SYLLABUS

BAJMC - III Year

Subject – CULTURE MEDIA AND SOCIETY

UNIT – I	Culture definition process culture as a social institution value systems primary secondary eastern and western perspective. Intercultural communication definition process philosophical and functional dimensions-cultural symbols in verbal and non-verbal communication
UNIT – II	Modern mass media as vehicles of intercultural communication barriers in inter cultural communication religious, political and economies pressures; intercultural conflicts and communication; impact of new technology on culture, globalization effects on culture and communication; mass media as a culture manufacturing industry mass media as cultural institution, mass culture typologies criticism and justification.
UNIT – III	Culture, communication and folk media character, content and functions dance and music as instruments of inter-cultural communication; UNESCO'S efforts in the promotion of intercultural communication other organizations-code of ethics.
UNIT – IV	Relationship between Media and Society, Role and importance of Media in Democracy, Concept of Media Literacy and its significance, Diversity in media, Civil society and Citizen journalism, Popular culture and Mass media, Pressure group and Dynamic of Interest, Relationship between Media and Society
UNIT – V	Concept of Mass and characteristics of Mass Communication, Introduction to current Media Issues, Media Accountability, Media and Societal needs, Market-driven Media and Society, Status of Women and Women issues, Culture of the State, Concept of Public Sphere, Public Sphere in different Media.

UNIT-1

CULTURE MEDIA AND SOCIETY

Introduction

Perhaps more than ever before, media and communication are at the center of everyday lives. At work, at home, in public spaces or while travelling from one location to another, we are rarely far away from mediated sounds, images or words, whether in the form of television, websites, magazines, mobile apps, newspapers, music or social media. On our own and in the company of others, media entertain us, enable connections with friends and communities, provide interpretations of the world around us and offer resources for the forging of identities and imaginations. And their importance to everyday lives and routines suggests that media also must have the most significant implications for the nature and character of the broader culture and society that surround us. We live, it may be argued, in a media culture, a media society. This book provides an introduction to the relationships between media and the broader social and cultural world in which they operate..

Media, Culture, Society

It is worth remembering that media is the plural of the term medium, which refers, essentially, to the means through which content is communicated between an origin and a destination. It could be argued that the human body acts as the first and most fundamental medium in this respect, transferring thoughts, ideas and emotions into speech or gestures audible or visible to others. Yet our concern here is with the use of artificial forms of media to enhance and extend our communicative capacity beyond the capabilities of our own bodies, transforming the range of expression open to us and mediating what we say over longer distances or to greater numbers of people, for example. At one extreme, such media may enable each of us to interact with friends or acquaintances without the need to be in the same room, city or even country, while on the other, they may enable a relatively small number of professional media producers to transmit large volumes of content to audiences of millions. Such producers, along with the technologies they utilise and content they distribute, are often collectively referred to as 'the media' and this certainly has become an acceptable use of the term. It remains important,

however, to understand media as plural and diverse. Although contemporary large-scale 'mass media' figure heavily in our discussions, we'll focus on a broad range of different types and scales of communication involving a plethora of organizations, communities and individuals. This is of particular importance in the context of a digital media age in which the interrelationships between traditional forms of mass media and a range of more interactive forms of communication have become pivotal.

Society, meanwhile, is a closely related, but somewhat broader term, which refers to the whole social world in which we exist or 'the body of institutions and relationships within which a relatively large group of people live' (Williams 1988: 291). Society particularly invokes an emphasis on social relations, including the detail of everyday interactions and the operation of broader social groupings and categories of social differentiation, such as those based on class, ethnicity and gender. Patterns of wealth, power and inequality are a further core element of societies, as are social institutions, including the apparatus of government and law, education systems, religious organizations, commercial corporations and smaller-scale organizational units such as the family. Together with established hierarchies of wealth, power and control, such institutions form a complex set of structures through which social relations are lived out. Among those who study societies, a key question concerns the relationship between these established structures and human agency, which means people's ability to be self-determining. Are we shaped by the gender, social class or ethnic category into which we were born – or indeed by the family structure, education system or religious institutions which play a role in our lives? Or do we have the power to determine our own futures? The importance of media at so many levels of contemporary social life renders it a crucial consideration in such questions of structure and agency.

Intercultural Communication

Intercultural communication is the study and practice of communication across cultural contexts. It applies equally to domestic cultural differences such as ethnicity and gender and to international differences such as those associated with nationality or world region. Intercultural communication is an approach to relations among members of these groups that focuses on the recognition and respect of cultural differences, seeks the goal of mutual adaptation leading to

biculturalism rather than simple assimilation, and supports the development of intercultural sensitivity on the part of individuals and organizations to enable empathic understanding and competent coordination of action across cultural differences.

Culture

The sense of "culture" used in intercultural communication is that of "worldview." Culture is a generalization about how a group of people coordinate meaning and action among themselves. One way they do that is through institutions such as religious, political, and economic systems, and family and other social structures. But underlying these institutions is a habitual organization of how the world is perceived, and thus how it is experienced. These habits are often referred to as cultural assumptions and values, and they occur in all groups, not just national societies. In general, intercultural communication focuses on this worldview aspect of culture and not so much on the institutions of culture. Human communication is conducted by people, not institutions. The concern of any study of communication is therefore with the way that human beings organize meaning. We all are influenced by the institutional structures that we internalize as part of socialization, and understanding those institutions may give insight into how we habitually organize our perception, but in the end it is our human worldview that generates meaning, not institutional structure.

Intercultural Communication

Since "communication" is the mutual creation of meaning and "culture" is the coordination of meaning and action in a group, it follows that "intercultural communication" is the mutual creation of meaning across cultures. This means that intercultural communication is the mechanism whereby people of different groups perceive and try to make sense of one another. While there is no guarantee that people will be respectful of the differences they encounter in this process, it is certainly a criterion of good communication that people seek to understand the intentions of each other in non-evaluative ways. For that reason, intercultural communication incorporates particular strategies that encourage us to attribute equal humanity and complexity to people who are not part of our own group.

The most common tactical goal of intercultural communication is to inform one-way cross-cultural adaptations in situations such as teaching in multicultural classrooms, providing social services (including policing) in multicultural communities, traveling for business or pleasure, and some kinds of international study. In those cases, sojourners need to recognize cultural differences that are relevant to short-term communication, to predict misunderstanding that may arise from those differences, and to adapt their behavior as necessary to participate appropriately in the cross-cultural encounter. Central to this application is having a good system for identifying cultural differences that are relevant to communication. Several of those systems are included in the Further Reading following this entry. Whatever system is used, the outcome of employing tactical intercultural communication is generally to decrease stereotyping of the cultures encountered, increase knowledge of cultural differences, and broaden the behavioral repertoire of the adapters.

A more substantial practical goal of intercultural communication is to contribute to the success of cross-cultural projects such as transferring knowledge, conducting long-term business, or effecting change through community development projects. In these cases, more people involved in the cross- cultural encounter need to make adaptations toward one another in order to coordinate meaning and action adequately. When intercultural adaptation is two-way, or mutual, it tends to create "third cultures" in which two or more cultural patterns of coordination are themselves coordinated. Third cultures are virtual conditions that come into existence for the purpose of intercultural communication and then dissolve when that communication is not active. Third cultures may become longer lasting when they constantly employed in multicultural groups or communities, but, by definition, third cultures do not supplant the original cultural patterns that they coordinate.

Verbal Cross-Cultural Communication

Verbal communication is one way through which individuals communicate face-to-face. Some of the fundamental components of this form of communication are words, sound, language, and speaking. Verbal communication may be expressed naturally while others may be a direct result of emotional expressions; these may be crying or laughing. It is important to note that verbal

communication can be used in conjunction with non-verbal communication. In some cases, verbal communication is used to explain the intercultural meanings of non-verbal communication that may have different cultural meanings. For instance, there are some symbols and signs that may express some cultural message. This may be in the form of drawing or painting. Through verbal communication, the meanings of these signs and symbols can be debunked by interpreting such meanings into another cultural language. Verbal communication takes place in various cultural contexts. It is a fact that there are thousands and thousands of languages through which members of society use during communication.

Non-Verbal Cultural Communication

Non-verbal communication has been comprehended to mean the process by which individuals communicate through the transmission of wordless messages taking into account the aspects of culture. It is divided into aesthetics, signs, symbols, and physical. All these have different cultural interpretations (Mayinger 2001, p. 196). In this case, language is not considered as the only source of communication.

Non-verbal cultural communication can be done through gestures and haptic communication. It can also be expressed through body language, facial expressions, postures, and eye contact. Non-verbal communication can also take place through hairstyle, style of clothing, symbols, info graphics, and architecture. Speech is usually a form of verbal communication since it involves the utterances of words; however, there are certain elements of speech that form part of non-verbal communication. These elements are known as paralanguages. Paralanguages can be communicated either consciously or unconsciously.

The paralanguages include but are not limited to the quality of voice, style of speaking, emotions, and features like rhythm, stress, and intonation. Dancing and written information are also considered as non-verbal cultural communication.

UNIT 2

Cultural studies emerged as a multidisciplinary subject during 1950s with its roots in the Centre for Contemporary Studies in Birmingham. It gained importance in the field of communication studies in the beginning of the last quarter of twentieth century. Theories concerned with cultural studies focus on the ways people produce new culture by using media, which shapes their everyday life. It does not concern itself with how media brings in a change in the social order. Instead as a micro-level theory, cultural studies lay emphasis on larger issues favouring the living patterns of people. It does not have a clear subject matter and thus lacks principles, theories and the method. It borrows them freely from other social science disciplines such as sociology, anthropology, psychology, among others.

THEORIES OF CULTURE

There is an ambiguity over the understanding of cultural theory in the sense that whether it is a theory of culture or if the study of culture itself constitutes a theory. Cultural theorists trace the developmental aspects of cultural theory from the evolutionary perspective. There are scholars, however, who try to see culture through two different lenses, the ideational and the adaptationist lens. We will keep our focus here on the ideational approaches of culture, which is more often dealt with by the cultural theorists who envisage culture as ideational. Here we shall discuss and distinguish three rather different ways of approaching culture through ideational perspective, that is, culture as structural system, symbolic system and cognitive system.

Culture as Structural System People from different cultural backgrounds have different perceptions about the society they live in. But how they perceive the society is largely rooted in the structure of that culture. The structure of different cultures which are cognizant and naïve at the same time determines the functioning of the world system thus making culture unique. This results in a collective action of various cultures, which otherwise is difficult for the non-members to comprehend. This aspect of the structure of culture offers an insight into examining different facets of culture such as aesthetics, ethics, nature, and so on which further help people derive the meanings out of their lives. This means that there are certain institutions

central to the structure of culture and members of every cultural group communicate with these institutions, which further attaches meanings to their lives.

Culture as Symbolic System The second theory of culture is concerned with the symbolic system, which though connects to the theory of structure, however, views culture as a set of symbols. Culture in the form of symbols is a means of communication among people from various groups and this is central to the formation of collective culture. Generally, we are surrounded by symbols comprising of tangible objects, which symbolise abstract objects without any relationship between the two. Anthropologists argue that human evolution is surrounded by certain experiences, which people symbolically communicate. A common example of such symbols is the written text in its tangible form, but it can also be intangible. Since language is learned, its symbolic forms developed but is independent of the evolution of human beings. This reflects that language as an element of culture can reach members of various cultural groups

Culture as Cognitive System Cognitive system functions in line with inherently structured schema and its main performative aspects include imparting of culture. The usage of cognitive system is dominant in psychology and other disciplines such as anthropology, political science, education, linguistics, and so on. Within media and communication studies, this theory of culture offers insights into how media affects audiences but until now cognitive theories have least affected media studies. In fact the cognitive aspects of cultures have limited itself to the spheres of semantics. Thus the question arises if at all media studies require cognitive theories, other than the one offered by Habermas. Cognitive system is an extensive field and it is difficult to find a suitable cognitive theory that would best fit in communication studies. Cognition is all about how human mind functions concerning the process of evolving ideas, conceptions, metaphors, dreams, and so on. A distinction needs to be made here between cognition and the allied term emotion where the former is a constituent of what is rational and the latter is irrational.

Technology. Different determinisms highlight different drivers: alongside technology, other social scientists have highlighted economics, culture, geography, biology, and language. TD and the resulting debates focus on technology as tools and equipment. By extension, previously-processed raw materials should also be included. More rigorously, technology is the knowledge that is embodied in these artifacts. Arguably, we should also include the knowledge that is required to use to such artifacts, and by extension, include also the principles of productive organization. Conventionally, workers' skills – the complement to equipment in the Marxist concept of forces of production – are excluded from this family. Some technologies are intrinsically less "flexible" than others and thus might be expected to have more determinate effects: large complex hard-wired systems can be contrasted on this dimension with more decentralized, flexible, malleable computer-based technologies. For some scholars, such interpretive flexibility renders the whole TD enterprise suspect. On the other hand, "Information society" TD theorists argue that computer-based information technologies have deep effects precisely because of their malleability. Technological determinism has been asserted at several levels of analysis. At the broadest level, TD has informed many analyses of changes in socio-economic configurations: the transition from feudalism to capitalism, changing occupational and skill structure of the labor force in the 20th century, the emergence of post-industrialism in the post World War II era, the subsequent emergence of the "information society," "post-Fordism," and globalization. For some, technological progress represents the promise of the gradual emancipation of mankind from the burdens of unnecessary sickness and labor. For others, this same path represents a loss of our very humanity, ensnaring us in ever more elaborate, alienating, and dangerous technological webs. Another family of positions on TD argues that technology does indeed determine much -- too much -- in contemporary society, but that this power is characteristic of only a specific historical period. This is determinism by default: "capitalist" or "industrial" society has unleased technological innovation, but has yet to put into place the mechanisms needed to give it the requisite social guidance. One prominent variant of TD takes inspiration from Marx. On this orthodox reading of Marx, the "forces of production" (technology plus workers' capabilities) form the infrastructure for both the structure of relations of production and the superstructure of politics and culture; the productivity of the forces of production tends to

develop over time; the overall direction of this change is largely independent of the social structure, although the latter can accelerate or retard the rate the change; and over time, the relations of production and the superstructure are forced to adapt to accommodate further technological change. (Note that other scholars, relying on other passages in Marx's oeuvre, read him as a powerful anti-TD theorist.) At a more micro level, a rich tradition of organizational studies starting with Woodward and Burns and Stalker has highlighted the role of technology in shaping organization structure. This so-called "contingency theory" has been the object of numerous challenges to its underlying TD. More recent work in the transaction costs economics tradition imports into organizational theory the technological determinism of mainstream economics in the guise of exogenous, technically determined "asset specificity." TD can be also be found in much of micro organizational behavior/social psychology research on the effects of a given technology on psychological functioning and interpersonal relations.

UNIT 3

"Traditional Folk Media" is a term used to denote "people's performances". It describes folk dance, rural drama and musical variety of the village people. This term speaks of those performing arts which are cultural symbols of a people. These performing arts pulsate with life and slowly change through the flux of time. During the past five decades they have been increasi~igly recognised as viable tools to impart even development messages, both as live performances as also in a form integrated with electronic mass media. They have rightly come to be called "Traditional Folk Media" for communication. For millions of people living in remote areas in developing countries, to whom information is to be quickly imparted, mass media channels of sound and sight do hold a glamour but often enough they mask the message. Therefore, a premium is now being put on traditional folk performnanccs which were once considered mere. museum pieces. Traditional folk media have been consciously persuaded to come out of their shell to give a personal touch lo the otherwise impersonal mass media programmes.

Behavioural changes are most easily brought about by personal interaction. And traditional folk media are personal forms of communication, of entertainment. These forms of art are a part of the way of life of a community and provide acceptable means of bringing development issues into the community on its own tenns. Traditional folk media are playing a meaningful role in the affairs of developing countries in Asia and Africa. As a much loved body of interpreters of indigenous culture, they have proved to be highly influential with the rural masses. For policy makers and administrators, they are matchless as persuasive means of communication. For mass media personnel they are an inexhaustible treasure of colourful forms and meaningful themes.

In developing countries, despite painstaking efforts, the print medium has not b reached the rural millions to the desired extent due to illiteracy. But the print medium, through cartoons, caricatures, symbols, emblems and photographs, does convey meaning to the masses, though not to the extent that the printed word can. Radio, on the other hand, has made inroads into the distant rural homes in developing countries, but perhaps it is more a box of entertainment than

of information, let alone education. Even the Farm Forum Programme which involves community listening, discussion and feedback to the source, covers only a handful of people, who often do not work in the fields and so are not knowledgeable of the ground rkalities. of agriculture. The radio is a one-way-track to the villager, bringing messages from an unknown and unfamiliar source. To the rural illiterate, "to see is to believe" and so, the sound medium is urbane and impersonal to him. Television has made its presence felt in most of the developing countries though there is a limitation of coverage. When harnessed with imagination, the medium is expected to revolutionise the living style of the rural inhabitants with new and tested inputs of information in agriculture, education and health. An audio-visual medium like TV, proves too glamourous to the rural ignorant. The message sought to be conveyed gets overwhelmed by the glamour. The unsophisticated rural viewer finds more of entertainment than information in the software, Also, the medium is far too expensive for the rural poor. I i The film medium enjoys immense popularity and has been influencing rural masses in changing over to the urban life-style. Films are packed with action. Yet the medium has remained static with regard to ever-changing themes like population control.

STRENGTH OF FOLK MEDIA

It is against this backdrop that the traditional folk media have come into the limelight in developing countries like India. Since these arts are woven into the social and cultural hbric of the rural society, their role in educating the non-school population assumes significance. At one level, they give expression to people's life style and values through the spoken word, songs, plays and spontaneous chbreography, and at another level, they act as persuasive channels of communication. They have lived and grown with the rural people and so the rural masses, without any inhibition, get involved in their game and emerge more relaxed and better informed. There are many advantages of traditional folk media for the purpose of informing and educating the rural illiterate, including women. Field experiments have shown that the credibility of selected traditional folk media is very high in convincing and even motivating the rural individual. They are rich in variety, readily available and economically viable. They are relished by men and women of different age groups. They command the confidence of the rural masses as they are LIVE. They are themes-carriers by nature, not simply as vehicles of

communication but as games of recreating and sharing a common world of emotions, ideals and dreams. Above all, Traditional folk dia are in a 'face to face situation' between the communicator and the receiver of the message, a situation which energises discussion that may lead to conviction and motivation. In a developing country like India, traditional folk media have been reckoned as successful mass-motivators. During the years preceding the advent of the sound and sight channels of mass media, the traditional folk media not only reflected the joys and sorrows of people, but inspired the masses during the times of stress and strain. They played a significant role in the freedom movement in India. Since the country achieved independence, selected folk media have been effectively harnessed for communication of new "development messages". An integrated mass and traditional folk media approach has paid dividends in communication. Mass media have extended the area of coverage of a folk performaxice, while traditional folk media, with their inspiring colour and costume, dance and music, have enriched the content f the mass media channels. In addition, utilization of folk media for communication revives culture. Systematic organization ef people's performances makes the motivational work more community based with the objectives of social and economic betterment and cultural revival.

ROLE OF TRADITIONAL FOLK MEDIA IN COMMUNICATfNG MODERN THEMES India is a treasure-house of people's performing arts. There is a tremendous wealth and variety in traditional folk media of India. Conventionally the traditional folk performances have been theme-carriers, usually carrying themes of morality. They have served as "night schools'? in rural areas. Among the rural perfonnances the "flexible" ones like the ,puppet and katha-kirtan have shown their capacity to absorb any modern message, and reflect it in tenns that are easily understood by the village masses. Seve~al song types have handled vital contemporary themes like the green revolution, scientific temperament, eradication of illiteracy and superstition, family welfare, health and sanitation. The rural drama, with its stock characters, has also camed across niodern messages, without, in any way hurting the community's traditional culture. When handled with care and consideration, the sensitive folk media have proved themselves to be meaningful and effective tools of communication for development. During

the past four or five decades, they have slowly acquired a functional dimension without losing their cultural roots.

UNESCO

and MacBride Commission The UNESCO picked the thread and made new efforts to find the most viable means of communications for rural millions in developing countries of Asia and Africa. It sponsored an international seminar in London in 1972, and a follow-up workshop in Delhi in 1974. The document prepared by the experts, practitioners and critics in London proved most significant in laying guidelines for utilising the traditional folk media for communication. It declared that "no communication strategy would be complete unless it included people's traditional media". The' Delhi TRADITIONAL FOLK MEDIA . Declaration confirmed thc positive qualities of folk media and declared that they . were indeed the most viable tools of communication in rural countries.

UNIT 4

How is Media Responsible in a Democracy?

One type of society where the media plays a major role is democratic countries. So, the role of media in democracy-following countries is an important point to consider in this study.

- Media aims to supply relevant, genuine, and fair information to the citizens without any discrepancies, misinformation, or manipulation.
- In developing democratic counties, the media plays a role as a mode of reducing the illiteracy rate.
- Through the media, the citizens would get details on what is happening in the world around them. It prompts me to think about the conditions and get an education on different parameters.
- The citizens can reside in better harmony and better understand their judicial services.
- The role of media in democracy-based countries is to showcase issues that affect economic, political, and social liberty to the public.

The role of media in society is a major point of concern and focus. Whether in democratic countries particularly or other societal structures, the role of media is diverse.

- Different types of media, like television, newspapers, radio, and social media, deliver important information to the public.
- Specifically, in democratic countries, the role of media is highly robust. It works as a mirror to the government, questioning their decisions, exposing injustice, and managing public opinion. Moreover, the media informs people without much legal knowledge about their civil rights.
- News channels and the multiple digital media types provide 24×7 information to citizens.
- Media performs guardians' responsibility and works as a mouthpiece for the public and their thoughts. It challenges the powers-to-be to take necessary actions for social injustice.
- With different media sources across many platforms, the public can differentiate between true fact from biased content.
  - The power and role of media depend heavily on who gives them attention, i.e., the public. Thus, the audience determines the effectiveness of the media content.
  - To note, what is portrayed through the media platforms influences the public agenda and thought process. In turn, the role of media in society is to provide a voice to the public.
  - Since the media depends heavily on public opinion, they decide the matters report based on the main interests of the audience. Therefore, the efficacy of the media is high if the general public watches the content, and they take responsibility accordingly.

Relationship between Media and Society

Media institutions are a part of society. The important reason, why the news media ought to be free and fair, is its watchdog function. The news media is expected to keep a close watch on the government, business and other institutions. It is expected to bring issues in the public domain for debate and discussion. It is therefore incumbent on the part of the government to not only protect the autonomy of the press, but also ensure a free and fair distribution of news to the public. This is in the interest of ensuring that people who depend on Mass Media and Society on information provided by media to remain updated and connected to the world. Media on its part is expected to share news without fear or favour and help in articulating public opinion on issues that are of concern to them.

The technological development and socio-economic, political and ideological context during 1970s gave rise to „new media‟. The term became popular in the 1990s with the emergence of videos, new ways of delivering television via cable and satellite direct-to-home on a subscription basis. Communication scholars described this phenomenon as the first wave. By 1990s, the home video rental became a very lucrative and popular business. Consequently, film studios began to release the films simultaneously in cinema halls as well as on the videos.

MEDIA AND POLITICAL SYSTEM

In a democratic system, mass media play a key role as the very existence of the government depends on the people‟s support and this is where the media acquire centre stage in politics. In order to reach out to people, the government needs mass media; and the news media on its part works as a link between the government and the people, as a carrier of information and at other times with its own agenda. When media writes positively, it is not uncommon to find politicians swearing by what is written and broadcast, to deride their rivals; but when media is critical, politicians often blame media for bias and trial against them. Communication academic Geoffrey Craig in his book, The Media Politics and Public Life, says, "the political system exerts a less formal kind of control over the media landscape through personal influence of politicians and political actors on media owners and journalists".

Craig maintains that the influence of political actors over media on a day-to-day basis can be readily observed and realised. Governments have the power to enact legislations through which they can bring considerable pressure on the media. Governments are often criticised for their power to manipulate and maneuvers media by deciding on which information is to be released, when and how. Political management of the media also takes place through various types of political communication in the form of media events, briefings, news conferences, interviews, photo opportunities etc. Media being information hungry often ends up publishing what it gets from the sources of authority.

The news media can enjoy the freedom of expression only in a democracy, but it is ironical that it is in democratic countries, one finds authorities obsessed with „controlling" or „regulating" the media, and India is no exception. The infamous clamping of emergency on the 25thJune 1975 saw censorship and intimidation of media on a large scale.

Despite an overt control on the content to which many newspapers fell prey to, some newspapers did not relent. They would rather have a blank editorial or reportage than publishing a censored one. The journalists and their professional bodies after the emergency have tried their best to fight and advocate against government regulation, whenever the occasion has demanded. The debates on regulation versus self-regulation have been there for decades, with each side advocating the merits and demerits of a regulated media versus a free media.

MEDIA AND PUBLIC OPINION

Media is said to be the articulator as well as the moulder of public opinion. It is believed that by putting issues in the public domain, the news media provides various perspectives that help the audiance to form informed views and opinions on happenings around them. The media also influences people by its editorials, opinionated articles and debates. American social scientist Kimball Young says of public opinion as the social judgment of a selfconscious community on a question of general import after rational, public discussion. Public opinion, he writes, "is formed by verbalised attitudes, beliefs and convictions, which are essentially emotional and their associated images and ideas.

Public opinion often is formulated in a crisis when people differ in their definitions of new situations". He argues, that the stimulus and scope of public opinion have however changed, as "there is an enormous extension of the range of excitation". American sociologist Herbert Blumer saw public opinion as an aspect of social relations: People confront an issue of concern and explore different solutions to the issue through public discussion. On the other hand, the Spiral of Silence theory propounded by political scientist Noelle-Neumann contends that "the mass media are a powerful force, not only in establishing public opinion, but in reducing the number of divergent opinions in the society, as they articulate"

The Rise of Popular Culture

Scholars trace the origins of the rise of popular culture to the creation of the middle class generated by the Industrial Revolution. People who were configured into working classes and moved into urban environments far from their traditional farming life began creating their own culture to share with their co-workers, as a part of separating from their parents and bosses.

After the end of World War II, innovations in mass media led to significant cultural and social changes in the west. At the same time, capitalism, specifically the need to generate profits, took on the role of marketing: newly invented goods were being marketed to different classes. The meaning of popular culture then began to merge with that of mass culture, consumer culture, image culture, media culture, and culture created by manufacturers for mass consumption.

In his wildly successful textbook "Cultural Theory and Popular Culture" British media specialist John Storey offers six different definitions of popular culture.

1. Popular culture is simply culture that is widely favored or well-liked by many people: it has no negative connotations.
2. Popular culture is whatever is left after you've identified what "high culture" is: in this definition, pop culture is considered inferior, and it functions as a marker of status and class.
3. Pop culture can be defined as commercial objects that are produced for mass consumption by non-discriminating consumers. In this definition, popular culture is a tool used by the elites to suppress or take advantage of the masses.
4. Popular culture is folk culture, something that arises from the people rather than imposed upon them: pop culture is authentic (created by the people) as opposed to commercial (thrust upon them by commercial enterprises).
5. Pop culture is negotiated: partly imposed on by the dominant classes, and partly resisted or changed by the subordinate classes. Dominants can create culture but the subordinates decide what they keep or discard.
6. The last definition of pop culture discussed by Story is that in the postmodern world, in today's world, the distinction between "authentic" versus "commercial" is blurred. In pop culture today, users are free to embrace some manufactured content, alter it for their own use, or reject it entirely and create their own.

UNIT 5

PROCESS OF MASS COMMUNICATION

Source: Source mostly represents the institution or organization where the idea has been started. In case of source and the sender being different, the sender belongs to media institution or is a professional in media communication. Thus, a scientist or a technologist may use the mass communication media himself for propagating his idea. Or else, they can send the script of the message to the media for delivering the message by an announcer or a reporter. Message: A message needs reproduction for making it communicable through the media. the message is processed and put to various forms like talk, discussion interview, documentary, play, etc., in case of radio and TV.

In case of newspaper the message is processed by means of article, feature news story, etc. Channel: The term channel and media are used interchangeably in mass communication. Modern mass media like radio, television, newspapers spread the message with enormous speed far and wide. The ability of mass communication to encompass by Mc Luhan's term global village. The term expresses that the world is smaller than before due to advances in mass communication. More information is coming faster, at cheaper rates per unit, from farther away and from more sources through more channels including multimedia channels with more varied subject matter. Channels of mass communication can be classified into two broad categories:

1. Print Media – Newspapers, books, magazine, pamphlets etc.,

 2. Electronic Media – Radio, Television, Cinema, Internet (New Media)

Receiver: Mass communication means communication to the mass, so there remains mass of individuals at the receiver end of the communication. This mass of receivers, are often called as mass audience. Mass audience can be defined as 'individuals united by a common focus of interest (to be informed, educated or entertained) engaging in identical behavior towards common ends (listening, viewing or reading)'. Mass communication has an enormous ability to multiply a message and make it available in many places. The greatest advantage of this mode of communication is the rapid spread of message to a sizeable audience remaining scattered far and wide and thus cost of exposure per individual is lowest.

Feedback: Mass communication will have indirect feedback. A source having communicated a message regarding family planning through radio, television or print either has to depend on indirect means like survey of audience reaction, letters and telephone calls from audience members, review of the programme by columnists to know the reaction of audience to the message. Direct feedback which is possible in interpersonal and to a limited extent in group communication, is almost absent in the mass communication

Evaluating the changes in the media industry is complex, however, because there are competing and very different frameworks from which to analyze the media business. In part, this is why there is so much disagreement in evaluations of the media; people are using different standards to judge what they see. The two perspectives we employ in this book can be referred to as the market modelof media and the public sphere model of media.

The former, which is the dominant framework within the media industry, is a widely familiar economic perspective that assesses media using the universal currency of business success: profits. We call it the market model because, to varying degrees, assumptions about how "free markets" operate form the core of this perspective. As with other industries, the media are conceptualized as primarily competitors in this marketplace.

The public sphere perspective is a less familiar one, so we take much more space here describing its elements. From this perspective, the media are defined as central elements of a healthy public sphere— the "space" within which ideas, opinions, and views freely circulate. Here, rather than profits, it is the more elusive "public interest" that serves as the yardstick against which media performance is measured.

Both frameworks are useful in better understanding the media. The media, for the most part, are made up of commercial, profit-seeking businesses. Media companies issue stock, compete for larger market share, develop new products, watch costs, look for opportunities to expand, and engage in all the other activities that constitute regular business practice. In various ways, owners, investors, employees, and audiences all experience the consequences of these business decisions. In most cases, media activities can be explained using the basic concepts that make up the market model.

The market model, then, is especially useful in understanding why media companies behave the way they do. It is the framework to which most business people refer in explaining their actions. There are serious limitations to the market model of media, however—businesses cannot be judged by profitability alone. Society has an interest in how industries perform that goes far beyond profits. Labour laws, environmental protections, and antifraud measures, for example, are all ways in which society puts limits on business practices in the name of the public interest—even at the expense of profits.

This holds true for the media industry as well. Even the largest and most powerful media conglomerates must operate within a dynamic framework of social and political constraints that, in the name of the public interest, shape how businesses work. In particular, it is widely recognized that a vibrant public sphere is essential to the operation of a healthy democracy. The media play a crucial role in helping to create such a vibrant public sphere.