based programming. The research places a strong emphasis on the need of journalists to examine facts, confirm sources, and abide by ethical reporting standards. To protect the credibility of news-based broadcasts, the responsibility of news organisations in maintaining editorial independence and guaranteeing impartiality is highlighted. Additionally, this chapter looks at the difficulties in combining fun and sensationalism with honest reporting in news-based broadcasts. The research looks at the ethical repercussions of falsifying facts and the possible effects of sensationalizing news to draw viewers.

KEYWORDS:

Management, Market, Media, Radio, Social, Station.

INTRODUCTION

The first English-language discussions on current events were presented in February 1936. Hindustani-language presentations on current events were introduced in September. On October 26, 1962, 'Topics for Today' and 'Focus' on topics of contemporary relevance were launched. 'Topic for Today' and 'Focus' were replaced in 1967 with the daily 'Spotlight' and weekly 'Current Affairs' titles. The Current Affairs show discusses current events and presents the opinions of many subject-matter experts. The 30-minute English broadcast begins airing from Delhi at 9.30 p.m. every Sunday. Starting at 9.30 p.m., the comparable Hindi show Charcha Ka Vishai Hai will be broadcast every Wednesday. 'Samaki' and 'Spotlight' are daily news-based broadcasts that are also aired from Delhi. Daily commentary on current events is also published from the headquarters in Delhi in Urdu, Kashmiri, and Dogri.

Reporting On Parliamentary Actions

On February 14, 1961, the English and Hindi versions of the daily and weekly reports of the proceedings in Parliament were launched. The daily summary, *Today in Parliament*, which is published in both English and Hindi as *Sansad Sameeksha*, is divided into two parts: one covers the proceedings in the Lok Sabha and the other covers those in the Rajya Sabha. The weekly reviews, *this week in Parliament* in English and *Is Saptah Sansad Main* in Hindi, highlight the significant events that occurred in both Houses during the previous week. In the respective regional languages, the daily and Weekly Reviews of the State legislatures' in-session activities began to be televised in 1971–1972. Beginning on December 14, 1993, a review of the Proceedings of the Delhi Assembly was underway[1], [2].

Wireless Newsreel

On December 10, 1955, Radio Newsreel launched from Delhi in both English (Radio Newsreel) and Hindi (Samachar Darshan). Samachar Darshan is shown on Wednesday, Friday, and Sunday, while English Newsreel is broadcast on Monday, Tuesday, Thursday, and Saturday. In the appropriate regional languages, several regional news units also produce regional newsreels.

Phone Service News

On February 25, 1998, AIR news was first made available through phone in Delhi. By calling the designated numbers, a listener may get the most recent news highlights in Hindi and English from anywhere in the globe. Later on, the News on Phone service was also provided in Tamil from Chennai, Telugu from Hyderabad, Marathi from Mumbai, and Hindi from Patna. The Regional News Units in Bangalore, Jaipur, Imphal, and Thiruvananthapuram launched the same service in 2006, and in Lucknow and Imphal in 2007.

Facilities New

In addition to setting up new News Studios with Phone-in capabilities, NSD has made arrangements for convening Radio Bridge Conferences on special occasions.

Media Source

The majority of the news on AIR is produced by its own, nationwide correspondents. It has five correspondents overseas in Colombo, Dhaka, Dubai, Kathmandu, and Kabul in addition to 90 regular correspondents in India. In addition, AIR employs 500 Part-Time Correspondents who are stationed at almost all district offices. The PTCs must also comply with Doordarshan News' criteria.

To ensure the breadth of its bulletins, NSD subscribes to UNI, PTI, and their counterpart Hindi services, Univarta and Bhasha, as well as ANI. The Monitoring Units affiliated to the General Newsroom and the Central Monitoring Services, which keep an eye on the bulletins of important broadcasting companies throughout the globe, are additional sources of news. To increase the breadth of the news coverage, a Radio News Exchange Programme was started with the Asia Pacific Broadcasting Union's members. To handle the IT needs of NSD, a unit for information technology was established in Delhi. To meet the needs of the Regional News Units and others, the Unit has established an internal website.

Creation of NSD

One of the top most officers of the Indian Information Service, the Director General (News) (PB), is in charge of the News Services Division. A group of Joint Directors (News), Additional Directors General (News), and Directors (News) support him. The General News Room, Hindi News Room, Reporting Unit, Talks Units (English and Hindi), Newsreel Unit, New Format Cell, Indian Language Units, Monitoring Unit, Reference Unit, and Administrative Wing are among the several operating wings of NSD at its Delhi headquarters[3], [4]. A Joint Director, a News Editor, or an Assistant News Editor leads the Regional News Units in different States with assistance from Correspondents, Reporters, and Newsreaders/Co-Translators.

DISCUSSION

Public Relations and Reception

Audience Research has taken front stage in the ever-changing mass media landscape. Nearly all major media companies worldwide have been doing internal audience research in one way or another. No media company can afford to risk its priceless resource without doing market research to identify their target audience and target market. Additionally, they subscribe to syndicated research conducted by numerous media and market research firms. Private TV and radio stations' capacity to gauge the mood of their audiences via ongoing audience research and to adapt the programme material, including presentation, appropriately is the key to their success. In this area, All India Radio has been a pioneer. It began in 1946 as the Listeners' Research Wing and now operates a network of 38 Audience Research Units around the nation. It served as the company's eyes and ears over all those years.

Role and Purpose

1. Providing quick input to programme designers and producers via activities including focus group discussions, panel studies, listeners' letter analysis, and quick feedback studies.
2. Conducting regular, thorough radio audience surveys on a variety of AIR channels to gather information on listenership for programming, sponsors, advertising, and marketers.
3. Participating in funded audience research projects from other governmental agencies or independent organisations
4. Before the launch of a new station, conducting on-demand special audience research studies and feed-forward studies.
5. Serving as the organization's data bank, research, and reference division.
6. Providing listenership statistics across socioeconomic groups to aid in the development of marketing campaigns.

Advertising

Traditionally, an advertising firm would have a number of established divisions under which employees would be expected to work. Account planning (who work on the strategic planning for the brand), Creative department (headed by the creative director who supervises Copywriters and Art Directors), Media (they plan media spends and actually buy media space on behalf of agencies - this function is occasionally hived off to an independent media buying house), Public relations department, and management.

These restrictions should not be as strict as they are at the moment, however. All successful advertising campaigns need skilled people to work across disciplines. For instance, creativity is unconstrained. An original thought may be generated by anybody. At the same time, everyone on the team must comprehend all of the brand's strategic planning requirements. Additionally, the customer should communicate with the team rather than a single person who may or may not be able to express the concept well. As a result, the new agency is comprised of a multitasking team with members who can manage tasks across segments. One may counter that this could lead to confusion in the team since roles are not clearly defined, yet innovation emerges from chaos! There will be a lot more idea creation inside the group than there would be in a standard agency structure. No one has a predetermined function in the newly established agency; instead, people from all backgrounds come together and make decisions together[5], [6].

Smartphone Marketing

In 1998, mobile phones were introduced as a new form of advertising. It was just a matter of time until mobile advertising followed the first purchased downloading content on mobile devices in Finland. Mobile advertising had a \$2.2 billion market worth by 2007, and companies like Admob were delivering billions of mobile advertisements. Banner advertisements, discounts, Multimedia Messaging Service image and video messages, advergames, and numerous engagement marketing initiatives are examples of more sophisticated mobile advertising. The 2D Barcode, which eliminates the need for entering site URLs and makes use of the camera capability of contemporary phones to provide instant access to online information, is one specific feature driving mobile marketing. Japanese mobile phone users already actively utilise 2D barcodes to the tune of 83%. Mobile advertising is expanding significantly in India as well. Millions of subscribers to services like mginger.com are offered SMS advertising, and they get compensated for each SMS message they receive. Additionally, banner advertisements and vouchers are widely used in India.

Using social networking platforms to advertise

Social network advertising is a brand-new, quickly expanding kind of online advertising. It is online marketing with a social networking site emphasis. Although this sector is still in its infancy, it has already shown great potential since marketers may benefit from the demographic data that users have contributed to social networking sites. The ability of marketers to communicate directly with consumers while being aware of their demographics and personality traits is one of the finest applications of this media. Advertisers are able to precisely target their target audience since some of these sites include communities where people may join to discuss interests in a variety of topics. Because it is a more accurate phrase for advertising in which individuals are able to actively target adverts towards others through social network services, Wikipedia has given this practise the name Reenergizing. As an example, the current pink Chaddi campaign gained enormous popularity by making frequent use of the social networking site Facebook. Additionally, this website provides excellent chances for marketers to market their goods and services in distinctive ways.

Agencies for advertising

Media Planners assist advertising firms in selecting the most effective channel or medium to reach their target audience. They organise, schedule, reserve, and pay for time, space or both (billboards, kiosks, and bus panels). In order to evaluate memory and viewership of a campaign,

the media planning process may also entail undertaking some focused brand- or need-specific research. The job of the creative department is to use the best language, the most relevant and eye-catching images, and anything else that will attract attention and encourage a purchase. An agency's creative staff may be further separated into the Copy and Creative departments.

Copy Department: The copywriter begins work on conveying the message in words after the client service executive briefs the creative team. For a press ad, the copywriter writes the headline first, followed by the body copy; for a radio spot, they write the dialogue or jingle; and for a TV commercial, they create a detailed storyboard. A skilled copywriter must be able to consistently think creatively and laterally, to connect vast amounts of information and research results, and to express conclusions in clear, persuasive language.

The Art Department: Handles the campaign's overall look and feel beginning with a scribble or preliminary draught that fits the many components headline, graphic, image, text, logo, etc. in a balanced manner within the available space. The visualizers and art directors are in charge of choosing the text size and type, the photographic approach, and the overall approach to the TV ad. High levels of creativity and originality are essential, but a BFA or degree in applied art or graphic design is also required, as is familiarity with computer graphics and multimedia [7], [8].

Market Research Firms: These firms attempt to assess the efficacy of all media. The media planner and creative department have a scientific and quantifiable foundation to concentrate their approach thanks to research. These experts come from a range of fields, but they all have experience with sampling methods, psychographics, and statistical or mathematical modelling. To determine the reach and consumption of a media vehicle by various target groups across time, media research employs a variety of instruments and approaches. The participants in the media sector utilise these figures as trading instruments. Additionally, they aid media firms in determining how well their material engages the Target Group.

Dubbing, recording, and broadcasting

Have you ever considered how important audio is to our daily life. How long can you watch a TV that is muted? The most significant role that audio plays in our daily life, entertainment, and education. Even though video is incomplete without it, audio is of utmost significance. The majority of you surely remember a time when there were just a few TV and radio channels available as a source of technological pleasure. Limited languages and programming options. The situation has altered, and there are now several channels available in each language. Due to the fact that our nation is bilingual, voice actors are in high demand. These days, a lot of film and television production companies have their own dubbing divisions where they create a single show in a variety of languages to appeal to the whole country as well as foreign nations. All significant local-language television series and films have been dubbed in a variety of regional and international languages. All brand-new Hollywood films are simultaneously released in Hindi, Tamil, and Telugu.

Because you want to work as a voice over artist, you are reading this article. You want to start because you believe you speak the language well. You see, to be a successful dubbing or voice-over artist, you need to be flexible enough to match your intonation, lip-sync, tone, and pauses to the character's motions and body language in the original music or visuals. The main characteristics of a dubbing pro are clarity of voice, clarity of diction, dialogue delivery, and emotion in voice. Experience also teaches you to synchronise language to the original time

frame, which is very important when dubbing animation or Muppet films. The dubbing artist benefits greatly from having command of and proficiency in both the source and the target languages since this allows them to subtly change the words they choose without losing the meaning of the conversation.

You must be curious about the pay for voice actors. A skilled voice actor makes between Rs 5000 and Rs 8000 or \$300 every episode for a TV series, but they may make up to Rs 15000 or \$ 500 depending on the intricacy of the character and the duration of the job. Depending on the storyline and his or her notoriety, a voice actor with expertise who does voice overs for corporate or documentary films might earn anywhere from Rs. 25000 to Rs. 50000 or \$ 1000. In the film industry, dubbing one role might bring you anything from Rs. 75,000 to Rs. 1.5 lacs, or \$3000 or more. The proposed pricing list is also available. The highest-paid voice artist in India makes around INR 70K per day.

The alternatives don't stop there; many video and radio programmes, including sponsored, corporate, private, and other programming, as well as presentations, radio and TV jingles, ads, phone applications, interactive voice response systems (IVRs), multimedia, audio books, training and safety movies, and a lot of e-learning content, are also produced. The market now has plenty of voice-over jobs available. You must now be wondering how to proceed. If you believe you have the confidence to perform, focus on your voice and identify your strong vocal qualities. If you have a very good base voice like Inder Mishra or Amitabh Bachchan, a voice over narration suits you. If you have a mid-range base voice and the flexibility to modulate at will, a dubbing role may be a good fit [8], [9]. Keep in mind to only choose the languages in which you are fluent. Your first language may be your mother tongue or native tongue. You should be able to read, write, and speak, and you should be well-versed in the language's syntax and grammar. Our friends' and family's gratitude are insufficient. You could need assistance from a voice coach or a professional VO artist. You can improve if you record your voice on a computer or cassette, listen to it, then record again. Walls, mirrors, and monitors are inactive. The greatest judge is a recording, so you may want to get a second opinion. Ask the Voice Coach or a buddy who is a VO artist to identify your weaknesses.

When you are feeling confident, go to a recording studio and record a short voice demo no more than ten minutes that showcases your greatest qualities for a variety of scripts, including corporate narration, documentaries, presentations, advertisements and promos, IVR prompts, e-learning, and storytelling. Then, physically deliver or send these samples to different sound studios, producers, and directors. Create an online presence for yourself on several voice websites since many professionals in the business and those looking to employ voice actors recommend these sites. To prepare your Demo CD, you may find the Sound Studios location online. Utilise the connections your friends and elders have. You'll undoubtedly have a break at some point. Keep your inspiration alive. Your commitment and effort will undoubtedly be rewarded. Remember that the secret to success is your guts and commitment. The main thing to remember is to communicate clearly, have complete knowledge of the language, and do your best to read, pronounce, and comprehend the content.

Primary Command Post

The technological center of a broadcast operation is known as the Master Control Room, where audio and visual signals are processed before transmission. An MCR operator uses equipment found within the MCR, such as video displays, satellite receivers, video tape machines, and

transmission equipment. They assess the transmission's compliance with legal requirements and technical difficulties brought up by other parts of the operation. Regulations include both technical issues such as those prohibiting over-modulation and dead air and content issues such as station ID, obscenity, watershed laws, etc.. Any broadcast operation must have master control. The master control operators are in charge of monitoring material before it airs as well as ensuring technical continuity. Using TV monitors, servers, transmission devices, and computer broadcast automation technology, a master control room is a technical marvel. The experts at VCA can develop and implement these systems to the strictest standards, according to your project's schedule and financial constraints. We lead the sector for master control operations technology because of our connections with all significant industry manufacturers and our depth of knowledge. Abilities needed: Proficient Windows OS computer abilities, interest in technology and engineering, keen attention to detail, and the capacity to stay composed under pressure [8], [10].

Preserving priceless audio voices

They have started a mission to preserve the voices of well-known persons. Audio snippets from people including actor Dustin Hoffman, author John Updike, scientist Jane Goodall, and Nobel Peace Prize laureate Aung San Suu Kyi may now be heard in Wikipedia bios. Its official name is the Wikipedia Voice Introduction Project, and it intends to gather 10-second voice clips of every person having a Wikipedia bio page. By making a large portion of its archive audio available under an open licence, the BBC is contributing. One of those in charge of the effort is Wikipedia specialist Andy Mabbett, who talked with NPR's Audie Cornish. Here is the broadcast script for that particular program.

CONCLUSION

The value of inclusive and diverse news reporting in news-based programming. These programming support media pluralism by offering a wide variety of voices and viewpoints, developing a comprehensive awareness of social concerns. In summary, news-based programming is essential for distributing accurate and timely information, influencing public opinion, and involving viewers in a democratic dialogue. These programmes may be a potent instrument for empowering individuals, bolstering democratic principles, and promoting an educated and active society by upholding ethical journalistic standards and embracing diversity in news coverage. Media professionals, stakeholders, and policymakers may defend the essential tenets of responsible journalism and the public's right to receive accurate information by comprehending the relevance and intricacies of news-based programming.

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CHAPTER 22

INDIA PERFORMING RIGHTS SOCIETY LIMITED (IPRS): PROTECTING ARTISTS' RIGHTS.

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ABSTRACT:

A key player in defending the rights of music producers and securing fair compensation for their intellectual property is the India Performing Rights Society Limited (IPRS), a vital player in the Indian music business. This summary gives a comprehensive overview of IPRS, highlighting its roles, effects, and contributions to India's booming music industry. The examination starts with a definition of IPRS as a copyright society with the responsibility of managing and licencing the public performance rights of musical compositions on behalf of its members. The historical setting, legislative structure, and historical development of IPRS are all explored in this paper. This chapter also explores the pivotal roles played by IPRS in the development of Indian music. It talks about the society's effective management of the collecting and distribution of royalties to its members, such as composers, lyricists, and music publishers, from different public performances of their works. The chapter also discusses how IPRS would affect stakeholders and music artists. IPRS nurtures creativity, stimulates innovation, and equips music producers to continue their musical endeavours by safeguarding their intellectual property and securing appropriate pay for their efforts. The issues IPRS faces in the digital age are also covered in this chapter. In order to ensure fair recompense for music producers, the research looks at how the growth of online streaming services and digital content distribution has affected licencing and royalty collecting procedures.

KEYWORDS:

Earth, Music, Satellite, Space, Station.

INTRODUCTION

A collection of audio recordings that are released as a single item on a CD, record, audio cassette, or other media is called an album. Early 20th-century albums of recorded music were originally published as books of individual 78 rpm recordings, then starting in 1948, as vinyl LP records spun at 33 1/3 rpm. Although vinyl LPs are still produced, CD and MP3 formats have dominated music sales in the twenty-first century. Along with vinyl, the audio cassette was a popular format from the late 1970s until the 1990s. An album may be recorded at a studio permanent or portable, a musical venue, a house, the outdoors, or a combination of locations. A whole album might take anything from a few hours to many years to record. This procedure often calls for many takes, when certain elements are recorded independently and then combined, or mixed, afterwards. Even when recorded in a studio, live recordings are those that are completed in a single take without additional tracks. To make it easier to mix multiple takes, studios are constructed to absorb sound and eliminate reverberation.

In contrast, concert halls and certain live rooms include reverberation since it gives a recording a more live quality. Most studio recordings have been edited heavily and may have had voiceovers or sound effects added. With the use of contemporary recording technology, musicians may record in different locations or at different times while listening to the other parts via headphones, each part being recorded as a distinct track. Liner notes and album covers are often utilised, and occasionally further details like a recording analysis and lyrics or librettos are also included. The word album originally referred to a collection of different materials kept in a book format. Beginning in the early nineteenth century, little piece collections of printed music were described using this term in musical context. One side of a 78-rpm record could only store around 3.5 minutes of music; later, groups of related 78 rpm recordings were packaged in albums that resembled books. An album is a collection of songs on a single record that was first used for long-playing records. As new recording formats, including compact disc, Minidisc, Compact audio cassette, and digital albums, were released, the term was expanded to include these as well [1], [2].

India Performing Rights Society Limited

Many individuals are unaware of IPRS's operation, or are just vaguely familiar with it. What does IPRS do, they often enquire? In summary, IPRS's business is to provide licenses to music users, collect royalties from those users on behalf of its members, the authors, composers, and publishers of music, and then pay the remaining royalties to those members after subtracting administrative expenses. The IPRS was established on August 23, 1969. The IPRS is the only authorized organisation to provide licences allowing the use of music in India by anybody. It is a group that represents the owners of music, namely the composers, lyricist, and publishers of music. Composers are also recognised as music directors, writers as lyricists, and publishers of music as producers of motion pictures and music labels or owners of the publishing rights to musical works. The Society is a company limited by guarantee that is registered under the Companies Act of 1956 and is a non-profit organisation. Additionally, it was registered as the Copyright Society under Section 33 of the Copyright Act of 1957 in order to do business giving licences for the use of musical compositions and accompanying literary works. Since the society is the owner of the copyrights according to the assignment deeds made with its members who are owners and have assigned the same to it, IPRS performs its business of awarding licences in accordance with Section 30.

Site-PEO-INSAT

In order to provide informal education to India's rural population through a close-knit medium of communication, the Department of Atomic Energy of the Government of India and the National Aeronautics and Space Administration (NASA) of the U.S.A. entered into an agreement in 1975 to conduct a Satellite Instructional Television Experiment (SITE) jointly. In light of this, the SITE programme was introduced on August 1st, 1975. The goals of this joint project between NASA, the Indian Space Research Organisation (ISRO), and All-India Radio (AIR) were to investigate the potential of satellite for nationwide TV communication, and broadcast educational programmes in the areas of agriculture, family planning, and other topics. In 2400 villages across 20 districts in Rajasthan, Bihar, Orissa, Madhya Pradesh, and Karnataka, the SITE initiative was launched.

The shows covered by the SITE were divided into two main groups: educational television (ETV), intended for schoolchildren between the ages of 5 and 12, and instructional television

(ITV), intended largely for illiterates and neoliterates. The goal of the ETV programme was to increase the interest, creativity, purpose, and stimulation of education while also raising awareness of how quickly society is changing. The broadcasts for adult viewers were to cover important national events, better agricultural, family planning, health, hygiene, and nutrition practises, as well as some entertainment activities. The shows were broadcast twice a day for a total of four hours each time. After classifying the intended audience into four language groups—Hindi, Oriya, Telugu, and Kannada—the programming was created. From August 1975 to July 1976, the SITE was in operation and encompassed six states [3], [4].

SITE

India first became interested in the useful applications of space communications technology in the early 1960s, when the late Drs. Homi Bhabha and Vikram Sarabhai started an active space research effort in the nation. An Experimental Satellite Communications Earth Station (ESCES) planned to be built in Ahmedabad, it was decided in 1963. In order to prepare the nation's technical workforce for a future space research programme, this earth station will train both Indians and foreigners in satellite communications technology; conduct some research and development in the field of earth station and ground segment hardware for satellite communication systems, serve as a centre for building up the nation's technical manpower.

In 1965, an agreement was made with the United Nations Development Programme for aid in putting up the earth station, amounting to around \$500,000. The UNDP proposed the International Telecommunication Union as the implementing agency. The earth station's construction was finished in 1967. Since the nation at the time lacked much of this capacity, the majority of the equipment had to be imported from outside. When the Indian Space Research Organisation (ISRO) assumed primary responsibility for establishing India's first commercial earth station at Arvi (now called Vikram Earth Station in honour of the late Dr. Vikram Sarabhai), the knowledge acquired from putting up this earth station was immediately put to use. Some of the electrical apparatus, including the 30 metre antenna, was made in the nation. The knowledge obtained during the procedure has been completely applied to SITE.

Dr. Vikram Sarabhai started a prototype agricultural television project named Krishi Darshan about the same time as India's first earth station was being built. This initiative, which was launched on January 26, 1967, was mainly designed to show how successful TV is as a tool for disseminating new agricultural techniques. Since Delhi at the time had the sole TV station in India, the initiative started with 80 community TV sets that were put specifically in the villages around Delhi. Independent assessments revealed that farmers in the Krishi Darshan villages had significantly improved knowledge, attitude, and actual implementation of new farming practises. This was a significant step in demonstrating the potential advantages of more widespread TV use in rural areas.

The current conditions in India present an enormous challenge and a spectacular opportunity both for testing techniques and demonstrating the effectiveness of the telecommunications satellite while serving the priority needs of the area through a major contribution to development, according to the Unesco panel of consultants on space communication meeting in Paris on June 14–15, 1966. In August 1966, a committee made up of the secretaries of education, information and broadcasting, defence, and communications, as well as Dr. Vikram Sarabhai, director general of the Council for Scientific and Industrial Research, director general of overseas

communications services, and the chairman of the University Grants Commission, examined the possibility of using satellites as a communication medium in India. The broad view was that India should support the Unesco pilot project and maintain its leadership role in this movement despite the fact that technology is rapidly advancing. The General Conference of Unesco, which took place in October and November 1966, largely at the initiative of the Indian Delegation, approved the Space Panel's recommendations and gave the Director-General of Unesco permission to conduct a feasibility study on the launch of a pilot project utilising satellite communication for educational and economic development[5], [6].

DISCUSSION

The Unesco Panel decided at a meeting in March 1967 that feasibility is no longer the key issue, as studies previously undertaken have adequately proven the viability of employing space communication for the above-mentioned purpose. The panel advises Unesco to move forward with a preparatory study for a pilot project in India, a nation that satisfies the criteria for large and densely populated areas, where the needs of education and development are fully acknowledged and the current broadcasting facilities are only beginning to meet these needs. In June and July 1967, a study team made up of three engineers(1) sponsored by the Department of Atomic Energy travelled to France and the United States to conduct on-the-spot research and have discussions with CNES and the National Aeronautics and Space Administration (NASA) about the technical viability of launching a pilot programme for satellite educational television in India.

A joint working group was established in 1967 by the Indian Department of Atomic Energy (which was then in charge of space activities as well) to investigate the possibility of using a synchronous communications satellite. The group's findings were generally that it was technically feasible to launch such an experiment in India with a suitable satellite, such as one of the series of the Application Technology Satellites (ATS) then under development by NASA in the United States. The panel came to the conclusion that a hybrid system, which combines direct reception from a satellite in far-off villages with reception through rediffusion via traditional TV transmitters in and around cities, would be the best cost-effective alternative for India. The working committee also suggested that a small experiment may be run using the NASA ATS-F satellite, which was then under consideration.

In order to investigate potential applications of a synchronous communications satellite for India, the Government of India established an interministerial committee the national satellite communications, or NASCOM, group under the Chairmanship of Dr. Vikram Sarabhai. In response to the organisations' advice, a 1968 saw the completion of the Unesco Mission's This group included officials from the Indian Space Research Organisation (ISRO), All India Radio (AIR), communications, and all relevant user ministries. The NASCOM Group engaged in intense debate for roughly six months, during which time a number of smaller working groups completed a significant amount of background research on a variety of satellite communications-related topics, including choosing which towns and villages should get TV service, maintenance issues, etc. According to the group's assessment, India should test satellite television using NASA's ATS-F spacecraft[7], [8]. The government agreed with this suggestion, and on September 19, 1969, the Memorandum of Understanding between India and the United States for SITE was signed. Dr. Vikram Sarabhai had a crucial part in each of these actions that led to the

Memorandum of Understanding being signed, as is obvious. SITE was mostly made possible by his vision and dedication to use space technology for useful purposes.

Space Program: INSAT

Since its establishment, the Indian Space Programme has been governed by a Vision that has placed a strong focus on using space technology to address issues facing both man and society. An essential goal of the initiative has been self-reliance in space technology. The nation has achieved significant progress in the field of space technology. When the first satellite that was produced entirely in-country, Aryabhata, was sent into orbit, India was one of the few nations to join the space club. The following table lists the significant space project milestones:

Milestones In Space Program

1962: Indian National Committee for Space Research (INCOSPAR) Formed BY THE Department of Atomic Energy and work on establishing Thumba Equatorial Rocket Launching Station (TERLS) Near Trivandrum began.

1963: First sounding rocket launched from TERLS (November 21, 1963). 1965: Space Science & Technology Centre (SSTC) established in Thumba. 1967: Satellite Telecommunication Earth Station set up at Ahmedabad.

1972: Space Commission and Department of Space set up. 1975: First Indian Satellite, Aryabhata, launched (April 19, 1975).

1976: Satellite Instructional Television Experiment (SITE) conducted.

1979: Bhaskara-1, an experimental satellite launched. First Experimental launch of SLV-3 with Rohini satellite on board failed.

1980: Second Experimental launch of SLV-3 Rohini satellite successfully placed in orbit.

1981: -APPLE, an experimental geo-stationary communication satellite successfully launched. -Bhaskara-II launched (November)

1982: INSAT-1A launched (April), Deactivated in September.

1983: -Second launch of SLV-3. RS-D2 placed in orbit. -INSAT-1B launched. 1984: Indo-Soviet manned space mission (April).

1987: ASLV with SROSS-1 satellite on board launched.

1988: -First Indian Remote Sensing Satellite, IRS-1A launched. -INSAT-1C launched (July). Abandoned in November.

1990: INSAT-1D launched successfully.

1991: Launch of second operational Remote Sensing satellite, IRS-1B (August).

1992: -Third developmental launch of ASLV with SROCC-C on board (May). Satellite placed in orbit. -First indigenously built satellite INSAT-2A launched successfully.

1993: -INSAT-2B launched in July successfully. -First developmental launch of PSLV with IRS-1E on board fails.

1994: -Fourth developmental launch of ASLV successful (May). -Second developmental launch of PSLV with IRS-P2 successfully (October).

1995: -INSAT-2C launched in December. -Third operational Indian Remote Sensing Satellite launched.

1996: Third developmental launch of PSLV with IRS-P3 successful (March).

1997: -INSAT-2D launched in June becomes in operational in October. ARABSAT-1C, since renamed INSAT-2DT, acquired in November. First operational launch of PSLV with IRS-1D successful (September).

1998: INSAT system capacity augmented with the readiness of INSAT-2DT acquired from ARABSAT.

1999: INSAT 2E the last satellite in the multi-purpose INSAT-2 series, launched by Ariane from Kourou French Guyana (April 3, 1999). Indian Remote Sensing Satellite, IRS-P4 (OCEANSAT), LAUNCHED BY Polar Satellite launch vehicle (PSLV-C2) along with Korean KITSAT-3 and German DCR-TUBSAT from Sriharikota (May 26, 1999).

2000 (till May): INSAT 3B was launched on 22nd March, 2000 and was dedicated to the nation by Prime Minister on 24th May, 2000[9], [10].

The major accomplishments of the Indian space programme include the launch of INSAT-2E, the Indian Remote Sensing satellite IRS-P4 (OCEANSAT), and two other satellites, KITSAT-3 of the Republic of Korea and DLR- TUBSAT of Germany, on board the Polar Satellite Launch Vehicle, PSLV. They have improved the country's access to space services in the fields of communications, television transmission, meteorology, disaster management, and resource assessment.

They have also made substantial inroads into the very competitive global market for space services. A channel of INSAT is utilised for satellite-based training and developmental communication, which is growing more and more popular. Several organisations use the system for interactive education and training in addition to delivering telecommunication and television services. The last satellite in the second-generation INSAT-2 series, INSAT-2E, offers the anticipated television and telecommunications services as well as weather imaging.

Currently, INSAT, which consists of the five satellites INSAT-2B, INSAT-2C, INSAT-2E, INSAT-2DT, and INSAT-3B, is one of the biggest domestic satellite communication systems in the world. The launch of four INSAT-3 series satellites INSAT-3A and INSAT-3C through 3E will substantially improve the INSAT services. It has already launched INSAT-3B. The Indian Remote Sensing satellite (IRS) system is the world's biggest constellation of remote sensing satellites, providing a range of data in different spectral bands and varying geographical resolutions. It currently consists of five satellites: IRS-1B, IRS-1C, IRS-1D, IRS-P3, and OCEANSAT. Ocean remote sensing offers new avenues to explore thanks to the introduction of OCEANSAT. The capabilities of the IRS system will be significantly improved by the anticipated launches of RESOURCESAT and CARTOSAT-1 in the next years. An essential component of the national infrastructure for handling the rising needs for communications, broadcasting, resource monitoring, and emergency management is the union of INSAT and IRS systems[5], [9].

CONCLUSION

The inspects how IPRS works to raise public understanding of copyright defence and other IP rights in the music business. The research looks at the educational activities, seminars, and campaigns the organisation does to raise knowledge of copyright rules and licencing requirements among music producers and consumers. In conclusion, India Performing Rights Society Limited (IPRS) is essential to safeguarding and advancing the rights of Indian musicians. The organisation fosters a healthy and robust music ecosystem, stimulating innovation and defending the rights of artists, by effectively regulating royalty collecting and licencing. For music producers, industry stakeholders, politicians, and consumers to fully appreciate IPRS's contributions to promoting a thriving and inclusive music business in India, a thorough understanding of its relevance and purposes is necessary.

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CHAPTER 23

A COMPREHENSIVE OVERVIEW: INDIAN NATIONAL SATELLITE SYSTEM

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ABSTRACT:

An innovative project of the Indian Space Research Organisation (ISRO) to use satellites for communications, broadcasting, meteorology, and disaster management is the Indian National Satellite System (INSAT). An in-depth analysis of the INSAT system's design, uses, and revolutionary effects on several Indian industries is provided in this chapter. The definition of INSAT and its historical evolution serves as the introduction to the examination. The system, which was put into orbit in the early 1980s, consists of a constellation of polar-orbiting and geostationary satellites that are placed in key locations to provide constant coverage of the Indian subcontinent and its neighboring areas. The many uses of the INSAT system in broadcasting and telecommunications are also covered in this chapter. It examines how the introduction of INSAT satellites has transformed telecommunications services by enabling voice, data, and video access in distant and rural places, bridging the digital divide, and promoting socioeconomic advancement. Also covered in the chapter is how very important INSAT satellites are to broadcasting and direct-to-home (DTH) television services. The research focuses on how these satellites allow the delivery of television channels across India, giving viewers access to a broad choice of entertaining, educational, and informational programming. This chapter also addresses INSAT satellites' crucial contributions to meteorology and weather forecasting. These satellites help meteorological organisations monitor weather patterns, track cyclones, and send out timely weather warnings, which strengthens India's capacity for disaster planning and response.

KEYWORDS:

Earth, Music, Satellite, Radio, Space, Station.

INTRODUCTION

An all-purpose satellite network for communications, television broadcasting, meteorology, and catastrophe warning is the Indian National Satellite System. Due to the failure of INSAT-2D, the service is currently being supplied by five satellites: INSAT-1D, INSAT-2A, INSAT-2B, and INSAT-2C, as well as another satellite, INSAT-2DT, which was purchased from the ARABSAT organisation. Twelve C band transponders, six extended C band transponders, and two high power S-band transponders make up the communication payload on board the first two INSAT-2 series satellites, INSAT-2A and INSAT-2B. The Very High-Resolution Radiometer (VHRR) with 2Kkm resolution in the visible band and 8Kkm resolution in the infrared bands, as well as a transponder for meteorological data relay, are included in the meteorological payload. This satellite also has a transponder for catching signals of distress to aid in search and rescue operations. Additionally, INSAT-2C and 2D feature extended C band transponders for TV programme distribution outside of India and Ku transponders for commercial communication.

Usage of INSAT

Telecommunications

The INSAT telecommunications network has 450 functioning telecommunication terminals that range in size and functionality and provide 5,103 two-way speaking circuits, or their equivalent, via 166 routes. The DOT network now has more than 400 more earth stations in different phases of deployment. Over 800 micro terminals are included in the National Informatics Centre Network (NICNET). Under the Remote Area Business Management Network, 386 VSATs are in operation. 245 VSATs are operating in the DOT network under Remote Rural Area Communications employing MCPC VSATs. 150 more VSATs are now being installed[1], [2].

Satellite services on the move

The INSAT system now includes an S-band Mobile Satellite Service (MSS) thanks to the launch of INSAT-2C in December 1995. Two groups of services were identified for MSS on an experimental basis, including mobile telephony, which includes of low bit rate, encoded voice, data, and fax services utilising demand allocated SCPC channels, with mobile and portable terminals. Low bit rate one-way reporting service employing shared channels and portable and held terminals makes up the reporting system.

Television

The fast development of television coverage in India has been significantly accelerated by INSAT. Over 80% of the Indian population and over 65% of the country's geography are currently covered by satellite television. There are 22 TV channels available through the INSAT C-band transponders.

TV that teaches

ETV programming is one of Door darshan's top priorities. State educational officials and instructors contribute to the creation of curriculum-based programming, which are produced and broadcast from Delhi, Mumbai, and Chennai.

The State Institutes of Educational Technology (Marathi at Pune, Gujarati at Ahmedabad, Oriya at Bhubaneswar, and Telugu at Hyderabad) provide satellite-based enrichment activities for schoolchildren, which are broadcast by all transmitters in the respective States. State Institutes of Educational Technology in Delhi, Lucknow, and Patna create Hindi shows that are broadcast by all transmitters in Bihar, Delhi, Haryana, Himachal Pradesh, Madhya Pradesh, Rajasthan, and Uttar Pradesh.

Training and Development Communications Channel (TDCC) via satellite

Primary teachers, Panchayati Raj elected officials, Anganwadi workers involved in women and child development, watershed development functionaries, health and family welfare functionaries, animal husbandry and co-operative members, students of open universities, students from other educational institutions, and bank employees all receive training through the use of the Training and Development Communication Channel on INSAT. Currently, user agencies have deployed 515 receive terminals, and plans call for the installation of 2000 more in Goa, Gujarat, Karnataka, Madhya Pradesh, and Orissa.

Project for Developmental Communications in Jhabua (JDCP)

JDCP began operations on November 1st, 1996. It serves as an example of how an operational satellite-based interactive broadcast network for training and developmental communication may be set up. In the Jhabua district of Madhya Pradesh, 150 Direct Reception Systems (DRSs) and 12 talk-back terminals have been erected as part of JDCP. Programmes for interactive training are provided throughout the day. The JDCP network has produced and aired more than 2,000 programming. A reputable organisation is now evaluating the JDCP project's effect. According on preliminary findings, viewers significantly increased their understanding[3], [4]. JDCP is being extended to around 1,000 villages in Jhabua, Dhar, and Barwani in light of the positive outcomes. Additionally, converting the network to digital TV technology is planned.

DISCUSSION

Radio RN Networking

Radio Networking through INSAT is intended to provide dependable, high-fidelity radio programming channels for both national and regional radio programme networking. Currently, All India Radio's roughly 195 stations use INSAT 1D and INSAT 2A to provide radio shows throughout the nation. There is also an interactive exchange of programming between any two or more uplink stations. Currently, there are 41 RN channels, with 33 in the S-band and 8 in the C-band. For the purpose of covering events in far-off places and relaying programming through INSAT straight from the scene, AIR has purchased four transportable uplink terminals. A Digital Satellite News Gathering (DSNG) RN terminal that has been purchased by AIR also has the ability to uplink Compact Disc (CD) quality music channels from any distant point to a central location like Delhi.

Meteorology

The INSAT Meteorological Data Processing System (IMDPS) of the India Meteorological Department (IMD) processes and disseminates the INSAT meteorological imaging data, and upper winds, sea surface temperature, and precipitation index data products are routinely created. The World Meteorological Organisation (WMO) has posted the 0600 GMT (Greenwich Mean Time) VHRR image-derived wind data on its Global Telecommunications System (GTS). Newspapers and Doordarshan also utilise INSAT VHRR imageries as part of their weather reporting. Only the INSAT system is now available for repeated and synoptic weather system measurements over the Indian Ocean from Geostationary orbit. 250 Cyclone Warning Dissemination System (CWDS) receivers have been built in the chosen coastal regions of Andhra Pradesh, north Tamil Nadu, Orissa, West Bengal, and Gujarat with uplink from Chennai, Mumbai, and Calcutta.

Navigation using satellite

Together with the Airports Authority of India (AAI), a thorough study has been conducted on the introduction of a wide-area differential GPS augmentation system across Indian airspace.

The Distress Alert Service for Satellite-Assisted Search and Rescue (SAS&R)

India has established Local User Terminals (LUT) in Bangalore and Lucknow with the Mission Control Centre (MCC) at Bangalore as part of the worldwide SARSAT programme to provide distress alarm and position localization service via low-earth orbiting search and rescue satellite

system. They provide services for distress alerts to Bangladesh, Bhutan, Kenya, Maldives, Nepal, Seychelles, Somalia, Sri Lanka, Tanzania, and Zanzibar while also covering a significant portion of the Indian Ocean area[5], [6]. Soon, two more nations will join India's remarkable list of recipients of data from its remote sensing satellites. For receiving the IRS-data, the ground stations in Saudi Arabia and Equador are virtually ready. Australia is first in line to purchase data from Indian remote sensing satellites, along with a few other nations in Latin America and Europe. Mission-specific remote sensing satellites like IRS-P4 (OCEANSAT), IRS-P5 (CARTOSAT), and IRS-P6 (RESOURCESAT), among others, may now be sent into orbit thanks to India's own launch vehicle PSLV-C1.

IRS Program

The Department of Space (DOS), the nodal agency for the National Natural Resources Management System (NNRMS), relies heavily on the Indian Remote Sensing (IRS) satellites to provide operational remote sensing data services. When IRS-1A was launched in March 1988, the IRS system became operational. To continue the services provided by IRS, an identical satellite, IRS-1B, was launched in August 1991. The IRS-C, IRS-P2, IRS-P3, IRS-P4, IRS-P5, and IRS-P6 systems have further improved the IRS system.

Use of Remote Sensing

The next paragraphs illustrate the advancements in remote sensing application. Agriculture: In partnership with State and Central agencies, pre-harvest crop acreage and production estimation (CAPE) of significant crops is being done utilising remote sensing data from the IRS-1C, IRS-P3, and US LANDSAT satellites. Major crop acreage and production estimations for the Kharif season have been done as in the past. Forecasting Agricultural Output Using Space Agrometeorology and Land Based Observations (FASAL) was conducted in Orissa as pilot research, and the estimate based on remote sensing was afterwards proven to be quite similar to that of the Bureau of Economics and Statistics. For Kharif-ragi, Kharif-groundnut, and Kharif-jute, crop area estimate and production have been done.

Land Use: To create a computerised database of wastelands for the whole nation, the last phase of wasteland mapping in 192 districts of India has begun. These maps will aid with local reclamation. 542 districts have had work completed for all project stages up to this point.

Geosciences: The Indravati basin in Bastar, Madhya Pradesh, is being searched for Kimberlite pipes. Through low-altitude close grid aeromagnetic survey across Indravati basin (2,925 sq. Km), a new pipe near Bhejripadar hamlet was found, and potential locations for Kimberlite emplacement were identified. The year has seen low-altitude aeromagnetic and gamma ray spectrometric studies across portions of Karnataka's Raichur, Gulbarga, and Bijapur districts, as well as Mirzapur and Districts in Uttar Pradesh named Sonbhadra, Madhya Pradesh's Sidhi, and Bihar's Palamu. A total of 24,000-line kilometres of data were collected.

Water Resources: A synergistic technique has been established to locate the palaeo/buried channels as part of the development of water resources in dry zones, employing multiple sensors, multiple dates, digital upgrades, and field data analysis. For the purpose of employing satellite data to generate information on crop acreage, crop condition, salinity/alkalinity, and water logging, 100 canal command regions have been defined. The data will be used in the development of irrigated fields. The Tamil Nadu Periyar-Vaigai command has been finished.

Environmental Studies: For its Rampura Agucha mines in Rajasthan, Hindustan Zinc Limited (HZL) undertook an environmental impact assessment study for a zone of a 15 km radius. To define and distinguish between different land use/cover classes, multi-data satellite data from 1970, 1986, and 1998 were employed. Using remote sensing data, potential fishing zone (PFZ) maps have been created and made available to users for use in ocean research. A possible fishing zone was created around the coast of Andhra Pradesh using chlorophyll collected from OCEANSAT's Ocean Colour Monitor (OCM) data, and its confirmation is ongoing. It is intended to transfer this approach to the Department of Ocean Development's Indian National Centre for Ocean Information Services.

Integrated Mission for Sustainable Development (IMSD): The 247 study areas (Blocks/Watersheds or the whole District) from 175 districts are covered by the IMSD. A database for 238 study areas from 165 districts has been created using these. From 163 districts, action plans have been created for 229 study areas. IMSD action plans have been approved in 65 districts for a number of key areas. In 24 districts, the action plans are now being implemented. The findings of a qualitative and quantitative examination of the effect of IMSD in 12 categories are promising [7], [8].

Launch Automotive Technology

India's launch vehicle plan aims to make the country independent in terms of putting its satellites in the necessary orbit. The Polar Satellite Launch Vehicle (PSLV), which will launch Indian remote sensing satellites (IRS) into orbit, has reached its completion of development. Today, PSLV is used to launch all Indian remote-sensing satellites. The PSLV has proven to be a commercially viable vehicle by launching many satellites, and it is currently being offered for use in providing launch services to third parties. The Geosynchronous Satellite Launch Vehicle (GSLV) development has advanced significantly during the last year. This vehicle is currently undergoing preparations for its first developmental test flight, which is scheduled to launch in 2000 or 2001.

Industry-space interface

Over 236 cutting-edge technologies created by ISRO have been given to industry for commercial development as part of space-industry collaboration. Additionally, industry is given technology consulting services. A government-owned corporation called ANTRIX CORPORATION LIMITED has been created to commercialize the range of hardware and services that are offered by ISRO. Since Antrix Corporation, the commercial arm of DOS, has made a name for itself in the worldwide space industry, Indian companies have started producing space gear to satisfy the needs of foreign customers as well.

Worldwide Cooperation

An essential component of the Indian space effort is international collaboration. India has taken a leading role in worldwide initiatives for atmospheric science. The UN Committee on Peaceful Uses of Outer Space is currently chaired by India. Under the International Satellite Assisted Search and Rescue Programme, two local User Terminals and a Mission Control Centre have been established. India's achievements in space continue to be praised. On November 15–20, 1999, India played home to the Second Ministerial Conference on Space Applications for Sustainable Development in Asia and the Pacific, which was arranged by UN-ESCAP. In

addition to announcing the start of the second phase of the Regional Space Application Programme for Sustainable Development, the conference approved the New Delhi Declaration, which backed a strategy and action plan on space technology applications for bettering quality of life in the new century. The third United Nations Conference on Exploration and Peaceful Uses of Outer Space, or UNISPACE-III, was held in Vienna in July 1999. The French space agency, CNES, and the Indian Space Research Organisation (ISRO) have signed a Statement of Intent for a joint mission called Megha Tropiques, which will launch a scientific satellite with payloads developed by both organisations. All facets of space research, space technology, and space applications have seen significant advancements. Modern space systems are a crucial part of the nation's infrastructure, particularly in the fields of broadcasting, communication, meteorology, disaster warning, resource management, and monitoring. The nation is committed to advancing the development and application of space technology for the country's development in a self-reliant manner, as evidenced by the plans to launch more sophisticated satellites in the IRS and INSAT series and to place them in orbit using indigenously designed and built launch vehicles like the PSLV, which has already been put into service, and the GSLV, which is currently under development.

When the Indian National Committee for Space Research (INCOSPAR) was established by the Indian government in 1962, India made the decision to enter space. The INCOSPAR organisation established the Thumba Equatorial Rocket Launching Station (TERLS) near Thiruvananthapuram for upper atmospheric research under the leadership of the brilliant Dr. Vikram Sarabhai. The former INCOSPAR was replaced by the Indian Space Research Organisation, which was established in 1969. Vikram Sarabhai gave ISRO the guidance it needed to act as a development agent after recognising the value and significance of space technology in a nation's growth. Then, ISRO set out on its goal to provide the country space-based services and to independently develop the necessary technology. ISRO has always maintained its goal to use space for the benefit of the general public and the country. One of the six biggest space agencies in the world as a result of this approach. For the ever-increasing need for quick and dependable communication and earth observation, respectively, ISRO operates one of the biggest fleets of INSAT communication satellites and IRS remote sensing satellites.

Broadcasting, communications, weather predictions, disaster management tools, geographic information systems, mapping, navigation, telemedicine, and specialised distance education satellites are just a few of the application-specific satellite products and solutions that ISRO creates and provides to the nation. It was crucial to build affordable and dependable launch systems, which took shape in the form of the Polar Satellite Launch Vehicle (PSLV), to attain total self-reliance in terms of these applications. Due to its dependability and affordability, the renowned PSLV went on to become a preferred carrier for satellites of several nations, encouraging unheard-of global cooperation. The larger and more demanding Geosynchronous communication satellites were taken into consideration during the development of the Geosynchronous Satellite Launch Vehicle (GSLV). ISRO has made contributions to the nation's science and scientific education in addition to its technical prowess. Under the direction of the Department of Space, a number of specialised research institutes and independent institutions for remote sensing, astronomy and astrophysics, atmospheric sciences, and space sciences generally operate [9], [10].

In addition to providing useful information to the scientific community, which in turn advances research, ISRO's own lunar and interplanetary missions and other scientific endeavours support

and promote science education. The ability to adapt to the future is essential for preserving a technological advantage, and ISRO works to optimise and improve its technologies as the requirements and aspirations of the nation change. The development of heavy lift launchers, human spaceflight programmes, reusable launch vehicles, semi-cryogenic engines, single and two stage to orbit (SSTO and TSTO) vehicles, the development and utilisation of composite materials for space purposes, etc. are all being advanced by ISRO.

CONCLUSION

The developments in remote sensing and earth observation made possible by the INSAT system. With the use of these satellites, sustainable development and the monitoring of agriculture may be supported by environmental evaluations, urban planning, environmental assessments, and natural resource management. The Indian National Satellite System (INSAT) is an innovative project that aims to use space technology for societal advancement. Millions of people in India have benefited greatly from INSAT's many uses in telecommunications, television, meteorology, and remote sensing. Policymakers, researchers, and other stakeholders are better equipped to use satellite technology to address urgent societal challenges by being aware of the comprehensive capabilities of the INSAT system. This will hasten India's progress towards digital inclusion, disaster resilience, and sustainable development.

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CHAPTER 24

CINEMA MANAGEMENT: RUNNING THEATRES FOR ENTERTAINMENT EXCELLENCE

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ABSTRACT:

Filmmaking, exhibition, and audience participation are all included in the complicated and varied process known as cinema administration. This chapter offers a thorough investigation of the administration of cinema, illuminating its essential features, operational difficulties, and the blending of artistic and commercial factors that lead to satisfying cinematic experiences. The definition of cinema management, which includes film production, distribution, marketing, and exhibition, comes first in the study. The research places special emphasis on the coordination of producers, directors, and creative visionaries as well as the administrative skills of studio executives, distributors, and theatre owners. This chapter also explores the strategic planning and implementation required for managing a movie theatre. The research investigates how efficient management promotes project success and reduces financial risks, from conceptualizing film projects, budgeting, and talent acquisition to maintaining smooth production schedules and logistics.

The chapter also discusses the difficulties facing theatre administration in a sector of the entertainment industry that is always evolving. The research looks at how distribution tactics, box-office success, and the development of gripping cinematic experiences are affected by digitization, worries about piracy, and quickly changing customer tastes.

KEYWORDS:

Advertising, Cinema, Management, Media, Station.

INTRODUCTION

The smooth operation of all daily operations and services at the theatre is within the purview of the cinema manager. Movie theatres come in different shapes and sizes, from multiplexes that show blockbuster, high-budget movies to smaller, independent theatres that may only have a few, smaller screens but play independent or art films. The kind of theatre may have an impact on the manager's responsibilities; for instance, smaller theatres may need managers to plan private events like film festivals or viewings, whilst larger theatres may require managers to plan sizable premiere screenings. Through promotions and advertising, they all seek to reach predetermined audience goals. Promotional and advertising initiatives are planned, developed, and managed. hiring, developing, and supervising employees. partnering with local leaders to spread the word about films in the area. Performing administrative responsibilities, creating shift schedules, and managing employee compensation. ensuring that the location, resources, and personnel adhere to the necessary health and safety standards. budget management. dealing with press and public inquiries. ensuring that the theatre reaches its monthly, annual, etc., audience goals.

Team Creative Key

Producer: The producer plans, organizes, supervises, and manages tasks including procuring funds, selecting key individuals, signing contracts, and setting up distributors. From project conception through project completion, the producer is engaged in every step of the process.

Director: The director is in charge of directing actors' performances, choosing the locations where the movie will be shot, and managing technical aspects like camera placement, lighting, and the timing and content of the soundtrack. The director is also in charge of overseeing the creative aspects of a movie.

Screenwriter: Screenwriters, also known as scriptwriters, are in charge of gathering information for the tale, crafting the screenplay's plot, and submitting it to the producers in the appropriate manner. They are almost typically independent contractors who either get commissions from producers to write a screenplay based on an idea, a real story, an existing script, or a literary work like a book or short story, or they present original ideas to producers in the hopes that they would be optioned or sold [1], [2].

System of administration in the Department of Cinematic Arts

The production designer is in charge of establishing the physical and visual look of the movie, including the locations, outfits, and cosmetics for the characters. The production design is given shape by the artists and artisans under the direction of the art director.

Set Designer: The draughtsman, often an architect, who brings the buildings or interior spaces specified by the production designer to life is known as the set designer.

Illustration: To convey the concepts envisioned by the production designer, the illustrator turns designs into visual representations.

Set Decorator: The set decorator is in responsible of adorning the backdrop, as well as any furniture and any items that will be shown in the movie.

Buyer: The buyer locates the set dressing and either buys it or leases it.

Set Dresser: The set dressers apply and take away the dressing, which includes everything one would find in a space, including doorknobs and wall sockets, including furniture, drapes, and carpets.

Props Master: Responsible for locating and keeping track of all the props used in the movie. usually has a large staff of helpers.

Standby Props: Supervise the usage of props and keep track of their consistency while working on set while a scene is being filmed. They may assist with positioning actors, crew, and equipment in addition to promptly responding to requests for shifting props and fixtures. Props builders are technicians with training in machining, electronics, plastics casting, and building.

Armourer: An expert props worker who works with weapons is known as an armourer. The carpenters, painters, and laborer's that make up the construction team are under the direction of the construction coordinator or manager, who orders the supplies and schedules the work.

Key Scenic: In charge of giving the sets' surfaces specific paint finishes like ageing and gilding to mimic the look of wood, stone, brick, metal, etc. A greensman is a person who works with plants to create artistic arrangements or beautiful landscapes.

Cosmetics and Hair Department

Makeup artists use makeup, hair, prosthetics, and special effects to give actors and actresses who appear on film their desired looks. They are responsible for influencing an actor's look on film. The person in charge of keeping and styling the hair of any actor or actress who appears on film. Together, they and the makeup artist do the task [3], [4].

DISCUSSION

Wardrobe Division

All of the cast members' attire, including their costumes, are the work of the costume designer. The fabric, hues, and sizes are all carefully considered as they develop and plan the clothes' creation.

Costume Supervisor: The costume supervisor collaborates closely with the designer to manage the logistics of the department, the budget, the recruiting of support workers, and the production of costumes.

Costume Standby: To ensure that the actors' and actresses' costumes are of the highest calibre both before and during shoots, a costume standby is always on location. They also aid the actors in getting dressed. An art finisher may be used to break down clothing during pre-production. Making brand-new clothes seem soiled, faded, and old is a speciality task.

Buyer: A buyer may be used on major productions to find and acquire textiles and clothing. A costume technician known as a cutter or fitter often works on-set to fit or modify outfits. They may also be referred to as tailors or seamstresses.

Several Divisions of The Camera Department

Director of Photography: The cinematographer is in charge of the movie's camera and lighting. Together with the director of the movie, the DoP decides how to light and frame each scene.

Camera Operator: The camera operator controls the camera to capture the scenes on film while following the director of photography's or the film director's instructions. A director of photography may not operate the camera, depending on the kind of camera being used for filmmaking (such as film or digital), although sometimes these two positions are merged. The first assistant camera, often known as the focus puller, is in charge of maintaining the camera's sharp focus while it is taking pictures.

Second Assistant Camera (Clapper Loader): The second assistant camera (2nd AC) loads the raw film material into the camera magazines in between takes and controls the clapperboard at the start of each take. supervises the logbooks that track the arrival, usage, and transport of the film stock to the lab for processing.

In order for the second AC to connect the film to the camera, the loader moves it from the manufacturer's light-tight canisters to the camera magazines. The film is then taken out of the

magazines by the loader after filming and put back into the light-tight cans for shipment to the lab[5], [6].

Camera Production Assistant: Typically, a trainee in the camera department, the camera PA helps the crew out with little tasks while they are gaining the skills necessary to be a camera assistant, operator, or cinematographer. The coordination of the internal operations of the digital camera is the responsibility of the digital image technician (DIT) in digital projects. The DIT will alter the plethora of settings offered by the majority of professional digital cameras, as instructed by the director of photography, in order to influence the final picture.

Data Wrangler: The data wrangler is in charge of overseeing the data transmission from the camera to a computer and/or hard disc in digital productions. The term Steadicam operator refers to a person who is adept at using a Steadicam, a brand name for a camera stabilization equipment.

Motion Control Technician Operator: This professional runs a motion control rig, which is effectively a camera robot capable of repeatedly repeating camera movements for use in special effects. To see a monitor during each take, directors employ a video split or assist operator. Special recorders installed adjacent to the eye piece of film cameras collect this.

Department of Grip

Technicians in lighting and rigging are known as grips. They are primarily in charge of collaborating closely with the electrical department to install the lighting setups needed for a shot.

Key Grip: The key grip is in charge of all set operations and serves as the primary grip. The key grip assists in setting up the stage and achieving proper lighting and blocking by working with the director of photography.

Best Boy: The best boy grip serves as the main grip's primary assistance. They are also in charge of keeping the grip truck organized all day.

Dolly Grip: The dolly grip is the hand that controls the camera dolly. They position, level, and reposition the dolly track before pushing and pulling it while often riding a camera operator and camera assistant.

Production management

A person who has directly sponsored or organised the money for a film, television programme, or musical CD is often considered to be an executive producer. Executive producers, sometimes referred to as EPs, are typically distinct from conventional producers, who frequently take a more active part in the production process. Most of the actions and choices made by executives are motivated by the need to safeguard the movie, television programme, or musical CD and maintain its profitability. While some executive producers have a wealth of creative background, others may just be in the profession for financial gain and may have zero experience in recording or in front of the camera.

Financial Responsibilities

Any EP's primary responsibility is to pay for a certain project. The majority of film, television, and music projects require a lot of money up front. The EP effectively takes on the role of a

financial backer, making an initial investment in the creative team in the hopes that the finished project would turn a profit. Executives often stand to get a substantial portion of any profits realised, while the precise percentages are frequently based on how the parties drafted their initial contracts.

In many instances, a person just serves as a representative for a bigger corporation or organisation that is really paying payments in order to claim EP status, and one need not be personally financially responsible in order to do so. A person may sometimes get EP status as a result of fundraising efforts. When an actor or featured artist is listed as the executive producer of one of his or her own productions, this often indicates that the project was not self-financed but rather that the artist was in charge of obtaining the money and persuading others to contribute[7], [8].

Control and Guidance

The EP's primary responsibility on a film set is often to make sure that the movie is moving forward according to plan. The executive has little to no influence over how a movie is actually made, but he or she is interested in any screenplay or storyline alterations that could affect how marketable the movie is. To make sure that the investment is being appropriately handled, the executive often has frequent conversations with directors and producers.

Duties in Writing and Scripting

When it comes to TV work, executive producers could have a more active involvement. The term is often given to individuals who supply or secure the fundamental financing, much like in cinema, but it may also refer to the person who is primarily responsible for writing and scripting. This individual may be referred to as a head writer in certain contexts, although in contemporary television production, the title of executive producer is most often given to this role. As a result, it is typical to find two or three individuals listed as EPs for TV shows, however it is reasonable to suppose that each may have somewhat different duties.

Musical Album Nuances

An executive producer may also serve as a director in the music industry, notably for minor releases or albums by emerging artists. He or she often provides funding for, manages, and even organises musical collections or albums. This individual often represents all aspects of the business side of making an album, including negotiating marketing and sales proposals.

Experience Requirement

In order to succeed, executive producers who are also writers or album managers often need a lot of expertise in their chosen industry. When it comes to films, however, this is not often the case. In the film industry, all that is often needed is access to finance and business acumen sufficient to negotiate and represent financial interests.

Executive Producer: An executive producer is often a project investor or a person who helped make the project financially feasible. Depending on the finance circumstances, a production may have more than one executive producer.

Line Producer: A line producer often oversees the finances of a movie project. They might also oversee the day-to-day physical parts of the movie-making process.

Production Manager: The production manager is in charge of the crew, equipment, finances, and schedule as well as the physical components of the production. The PM is in charge of making sure that the filming doesn't go over budget or schedule. The PM often reports to a line producer and has direct control over the production coordinator.

Production Coordinator: The production coordinator is in charge of coordinating all the logistics, including recruiting personnel, renting out equipment, and booking talent. He or she is the hub of information for the production. The PC plays a crucial role in the creation of films.

Production Secretary: The Production Secretary assists the Production Manager and Production Coordinator with administrative tasks in the Production Office.

Production Accountant: Production accountants are in charge of handling money matters and keeping track of funds throughout the making of films. To handle the daily accounting office operations and provide cost reports on the project's financial success in relation to the budgets, they collaborate closely with the Producer and the production office.

Post-production Supervisor: Post-production supervisors are in charge of the post-production phase of the production process. During this time, they ensure that the Producer, Editor, Supervising Sound Editor, the Facilities Companies (such as film labs, CGI studios, and negative cutters), and the Production Accountant have clear information and open lines of communication.

First Assistant Director: Assisting the production manager and director is the first assistant director, or 1st AD. They are in charge of managing the daily schedule of the actors and crew as well as the equipment, screenplay, and set. They make sure the shooting doesn't go behind time and keep the crew, principal actors, and director all able to concentrate on their jobs in a productive setting.

Second Assistant Director: The second assistant director, also known as the second AD, serves as the first AD's principal assistant and aids in carrying out the duties assigned to the first AD. The daily Call Sheets, which inform the crew of the schedule and crucial information on the shooting day, are prepared in close collaboration with the Production Coordinator by the 2nd AD.

Third Assistant Director: The third assistant director (3rd AD) collaborates with the First on set and may communicate with the Second to coordinate crowd scenes, shift actors from unit bases, and manage one or more production assistants.

The first assistant director is assisted by a production assistant or production runner during on-set activities. The production office receives general help from PAs as well. The continuity or script supervisor maintains track of which portions of the script have been shot and notes any differences between what was recorded and what was written in the script. To maintain consistency from shot to shot and scene to scene, they take notes on each shot and keep track of props, blocking, and other particulars.

Stunt Coordinator: In cases when the movie calls for a stunt and uses stunt actors, the stunt coordinator will coordinate the stunt's casting and execution, working closely with the director.

While schooling may aid in the development of these talents and abilities, the qualifications to become a storyboard artist often focus more on the skills you must possess. The major

responsibility of a storyboard artist is to be able to visually translate the words on the pages of a script while taking into consideration the director's plans or preferences for a scene. As a result, collaboration abilities, artistic talent, and familiarity with film terminology like lighting and camera angles are often required for storyboard artists[9], [10].

A storyboard artist collaborates with filmmakers throughout pre-production and production to graphically plan out the appearance of certain movie sequences. The dialogue for a feature film or television programme will normally be included in the screenplay, along with some scene descriptions and scene instructions. In the movie, a huge action scene may last several minutes and be replete with intricate camera work, special effects, and a number of other challenging components. On the paper, a significant action scene may simply be one short paragraph. Before being on a set when every minute is costing the production money, the storyboard artist maps out these kinds of sequences using a variety of created drawings to help filmmakers come up with concepts and foresee issues that may occur from different components of a scene.

You need have some creative talent if you want to become a storyboard artist. You won't necessarily be required to create flawless graphics on demand, but you will be asked to convey the spirit of a scene to the filmmakers. While working with a director, you can have time to work on and perfect your storyboards, but you might also be required to make modifications and updates right away. Someone who wishes to work as a storyboard artist must have a basic understanding of cinema. You may anticipate what a director would want by taking cinema courses to better grasp camera angles, lighting, and the practical aspects of a production.

There are some institutions that even have whole courses dedicated to learning how to construct storyboards, particularly those that offer programmes or classes in animation. You could think about enrolling in any of these courses to help you develop the abilities required to work as a storyboard artist. To assist you in breaking into the industry, these institutions may often put you in touch with businesses that employ storyboard artists. There are also many behind-the-scenes publications about significant motion picture productions that often have storyboards to demonstrate how a scene was put together. To observe what other professionals in the field are doing and to pick up some of the tactics they use, you can check into these books.

Dialogue

A tale to tell and knowledge of how to communicate a story in the visual medium of film are often prerequisites for writing a screenplay. Reading whatever screenplays, you can get your hands on may be useful, and some individuals find that investing in books on screenwriting is really beneficial. Many people pay attention to how film storylines are organized since they are often paced quite differently from novels or short stories. This is because many people watch a lot of films. Understanding the format utilised in screenwriting is another essential skill for learning how to create a screenplay. There is an industry-standard method of presenting a script, and understanding how it works might be useful. This will likely be covered in any books you study rather extensively. It can also vary somewhat across various screenwriters. Film is a visual medium; thus it might be challenging for the director to enter his characters' heads, at least literally, without employing narration or visuals.

As a consequence, scripts often concentrate on describing conversation and character behaviour. In movies, these elements are often considerably more important to the plot than they are in books. In actuality, there are just three different types of writing included in a typical screenplay:

dialogue, action descriptions, and scene descriptions. The scene headings, sometimes referred to as slug lines, are typically followed by the scene descriptions. These distinctions are mostly helpful for allowing the future filmmaker to break down scenes into those which will be shot indoors and those which will be shot outdoors, a consideration that can be important in movie production. A typical slug line might look like this: INT. Office - Day, where the INT in this case stands for interior; it could have been EXT for exterior. The screenwriter will describe the scenario behind the slug line; it is often written from a third-person present tense viewpoint rather than past tense like most books. Trying to compose a screenplay involves two parts: describing the action and the characters. Third-person present tense is often used for this. Sometimes there will be some subtle or specific camera directions mixed into the action as part of the storytelling, but screenwriters who expect someone else to direct the material often avoid these to make the screenplay less distracting and easier to read. A sample action description might sound something like this: Carrie opens the drawer on her desk and removes the document, handing it across to Bill. The majority of scripts are mostly made up of dialogue. Depending on the kind of film being produced, there may be many pages of conversation in between each description of an event or scene.

Typically, dialogue is presented with the character's name in the centre of one line and their actual sentences underneath. The width of conversation on the page is typically around half that of action descriptions. For instance, the margins may be set up such that conversation is around 3.5 inches (8.89 cm) broad and the action and scene descriptions are 6 inches (15.24 cm) wide on the page. There are sometimes brief explanations of the actions a character should be doing while speaking in parentheses on a different line from the character's name. Pacing is a crucial factor to take into account while attempting to construct a script. Since films are meant to be seen in one sitting, they are often considerably faster paced than other types of fiction. Time-compression methods, such as montages, are used to swiftly summarise elements that may be treated with in depth in another kind of literature since screenplays often move more quickly than novels, for instance [11], [12].

Story Producer: The story producer is ultimately in charge of the overarching plot of all the episodes. In reality television, the story producer is in charge of developing a plot through editing and producing the show's source material. They could also be in charge of crafting the conversation for the host.

Script editor: Offers a thorough analysis of the screenwriting process. They use their analytical abilities to assist the screenwriter in identifying issues, which helps to improve and develop the script. The script coordinator is in charge of writing each draught of the screenplay and annotating it so that the production crew may utilise it easily.

Songs

Many commercial offers for the five, ten, or twelve simple steps to fame and money via songwriting are likely to appear when individuals search for how to become a songwriter at the movies. These advertising are deceptive because they imply that obtaining this job is simple. This isn't always the case, though; many individuals compose multiple songs without receiving any attention. Few people who don't have any musical training become songwriters. The need for songwriters is not very great since the music industry is a difficult one and many performers create their own songs. It takes professionalism, skill, and good fortune to try this task; nonetheless, some individuals do achieve success in it. Having a musical background is necessary

to create songs. To avoid just recreating the same monotonous songs, people should study, write, and comprehend the history of music. No matter what genre a person desires to compose songs in, either via informal or formal instruction, it is necessary to become knowledgeable about the history of modern music. To prevent repetitions, it is advised that individuals listen to jazz, rock, gospel, and country music at every chance. Some musical geniuses are unable to read music; in this case, they must employ scribes or utilise computer programmes to record their compositions.

When words are incorporated, songwriting combines poetry and music. To become a notable songwriter, one needs locate the precise words and musical notes to use, hence learning poetry is encouraged. Many individuals may work better with a companion while writing lyrics or music. These arrangements may be highly effective, but when songs are done, partners should get copyrights in both names. By creating a lead sheet, a person may become a songwriter even if they don't intend to sing their own songs live. This is a pretty straightforward combination of the notes that go with the words, the chords, or the fundamental harmony that goes with the lyrics. Most individuals can construct a lead sheet by asking themselves how the song is sung and what chords correspond with it, even if they have just rudimentary musical expertise.

Numerous instruments may be used to figure out how to compose the lead sheet; however, the greatest options for figuring out chords are guitars, pianos, and keyboards. Typically, lead sheets also feature time signatures. The remainder of the song would be understood when it was performed and may be understood in a variety of ways depending on the performer. Songwriters who want their music heard often have to submit their songs to agencies or record labels. It's encouraged that individuals always keep the rights to their music rather than selling them. If the song is finally recorded, it will be more lucrative and the individuals who contributed to it will be paid royalties every time it is played throughout most of the globe. Before someone is ever known as a songwriter, it may take many submissions, and some individuals may write for the rest of their lives without ever being known. The music business is highly fickle, yet strong lyrics and harmony may assist.

CONCLUSION

This explains how to run a movie theatre and how to engage the crowd. Cinema managers may build a devoted and active fan base by implementing creative marketing strategies, using social media, and upgrading audience experiences with immersive technology. The importance of managing movie theatre exhibitions. It explores how theatre managers choose which movies to show when, how to maximise ticket sales, and how to make attractive and cozy movie theatres that improve the whole moviegoing experience. In conclusion, running a movie theatre requires a careful balancing act between art and commerce, where imaginative vision interacts with commercial savvy. Film industry professionals, stakeholders, and fans may help create engaging tales, unforgettable experiences, and long-lasting business models that continue to fascinate viewers worldwide by grasping the complexities of cinema management.

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CHAPTER 25

THE SOUND DEPARTMENT IN CINEMA: ENHANCING AUDIOVISUAL IMMERSION

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ABSTRACT:

The sound department is a crucial component of the movie experience since it enhances narrative, arouses emotions, and draws viewers into the fictional worlds produced for the big screen. This chapter explores the several functions of the sound department in film, emphasising the important roles it plays in creative expression, technical accuracy, and the production of unforgettable cinematic experiences. Defining the main duties of the sound department, such as sound design, sound recording, sound editing, and sound mixing, serves to introduce the analysis. The research focuses on how various fields work together to provide a seamless and unified aural environment that enhances the visual story. The function of sound design in creating a film's ambiance and feel is also explored in this chapter. The sound department collaborates closely with filmmakers to create the auditory aspects that emotionally connect with viewers, from creating ambient noises to creating custom sound effects. The chapter also discusses the technical accuracy necessary for sound recording and sound editing. The research looks at how the sound department precisely synchronizes sound with visual sequences to provide a seamless cinematic experience and captures high-quality speech and foley. This chapter also goes over the importance of sound mixing in movies. The craft of balancing conversation, music, and sound effects, together with careful attention to spatial audio, heightens the impact of narrative by improving the immersion and realism of the whole film.

KEYWORDS:

Advertising, Cinema, Department, Management, Media, Station.

INTRODUCTION

The production sound mixer is in charge of recording all sound while a movie is being shot. This requires selecting the right microphones, using a sound recording device, and sometimes combining audio streams live. The boom operator is in charge of positioning and moving the microphones during shooting. The microphone is placed above or below the performers, just out of the camera's field of view, by the boom operator using a boom pole. Numerous occupations provide the title studio manager, but the industries that use it most often are those of photography, radio, and television studios. The fundamental duty of this role is to monitor and manage all studio operations, even if precise job requirements may vary based on the kind of studio. In general, each firm sets its own requirements for these roles, however many major broadcasting companies may insist that a studio manager have a bachelor's degree in an area connected to the media. Nearly all of these occupations need prior studio-related work experience, and many individuals begin in entry-level roles before being promoted to management. This job is used by photo studios to guarantee that photo sessions go well and that clients get their pictures on schedule. Their main objective is to supervise and support other workers in the studio's activities and, in essence, to help them fulfil their workload targets. A

studio manager is in charge of managing the client database and the photographer's schedule in addition to managing the crew. The manager is in charge of all staff, including photographers, cleaning staff, and other jobs, to ensure that the studio is run with the utmost skill [1], [2].

A radio studio manager is accountable for the technical success of a broadcast in addition to managing a crew and controlling the studio's daily operations. They often need to be conversant with all electrical equipment since they frequently collaborate closely with the producer of the show to guarantee that the studio broadcasts high-quality content. Editing and reorganizing pre-recorded programmes may be added to the list of responsibilities, and most radio stations prefer candidates with prior technical expertise and education. The complexity of a television show's physical look makes the job of a studio manager more challenging than in other fields since there are extra duties to be fulfilled. Television production has a bigger workforce that has to be managed, and studio managers are in charge of making sure that all content is of the highest quality. In order to ensure that the studio is well-prepared for any last-minute choices that may need to be made, scheduling, employing, training, and organising staff is a key responsibility of this job. The fast-paced environment in which this profession operates means that studio management jobs may be quite demanding.

The titles studio manager, studio director, or head of studio are used by those working in media-related fields including design, advertising, and broadcasting. The duties of a design or advertising studio manager often involve traffic management, which entails making sure that all briefs are distributed in the studio in accordance with a designer's abilities and capabilities, and that all work is delivered on time and to deadline to the appropriate parties. A manager of a design studio should be well-versed in communication and organisation, and they should inspire their staff by exercising strong leadership. The manager should be very knowledgeable about how to generate project briefs that will meet the demands of the customer and result in effective design.

The duties of the studio manager

Project quality control and assessment, project review and analysis, developing project briefs, combining client needs, prompt timesheet collection, comprehension of how deadlines work, workload dispatch, compiling studio schedules for senior management meetings, compiling road maps for projects, constant updating of studio schedules, The gaffer is in charge of designing and carrying out a production's lighting strategy. He or she is the electrical department's leader. The title Chief Lighting Technician may sometimes be given to the gaffer. The gaffer's primary assistance is the best boy electric. Lighting technicians are responsible for assembling and managing lighting apparatus [3], [4].

DISCUSSION

A location manager is a member of the production crew for a movie or television show who is in charge of organizing the logistics of shooting on site. Since unique settings and resources that cannot be replicated on a sound stage are available when filming on location, many films and television series choose to do so. The location manager's responsibility is to ensure that on-site shootings go successfully, often with the aid of one or more assistant location managers and other support staff. The site manager often doubles as the scout. The location manager meets with other important crew members throughout the planning phases of a movie or television show to analyse the screenplay and storyboards and decide what is required for the production. A list of

necessary sites is created by the location manager, who also consults the director about the vision for each place. For instance, the location manager needs to know what type of field the filmmaker sees if a field is required for combat sequences in an epic.

The location manager explores potential shooting locations using this data. In cases when there will be many location shootings, an attempt is often made to choose locations near together so that the actors and crew won't have to travel much. However, it could sometimes be essential for location filming to take place in completely distinct places. For instance, many films with British settings shoot a few essential scenes in British locales before moving to Eastern Europe to finish filming due to the reduced production costs there. One of the numerous things site managers consider is the cost of production. The location manager manages the logistics of filming after places have been chosen. This entails obtaining authorization and approvals for filming, managing all required permits, organising local crew who will be required to assist, informing locals that filming will be taking place, and interacting with the community to maintain good relations between the film crew and locals. This is particularly significant in sites that are regularly used, where maintaining good relationships with the local people and the film and television industry is essential to the locations' continued usage. Even while this profession may be quite demanding, it is also thrilling. The site manager is required to travel extensively, manage a large number of details, and be ready for emergencies. For instance, the site manager must move quickly to maintain production on schedule if a natural catastrophe destroys a place.

Location Manager: The location manager is in charge of locating and securing the places that will be utilised for the production and arranging the necessary logistics, licences, and fees. They represent the production in the community as well.

Location Assistant: Supports the location manager and is present on-set before, during, and after the shooting. In addition to showing up early at the site to let the set dressers onto the set, general duties include keeping the location surroundings clean while shooting is taking place and responding to neighbour concerns.

Location Scout: This person is in charge of the initial location scouting for the production, taking into account logistics such as location fees and budgetary constraints, local permitting costs and regulations, camera and lighting requirements, convenience to other locations, production services, crew and unit parking, and camera and lighting requirements[5], [6].

Assistant Production Team

A collection of individuals who work on a film's production is known as a production crew. Film crews vary from performers in that they help a piece's creation without actually appearing on camera. They also stand apart from producers, who are in charge of the film's intellectual property and distribution. A competent film crew is essential to creating a high-quality film, commercial, television programme, or other kind of filmed piece. There are many jobs on a film crew, from the prominent ones to scut labour. A film crew is divided into many major sections, each with unique roles and contributors. In general, these divisions collaborate closely to guarantee that the movie has a polished, unified, professional appearance and to generate a work that is compatible with the producer's and director's vision. The producers, the director, and their support personnel, such as second units, stunt coordinators, continuity supervisors, and choreographers, make up the production department of a film team. Together, the members of this department work to develop and realise a vision for the movie. They also manage the day-to-

day requirements of production by assigning production assistants to arrange anything from venue rentals to catering services. The front office personnel are also a part of the production crew.

In order to have a full understanding of every role on a film crew, many members of the production department of a crew have also worked in other departments. It may be quite beneficial when they provide commands and directions to have a greater awareness of how the other roles on the team operate. The appearance and feel of the movie are created by the art department and are achieved via sets, props, landscape, and other means. This division is often led by a production designer who collaborates closely with the director. In order to ensure that the performers look their best, the lighting and design teams often communicate with the hair, makeup, and wardrobe departments while they work on costumes and physical looks. The sound team works on incidental music and post-production sound, whereas the production sound section of the film crew handles sound recording throughout production. The grips, riggers, and gaffers aid the camera crews with the actual positioning and manipulation of the lighting on set while also tending to other electrical requirements. Camera crews are in charge of the actual shooting as well as the lighting. Editors and visual effects teams provide the final touches in post-production to make sure the work appears flawless before release.

The casting director collaborates closely with the director and producer to understand the needs, makes recommendations for artists for each part, and plans and conducts auditions and interviews. Storyboard artists use paper drawings to illustrate tales. Two of the most popular traditional approaches are quick pencil sketches and marker renderings, however nowadays Flash, Photoshop, and specialised storyboard software programmes are utilised more often. Catering is supplied by specialised businesses that provide trucks loaded with food and other filming-related equipment, such as ovens, gas and water, to each Unit Base. Provides primary healthcare and first aid coverage to the actors and staff on a movie set. This involves making sure that individuals are taking care of their own health [7], [8].

Unit Publicist: In charge of handling unit press and the producers' allotted funds for publicity. Work independently and are only engaged for the time necessary to complete each production, however they may also be enlisted to manage distribution publicity prior to the movie's release.

Stills Photographers: Stills photographers may be needed to set up shots in a studio setting in the manner of the film. Stills photographers often work on set, capturing sequences from the movie.

Music in films

Many diverse professions use the term music director to designate a broad range of occupations. High schools, local orchestras, radio stations, professional symphonies, and the film industry all employ music directors. The education required to become a music director may also vary greatly, although almost all of the positions demand a musical aptitude and the ability to plan musical performances. Going to college and majoring in music education or performing is one typical route to become a music director. Music directors often need to be excellent musicians who can sight read music, play at least one instrument, comprehend composition, and lead. Through a strong university music education, one may gain the fundamental abilities required to become a music director of nearly any sort. As many music directors begin their careers by instructing music to high school or even elementary school students, others also enroll in college

to get a degree in teaching or musical education. In a school context, music directors often oversee the band, chorus, or orchestra. To improve the students' experience, they are in charge of selecting pieces to be performed or sung, rehearsing the students, and organising concerts or entering contests. A music teaching degree is normally necessary to work as a music director at a school, while some private schools may accept experience in lieu of a degree. School music directors often take pleasure in working with young performers and inspiring a new generation to appreciate music.

A music director, usually referred to as a music supervisor in the field of theatre and cinema, may have a variety of duties. In musical theatre, the music director often supervises the band's practise as well as the singers', and he or she could lead the show. Although the music director is often responsible for generating the score and integrating the selected score or soundtrack into the movie, they may also participate in composing. The ability to work effectively under pressure and expertise as a composer may be prerequisites for becoming a music director in a film or theatre production. Radio music directors are very distinct from other types of music directors and could need a whole different background. These individuals are often in responsible of acquiring the rights to use music, selecting which artists should be featured, and overseeing the station's song rotation. A working knowledge of radio technology is required to work as a music director for radio, as is the capacity to discover fresh musical talent. One method to get started on the path to becoming a radio music director is to serve as an intern at a local music station or submit a job application to regional college radio stations[9], [10].

Editing

A deputy editor is a professional editor that may be found in the print, online, or video industries. He or she generally aids the chief editor, sometimes known as the primary editor, in putting together media for publishing, such as magazines, books, newspapers, or websites. Deputy editors are normally regarded mid-level personnel who have had substantial training in their specialty. To generate a finished cut of a film, film editors combine the raw material for a film or television programme. They then add sound, visual effects, and music. Film editing, previously laboriously done by hand, is now mostly carried out by very quick computers. Under the direction of the film editor, a deputy editor, sometimes known as an assistant editor, may trim portions of the movie. They may also aid an editor in any manner required, such as coordinating with post-production facilities or assisting with database upkeep. Many deputy editors have experience working as editors on student and low-budget films or having attended film school.

Under the direction of an editor in chief, magazines and newspapers sometimes employ deputy editors to edit and manage certain areas of a publication. The majority of print editors have expertise in the industry they are editing and a background in journalism or writing. Depending on the newspaper, he or she may or may not be in charge of editing the articles, features, and columns; some employ copy editors who are responsible for the grammar and spelling checks. A deputy editor ought to get along well with the authors and journalists who report to him or her and be able to expertly compress and polish stories that require final touches. A deputy editor performs similar duties to those of a print editor online. They are given a list of topics to cover and are provided the first draughts of all articles in their field that will be published. Fact-checking is a significant component of Internet editing since online sources are often suspect. By investigating the validity of any facts or assertions stated in an article, diligent editors may guarantee that journalistic standards are respected[11], [12]. Jobs for a deputy editor in any sector

may be difficult to find, particularly given the sharp decline in print media in the early 21st century. Instead of hiring outside experts, many businesses choose to promote assistants or writers who have an aptitude for editing. Establishing a reputation as a talented writer who submits completed, proofread, and finessed works as often as possible is one of the greatest methods to get into this area.

CONCLUSION

The concept also explores how the sound department collaborates with other filmmaking disciplines. The sound department is essential to realizing a unified cinematic vision, working with directors, editors, composers, and post-production teams. In conclusion, the sound department plays a vital role in the craft of creating films and adds to the charm and attraction of the silver screen. Sound specialists enhance the movie-watching experience by bringing originality, technical mastery, and a profound grasp of narrative, allowing spectators to completely immerse themselves in the cinematic world. Filmmakers, students, and fans may enjoy the beauty of sound as a crucial component of cinematic narrative and expression by being aware of the subtleties of the sound department's function.

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