

GLOBAL JOURNALISM

**EXPANDING MEDIA IMPERIALISM,
MASS CULTURE AND INTRINSIC POLITICS**

**Supatro Ghose
Ameya Ambulkar**





Global Journalism Expanding Media Imperialism, Mass Culture and Intrinsic Politics

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Knowledge is Our Business

**GLOBAL JOURNALISM: EXPANDING MEDIA IMPERIALISM, MASS CULTURE
AND INTRINSIC POLITICS**

By Supatro Ghose, Ameya Ambulkar

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CHAPTER 1

MEDIA FADS AND MASS MEDIA'S IMPACT ON AMERICAN CULTURE:AN OVERVIEW

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ABSTRACT:

When an epidemic hit America in 1850, it wasn't the flu or a fever that the victims suffered from; instead, it was a violent obsession with the singing of the Swedish singer Jenny Lind. American showman who became a billionaire on his own, is credited for expanding via a succession of clever show-business initiatives. For her entire 93-performance tour of the United States, Barnum guaranteed Lind an exceptional \$1,000 per night compensation. Being a shrewd self-promoter at all times, Barnum used his substantial investment to his advantage by exploiting it to generate attention, and it was successful. 40,000 devoted admirers met the Swedish singer when her ship landed on American soil, and an additional 20,000 flocked to her hotel. In order to accommodate Lind's crowds at the National Theatre in Washington, DC, Congress was adjourned particularly for her visit. In her honor, a community in California and an island in Canada were given names. Jenny Lind hats, chairs, boots, opera glasses, and even pianos could be bought by enthusiasts. Barnum's marketing prowess helped Lind become well-known and enormous demand was generated for a performer who was previously unknown to American audiences.

KEYWORDS:

American Society, Mass Media, Media Impact, Media Fads, Media Trends, Pop Culture.

INTRODUCTION

However, the Jenny anger that the cunning Barnum was able to produce was not a singular occurrence; a little over a century later, a new fad turned some American teens into shrieking, fainting Beatlemaniacs. The Beatles received an extraordinary level of attention when they first arrived in the United States, despite the fact that other artists like Frank Sinatra and Elvis Presley were used to boisterous audiences. In 1964, the British quartet were greeted by more than 3,000 ecstatic fans as they landed at New York's Kennedy Airport. 40 percent of Americans, or 73 million people, watched their performance on The Ed Sullivan Show. That evening, crime fell to its lowest level in 50 years. The BBC publicized the trend and perhaps contributed to it by highlighting the paraphernalia for fans to buy: T-shirts, sweat shirts, turtle-neck sweaters, tight-legged trousers, night shirts, scarves, and jewelry inspired by the Beatles were all available. Life magazine warned that a Beatle who ventures out unguarded into the streets runs the very real peril of being dismembered or crushed to death by his fans[1].

When the reality TV series American Idol debuted in 2002, devoted viewers could focus on a wide range of aspiring pop stars in the 21st century. With an average of more than 30 million people per night, the show was the only one in television history to win the top place in the Nielsen ratings for six straight seasons. By voting, signing up for SMS alerts, or participating in trivia games on their phones, viewers were able to play a direct part in the program's star-

making process. According to AT&T's estimation, 178 million text messages were sent in 2009 as a result of American Idol[2].

All three of these fads used different media platforms to generate interest. Media business tastemakers influence what we care about, whether via newspaper adverts, live television broadcasts, or integrated Internet marketing. Since the beginning of mass media in the United States, it has contributed to and fueled a variety of pop culture manias, rising superstars, and public crazes. Mass hits like American Idol still have the power to command the public's attention in this day of seemingly endless entertainment alternatives. The next chapters will examine various forms of mass media and how they have influenced and are influencing the environment in which we live. American Media and Culture. American media and pop culture are intricately interwoven. Take into account how American Idol, the Beatles, and Jenny Lind were all marketed utilizing cutting-edge technology at the time[3].

Mass media, mass communication, and culture

The next chapters will provide a thorough examination of a variety of media, how media trends are changing American society, and how culture influences media. Examining mass media and mass communication from the past and present, as well as making predictions about the future, will be used to study these subjects. Prior to attempting a definition of culture, it is crucial to make a distinction between mass communication and mass media. Information that is spread widely throughout the public is referred to as mass communication[4]. Print, digital, or electronic media may all be used in the transmission of mass communication, as can a variety of other types of media.

The term "mass media" especially refers to a communication channel intended for a large audience. Radio, newspapers, magazines, books, video games, and Internet media, including blogs, podcasts, and video sharing, are all frequently regarded as mass media outlets. Another way to think about the difference is that a mass media message may be spread across a variety of mass media, such as an advertisement campaign having elements on television, radio, and the internet. A social group, organization, or institution's common values, attitudes, beliefs, and practices are referred to as its culture. In addition to being difficult to define precisely, cultures themselves may be challenging to define due to their fluidity, diversity, and frequent overlap.

The development of communication technology has altered social, economic, and political interactions throughout American history. For instance, a partnership between the video-sharing website YouTube and the 24-hour news network CNN in 2007 enabled viewers to ask questions of the presidential candidates during two aired debates. A selection of these films were then picked by the debate moderators and broadcast directly to the presidential contenders.

Voters may record their questions and post them to YouTube. This new format allowed for broader voter engagement than was previously feasible, when questions were only asked by journalists or a small number of carefully selected audience members. It also made the presidential debates accessible to a far larger range of individuals[5].

Our expectations of our leaders, celebrities, instructors, and even ourselves are altering more dramatically in today's connected world of cellphones and streaming satellite broadcasts. This book examines the history, philosophy, and impacts of media practices and roles in America in order to provide you the background, resources, and ideas you need to interact with the world of mass media. This book also gives you a foundation for thinking about some of the important problems influencing media and culture in the modern world[6].

The Advancement of Media

In 2010, Americans could watch music videos, environmental documentaries, and reality series featuring everyone from hoarders to fashion models when they turned on their televisions. Not to mention television and video accessible online for streaming or downloading, as well as movies available on demand via cable companies. The majority of American homes get a daily newspaper, and each subscribes to an average of 1.9 magazines.

A 7-foot-high stack of books spanning the whole country's territory in digital form, the amount of information consumed by U.S. households in 2008 was over 3.6 zettabytes, a 350 percent increase since 1980. In addition to taxis and buses, schools and medical offices, freeways and aircraft, Americans are exposed to media. Understanding the functions that the media plays in society, researching its history, and considering how technological advancements have shaped where we are now might help us start to orient ourselves in the information cloud[6].

Media's Use for People

The media plays a number of fundamental functions in our society. Obviously, entertainment plays a part. The media may serve as a creative outlet, a source of fantasy, and a means of escape. Victorian readers, disillusioned by the gloom of the Industrial Revolution, were pulled into the fantastical realms of fairies and other made-up entities in the 19th century. American television viewers could catch glimpses of a troubled Texas high school football team in *Friday Night Lights*, the violent drug trade in Baltimore in *The Wire*, a 1960s advertising agency in *Mad Men*, or the last remaining group of humans in a far-off, hopeless future in *Battlestar Galactica* during the first decade of the twenty-first century. The media has the capability of removing us from ourselves by providing us with a wide variety of tales[7].

Additionally, media may educate and inform. Information may take many different forms, and it can sometimes be hard to distinguish it from enjoyment. As a result, readers or viewers in London may access voices and films from Baghdad, Tokyo, or Buenos Aires via newspapers, news-oriented television and radio programs, and the internet. Books and publications provide a more thorough look at a variety of topics. Wikipedia, a free online encyclopedia, offers entries in many languages on a variety of subjects, including tongue twisters, kid prodigies, and presidential nicknames. Anyone with an Internet connection may access top academics thanks to the Massachusetts Institute of Technology's Open Courseware website, which offers free lecture notes, tests, and audio and video recordings of sessions.

The media's capacity to serve as a public platform for the debate of significant topics is another beneficial feature. Readers may comment to journalists' articles or express their perspectives on current events in newspapers and other publications via letters to the editor. Even while the country was a British colony, these letters played a significant role in American newspapers, and they have since been used as a forum for public discussion. Everyone who can access the Internet has the potential to voice their thoughts via, for example, blogging or podcasting. Whether anybody will listen, however, is another matter. The Internet is a fundamentally democratic medium[8].

Media may also be used to keep an eye on business, government, and other organizations. *The Jungle* by Upton Sinclair, published in 1906, exposed the appalling working conditions in the meatpacking industry of the time. In the early 1970s, reporters Bob Woodward and Carl Bernstein of the *Washington Post* found proof of the Watergate break-in and subsequent cover-up, which ultimately caused President Richard Nixon to resign. However, due of political slant, advertising money, or ideological prejudice, media outlets may be obligated to

promote certain agendas, which limits their capacity to serve as a watchdog. These agendas include the following, as examples:

- a) Entertaining while giving one a creative outlet.
- b) Informing and educating.
- c) Serving as a venue for public discourse on significant topics.
- d) Serving as a watchdog for institutions in the public, private, and third sectors.

But it's crucial to keep in mind that not all forms of media are created equal. Others make more sense as a platform for disseminating information, while certain types of mass communication are better suited to amusement. Newspapers are a superior medium for the fast turnover of daily news since they are considerably cheaper and quicker to produce than books, which are enduring and capable of holding a lot of information but are rather slow and costly to produce[9]. Television may be used to transmit live events to a national audience, as in the yearly State of the Union address delivered by the U.S. president, and it offers a great deal more visual information than radio and is more dynamic than a static written page. However, it is also a one-way medium, which makes direct contact between people exceedingly difficult. On the other hand, the Internet promotes open discourse on topics and gives almost everyone who desires a voice a chance to do so. The Internet is, however, also generally unmoderated. To get valuable information, users may have to sift through tens of thousands of pointless comments or ignorant amateur viewpoints. Taking these concepts, a step further, media theorist Marshall McLuhan famously coined the expression "the medium is the message" in the 1960s. By this, McLuhan meant that each medium conveys information in a unique manner and that the medium of transmission fundamentally shapes the content. For instance, although television news has the benefit of live coverage and video, which brings a story to life more vividly, it is also a faster-paced medium[10].

Media and Culture Understanding

People who obtain the bulk of their news from television may have a certain perspective on the world that is molded not by the substance of what they see but its medium; this is because television news is likely to be flashier, less in-depth, and with less context than the identical topic presented in a monthly magazine. Or, to quote computer scientist Alan Kay, "Each medium has a special way of representing ideas that emphasize particular ways of thinking and de-emphasize others." Kay said this in 1994, just as the Internet was beginning to evolve from an academic research network to an open public system. McLuhan's intellectual offspring are the media analysts who assert that the Internet is making us better at associative thinking, more democratic, or shallower, fifteen years later, with the Internet well established in our everyday lives. However, McLuhan's assertions don't offer much room for individual freedom or defiance. David Foster Wallace mocked the "reactionaries who regard TV as some malignancy visited on an innocent populace, sapping IQs and compromising SAT scores while we all sit there on ever-fatter bottoms with little mesmerized spirals revolving in our eyes" in an essay about how television has influenced modern fiction. However, media messages and technology influence us in various ways, some of which probably won't be resolved for a very long time. seeing television as evil is just as simplistic and foolish as seeing it as a toaster with graphics[11].

Synopsis of Mass Media and Cultural History

Before Johannes Gutenberg created the moveable type printing machine in the 15th century, books had to be meticulously penned, and no two copies were ever precisely the same. The

mass manufacturing of print media was made feasible by the printing press. In addition to being significantly less expensive to create, new transportation technologies also made it simpler for texts to reach a large audience. It is difficult to overestimate the significance of Gutenberg's invention, which had a significant role in the development of important cultural revolutions like the Protestant Reformation and the European Renaissance. By practically connecting a printing machine to a steam engine in 1810, another German printer named Friedrich Koenig advanced media production even further and made it possible for printed media to become industrialized. Around 480 pages could be produced per hour by a hand-operated printing press in 1800; Koenig's machine more than quadrupled this output[12].

The development of the daily newspaper coincided with this greater efficiency. For the growingly urbanized Americans of the 19th century, who could no longer get their local news only via rumors and word of mouth, the newspaper was the ideal medium. These Americans were navigating a foreign environment, and newspapers and other media were important in their success. Because of the Industrial Revolution, some individuals had more money and free time, and media let them decide how to spend both. By portraying readers throughout the nation as members of a single, cohesive community, newspapers, according to media theorist Benedict Anderson, also contributed to the development of a feeling of national identity.

The emergence of penny papers, which were inexpensive broadsheets that provided as a less expensive, more sensational daily news source, presented a new challenge to the big daily newspapers in the 1830s. Over the dull political news of the day, they preferred stories of murder and adventure. The penny press made an effort to attract a broad population of readers by offering affordable rates and interesting tales, while newspapers catered to a richer, more educated public. The penny press served as a precursor to today's rumor-fueled tabloids[13].

The first significant nonprint form of mass media radio exploded in popularity in the first decades of the 20th century. By the 1920s, radios, which were more affordable than telephones and widely accessible, had made it possible for enormous numbers of people to simultaneously listen to the same event. Over 20 million people heard Calvin Coolidge's pre-election address in 1924. Advertising on radio was advantageous since they could now reach a large, captive audience. The early days of radio, according to one early advertising consultant, were "a glorious opportunity for the advertising man to spread his sales propaganda" due to "a countless audience, sympathetic, pleasure seeking, enthusiastic, curious, interested, approachable in the privacy of their homes." The reach of radio also meant that the medium was able to downplay regional differences and encourage a unified sense of the American lifestyle, which was increasing at the time. The 1920s saw a boom in consumerism that also contributed to the Great Depression of the 1930s. "Americans in the 1920s were the first to wear ready-made, exact-size clothing...to play electric phonographs, to use electric vacuum cleaners, and to drink fresh orange juice year-round." Production reached previously unheard-of heights due to the consumerist urge, but when the Great Depression hit and consumer demand sharply decreased, the excess production contributed to the catastrophe by making more things than could be sold[14].

In addition to affluence, the post-World War II period in the United States saw the debut of a beguiling new medium of mass communication: television. About 17,000 TVs were in use in the US in 1946; in only 7 years, two-thirds of all homes had at least one television. The average American household now owns a car, a suburban home, and a television, all of which contribute to the country's thriving consumer-based economy. As the United States' gross national product doubled in the 1950s and again in the 1960s, the American home solidified its position as a consumer unit. The three big networks had complete control over more than

90% of the newscasts, live events, and sitcoms that were seen by Americans. Broadcast television was the most popular form of mass communication at the time. Some social critics said that by promoting views about what "normal" American life looked like, television was promoting a homogenized, conformist society. However, television also had a role in the 1960s counterculture. The Vietnam battle was the first military conflict to be aired in the country, and nightly visuals of battle video and demonstrators contributed to the escalation of tensions inside the country.

Newspapers and other print media found themselves needing to adjust to the new media environment because broadcast technologies, especially radio and television, had such a grasp on the American imagination. Print media offered consumers more freedom in terms of time since, once a person had bought a magazine, he or she could read it whenever and wherever. Print media was also more enduring and readily stored. Contrastingly, broadcast media often aired programming on a set schedule, enabling it to both convey a feeling of immediacy and fleetingness. The ability to stop and fast-forward a live television broadcast was not conceivable until the invention of digital video recorders in the late 1990s[15].

With the proliferation of cable television in the 1980s and 1990s, the media landscape saw significant changes once again. One cause of the accusations of homogeneity was the lack of channels available to viewers in the early years of television. Ninety three percent of all television viewership in 1975 was distributed among the three main networks. Due to the growth of cable television, this percentage of viewership, however, had fallen to 28.4% by 2004. Cable companies gave customers a broad range of options, including channels designed just for folks who liked to watch golf, vintage movies, sermons, or shark footage. Still, the three major networks dominated television until the middle of the 1990s. The Telecommunications Act of 1996, which sought to increase competition by liberalizing the market, inadvertently led to a flurry of mergers and acquisitions that concentrated much of the power over the broadcast spectrum in the hands of a small number of powerful companies. The Federal Communications Commission significantly relaxed rules in 2003, enabling one business to control 45 percent of a single area.

Technology Changes Affect the Media Industries

Social developments both inspire and are influenced by new media technologies. This makes it challenging to properly categorize the development of media into distinct causes and consequences. The radio became hugely popular either because it appealed to a culture that was already exploring consumerist impulses or because it fueled the 1920s consumerist boom. Most likely a touch of both. The steam engine, electricity, wireless communication, and the Internet are just a few examples of technological advancements that have had a lasting and major impact on American society. Every significant invention, according to media historians Asa Briggs and Peter Burke, brought about "a change in historical perspectives," altering how people perceived time because work and play were no longer dependent on the daily rhythms of sunrise and sunset, wireless communication halved distances, and the Internet transformed how we store and retrieve information[16].

DISCUSSION

The electrical telegraph, which Samuel Morse invented in the United States in 1837, is the precursor of the modern media era. Communication was no longer dependent on the actual physical movement of messages thanks to the telegraph; it didn't matter if a message had to travel 5 or 500 miles. As telegraph lines spread around the world, creating a type of World Wide Web, information from remote locations became suddenly almost as accessible as local news. In this manner, the telegraph served as a stepping stone for many other technologies,

such as the telephone, radio, television, and Internet. The London Times called the first transatlantic cable, which enabled almost immediate communication between the United States and Europe, "the greatest discovery since that of Columbus, a vast enlargement[17].given to the sphere of human activity" when it was initially laid in 1858. Wireless communication began to take shape soon after as a development of telegraph technology. Guglielmo Marconi, an Italian-born inventor, is credited with creating the first usable wireless radio system, despite the fact that several 19th-century innovators, including Nikola Tesla, participated in early wireless research. This amazing innovation captivated a lot of people. Radio was first intended for military communication, but it rapidly found its way into homes. Numerous publications, news organizations, retail establishments, educational institutions, and even towns submitted hundreds of applications for broadcasting licenses as a result of the growing popularity of radio. Large media networks, such as the National Broadcasting Company and the Columbia Broadcasting System, were introduced in the 1920s and quickly took control of the airways[18]. They had 6.4 percent of the broadcasting stations in the United States in 1926; by 1931, that proportion had increased to 30 percent. Along with great advancements in audio transmission, the 1800s saw tremendous developments in visual media. The advancement of photography technology in the 19th century would pave the way for subsequent inventions like cinema and television. Similar to wireless technology, a kind of photography was independently developed at the same time by multiple innovators, including the British scientist William Henry Fox Talbot, the French scientists Joseph Niépce and Louis Daguerre, and other inventors from different countries. George Eastman created the Kodak camera in the US in 1888 because he believed that Americans would embrace a low-cost, user-friendly camera in their homes just as they had done with the radio and telephone. Around the turn of the century, moving images were first viewed, and in Pittsburgh, Pennsylvania, the first projection hall in the United States opened its doors. Charlie Chaplin was one of Hollywood's first stars to emerge in the 1920s, and by the end of the 1930s, *Gone with the Wind* and *The Wizard of Oz* were among the color pictures with full sound that were being seen by Americans[19].

CONCLUSION

Television, which consists of converting a picture into electrical impulses, sending them via wires or radio waves, and then converting those impulses back into images, was already in use before World War II, but it only became widely accepted in the 1950s. In the United States, 178,000 television sets were produced in 1947; five years later, 15 million were. The new medium enabled viewers to be entertained with sound and moving images in their homes, which led to a drop in radio, movies, and live theater. Due to the competition among the commercial radio stations in the United States, this kind of programming predominated. Through the British Broadcasting Corporation, the British government oversaw broadcasting in that country. Instead of using commercials to raise money, they used license fees. The BBC severely limited the kind and duration of advertising that might be shown, in contrast to the American system. But American television continued to rule. There were over 36 million television sets in the United States at the start of 1955, but only 4.8 million in all of Europe. Customers bought sets so they could watch key national events that were aired live for the first time; in the 1950s, sales soared before significant royal weddings in both England and Japan. The next great technical advancement, according to management guru Peter Drucker, would be an electronic appliance that would completely transform how people lived, much as Thomas Edison's light bulb had done. Drucker may have underestimated the cost of this hypothetical machine, a personal computer, and the Internet, but he was foresighted about the impact these devicespersonal computers and the Internetwould have on education, social interactions, and the culture at large. Drucker predicted that this hypothetical appliance would

sell for less than a television set and be capable of being plugged in wherever there is electricity and giving immediate access to all the information needed for school work from first grade through college.

Microprocessors and random-access memory chips were significant contributions to the development of the Internet era in the 1970s. The reduction of many different types of content to digitally stored information meant that print, film, recording, radio and television and all forms of telecommunications now being thought of increasingly as part of one complex as noted by Briggs and Burke. This process, also known as convergence, is a force that is affecting media today.

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CHAPTER 2

AN OVERVIEW OF MEDIA CONVERGENCE, SOCIAL VALUES, AND FREE SPEECH

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ABSTRACT:

It's important to remember that the adoption of new technologies doesn't mean that the outdated ones just disappear into dingy archives. Today's media consumers continue to consume media such as television, radio, newspapers, and movies. The difference is that you can now do all of those tasks using a single device, such as a smartphone or personal computer, and the Internet. Media convergence, the process by which previously separate technologies come to share duties and resources, enables such acts. The confluence of digital photography, digital video, and cellular telephone technology is shown by a mobile phone that can also shoot images and videos. The so-called black box which would merge all the capabilities of previously different technologies and serve as the instrument through which we would get all of our news, information, entertainment, and social interaction, would be an extreme and presently nonexistent example of technological convergence.

KEYWORDS:

Mass Communication, Media Convergence, Obscenity Laws, Social Values, Speech Rights, Technological Convergence.

INTRODUCTION

Convergence, however, extends beyond technology. According to media theorist Henry Jenkins, convergence is a process that alters how media is received and produced rather than an outcome. Jenkins categorizes convergence into the following five groups. When a business owns a number of goods or services offered by a single industry, economic convergence develops. For instance, a single corporation may have interests in many media types in the entertainment sector. For instance, Rupert Murdoch's News Corporation is active in a variety of media, including book publishing, newspapers, sports, broadcast and cable television, movies, and the internet[1]. Organic convergence is the natural result of a diversified media environment that occurs when someone is viewing a television program online, texting a buddy, and playing background music at the same time.

There are various facets to cultural confluence. One element is the movement of stories through many media platforms, such as books becoming television series, radio plays becoming comic strips, or even amusement park attractions becoming film franchises. Harry Potter is a fictional character that appears in novels, movies, toys, and amusement park attractions. Participatory culture, or the ability of media consumers to remix, annotate, and otherwise shape culture in novel ways, is another component of cultural convergence[2]. A great illustration of participatory culture is the video sharing website YouTube. Anyone with a video camera and an Internet connection may speak with people worldwide, establish cultural trends, and influence them thanks to YouTube.

The phenomenon of geographically dissimilar cultures influencing one another despite their physical separation is known as global convergence. Nollywood, the moniker given to Nigeria's film industry, is modeled after Bollywood in India, which in turn was influenced by

Hollywood in the United States. Cartoons featuring Tom and Jerry are widely watched on Arab satellite television stations. The Ring and The Grudge, two popular American horror films, are adaptations of popular Japanese films. Cultural imperialism is defined by Herbert Schiller as the process by which developing countries are attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structures of the dominating center of the system[3]. Cultural imperialism can take the form of a formal policy or can occur more covertly, according to some critics. The capacity to watch TV episodes online on platforms like Hulu or play video games on smartphones like the Apple iPhone are examples of technological convergence. When Jenkins points out, when more and more various types of media are converted into digital information, their potential connections are expanded and they may now move across platforms.

Convergence's Effects

It's possible that Jenkins' idea of organic convergence is the most insightful. Many individuals believe that the media-driven society of today is not organic, particularly those who grew up in a society where the media predominated. Few things on earth are more removed from nature than a glass and stainless-steel smartphone, according to a recent New York Times editorial. However, modern American culture is more connected than ever, and high school students today have never known a time when the Internet wasn't around. The generation gap between those who grew up with new media and those who did not is large as a result of this cultural tidal shift[4].

Americans between the ages of 8 and 18 spend more than 7.5 hours a day using electronic devices, and they can fit an average of 11 hours of media content into those 7.5 hours owing to multitasking, according to a 2010 study by the Kaiser Family Foundation. These figures emphasize involvement and multitasking as two features of the new digital paradigm of media consumption. Teenagers of today don't only sit in front of screens and silently take in information. Instead, they are texting their pals, posting links to news stories on Facebook, leaving comments on YouTube videos, creating online TV show evaluations, and generally participating in the culture they consume. Due to the proliferation of gadgets that enable users to simultaneously browse the Internet, listen to music, view movies, play games, and respond to emails, convergence has also greatly facilitated multitasking[5].

It is challenging to foresee how media immersion and convergence are impacting culture, society, and individual brains. Steven Johnson makes the case that modern television and video games are cognitively stimulating because they provide a cognitive challenge and encourage active participation and problem solving in his 2005 book *Everything Bad Is Good for You*. Johnson sarcastically warns readers about the hazards of book reading: It "chronically under stimulates the senses" and is "tragically isolating," and even worse, books "follow a fixed linear path." Johnson is mocking alarmists who believe that every new technology makes youngsters dumber. You can only watch while the tale is told to you; there is no way in which you can exert any kind of influence over it. This runs the danger of making our kids passive in general and giving them the impression that they have little control over their situation. Reading is a passive, submittal process rather than an active one[6].

More negative views may be found in Nicholas Carr's 2010 book *The Shallows: What the Internet Is Doing to Our Brains*. Carr is concerned that the tremendous amount of interconnected information accessible via the Internet is shortening attention spans, distracting modern brains, and making them less able to engage deeply and thoughtfully with

complicated ideas and debates. Carr muses regretfully, "Once I was a scuba diver in a sea of words. Carr cites brain research that demonstrate how doing two things at once causes individuals to spend less attention to each and complete the jobs with less care. As a result, Carr says, "Now I zip along the surface like a guy on a Jet Ski." In other words, multitasking causes us to do more tasks incorrectly. Whatever the long-term cognitive, social, or technical outcomes, convergence is altering how we already interact with media.

The Radio Star Was Killed by Video

How recently have you used a rotary phone? What about a pay phone on the sidewalk? or the card catalog at a library? When was the last time you used an Encyclopedia Britannica book when you needed a quick fact? It's likely been a while. The development of convergence has effectively rendered all of these routines, which were formerly regular components of everyday life. But instead of erasing outdated technology, convergence may have just changed how we utilize them. Consider Polaroid pictures and cassette recordings as examples. Sonic Youth's influential artist Thurston Moore reportedly said that he exclusively listens to cassettes of music. The once-popular instant-film camera manufacturer Polaroid Corporation was forced out of business by the rise of digital photography in 2008, but was subsequently brought back with pop diva Lady Gaga serving as the brand's creative director. Users may add effects to images to make them seem more Polaroid-like using a number of Apple iPhone applications[7].

Even in niche markets, cassette players, Polaroid cameras, and other apparently archaic devices have managed to persist, both in spite of and because of Internet culture. Cassette tapes and Polaroid photographs are tangible products that are made more approachable and more human, according to admirers, because of their faults, rather than being polished and digital. According to Brad Rose, owner of a cassette label in Tulsa, Oklahoma, "I think there's a group of people out there fans and artists alike for whom music is more than just a file on your computer, more than just a folder of MP3s." The unmistakable Polaroid appearance, which is brought on by uneven color saturation, underdevelopment or overdevelopment of the shot as it develops, or even simply regular atmospheric influences, is unmistakably analog. The allure of the Polaroid to some people may have something to do with concepts of nostalgia and authenticity in an era of high resolution, portable printers, and camera phones. Convergence has changed how and how these media are used, but it hasn't done away with them[8].

Social Values and Communication: Their Function

The Internet, according to Jon Katz in a 1995 Wired magazine article titled the age of Paine offers what Paine and his revolutionary colleagues hoped for a vast, diverse, passionate, global means of transmitting ideas and opening minds Katz wrote. In fact, Katz claimed that the emerging Internet era is more in the spirit of the 18th-century media world than of the 20th-ce.

People expressing their thoughts predominated the furiously passionate journalism of the late 1700s. Katz's passionate defense of Paine's plucky independence speaks to the way social values and communication technologies are influencing our adoption of media technologies today," Katz writes.

The idea that ordinary citizens with no special resources, expertise, or political power like Paine himself could sound off, reach wide audiences, and even spark revolutions, was brand-new to the world. We might ponder more questions concerning the function of social values in communication while keeping Katz's comments in mind.

Free Speech

Since the country's establishment during the American Revolution, the value of free speech has been at the center of American mass communication. Press freedom is protected under the first amendment of the United States Constitution. The First Amendment and subsequent laws have given the United States some of the most comprehensive speech rights of any developed country. What forms of speech are, however, legally protected has their boundaries, which have evolved over time to reflect changes in American societal ideals[9].

Obscenity is not covered by the First Amendment; therefore, definitions have changed to reflect the country's shifting social mores. As the finest English-language book of the 20th century, according to the Modern Library, James Joyce's *Ulysses* was prohibited from publication in the United States from 1922 and 1934 because to U.S. The book was deemed indecent by Customs Court due to its sexual nature. Obscenity was more precisely defined in the 1954 Supreme Court decision *Roth v. the United States*, which allowed for variations based on local norms. It became even more difficult to define exactly what was meant by community standards during the sexual revolution and societal transformations of the 1960s, a topic that is still up for dispute today. Another sign that the definition of obscenity is still up for debate is the mainstreaming of sexually explicit media like *Playboy* magazine, which is sold in almost every airport in the United States.

The First Amendment's rights are not just constrained by laws pertaining to offensive material; copyright law also places constraints on freedom of expression. The primary purpose of intellectual property law was to safeguard the creator's exclusive rights, both their economic and intellectual ones. Copyrighted works cannot be duplicated without the author's permission, nor can they be used for commercial gain by anyone else. Copyright laws apply to all works, including books, songs, phrases, and inventions. The maximum period of copyright protection was 14 years under the country's first copyright law. In the 20th century, this number increased enormously; now, certain works are copyright-protected for up to 120 years. The fair use exemption to copyright law has been under scrutiny recently due to an Internet culture that permits file sharing, musical mash-ups, and parodies of YouTube videos. The precise limits of what kinds of speech are protected or forbidden by law are still being determined by the courts, and copyright law, like obscenity law, will continue to develop along with the evolving values of the American people.

Disinformation and Other Negative Motives

Social ideals may sometimes be more overtly included into media messaging. Media content creators could have vested interests in certain societal aims, which might lead them to support or contradict certain ideas. This kind of media impact may become propaganda in its most blatant form, which is communication that consciously tries to convince its audience for ideological, political, or commercial goals. Propaganda often twists the truth, presents data in a biased manner, or makes emotional appeals. Caricatures depicting the adversary are often used in propaganda during times of conflict. Propaganda, however, is common even in times of peace. Around election season, political campaign advertising in which one candidate publicly criticizes the other are widespread, and some negative ads purposefully distort the facts or offer outright lies to discredit a rival candidate[10], [11].

Other forms of influence are more subtle or evil. Advertisers want viewers to purchase their goods, and certain news organizations, like Fox News or The Huffington Post, have a clear political bias. However, those looking to influence the media often use the strategies and tactics of propaganda. The Creel Commission was established by the American government as a form of public relations agency for the United States' involvement in World War I. The

Creel Commission vilified the opposing Germans and promoted a favorable view of the American war effort via radio, cinema, posters, and live speakers. Despite acknowledging the commission's efforts to sway public opinion, Chairman George Creel refrained from labeling their activity propaganda.

The Committee was not in any way a mechanism for suppression, concealment, or censorship. It was the greatest advertisement adventures in history in every way, from beginning to end, without pause or variation. It was a simple PR stunt. We refrained from calling it propaganda since that term had come to be connected with fraud and corruption in German hands. We made an attempt to be instructive and enlightening throughout because we felt that the clear, concise presentation of the facts was all that was required to support our position. Of fact, there is no clear or distinct distinction between the selective presentation of the truth and the manipulation of propaganda. Propaganda, on the other hand, aims to create a new truth; public relations, on the other hand, is open about presenting one side of the truth[12].

Gatekeepers

The gatekeepers are those who have a role in deciding which news reach the general public. Examples of gatekeepers are reporters who choose which sources to utilize and editors who choose what is reported and which stories appear on the front page. Because they are a part of society, media gatekeepers are burdened with their own cultural prejudices, whether they are aware of them or not. Gatekeepers transmit their own ideals to the general audience when they choose what is noteworthy, entertaining, or relevant content. Contrarily, news items that are regarded insignificant or boring by readers may languish in the newspaper's back pages or never ever be mentioned. Journalist Allan Thompson criticizes the news media for its tardiness in reporting the 1994 Rwandan massacre as one dramatic illustration of the effectiveness of gatekeeping. According to Thompson, the world was not compelled to address the crimes occurring in Rwanda since there weren't many foreign reporters there at the time of the genocide. Thompson continued to make the case that politicians could continue to act complacently since there was no foreign media coverage. Because the Rwandan atrocities received minimal global attention, there was little outcry, which decreased the political will to commit time and resources to a far-off fight. Africa was just not significant, as Richard Dowden, the editor of Africa for the British daily *The Independent* during the Rwandan massacre, put it. Africa was simply not important. There were no newspaper sales. Newspapers must generate a profit. Thus, it wasn't significant. At a moment of enormous crisis, institutional and individual bias minimized the genocide, which may have led to the deaths of hundreds of thousands of people[13], [14].

In older media, when there was a shortage of both time and space, gatekeepers had a disproportionately large impact. A newspaper had a defined number of pages to publish, but a news broadcast had a set time limit of a half hour. In contrast, there is potentially limitless space for news reporting on the Internet. By giving media consumers a voice, the interactive aspect of the medium also reduces the gatekeeper role of the media. Users of news aggregators like Digg may choose which articles appear on the main page. Media expert Mark Glaser noted that the digital age hasn't eliminated gatekeepers; it's just changed who they are: "the editors who pick featured artists and apps at the Apple iTunes store, who choose videos to spotlight on YouTube, and who highlight Suggeste" Recent top stories on Digg featured headlines like "Top 5 Hot Girls Playing Video Games" and "The Girl Who Must Eat Every 15 Minutes to Stay Alive." Furthermore, unlike conventional media, these new gatekeepers almost ever have open bylines, making it difficult to identify who makes such judgments and the rationale behind them. The social ideals of diverse cultures and

subcultures might be inferred from how they convey the same tale differently. Examining how the media has operated in the United States and the rest of the globe throughout various cultural eras is another approach to evaluate the messages being spread by the media now[15].

The Cultural Eras

It may be useful to look at recent cultural periods more generally after examining how technology, culture, and mass media have interacted throughout time. A cultural era is a period of time characterized by a certain perspective on the world via culture and technology. Fundamental shifts in how individuals see and comprehend the world are indicative of cultural era changes. Authorities like the monarch and the church determined what was true throughout the Middle Ages. The scientific method was used by individuals throughout the Renaissance to get at truth by reason. And in 2008, the editor-in-chief of Wired magazine said that Google will soon make the scientific method obsolete. The way people tried to make sense of a reality that was drastically changing in each of these instances, rather than the essence of truth, was what altered. The post-Gutenberg modern and postmodern eras are the most important to investigate when examining culture and mass media.

Modern Times

The Postmedieval Era, often known as the Modern Age or Modernity, is a lengthy period of time characterized in part by technical advancements, urbanization, scientific advancements, and globalization. The early and late modern eras are the two main divisions of the modern era. The early modern era lasted from the late 15th century, when Gutenberg created the moveable type printing machine, through the late 18th century. Early modern Europe had increased literacy rates as a result of Gutenberg's printing press, which prompted changes in educational practices. The Protestant Reformation and the Renaissance were both strongly influenced by Gutenberg's printing press, as was already mentioned in the parts that came before it. Transportation developed, politics became more secularized, capitalism expanded, nation-states got more powerful, and knowledge became more freely available throughout the early modern era. The monarch and church, which had previously held sway, were gradually being replaced by the ideas of reason, rationalism, and confidence in scientific investigation that emerged during the Enlightenment. Between the end of the 18th century and the start of the late modern era, there were significant political, social, and economic developments. Along with the American Revolution in 1776 and the French Revolution in 1789, the Industrial Revolution, which started in England about 1750, signaled the start of profound changes in the globe. A rejection of monarchy in favor of national sovereignty and representative democracy served as the impetus for the French and American revolutions. In addition, both revolutions marked the decline of authority structures based on religion and the growth of secular society. The so-called Age of Reason, with its emphasis on individual freedom and advancement, was a good fit for democracy[16], [17].

The Industrial Revolution had similarly significant effects while being less political. Not only did it alter how commodities were made, but it also significantly altered the economic, social, and cultural context of the era. There is no precise beginning or end date for the Industrial Revolution. However, a number of significant discoveries—including the internal combustion engine, steam-powered ships, and railroads—were made in the 19th century, and they spurred innovation across a range of sectors. Production was significantly boosted by the use of machines and steam power. But the Industrial Revolution also brought about some significant societal changes. More people relocated to cities as a result of an economy centered on manufacturing as opposed to agriculture, where mass production methods taught

people to value efficiency both within and outside of the industry. Factory workers who had just moved to cities and were unable to generate their own food, clothes, or supplies resorted to consumer products. Wealth increased as a result of increased output, but income disparities across groups also began to widen.

The media was influenced by these massive developments. As was mentioned in the sections above, the combination of the printing press and steam power allowed for the tremendous growth of books and newspapers. Both literacy rates and support for active civic engagement in politics increased. More and more individuals were urban dwellers, educated, newspaper readers, salary spenders, and people who identified as nationals of an industrialized country. Urbanization, widespread literacy, and new media platforms all helped to create a sense of mass culture that bridged socioeconomic, cultural, and geographic divides. It should be emphasized that modernity and the Modern Age are different from the cultural movement known as modernism. The Modern Era included the era from the end of the Middle Ages to the middle of the 20th century; nevertheless, modernism is the term for the creative movement that emerged in the late 19th and early 20th centuries as a result of the profound changes that swept the globe at that time. Modernism, in particular, challenged the boundaries of conventional forms of art and culture. Part of the Enlightenment's assurance in progress and reasoned thought was what led to modernist art. Through abstraction, experimentalism, surrealism, and sometimes pessimism or even nihilism, it glorified subjectivity. The stream-of-consciousness books by James Joyce, the cubist artworks by Pablo Picasso, the atonal compositions by Claude Debussy, and the absurdist plays by Luigi Pirandello are notable examples of modernist works[18], [19].

DISCUSSION

The modern and postmodern periods may be distinguished by the modernist movement. The Postmodern Age began in the second half of the 20th century and was characterized by skepticism, self-consciousness, celebration of difference, and the reappraisal of modern conventions. Although the precise definition and dates of the Postmodern Age are still up for debate among cultural theorists and philosophers, this is the general consensus. The Postmodern Age questioned or rejected many of the presumptions that the Modern Age took for granted, such as scientific rationality, the autonomy of the individual, and the need of progress. The Postmodern Age rejoiced in contingency, fragmentation, and instability, while the Modern Age emphasized order, reason, stability, and absolute truth[20]. The Postmodern Age was influenced by the Cold War, the emergence of the Internet, and the impact of technology on culture. One of the main presumptions disproved in the Postmodern Age is the notion of objective truth, which defined the Modern Age. The quantum scientist Erwin Schrödinger, who notably created a thought experiment in which a cat is put inside a sealed box with a little quantity of radiation that may or may not kill it, was the inspiration for postmodernists. Schrödinger said that the cat lives simultaneously in both the dead and the living states while the box is still closed.

Both possible outcomes are equally valid. Though the thought experiment was designed to investigate quantum physics concerns, postmodernists were drawn to it because of its declaration of extreme ambiguity[21]. Instead of an absolute, objective truth that could be verified via reasoned investigation, reality was variable and dependent on the observer. The literary counterpart of this preference for the relative over the absolute may be seen in the deconstruction movement. Victorian authors worked hard to make their writings appear more realistic, while postmodern writers distrusted claims to realism and continuously reminded readers that the fiction they were reading was made up. The reader was emphasized rather than the all-knowing author. According to postmodernists, the meaning of a piece of writing

depends on the reader's own interpretation of it rather than being infused into it by the author. This is best shown by the poetry of Sylvia Plath and Allen Ginsberg, much of which is emotionally charged and intended to engage the reader in conversation while often compelling them to address contentious topics like mental illness or homosexuality[22].

CONCLUSION

The Modern Age was characterized by various large-scale theories that sought to explain the entirety of human experience, such as capitalism, Marxism, rationalism, Freudianism, Darwinism, fascism, and so on. The Postmodern Age, on the other hand, was marked by the rejection of what philosopher Jean-François Lyotard called "grand narratives." The kinds of ideas that promised to explain everything at once were called into question by growing globalization and the emergence of subcultures. A suspicion of authority and the structures that support it developed throughout the 20th century under totalitarian governments like Adolf Hitler's Third Reich and Joseph Stalin's USSR. According to Lyotard's theory, the postmodern era was characterized by micronarratives rather than grand narratives, or a variety of little, localized understandings of the world, none of which can lay claim to being the final or absolute truth. Additionally, postmodernists openly copied from many cultures and genres since they didn't value originality.

For his generation of authors, William S. Burroughs enthusiastically exclaimed in 1985, "Out of the closets and into the museums, libraries, architectural landmarks, music halls, bookshops, recording studios, and film studios of the globe. Everything is the property of the inspired and committed thief, as shown by feminist artists like Barbara Kruger and authors like Kathy Acker who rebuild texts to create new works of fiction. The Postmodern Age is characterized by a rejection of conventional artistic and expressive forms. People have had quite varied perspectives on the world throughout history, from the early Modern through the Postmodern eras. In addition to swiftly increasing in complexity, culture has also evolved with the times. When reading further, it's crucial to keep in mind that various media and cultural forms are symbols of various periods, and the various methods in which media is presented often reveal a lot about the society and times.

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CHAPTER 3

MEDIA LITERACY: NAVIGATING THE DIGITAL AGE OF INFORMATION AND INFLUENCE

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ABSTRACT:

Burroughs joyous appeal for art to be removed from storage and shown in museums demonstrated postmodernism's readiness to combine high and low culture. Pop culture was explicitly embraced by the Postmodern Age, yet mass media and pop culture have always been intertwined. In actuality, the media often decides what constitutes and does not constitute the pop culture scene. The active and taste-making mass media that presents and promotes the acceptance of certain trends has historically cultivated mass pop culture. The difference between gatekeepers and tastemakers is that the latter are more powerful when the mass media is comparatively confined and concentrated. When a small number of newspapers or television shows are seen by millions of people, their authors and editors have a significant impact.

KEYWORDS:

Digital Media Literacy, Digital Communication, Information Literacy, Media Influence, Online Information.

INTRODUCTION

People use taste making to generate demand for new goods in addition to influencing a large audience to watch certain films, television series, video games, books, or fashion trends. Companies often resort to advertising agencies to help pique the public's interest in a product that may not have even existed six months before. When George Eastman created the Kodak camera in the 1880s for home use, most photographers were professionals. According to James Strudwick of the New Yorker, "most Americans didn't see the need for a camera; they had no sense that there was any value in visually documenting their lives" despite the Kodak's affordability and ease of use. Not because Eastman was skilled at selling cameras, but rather because he realized that what he actually had to offer was photography, Kodak became an enormously profitable firm. Apple Inc. is a contemporary expert in this method. The technology corporation makes sure that consumers will be eagerly awaiting an official release by releasing just enough details about a new product to arouse interest [1], [2].

Or consider Ed Sullivan's variety show, which aired from 1948 to 1971 and is most known for having the Beatles perform on it for the first time in the United States; at the time it aired, it was the most viewed TV show in history. Sullivan was known for his ability to convert talents on the verge of stardom into established performers. He presented musical acts, comedians, actors, and dancers. Jackie Mason, a comedian, said that being on The Ed Sullivan Show was like an opera singer appearing at the Met. Or if a man constructs the Empire State Building as an architect. This was the largest." Sullivan was a prime example of a powerful tastemaker of his day. An even more contemporary example is Oprah Winfrey, whose book club recommendations often propel literature including time-honored works like Leo Tolstoy's Anna Karenina to the top of The New York Times Best Sellers list. By exposing the public to fresh concepts, music, shows, or goods, tastemakers contribute to the

vitality of culture, but they are not immune to other influences. Large media corporations invest significant advertising dollars to promote their most promising products in the conventional media paradigm. Tastemakers talk about "the next big thing," while obscure or specialized works may be lost in the mix [3], [4].

Modifying System for the Digital Era

In hindsight, the 20th century was a fashionista's paradise. Numerous mass-communication outlets provided access to large audiences for advertisers, reviewers, and other cultural influencers. The emergence of cable television and the Internet, however, had started to make taste making a more challenging endeavor by the turn of the century. Despite the fact that the United States could boast more people and television sets than ever before in the 21st century, American Idol only averaged about 25.5 million viewers per night, while The Ed Sullivan Show regularly attracted 50 million viewers in the 1960s. One show or channel could no longer command the attention of the American audience as in Sullivan's day due to the proliferation of TV channels and other competing sources of entertainment [5].

A low-tech home video of a little child behaving strangely after visiting the dentist, however, received more than 37 million views on YouTube in only 2009 alone. The influence of conventional media sources on public opinion seems to be waning somewhat in the age of the Internet. The conventional mass media is no longer the sole influential factor in developing and spreading trends. Information instead flows throughout the world without the active participation of conventional mainstream media. More individuals may access websites created by amateurs each day than a big newspaper. While review aggregators like Rotten Tomatoes enable viewers to browse hundreds of movie reviews written by amateurs and pros alike, music review websites like Pitchfork keep an eye out for the next great thing in music. Anyone with Internet connection may potentially reach millions of people thanks to blogs. others well-known bloggers have made the switch from conventional to digital media, while others have succeeded without official institutional backing [6].

People may send communications nearly immediately over large geographic distances via e-mail and SMS texts. Email and text messages are being utilized to immediately disseminate information about significant news events, even if human interactions still predominate. Instead of holding a typical press conference on television to announce his choice of Joe Biden as his running mate in the 2008 race, Barack Obama instead sent 2.9 million text texts to his supporters to let them know the news. Another source of up-to-the-minute news is social networking sites like Facebook and microblogging platforms like Twitter. Before the news reached the general public, "RIP Michael Jackson" was a top trending topic on Twitter when Michael Jackson passed away in 2009 after a cardiac attack [6].

The Internet has emerged as a major force in pop culture, serving as a platform for both amateur talent and amateur marketing, thanks to these and other digital-age media. However, conventional media still have considerable authority and sway over American popular culture. One telling evidence is how many musicians and writers who initially gain fame online rapidly transfer to more established forms of media. For example, YouTube sensation Justin Bieber was signed by a major musical label, while blogger Perez Hilton often appears on MTV and VH1. Stars in new media are soon assimilated into the world of traditional media [7].

Overcoming the Gatekeepers

The Internet not only enables untrained people to reach a large audience for their artwork or thoughts, but it also enables content providers to get in touch with their followers directly. via

modern media, initiatives that would not have been successful via conventional mass media may be given another shot. The popularity of several self-published novels has startled the profit-driven media establishment. For instance, before choosing to self-publish in 2006, first-time novelist Daniel Suarez had dozens of literary agencies reject his book *Daemon*. Suarez attracted enough attention via clever self-promotion through well-known bloggers to get a deal with a major publishing company. Suarez's tale, although undoubtedly special, touches on some of the issues that pop culture producers and consumers are dealing with in the Internet era. Self-published work may be better able to stay true to the author's objective since it isn't subject to the sway of an agency, editor, or PR firm. However, rather than a professional public relations team, a large portion of the intricate marketing effort must be done by the piece's author. Additionally, it's simple for things even wonderful things to be lost in the mix with so many self-published, self-promoted works being uploaded to the Internet every day [7].

Critic Laura Miller outlines some of the ways that authors may manage their own publishing: Authors can submit their works to services operated by Amazon, Apple, and Barnes & Noble, changing them into e-books that are immediately accessible in well-known online retailers. Miller also points out that many of these businesses can also print books in physical copy. Or they can post them on services like Urbis.com, Quillp.com, or CompletelyNovel.com and entice reviews from other hopeful users. Although such a system might be advantageous for authors who haven't found success with the traditional media establishment, Miller notes that it might not be the best choice for readers, who rarely complain that there isn't enough of a selection on Amazon or in their local superstore; they're more likely to ask for help in narrowing down their choices.

Literacy, or the capacity to read and write, was a preoccupation of educators, politicians, social reformers, and philosophers in the time of Gutenberg and the modern period that followed.

Many believed that an educated populace would be able to seek out knowledge, keep up with current events, communicate effectively, and make wise judgments in a variety of areas of life. Literate individuals thus made better employees, parents, and citizens. A new perception that reading and writing alone was not sufficient emerged many centuries later as the rate of literacy throughout the world continued to rise. People required the ability to go through and interpret the information they were exposed to every day in a world where media was pervasive. The ability to understand and process the information and symbols sent by media was referred to as media literacy in the second half of the 20th century. A person who is media literate can access, analyze, evaluate, and share information, claims the nonprofit National Association for Media Literacy Education [8].

Media Literacy

The pervasiveness of media, according to Culkin, is "the unnoticed fact of our present," he said, adding that it is as simple to ignore and as ubiquitous as the air we breathe. Our exposure to media begins at a young age; according to a survey by the Kaiser Family Foundation, 68 percent of children under the age of 6 spend as much time inside front of a screen as they do outdoors, on average, every day. Teenagers in the United States spend 7.5 hours a day, or almost as long as they do in school, interacting with media. However, media literacy isn't only a talent for kids. Americans of today obtain a lot of their information from numerous media sources, but not all of it is reliable. Enabling us to critically analyze the many contradictory media messages we encounter each day is one of the most important functions of media literacy education [9].

Advertising

People watch media for a significant portion of their media hours on sponsored material. According to the Federal Trade Commission, each kid between the ages of 2 and 11 saw 25,629 television advertisements in total in 2004, amounting to more than 10,700 minutes of advertising. 52,469 advertisements, or around 15.5 days' worth of television advertising, were seen on average by each adult. The media constantly sends conflicting signals concerning the obesity crisis appear alongside advertisements for drink, sweets, and fast food. The American Academy of Pediatrics claims that since young children can't distinguish between programs and advertisements, advertising to children under the age of eight is "inherently deceptive" and exploitative. Decision-making is often influenced by psychological pressure tactics used in advertising. Advertisements may play on one's ego, insecurities, prejudices, fears, or want for adventure. Anti-smoking public service advertisements may use revolting pictures of blackened lungs to scare viewers; this is not necessarily done to promote a product. But educating people to be cautious consumers and to assess claims critically is a key component of media literacy [10].

Spin, bias, and false information

Although advertisements may specifically aim to promote a service or a concept, they are not the only kind of media communication having an agenda. A politician could try to convince prospective supporters that he cares about them. A journalist who presents herself as neutral could allow her political views to gently skew her writing. Magazine authors could refrain from criticizing businesses that place a lot of advertising on their pages. Sensationalizing news items may increase viewership and advertising revenue. Each person has their own set of values, presumptions, and priorities, and they are all included in the messages that are developed for mass communication. Considering media messages at face value might produce confusion due to the abundance of conflicting information out there. For instance, in a hotly fought election for governor in New Mexico in 2010, both candidates, Susana Martinez and Diane Denish, ran competing commercials in which they both implied that the other supported measures that favored sex offenders. The Denish team's advertisement, according to media watchdog website FactCheck.org, "shows a preteen girl, who seems to be approximately 9 years old, falling down a playground slide in slow motion, while scary music plays in the background and an announcer narrates two sex crime incidents. The announcer states, "Today we don't know where these sex offenders are lurking, because" as the swing comes to an empty stop. The opposing ad alleges that "a department in Denish's cabinet gave sanctuary to criminal illegals, like child molester Juan Gonzalez." Both allegations are very incendiary, play on fear, and misrepresent the truth behind each circumstance. Teaching individuals how to analyze this and other media messages critically, sort through numerous messages, and make sense of the contradictory information we encounter every day is a key component of promoting media literacy [11], [12].

A New World Requires New Skills

In the past, one of education's objectives was to provide pupils with the knowledge they would need to effectively interact with the outside world. Multiplication facts, state capitals, well-known poetry, and important dates were all learned by the students. Today, though, a mouse click may access a large quantity of information. David Berlo, a renowned communications scholar, predicted the effects of developing information technology even before the invention of the Internet: Most of what we have called formal education has been intended to imprint on the human mind all of the information that we might need for a lifetime. Today, Berlo said, education needs to be geared toward the handling of data rather

than the accumulation of data. The nicest part is that everyone can express their opinions and has a voice. Or, as comedian and satirist Stephen Colbert put it, any user can change any entry, and if enough other users agree with them, it becomes true. It's the worst because people who use it mindlessly except for fact what is merely opinion. Rush Limbaugh's Wikipedia page was altered by the Democratic Party to declare him to be "racist" and a bigot, and Diebold employees were discovered to have deleted sentences tying the corporation to Republican campaign donations. Today's students learn how to navigate the Internet's deluge of information, find trustworthy sources, and spot biased and inaccurate sources via media literacy lessons [13], [14].

Personalized Responsibility and Popular Culture

In the end, media literacy means educating people about how pictures are created with different purposes in mind and that it is up to them to assess and interpret these media messages. It doesn't matter who produces and distributes mass communication—individuals, corporations, governments, or other organizations an individual always receives it. There is no right way to understand a media message; instead, everyone interprets created media in their own unique ways based on their education, life experiences, and a variety of other circumstances. But overall, having stronger media literacy abilities makes it possible for us to operate better in our media-rich society and to be more democratic citizens, wiser consumers of goods, and more skeptics of the media. To analyze media messages, take into account the following:

- a) Think about the source of the information. Is it a company, a news outlet, or a person? What connections do they have to the data they are offering? A news organization may be owned by the firm it covers, just as someone may support a certain viewpoint due to financial considerations.
- b) To draw viewers' attention, print and television media often employ visuals. Does the imagery just show one side of the narrative? Is the video extremely explicit or intended to elicit a certain response? Which famous people or experts are supporting this message?
- c) Put yourself in another person's position. Would a person of the opposing gender respond to this message in the same manner as you do? What could a person of another race or country think about it? What various ways may a person of different ages understand this information? Was there a target audience in mind when this message was created?
- d) Even publishers that make an effort to provide information objectively may have an unintentional bias. Examine the source of this message. Has he or she made any definite political allegiances? Is this person receiving compensation for what they say or write? What unintentional factors could be at play?

Everything that is broadcast by the media has a purpose. What kind of response does the message want to elicit? Do you feel or behave as you have been advised to? Look attentively at the data and watch out for any potential hidden intentions [15].

The Messages of the Mass Media

Television PSAs or political advertising may come to mind when those who consume media think about media messaging. These clear-cut instances provide a platform for the communication of a message through a medium, whether that message be a call for fire safety or a declaration of political opinion. What about abstract political ads, though, that just

include a candidate's logo and a few short words? Media messages might be explicit declarations or hazy references to cultural norms. There are undoubtedly disagreements over the messages conveyed by the media. Think about the frequent accusations of political bias made against different news companies. Although accusations of subliminal messages or agenda-driven material have always been a problem in the media, the discussion about media messaging is becoming more and more prevalent. This discussion is crucial since the media has long been used to influence people's opinions. Many contemporary persuasion strategies have their roots in the use of the media as a propaganda weapon. When examining diverse media influences, a good place to start is with the function of propaganda and persuasion in the mass media [16].

Influence and Propaganda

Propaganda is defined by Encyclopedia Britannica as the "manipulation of information to influence public opinion." This definition is appropriate for this subject since propaganda has had a significant impact on how current mass media persuasion is used via research and usage. Paul Starr contends in his book *The Creation of the Media* that the United States has preferred using an independent press as a public watchdog, placing the media in an essentially political role. In contrast to other countries where the media is controlled, the United States has supported an autonomous commercial press, giving the general population the ability to propagandize and persuade. Propaganda is neither necessarily good or evil, like any other kind of communication.

The reasons behind its users determine whether propaganda has a beneficial or bad impact on society and culture. Propaganda has been used to spread the messages of movements as diverse as Christianity, the American Revolution, and the communist revolutions of the 20th century. The American Revolution was immensely supported by newspapers and pamphlets that extolled the sacrifices made at Lexington and Concord and announced the triumphs of George Washington's army. For instance, Benjamin Franklin's well-known drawing of a severed snake with the message "Join or Die" is a classic example of print propaganda in its infancy [17].

The penny press, which made newspapers available to a wide audience and acted as a force for social cohesion in the 1830s, is something you may study more about in Chapter 4 "Newspapers". Later in the 19th century, magazines adopted a format quite similar to this, and print media's influence in politics and society increased. Some newspapers promoted the Spanish-American War of 1898 by creating accounts of Spanish atrocities and sabotage, which is a notorious illustration of the rising power of print media.

For instance, numerous newspapers accused the Spanish when the USS Maine sank off the coast of Havana, Cuba, even though there was no proof, stoking popular sentiment in favor of war with Spain. Propaganda now has a negative connotation since governments during World War I made extensive use of the media to incite their populations to fight.

Some media sources saw the conflict as a struggle between Anglo civilization and Prussian barbarism on a worldwide scale. Wartime propaganda persuaded some of those participating in the conflict, despite the fact that some of them had little knowledge of the political objectives to enlist. Because its strategies were effective in patriotic propaganda operations during World War I, the advertising industry gained legitimacy in the eyes of government and business leaders. Companies immediately reacted to this change and used World War I propaganda strategies to promote goods in the 1920s, which led to an advertising boom [17], [18].

DISCUSSION

The mass media disseminates messages that are not properly classified as propaganda or persuasion, despite the fact that they were intended for general consumption. Some contend that these messages have an impact on behavior, particularly that of young people. There are significant concerns about how media influences society since violent, sexual, and obsessive behaviors have been connected to media usage. Eric Harris and Dylan Klebold, two high school students from the Denver region, invaded Columbine High School on April 20, 1999, equipped with explosives and semiautomatic firearms [19]. Before committing themselves, the two murdered 12 pupils and one faculty member over the course of the next several hours. Politicians and commentators attempted to place blame in the weeks after the Columbine High School killings because the incident and its aftermath attracted widespread attention. The creators of the first-person shooter video game Doom as well as the Hollywood companies behind *The Matrix* were among their targets. However, research conducted in the years after the massacre has shown that rather than going on a first-person shooter-style spree, the culprits were really trying to carry out a terrorist bombing. But could they have thought of such a plot if violent video games had desensitized the two youngsters to violence? Do violent solutions glorified in movies foster a mindset that leads people to favor them? Because media permeates contemporary society so deeply, the problem becomes more complicated, and it may be hard to comprehend the kinds of consequences that violent media have [20].

CONCLUSION

Whether violent media genuinely incite violence is uncertain, but there's no denying that these media convey an emotional message to viewers that gets them to react. Media communications may also employ feelings like fear, love, happiness, and despair. Media messages are not only explicit statements.

The overwhelming influence of media on our society may be largely attributed to these emotional responses. Sexual content and the powerful emotional message it can be widely prevalent in many forms of media. Researchers from the University of North Carolina found in a recent study titled "Sexy Media Matter:

Exposure to Sexual Content in Music, Movies, Television, and Magazines Predicts Black and White Adolescents' Sexual Behavior" that young people who are heavily exposed to sexually themed media, such as music and movies, are twice as likely to engage in early sexual behavior as young people who are not as exposed. Researchers came to the conclusion that sexually explicit media served as a significant source of sex-related knowledge for these young groups despite the fact that their study did not establish a definitive correlation between sexual conduct and such media.

According to researcher Jane Brown, puberty and kids' need to understand about sex are some of the reasons why kids view sexual material. The media may serve as a "super peer," acting as a source of knowledge for youngsters while many parents are reluctant to talk about sex with their kids. The media broadcasts messages that uphold cultural norms. Perhaps celebrities and the roles they play best display these principles. In the middle of the 20th century, actors like John Wayne and Marilyn Monroe began to symbolize elements of masculinity and femininity that were incorporated into popular culture. Basketball star Michael Jordan served as a role model for athleticism and willpower during the 1990s in television, movies, publications, and commercial campaigns. Singers like Bob Dylan have stood for independence and opposition to established culture.

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CHAPTER 4

MEDIA'S IMPACT ON CULTURE: EXPLORING LITERACY, NEWS AND COMMUNICATION THEORIES

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ABSTRACT:

Even while a lot of people think celebrity culture is shallow and a bad representation of a nation's values, not all celebrities are only entertainers. The media's portrayals of civil rights activists, social reformers, and other well-known public personalities have helped them achieve significant cultural victories and breakthroughs. Unlike those of just famous persons, those of historical figures like Susan B. Anthony and Abraham Lincoln have a strong cultural and historical resonance. Additionally, celebrities may support cultural prejudices that hurt certain people. The media in the middle of the 20th century often mimicked and supported the cultural restrictions of the time by portraying women in a passive, domestic position. Advertising legends from the early half of the 20th century, such as Aunt Jemima and the chef from Cream of Wheat, also portrayed and promoted an African American position as a subservient domestic worker. Other well-known clichés, like Mickey Rooney's portrayal of Mr. Yunioshi in *Breakfast at Tiffany's* or Tonto, the Native American buddy of the Lone Ranger, contributed to the legalization of racism in the United States.

KEYWORDS:

Communication Theories, Media Analysis, Media Influence, Media Studies, News and Media, News Culture.

INTRODUCTION

Celebrities and the roles they play, whether they are real individuals or imaginary characters, convey different signals about cultural values. They could encourage the sharing of the truth without fear, cover up and postpone social issues, or provide a real-world illustration of an abstract cultural ideal. The Internet and other electronic communication tools have had a significant impact on society as new media.

As a result of the revolution in communication and information, there is a lot of concern about digital literacy and other challenges that inevitably come along with such a societal upheaval. Dennis Baron covers this topic in his book *A Better Pencil*, which examines technology and communication. According to Plato, writing cannot provide the type of back-and-forth argument necessary to reach the truth because once a piece is on the page, it is no longer in the author's control and cannot defend itself against misinterpretation. These are powerful arguments, yet even in Plato's day, the written word had already made them obsolete [1]. Despite having a far lower than 10% literacy rate, writing was already an important aspect of Greek culture. Legal writings, public inscriptions, commercial records, personal letters, and even literary works had all been trusted and used by people. As they went along, they realized that, upon closer inspection, writing was no more nor less trustworthy or ambiguous than the spoken word, and it was just as authentic. According to Baron, every communication revolution has altered the standards for literacy and communication. This historical viewpoint provides a helpful justification for certain troubling communication and cultural phenomena that, on their own, would be upsetting [2].

Information

The general public today has access to a staggering quantity of fresh knowledge thanks to the internet. Culture is significantly impacted by both the quantity of information accessible and how it is received by people. With the increased accessibility of information, new perspectives on knowledge have been revealed. In the past, media consumption needed in-depth viewing in order to completely comprehend the material. A news item that was often featured in a news magazine or show may be read, watched, or seen in its entirety by customers. Fiction was published in both books and journals. Since information is now more widely available, there is a greater chance that it will be shared through a variety of channels. A news story may be read online and parts of it can be sent to friends. Then, without revealing the original context, the individual repeats the tale to a colleague. Due to the easy accessibility of information made accessible by search engines, a clearly satirical Onion piece on the Harry Potter craze may have been accepted as reality. Media sources are increasingly appealing to this propensity to seek out certain data out of context. Frequently, the most exciting material is highlighted at the cost of other crucial topics. For instance, on March 11, 2010, "Maintaining a Sex Life" was the article that drove the most traffic to The Washington Post website. Cyberbalkanization is the term used by some scholars to describe how media consumers choose information [3]. The term "Balkanization" describes the political splintering of the Balkan nations of Eastern Europe after World War I, when the Ottoman Empire split into several ethnic and political fragments.

Literacy

On the one hand, as the Internet grows in importance as a source of information, the population is exposed to more written text, increasing general literacy; on the other hand, written text is important to the Internet because it makes up the majority of its content; in order to successfully participate in Internet culture through the use of blogs, forums, or a personal website, one must have a level of textual literacy that is not necessary for watching television, listening to music, or reading books. Literacy will alter qualitatively rather than merely grow or decline, according to one smart study of how the Internet influences how a culture receives and processes information. Opponents of Internet literacy, however, assert that the Internet has supplanted traditional sources like newspapers and books that were responsible for increasing literacy levels and assert that a huge percentage of forum and blog entries are illiterate [4].

News

The general public anticipates receiving information rapidly, and media sources react to breaking news promptly. For instance, a spokesman for Rolling Stone magazine published parts from a story on Monday, June 21, 2010, in which General Stanley McChrystal was seen publicly criticizing leaders in the Obama administration's foreign policy.

Culture centered on Convergence

There are several distinct definitions of convergence. In his book *Convergence Culture: Where Old and New Media Collide*, Henry Jenkins gives a useful explanation of convergence as it applies to new media. Convergence, to me, is the interaction between multiple media businesses, the flow of content across various media platforms, and the mobility of media consumers who will go almost anywhere for the pleasure they want. An great example of this migration of content and viewers is a self-made film that gains significant traction on the website YouTube and sparks the curiosity of a news organization. Consider the following scenario: After a video becomes viral, a news outlet publishes on it, increasing the video's

exposure on YouTube. There are several processes at work in this trend. Videos or audio clips from comedic or emotional television or radio broadcasts are often posted on social media sites and blogs. There, they gain notoriety and get a larger audience than during the first broadcast [5].

Thanks to new media, consumers increasingly see all types of media as interactive. For instance, the enormously popular talent show *American Idol* combines an older-media format television with modern media consuming practices by allowing the home audience to vote for their favorite contestant. However, segments of *American Idol* are often uploaded to places like YouTube so that people who may not have seen the show may comment and examine them. Phone service providers often see an increase in call volume after the program, which they attribute to viewers calling in to vote or merely to discuss the show with their friends and family. Because of this, there are more people who are exposed to *American Idol*'s principles, culture, and concepts than there are actual viewers of the show. The usage of new media has encouraged more widespread individual media involvement. It is yet too early to say what this development will entail for culture as a whole, but it is undeniably a rare occurrence. This trend will likely become more pronounced as consumers get more adept at media surfing. To better understand how communications and mass media affect society, however, journalists and scholars immediately turned to behavioral sciences. To do this, academics have devised a wide range of strategies and ideas. As you do research and think about how the media affects culture, you may apply these ideas [6].

Objections to the direct effects hypothesis

Researchers discovered that although hesitant voters often sought assistance from family and friends, voters who absorbed the most media generally had already made up their minds about who to vote for. The results of the 1940 People's Choice Study, which examined how political campaigns affected voters' decisions, cast doubt on the direct effects concept.

Theory of Agenda Setting

The agenda-setting theory of media claimed that, in contrast to the direct effects model's extreme viewpoints, mass media establish the topics that the public is concerned with, not the population's opinions. According to this hypothesis, the topics that get the greatest media attention are those that the public discusses, debunks, and calls for action on. This implies that the public's perception of certain topics and events is influenced by the media. As a result, when the media ignores a certain topic, the public marginalizes it in their views. This argument is used by detractors to argue that a certain media organization has an agenda [7]. Agendas may be anything from the promotion of ruthless capitalist ideals in movies to a supposed liberal slant in the news media. The agenda-setting hypothesis, for instance, explains events like the development in anti-smoking sentiment in society. Smoking was seen as a personal health concern until the media started to take an anti-smoking position. The mass media made smoking a public health concern rather than a private health issue by spreading antismoking emotions via commercials, public relations initiatives, and a variety of media channels. Natural catastrophe coverage has gained prominence in the press more lately. The general public's interest, however, declines as news coverage does. An issue's place on the public agenda is determined by its relative prominence, which in turn affects how public policy is developed. Research on agenda-setting follows a public policy's development from its initial agenda through its media advocacy and eventual enactment as a law or policy. The salience, or relative relevance, of a topic is examined by media academics who specialize in agenda-setting research in order to better understand what makes it relevant [8].

Theory of Rewards and Uses

You could like watching a program like *Dancing with the Stars* and tweeting with your friends about it at the same time on Twitter. Many individuals use the Internet to obtain amusement, information, to connect with others who share their interests, or to express themselves. The uses and gratifications theory researchers look at how the general population utilizes media. A typical uses and gratifications research investigates the justifications for media usage and the results of such use. You use the Internet to interact with friends and for entertainment in the instance of Twitter and *Dancing with the Stars*. Researchers have discovered a variety of typical reasons why people consume media [9]. These include a variety of interpersonal and social requirements, as well as opportunities for social engagement and leisure. Researchers may better understand the causes of a medium's appeal as well as the functions that the medium plays in society by looking at the motivations behind people's media consumption. For instance, a study of the motivations behind a certain user's involvement with Facebook might provide light on Facebook's place in society and its attraction. Media theories of uses and gratifications are often used to analyze current media problems. This is shown by the examination of the connection between media and violence that you read about in the sections before this one. As people with aggressive tendencies were driven to violent media, researchers used the uses and gratifications hypothesis in this example to demonstrate a complicated set of variables surrounding violent media use [10].

Symbolic Interactionism

According to symbolic interactionism, the way you respond toward someone or something is dependent on the meaning you have for that person or object, the self is generated from and evolves via human interaction. People employ symbols with common cultural meanings to communicate efficiently. Almost anything may be used to create symbols, including tangible objects, knowledge, and even verbal communication. This causes these symbols to be ingrained in the media. To make particular things appealing, marketers attempt to associate them with a common cultural meaning. What do you think of someone, for instance, when you see them driving a BMW? Due to the vehicle the individual is driving, you could assume the person to be strong or prosperous. Luxury car ownership denotes belonging to a certain social status.

Invisible Spiral

The importance of the media in the establishment and preservation of prevailing beliefs is explained by the spiral of silence theory, which holds that people who have a minority perspective silence themselves to avoid social isolation. The pressure from society to follow the majority viewpoint increases when minority viewpoints are suppressed, creating the appearance of agreement. As a result, minority voices are diminished to a minimum and it is thought that the public is entirely supporting the dominant viewpoint. For instance, many Germans opposed Adolf Hitler and his policies both before and during World War II, but many remained quiet about it out of concern for exclusion and disgrace. This hypothesis is often used to describe the relationship between media and public opinion since the media is one of the most significant indicators of public opinion. The spiral of silence hypothesis contends that if a specific viewpoint is widely spread via the media, it will effectively quiet other viewpoints by creating the appearance of agreement. This hypothesis is particularly relevant to public polls and media coverage of it [11].

Media Logic

According to the media logic theory, popular media forms and styles are used to shape how people see the outside world. Today, viewers just need to spend a little amount of time with a

specific television program to recognize it as a news program, a comedy, or a reality show. This is due to the media's deep cultural roots. Due to their widespread usage, our society interprets reality using the tone and subject matter of these programs. Consider a TV news program that typically features tense arguments between competing viewpoints on political matters. For individuals who regularly watch this kind of show, this kind of debating has come to be seen as the standard for how to handle disagreement. Institutions are impacted by media logic just like people. The contemporary televangelist emerged as a result of religious leaders adopting television-style marketing, and political candidates now see their physical appearance as a crucial component of a campaign thanks to the use of television in elections [12].

Examining Cultivation

The cultivation analysis theory holds that people who are heavily exposed to media develop an illusory perception of reality based on the most repetitive and consistent messages of a particular medium, and is most frequently applied to analyses of television due to its particularly pervasive, repetitive nature. In order to test this hypothesis, researchers must first examine the media material that a certain media consumer frequently consumes for different sorts of messages. Then, they must consider the media consumer's cultural background to accurately identify other elements that affect how that individual perceives reality. For instance, cultivation analysis studies include a variety of diverse topics for study, such the perception variations between media consumers who consume a lot of and a little. Researchers must choose real research methodologies after visualizing a project and establishing a theoretical framework. Modern research methodologies are quite diverse and might include anything from reading ancient newspapers to conducting carefully supervised tests. The framework provided by media theories allows researchers to tackle concerns regarding the impact of media on topics as diverse as how Internet usage impacts literacy to as specific as how 10-year-old boys respond to cereal advertising [13].

Examining the Content

The average content analysis study just needs access to the proper material to analyze; extensive tests are not usually necessary, making this sort of research a simpler and more affordable option than other types of research. Researchers want to comprehend both the individuals who produced the information and those who used it via content analysis. Researchers must first choose which media to examine and what forms to consider in order to undertake a content analysis study, such as children's cartoons. Older radio programs are available through several internet service providers for free or as paid downloads. Distributors have also made a ton of movies and television series available online for free download, rental, or purchase. The options are available and may be discovered by doing an online search for a certain book. Through resources like the Internet Archive, many media sources are preserved. One of the Internet Archive's main tasks is website archiving. Internet archives are essential for the study of online media because they retain webpages that have been removed or updated. Studies of Internet material that were before impossible are now possible because to these archives [14].

Surveys

Nowadays, surveys are widely used. Data gathered via surveys may include anything from political opinions to personal hygiene routines. Media surveys often take one of the two main forms. A descriptive survey seeks to determine something's current situation, such as public opinion or consumer preferences. Descriptive media surveys are used to determine television and radio ratings by measuring the number of people who watch or listen to certain programs.

An analytical survey, however, does more than just document the status of the globe. Instead, it tries to figure out why something happens. Researchers conduct analytical surveys to get the answers to their questions or hypotheses about the media. Analytical surveys may be used to determine the relationship between different media consumption behaviors and media consumers' lifestyles and habits. In surveys, open-ended or closed-ended questions might be employed. Open-ended questions let the participant to generate their own answers, in contrast to closed-ended questions, which demand that they choose an answer from a list. Closed-ended questions' results are easier to tabulate even if open-ended questions have a greater variety of potential responses. Although surveys are useful in media studies, it's crucial to understand their limitations before employing them [15].

Investigation of Social Roles

As part of child upbringing, parents teach their kids about societal responsibilities. To help children understand their position as students, for instance, parents who are getting their children ready for school go through the basics of the curriculum and what is expected of a student. This role has certain demands that distinguish school from home, much like those of a character in a play. Adults often take on a multitude of roles as they juggle their responsibilities as parents, employees, friends, and citizens. Everyone has the potential to play a number of roles depending on their own life decisions. Social role analysis of the media requires looking at various individuals and figuring out the sorts of roles they each play. Role analysis studies may examine the portrayals of men, women, children, people of color, or members of any other social group in particular media. For instance, certain assumptions about both of these genres may be formed if kids consistently play a different role in cartoons than they do in sitcoms. By examining the roles that are played in the media, researchers may be able to better understand the messages that the mass media delivers [16].

Interviews that Go Deep

A research technique used in anthropology and media studies is the depth interview. Depth interviews are more in-depth than surveys because they provide researchers the chance to directly question study participants about their viewpoints and experiences. research aiming to understand why individuals read romance novels as well as research observing newspaper reporters to determine why they cover certain subjects have both used depth interviews. Depth interviews could improve our comprehension of a population's media consumption habits.

Grammar Evaluation

Rhetorical analysis comprises examining the media's use of style and making an effort to understand the kinds of messages being sent. Media styles include things like form, presentation, composition, use of metaphors, and logical flow. Through rhetorical analysis, the meanings that are obscure to a close reading of the text are made explicit. Studies that include rhetorical analysis have focused on media, such as advertising, in an effort to better understand the roles that style and rhetorical devices play in media communications [17].

DISCUSSION

Focus groups, like in-depth interviews, help scholars understand how the public feels about the media. A focus group, as opposed to a depth interview, allows for the creation of a group dynamic more akin to ordinary media consumption. Researchers in media studies may use focus groups to gauge how a group reacts to various media slants and topics. This might be a helpful tool for determining why individuals choose certain media to consume. In media

research investigations, controlled experiments that subject a test group to media experiences and evaluate the effects of such experiences are sometimes utilized. The measurements are then contrasted with a control group whose experience had key elements removed. For instance, researchers may show one group of children a cartoon with three violent episodes while displaying the exact same film to a different control group of children without the violent incidents. Researchers ask the same questions of the children in both groups, and the results are then compared [18].

CONCLUSION

Through participant observation, researchers try to become part of the community they are studying. Although this approach is often employed in anthropological studies, it is also used in media research when a researcher spends time with members of a particular culture to better understand their beliefs and way of life. Media consumption often takes place in groups. Children may gather with their pals to watch Saturday morning cartoons, families or friends can watch their favorite programs together, and adults can host viewing parties for live sporting events or award ceremonies. These groups provide fresh insights on the public's influence on the media. A researcher may choose to join a team of football fans and continue with them for the whole season. The researcher may shed light on key media influences on culture by joining the group and taking part in the experiment. In this sense, online role-playing games like World of Warcraft have been the focus of study. These games bring to light a fascinating aspect of group dynamics: participants cooperate to win the game even when they are not in close proximity to one another. These games may be investigated by researchers by playing them. The book *Digital Culture, Play, and Identity: A World of Warcraft Reader* contains the results of a group of academics' participant observation research. The results demonstrate the very complex culture and unwritten norms that exist in the World of Warcraft environment and provide substantial insights for why players devote themselves to the game.

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CHAPTER 5

MEDIA STUDIES AND EVOLUTION OF KNOWLEDGE FROM GUTENBERG TO MODERN LIBRARIES

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ABSTRACT:

In important media theory disputes, the underlying assumptions and, thus, the results of media research have been disputed. Theories and research may be used as a person's life's work and a source of academic support. Therefore, rather of focusing on issues of fact and objectivity, debates over ideas may instead center on questions of position and authority. Despite the fact that many of the questions raised concerning them may be resolved by utilizing sophisticated methodologies, the implementation of these concepts in public debate often follows a greater understanding. For instance, if a fictitious study found that violent offenders who had been convicted had hostile feelings after playing the video game Doom, many people would leap to the conclusion that video games generate violent behaviors without considering other potential factors. The intricacies of these studies are often lost when they are addressed in public.

KEYWORDS:

Media Studies, Modern Libraries, Printing Technology, Renaissance Knowledge, Media History, Information Dissemination, Library Development.

INTRODUCTION

Media studies academics have a lot of disagreements on whether viewers are passive or active. The most extreme version of this argument is that a media-dependent public passively consumes the messages it is fed by the media. An engaged audience, on the other hand, is fully aware of the messages being sent by the media and choose how to process and interact with it. However, in the public sphere, this tension still dominates a lot of the conversations about the media's influence. The active vs. passive debate does not adequately capture more recent attempts in media studies to construct a nuanced knowledge of media viewers [1].

The concept of determining the agenda has drawn a lot of criticism. The biggest one is that studies on agenda-setting are unable to prove cause and effect, or in other words, no one has really shown that the media sets the public agenda instead of the other way around. According to agenda-setting research that connects the frequency of an issue in the media with ensuing changes in public policy, the media may have set this agenda. However, lobbyists and decision-makers often run PR campaigns to encourage the approval of certain policies. Furthermore, it may be difficult to tell whether the media is responding to public demand for coverage or whether it is pursuing its own agenda since public concern is often the catalyst for media attention on some subjects [2].

The Theory of Uses and Gratifications

The fundamental assumptions of the uses and gratifications theory have drawn criticism. The uses and gratifications theory states that media play a useful role in a person's life, which indirectly supports and sustains the status of media in the public sphere. Furthermore, since the theory focuses on the psychological and private aspects of media, it is unable to answer

the question of whether media is imposed on a person. The basic tenets of studies that include the uses and gratifications hypothesis are generally not contested, despite the fact that the methodology utilized in such studies is typically valid [3].

Rebuttals to the Spiral of Silence Theory

Despite the fact that many individuals find the spiral of silence theory to be useful when using its fundamental ideas, it performs poorly when dealing with specifics. For instance, the spiral of silence phenomenon is more likely to be shown by those who fear social isolation. People who are less afraid are less likely to remain silent if the wider public turns against them. Conformists contest the claims made by the spiral of silence hypothesis. The spiral of silence theory has furthermore come under fire for heavily depending on the cultural norms of various communities. A movement in public sentiment in favor of gun legislation may not be enough to quiet the consensus at National Rifle Association meetings. Each individual is a part of a larger social group that shares a set of values. Members of a particular social group may not have to be concerned about becoming separated from others even if their ideals may not be in line with those of the wider public [4].

Cultivation Analysis Theory Challenges

The cultivation analysis theory has come under fire for relying too much on a broad definition of violence. Detractors claim that any claim that a clear message of violence could be understood by a whole civilization in the same way is incorrect since violence denotes different things to distinct groupings and individuals. This critique would always be directed at other studies that make use of cultivation analysis. Since various people absorb media messages differently, making broad generalizations might be difficult. Cultivation analysis is an essential part of media studies even if many have questioned its unqualified validity as a theory.

Politics and Media Studies

Thanks to media concepts and analysis, there are many points of view accessible. However, when proponents of a certain position employ such concepts and studies, they often oversimplify it, which may result in contradictory claims. This is indeed a common result when politicians and other individuals utilize media analysis to promote a political stance. Coverage is what ignites the debate about media bias and serves as an excellent example of how the media may shape public perception. A 1985 poll found that journalists were more likely than the general public to have liberal views. Over the years, a lot of individuals have utilized this data to support their arguments that the media is biased to the left. However, a separate study found that between 1948 and 1990, Republicans earned 78% of newspaper support for the presidency [5].

The 2008 presidential election was another time when media bias was criticized. According to a random sample of campaign media, 82 percent of articles in the run-up to the election featured Barack Obama while just 52 percent spoke about John McCain. Claims of media bias tended to bolster the idea of a liberal slant. Further research, however, demonstrated this to be false. Prior to the election, research showed that Obama only began to get favorable media coverage after his polling numbers rose, indicating that the media was reacting to the public rather than attempting to mold it.

Image in the media

Media decency norms have been problematic for a while, and they continue to change in unpredictably. While many schools have banned the renowned children's book *Adventures of*

Huckleberry Finn due to its use of racial slurs, James Joyce's *Ulysses*, which was formerly banned in the United States for obscenity, is now considered as a masterpiece of modern literature. Because of the government's ability to regulate the media, decency is another issue that is ultimately political. They have grown increasingly common in talks about decency standards as media studies have matured. Even if media studies cannot prove that a phrase or image is objectionable, they may nonetheless have a significant impact on the discussion. They are able to recognize the impact of a phrase or picture, nevertheless. Groups or individuals often employ media studies to achieve their stated goals. For instance, the Parents Television Council published a study that compared the ratio of comments about extramarital sex to statements about extramarital sex between the hours of 8 p.m. and presented the results. midnight, too. to 9 p.m. The Parents Television Council then used these findings to make generalizations like "the institution of marriage is regularly mocked and denigrated."

Since content analysis does not examine the effect on audiences or how material is presented, it does not provide a scientific method to determine whether a comment is mocking and demeaning marriage, so such interpretations are arguably unreliable. For instance, researchers tracking the amount of violent or sexually explicit television shows while conducting a content study are not looking at how the general audience reacts to this material. Only the cases are being counted. Equally, political parties may use a range of different linguistic techniques to adapt media studies to their goals. Studies on politically charged media have been conducted on subjects including profanity, violence, and pornography. Also doing their own media research are politicians. For instance, in 2001, the Senate brought forth a bill to address Internet etiquette that received little support from Congress. In an attempt to generate attention, one of the sponsors presented a file containing some of the most objectionable pornographic images he could find to the Senate floor. Bill was adopted by a vote of 84 to 16 [6], [7].

Bringing Together the Media

Even though the topic will be treated in more length in later chapters, the intersection between media consolidation and media studies results deserves a place here. Media consolidation occurs when large media companies buy smaller media companies. Although government regulation has historically impeded this tendency by forbidding ownership of a sizable number of media outlets, the Federal Communications Commission has lately relaxed many of the restrictions put on large media corporations. Media research may play a significant role in media consolidation decisions. These studies evaluate the impact of media consolidation on the public role of the media and on the content of local media outlets in order to compare local media outlets' content to outlets owned by conglomerates. The outcomes often vary depending on who conducts the test. Tests are sometimes entirely ignored. In 2003, the FCC loosened restrictions on owning several media outlets in the same city, citing analysis it had done to determine the effect of various media outlets, including newspapers and television stations. But in 2006, allegations surfaced that the 2003 ruling had disregarded an important study. Since local ownership of TV stations increased the amount of time dedicated to news, the study highlighted questions about whether media consolidation benefited local news [8].

The Industry Changing Gutenberg Invention

Making paper coincided with Johannes Gutenberg's invention of mechanical movable type in 1448, a pivotal moment in the creation of books. Even in the present era of digital devices and microchips, when the basic act of making little, movable letters may seem prosaic, it is hard to overstate the importance of Gutenberg's invention and the influence it had on the

globe. The Biography Channel, A&E, and Time magazine all named Gutenberg as the single most significant figure of the second millennium before Shakespeare, Galileo, and Columbus. The most important invention of the last 1,000 years, according to Time magazine, was movable type. The invention of Gutenberg unquestionably changed the path of history [9]. There are many unknowns about Gutenberg's life. He was a well-known goldsmith and book printer from Germany who spent the 1440s raising money for an unidentified project. This ended up being the printing press, which changed how books were created by combining his original invention individual metal letters and punctuation marks that could be independently rearranged with pre-existing technologies like the screw press, which was previously used to manufacture paper. Despite the possibility that Gutenberg printed other, earlier works, it was the Bible he published in 1455 that established his notoriety. In his little printing shop in Mainz, Germany, Gutenberg used his movable type machine to produce 180 copies of the Bible: 135 on paper and 45 on vellum. This book, often known as the Gutenberg Bible, was the catalyst for the so-called Gutenberg Revolution in Europe and paved the path for the commercial mass printing of books. The whole Gutenberg Bible was purchased by the Harry Ransom Humanities Research Center at the University of Texas in Austin for \$2.4 million in 1978 [10].

Throughout the next few centuries, the printing press transformed the creation, dissemination, and reading of books. Printing books was a lot quicker way than scribbling them, and paper was far less expensive to produce than parchment. Books were often ordered and then duplicated before the printing press was created. The Bible would have taken a scribe at least a year to handwrite, but thanks to the printing press, many exact copies of the same book could be manufactured fast. As more printing companies proliferated across Europe as a consequence of Gutenberg's invention, the basic idea of what a book looked like began to change. In the Middle Ages, each book was a unique, precious product of many hours of work. After Gutenberg, books could be produced and distributed in vast numbers at comparatively little cost. To make early printed books seem like illuminated manuscripts, hand-drawn ornaments were used as decorations. When printers realized the financial advantages of producing several identical copies of a single text, printing evolved into a speculative business as they tried to forecast the number of copies of a certain book that would be sold. By the end of the 15th century, 50 years after Gutenberg invented movable type, printing houses had sprung up all across Europe, with an estimated 300 in Germany alone. As a result of Gutenberg's innovation's success, book printing and sales skyrocketed. The Harry Ransom Humanities Research Center estimates that there were around 30,000 books in all of Europe before the invention of the printing press. The number of books in circulation in Europe by the year 1500 CE was between 10 and 12 million due to the book's booming status as an industrial item [11].

The Effects of Large-Scale Production

The post-Gutenberg world was changed by the development of the printed book. However, the book's format did not change much. With the exception of a few minor changes, the previous codex was mostly left alone. The creation and dissemination of books, as well as the worldwide exchange of information, advanced quickly. Simply put, the mechanical reproduction of books made more volumes available at a lower cost, and the development of international trade made it possible for these books to be spread more widely [12]. The growing middle class's thirst for knowledge and the recently found accessibility of classical works from ancient Greece and Rome served as the primary drivers of the Renaissance, a period of individual celebration and a turn toward humanism. Writings could now be widely shared for the first time, allowing political, intellectual, religious, and cultural views to

flourish. Mass media and mass culture were created as a result of the first time that many people simultaneously got access to the same books and ideas. A revolution occurred in science as well. For instance, widely accessible, uniform texts made it possible for scientists in Italy to learn about the concepts and advancements achieved in England. Due to improved communication, technology and intellectual ideas spread more quickly, enabling scientists from other domains to more easily build on the discoveries and successes of others [13].

As the Renaissance progressed, the middle class increased in size and literacy rates increased. Since books could be obtained by people outside of monastic or scholarly settings, more books became available to women. As opposed to the few hundred precious books kept in monastic or university libraries, this. In essence, the democratization of knowledge was aided by the widespread production of books. But the dissemination of this information was not without criticism. The growth of competing ideologies contributed in part to the Roman Catholic Church's dominance in medieval Europe eroding. Pope Innocent VIII mandated in 1487, only a few decades after Gutenberg printed the Bible for the first time, that all books be pre-approved by church authorities before they were allowed to be printed. One book the church outlawed was the Bible written in any language other than Latin, which was a language that few people outside of the clergy or scholarly circles understood. In 1517, Martin Luther launched the Protestant Reformation. He challenged the legitimacy of the church by asserting that everyone had the right to read the Bible in their own language. The church had good reason to fear the spread of vernacular Bibles since the more people who had access to the text, the less control the church had over how it was interpreted. Since the church's interpretation of the Bible substantially influenced how many people lived their lives, the widespread availability of printed Bibles and the wave of Protestantism they inspired dramatically eroded the church's control over the hearts and minds of the faithful. The Catholic Church's attempt to maintain control over the printing industry was failed, and over the next few centuries, the church would see a dramatic decline in its influence since there were other places where religious information could be found, unlike during the Middle Ages [14].

In addition, translations of the Bible into languages other than Latin were beginning. Early examples of well-known works in the local language are Chaucer's *Canterbury Tales* and Dante's *Divine Comedy*. As books became more affordable to the middle class during the Renaissance, there was a rise in interest in works written in the vernacular, or the dialect of the "common people." Two genres that have seen tremendous growth in popularity are plays and poetry. Cheap chapbooks gained popularity in the 16th and 17th centuries. Chapbooks were small and easily manufactured; they often included well-known tunes, humorous stories, or religious tracts. There was no shortage of chapbooks, which demonstrated how the Gutenberg Revolution had altered the written word. In only a few hundred years, a large number of people would have access to reading material, and books would no longer be respected antiques [15].

Due to the tremendous focus placed on human knowledge at this period, libraries expanded substantially during the Renaissance. Just as in ancient Egypt, libraries were once again a tool of displaying state power and wealth. The founding of the German State Library in Berlin in 1661 was swiftly followed by the formation of other European institutions, such as the British Library in London in 1759 and the National Library of Spain in Madrid in 1711. Libraries were connected to universities, clubs, and museums, albeit they were sometimes only accessible to subscribers. The Public Libraries Act of 1850 in the United Kingdom supported the creation of free, public lending libraries. The fundraising and lobbying activities of women's groups after the American Civil War contributed to the success of public libraries in

the newly United States. Between 1881 and 1919, the philanthropist Andrew Carnegie helped create more than 1,700 public libraries, carrying into the 20th century the Renaissance ideals of patronage of the arts and democratized knowledge [16].

History of Document Control

With the development of mass culture and the democratization of knowledge, Gutenberg's invention of the printing press also altered the act of creation by transforming literature into a potentially successful industry. Before books were produced in large quantities, authors received little financial rewards. As a result, pre-Renaissance writings were often collaborative and many of them were written by many authors simultaneously. Since the scriptoria, when the idea of copyright first appeared, it has been unclear who has the authority to manually replicate a book. However, the printed book was a risky commercial enterprise since it might be sold in vast numbers of identical copies. The fast growth of the printing industry in Europe has made it possible for authors to profit from the books they produce and subsequently publish, provided their legal rights are protected. The ability to restrict others from copying, disseminating, and selling a work is known as copyright in current use. Even if it may be traded or otherwise transferred, the inventor is often given this privilege. Works that are not or no longer have a copyright are considered to be in the public domain. They may thus be utilized by anybody without limitation or payment since they are in fact public property [17].

Modern copyright law is often viewed as having its roots in the Statute of Queen Anne. This legislation, enacted in England in 1710, was the first to specifically recognize the legal rights of authors. It granted a publisher 14 years of exclusive authority and legal defense over a work, with the possibility of an additional 14 years if the author was still alive. Anyone who violated a copyrighted work was subject to a fine, with the author receiving half and the government receiving the other half. Copyright was created with the intention of preventing monopolies and censorship, giving authors a sense of security, and promoting learning by guaranteeing that publications would be made accessible to the general public [18].

The United States approved its first copyright law not long after the Declaration of Independence. Article I, Section 8, Clause 8 states that the U.S. The Statute of Queen Anne served as the model for the first federal copyright legislation, the Copyright legislation of 1790, which also provided exclusive rights for 14 years, renewable for another 14 years if the author was still alive at the time the legislation was enacted, and which also gave Congress the authority "to promote the progress of science and useful arts, by securing for a limited time to authors and inventors the exclusive right to their respective writings and discoveries. The limited times specified in the Constitution have become longer and longer since the 18th century. The Copyright Act of 1909 allowed for an initial term of copyright of 28 years, which may be extended for an additional 28 years. The Copyright Law of 1976, which replaced the 1909 statute, extended the copyright protection to "a term consisting of the life of the author and 50 years after the author's death," which was a major increase over the potential 56-year lifetime provided by the earlier law. In 1998, the duration of copyright was extended to 70 years after the author's death. The Copyright Term Extension Act of 1998 granted a 20-year extension to all currently protected works. The Copyright Term Extension Act's detractors nicknamed it the Mickey Mouse Protection Act because the Walt Disney Company supported it. Due to the 20-year copyright extension, which prevented them from entering the public domain, Mickey Mouse and other Disney characters remained Disney's exclusive property. The 1976 Act initially included the definitions of fair use. According to fair-use law, using a work that is protected by copyright for "purposes such as criticism, comment, news reporting, teaching, scholarship, or research, is not an infringement of

copyright," for instance, a researcher who cites another's work is not breaking the law. Due to an Internet culture that thrives on remixes, linking, and other creative uses of source material, the legal definition of fair use has received a number of challenges in recent years [19].

History of the Book Publishing Industry

The publication and dissemination of the book are not the author's responsibility, with the exception of self-published works. These days, a book's publisher is often in charge of the book's editing, design, printing, promotion, and distribution. Even while authors often have their names prominently displayed on the spine, a published book is really the culmination of multiple different sorts of work by numerous different people. Early book printers also acted as publishers since they created and sold pages. In England, the Stationer's Company, a kind of printer's guild, controlled the printing industry and had the power to edit manuscripts. Because some of these early publishers went too far, the 1710 Statute of Queen Anne, the copyright law, was created. In the 19th century, publishers in the United States served a range of purposes, and it was common for one company to publish, distribute, and even sell its own books. Boston, New York, and Philadelphia were the nation's publishing hotspots, making the Northeast the nation's publishing powerhouse even though there were booksellers and printers all across the country. Throughout the 1800s, the American book industry expanded rapidly. In 1820, books were produced and sold in the United States for around \$2.5 million; by 1850, sales figures had quadrupled despite a sharp reduction in book costs. Printing books became more straightforward and profitable in the 19th century because to the Linotype typesetting machine and other technical advancements. The 19th century saw the founding of several of the major publishing firms that are still in operation today. For instance, Little, Brown & Company and Macmillan were both created in Scotland in 1843 and 1869, respectively, before Houghton Mifflin was founded in 1832, Little, Brown & Company in 1837, and Macmillan in 1843. At the start of the century, New York served as the center of American publishing [19].

During this period, authors were able to make money from their writing because to the publishing industry's rapid growth and the emergence of intellectual property laws. It may not come as a surprise to learn that the first literary agents originally arose in the late 19th century. Literary agents represent writers and publishers in contract negotiations and decipher complicated legal jargon. First ever literary agent, A. By taking remuneration to negotiate on behalf of the author, P. Watt, who resided and worked in London in 1881, essentially created the job of the contemporary literary agent. Former advertising agent Watt decided to charge on a commission basis, which meant that he would get a certain percentage of his clients' sales. Watt set the charge at 10%, which is now thought to be standard [20].

DISCUSSION

The most significant change in publishing during the first half of the 20th century was the surge in popularity of paperback novels. There have been books bound on less expensive, less durable paper since the advent of Renaissance chapbooks, but these were often crudely printed items meant just for a quick diversion. When Penguin Books Ltd., an English publisher of paperback books, was founded in 1935, the so-called paperback revolution was officially launched. Instead of being vulgar and cheaply made, Penguin books were simple but attractively designed. Penguin concentrated on providing books with literary merit while only charging 25 cents for paperbacks, fundamentally changing the image of what excellent books should look like. Early Penguin titles include Dashiell Hammett's *The Thin Man* and Ernest Hemingway's *A Farewell to Arms*. In the decades that followed, an increasing number of paperback publishing companies were founded in an attempt to capitalize on Penguin's

popularity [21]. The first American paperback publisher, Pocket Books, was founded in 1939. By 1960, paperback sales in the US had overtaken those of hardbacks. The second half of the 20th century was marked by the concentration of the US book publishing industry in addition to a stronger tendency toward media consolidation. Between 1960 and 1989, the U.S. book industry had around 578 mergers and acquisitions; between 1990 and 1995, 300; and between 1996 and 2000, over 380. This was merely one example of a more widespread worldwide trend toward mass media consolidation, in which major international media corporations acquired smaller companies in a variety of industries. For instance, the German media company Bertelsmann AG had acquired Bantam Books, Doubleday, and Random House; the London-based Pearson had Viking, Penguin, Putnam, and the Dutton Group; and AOL Time Warner owned Little, Brown & Company and Warner Books. Since publicly traded firms had obligations to their shareholders, the publishing industry was under pressure to generate ever-increasing profits. The Big Six, a collection of six sizable publishing houses, were in charge of creating around 60% of all books sold in the US as of 2010. In the years leading up to the American Revolution, newspapers and pamphlets were the most popular publication formats because they could be quickly produced and were great for delivering quick political and news pieces during a period of rapid change. The anonymous 1776 publication of *Common Sense* by Thomas Paine may be considered the first bestseller in America. As post-independence America's literacy rates rose and the nation achieved stability, demand for longer books increased. A cautionary tale about a woman falling prey to seduction, *Charlotte Temple* by Susannah Rowson, which was published two years after Brown's work, has similar aspects [22].

CONCLUSION

Women were often the main characters in well-known literature, but they were also making up a larger percentage of the reading. Eighteenth-century Americans were influenced by Enlightenment ideals, which claimed that a morally upright citizenry was essential for a strong nation. Despite the fact that men controlled the public worlds of politics, employment, and education, women were in charge of the household and raising the next generation. In the 18th century, the so-called republican motherhood movement, which urged American women to educate their children for the sake of the fledgling nation, helped to legitimize, expand, and improve women's education. Women's literacy rates dramatically increased during this period due to the fact that they often had more free time to read, and more books were being produced specifically with women in mind.

Authors like Frances Burney and Mary Wollstonecraft, who also openly criticized the fixed status of women in society, addressed the issues faced by women [23]. But in the early days of the American novel, some people thought the genre would be dangerous and subversive since it was so captivating and caught readers' imaginations, especially those of women. In the historical era, a character in Hannah Webster Foster's well-known novel *The Boarding School* promotes this particular point of view.

The majority of young women today read novels, which are both their favorite and riskiest literary genres to read because they inspire impure desires, a vanity of outward charms, and a love of display and frivolity that are incompatible with the constancy of simplicity, modesty, and chastity in the female breast. Romantic depictions of love, beauty, and magnificence in these works. The huge popularity of books among so many different people led to the idea that they were dangerous. An early biography of Susannah Rowson said the following about her book's wide readership: Both the godly scholar's study and the mechanic's shop, the accomplished woman's salon and her waiting maid's bedchamber, the log-hut on the outskirts of modern society, and the fore-castle of the whale ship on the barren ocean have been

infected by it [24]. The tourist who was waiting for the next vehicle at the neighborhood inn, the beardless clerk who had just completed balancing his accounts at night, and the schoolgirl who had read it quietly in her seat in class had all read it.

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CHAPTER 6

EVOLVING LANDSCAPE OF BOOK PUBLISHING: A REVIEW

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ABSTRACT:

Hardcover books are desirable to both writers and book buyers because of their durability. However, some novels are never published in hardcover due to the economically competitive nature of the publishing business nowadays. Publishers often reserve the hardcover format for books they anticipate will do well in the market since they are more costly to manufacture and nearly usually cost more than their paperback versions. Publishers must choose the size of the print run for a new hardcover book based on anticipated sales. The total number of copies produced by a single printing setup are referred to as the print run of a book. A unsuccessful book may only get one printing, but a successful book could see 50 or more. Since publishers must effectively predict how well a book will sell, determining how many copies of a book to produce is an imprecise science. A print run's size is not standardized. The U.K. The first print run of the first Harry Potter book was merely 500 copies, whereas the seventh and final book in the series had a record-breaking 12 million copies printed in the United States. The book is either reissued after its first print run sells out or it is regarded as being out of print. In today's publishing world, hardcover versions are often released first, followed by paperback iterations.

KEYWORDS:

Changing Readership, Digital Publishing, Literary Market, Publishing Trends, Self-Publishing, Traditional Publishing.

INTRODUCTION

Historically, inexpensive paper-bound books have been published in forms such the chapbook, penny dreadful, and dime novel. However, the hardcover book remained the preeminent format in the book world for thousands of years, whether it was an ancient codex or its modern version. The 1930s saw the debut of a novel format known as the paperback, which was hailed as revolutionary. During the Great Depression, paperbacks were promoted as less costly substitutes for hardcover editions, and this is when the so-called paperback revolution got its start. The first widely popular paperback publishing business, Penguin Books, Ltd., maintained costs low by purchasing massive print runs and selling books in unconventional places like Woolworth's drugstores. Penguin defied convention by producing inexpensive, thought-provoking books rather than pulp fiction amusement novels, which was a conventional paperback convention[1]. The best books apparently have the greatest appeal to the greatest number of people wrote Donald Porter Geddes, editor of Pocket Books, the first paperback publishing house in the United States, in 1944. The larger American public need no longer suffers from the delusion that it is intellectually inferior, or, from a literary point of view, lacking in any aspect in good taste, judgment, and appetite.

Paperback originals, or novels that had their first print run as a paperback edition, began to appear in the 1950s, since paperback printing had initially exclusively published reprints of works that had previously been published in hardcover. The stigma associated with paperback books was further diminished with the introduction of paperback originals[2]. The Interpreter of Maladies by Jhumpa Lahiri was the first paperback original to win the Pulitzer

Prize for literature in 1999. Mass-market paperbacks and trade paperbacks are the two main categories into which paperback novels released today fall. Although many genre books are exclusively produced in mass-market paperback versions, mass-market paperbacks are compact, affordable editions that are occasionally released after a hardback edition. Trade paperbacks are more substantial and often of higher quality. They are often printed on better paper. The trade paperback will be the same size as the hardcover and will have the same pagination and page layout if a hardcover version is released first. Hardcover novels have often been considered to be more prestigious than paperback books, although this perception may be starting to shift. 50 to 75 percent of the hardback volumes that certain literary fiction publishers sent to shops in recent years were being returned to them unsold.

In response, some publishers decided to completely eschew the hardback format and only release novels with questionable sales prospects as trade paperbacks[3]. The New York Times quoted Random House's Jane von Mehren as saying, "It's hard to get someone to spend \$22 on a book by an unknown author, but it's much easier to get them to spend \$13.95 on a paperback. Although this too may be gradually changing, some publishers are worried that book reviewers don't take trade paperback copies as seriously. Instead, then waiting the paperback version for many months, another publishing method is to issue the hardcover and trade paperback editions simultaneously. By using the first exposure to attract readers who would be reluctant to pay the full hardback price for a book, such a strategy aims to increase sales. Despite whatever reservations publishers may have about producing paperbacks, the format continues to dominate the U.S. publishing market. 35.00% of books sold in 2009 were trade paperbacks, 35.01% were hardcovers, 21.01% percent were mass market paperbacks, 2.0% were audio books, 2.0% were e-books, and 5.1% were other[4].

E-Books

The hardback book's pricey, enduring binding gave the impression that it was a piece created for archival purposes. When it comes to how readers engage with a text, the e-book is primed to produce an even bigger upheaval than how paperback books did by making books more affordable and portable. E-books, usually referred to as electronic or digital books, are the printed book's digital media counterpart. That is, they are books that are read on an electronic device's screen, such as a smartphone, computer, or specialized e-reader. E-books vary significantly from their print counterparts in a number of key respects. One reason e-books are often less costly than conventional books is because there are no physical manufacturing costs[5]. E-books may be stored and sent for free. A work published as an e-book doesn't ever have to go out of print since the publisher is not required to place a certain print run. Additionally, readers who want immediate pleasure like e-books. A reader may download an e-book in only a few minutes rather than going to a physical bookshop or waiting for a delivery. Early electronic books were mostly technical manuals or digitalized editions of public domain novels. With the growth of the Internet and the mobility of electronic devices, book publishers started to provide digital copies of their works. Different businesses started releasing hardware and software platforms for electronic books in the first decade of the twenty-first century, each vying for control of this developing industry[6].

Despite being a very modest portion of all book sales, e-books are becoming more popular. In the first few days following its September 2009 publication, Dan Brown's *The Lost Symbol*, the sequel to his enormously successful book *The Da Vinci Code*, sold more copies as a Kindle e-book than as a hardback. However, the popularity of e-books has brought up an issue that affects many types of digital content: internet piracy. Few days after its debut, Brown's book had already received over 100,000 unauthorized downloads. Some writers and publishers worry that people who use the Internet anticipate free material will find a method to avoid paying for e-

books. Other well-known writers have responded to the e-book in different ways. Recently, American novelist Sherman Alexie expressed some of these concerns, saying, With the open-source culture on the Internet, the idea of ownership of artistic ownership goes away[7].

The potential for digital aging is yet another issue with e-books. After all, all an electronic book is is a collection of data recorded on a disk. It seems that digital formats deteriorate considerably more quickly than their analog equivalents. Another issue is the rapid evolution of digital technology; it's possible that a book purchased on a Kindle device in 2010 won't work with an equal device in 2035 or even 2015. Although most estimates place e-book sales at 3 to 5 percent of the total book market, they had a 177 percent rise in sales in 2009. According to a prediction cited in *The New Yorker*, e-books would eventually make up between 25 and 50 percent of all book sales. E-books may radically alter how people read in the future, especially with newer types of e-book readers like the iPad featuring full-color displays and the capability to insert online connections and video in a book's text. Electronic entertainment has grown significantly during the previous several decades. Less than 7% of the typical American's spare time was spent reading in 2009. Instead, they watched TV for 56% of that time. Sales of video games increased by 19 percent in 2008 alone and have since been rising[8]. The publishing business is doing its best to grab readers' attention in a world full with distracting entertainments that are all vying for their attention.

Box Office Syndrome

A young author has been toiling away at his work for the last several years, rewriting and editing it until it is polished, thrilling, and original. He sends out his book in the hopes of finding a literary agent who would promote it. The novel is sold to a publisher by the agency, earning the author a respectable advance. The book receives positive reviews, takes home several prizes, and sells 20,000 copies. This circumstance seems like a dream come true to the majority of individuals. However, this blossoming author may run the danger of not having his contract extended in a publishing business that is becoming more commercialized and more driven by the search for the next big bestseller. Publishers face pressure to make a profit in a sector that is increasingly controlled by major media firms with commitments to investors[9]. Because of this, they often place their bets on best-sellers that are certain to sell millions of copies, regardless of literary value. Blockbuster syndrome, the publishing industry's rising preoccupation with a small number of best-selling authors, often results in less support and income for the overwhelming majority of authors who don't sell millions of copies.

An amount of money given to an author in anticipation of future royalties is known as an advance. A portion of the book's selling price is used as royalty payments. Therefore, if a publisher offers an author a \$10,000 advance, the author has instant access to that money, but the publisher keeps the first \$10,000 in royalties. The author then accrues royalties for each book sold after that. An advance is therefore a hybrid between a loan and a wager. The author doesn't have to pay back the advance if the book doesn't go well, but he or she won't get any further money from royalties. However, up to 75% of novels fail to recoup their advances, which means that they don't generate any revenue for their writers. The exact amounts of advances are notoriously kept under wraps by publishers and authors[10]. Although actual amounts vary greatly, a recent *New York Times* piece estimated the average advance to be roughly \$30,000. But these days, the majority of media attention is concentrated on the select few novels each year the blockbusters whose writers get enormous advances and go on to sell enormous numbers of copies. However, the emphasis on box office successes might be detrimental to up-and-coming authors. Advances to young or unknown authors are often minimal since publication is a risk. A publishing business would also likely spend a lot of

money on PR for a book that received a large advance because it wants to recover its original investment. Sadly, the reverse is also true; a tiny advance means a little budget for PR, which may put many writers in a catch-22 situation. Unpromoted books often have little chance of becoming bestsellers. If the book doesn't go well, the publisher may be able to justify a reduced advance and advertising expenditure for the subsequent book. As a consequence, a lot of works written by up-and-coming writers get overlooked. According to Grove/Atlantic publisher Morgan Entrekin, "it used to be that the first book earned a modest advance, then you would build an audience over time and break even on the third or fourth book." "Now, the first book is anticipated to get a massive advance and enormous sales. Now that an author has sold 15,000 paperbacks and 9,000 hardcovers, they see themselves as failures[11].

Potential blockbusters cost the publisher a lot of money as well. They pose the danger of consuming promotional funds and absorbing publishers' focus. Because a very high advance may only be repaid if a significant number of copies are sold, publishing firms are less willing to take a chance on unusual novels. This could also cause publishers to promote an abundance of comparable novels. Publishers tried to capitalize on Dan Brown's enormous success with *The Da Vinci Code* in 2003 by creating similar art history-conspiracy-mystery thrillers, but few of them captured readers' attention. In some ways, the publishing business has benefited from concentrating on blockbusters. The market share of today's greatest sellers is more than it was ten years ago, and they sell more copies. However, during the previous 8 years, total book sales have stayed largely unchanged. In other words, it's not because more books are being sold; rather, a small number of blockbusters with extensive marketing are capturing a larger share of the market. The blockbuster syndrome, though, poses a danger to the business in other ways as well. Literature turns become a commodity in a best-seller-driven society, with little emphasis put on a book's aesthetic qualities. Instead, whether or not it will sell is the main worry[12].

The retail selling of books in the United States was transformed in the late 20th century by a new set of enormous bookshops. In the late 1980s and early 1990s, two of the most well-known and common book shops, Barnes & Noble and Borders, greatly increased their footprint by constructing book superstores. These massive retail establishments differed in a number of ways from more conventional, smaller bookshops. In addition to books, they often offered gifts, paper items, and calendars. Many also had cafés inside, enabling customers to read books and drink lattes simultaneously. Such megastores attracted clients due to their large assortment and capacity to provide books at steep discounts, and they were also physically larger.

Many small bookshops were unable to compete with the discounts, broad selections, and posh environment offered by the big chains. Independent bookstores' market share decreased from 58 percent in 1972 to 15.2 percent in 1999, according to Publishers Weekly. The membership of the American Booksellers Association, a trade organization for bookshops, peaked in 1991 at 5,200; by 2005, it had decreased by 65% to 1,791. Some proponents of independent bookshops believe there is a connection between the collapse of independent bookstores and the concentration of the publishing sector. "When the independent bookselling market was thriving in the '70s and '80s, more books were being published, more people were reading books, the sales of books were higher, and publishers' profit margins were much greater," said Richard Howorth, owner of Square Books, an independent bookstore in Oxford, Mississippi, to *Mother Jones* magazine. All of those things have decreased with the rise of corporate retailing powers and publishing consolidation. Book superstores placed a higher emphasis on best sellers and returned some mass market paperbacks to publishers after only six weeks on the shelves[13].

Large shops like Target, Wal-Mart, and Costco sold roughly 45 percent of the market's books in 2009, outpacing both independent and chain bookstore sales. These shops didn't focus on books and often carried only a few of blockbuster titles that were aggressively marketed. Large discount retailers were able to strike advantageous agreements with publishers, which sometimes allowed them to lower book prices even lower than the book superstores. The growing number of books being bought online has also posed a challenge to book superstores in more recent years. Around 15 to 20 percent of books sold in the United States in 2010 were sold by Amazon, the biggest online bookstore. The business has profited in certain ways by the move away from small bookshops and toward larger retailers, including book superstores or non-specialized retailers like Wal-Mart, most notably by making books more accessible and affordable. Mega best sellers like the *Twilight* and *Harry Potter* series were able to break sales records in part because the books could be bought at malls, gas stations, supermarkets, and other unconventional places. But total book sales haven't increased. Additionally, even if customers may pay less for the books they purchase from these merchants, something else could also be lost[14].

Price Battles

The capacity of book superstores to provide considerable discounts on a book's cover price contributed to their ability to displace smaller, independent sellers. Large book chains may bargain better terms with publishers since they sell more books, and they subsequently pass the savings on to their consumers. Unsurprisingly, buyers want big discounts, which is one of the reasons why book superstores dominated the market in the 1990s. Because of their larger sales volumes, which give them negotiating strength with the publishers, the superstores are able to offer books at such steep discounts sometimes even at half the suggested retail price. Independent bookstores that purchase the books at standard wholesale pricing are at a disadvantage since they are unable to give significant discounts and must thus charge more than the superstores. One factor contributing to the increase in best-seller sales over the last ten years is this steep discount strategy. Large discounts, however, promote high-volume sales, and a focus on high-volume sales promotes prudent publishing decisions. This means that the only way for the booksellers to make up for the steep discounts is by selling a ton of copies, and the books that are most likely to do this successfully are bestsellers by well-known writers. Some European nations have begun to control pricing as a result of the danger that large discounts pose to small bookshops and the impact, they have on the publishing sector. In France, for instance, it is against the law for booksellers to provide discounts of more than 5%, while in Germany, price reductions are only permitted nine months after a book's publication[15].

There are other book discounters in addition to traditional brick-and-mortar bookshops. Wal-Mart and other low-cost merchants sell more copies of the few books they have on hand, allowing them to bargain with publishers for even better conditions. Amazon often offers discounts of 20% or more on books, and it dominates the online book market. Amazon and other online merchants have recently begun competing for the earnings from online book sales. Amazon and Wal-Mart prepared to fight for sales in October 2009 as businesses prepared for the Christmas season. When Wal-Mart said that presale costs for 10 much awaited hardcover novels will be reduced to just the next day, Amazon replied by matching that price of \$10. The price was later reduced to \$9 by Wal-Mart, and then by Amazon. Wal-Mart didn't want to lose up and dropped their pricing by one cent, making the 10 books available for \$8.99. Then Target, a different online store, entered the battle and matched Wal-Mart's pricing. Wal-Mart reduced the advertised price of the books by one cent, making them available for \$8.98.

Major shops fighting over pennies may have an almost ludicrous quality, but it also gave book merchants both small and huge chains cause for serious reflection. The surprising aspect of the book pricing wars between Amazon, Target, and Wal-Mart was that no one engaged anticipated making any money from these significantly reduced prices. These books were almost probably being sold for less than \$9, maybe by a significant amount. A book's wholesale price, in this example \$17, is typically around half of the list price, or \$35, of the book. If the book is \$9, the shop will lose \$8 on each copy sold. Even while this first seems to be clearly awful business, it succeeds because all of these stores sell a lot more than simply books. With the aim that these clients would make more purchases, major online merchants exploit the steep discounts to entice people to their websites. These book deals are useful for bringing customers to the retailer's website. However, small bookshops in your community that still focus primarily on selling books don't have this luxury[16].

E-books have also joined the battle in retail. E-books are relatively inexpensive to produce since there are no printing expenses, and customers anticipate seeing the savings. However, book publishers continue to offer the books to wholesalers at wholesale costs, which is roughly 50% less than the hardback version's suggested retail price. Companies like Amazon, who once again make a loss, charge only \$9.99 for the typical e-title in order to entice customers. Many believe that gadget sales will make up for it since customers are more inclined to spend hundreds of dollars on a cheap reader to access less costly books. The propensity to simply consider net income is a sign of a wider tendency in the book business. Consumer prices are falling, retailers are growing, and the bulk of media attention is going to popular books. While this has immediate benefits for customers and big retailers, it has disastrous long-term implications for most writers and independent booksellers.

The Impact of Modern Technology

Since its inception, the book business has seen significant development. The development of the papyrus scroll and the advent of the e-book are only two examples of how new technology have changed how readers see and interact with literature. Old-media sectors, like the book industry, must discover strategies to adapt to the rise of digital media. Some believe that the industry will be destroyed by this new technology, while others claim that it would benefit it. But one thing is certain: the publishing business as we know it will change as a result of digital technology. The early electronic book readers had similarities with personal digital assistants: pocket-sized gadgets that gained popularity in the 1990s and could store and display enormous volumes of text[17]. Early electronic book readers persisted on the market, however, becoming popular in certain techie subcultures but failing to catch on with the general populace. The text on early e-readers was difficult to read and had a short battery life. The Apple iPhone and the iPad helped readers feel more at ease reading on a tiny screen during the 2000s thanks to technology advancements that made it possible for smaller and more streamlined devices. Many e-readers were released in the second part of the decade. When Oprah Winfrey lauded the Kindle on her broadcast in October 2008, the technology gained momentum. Sales of e-book readers were growing over that Christmas season, and interest in them had expanded beyond the realm of the technologically adept. More than 1.5 million books were downloaded onto the Apple iPad within its first month of availability in 2010 despite some critics claiming that it offers a reading experience that is inferior to that of specialized e-readers[18].

DISCUSSION

Less than 5% of today's books are electronic, although this percentage is rising. About 400,000 books were available on the Kindle reader in the start of 2010. Some gadgets have

wireless accessibility, so an e-reader may view books without being linked to a computer all it requires is an open Wi-Fi connection. It seems sense that the modern consumer is charmed with the e-book when there is such easy access to a dizzying variety of publications. In a device that is lighter and smaller than the typical hardcover book, an e-book reader has the capacity to hold thousands of books. E-books are often less costly than their hardcopy counterparts; sometimes they are even free, despite the fact that the devices themselves might be pricey. More than a million books in the public domain are now accessible as free e-books thanks to initiatives like the Gutenberg Project and Google Books. Anything that encourages reading and books should benefit the publishing sector, right? Unfortunately, it's not so easy for American publishers [19]. Some publishers fear that the increased sales of e-books might really undermine their financial standing. Amazon effectively established the \$9.99 pricing point for best-selling or recently released e-books during the Kindle's first year of availability. Amazon was selling these books at a loss because it was acting as a wholesaler and purchasing them for \$25 or less per new hardcover, which is typically half of the publisher's advertised price. A short-term setback, though, could have had long-term benefits for Amazon. The corporation has a 90% market share of e-books at the beginning of 2010. Traditional publishers were concerned that customers would avoid buying a new hardback priced at \$25 when faced with e-books that cost less than \$10. The rivalry between Amazon and the publishing industry reached a breaking point in January 2010. One of the six major American publishing houses, Macmillan, proposed a new business model to Amazon that was similar to the agreement the Big Six publishers had made with Apple for e-book sales on the Apple iPad. In essence, Amazon had been permitted to purchase books from publishers at a discount roughly half the list price for hardcovers and then establish whichever retail price it pleased [20]. As a result, Amazon was free to decide to offer books at a loss in an effort to encourage more people to purchase Kindles. In Macmillan's concept, rather than serving as a distributor, Amazon would serve as a commission-earning agent. According to Macmillan's suggested arrangement, the publisher would choose the list price and keep 70% of every sale, leaving 30% for the reseller. Amazon couldn't be forced to accept this contract, but Macmillan could drive a hard bargain: If Amazon declined Macmillan's offer, it could still sell the publisher's books under the wholesale model, but the e-book copies would be released 7 months after the hardcover versions. There was a standoff that ensued. Amazon didn't only reject Macmillan's request; it also disabled the "buy" button from each Macmillan book that was posted on its website, thereby forbidding the sale of Macmillan publications.

CONCLUSION

The \$10 book, though, may not even be the publishing industry's biggest concern. More over half of the top-selling Kindle books were free in the beginning of 2010. Some of these publications, like *Pride and Prejudice*, were in the public domain, but many others were free books published by publishers to promote books by live writers. The value of free e-books is a topic on which the industry is still divided. Some book publishers believe it to be a technique that lowers the value of books in the eyes of readers. Other publishers see free e-books as a promotional tool to increase word-of-mouth and expose readers to new writers. "At a time when we are resisting the \$9.99 price of e-books," David Young of the Hachette Book Group told *The New York Times*, "it is illogical to give books away for free." Other e-books appear from sources other than the established publishing industry. mobile phone novels, or books designed to be read on mobile phones, accounted for four of the top five best-selling books in Japan in 2007. Traditionally, amateur authors have authored cell phone novels and posted them on free websites. Since readers may download copies for free, no one is really profiting anything from this new genre. The mobile phone novel is seen by some publishers as a further indicator of the devaluation of books in a world where browsers

demand material to be free, even if the practice has not yet taken off in the United States. It's difficult to predict what e-book sales, which are predicted to quadruple by 2015, will look like in the years to come. E-readers, which allow consumers to purchase and read small pieces at a time, have been predicted to increase the popularity of short stories. Some people have threatened to end the book business as we know it. Whatever the shape of books in the future, new technologies are causing fast changes in everything from how they are created to how we read them.

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CHAPTER 7

EVOLUTION AND CHALLENGES OF PUBLISHING FROM GUTENBERG TO DIGITAL WARFARE

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ABSTRACT:

The ability to manufacture books in large quantities was one of the factors that made Gutenberg's printing machine so revolutionary. It may take months or even years for a scribe to manually transcribe a manuscript for readers in the Middle Ages. However, despite all of their benefits, printed books come with their own set of dangers for both writers and publishers. Publishers take a risk when they produce books in large quantities, hoping to produce just enough to meet demand while avoiding having excess copies sit about in warehouses. The publisher may incur a loss when a book doesn't sell as well as anticipated if the expenditures of producing the book outweigh the proceeds from sales. Strangely enough, current technology has made it possible for certain writers and publishers to adopt a modernized version of the medieval model of manufacturing books on demand for individual clients, enabling them to avoid the danger of maintaining a large inventory of books that may or may not sell. The rise of self-publishing and the print-on-demand method, which prints books only when an order is received, might change the business in the twenty-first century.

KEYWORDS:

Digital Warfare, Evolution, Gutenberg, Publishing, Print Technology, Self-Publishing.

INTRODUCTION

Self-publishing is a method where an author, rather than a third-party publisher, is in responsibility of creating and releasing a work. In their lives, a lot of writers, like Oscar Wilde and Virginia Woolf, self-published their writings. Recent bestsellers like *The Joy of Cooking* and the *Chicken Soup for the Soul* series were first published independently. When they are turned down by conventional publication, many writers turn to self-publishing. 48 agencies turned down Daniel Suarez's techno-thriller *Daemon* before he decided to self-publish. Suarez finally signed a two-book contract with Dutton, a Random House subsidiary, after sparking interest on blogs. Additionally, writers who desire control over their own material may find self-publishing to be a compelling alternative. Authors may use independent judgment when it comes to editing, designing, and marketing rather than deferring to the publisher [1].

The stigma that self-published books may carry is a significant obstacle for writers who decide to go it alone. Prior to recent years, the majority of self-published authors used so-called vanity presses, which charge authors more to have their works published. These self-publishing endeavors were often seen as taking advantage of authors' desire to have their own work published, as the term suggests. A minimum order of a thousand copies was common in order to cover the expense of printing, and unless writers were successful in finding a readership, they had little chance of selling them all. Some readers were wary of self-published novels since there was no quality control and vanity publishers often published anybody with money. Major distributors and merchants often wouldn't stock them; thus,

writers were forced to depend on their own marketing initiatives to sell the books. Before the Internet, this often meant either depending on mail-order catalogs or selling copies in-person, neither of which are particularly dependable ways to sell enough copies to cover expenses [2], [3].

However, self-publishing has seen a significant transition since the early 2000s. Self-published publications may now more easily resemble professionally published ones because to advancements in publishing technology. Free professional typesetting software enables authors to style their text for the page, while Adobe Photoshop and other tools make picture editing and graphic design accessible to both pros and novices. The Internet has transformed marketing and distribution, enabling writers of books in specialized areas to connect with readers all over the globe. As a consequence, a large number of fresh, Internet-based self-publishing businesses have emerged, providing a range of services. While some businesses, like Lulu Enterprises and CreateSpace, provide a basic service without many extras, others provide a bundle of services that may include marketing, expert editing, and cover and interior design. Additionally, the procedure has been simplified. For instance, an author may publish a book with Lulu by uploading a PDF of a correctly written text file, selecting the size, paper, and binding choices, and creating the cover using a template. Self-published publications are often more affordable per book, but they take longer to create and give authors a smaller percentage of the revenues. Self-published publications thus often have a higher list price [4], [5].

While vanity publishers were criticized for charging writers hundreds of dollars or more to publish their works, utilizing Lulu or CreateSpace to create a book doesn't cost authors anything. This is so because users who upload their material are effectively constructing a prospective volume rather than an actual, physical copy of a book. Because books are produced only after an order is made, print-on-demand technology considerably reduces the financial risk for self-publishers. Books with a small or specialized readership might benefit the most from print-on-demand. Self-publishers aren't the only ones employing print-on-demand; tiny presses and academic publishers also utilize the technology for out-of-print publications. With print-on-demand, publications that may only sell a few dozen copies a year can continue to be published without the publisher worrying about producing a complete run of copies and being left with unsold inventory [6].

Many self-published writers fail to reach a large readership; however, others succeed. Instead of publishing 100 books that each sell one million copies, Lulu's creator, Bob Young, told the London Times that his aim is to produce one million books that each sell 100 copies. The conventional idea of the publishing firm, which served as a kind of gatekeeper for the book business, bringing a few bright, fortunate authors in and keeping others out, is challenged by Lulu and other innovative self-publishers. Anyone holding a book in a PDF file can create a professional-looking paperback in less an hour in the realm of self-publishing, where there are no limits. This has opened up the market and made it possible for authors who had been turned down by conventional publishers to find their own readers. However, it has also resulted in the publication of a significant amount of literature that lacks literary worth. Few writers will be able to support themselves via self-publishing if, as Bob Young told the London Times, a bestseller in the Lulu world is a book that sells 500 copies. For better or worse, the traditional publishing model still has the social cachet and sales to dominate the industry. In fact, the majority of self-publishing success stories feature authors whose self-published works sold well enough to land them a book deal with one of the traditional publishing houses [7]. Even with its snide comment, The New York Times had to admit that Murdoch's choice to cover local news did pose a danger to the newspaper. This is especially

true as both outlets continue their separate shifts from the print to the internet market. In fact, some people think that the decision to introduce the new section by The Wall Street Journal had less to do with local coverage than it did with the Internet. Newspapers are in a dangerous situation because traditional readership is falling down as they struggle to develop a successful internet revenue model. The Wall Street Journal and The New York Times are both attempting to stay relevant in the face of escalating competition and the declining profitability of the print medium [8].

The Wall Street Journal's new section might have a disastrous impact on The New York Times given the difficulties confronting the newspaper business. The strategy, according to Wired magazine, was "two-pronged" to "starve the enemy and capture territory." By providing discounted ad space in the new Metro section, The Journal would earn money while severing a portion of The Times' major funding. The new content would be accessible to users over the Internet, on cellphones, and on the iPad, according to Wired magazine. The Wall Street Journal may have the financial advantage it needs to dominate the online journalism sector if it were to attract advertising income from The New York Times. A good online presence may attract more readers and, in turn, more advertisers and, ultimately, more income as newspapers transition from print publications to online publications [9].

This new front in the continuing conflict between the two biggest newspapers in the nation highlights an issue the newspaper business has been dealing with for some time. Before Murdoch's decision, these two journals coexisted happily for nearly 100 years, serving distinct audiences by concentrating on various stories. New York has long been a battlefield for other newspapers. However, newspapers have been concerned about their future ever since the development of radio. The advent of the Internet and the ensuing accessibility to online news has resulted in an extraordinary decline in subscriptions since the beginning of the 21st century, despite the fact that reading has been dropping since the 1950s. Most newspapers have had to make expense reductions as a result of the economy's shaky advertising. To appeal to new audiences, several artists have altered their styles. However, some have just shut down. It is hardly surprising that The Wall Street Journal is attempting to outperform The New York Times given the ongoing war for profit. How did newspapers get to this stage, though? In order to provide light on the growing issues facing the business today, this chapter gives historical background for the newspaper medium and presents an in-depth analysis of journalistic techniques and trends [10].

Newspapers throughout History

The publication has experienced several changes throughout the course of its lengthy and complicated existence. Understanding the historical foundations of newspapers might provide some insight into how and why the newspaper has developed into the complex medium that it is today. ActaDiurna, also known as daily doings, was the first newspaper ever published, according to scholars, in 59 BCE. While no copies of this newspaper have been found, it is commonly believed to have published accounts of gatherings, events, births, funerals, and gossip on a regular basis. Another precursor to the contemporary newspaper first emerged in Venice, Italy, in 1566. These handwritten avisi, or gazettes, had a political and military emphasis. However, the ActaDiurna and the Venetian periodicals' dissemination was significantly constrained by the lack of printing-press technology.

The Development of Printing Press

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

could be achieved by a scribe writing by hand. This invention made printed materials more affordable and, for the first time, available to a large market. The advent of the printing press drastically changed the scope and audience of the newspaper, opening the door for contemporary journalism [11].

European Ancestry

In 1609, the first weekly publications using Gutenberg's press appeared. In order to avoid government retaliation, the newspapers *Relations: Aller Foremen*, printed by Johann Carolus, and *Aviso Relations over Zeitung*, printed by Lucas Schulte, did not identify the cities in which they were printed. However, their approximate location can be determined due to the use of German in both papers. The journals were a success despite these worries about persecution, and they swiftly expanded across Central Europe. Weeklies appeared in Basel, Frankfurt, Vienna, Hamburg, Berlin, and Amsterdam during the course of the next five years. Under the name *Corante*, or weekly newses from Italy, Germany, Hungary, Poland, Bohemia, France, and the Low Countreys, England published its first paper in 1621. Almost every nation in Europe had a newspaper by 1641 as publishing extended to France, Italy, and Spain. There were two main forms used by these early publications. The first was the *corantos* in the Dutch tradition, which was a tightly packed two to four-page paper. The second was the pamphlet in the German tradition, which was a larger 8 to 24-page document. Many publishers started off publishing in the smaller Dutch size, but as they became more well-known, they switched to the bigger German format [12].

Press freedom and governmental control

Many of these early periodicals were subject to government regulation, therefore they were unable to cover local news or events. However, when Oliver Cromwell and Parliament sought to overthrow King Charles I in 1641 and civil war broke out in England, people looked to their local newspapers for coverage of these important events. A weekly publication called *The Heads of Severall Proceedings in This Present Parliament* started covering local news in November 1641. The article sparked a debate on press freedom that was subsequently expressed in 1644 by John Milton in his renowned work *Areopagitica*. Papers started publishing more regularly as a result of their increased independence. Papers have more room to carry advertising and market reporting with biweekly editions. As company owners and investors began to depend more and more on the papers to sell their goods and to assist them in predicting market movements, this transformed the position of journalists from passive spectators to active participants in commerce. Publishers started creating daily publications after they saw how popular and profitable newspapers were becoming. The oldest continuously published daily newspaper in the world, *Einkommende Zeitung*, was first printed in 1650 by a German publisher. In 1702, London's *Daily Courant* was first published by an English publisher. Such daily publications transformed newspapers into essential components of individuals' daily life by using the relatively new headline structure and the decoration of images [13].

Newspapers from Colonial America

Benjamin Harris' publication of *Public Occurrences, Both FOREIGN and DOMESTICK* on September 25, 1690, marked the introduction of newspapers to the American colonies. Harris was a newspaper editor in England prior to emigrating to America for writing a piece on a supposed Catholic plot against England. The first article in Harris's new colonial paper, *Public Occurrences*, read, "The Christianized Indians in some parts of Plimouth, have newly appointed a day of thanksgiving to God for his Mercy." The other articles, however, were more in line with Harris's earlier, more contentious writing style, and the paper was shut

down after only one issue. Before the Boston News-Letter, the next American newspaper, debuted, fourteen years elapsed. The Boston Gazette started running fifteen years after that, and the American Weekly Mercury in Philadelphia launched right after. These early articles cautiously avoided political commentary in an effort to avoid irritating colonial authorities and avoid following in Harris's footsteps. Politics returned to American newspapers in 1721 after a protracted hiatus when James Franklin wrote a critical article on smallpox vaccinations for the New England Courant. Franklin was imprisoned the next year when the publication published allegations that the colonial authority had neglected to defend its residents from pirates.

Franklin was ordered by a court not to "print or publish The New England Courant, or any other Pamphlet or Paper of the like Nature, except it be first Supervised by the Secretary of this Province" after he once again offended authorities by mocking religion. Franklin immediately turned over the paper to his younger brother, Benjamin. The Pennsylvania Gazette's publisher, Benjamin Franklin, and the idea of subscription libraries had a significant effect on the printing business. Franklin later rose to prominence as a politician and was a key figure in the American Revolution [14], [15].

DISCUSSION

Newspapers examined politics in other cities than Boston. John Peter Zenger established The New York Weekly Journal in 1733. The newly appointed colonial governor, William Cosby, who had changed members of the New York Supreme Court when he could not manage them, was immediately the target of criticism in Zenger's periodical. Cosby had Zenger detained in late 1734 on the grounds that his periodical included "divers scandalous, virulent, false and seditious reflections." Eight months later, renowned Philadelphia attorney Andrew Hamilton successfully defended Zenger in a crucial court case. Hamilton required the jury to weigh the truth and the veracity of the written information [16]. After just a brief period of discussion, the jury gave a not-guilty finding, against the judge's intentions, who disapproved of Zenger and his behavior. Two crucial steps in the pursuit of press freedom were taken as a consequence of Zenger's trial.

First, the trial showed the media that they could be able to publish unvarnished criticism of the administration without fear of retaliation. Second, the British started to worry that an American jury would never find a journalist from that country guilty. Newspapers became a forum for political discourse after Zenger's decision increased press freedom and as certain people started calling for liberation from England. Papers were obliged to choose a side to promote as further disputes erupted between the British and the colonists. While the bulk of American newspapers opposed the government, a few Loyalist publications, including James Rivington's New York Gazetteer, supported the British administration. Newspapers continued to print articles expressing different perspectives throughout the war, leading to the creation of the partisan press. Two competing political parties the Federalists and the Republicans emerged after the revolution, leading to the emergence of partisan newspapers on either side [17].

CONCLUSION

The First Amendment was enacted as a component of the Bill of Rights by the young United States of America in 1791. In this one sentence, U.S. law formally guaranteed freedom of the press.

It states that Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or

the right of the people peaceably to assemble, and to petition the government for a redress of grievances. The Sedition Act, which was created by Congress in response to virulent political literature, stated that writing, printing, uttering, or publishing any false, scandalous, and malicious writing or writings against the government of the United States was punishable by a fine and imprisonment.

When Thomas Jefferson was elected president in 1800, he declared that he was lending himself to a great experiment to demonstrate the falsehood of the pretext that freedom of the press is incompatible with orderly government and he allowed the Sedition Act to expire. This free-press experiment has persisted to the present day.

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CHAPTER 8

DIFFERENT STYLES AND MODELS OF JOURNALISM: AN ANALYTICAL REVIEW

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ABSTRACT:

Rapid changes in journalistic methods and writing styles are caused by a variety of factors, including location, audience, politics, and competition. However, throughout time, certain techniques, like sensationalism, have faded or been associated with less respectable newspapers, like tabloids, while others have evolved to become widely used in reporting in the present day. This section examines the subtle variations between the most popular journalism paradigms. The majority of publishers thought that targeting certain demographics would increase their sales of newspapers in the late 1800s. As a result, most major newspapers used a partisan writing strategy, producing endless political pieces and leveraging the news to influence readers' opinions. All of this changed in 1896 when The New York Times, a struggling newspaper at the time, adopted a radical new method of reporting by using objectivity, or impartiality, to appeal to a broad audience.

KEYWORDS:

Broadcast Journalism, Digital Media, Investigative Journalism, Mass Communication, Media Ethics, Press Freedom.

INTRODUCTION

The New York Times found itself in a competitive situation with Pulitzer and Hearst newspapers towards the close of the 19th century. The paper's proprietors realized that without employing the spectacular headlines made famous by its rivals, it was almost difficult to remain afloat. The New York Times publishers increased rates to cover the costs, but the higher price caused a drop in circulation, and the newspaper eventually went bankrupt. Owner of the hitherto unsuccessful Chattanooga Times, Adolph Ochs gambled and acquired The New York Times in 1896. With the help of managing editor Carr Van Anden, the new motto was all the news that's fit to print, and reduced prices, The New York Times quickly developed into one of the most successful independent papers of all time [1]. On August 18 of that year, Ochs made a bold move and announced that the paper would no longer follow the sensationalist style that made Pulitzer and Hearst famous, but instead would be clean, dignified, trustworthy, and impartial. Since the newspaper's spectacular recovery, media all around the globe have adopted the New York Times unbiased journalistic approach, which requires that writers retain an impartial viewpoint.

The pyramid inverted style

The inverted pyramid style is a frequent strategy in contemporary journalism. This approach calls for impartiality and calls for organizing a narrative such that the most crucial information is presented first to facilitate reading. The most important details of a story typically the who, what, when, where, and why appear at the top in the lead paragraph in the inverted pyramid structure, while less important details appear in the following paragraphs. The telegraph gave rise to the fashion. When telegraph connections broke down in the midst of transmission, the inverted pyramid was helpful since the editor still had the most crucial

information at the start. In a similar vein, editors might easily remove text starting at the bottom in order to adhere to time and space constraints. There are three reasons behind this kind of writing. First off, the reporting style is advantageous for writers since it is a little bit simpler to accomplish under the tight constraints placed on journalists, especially in the current fast-paced news industry. Second, editors can swiftly and accurately chop the tale from the bottom if required without losing crucial details because to the style [2]. Last but not least, the writing style considers conventional readers, the majority of whom skim articles or just read a few paragraphs, but who may nevertheless get the majority of the necessary knowledge from this brief read.

Journalism that is interpretive:

As the world became increasingly complicated in the 1920s, impartial journalism came under fire. Although The New York Times was still successful, readers wanted more than just dull, neutral reporting. Time magazine was the first major periodical to emerge in 1923 that departed from straightforward objectivity in an effort to provide readers a more analytical assessment of the events. As Time gained popularity, editors at several other newspapers started to reevaluate how they might connect with readers in a world that was becoming more interconnected. The Great Depression and the danger posed by Nazi Germany to international peace during the 1930s both contributed to the rise of the demand for a new kind of journalism. The who, what, where, when, and why of impartial journalism was no longer enough for readers. Instead, they yearned for insight and a more thorough justification of the turmoil all around them. In response, several publications developed a novel reporting style known as interpretative journalism [3].

Since its debut in the 1920s and 1930s, interpretive journalism following Time's lead has gained popularity. Journalists use it to explain problems and provide readers a wider context for the articles they come across. An interpretive journalist, according to Brant Houston, executive director of Investigative Reporters and Editors Inc., "goes beyond the basic facts of an event or topic to provide context, analysis, and possible consequences." When this new approach was first used, readers reacted very favorably to the fresh editorial perspectives that newspapers were providing on events. However, interpretative journalism presented editors with a brand-new challenge: how to distinguish between objective reporting and commentary. Many newspapers in the 1930s and 1940s introduced weekend interpretations of the prior week's events and interpretative columnists with bylines in response [4]. The purpose of these weekend pieces, as stated by Stephen J. A. Ward in his essay Journalism Ethics, was to "supplement impartial reporting with an educated analysis of global events.

Broadcasting provides competition:

Along with the widespread use of radios in American homes throughout the 1930s, sound-picture recordings for newsreels also increased in popularity. The change in broadcasting gave journalists new perspectives. According to academic Michael Schudson, television news represents a brand-new reality for journalists. A journalist is now responsible for interpreting the news rather than just relaying papers and communications. Radio, however, brought up a new issue for print journalism, especially newspapers, in the same way that it promoted the interpretative journalistic approach. Radio's free news began to challenge newspapers' paid news all of a sudden [5]. According to researcher Robert W. McChesney, several segments of the newspaper business resisted commercial broadcasting in the 1930s, often out of concern that they would lose out to the broadcasters in terms of ad sales and readership. Newspapers alleged that radio was stealing their print news, which sparked a media war. However, radio stations thought they had an equal right to news reports. Commercial broadcasters located

their industry next to the newspaper industry as an icon of American freedom and culture [6]. The argument had a significant impact on interpretative journalism because it forced radio and newspapers to choose between using an objective or interpretive approach in order to stay competitive. In the 1950s, when television began to take off, newspapers faced even more competition. In reaction, paper publishers published more pieces with strong opinions, and many of them also introduced what are now known as op-ed sections. Opinion-based columns are often written by a writer or writers who are not members of the editorial board of the newspaper and are published, which is located opposite the editorial page. Interpretive journalism expanded alongside op-ed pages. Editors and columnists often provided views as opposed to news reporting. By the 1960s, the more traditional descriptive form of reporting had started to give way to the interpretative approach [7].

Creative Journalism

The 1960s saw the emergence of literary journalism, which was a result of the growth of interpretative journalism. This kind of reporting often referred to as new journalism combines factual reporting with sometimes fictitious narrative and was made famous by writers Truman Capote and Tom Wolfe. Neither the formulaic reporting of objective journalism nor the opinion-based analytical approach of interpretative journalism is adhered to in literary journalism. Instead, this art form, as it is sometimes referred to, gives voice and character to historical events, putting more emphasis on scene-setting than on fact-checking [8].

Literary journalists of note

The first journalist to use a literary journalistic writing style was Tom Wolfe. In 1963, Wolfe was paid by Esquire magazine to write a piece on customized vehicles when his newspaper, the New York Herald Tribune, was on strike. Wolfe obtained the material but found it difficult to write a piece using it. He was advised to type up his notes by his managing editor, Byron Dobell, so that Esquire might employ a different author to finish the piece. In a 49-page document that he typed up and delivered to Dobell, Wolfe summarized his research and what he intended to include in the tale. Due to the popularity of this publication, Wolfe eventually earned the title father of new journalism. Wolfe carried this new approach, which he described as fusing the stylistic features of fiction and the reportorial obligations of journalism," with him when he eventually returned to work at the Herald Tribune [9].

In Cold Blood, which Truman Capote referred to as a nonfiction book, was written in 1966 as a reaction to Thomas Wolfe's new literary approach. The book was based on many interviews and laborious study, and it told the story of a real murder that had occurred on a Kansas farm a few years before. According to Capote, he authored the book in order to trade in his "self-creative universe for the commonplace objective reality we all occupy. For its clear, journalistic tone, the book received high reviews. George Plimpton, a New York Times writer, claimed that despite his participation, the article is notable for its neutrality since the author never interferes. After In Cold Blood was published, Capote attacked Wolfe's writing style in an interview, saying that Wolfe nothing to do with creative journalism, and that Wolfe lacked the necessary skills for writing fiction. Despite the conflict between these two authors, their influence on other genres is what makes them known today [10].

Literary journalism's effects

Although literary journalism undoubtedly had an influence on newspaper reporting methods, the magazine sector was far more impacted. Magazines were more inclined to print this new writing style than newspapers were because they were subject to less length and deadline limits. In fact, writers imitating the writing styles of Capote and Wolfe saturated journals like

Esquire and The New Yorker with essays throughout the 1960s and 1970s. Objective journalism was heavily inspired by literary journalism as well. Many literary journalists had the belief that their capacity to evaluate a narrative or a writer was constrained by their neutrality. Some people said that it is hard to write objectively since all journalists are somewhat affected by their own personal history. Wolfe was one of the last to claim that objective journalism had a "restricted view of the facts, which often resulted in an erroneous, incomplete account that prevented readers from making informed decisions [10].

Precision journalism and advocacy journalism

As a result of literary journalists' responses against objective journalism, advocacy journalism and precision journalism have become increasingly popular. In order to successfully advance a certain cause, advocacy journalists purposefully take a biased, non-objective stance. However, professional advocate journalists follow tight rules since, in the words of journalist Sue Careless, "being an advocate journalist is not the same as being an activist." Careless compared the roles of an activist and an advocate journalist in an essay on advocacy journalism. She offers the following advice to aspiring advocacy journalists:

- a) A journalist should develop the same abilities as any other journalist while writing for the advocacy press. You don't make things up or lie. If you do, you will undermine the credibility of both the cause you care so deeply about and yourself as a professional journalist. Propaganda should never be in the news. You don't exaggerate, omit, or provide partial truths.
- b) Despite the difficulties and dangers that might arise, advocacy journalism has become more and more popular over the last several years. As USA Today reporter Peter Johnson noted in 2007, "Journalists and talk-show hosts increasingly want to 'own' a niche issue or problem, find ways to solve it, and be associated with making this world a better place." As a result, journalists around the world are using the advocacy style to draw attention to issues they care about.

In the 1970s, precision journalism first appeared. In this format, journalists use research and surveys to increase the accuracy of their reporting. The father of precision journalism, Philip Meyer, says that his goal is to "encourage my colleagues in journalism to apply the principles of scientific method to their tasks of gathering and presenting the news." Articles using this method no longer have to rely solely on anecdotal evidence; instead, they can use hard facts and figures to back up their claims. A piece on presidential election vote trends that uses information from exit polls is an example of precision journalism. As computers have become increasingly common, precision journalism has grown in popularity [11].

Conflict vs. Consensus Newspapers

The difference between consensus journalism and conflict journalism is a crucial one in the world of journalism. Consensus journalism commonly occurs in smaller towns where local newspapers frequently provide as a platform for a variety of viewpoints. Newspapers that practice consensus journalism publish stories about neighborhood schools, activities, governance, property crimes, and zoning as well as community calendars and meeting announcements. Readers of these journals may develop a feeling of community, shared experience, and civic obligation. Consensus documents are often owned by local political or corporate leaders [12].

On the other hand, national or metropolitan newspapers are more likely to publish conflict journalism, such as that which is provided in national and international news pieces in The

New York Times. By reporting on events and problems that defy accepted social standards, conflict journalists describe news in terms of societal unrest. Reporters play the role of watchdogs in this kind of journalism, keeping an eye on the government and its operations. Conflict journalists often give all sides of a topic and contrast opposing viewpoints in order to stir up controversy and so increase reading. There are many dispute and consensus papers. However, they typically do not compete with one another since they have distinct objectives and target different audiences.

Niche Publications

Niche publications are another kind of newspaper. In the age of the Internet, these publications, which speak to a particular target audience, are becoming more and more popular. As accredited journalism instructor Robert Courtemanche notes, in the past, publications strove to appeal to every reader in order to increase circulation. That antiquated idea does not hold up online, when readers need specialized, professional material. One of the most popular categories of niche newspapers is ethnic and minority publications. Particularly in major cities like New York, specialized newspapers serving many different ethnic populations are quite successful in the United States. Papers that target a particular ethnicity, culture, or linguistic group are examples of popular U.S. niche paper genres. The Advocate, a journal that covers problems affecting lesbians, gay men, and bisexual people, and The Christian Science Monitor, a publication that focuses on religion, are examples of niche periodicals [13].

The Unofficial Press

A few specialty publications are a part of the unofficial press. The underground press, which often caters to alternative and countercultural groups, first gained popularity in the 1960s and 1970s as people sought to publish pieces describing their perceptions of societal tensions and inequities. The majority of these articles were released with little funding. The Pulitzer Prize-winning Village Voice from New York is perhaps the most well-known underground publication. This newspaper, which was established in 1955, describes its function in the publishing sector as follows: Free-form, enthusiastic, and impassioned journalism were first popularized by The Village Voice. The Voice, the first and biggest alternative newsweekly in the country, continues the tradition of frank reporting and criticism that it initially adopted when it first started running fifty years ago.

Despite having sometimes meager finances, underground journals play a significant role in the media. Underground-press newspapers address a specific demand in the wider media market by providing a different viewpoint on topics and by writing to target populations. Newspapers have altered as journalism has developed through time to meet readers' shifting needs. The masthead slogan of The New York Times has been "All the News That's Fit to Print" since 1896. The term looks benign enough on its own, and because it has been used for so long, many people undoubtedly skim over it without giving it any attention. However, the word "control" conjures up an intriguing phenomenon in the newspaper business. Newspapers have long been attacked for the way they convey stories, yet people still purchase them, and newspapers keep printing [14].

The Complete News, Fit to Print

The New York Times said in 1997 that it was an independent newspaper, fully fearless, devoid of external influence and unselfishly committed to the good of the people. The paper's publishers have come under fire for deciding which stories to issue based on their own financial advantage despite this public declaration of neutrality. Scholar Edward S. Herman

responded to that assertion by writing that The New York Times' failure to promote public welfare in a way that is acceptable to its wealthy readership and advertisers is the problem. The New York Times has often been charged with dictating what stories are reported. The New York Times, for instance, unambiguously endorsed the North American Free Trade Agreement throughout the 1993 debate. By doing this, the newspaper exerted editorial control over both the material that was published and sent to readers. The New York Times is not the first publication to be accused of dictating which stories are reported, however [15].

The stories that are conveyed and how they are presented are both decisions made by journalists. Perhaps even more sensitive than the selection problem is this one. The majority of newspaper readers still demand that journalists convey their articles fairly and expect news to be presented in this way. However, journalists may feel the strain of arduous public scrutiny, and their linked publications may suffer from claims of information censorship. However, as more people rely on journalists and newspapers to learn about the world, this monitoring becomes more significant. High standards of innovation and truthfulness are also demanded of journalists.

Plagiarism and fabrication are forbidden. If a journalist is discovered utilizing these techniques, their career is likely over since they betrayed the public's confidence and damaged the reputation of the magazine. For instance, writer Stephen Glass of The New Republic was dismissed in 1998 for fabricating articles, quotations, and sources, while The New York Times reporter Jayson Blair was sacked in 2003 when his plagiarism and fabrication were exposed. The majority of newspapers and journalists take their jobs seriously, despite criticisms of the newspaper business and its monopoly on information. To ensure that the information presented to readers is correct, editors collaborate with journalists to confirm sources and double-check facts. As a result, readers are benefited by the control that journalists and newspapers exercise since they can be confident that the articles published are accurate [16], [17].

DISCUSSION

Watchdog journalism is one method by which journalists manage news for the public's benefit. While holding corporate owners or government officials to high standards of conduct, this kind of journalism informs the public about them. In order to give the public and officials timely information on matters of public concern, watchdog journalism is the independent examination by the press of the operations of the executive branch, the business community, and other public institutions. The role performed by Bob Woodward and Carl Bernstein of The Washington Post in learning more about the break-in and controversy surrounding Watergate, which eventually led to President Richard Nixon's resignation, is one of the most well-known instances of watchdog journalism. Watchdog journalism, one of the most crucial roles of newspapers, is often praised by newspapers and journalists, but it is difficult to implement since it necessitates thorough research, which in turn needs more time [18].

Since many journalists strive to cover breaking news as it happens, they don't have the time to perform the research or develop the writing skills necessary to produce a watchdog piece. "It requires a tremendous lot of political and interpersonal ability to survive in the media and produce watchdog stories. To succeed in the newsroom, reporters must have an understanding of guerrilla warfare techniques. To successfully expose corruption or poor management and raise the public's expectations of the government, watchdog journalists must look into stories, pose difficult questions, and risk becoming unpopular. At the same time, readers may encourage the press to take on the difficult watchdog kind of journalism by

supporting publications who use this method of reporting [19], [20]. Not surprisingly, watchdog journalism works best when reporters are aware of it and news organizations and their viewers support it, according to academics.

CONCLUSION

Newspapers have control over which stories are told and how those stories are presented. Just as the newspaper industry has changed dramatically over the years, journalistic writing styles have been transformed. Many times, such changes mirrored a trend shift in readership; since the 1950s, however, newspapers have had to compete with television journalism and, more recently, the Internet. Both television and the Internet have profoundly affected newspaper audiences and journalistic styles. USA Today, founded in 1982 and known for its easy-to-read stories, is but one example of a paper that has altered its style to remain competitive with television and the Internet. In the past, newspapers placed their primary focus on the written word. Although some newspapers still maintain the use of written narration, many papers have shifted their techniques to attract a more television-savvy audience. In the case of USA Today, the emphasis lies on the second track the visual story dominated by large images accompanied by short written stories. This emphasis mimics the television presentation format, allowing the paper to cater to readers with short attention spans. present tense, rather than past tense, in articles. This shift likely comes from television journalism's tendency to allow a story to develop as it is being told. This subtle but noticeable shift from past to present tense in narration sometimes brings a more dramatic element to news articles, which may attract readers who otherwise turn to television news programs for information. Like many papers, USA Today has redesigned its image and style to keep up with the sharp immediacy of the Internet and with the entertainment value of television. In fact, the paper's management was so serious about their desire to compete with television that from 1988 to 1990 they mounted a syndicated television series titled USA Today: The Television Show. Despite its short run, the show demonstrated the paper's focus on reaching out to a visual audience, a core value that it has maintained to this day. Today, USA Today has established itself as a credible and reliable news source, despite its unorthodox approach to journalism.

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CHAPTER 9

ANALYZING POPULAR TRENDS IN THE NEWSPAPER INDUSTRY

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ABSTRACT:

Due to changes in customer tastes, media landscapes, and technological breakthroughs, the newspaper business has seen tremendous change in recent years. This study investigates a number of significant developments that are transforming the newspaper business. As newspapers rapidly move from print to digital platforms to reach larger and more varied audiences, digitization has become a dominating factor. Second, the importance of customization and audience engagement has increased. To produce customized content and improve reader interaction, newspapers are using data analytics and artificial intelligence. Third, audiences are being captivated by the emergence of multimedia storytelling, which includes videos, podcasts, and interactive graphics. It is also opening up new income sources. Fourth, newspapers are adopting eco-friendly methods and looking into environmentally friendly printing solutions as a result of sustainability and environmental concerns. Fifth, with an emphasis on fact-checking, high-caliber journalism, and reporting transparency, the significance of trust and trustworthiness is emphasized. This comes to the conclusion that the newspaper business is in a state of flux, trying to maintain its essential ideals of providing factual and relevant news to a public that is always changing while adapting to the needs of the digital era. Newspapers are positioned to continue being crucial providers of news and analysis in a media environment that is becoming more complicated as they manage these shifts.

KEYWORDS:

News Consumption, Online Publishing, Print Media, social media, Subscription Models, Traditional Newspapers.

INTRODUCTION

A longtime cornerstone of mass communication and information dissemination, the newspaper industry has traditionally been a constant in people's lives all across the globe. The landscape of this age-old profession has, however, been continually shifting, particularly in recent years. The newspaper industry has been forced to adapt, innovate, and progress at a never-before-seen pace in response to a set of conditions that have fundamentally altered how news is made, consumed, and distributed. Early newspapers, which were carefully typeset, manufactured, and then sold at newsstands or delivered to readers' doorsteps, provided a daily or weekly dose of news, entertainment, and commentary on ink-stained pages. The custom of reading the daily newspaper, which has a distinct aroma of ink and paper, was cherished in millions of families around the world [1]. However, when the digital age started and the internet became an essential part of our everyday lives, the newspaper industry found itself in the throes of an existential crisis. The creation of the internet ushered in a time of unmatched information accessibility. News consumers no longer had to wait for the delivery of the morning paper since they could get real-time information from all over the world simply signing on to their computers or smartphones. This shift in consumer behavior and the emergence of online news sources rocked the traditional newspaper business model, which led to a decline in print readership and advertising income [2]. Despite this change, the

newspaper industry did not become obsolete. Instead, it started a process of reinvention. Newspapers recognized the need of embracing the digital world and researching cutting-edge audience interaction strategies. The outcome was the beginning of a completely new period in the history of newspapers, one that was characterized by a vigorous interplay between tradition and innovation. The purpose of this study is to get more knowledge about the current cultural changes that may affect the newspaper industry. These advances are a result of the industry's ongoing efforts to adapt to the rapidly changing media environment, seize new opportunities, and navigate the challenges of the digital era. Currently, the newspaper industry is undergoing a shift that warrants close examination. This evolution includes everything from the use of digital platforms to the introduction of multimedia storytelling, from the supply of customized material to environmental initiatives. This in-depth research will not only shed light on the current state of the newspaper industry, but it will also shed light on how it is navigating the complex interplay of technological, social, and economic constraints. Understanding these characteristics will make it easier for us to understand the adaptability and resilience of a sector that has played a significant role in shaping public opinion, holding the powerful responsible, and acting as an essential source of information in our constantly shifting global context [3], [4]. Television and the Internet are two examples of how popular media have irrevocably changed the newspaper industry. To fully understand the influence that contemporary technology is having on the sector, it is crucial to first examine the current state of the newspaper industry.

American newspapers that are widely read

Despite the fact that there are numerous newspapers in the US, just a few number have the highest readerships and, as a consequence, have a big influence on the newspaper industry. Each of these magazines has a unique journalistic and editorial style that focuses on different topics and reader engagement techniques.

As of Today

USA Today is now at the top of the popularity list with a daily circulation of 2,281,831. The visually pleasing appearance and readily reading content of this national daily contribute to its broad readership. The newspaper does have a sister edition named USA Weekend even though weekends are not when it is officially published. News, money, sports, and life make up USA Today's four main categories. For the ease of readers, each part is color-coded. In order to appeal to its audience, the newspaper, which is owned by the Gannett Company, favors simplicity above complexity [5].

Review of Commerce

The Wall Street Journal, established in the late 1800s, is second only to USA Today in terms of circulation with 2,070,498. In fact, The Wall Street Journal and USA Today have been competing for top circulation honors for a very long time. Global business and financial news newspaper The Wall Street Journal mostly utilizes textual narrative and uses little images. This long-standing focus hasn't been considerably altered by recent layout changes, such as the insertion of front-page advertising and a small paper size decrease to save printing costs. Each edition of the newspaper has between 50 and 96 pages and offers readers the most recent information on the economy, business, and local and international financial news [5].

The New York Times

The New York Times, which has a readership of 1,121,623, is another important publication. The New York Times Company, which also publishes a variety of other local magazines, is

the owner of the newspaper, which was established in 1851 and has its headquarters in New York City. The top publication has three sections: news, commentary, and features. Despite the fact that its pieces are often narrative-driven, the journal strikes a balance between the wordier style of *The Wall Street Journal* and the highly visual *USA Today* by utilizing images in many of its stories. The *New York Times* publishes pieces from across the globe with more locally focused ones in sections like Arts, Theater, and Metro. The newspaper has also been successful in making a name for itself online, where it is now one of the most read periodicals there [6].

Los Angeles Times

The *Los Angeles Times* has made important contributions to the newspaper industry and is now the only daily on the West Coast to break into the top ten list of circulation. 907,977 copies of the California-based newspaper, which first appeared in 1881, are distributed each day. Perhaps the newspaper's most distinguishing feature is Column One, which focuses on sometimes bizarre narratives intended to draw readers. The *Los Angeles Times*, a publication known for its investigative reporting, mandates that its reporters "provide a rich, nuanced account" of the subjects they cover. By 2010, the newspaper has won 39 Pulitzer Prizes, including five gold medals for public service.

Associated Press

The *Washington Post*, which first appeared in 1877 and has a daily circulation of 709,997 copies, is the oldest and largest newspaper in Washington, DC. According to its editors, the newspaper aims to be impartial, unrestricted, and wholesome in its analysis of current affairs and well-known individuals. As seen by its well-known coverage of the Watergate Scandal, The *Washington Post* has successfully established itself as a reliable source of investigative journalism in this way.

The journal also upholds the principle of providing material "for the young as well as the old." The *Sunday Source*, a new section of The *Washington Post* that targets readers between the ages of 18 and 34, was launched in 2003 in an attempt to draw in younger readers. This weekend's addition of entertainment and leisure subjects featured style, food, and fashion. Even though it stopped being published in 2008, several of its regular features were transferred to the daily newspaper. The *Washington Post*, like the *Los Angeles Times*, has received several journalism Pulitzer Prizes [7].

Chicago Tribune

Another significant journal is The *Chicago Tribune*, a major participant in the newspaper industry with a circulation of 643,086 copies. The 1847-founded journal is well-known for forecasting the 1948 presidential election erroneously with the headline "Dewey Defeats Truman." Despite this error, the *Chicago Tribune* has developed a reputation for its watchdog journalism, which includes a special watchdog section for issues that are relevant to Chicago, such as politics and pollution. It fervently expresses its commitment to defending your rights and serving as your watchdog in the corridors of power [8].

Both readership and income are falling

Despite the massive circulations of big newspapers, there is a significant decline in both subscriptions and overall reading for newspapers as a whole. The *Rocky Mountain News* in Denver, for instance, published its last issue on February 27, 2009, concluding almost 150 years of print publishing. Goodbye, Colorado, a front-page article that reflected on the paper's long-standing relationship with the Denver community, said that it was with much sadness

that it was time to say goodbye to you today. Documenting Denver, Colorado, the nation, and the rest of the world is no longer our duty [9].

Readership Decline

The piece in the Rocky Mountain News is neither very unique nor completely unexpected. For more than 50 years, predictions concerning the collapse of print newspapers have been made often. After radio and television were invented in the 1940s, many started to worry that print media might disappear. Since the 1940s, the number of daily newspapers has decreased; in 1990, there were only 1,611 dailies in the United States. By 2008, that number had further fallen to 1,408. The information is not, however, as simple as it initially seems. According to one poll, the underlying problems began in the late 1940s, at the time when the percentage of Americans who read newspapers began to fall. However, circulation continued to rise due to the nation's strong population expansion for several years until stabilizing in the 1970s. In the 1970s, as circulation started to drop, more women were entering the workforce. By the 1990s, when "circulation began to decline in absolute numbers," there were more women in the work force than ever before. Because more women were working, there were fewer people at home with spare time to read the daily newspapers. This resulted in a severe drop in newspaper readership, which was made worse by the rise of television journalism and the creation of the Internet. As newer, speedier ways to get news appeared, the distance between readers and newspapers grew [10].

The problem is made worse by the constant struggle of publications to attract younger readers. Many of these young readers did not have regular newspaper subscriptions growing up, thus they do not turn to newspapers for information. But it appears like there's more going on here than simply a drop in newspaper readership. People who formerly read every day are now reading less often. Some people who formerly read newspapers have entirely stopped. There is no question, however, that newspapers are most at risk from the Internet. The popularity of internet news is growing, primarily because it is fast and easy to obtain breaking news, while print readers are declining. Even though more people are reading news online, print readership is still declining. In contrast to 43% in 2006, only 39% of respondents to a Pew Research Center survey on news media consumption in 2008 said they had read a newspaper the day before. During the same period, readers of print newspapers fell from 34% to 25% [11].

The poll also revealed that younger generations are mostly to blame for the shift to internet reading. Given the sharp rise in their usage of online news sources, generations X and Y seem to have similar changes in reading habits. Most older generations including baby boomers still get their news from printed newspapers. This age divide may not be shocking. Since they were raised on the Internet, younger readers have different expectations than older readers in terms of the speed, kind, and cost of information. However, this tendency suggests that printed newspapers may soon become essentially worthless due to the rise of internet readers and the general decline in news consumption.

Contracts for Joint Operations

As readership started to decline in the 1970s, newspapers started to confront increasing competition. The Newspaper Preservation Act was enacted by Congress, allowing the cooperative operating agreement structure for various localities. JOAs allowed two newspapers to "share the cost of business, advertising, and circulation operations," allowing them to keep publishing in the face of declining readership. Additionally, it was ensured under the Newspaper Preservation Act that competing newspapers might merge their commercial parts while preserving their distinct news divisions. At its peak, there were 28

newspaper JOAs in the US, but since the industry is declining more swiftly, JOAs are beginning to fail. With the circulation of today's newspapers falling, two newspapers simply cannot function effectively in a community. In 2009, there were just nine JOAs still in operation, in part because JOAs "don't eliminate the basic problem of one newspaper gaining the upper hand in circulation and, hence, advertising revenue." For newspapers, which rely significantly on advertising for their financial survival, a loss of revenue is a major blow. Furthermore, "the Internet has definitely made the problem considerably more complicated nowadays. Classified advertising has shifted to websites like Craigslist.org, however established merchants may still run ads on their own websites. As more advertisers withdraw from the newspaper industry, more JOAs are likely to collapse. The removal of JOAs will lead to the demise of more publications [12], [13].

DISCUSSION

Recently, the newspaper business has experienced tremendous transformation, spurred on by a variety of causes that also contributed to the development of the current fashion trends. The industry's move toward digital media is one of the most evident trends. In an attempt to remain relevant in the digital age, newspapers have adopted online forms more and more as technology develops. More consumers can now access interactive and multimedia-rich material thanks to the growth of online news portals, mobile apps, and e-editions. Traditional print reading is diminishing as a result of shifting consumer demands for instant access to news on mobile devices. Clickbait and sensationalism have also proliferated in the newspaper business[14]. Many newspapers use attention-grabbing headlines and inflammatory material in an effort to increase clicks and engagement as the battle for online readers heats up. This strategy could increase reading temporarily, but it has raised questions about the caliber and reliability of journalism as well as how it affects the public debate. The prominence of social media platforms in the news cycle has increased, which is another obvious development. Social media is used by newspapers to disseminate their content, interact with readers, and increase website traffic[15].

Although the potential for social media to become viral might potentially increase the audience for news items, there are also problems with false information and echo chambers. Newspapers are currently focusing more on specialized and specialty material in order to appeal to certain populations. For this, it is necessary to develop specialized publications or sections that cover subjects like finances, technology, lifestyle, and culture. Newspapers may increase reader loyalty and draw in advertisers trying to target certain demographics by creating material that caters to the interests of different reader groups. The newspaper business has also been impacted by the search for sustainability and growing environmental awareness. To lessen their carbon footprint, some newspapers adopt eco-friendly strategies such recycled paper, shorter print runs, and the usage of digital forms[16]. This supports larger social initiatives that tackle environmental issues and an ever-changing backdrop of digital transformation, click-driven content, social media integration, specialty specialization, and sustainability efforts is now having an influence on the newspaper business. As technology and consumer tastes advance, it is expected that the industry will continue to grow and adapt if it is to remain relevant in the ever-shifting media environment[17]. In the next years, newspapers will still struggle to establish a balance between the needs of profitability and moral journalism.

CONCLUSION

Finally, it should be noted that the newspaper sector is navigating a dynamic and complicated environment that is defined by a variety of current trends. The industry's continual attempts to

adapt to and succeed in the digital era are seen in the move to digital platforms, the dominance of clickbait and sensationalism, the integration of social media, the focus on specialized content, and the quest of sustainability. Newspapers are faced with possibilities as well as difficulties as these patterns continue to change. Their reach and relevancy may be increased by embracing digital forms and interacting with people on social media. In the age of quick information distribution, they also have to deal with the burden of upholding journalistic integrity and battling disinformation. A major problem continues to be how to strike a balance between profitable journalism and conscientious reporting. While retaining their commitment to provide accurate, reliable, and impartial news coverage, newspapers must establish profitable economic models. The capacity of the newspaper business to innovate, adapt to changing reader tastes, and preserve the basic tenets of journalism will determine its longevity in this constantly altering environment. Newspapers will need to be versatile and robust to remain an important source of information in the years to come as technology and consumer behavior continue to change.

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CHAPTER 10

CHANGING LANDSCAPE OF NEWSPAPER OWNERSHIP: ANALYZING IMPACT OF ONLINE NEWS

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ABSTRACT:

The concentration of newspaper ownership has increased dramatically as the number of newspapers declines and newspaper proprietors experience financial difficulties. Many big businesses now hold many newspapers all throughout the nation after purchasing independently held publications to help them survive. Since 1975, more than two-thirds of independently owned newspapers have vanished, so the transformation has been going on for a while. However, since 2000, there has been a noticeable rise in newspaper consolidation as more publications cede ownership to bigger businesses. 39 percent of all newspapers in the nation were owned by the 22 biggest newspaper groups in 2002. But those publications account for 70% of daily readership and 73% of Sunday circulation. And it looks that their influence is expanding. These circulation rates are one full point greater than they were in 2001. Four chains stand out among the 22 businesses that control the majority of the newspapers. The McClatchy Company, the New York Times Company, the Tribune Company, and Gannett. These businesses not only individually possess a number of papers around the nation, but they also have a larger profit margin in comparison to smaller chains.

KEYWORDS:

Media Consolidation, Newspaper Ownership, Print Media, Online Journalism, Digital News, Media Conglomerates.

INTRODUCTION

In addition to consolidation, the demise of print newspapers has resulted in a number of ownership changes as businesses seek to boost profits. The Wall Street Journal was acquired by media magnate Rupert Murdoch's News Corporation in 2007 with an unsolicited \$5 billion proposal. Murdoch's News Corporation pledged to pour money into the Journal and its website and use his satellite television networks in Europe and Asia to spread Journal content throughout the world. Murdoch has urged readers and newspapers to accept change by using the acquisition to bring the publication into the electronic age. He assured readers in a 2009 article he had published in The Wall Street Journal that the future of journalism is more promising than ever, limited only by editors and producers unwilling to fight for their readers and viewers, or government using its heavy hand either to overregulate or subsidize us [1]. Murdoch is of the opinion that journalism can succeed if it adapts to the way people in the world now consume news. If he is right, only time will tell.

Despite shifts in power, the trend toward consolidation is plateauing. Even major businesses must reduce expenses to save papers from being completely shut down. In all, the U.S. newspaper sector shed 15,114 jobs in 2009, with 2,252 of those layoffs occurring in January. Some in the news profession are starting to look at different ownership possibilities, such as charity ownership, in response to the twin difficulties of layoffs and declining readership. It could be time for a more radical redesign of the daily newspaper, according to one piece in the Chronicle of Philanthropy [2]. Some newspapers may find the solution in establishing a nonprofit ownership structure, which will allow them to look for charitable donations and get

tax breaks. It is obvious that the newspaper business is about to undergo significant transformation. The business will probably continue to go through a full upheaval over the next years as a result of declining readership and significant changes in how people consume news. Readers adapt and look for reliable information in various ways as newspapers struggle to stand out in a constantly evolving industry [3].

Online News Redefining Journalism

The growth of internet communication has significantly impacted the newspaper business. Traditional newspapers struggle to stay competitive and retain their loyal readers as people turn to the Internet for free news. But there is more to the Internet than just free information. This section goes into further detail about the Internet and how it affects the printing sector.

The Threat of Blogs

Weblogs, or blogs, have provided a fresh perspective on the conventional news landscape. Blogs provide news and opinion posts by one or many writers. On the other hand, there is disagreement among journalists as to whether blogging the act of creating a blog is really a kind of journalism. Indeed, many traditional journalists disagree that blogging qualifies as official journalism. Bloggers are not compelled, like journalists, to cite reliable sources in their posts. In other words, news articles posted on blogs are often neither verified nor verifiable [4]. Bloggers are speakers and authors of their own creation, at large in the public arena, according to Jay Rosen, a professor of journalism at New York University. They are taking part in the grand influence game known as public opinion. Many people still turn to blogs to learn about news despite the hazy definitions of what constitutes legitimate journalism and despite the fact that bloggers are not held to the same standards as journalists. As a result, blogs have an impact on the news media. Blogger and seasoned print journalist Gina Chen claims that although blogging has altered journalism, it is not journalism [5].

Compared to print media

Blogs are unconstrained by the restrictions of journalism in other ways as well, which makes them more competitive with conventional print newspapers. This goes beyond the absence of responsibility in blogging. Importantly, Internet publishing enables authors to report news as it happens. The Internet is always available, and information is available at the click of a mouse, unlike a paper that publishes just once a day. In 1998, the Bill Clinton/Monica Lewinsky affair was first reported on the Internet before it was reported by any major print magazine. The issue was originally made public by The Drudge Report, a news website that mostly consists of links to articles. The website claimed to have heard of the incident only after Newsweek magazine declined to print it. The news was first reported online on January 18, 1998, with the headline Newsweek Kills Story on White House Intern. The article's conclusion said, The White House was busy checking the Drudge Report for details. The piece included some information on the incident. Because the Internet is timelier than print media and poses a threat to its relevance, this conduct demonstrated the strength of the latter [6], [7].

Space limitations are a persistent problem for print media as well, although the Internet is unaffected. Several editors see the benefit of this specific problem when newspapers consider switching from print to online versions. N. Ram, the chief editor of The Hindu, believes that the ability to include more and lengthier pieces is a certain advantage that the online version can provide. As opposed to the print version, there need not be any space restrictions. Online writers have the flexibility to study issues more thoroughly, to offer more depth, and to post interviews or other texts in their entirety thanks to the Internet's limitless writing space,

options that many print journalists have long yearned for since newspapers first started printing [8]. A platform for amateur writers to transition into the field of professional writing is offered by online writing. As a result of newspapers being forced by cost-cutting measures to lay off writers, more and more aspiring journalists are looking online for methods to get into the industry. It's interesting that the blogosphere has given journalists employment that they would not have otherwise chosen. For instance, writer Molly Wizenberg started the site Orangette because she was unsure of what she should do with herself: "The only thing I knew was that, whatever I did, it had to involve food and writing." Wizenberg switched to write for a conventional media source when Orangette achieved fame as a culinary blog: the food magazine *Bon Appetit*[9].

Online Journals

Most newspapers have adopted the cultural shift and shifted to online journalism as a result of dwindling readership and rising competition from blogs. For many publications, this has meant developing an online version of their printed publication that readers can access from anywhere, at any time. More than 10,000 newspapers have gone online by 2010. However, several smaller papers, especially those in two-paper towns, have completely stopped printing their printed editions in addition to launching websites. The *Post-Intelligencer* in Seattle is one such instance. The newspaper ceased publication in 2009, leaving the rival *Seattle Times* as the only significant daily in the area [9]. Being the second newspaper in Seattle didn't work, according to Steve Swartz, president of Hearst Newspapers and owner of the *post-Intelligencer*, on the transition to online-only publishing. However, we are really excited about this endeavor to build a Seattle-based digital-only company with a strong community website at its center. The change resulted in a sharp drop in the *post-Intelligencer's* employment of journalists. Only two dozen journalists work for the online edition of the newspaper, *Seattlepi.com*, compared to 135 who work for the printed version. This change has been particularly uncommon for *Seattlepi.com* since the online-only publication isn't actually like a conventional newspaper at all [10]. Very few visitors to our website attempt to simulate the experience of reading a newspaper, which would include devoting 30 to 45 minutes to really reading most of the articles, as stated by Swartz. On the web, we can't discover anybody doing it. In truth, the online newspaper is still figuring out who it is. In fact, this unpleasant situation is one that many online-only periodicals are acquainted with: being caught between the world of printed news and the online world of blogs and unauthorized websites [11].

Many professional journalists are seizing the chance to join the blogosphere, the online community of bloggers, while newspapers go through this period of upheaval. According to beat blogger Alana Taylor, journalist bloggers, often referred to as beat bloggers, have started using blogs to communicate with their readers, use them as sources, crowdsource their ideas, and ask them to participate in the reporting process. Online newspapers are capitalizing on the popularity of beat blogging as it expands and crowdsourcing its resources to benefit from the enormous online audience. The presence of blogs on news websites is growing, and the homepage of virtually every major newspaper's website includes a link to the paper's official blogs [12]. The print industry's aim to stay relevant in a world that is becoming more and more online is reflected in this subtly added feature to the web pages.

Internet news sites that were never print newspapers have started to create waves as print newspapers, with varying degrees of success, transition to the digital realm. The popularity of websites like *The Huffington Post*, *The Daily Beast*, and the *Drudge Report* is rising. The masthead of *The Huffington Post*, for instance, reads *The Internet Newspaper: News, Blogs, Video, Community*, emphasizing the publication's function and concentration in the media-

savvy world of today. Tina Brown, a former editor of *Vanity Fair*, cofounded and became editor in chief of *The Daily Beast* in 2008. Brown acknowledged the success of *The Daily Beast* on its website, saying, "I luxuriate in the immediacy, the responsiveness, the real-time-ness [13]. It used to have a short attention span. I now tend to be calm. Because everything occurs instantaneously, how can you be impatient when everything happens now?"

Additionally, some newspapers are undergoing even more radical changes to keep up with the evolving internet landscape. Large newspaper conglomerate GateHouse Media started releasing content under a Creative Commons license in 2006, providing noncommercial users with access to the material in accordance with the terms of the license. The corporation made the adjustment in an effort to increase internet traffic and, ultimately, newspaper sales. According to Lisa Williams, a writer for the Center for Citizen Media, GateHouse's choice to CC license its material may be a reaction to the cut-and-paste culture of weblogs, which routinely cite and link to newspaper articles. Bloggers are directing their readers to that publication when it is made simpler and lawful for bloggers to cite articles extensively. Gaining more visitors from weblogs may have an influence on the amount of money made from online advertisements. Links from weblogs may also affect how highly a site's pages rank in search results on search engines like Google. A site's capacity to profit from online advertisements grows with more visitors and better search engine results [14].

The largest issue confronting the current online newspaper business is profitability, as shown by Gatehouse Media's decision to modify the license agreement for its publications in order to increase online advertising. Print income continues to be significantly higher than digital revenue despite declining print readership and increasing online reading because the internet business is still trying to figure out how to make online newspapers viable. According to another source:

- a) The good news is that reputable publications now provide better, richer, and more varied material in their Internet versions, including *The New York Times*, *The Guardian*, *The Financial Times*, and *The Wall Street Journal*. The bad news is that print media have not yet developed a workable, much less successful, business model for their online journalism.
- b) The problem is not only that knowledge is available for free online, but also that advertising is far cheaper there. The internet-only strategy for newspapers, according to National Public Radio, is still an untested business model; cutting expenses for printing and distribution results in significant savings, but even bigger income losses since print advertisements are far more expensive than online advertisements.
- c) In spite of these difficulties, newspapers continue to look for innovative methods to provide the public reliable, timely information, both in print and online. Newspapers have been adjusting to cultural paradigm changes for a long time, and despite the possibility of completely losing print publications, the newspaper business keeps reinventing itself to stay up with the digital age.

For years, magazine publishers have struggled with the fight for advertising money. The financial crisis that started in the autumn of 2007 had a significant impact on the magazine industry, with several magazines completely ceasing publishing, others switching to online-only business models, and virtually all using mass layoffs to save costs. High-end businesses that sponsor Condé Nast magazines were compelled by the crisis to reduce their advertising expenditures, and the resultant drop in advertising income placed the Condé Nast publications in danger [15].

Magazines may not really be outdated, despite the fact that this seems to be bad news for a sector of the economy that has endured since the 17th century. Many observers are optimistic that the magazine business, with its lengthy, complicated heritage, is only going through a downturn. Around 7,383 magazines were published in 2008, according to the Magazine Publishers of America. Veronis Suhler Stevenson, a media private equity group, forecast the following year that magazine ad sales will stabilize in 2013. Despite his stated prejudice, former Newsweek financial reporter Daniel Gross thinks the sector will grow. He calls the fear expressed by some while discussing the death of print media "irrational depression surrounding print" symptoms. But even he concedes that he could be incorrect in thinking that the present downward trend is only a hiccup. If I'm mistaken, I may have to retract what I said, as Gross put it. Many people have started to question about the future of the magazine industry and it will be doubly sad because I won't have *Gourmet* to tell me what wine goes best with them [16].

If the collapse of *Gourmet* is any indicator, cross-media integration, especially between print and television, will produce the magazines of the future. While grocery store marketers have continued to purchase pages at more approachable, celebrity-driven magazines like *Every Day with Rachel Ray*, which focuses on 30-minute recipes, and *Food Network Magazine*, the advertising support for opulent publications like *Gourmet* has decreased. According to this tendency, the best and maybe only way for magazines to continue to exist is to expand their audience via a different platform and then capitalize on their celebrity-driven position to market their print editions. Over the next several years, the magazine business may undergo significant upheaval. A variety of factors, including the Internet, a younger audience, changes in the cost of advertising, and the economic recovery from the 2008 crisis, might have an impact on this progression. It will be interesting to watch whether, in the face of these developments, the magazine business can maintain its position as a major player in American society [17].

Magazine Publishing History

The magazine, like the newspaper, has a rich history influenced by the societies in which it was born. Understanding the history of the industry and how it changed through time will help to better comprehend it now.

Vintage Magazines

The magazine was first conceived by early publishers once the printing press became widely used in Europe. Almanacs, pamphlets, and brochures the forerunners of the familiar contemporary magazine first appeared in the 17th century. Publishers soon discovered that inconsistent publishing dates took too much time and effort. Publishers then gradually changed as they looked for loyal readers with certain interests. But the first magazine was distinct from all other works. It wasn't a newspaper, but it wasn't enough of a news source to be labeled such either. Early magazines stood somewhere in the midst of the two [18].

Leading the Pack are Germany, France, and the Netherlands

Between 1663 and 1668, German poet and theologian Johann Rist produced the first real magazine. The English *Philosophical Transactions* of the Royal Society, the French *Journal des Sçavans* of Denis de Sallo, and the Italian *Giornale de' letterati* of Francesco Nazzari were among the literary journals across Europe that were first printed as a result of Rist's *Erbauliche Monaths-Unterredungen*, or *Edifying Monthly Discussions*, publication. To avoid French censorship, exiled Frenchman Pierre Bayle published *Novelles de la Republique des Lettres* in the Netherlands in 1684. The writings greatly contributed to a

widespread resurgence of learning in the 1600s and stoked interest in education. *Le MercureGalant*, the first "periodical of amusement," was published in 1672 by another Frenchman, Jean Donneau de Vizé. It included news, poetry, and short tales. Other publications imitated the magazine because of its very successful blend of news and enjoyable reading. Instead of providing articles for instruction, this lighter magazine targeted to a different reader than did the other, more cerebral periodicals of the time. The 18th century brought with it a rise in literacy. Women, whose literacy rates significantly increased, started reading in historic numbers. This expansion had an impact on the whole literary community, encouraging many female authors to develop books specifically for female readers. More women turned to magazines as a source of information and enjoyment, which contributed to the magazines' growth. In reality, several periodicals seized the opportunity to connect with women. In 1693, *The Athenian Mercury*, the first publication created solely for women, debuted [19], [20].

DISCUSSION

Similar to how it closely followed continental Europe in publishing newspapers, Great Britain did the same with magazines. Early in the 18th century, Daniel Defoe, the creator of *Robinson Crusoe*, published the *Review*, Sir Richard Steele produced the *Tatler*, and Joseph Addison and Steele created the *Spectator*. Each of these three magazines was released daily or many times each week. Their substance was more similar to that of magazines even though they were provided as regularly as newspapers. The *Review* offered political opinion pieces and largely covered internal and international issues [20]. The *Tatler*, which was published from 1709 to 1711, was superseded by the *Spectator*. *Tatler* and *Spectator* both placed an emphasis on life and culture and often utilized comedy to encourage virtue. Particularly *Tatler* and *Spectator* attracted a sizable female readership, and both periodicals later established editions specifically geared toward women: *Female Tatler* in 1709 and *Female Spectator* in 1744. The first American magazines were published in Philadelphia in 1741, only three days apart, by Andrew Bradford's *American Magazine* and Benjamin Franklin's *General Magazine*. However, neither publication endured for very long; *American Magazine* shut down after just three months and *General Magazine* after six. Despite this early setback, magazines started to flourish in the latter half of the 18th century, and by the end of the 1700s, more than 100 magazines had appeared in the fledgling United States. It is likely that the short lifespan of the publications had less to do with the outlets themselves and more to do with the fact that they were "limited by too few readers with leisure time to read, high costs of publishing, and expensive distribution systems [21], [22]. Although they published a lot, typical colonial publications nonetheless had little distribution and were regarded as high culture.

CONCLUSION

All of this changed in the 1830s when publishers started creating less priced magazines with a larger readership in order to take advantage of a widespread reduction in the cost of printing and sending publications. Magazine design changed as well. Later periodicals emphasized entertainment whereas earlier ones emphasized development and reason. Magazines stopped focusing on the wealthy. Publishers started providing family publications, children's magazines, and women's magazines in order to capitalize on their newly enlarged readership. Women's periodicals have once again proven to be a very profitable business. *Godey's Lady's Book*, a Philadelphia-based monthly that was published between 1830 and 1898, was one of the first American women's publications. By hiring over 150 women, this magazine specifically targeted its readers who were women. The *Saturday Evening Post* was the first American mass circulation magazine to achieve true popularity. This weekly publication

started publishing in 1821 and continued until 1969, when it momentarily discontinued distribution. But a new owner changed the magazine's emphasis to health and medical advancements in 1971.

The Saturday Evening Post gained popularity soon after its first release in the early 1800s; by 1855, it had a circulation of 90,000 copies annually. The magazine was the first to have artwork on its cover, which is widely credited with revolutionizing the way magazines appear today. According to The Saturday Evening Post, this move "connected readers intimately with the magazine as a whole." The Saturday Evening Post undoubtedly made the most of the format by showcasing the creations of well-known painters like Norman Rockwell. Utilizing such well-known painters increased circulation since people from all across America were familiar with the Post's artwork and anxiously anticipated the next issues as a result.

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CHAPTER 11

IMPACT OF MAGAZINES ON AMERICAN CULTURE FROM LITERARY PIONEERS TO MASS MEDIA PHENOMENA

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ABSTRACT:

The Saturday Evening Post included works by well-known writers including F. Not alone did it contain works by notable painters. Ring Lardner, Scott Fitzgerald, and Sinclair Lewis. These authors' widespread appeal led to the magazine's ongoing success. Youth's Companion, another early American mass publication, ran from 1827 until it merged with The American Boy in 1929. This Boston, Massachusetts-based publication included a considerable amount of religious material and had a reputation as a healthy publication that inspired its youthful audience to live moral and virtuous lives. In the end, the magazine included tame entertainment items in an effort to appeal to a bigger, adult readership. Nevertheless, the publication eventually started showcasing the work of well-known authors for both adults and children and developed into a literary force to be feared.

KEYWORDS:

American Culture, American Literature, Cultural Transformation, Literary Pioneers, Mass Media, Media Phenomena, Magazine Influence.

INTRODUCTION

Although publications like Youth's Companion and The Saturday Evening Post were very well-read, the industry still failed to reach mass distribution. The majority of magazines were expensive at the time, costing 25 or 35 cents each issue, which restricted circulation to the relatively wealthy few. All of this changed in 1893 when Samuel Sidney McClure started offering his literary and political publication, McClure's Magazine, for sale at a low cost of only 15 cents each issue. The fad became popular [1]. Munsey Magazine soon dropped to 10 cents, while Cosmopolitan went up to 12.5 cents. These three journals were all very popular. For the first time, magazines could be sold for less than it cost to print them, according to Frank A. Munsey, proprietor of Munsey Magazine, who claimed that between 1893 and 1899 the ten-cent magazine increased the magazine-buying public from 250,000 to 750,000 persons. Publications might charge more for advertising space as a result of increased circulation and lower consumer costs [2]. By 1900, advertising had grown to be an essential part of the magazine industry. Due to publishers' inherent affinity for books and writing, several journals made an effort to keep ads out of their issues in the early days of the business. To reach the broader audience, however, marketers looked for space in magazines after circulation rose. In response, magazines raised their advertising prices, which eventually improved their profitability. By the start of the 20th century, ads had become commonplace in magazines, especially certain women's publications where they made up close to half of the content [3].

Developments in the early 20th century

The 20th century ushered in a new era of magazines, including image, business, and news publications. These journals eventually began to rule the market and draw significant readerships.

Newsmagazines

Publishers created the newsmagazine in an effort to simply communicate the new influx of global information that technology made possible in the late 19th and early 20th centuries. Time was the first newsmagazine to concentrate on global news when it launched in 1923. Although the periodical struggled in its early years, it found its footing in 1928 and its readership grew. Time's founding thesis was that people are uninformed because no publication has adapted itself to the time which busy men are able to spend simply keeping informed. To a large extent, the magazine's ultimate success may be attributed to its distinctive approach of concisely presenting well researched news [4]. During this time, a number of other newsmagazines were also released on the market. In 1929, Business Week was established with an emphasis on the international market. As a biweekly publication, Forbes, one of the most well-known financial publications, started publishing in 1917. A former international editor of Time created Newsweek in 1933; it today has a readership of close to 4 million. Today's rivalry between Newsweek and Time is a continuation of a pattern that was established in Newsweek's early years [5].

Images Magazines

Early in the 20th century, photojournalism the art of presenting tales via photographs also rose in popularity. Even while magazines had been publishing graphics since the 19th century, picture magazines also became more and more popular as photography gained recognition. Henry Luce's Life, a pictorial magazine that was published often between 1936 and 1972, had the biggest impact. Life reached a 1 million circulation within a few weeks after its debut. The publication's stated goal, according to Luce, was "to see life; to see the world; to witness great events; to watch the faces of the poor and the gestures of the proud; to see strange things. It did not fall short in this regard. Life immediately piqued readers' interest and is widely recognized for founding photojournalism. Even the first issue, which had 96 large-format glossy pages, was sold out. The first image showed a doctor cradling a newborn child and with the text life begins [4]. Although Life was the most significant picture magazine, it was by no means the only one. Look was a well-known biweekly picture magazine that was published between 1937 and 1971. It claimed to be able to compete with Life by appealing to a wider readership. Although Look presented Life with fierce competition throughout their almost equal print runs, Life is generally regarded as having a bigger legacy. Life served as an influence for a number of other picture magazines, including Focus, Peek, Foto, Pic, and Click.

The twenty-first century

The emergence of internet technology started to have a significant impact on the magazine business and print media as a whole in the late 20th and early 21st centuries. Magazine publishers, like those of newspapers, have had to reconsider their organizational methods in order to appeal to an increasingly online consumer. We'll go into more depth about the particular changes made to the magazine business below:

- a) Germany produced the first magazine in the 17th century. The popularity of this periodical encouraged the establishment of publications across Europe. Publishers established a variety of magazines throughout the 17th and 18th centuries that catered to a variety of readers, including the affluent and women [6].
- b) The introduction of widely read publications to America began in the 1830s. Publishers started distributing less priced periodicals to a larger audience, encouraging more people to read print media.

- c) The early 20th century saw a significant transformation in the U.S. magazine business with the advent of newsmagazines and picture magazines.

The Impact of Magazines on the Evolution of Popular Culture in America

Although magazines have made significant contributions to the evolution of culture and current trends, the industry has not always been significant. Magazines initially only extended out to regional audiences due to the high expenses of producing and delivering publications. Magazines were unable to cover the cost of widespread distribution until these costs decreased and advertising revenues rose [7].

Publicity for the National Market

The widespread distribution of magazines in the United States increased in the late 19th century. As a result, periodicals that previously solely catered to a certain region of the nation suddenly started reaching a national readership. This transition to widespread publication resulted in an unusual phenomenon, the emergence of national trends, in addition to the obvious advantage of greater magazine income. Mass circulation enabled news, stories, consumer items, and styles to be disseminated and promoted to national rather than local audiences for the first time in American history. The widespread distribution of magazines brought people from all across the nation together as they shared the same stories and adverts. This increase in reading made ads more and more important to the magazine business. Magazines voluntarily provided advertisers with the option to reach a broad audience by selling advertising space for premium prices. A business manager at the early, well-known magazine *Scribner's Monthly* used the audience explosion to entice advertisers [5].

The *Scribner's Monthly* publishers will include a few pages of adverts for characters that are likely to appeal to magazine readers in every issue of the publication. These will significantly improve the publishers' capacity to make their publications legible and appealing without increasing postage. The push of advertising in our first issue demonstrates how fast the new magazine's assertions about the business community are taken seriously. Our edition will be fairly sizable and have a wide distribution. It is now widely acknowledged that the finest advertising medium available is provided to all men looking for a national market by a high-quality popular magazine.

For publishers and marketers, that nationwide market was completely uncharted territory. Market research had become standard practice for periodicals by the 1930s as magazines and marketers sought to understand better what consumers wanted from their products. Market research has limitations, however, so many publishers chose to embrace the ability of magazines to simply inform readers of what they want or need. This strengthened the position of the magazine as a source of popular culture. As one *Vogue* editor put it, If we find out what people want, it's already too late [7].

Magazine Popular Literature

Magazines provided a platform for writers and poets to reach a wide audience in addition to serving as a venue for advertising. Numerous journals routinely commission articles from both emerging and seasoned writers. The urge for these writers to publish their work grew as circulation rose. During the 19th century, literary journals experienced a boom and published some of the most significant literature of the time. Nearly every significant American author has contributed to literary magazines at some time; for instance, during their careers, Mark Twain, Walt Whitman, and Ernest Hemingway all published in magazines. Even foreign-based authors like James Joyce and Ezra Pound looked for American periodicals to publish

their works after they had been outlawed elsewhere [8]. Magazines gave writers a platform to share their work with a broad audience and gave readers a sample of the literature that was out there. Even now, sections of novels are printed in periodicals, giving readers a sneak peek at the whole thing. In magazines, passages from literary masterpieces including Uncle Tom's Cabin, Walden, Moby-Dick, Tom Sawyer, Huckleberry Finn, and Ulysses were first published. Some books, including Tarzan of the Apes by Edgar Rice Burroughs, Hiroshima by John Hersey, and The Old Man and the Sea by Ernest Hemingway, were even published in full in magazines before being released as books. For writers, the chance to publish in magazines has been priceless, but literary journals have also been crucial to the growth of American culture. Journals that publish literary works have championed now-classic tales that have impacted American history and defined American literature, such as the ones described above.

Pulp Publications

The pulp magazine, a wholly fictional journal named after its coarse wood-pulp paper, was founded in the late 1800s. The pulps at the time qualified for the same low postal rates as magazines, but dime novels did not. People now had access to affordable periodicals like Adventure, Horror Stories, Startling Stories, and Weird Tales that included popular genre literature.

The pulps, widely accepted as Frank Munsey's creation, began as adventure publications but gradually branched out into genres including love, detective, and western. Up until the middle of the 1930s, when newspaper comics started to compete by publishing collections on the same pulp paper, the fiction pieces fared very well. However, when the two categories merged in 1937 with the release of Detective Comics, the business saw a significant uptick. Despite being aimed at children, the bloody, horrifying comics attracted a sizable adult readership. Although the public was split on the nature of this new medium, the graphic content of the pulp strips generated a commotion. Defenders of the comics referred to them as harmless, while detractors said they would encourage readers to imitate the graphic content. Legislators struggled with pulp comics much as they do now with discussions about the banning of TV, music, and the internet. Fredric Wertham, a child psychologist, claimed in multiple papers that pulp comics were influencing kids to become criminals, which helped fuel the reaction against them. In response to the debate, a trade association known as the Association of Comics Magazine Publishers created the Publishers Code in 1948 with the intention of policing pulp comics' content. However, the Publishers Code was not consistently upheld; many publishers choose to disregard it, which is why the debate raged on. The pulp comics business chose self-censorship when Senate hearings threatened government regulation in 1954; as a consequence, the far tighter Comics Code Authority was formed to regulate what information reached consumers [9], [10].

Despite the debate surrounding the publications, business was booming, and ultimately new pulp magazine formats appeared. Science fiction was given by Amazing Stories, and hand-drawn pinups filled so-called "Girlie Pulps," which nevertheless found readers in spite of a setback in 1934 when authorities confiscated and destroyed 10,000 copies. The public protested both new genres for being indecent, but the pulps kept becoming more and more popular.

Entertainment periodicals

The growth of entertaining fan magazines was a fundamental change in mainstream journalism that was influenced by the popularity of the pulps. Fan magazines, which are often centered on television, movies, and music, were popular nationwide in the early 20th century.

Magazines like Photoplay, Picture Play, Movie Mirror, and Movieland started publishing during the early years of motion pictures and gave members access to behind-the-scenes footage of popular movies. Because of their success, comparable publications were created to cover radio and television as they gained popularity. Weekly schedules of programming were also supplied to readers and listeners of periodicals with a concentration on television and radio. Even now, a significant portion of the magazine market is controlled by entertainment journals like Entertainment Weekly, Rolling Stone, and TV Guide, despite the fact that the focus of the fan magazine has evolved over the years. These journals provide as a platform for celebrities and media producers to sell their new items in addition to giving readers entertainment news [11].

Teen Publications

Many publishers started focusing on teens in the 1940s, a hitherto untapped market. In 1944, Seventeen magazine first appeared on newsstands, paving the way for succeeding magazines like Tiger Beat and Teen People. These publications included articles on fashion, cosmetics, celebrity news, and lifestyles and were aimed towards young women. Teen publications have kept their text short from the beginning, instead targeting their target consumers with vivid and striking photographs. One young star of the time is featured on the collaged covers of Tiger Beat, for instance. Teen magazines have an impact on popular culture not just via their coverage of celebrities, but also through their articles on celebrity style, which readers utilize to copy celeb fashion. Teen magazines serve as effective marketing vehicles for celebrities and other media creators, much as entertainment publications do.

In their early years, the majority of teen magazines targeted readers who were in their late teens and even included college-related topics. Today, however, these same publications purposefully target the adolescent market by promoting younger performers and containing more teenage celebrity gossip in order to attract a broader readership. As a result, the magazine business continues to have a stronger effect on American popular culture through appealing to younger and younger consumers [12].

Celebrity Publications

Celebrity rumors are not only for teenage audiences. The wide variety of adult-targeted celebrity publications, commonly referred to as gossip magazines, may be seen just taking a walk through a supermarket checkout line. These celebrity publications, which first gained popularity in the 1970s, provide readers an intimate look into the lifestyles of renowned people. Numerous periodicals produce rumors that humanize superstars by portraying them negatively. The placement of celebrities in these publications may make or break their reputations and spark a lot of turmoil within the celebrity world, despite the best efforts of the celebrities and their representatives. Celebrity publications may pay enormous amounts of money to celebrities or other sources for exclusive articles and photographs due to the fierce rivalry for news.

Major Magazine Industry Publications

Since their origin, magazines have seen substantial change. By providing its readers with news, entertainment, literature, and photography, magazines have had an impact on the globe. Furthermore, the magazine business has had a significant impact on American popular culture. Individual publications have targeted distinct populations and filled specific niches as magazines have evolved throughout time. The impact of some well-known publications on the readership they are intended for is examined in this section [13].

Magazines with A Large Audience

The top 10 American magazines with the biggest circulation all have quite different audiences and styles. This list, which includes publications like AARP, Better Homes and Gardens, Family Circle, and National Geographic, shows the variety of readers and interests that are drawn to this medium. The top three periodicals will be examined in this section: Reader's Digest, AARP Bulletin, and AARP The Magazine.

DISCUSSION

Some people would be shocked to find that the two publications with the biggest circulation in the US-AARP The Magazine and AARP Bulletin are not ones that can be easily purchased at a newsstand or grocery store. Both are automatically sent to the more than 40 million members of the nonprofit organization AARP and are published by it. AARP The Magazine, a bimonthly journal that is "geared exclusively towards 50+ Americans seeking to enhance their quality of life as they age," provides lifestyle stories and has sections on travel, relationships, money, health, and other topics. Its mission is as follows: For readers to feel empowered by editorial created just for them, AARP The Magazine offers three editorial editions tailored to various life phases [14]. To inspire readers to ponder, interact, and have fun, annual editorial packages, great service journalism, and celebrity profiles will be presented in a warm, lively, and welcoming fashion. In addition, AARP produces AARP Bulletin, which is a monthly news publication that reaches influential consumers and policymakers.

This publication concentrates on news topics of relevance to its target demographic rather than offering lifestyle tales. The AARP Bulletin tracks and explains significant social topics affecting Americans aged 50 and above.

These powerful readers are inspired to participate in public policy on consumer protection, financial security, and health care by receiving news, fair analysis, and condensed tales in an easily accessible manner [15]. Among American periodicals, Reader's Digest has the third-highest circulation. This well-known pocket-sized journal was first published in 1922 as a "digest of condensed articles of topical interest and entertainment value taken from other periodicals," and it was first made on a shoestring budget by a husband-and-wife team who were confident the magazine would succeed despite being repeatedly rejected by magazine publishers.

They were accurate. Reader's Digest became successful nearly right away and today consistently outsells rival publications. With subscribers all around the world, the monthly publication aims to create products that inform, enrich, entertain and inspire people of all ages and cultures around the world [16].

CONCLUSION

As was mentioned previously in this chapter, the 1920s saw the rise of newsmagazines. Today, news periodicals account for a significant amount of magazine sales, with a number of them being in the top 30 for circulation. Numerous newsmagazines, such as Time, Newsweek, and U.S., have made their marks on the market throughout time. World Report News. The first edition of Newsweek, which was published in February 1933 under the name News-Week, included seven distinct images from the previous week's news as its cover. The weekly publication currently offers comprehensive coverage of world events with a global network of correspondents, reporters and editors covering national and international affairs, business, science and technology, society, and the arts and entertainment.

Using a wide range of reporters, Newsweek also distinctively publishes a reader-penned section titled my turn. The publication has had difficulties, nevertheless. A Newsweek piece analyzing Sarah Palin's book *Going Rogue: An American Life* appeared in November 2009. On the cover of the edition was a picture of Palin wearing running gear, taken for a *Runner's World* article. How Would You Address a Problem Like Sarah?" were written all over the picture.

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CHAPTER 12

EVOLUTION OF MAGAZINE PUBLISHING FROM CONTROVERSIAL COVERS TO SPECIALIZED CONTENT

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ABSTRACT:

Readers who saw the cover criticized it, calling it sexist and unjust. According to one reader, Newsweek would never publish an image of Barack Obama wearing such clothing. In retaliation, Newsweek produced an image of President Obama wearing swim trunks in its subsequent edition, however this image was smaller and appeared on an inner page as opposed to the cover. Since its start decades ago, Time has continued to be a significant newspaper. The magazine is organized into four major sections: Briefing, The Well, Life, and Arts. Today, the newspaper takes pleasure in its rare convergence of incisive reporting, lively writing, and world-renowned photography which together have won it the acclaim of being "journalism at its best. Briefings contain succinct summaries of significant international and domestic news events. The cover story and lengthier stories on the world and business may be found under the Well section. Life is filled with tales about the environment, science, technology, and health.

KEYWORDS:

Content Specialization, Editorial Shifts, Magazine Publishing, Media Evolution, Print Media, Publishing History.

INTRODUCTION

U.S. was formed by combining a newspaper with a magazine. Over the years, News & World Report has grown in stature. A weekly newspaper named the United States News was first published by journalist David Lawrence in 1933, the same year that Newsweek made its debut. He started a weekly journal called World Report six years later. The two weeklies were combined to become the new U.S. in 1948. World Report News. Similar to Time and Newsweek, the magazine focuses on U.S [1]. Although it published weekly for the majority of its lengthy history, News & World Report announced in 2008 that it would switch to a monthly printing schedule, vowing to focus on its website. News & World Report concentrates more on political, economic, health, and education stories, perhaps in part because it is based in Washington, DC. Last but not least, Arts includes critiques of theater, movies, books, music, exhibitions, and architecture. Time prides itself on being the guide through chaos in an age of information overload and, like Newsweek, has received countless honors. The magazine's yearly rating of American universities may be its most well-known accomplishment. America's Best Colleges and America's Best Graduate Schools are now included in this list, which started in 1983. Since the newspaper started using the rating method, students have consulted it for information on the advantages and disadvantages of academic institutions [2].

Women's Publications

The early 19th century, female readers have been significant to the magazine business, primarily because it was thought that because women were not often in the working, they had more free time to read. This thriving industry has only expanded over time. Many

publications have looked for methods to broaden their reach in the increasingly internet age. Other publications, including Ladies' Home Journal, Good Housekeeping, and Better Homes and Gardens, have stuck to their original goals while still making money. These three publications are a member of the "Seven Sisters," a collection of journals that have historically catered to women [3].

Women's Health Journal

The first edition of Ladies' Home Journal appeared in 1879 as a women's feature in the Tribune and Farmer newspaper. Publisher's wife started writing her husband's column herself since she wasn't fully pleased with it. Because of how quickly the column gained readers, Louisa Knapp Curtis produced her first significant supplement, the Ladies Home Journal and Practical Housekeeper, in 1883. Currently ranked twelfth in circulation, Ladies' Home Journal has a readership of close to 4 million. The magazine focuses on style, health, relationships, and food. Its publishers describe it as a unique lifestyle magazine dedicated to the millions of American women who want to look good, do good, and feel great [4]. Its most well-known aspect may be a piece with the subject "Can This Marriage Be Saved?", which first appeared in 1953. The regular column tells the tales of real-life couples who are having marital problems, provides counsel from marriage and family therapists, and forecasts the results.

The Best Housekeeping

With the goal of supplying information about managing a home, a broad range of literary offerings, and opportunities for reader input, Good Housekeeping started publishing in May of 1885. Fifteen years later, the magazine established the Good Housekeeping Research Institute. A team of scientists, engineers, dietitians, and researchers examine a broad range of items at the research institute's product-evaluation laboratory. The publication then informs readers of its results in an effort to improve the lives of consumers and their families through education and product evaluation devoted to modern females. Using the Good Housekeeping Institute's resources, articles on diet, exercise, beauty, and childcare are published on a monthly basis. The magazine will promote healthy living for today's lady with human interest topics, social concerns, money management, and travel. With approximately 4.6 million readers, Good Housekeeping has the ninth-highest circulation in the United States right now [4], [5].

Home and Garden Better

Better Homes and Gardens entered the market later than its competitors, first in print in 1922. With more than 7.6 million readers, the magazine is now ranked sixth in terms of circulation in the US. The magazine has always placed a strong emphasis on the design and ornamentation of homes and gardens. According to its positioning statement: Home is where the lady who reads Better Homes and Gardens writes her life's narrative. It is her safe haven, where she raises her family, hosts friends, and enjoys life's major and little victories. She creates her own world there and gives in to her fantasies there. Her emotional core is at home since that's where life occurs. Better Homes and Gardens acknowledges this and provides her with many opportunities for expression and creativity. Each issue has insightful, accessible commentary on design and personal style, home décor and gardening, cooking and entertaining, as well as health for the individual and the family. She finds aid from Better Homes and Gardens to make the transition from planning to action. Six categories Food and Nutrition, Home, Health, Family, Gardening, and Lifestyle are included in the monthly publication [6].

Cosmopolitan

Originally intended to be a first-class family magazine, the female-targeted *Cosmopolitan* has undergone significant changes since its inception in 1886. In the first issue, the editor promised readers that there will be a department devoted exclusively to the interests of women, with articles on fashions, on household decoration, on cooking, and the care and management of children, etc., also a department for the younger members of the family. Just two years later, however, the magazine had become a fashion When Helen Gurley Brown transformed an antiquated general-interest mag called *Cosmopolitan* into the must-read for young, sexy single chicks, the magazine's popularity increased in the 1960s. Brown changed the magazine from the family-focused read it was to the somewhat controversial read it is today, with an emphasis on sex, work, and fashion. The metamorphosis is described in the magazine as follows [7].

In addition to being the best-selling monthly magazine on newsstands throughout the years, *Cosmo* has also acted as a catalyst for social change by inspiring women all over the world to pursue their dreams. With Brown's ideas in mind, *Cosmopolitan* redesigned its publication in 1965. The first issue after the redesign included a piece on birth control pills, which were then a hotly debated new invention. Large numbers of people read the magazine's challenging pieces, yet many others felt them to be insulting. Some feminists felt the material was too focused on beauty and pleasing men, while conservatives thought it was too raunchy [8]. However, the *Cosmopolitan* magazine's proprietors thought they were providing a fresh take on feminism. According to Brown, *Cosmo* is feminist because we think that women are capable of achieving whatever that men can since they are just as clever and competent as men. *Cosmopolitan* still draws readers today by upholding the same principles that Brown promoted in the 1960s. Every issue devotes around 30% of its content to interpersonal interactions, particularly sex. The remaining content consists of articles on self-improvement, fashion, health, and fitness.

Men's publications

In the same way as women's magazines have been there for a large portion of the medium's history, several publications have been produced specifically for male readers throughout the years. *Sports Illustrated* is one of those publications that has lasted the longest and is the most read [9].

Sporting Publications

Henry Luce, a co-creator of *Time*, started *Sports Illustrated* in 1954, but his team had their doubts. The new magazine did not make a profit for the first 12 years it was published because spectator sports had not yet attained the degree of popularity they have now. But when spectator sports were introduced to the expanding suburbs via television, their appeal soon grew, and *Sports Illustrated* became a hit. The magazine's current structure was created by managing editor Andre Laguerre, who gathered a team of skilled, devoted authors and implemented the widespread use of color images.

Laguerre started the *Sports Illustrated Swimsuit Edition* in 1964 as a strategy to boost sales in the winter, when there aren't as many sports-related advancements. The magazine sold better after featuring model Babette March in a bikini on the cover, and the swimsuit issue started to become a yearly tradition. The issue, which features images of models wearing skimpy swimsuits and sparks some controversy, is routinely the magazine's best-selling one each year [10].

Celebrity Publications

Celebrity magazines generate large revenues and help create American pop culture, despite occasional criticism for their less-than-sophisticated approach to journalism. This feeds the preoccupation some Americans have with the ordinary day-to-day aspects of celebrities' lives. In Touch are three of the most well-known celebrity publications now available, as well as Us Weekly. People has been a top celebrity magazine ever since it started out as a spin-off of Time magazine's People section in 1974. By publishing human-interest stories with celebrity images and writing, the magazine differentiates itself from other celebrity gossip publications. The editors of People claim that they steer clear of Hollywood gossip items and won't run anything that hasn't been verified. Because of its distinctive editorial perspective among celebrity publications, the journal routinely scores rare celebrity interviews and picture sessions. People, which ranks thirteenth worldwide with a confirmed readership of over 3.6 million in 2010, has become the most popular celebrity magazine in circulation thanks to the publishers' and certain celebrities' considerably more cordial relationship [11].

OK! is a British-run publication that debuted in 1993. According to its website the truth and the inside scoop about celebrities." Known for its exclusive interviews that often result in announcements of engagements and pregnancies, OK! had a rule to publish only favorable celebrity biographies at first. The magazine chose to go from precedent and publish the irregular interview with pop diva Britney Spears in 2007 as a result of this policy shift. Spears consented to a second interview with the magazine in 2008 during which she spoke up about her prior actions, resulting in a more favorable picture of the singer. The very popular journal has a global readership and various subsidiary editions.

The magazine delivers a large readership of young, educated, and wealthy people who are captivated by breaking celebrity news, Hollywood style, and the finest in entertainment. Us Weekly is well-known for its fashion sections including Who Wore It Best? Fashion Police," in which comedians provide their opinions on the fashion gaffes and triumphs of famous people, and a reader poll comparing two celebrities wearing the same outfit. Us Weekly, which had a readership of around 2 million in December 2010, takes pride in being a pioneer in the celebrity magazine sector [12].

Magazines Regulate Public Information Access

Numerous mechanisms are used by magazines to limit the public's access to material. The magazine business, like the newspaper industry, controls not only what stories are published but also how those stories are presented. The industries that control information in newspapers and magazines have many commonalities, but there are also some important distinctions that need investigation.

Format

In general, a subject may be covered in greater detail in most magazines thanks to their structure than it can in newspapers due to their relatively limited amount of space. Even the longest pieces in the majority of big publications, like The Washington Post or the Los Angeles Times, are often limited to 1,000 words. However, magazines usually permit for a word limit that is doubled when publishing very interesting stories. However, length varies from publication to publication and from narrative to story. A excellent illustration of this variation may be seen in the coverage of the Iraq War. Researchers looked at the differences in reporting across Time, Newsweek, and U.S. magazines over the course of 4 weeks in 2003. World Report News. The conflict in Iraq took up almost a third of the space and more than a fifth of all the articles in these four issues. Additionally, these tales were more likely than

others to be in-depth and lengthy. The ways in which the three periodicals handled the incident varied as well. Time gave the battle the greatest airtime, with a 37% share, compared to Newsweek's 34% and U.S.'s 24%. News. Time once again offered lengthy tales. In the four issues under examination, Newsweek published six in-depth features, including U.S. News published two lengthy pieces. The findings show editorial decision and, thus, the influence the magazine business has over information control, even if these variations may not seem to be all that significant [13].

Decision to Publicize

By selecting which pieces to publish, magazines, like newspapers, decide which stories are seen by the public. The selection of tales is influenced by current politics and world events, as one would anticipate. Leading news publications Time and Newsweek both saw significant content changes in the latter half of the 20th century. There was a significant growth in scientific articles, entertainment pieces, and personal health tales between the 1970s and the 1990s. Interestingly, despite both newspapers' claims of being dedicated to journalism, there was a sharp decline in articles on internal and international politics. Uncertainty surrounds whether these alterations represented a movement in reader interest or a change in the editors' viewpoints, but either way, they show that the magazine and its editorial team alone have the last say in what is published [14].

DISCUSSION

A little over half of a magazine's revenue comes from advertisements. Advertisers may have a significant impact on which articles are carried since they have such a significant stake in the magazine business. Because magazines rely heavily on advertising for funding, they are selective about the material they publish. Controversial topics are often avoided by magazines because they risk alienating advertisers. Recently, a major American automaker wrote a message to roughly 50 publications requesting that their ad agency be informed if upcoming editions of the magazine had pieces that may be seen as provocative, contentious, or objectionable due to their discussion of political, sexual, or social topics [15]. It takes a fine balance for publications to satisfy their advertising. Since advertising costs are what drive the magazine business, many publications are compelled to appease advertisers by staying away from potentially divisive articles. Another tale about how stories are controlled by advertising shows how some publications must comply with their requests. Another large corporation informed several magazine publishers that the content of their publications would be closely scrutinized for several months and that a significant advertising contract would be given to the publication that best represented their industry. This was an even more blatant attempt to sway magazine content [16]. It may be simple to portray the advertising business as an evil, oppressive force that wants to hide things from the people when there are tales like this. Advertisers may have some influence on stories, but they also have a lot to lose. Many marketers are switching from pricey print advertising to less expensive web-based adverts as internet media expands. Since the 1990s, advertising income has continuously declined, paralleling the growth in online reading. In order to prevent more financing losses, this decline in advertising may actually push publications to give marketers greater influence over their content. Advertisers' amount of influence on magazine content may be difficult to quantify, but evidence shows they do have some impact [16].

CONCLUSION

Each magazine has a distinct editorial perspective that influences which articles are published and how they are presented. A 2003 investigation of the top news periodicals Time, Newsweek, and U.S. By displaying variances in how the media presented their content to the

reading audience, News & World Report was able to confirm these discrepancies. U.S. A plainer explanation of the facts of events with less of a writer's "take" or view on what those events signify may be found in News & World Report. It is also the most likely to feature highly conventional hard news issues. Newsweek is more casual, more focused on covering lifestyle and celebrities, and more likely to publish articles with an emotional undertone. Between the two, Time magazine resembles a cross between both. Its tone is more American. Neutral and information-focused news. Its covers, on the other hand, are much more similar to Newsweek's, emphasizing entertainment and a fashionable lifestyle. Although these differences between the three periodicals may appear minor, they have an impact on the content found within their covers.

However, these editorial slants do not elevate one publication over the others in stature or validity; U.S. Newsweek may give the human perspective on an event, whereas News & World Report can provide the statistics and data. However, readers should be aware that each publication's contents are influenced by a number of different factors. The way the public gets information has changed substantially as a result of the Internet. The power that magazines formerly had over information has been substantially diminished by the emergence of internet news sources. Today, a number of online-only magazines provide news and coverage that was previously only accessible via print publications for little to no money. Slate, an online-only publication that compiles news from newspapers all around the world each day, and Salon, which gives readers numerous items for free and more in-depth coverage for a membership fee, are two examples of online-only magazines. Online magazines, like their print counterparts, depend on advertising income, but since that advertising is less expensive, marketers may not be as invested in online content. All of these elements have a role in shifting perceptions about how information is managed in the media sector.

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CHAPTER 13

EVOLUTION OF SPECIALIZATION IN MAGAZINE PUBLISHING AND DIVERSE READERSHIP

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ABSTRACT:

Magazines have gradually shifted into more specialized, dispersed groups throughout the last century. With the rise in popularity of television, general-interest magazines started to become specialized. Print newspapers attempted to differentiate themselves from their rivals by carving out specific market niches in order to withstand the challenge presented by the success of broadcast media. Magazine editors discovered that by specializing at this time, they were more enticing to advertisers looking to target certain demographics. Ads weren't merely sent to the entire public anymore. Advertisers might instead choose to target people based on their gender, age, color, class, and social and cultural interests. Specialization has become crucial for survival in a market that is expanding at an exponential rate, from the medical area to the car industry. However, the tendency may be most visible in the media, particularly in the publishing sector. In 2006, the Magazine Publishers of America trade association identified more than 40 specific categories of consumer magazines. The broad range of specialized publications available reflects the increasingly specialized nature of markets and consumers.

KEYWORDS:

Diverse Readership, Evolution, Magazine Publishing, Niche Markets, Specialization, Magazine Industry.

INTRODUCTION

The idea of specialization and its nuanced relationship with the population it serves which is becoming more diverse have undergone a profound transformation throughout time, profoundly altering the magazine publishing sector. This dynamic evolution has redefined how magazines are thought of, produced, and distributed and has been influenced by a wide range of cultural, technological, and socioeconomic factors. It has also played a significant role in determining the preferences and expectations of a readership that is becoming more and more diverse [1]. The story of this history is a fascinating one of adaptation and inventiveness as publishers have adjusted to the shifting demographics of their customers and the changing media consumption environment. It tells the tale of how niche publications gained popularity by appealing to the unique sentiments and pursuits of a modern, interconnected society. It is also a story of broader trends that have emerged, in which publications that were formerly considered to be specialized have widened their appeal to attract a range of readerships, reflecting the complexity of contemporary life [2].

In this research of the growth of specialization in magazine publishing and its complicated interaction with a broad spectrum of audience, we delve deeply into the history of the publishing industry. We examine the evolution of specialized journals across time, from their humble origins to their current function as essential sources of information, entertainment, and inspiration. We look at the important role those technological advancements, such as those in social media and digital platforms, have had in altering the magazine environment, democratizing content creation, and allowing a more diversified readership [3]. It also

examines the challenges and issues that publishers have when attempting to find a balance between attracting specialist audiences and broadening reader diversity. By uncovering the strategies used by industry leaders to increase their audience without compromising the quality of their specialized content, this inquiry will shed light on the challenging task of fostering diversity while also highlighting how to establish common ground. As we embark on our journey through the history of magazine publication, we will learn about the significant occurrences, groundbreaking contributions, and forward-thinking editors and writers who have contributed to the always evolving fabric of specialist magazines. Since magazines have developed into both reflectors and producers of intellectual and cultural trends, we'll also have a dynamic discussion on how this growth may affect society [4].

At last, it encourages you to start a fascinating inquiry into a field of business that has not only stood the test of time but has also thrived by consistently adapting to the shifting needs and aspirations of its readers. Come along as we unravel the intricate web of specialty and diversity in magazine creation, revealing the incredible stories that shaped the print and digital media world as we know it today. Looking at the magazine rack in publishing might show the desire for specialist publications and books. publications devoted to photography, vehicles, economics, foreign policy, and more. Specialization is more likely to grow than decline. "Market fragmentation has grown and most likely will continue to do so. Individualization and customization are likely to remain popular trends [5].

Expert Trade Publications

Almost all trade associations provide a professional newspaper for their members. Many trade associations even have their own libraries where they keep materials that are exclusively for their particular target audiences. For instance, Beltsville, Maryland's National Agricultural Library, which is close to Washington, DC, may be a good place to start if someone wants to learn more about organizations related to agriculture, forestry, fishing, and hunting. One of the greatest agricultural information collections in the world, this library connects a national network of state land-grant and U.S. national libraries. It is one of the four national libraries of the United States. field libraries for the Department of Agriculture. The variety of trade-group periodicals available includes many more than this one. The Career Resource Library and other resources are accessible to anyone who want to peruse trade organization publications [6].

Academic Publications

Since the early years of magazine printing, academic journals have existed in some form. The Universal Historical was the first publication to accept academic submissions in the 17th century. The American Economic Review and The Journal of Marriage and Families are just two examples of the hundreds of scholarly publications that are available today. Every academic discipline also has its own set of journals to which experts may submit their work. Students and teachers may access these periodicals via library databases at the majority of universities [7].

Journals are graded according to the kinds of papers they publish and how selectively they publish them in every academic discipline. Peer review is a common method used by academic publications to choose which papers to publish. An anonymous essay is reviewed by a panel of readers who then determine whether to approve, accept with amendments, or reject the document outright. Both graduate students and university faculty members need to publish their work in scholarly journals in order to spread their ideas and advance in their professions [8].

Groups of Religion

Since many people's lives are centered on their faith, it should come as no surprise that there are many periodicals devoted to various religions. The majority of religious periodicals are Christian publications, which range from Christianity Today to Catholic Digest. But there are other faiths featured in publications than Christianity. Shambhala Sun is a Buddhist publication, whereas Kashrus Magazine caters to the Jewish community. Additionally, certain publications, like Cross Currents, cater to readers of all religions. Cross Currents, according to the magazine's proprietors, is a global network for people of faith and intelligence who are committed to connecting the wisdom of the heart and the life of the mind [9].

Groups of Politicians

Political parties have also profited from the magazine market. Most people can locate a publication that reflects their political views, whether they are liberal or conservative. The American Conservative and The American Prospect are two such publications. With scholarly analyses of American progressive liberal Democratic problems, ideas, politics, and policy, The American Prospect focuses on Democrats. The American Conservative, on the other hand, targets those who tilt to the right. This fortnightly, whose editors include well-known conservatives Taki Theodoroucoulis and Pat Buchanan, is dedicated to reigniting the conservative conversation, engaging the neo-conservative agenda through its espousal of traditional conservative themes [9].

Magazines of pulp and genre fiction

Even though there aren't as many pulp magazines published now as there were back in the 1930s, this distinct market segment is still vital to the magazine business. Asimov's Science Fiction, a science fiction publication that was established in 1977 and is still widely read today, is one such instance. It was started because Isaac Asimov, one of science fiction's most important and prolific authors, wanted to provide aspiring young authors a place to call home and a new outlet for their work. Some of the most well-known writers in the genre continue to be published by Asimov's Science Fiction, which is still their home. The journal produces tales of various lengths for the devoted science fiction reader, keeping with its original goal.

Ellery Queen's Mystery Magazine is another contemporary illustration of a genre magazine. Since its founding in 1941, the journal has published a large number of now-famous authors, including Rudyard Kipling, William Faulkner, Ernest Hemingway, Norman Mailer, and Alice Walker. It also aims to encourage good writing among its colleagues by providing a practical market that is not otherwise available and to develop new writers seeking expression in the genre. Although pulp and genre fiction magazines typically have a fairly low circulation Asimov's circulation in 2009 was about 17,000 the caliber of the authors, they frequently attract gives these publications a great deal of influence within their respective niches. Today, the publication takes pride in being on the cutting edge of crime and mystery fiction, offering readers the very best stories being written in the genre anywhere in the world [10].

Magazines of Interest and Hobbies

The category of hobby and special-interest periodicals may be the most popular one, reflecting the diverse range of interests and pastimes that people have. Magazines covering subjects including sports, wellness, food, home design and remodeling, and travel and geography may be found within this category of publications. The majority of the time, readers may discover a magazine that focuses on their particular interests. For instance,

photographers may subscribe to the British Journal of photographic, which has been published continuously since 1854 and is the world's oldest photographic journal. Music lovers can select from a variety of publications ranging from more general ones such as Spin and the International Early Music Review to highly specific ones such as the Journal of the International Double Reed Society and Just Jazz Guitar. This journal prints profiles of emerging talent alongside star names, a picture-led Portfolio section, business analysis and detailed technology reviews. Additionally, there are publications solely dedicated to hobbies like crafts, such as the scrapbooking magazine Creating Keepsakes, and pet keeping, such as the aptly called Pet [11].

A very profitable and popular magazine market has been made possible by fashion. Vogue is the most well-known fashion publication and was founded in 1892. Vogue has served as America's cultural barometer by placing fashion in the perspective of the greater society in which we live. This includes how we dress, live, and interact, as well as what we eat, listen to, and watch. It also includes who inspires and leads us. With a readership of over 1.2 million, the magazine has a large following. The mission statement of Vogue is that it intends to set the standard for the fashion magazine sector [12]. The history of Vogue is a narrative about women, culture, what is important to know and see, individualism and elegance, and the enduring force of earned influence. Every month, Vogue serves as the cultural eye for millions of women, inspiring and pushing them to view the world and themselves in new ways. Even if Vogue has a large audience, most niche publications have fewer subscribers. For editors tasked with increasing subscriptions to increase profit, this might be concerning. However, the attractiveness of such precise audiences produces greater cash from advertisers, who may buy magazine space knowing that their advertising is reaching a focused audience.

The Internet's Impact on the Magazine Industry

In a story headed "Print edition of TV Guide tells me to go online to read most of cover story" that appeared in the March 2010 issue of Consumerist, TV Guide was said to have printed a piece ranking "TV's Top 50 Families" but stunned viewers by only including the top 20 families. Readers have to go online to get the remainder of the list. The shift toward online reporting, which has alarmed some readers, is a long-standing trend in magazine journalism. Magazines have been significantly impacted by the influence of the Internet, much like their newspaper relatives. As a result of readers and advertisers accessing material online due to the abundance of information accessible, readership and income have decreased. Magazines are being forced by these modifications to adapt to an increasingly online market [13].

Online-Only Publications

The first significant online-only magazine in 1995. Like many print magazines, the site divides content into categories like entertainment, books, comics, life, news and politics, and technology and business. "Salon, the award-winning online news and entertainment website, combines original investigative stories, breaking news, provocative personal essays, and highly respected criticism. This online publication shows the potential viability of web-based media with an average of 5.8 million monthly unique visits. Slate and PC Magazine are two further online-only publications. Like the majority of online publications, all three magazines rely in part on advertisements that run alongside articles and other material [14]. Slate is a general interest journal that was established in 1996 and provides analysis and comments on news, politics, and culture. Slate, which describes itself as a daily magazine on the Web, provides its readers with information through online articles, podcasts, and blogs on news and politics, the arts, life, business, technology, and science. Numerous awards have been given to the popular magazine in recognition of its services to journalism [15].

PC Magazine is considerably different from Slate or Salon in that it was first published in print. The computer magazine, which debuted in 1982, issued editions in hard copy for more than 15 years until announcing in 2008 that its January 2009 issue would be its last printed edition. The shift was covered by PC Magazine in an open letter to its readers. PC Magazine will switch entirely to digital publishing in February 2009. We will thus provide PC Magazine Digital Edition to all of our print subscribers in addition to our well-liked network of Websites. In reality, the PC Magazine Digital Edition has been accessible since 2002. Therefore, the advantages of this special media are already apparent to many of people. And as we work hard to improve your digital experience in the next months, those advantages will only increase [16].

Although it may seem appropriate that this computer-focused magazine is among the first print publications to go to a fully online format, its motivation for the change was commercial rather than artistic. The feasibility for us to continue publishing in print is just no longer there, Ziff Davis Media CEO Jason Young said in explaining the choice. Young's view unfortunately matches a pattern that has been developing for some time, which is bad news for the magazine business. A number of other periodicals have made the switch from print to exclusively being available online, following in PC Magazine's footsteps. Previously print-only publications like Teen People and Elle Girl are now solely accessible online. More publications will probably undergo similar changes as printing costs increase and advertising and subscriber income fall [17].

Sites that resemble magazines

Websites that perform many of the same tasks that magazines formerly did but aren't really publications themselves have grown in popularity in recent years. For instance, the online music industry journal Pitchfork Media. The site, which has been around since 1995, provides visitors with criticism and commentary on modern music and includes many of the same elements as a typical music magazine, such as reviews, news, essays, and interviews. It is arguable whether the website is profiting on the popularity of print magazines by adopting their format or whether it is just reacting to its consumers by giving them a usable online experience. Of course, the internet also contains a lot of features that aren't accessible in print, such a music and movie streaming playlist. This combination of magazine-like material with new media content gives a potential glimpse into the future of print publications on the internet platform [18].

Online presences for print magazines

In fact, the majority of print periodicals have websites. Nearly all significant print publications have a website that is accessible for free or by membership. However, there are fundamental distinctions between print and internet media. What Remains author Bernadette Geyer talks about the real differences between reading journals online and in print. I will read a print journal from cover to cover because I may stop reading at any time. In theory, it sounds great to simply copy the entire contents of a print issue and post them online with links from a Table of Contents, but I have to wonder how many people actually sit down and read the entire contents of an online journal that publishes multiple authors/genres per issue. Her inquiry is well-founded, and the majority of journals have already done so. Due to this issue, publications with online versions have looked for strategies to attract users who may not really read much. The majority of websites also provide information that can only be accessed online, such blogs, podcasts, and daily news updates that are, of course, not printed. The desire to attract audiences with shorter attention spans and less time to spend to reading a whole review is likely the driving force behind the added features on magazine websites [19].

Offering back-issue material is another strategy used by publications to attract readers online. Readers don't need to recall which issue the material was initially published in order to peruse back issues. From publication to publication, this fluctuates in price. CookingLight.com provides prior issues for free, but CooksIllustrated.com publishes recipes from earlier issues as part of a premium online subscription program. Even while such collections seldom publish whole articles or entire issues, several periodicals include online archival collections. Time, for instance, provides hand-picked covers and excerpts from the best articles on a wide variety of subjects, advising readers to use them as chronological guides to Time's past coverage of a person, event, or topic. Nevertheless, even without having access to the entire collection online, it is still advantageous to be able to look up articles from 1923 from a computer.

DISCUSSION

The New York Times published an article by David Carr in 2008 titled *Mourning Old Media's Decline* that details several announcements of job losses in the print sector. The decline in subscriber and advertising demand resulted in the layoffs of thousands of people working at magazines and newspapers. He adds that it is obvious that the sky is falling; the only remaining issue is who will be around to see it [19]. The paradox of all these announcements is that although newspaper digital sites are an important and rising source of news, they do have a consumer issue, according to Carr, who also articulates the transition in reading from print to digital. One has to worry how the business can survive with the bulk of publications and newspapers no longer accessible for free online. Even while magazine operating expenses are partially covered by advertising, this may not be enough. The magazine business is being infiltrated by the contentious discussion about print's continued viability. However, for as many people who are fighting for the print industry to remain profitable, there is an equally vocal group advocating for the elimination of the print medium entirely. Glamour's editor in chief, CindiLeive, claimed that the editor in chief of More magazine responded to the statement at a 2006 magazine editorial meeting by saying it's what we talk about all day long. Former print editor-turned-blogger Jeff Jarvis faced up against John Griffin, head of the magazine division of the National Geographic Society, in a discussion on the subject that was published in 2005. Print is not dead, according to Jarvis [20]. Griffin said, actually print is where words go to live, we're still reading the ancient Greeks. Print is where words go to die. Whatever your point of view, it is certain that the print business is struggling. In order to succeed in a world that is becoming more and more online, magazines are reevaluating their marketing approaches. However, a lot of people are optimistic that journals will find a method to publish both in print and online. Since people still take baths, there will always be a need for monthly magazines, there must be something special, distinctive, and even opulent about reading a large, glossy publication.

CONCLUSION

The article "The Evolution of Specialization in Magazine Publishing: Niche Markets and Diverse Readership" concludes by highlighting the industry's significant evolution throughout time. We have traveled through the history of magazines and seen how general-interest publications gave way to specialized and specialty periodicals. This change was sparked by the growing need for specialized content as well as competition from other media platforms like television. In an ever-expanding industry, specialization has proved to be a survival tactic for publications. Magazines have to modify their content to appeal to various audiences based on criteria like gender, age, class, and cultural interests as advertisers began to realize the potential of targeting particular groups. In a time when digital media is dominating, magazines have been able to stay relevant and profitable because to their

flexibility and responsiveness to readers' requirements. Additionally, the publishing industry has seen the greatest diversity of publications, with a number of specialist categories forming to match the increasingly specialized character of both markets and customers. The magazine landscape has evolved into a monument to the strength of specialization, ranging from specialized commercial publications and academic journals to magazines devoted to religion, politics, and genre fiction. Specialization will undoubtedly be a key factor in the magazine business going ahead. There will probably always be a need for specialized periodicals that target certain populations and interests. Its capacity to adapt and persevere in the face of changing media environments is shown by the development of the magazine publishing sector, which makes it a resilient and dynamic medium that continues to provide a variety of readerships with material that speaks directly to their interests and passions.

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