

SOURCES OF REVENUE:

Analysis of the core ways in which such companies make their money is of great importance to the development of an understanding the motivation and priorities that ultimately determine the services and content they produce. Sources of income for media corporate is Advertising revenue.

ADVERTISING REVENUE:

When programs such as (Eveready hour)/ (Surf excel dhamaka)/ (Airtel Super singer) took the name of their sponsors advertising, in form of direct program sponsorship or the interspersing of the content with spot commercials has been a pivotal source of revenue for media corporations. According to McChesney (1999) the amount of advertising on TV has increased, significantly since 1990's with each main expanding the length and frequency of ad breaks emerging new forms of adverting in online with pop- up, side bars adverts ad news or sports video clips prefaced by commercials.

As digital video recording technologies make it easier for audiences to skip past repeat advertising shots, techniques minor direct sponsorship of programs and products placement within film or television scene have become increasingly important. Sex and the city (2008) film adaptation included stream off promotions of fashion labels, cars, mobile phones, note books, computer and other consumer goods.

- The importance of advertising and sponsorship to media industry profits is such that advertisers not audiences, primary customers of media corporations.
- As Millian Baker and George put it, “the business of TV...is the buying and selling of eyeballs (1998).

Media organization themselves, set of corporate interest from outside media sector, occupy an influential position with respect to the production and distribution of content.

ROLE OF SPONSORS:

In addition to fuelling general competition for audiences, however advertisers can influence media content in more particular ways. As part of service they provide to their sponsors, media companies seek to offer not just on audience of appropriate size but also compound of the particular kinds of consumers and advertisers are seeking to reach. Many advertisers have preferences for quality audiences, which means wealthy, high- spending consumers. It has been argued to create a content bias against marginalized groups, such as the poor, the elderly and ethnic minorities. The scale of this problem has reduced a little as a result

of expansion in range of media channels and outlets and increasing targeting of both advertising and programming towards specialists groups including those traditionally marginalized, such as ethnic minorities.

Therefore, in interest of media companies of favor content that is compatible with advertisers desire to expose their products to willing consumers who are in the mood to spend the money. Programs with the light and cheerful are valued by advertisers because people are believed to be more likely to entertain the possibility of buying consumer goods if they are in positive state of mind. Content is a manner that encourages audiences to think positively about consuming products of the type being promoted by advertisers. EXAMPLE: Content of lifestyle magazines and TV programs, is centered on purchasing particular loads of consumer goods in order to enhance one's quality of life.

Advertisers are exerting greater and greater influence over the content of outlets in which their commercials appear, while the distinction between commercials and other content is becoming increasingly blurry. A growing emphasis on sponsorship implies a 'partner'. Status for advertisers, suggesting greater influence on content than the taking out of spot commercials some advertisers have gone further still signing deals with media companies to co- produce content. Meanwhile, the more general growth of product placement, alongside the development of 'hybrid' content, such as advertorials (advertisements that have appearance of editorial content).

AUDIENCE POSITIONING:

Media texts are also positioning audiences to adopt certain stances or subject positions associated with beliefs, attitudes, or ideological orientations, what we will describe as "discourses". The classic example in film in the "male-gaze" stance, in which males are positioned to adopt a voyeuristic stances towards images of females based on traditional discourses of masculinity (the notion of the "male-gaze" has been interrogated by critics who argue that the process is complicated by how women may also "gaze" at male and/or female images.) Discourses are ways of knowing or thinking that media texts hope to promote in audiences certain beliefs, attitudes, or ideological orientations. In a discourse of traditional masculinity, females are perceived as subordinate sex objects of male desire.

Stuart Hall contrasts the audience stances of simply accepting a text's invited stance to challenging, interrogating, or opposing the invited stances. One of your goals in media education is to help students learn to challenge, interrogate, and oppose how they are being positioned by a media text. In working with students, you may have them define what they perceive to be ways in which they are positioned to adopt certain beliefs and attitudes.

Audience Positioning – Stuart Hall view

The audience refers to the group of people who will be looking at (viewing) the visual text. When a composer constructs a visual text they are composing for a particular audience.

When you start a media task you will first consider the audience.

Stuart Hall

Stuart Hall, in his research, suggested that texts were 'encoded' by the producers of the texts to contain certain meanings related to the social and cultural background of the creator of the text. However, once the reader of the text 'decoded' that text then the meanings intended by the producer may change.

Dominated

This is where the viewer totally accepts the message of the text without question.

Negotiated

This is where the audience negotiates with themselves in order to accept the text. You may agree with some elements and disagree with others.

Oppositional

This is where the viewer is in conflict with the text due to their experiences and beliefs.

Public Service Broadcast: Child Abuse(Example)

You cannot argue with this message and the audience view will be dominant for the majority

AUDIENCE AS CULTURAL PRODUCERS

Possibility of audiences interpreting messages in oppositional ways, then many of the theorists who have followed in their footsteps dispense with notion of audiences as receivers of existing meaning altogether, preferring to see the activities of everyday media users as active, creative and productive. Work of John fiske, though he draws on elements of Neo-Marxist theory in emphasizing the forces of dominance, social control and homogenization within which contemporary communication takes place, his primary focus is on the ways in which these forces are resisted by the everyday cultural practices of ordinary consumers. Fiske argues economic power of cultural industry is great but its cultural influences is limited to an ability to provide a variety of texts from which consumers will actively choose on the basis of whether or not they have any potential relevance to their lives.

Hall's notion of preferred meaning, the products put on offer does not have fixed a priori meanings that are waiting to be 'decoded'. Meaning is produced by consumers themselves in their interaction with texts. This prompts fiske to proclaim that ' popular culture is made by the people, not produced by culture industry'. According to fiske that texts will only become popular if they offer a suitable excess of potential meaning for audiences to develop their own understandings. The global popularity of pop stars such as Madonna can be explained by the capacity of such texts to generate meanings of significance to different groups of consumers. The

product is sufficiently flexible that it allows itself to be transformed into both repressive and empowering sets of symbolic meanings. Madonna is circulated among some feminists as a rename or reimagined of patriarchal values, among some men as voyeuristic pleasure and among girls' fans as an agent of women empowerment and liberation. Madonna has become significant symbol of affection in many gay and queer communities. Fiske using the example of 1980's consumers ripping their jeans to generate a new set of distinctive grass roots meanings for a popular standardized commodity and declaration of one's right to make one's own culture out of the resources provided by commodity system. He applied to jeans, newspaper articles, television programmes, films and popular music. Such products are all continually ripped or adapted by consumers and such adaptations each amount to small scale challenges to forces of power and control.

CONTENT REGULATION AND DE-REGULATION:

Corporate Media Organizations and their sponsors have not always had everything in their own way. China's CCTV (China central TV) a put of communist government UK's BBC, Canada's CBC were set up by government and giving statutory objective and goals but were operated at arms by the politicians.

CONTENT REGULATION:

Regulation varies from country to country and for different media formats with broadcasters often subject to strict rules than print media.

- Most countries require certain minimum standards of broadcasters with respect to task and decency and restriction are often placed on graphic violence, smearing and sexual explicitness.

Regulators also regularly implement age classification system in order to inform consumers about the levels of adult content in films, DVD's, music, and other forms of content.

- 'Positive' content regulation is to improve the quality and value, TV to public, left to own desires, commercial media will favor immediate stimulation and superficial entertainment. Positive content regulate in the development or production of culture.

In Canada, broadcasters might adhere to quota system in order to nurture Canadian culture and prevent the nation's air waves from being dominated by imported content from powerful US industry. Content is measured against a complex points system and can be designated as Canadian according to a number of different criteria. In case of Canadian radio, for example a selection is designated as Canadian content if at least two of the following are Canadian: the companies, artists, place of production/ performances or writing of the lyrics.

For example, Indian radio state must deem Indian content, in order to its comply. When it comes to film and television, in order to designate as Indian content, production must achieve at least six out of a possible ten. Indian content points based on features such as nationality of writers, directors, leads, actors, and others. Supporters argue that quotas have served as a vital way to protect and nurture Indian identity, creativity and expression in face of US (cultural and finance nominees.)

DEREGULATIONS

Deregulation is the process of removing or reducing state regulations, typically in the economic sphere. It is the undoing or cancel of governmental regulation of the economy. The act or process of removing restrictions and regulations. Ownership restrictions are being relaxed and content regulation seems to be moving in the same direction, with the possible exception of restrictions relating to prime –time broadcasting of extreme violence, sexual content or bad language. Even in Communist china, there are some signs of deregulation. The trend towards deregulation is due to the development of new technologies. Highly restrictive licensing regimes were partly created and justified on the basis that there was only a certain amount of broadcast bandwidth available within national airwaves and that this scarce resource had to be protected and used in the best interests of the public. The shortage of bandwidth was brought to an end by the onset of digital broadcasting which enabled the simultaneous transmission of multiplicity of channels. The bringing together of previously separate media onto the same platform exacerbates the problem by making the application of different sets of rules for different media types unworkable. For example an online newspaper includes text, video and audio clips should it be subject to relaxed newspaper guidelines or tougher broadcasting codes. The boundaries between private and public communication are also blurred on medium brings together anything from individual interactions on social networking sites to the core content of huge media corporations. The trend towards deregulations cannot just be attributed to new technologies however. It also reflects the broader ascendancy of free market political ideologies, which regard government interference a an impediment to good business and consumer choice.

MEDIA AND PUBLIC SPHERE

The **public sphere** is an area in social life where individuals can come together to freely discuss and identify societal problems, and through that discussion influence political action.

Individuals and groups associate to discuss matters of mutual interest and, where possible, to reach a common judgment about them.

The emergence of the public sphere in the 18th century, Jürgen Habermas noted that the public realm, or sphere, originally was "coextensive with public authority", while "the private sphere comprised civil society in the narrower sense, that is to say, the realm of commodity exchange and of social labor".

This new public sphere spanned the public and the private realms, and "through the vehicle of public opinion it put the state in touch with the needs of society. The study of the public sphere centers on the idea of participatory democracy, and how public opinion becomes political action. The public sphere was well established in various locations including coffee shops and salons, areas of society where various people could gather and discuss matters that concerned them. The coffee houses in London society at this time became the centers of art and literary criticism, which gradually widened to include even the economic and the political disputes as matters of discussion. In French salons, as Habermas says, "opinion became emancipated from the bonds of economic dependence".

The public sphere is a symbolic place between the private world of individuals and the official world of government and authority. It is a place where private people can come together and discuss matters of public policy and debate matters of public interest. These meetings can happen physically in public places such as the town square, in coffee houses and cafes, in restaurants and museums.

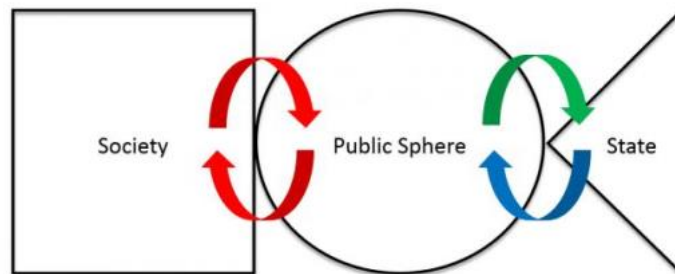
A new kind of critical journalism emerged which encouraged citizens to actively monitor what authorities were doing, criticize their actions publicly, and serve as a counter-balance to the force of government ministers. **Habermas defines the public sphere as a "society engaged in critical public debate". The formation of public opinion**

Habermas believed that bourgeois society cultivated a world where public opinion could flourish and be respected. It was a kind of platform where new ideas could be presented.

1. Nowadays we observe the increasing diversity of newspaper titles but not the circulation. This is important going towards democracy because we can find more different opinions

reflected in mediated public sphere. But the participation of people in the public sphere and politics is not of so high level. We face problems of access, marginalization.

2. This is a reflection of what Jurgen Habermas called 'the public sphere' which in the 19th was a physical place where middle class men assembled to discuss matters of public interest, but in the late 20th c this sphere is truly public, involving women, minorities, the poor, etc. and involves many media.
3. To get a good grasp of general criticism and current approaches towards an up-to-date understanding of what and in which ways public opinions are shaped.
4. A public sphere is the basic requirement to mediate between state and society and in an ideal situation permits democratic control of state activities. To allow discussions and the formation of a public opinion a record of state-related activities and legal actions has to be publicly accessible.



Civic media functions inside the public sphere model.

Therewith emerged a new sort of influence, i.e., media power, which, used for purposes of manipulation, once and for all took care of the innocence of the principle of publicity. The public sphere, simultaneously pre - structured and dominated by the mass media, developed into an arena infiltrated by power in which, by means of topic selection and topical contributions, a battle is fought not only over influence but over the control of communication flows that affect behavior while their strategic intentions are kept hidden as much as possible.