MEDIA RELATIONS IN THE INDIAN CONTEXT, UNDERSTANDING THE MEDIA ENVIRONMENT IN INDIA

Unit Structure :

1.0 OBJECTIVES

After reading this Unit, the learner will be able to:

- Determine how the independence movement used public relations strategies.

- How media relations flourished in the years after independence was.

- The elements that contributed to the demand for media relations in the corporate world;

- Describe how PRSI improves the PR industry's reputation.

- Describe the current situation of Indian media relations practise; and

- Describe the impact of the government on the expansion of the media industry;

1.1 INTRODUCTION

With Media Relations, you can convey your narrative, set yourself apart from the competitors, and supply a steady stream of thoughts to the media, which is always looking for stories that interest its readers. They will then provide a variety of content kinds to help with the promotion of your

company based on your press release or pitch. Media Relations is helpful in both good and bad times. Online reviews, comments, and discussion forums may lead to angry customers for a business, whether the complaints are valid or not. A PR campaign may be useful in certain situations to alter perceptions, make clear, and reaffirm brand values.

The media relations expert must thus have something noteworthy to say. The message must also be presented clearly. Sharing information is necessary, but it is not enough. There are too many messages in the media to utilize them all. For communication to be effective, the recipient must accept and implement it. The message, medium, source, and receiver all become connected as a consequence, according to Berlo's 'SMCR' formula. A public relations specialist must use the media strategically to influence and motivate people since it has a huge impact on how we think in today's complex world.

1.2 MEDIA RELATIONS

Media relations is the process of working with the media to effectively, consistently, and credibly tell the public about the objectives, practices, and policies of an organization. This typically involves tight collaboration with the people in charge of generating the news and features for the mainstream media. The goal of media relations is to achieve as much positive media coverage as possible without paying for it through advertising. It is improper to frequently use the phrases 'public relations' and 'media relations' interchangeably. Both the media and the general public are connected through public relations. Media relations refers to a company's or organization's direct interactions with journalists.

Contact with the organization or the media can be initiated by either party. Dealing with the media, however, has special difficulties since the news media is uncontrollable and decides if the stories that are sold to them will draw viewers. As a result, maintaining a relationship with the media is essential for an organization. Accurately understanding the 'beats and areas of interest of media professionals is one method to ensure that you have a strong working relationship with them. Magazines, journals, newspapers, and blogs should all be read by public relations and media professionals since they are relevant to their field.

One facet of media relations is cultivating ties with the media. Maintaining cordial ties with the working journalists in print and electronic media and earning their confidence is a fruitful endeavour. Having strong media ties is one of the most important elements of effective public relations. The media considerably affects readers' thinking since it sets the agenda for discussions and helps to interpret occurrences. As a result, it affects how the general public views particular topics. Therefore, building strong, long-lasting connections with the media is essential for the public relations communicator.

A company could get in touch with the media for any of the following reasons:

1. The introduction of a new product or service
2. Establishment of new businesses or industries
3. Financial results 4. Projects or Awards that the Organization Supports
5. Launch of the organization's advertising campaigns
6. Current disasters, strikes, or company closures
7. Recognition and awards for the company
8. Visitors from the business world and from the public eye
9. Taking part in neighbourhood and community events
10. Involving the neighbourhood

1.3 MEDIA ENVIRONMENT

In recent times, the phrase "media environment" has become popular in academic circles, but its exact meaning is still up for debate. However, it can be broadly characterised as a phenomenon of culture that supports communication, and some people view the media environment as an accumulation of messages that are actually or potentially available to various target audiences or peculiar people during a specific period of history or time.

It used to be much easier to define media relations. Public information sources were exceedingly rare. For instance, there was access to the radio and radio presenters, television and new shows, and newspapers or magazines. But in the modern digital environment, media relations may now include anything from contacts with influencers to discussions with bloggers.

We can easily describe media relations as a collaboration between a brand and a certain media source that benefits both parties. Any form of media source, from a vlog channel to a print newspaper in your company, might be that one. The most important thing to bear in mind is that your media contact ought to have power within a certain demographic. Ideally, your target market will consist of these people.

1.4 ELEMENTS OF EFFECTIVE MEDIA RELATIONS

A programme or campaign's success is often decided by the amount of marketing that is done before and after it really starts. A cost-effective marketing plan to reach a target audience on a small or big scale may be employed to take advantage of the media's extensive influence and reach. The four elements are crucial for the finest media relations results:

1. Planning
2. Media Tactics
3. Execution
4. Follow-Up

1.4.1. Planning

It is understood that meticulous planning is necessary for any campaign or event to be successful. The main goal of media relations planning is to aid journalists and other media experts in better informing the public. It is a duty to supply the most precise and concise data for a compelling narrative. Media outreach needs to be well planned and thought out in the same way that the programme one wants to promote is. After the programme objectives have been determined, it is best to begin the public relations planning process, which identifies the appropriate audience, significant media sources, pertinent media materials and messages, programme spokesperson(s), and the potential for a media event or press conference.

Decide target audience:

Understanding your audience is crucial. By drawing attention to a particular issue, the organization may help to spark change. The media may help distribute the message to a large audience, but it is essential to first pinpoint the major and secondary audiences that would be most receptive to it. Another advantage of narrowing the emphasis is that one can prioritize the media sources to generate press attention.

1. Who is this programme affecting?

2. Who is meant to get this message?

3. What ties the members of this group or these groupings together?

4. Who has the power to sway and engage added viewers?

5. What core values and objectives are shared?

6. What benefits should these folks expect?

7. How much awareness of the problem do these people now have?

The more you are aware of the needs of any media organization and the demands of the media professional, the more successful and efficient you may be as a communicator and programme liaison. Do your homework; by carefully reading or watching your target media, you'll significantly boost the likelihood of getting a favourable response and having the topic you're giving be regarded favourably.

A media list, or a list of potential media outlets interested in their material, is generally created by organizations. There may be thousands of journals, newspapers, TV channels, and radio stations that make up the media. A media list may therefore be helpful in deciding which media source could be most interested in a specific story when a 'newsworthy' situation happens in an organization.

1.4.2 Media Tactics

It is time to start generating interest in the programme through proactive media outreach now once the decision has been made on marketing strategy

and key messaging. Media professionals sometimes have tight deadlines and little time for lengthy story pitches. Remember that you are not the only one vying for a reporter's attention at all times. Anyone may offer a narrative; a spokesman is not necessary. The phone and email are the greatest ways to begin sharing a story with the media. Be mindful of the fact that certain media professionals might prefer receiving news releases by WhatsApp or email as opposed to telephone.

In conversations with media professionals, keep the following in mind:

1.   Be enthusiastic about the story you are telling;

2.   Be an authoritative figure and an expert on your programme.

3.   If you are unsure about the answer, be honest and provide one.

4.   Always follow up with a phone call and an email following a conversation.

Media Follow-Up

Even a compelling story requires continuous follow-up. Once you've given the media the right introductions, communicate with them often to keep interest in your topic and programme. You can only tell how interested someone is in your story by following up.

When you're ready to advertise your programme or event, send a media release through email and/or WhatsApp. After that, double-check that the reporter received the information they needed. Send a press release first, followed by a media warning outlining the issue if you're planning a media event. Complete the programme message and media materials. At this time, all messaging, and materials, including the media kit materials for the programme and the spokesperson's question-and-answer sheets, should be completed and finalized. Given that you have influence over the information that is shared with the media, maintaining accuracy and consistency for these reference materials is crucial.

1.4.3. Execution

After a period of comprehensive preparation, developing media contacts and \booking appointments, it is time to begin the media campaign in \order to create continued awareness for the programme.

Briefing the Media

Conducting a personal, face-to-face briefing where media materials may be distributed, and questions are skilfully answered is the finest approach to influence a member of the media. Even though this meeting scenario is ideal, it could be challenging to have face-to-face time with every journalist, so employ the following strategies to aid you in finding and securing coverage:

1.   Media Releases (customise) - Depending on their medium and area of expertise, media professionals will each interpret and use the

information you offer differently. Consider carefully who the target journalist is when customising your message and media release.

2. Media Alert: This document serves as an informational invitation and breaks down the elements of a press conference that will promote your programme in a newsworthy way. It is only released before media engagements.

3. Media Kits: A condensed, useful collection of details about your programme that the press can use as a guide when authoring a story; it also includes the proper contacts for your programme.

4. Follow-Up - After sending all written materials, get in touch with the journalist to check on receipt and offer any further details.

Planning an event for the media:

A media event is an especially useful tool, but it's not required to get media attention in order to build awareness of your campaign. Similar to press briefings, media event briefings also have the extra responsibility of providing captivating visuals (such as photo ops, interviews, demonstrations, etc.). In addition to any one-on-one conversations, a media event, like a press conference, is a quick and efficient way to get plenty of impressions across different media.

1.4.4 Follow-Up

Once more, keeping contact with the media and defining the story's main topic depend heavily on the follow-up method. Even after you have performed a fantastic campaign, it is vital to keep in touch with media contacts and monitor your progress with a programme summary.

Program Synopsis:

As soon as news and feature articles appear, start classifying.

Media coverage and create a document that tracks the progress of your media relations.

Clipping Service

One may make use of a media clipping service to gather articles based on the number of pieces you intend to place. It is an easy way to monitor all media coverage. Something you've gained after a number of failed pitches. Simply looking for things that you know have lower prices might help you save money. It can be proven that the document has been printed by final media follow-ups.

Archives

You should establish a media archive of the monitored coverage for your program's future usage and reference.

The standard format for a recap document is as follows:

1. The program's description

2. The media event's success, detailing how the results compare to the original goals

3. A media campaign's objective

4. A report on press coverage

5. Media connections established

6. Future programmatic efforts

Check Your Progress

1. What are Media Relations? How is it different from Public Relations?

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2. What is Media Environment

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3. What are the Elements of Effective Media Research?

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1.5 INDIAN CONTEXT TO MEDIA RELATIONS

The Arthshastra, the first manual on public relations strategy for a ruler defining procedures for a monarch to run the realm, was written by Chanakya around 375 BC. There are a tonne of historical examples and records of individuals adopting various kinds of efficient communication methods over the course of history. Public relations, which has been practiced for more than a century internationally, just began in India in the 1950s. Understanding the many stages in the evolution of PR in India and its links with changes in the political, social, and economic environment enables us to grasp the relationship between societal developments and the phases of growth in PR.

The tactics had a significant positive impact on the national movement. It would be very gratifying to quickly consider how our great national leader, M.K. Gandhi was able to gain the support of the populace despite the difficulties created by the diversity of cultures and languages and get beyond the substantial obstacles placed by the foreign government. Many of the methods he employed to connect with the public have subsequently spread around the world. Getting the general public to identify with a cause and the advocate is essential in the first place. He continued to publish a newspaper by the name of Harijan, conduct meetings, and give lectures in addition to writing articles that highlighted matters of public interest. In order to get over the restrictions the government had placed on the official media, he actually exploited every channel at his disposal and came up with inventive communication methods.

After the proclamation of independence, the situation significantly changed. On the one hand, there were countless riots and the tragedy of the divide. On the other side, after realising all too well the importance of communication in obtaining the support of the public, the leaders of the national movement set to work laying the foundation for the Indian state. The country's first goal, to draft a democratic constitution, was accomplished by the Constituent Assembly. The 1946-founded organization completed its operations in November 1949. The Constitution that it assisted in drafting entered into force on January 26, 1950. The new Indian Republic was established on the basis of this Constitution. From a PR standpoint, it was important that some fundamental rights, including the freedom of expression, be protected. freedom of forming groups, association, or union; freedom of movement; freedom of abode; and freedom to practise any occupation or activity. Additional developments that contributed to the favourable environment for distribution of PR around the nation must also be taken into account. One of these was the planned industrialisation for the nation's expansion, which started soon after independence, and the other was the expansion and diversity of the media.

India's newly elected democratic government came into power after the country attained independence. The government began building the required infrastructure for a massive information and communication network to satisfy the demands of goals and objectives because it recognised how crucial it was to educate the populace. The Ministry of Information and Broadcasting is the most important ministry in this sector. The creation and maintenance of the information network using its many media tools, such as the Doordarshan, Akashvani, PIB, DAVP, the Films Division, the Publication Division, etc. Newspapers and magazines didn't really start to take off until after Independence over the country. The fastest growth in the number of articles and journals was observed in the regional press. Despite the liberties guaranteed by the Constitution, the government had a role to play, notably in the distribution of newspapers and printing supplies, raw materials were in limited supply, and the local supply couldn't keep up with the demand for newsprint.

The Indian government established the Office of the Registrar of Newspapers in July 1956. The quantity of periodicals and newspapers

required to be registered with this agency. There have been about 25,000 publications since Independence, including daily, weekly, fortnightly, and other periodicals with a circulation of at least 60 million. Most of these are held privately. Without a network for information exchange and without a variety of media sources connecting with the public, it would not have been feasible. PR specialists have been able to fulfil their duty of developing understanding between their organizations and the public via persistent, systematic, and planned effort.

1.6 INDIAN CONTEXT TO PUBLIC RELATIONS AND MEDIA ENVIRONMENT

Establishing a network with public relations specialists from other businesses was also crucial. A central PR organisation for PR specialists was thus created. The Public Relations Society of India was founded in Bombay in 1958 under the leadership of Kali H. Mody. In Calcutta, about 1965, a different organization called the Public Relations Circle had been founded and registered. It was the first organization for working public relations professionals in Eastern India. During the first All India Public Relations Conference, which was held in Mumbai in 1968, the members of the Calcutta Public Relations Council decided to disband the regional group and merge with the Public Relations Society of India. This made the national organization stronger. The inaugural All India Public Relations Conference took place in New Delhi in April 1968. Although public relations were growing in popularity, this conference recognised that the field's reputation had been damaged by the actions of some lobbyists and fixers who were using dubious methods to achieve their own aims. The significant result of this was the adoption of the International Code of Ethics also known as the Code of Athens.

The PR sector in India has greatly benefited from interaction with PR experts overseas. The International Public Relations Association (IPRA) Council meeting, which was held in Bombay in 1974, was a result of these connections, which started in the 1960s. This IPRA Council meeting took place concurrently with the Fourth All India PR Conference, whose main theme was "Towards a more responsible citizenship." It may also be interesting to know that in 1969, some of the top professionals in the country took a PR course given by Prof. Scott Cutlip at the Indian Institute of Mass Communication in New Delhi. Prof. Cutlip is a well-known authority on PR in the USA.

The consumer movement and consumerism are another trend that is becoming more relevant. Even while pressure groups like trade unions have been around for a long, their impact is expanding as a result of their presence in Parliament and legislatures and their capacity to collaborate on certain issues. The agriculture lobby is getting stronger and has been successful in getting a lot of legislation passed in its favour to put off decisions that would be bad for its interests. There are other organizations for women and other minorities, in addition to a new knowledge class. Governments and corporations must take the new media into consideration when they become

public. Public relations experts will need to outline the tactics to be employed, and the firms as a whole will need to meet these obstacles. Public relations consultancies must be developed in light of the nation's altering social landscape and the range of problems that are now being explored. Only a few of these have so far sprouted up in Bombay, Delhi, and Calcutta. Once organizations see the need to address the expanding issues and to act rapidly before crisis scenarios emerge, many more would be required.

There is little doubt that India's PR business will profit from the government's implemented economic liberalization initiatives. If the economy were to be run by market forces rather than bureaucratic control and a competitive environment were to be created, the use of PR strategies would be much more widespread than is now imaginable. Some PR organizations existing in India are 99Outreach, Perfect Relations, Leo Burnett India, GroupM India, The PRactice, Concept PR India Ltd, Edelman, MSL Group, Avian WE, ADFactors PR, Genesis BCW, Weber Shandwick, WE Communications (Previously Waggener Edstrom), Ketchum, PR Pundit, Ogilvy, Golin, Value 360, Media Mantra, Madison PR, Business Wire, Glad U Came, H+K Strategies India, Aim High Consulting, Zeno Group, Integral, APCO Worldwide, The Pivotals, MoshiMoshi, Communicate India, Brand Visage Communications, PR Professionals, Twenty7 Inc, Teamwork Communications Group, ActiMedia Pvt. Ltd., PRchitects, Sakshar Media PR, Catalyst Public Relations, Orion PR, Pressman PR, Musk Public Relations, PinkCity media, Star Squared PR, Blue Lotus Communications, Spark PR and Communications, Integrated Centre for Consultancy Pvt. Ltd (ICCPL)

1.7 SUMMARY

Media relations is the process of working with the media to effectively, consistently, and credibly tell the public about the objectives, practices, and policies of an organization. This typically involves tight collaboration with the people in charge of generating the news and features for the mainstream media.

Media Environment can be broadly characterised as a phenomenon of culture that supports communication, and some people view the media environment as an accumulation of messages that are actually or potentially available to various target audiences or peculiar people during a specific period of history or time. The four elements that are crucial for the finest media relations results are Planning, Media Tactics, Execution, Follow-Up.

Prior to independence, the freedom movement that we tried to organize was quite successful. M.K. Gandhi was able to win over the populace despite the country's cultural and linguistic diversity. His excellent communication abilities led to this. The PR specialists may gain a lot from his activities.

After independence, the socioeconomic environment was favourable for the growth of the PR discipline. On the one hand, mass communication and infrastructure developed swiftly, yet PR saw substantial growth when

democratic institutions were established and the right to free speech and expression was guaranteed by the constitution.

The Indian government also passed additional legislation to regulate the sector's operations. Liaisons with the various regulatory organizations and the Parliament were needed to guarantee that business houses had the need for government engagements. The public sector undertakings systematically established PR departments in accordance with the standards established by the Parliamentary Committee on Public Sector Undertakings because it was thought that they owed it to the public to inform them of the business status of all public sector undertakings. A community of PR experts emerged when other private corporations began to set up PR departments in a manner similar to this.

It was decided that a professional organisation was required, and the PRSI was founded in 1958 as a consequence. This organisation made a great contribution to elevating the PR profession by originally adopting a code of ethics, holding conferences, corresponding with practitioners abroad, and developing facilities for PR education and training.

This helped the sector set standards and gave PR a prominent place in the corporate culture of the country. There are countless chances for PR professionals given the contemporary political, social, and economic climate, the emergence of pressure groups, and subjects and trends including consumerism, environmental protection, liberalisation, and the emergence of a competitive environment.

Check Your Progress 2

When was PRSI established? What is the relevance of it?

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What does Media Relations mean in the Indian context?

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How can one make best use of the media environment in India?

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2

WHAT MAKES NEWS WITH SPECIFIC REFERENCE TO THE NEWS VALUES DEBATE

Unit Structure :

2.0 OBJECTIVES

After reading this unit you will be able to understand:

- The definition of news

- The evolution of news from information to content

- The debate around what's news in the current setting and its implications.

2.1 INTRODUCTION

None of us is unfamiliar with the term News. We all live in a world of news; we are surrounded by it all the time and there are many indirect and direct platforms that serve news to us in myriad formats today. News is what we often wake up to or see breaking before we sleep.

The news wasn't always available in all these varieties, however, news has always played quite a pivotal role in shaping society, culture, behaviour patterns and even customs. Not long ago, locals gathered at shops to watch and discuss the news. Before that people used to wait for a 30 minute broadcast of news on a radio that was shared by a community. Today, we can not only pick and choose what format we want to see the news in, we even have access to news from all around the world, in whatever narrative and tonality we want it in.

The extremely straightforward question of "What is news?" stays fitting even as we wonder about the future of journalism in the digital age.

2.2 WHAT IS NEWS?

News is a source of information and it's available in several formats. News is the spinal cord of journalism. The basic assumption of journalism is the collection, presentation and interpretation of news which is meant to inform the people about new and novel. News is expected to be aim, honest and informative.

Definition of news:

News has been defined differently by different experts. Some of the definitions are given below:

1.   News is anything out of the ordinary

2.   News is the unusual picture of life.

3.   News is anything that people talk about; the more it excites the greater its value.,

4.   News comprises all current activities which are of general human interest and the best news is that which interests most of the reader.

5.   News is the report of an event that is fresh, unusual and which is interesting to a greater number of people

A journalism professor of Stanford University, USA, Chilton R. Bush, defined news as "….the report of an event that a reader can and will understand." Another oversimplified yet practical definition can be: "News is an account of an event which a newspaper prints in the belief that by so doing it will profit."

William Metz, professor of journalism, University of Nevada, USA, explains: "While it may not be possible to describe it precisely in words, every news reporter must come to a personal understanding of nature of news, must reach some conclusion about its essence before it is possible to recognise 'news' when it happens."

2.2.1 News values

There are many elements that determine whether a piece of information becomes a piece of news or not. We can think about them as filters that will help you weed out all the other information from the news itself. Every piece of news in some way should reflect these values. In this age of information overload, each day you will be presented with hundreds of pieces of information. As news is subjective, you will have to look at them from an unbiased lens and news values help you do that. If you work in niche media, this might differ. In the face of a crisis, these may change. But these are excellent tools for your determining process.

1.   **Timeliness/Newness**

Time as a lever plays a key role in the impact of a news story. This becomes all the more prevalent in the given times, as you receive information from pretty much every aspect of your life these days.

With the boom of digital media and our infinite access to various platforms, the world is now smaller than ever. You get text updates minutes after things happen, and push notifications to tell you all about global developments. This has turned time into a very challenging aspect of news gathering and publication.

Journalism's famous slogan is "Today news is today". If it is not new, it cannot be news. So a virus breakout and its impact on people can be relevant, important and even for people. But if it's not reported appropriately on time, it's not news.

But that also doesn't mean occurrences that happened in the past still can't be news, if it was only recently discovered and unreported, the newness takes precedence over the time factor. Very often we see on news, something that happened weeks ago that didn't receive media attention then, but is now picked up. Its freshness makes it appealing to the audience.

2.   **Proximity or Nearness**

News's importance can also be measured by its place of origin. There are two aspects to proximity, geographical and interest based. If a certain something is happening in my immediate vicinity, like the floods in Assam, it's definitely news to individuals in the region. But it's also news to the Assamese and Indian diaspora everywhere. While they might not be in the direct hit location, their interest in nearness determines news value. Racism faced by Asians in the United States after the breakout of COVID is a fine example. It was widely reported across Asia.

3.   **Prominence**

Just like everything else, prominent names make news more interesting. As a society, we are invested in and in awe of several people. This varies from country to country. In India, film stars and cricketers are the biggest names, while in many Western countries, musicians and basketball/soccer players get the maximum limelight. But one thing is common across, big names make news.

In India, there are several celebrities who do everyday activities but land up on news. A fine example would be election day. Every year when news houses cover elections, they ensure that they have a celebrity face on the front page the next day. We all do the very same activity. But we don't garner the same attention. An almost ridiculous trend around this is the Paparazzi who wait outside airports to cover celebrity sightings. They camp out there, waiting for a prominent individual to show up so that they can have an exclusive. This has then led to the origin of 'Airport Fashion.'

4. **Size**

Occurrences that lead to greater loss of life, damage or natural disaster create interest amongst readers. The California wildfires that burned right through a major part of the state created much buzz amongst all, including Indians, a society that's actually not well-versed with wildfires as a disaster, simply because of how large it was.

Oftentimes when a tragedy hits, something along the lines of natural calamity, reporting last for days. In fact, these kinds of stories are some of the most followed up stories in the sector. The follow-ups often vary from the after-shock and the aftermath of the event and often even go to the extent of informing people about what kind of activities are happening to build back what we lost.

5. **Conflict**

Confrontation and conflict between people, nations and groups are all themes of interest. Conflict leads to the extra-ordinary and that leads to the news. Geo-political conflicts can manifest as wars and in this global village, wars dominate the news. The Russian invasion of Ukraine gets massive coverage across the globe with multiple narratives.

A very common format of conflict reporting happens in politics. During assembly sessions, there are often heated arguments and debates between the sitting political party and the opposition. You may observe these after every assembly session or newspaper. Both intellectual and physical conflicts are reported depending on how big the conflict is.

6. **Oddity/Unusualness**

A dog biting a common man is not news but if a man bites a dog, it is definitely news because it is distinctive. People enjoy reading about exceptional things - whatever the magnitude may be. Often small children who can speak multiple languages make it to the newspaper, although it makes no difference to the social fabric because it's unusual.

There have been reports of petroleum being present in borewells in some of the regions in India. While there is a perfectly empirical explanation as to why this happens when it happens, there are readers who are extremely intrigued by its nature.

7. **Consequence**

Things that come with deep and wide consequences interest people. For instance, news about budget, rise in petrol price, electricity rates and a payscale revision committee etc, are all themes that interest people. It's because these actions have an impact on their everyday life.

8.   Human interest

> Humans are emotional beings. They try to connect dots and try to find commonalities between themselves and others to find a sense of belongingness. There's neuroscience research that proves that when you are reading someone's story, you start experiencing it/visualising it. That's why we feel upset after reading the news about children being abandoned. That's why we all love an underdog story. Because we put ourselves in their shoes. Any story that speaks directly to human emotions, is a human-interest story.

Feature stories or a fine example of human-interest reporting. Sometimes you will see full-page coverage of certain individuals and their lives Journey. It's also an extremely popular format because it makes you feel connected to another individual.

2.2.2 Evolution of news as a content format

No other form of information dissemination has undergone a radical shift like the news has in the last couple of decades. From format, shape, and structure, all the way to the actual purpose, the news is no more the same. A big trigger for this drastic shift is the unprecedented growth of technology and the tremendous growth in terms of internet penetration. News used to be something that was served to you along with your morning tea, now the news industry is so innovative and competitive, that you can read live tweets about the real-time sports match by your favourite journalist. News is now beyond newspapers, radio and TV. It's delivered to you via WhatsApp chatbots, push notifications and even curated emails.

Even with the growth of news dissemination being so disorienting, the biggest shift is still the emergence so clear agendas, propaganda and polarization. Many publishing houses changed the way they worked and are now often acting as a mouthpiece for a certain group. If you pick up 6 different national dailies from the same city, all of them will have different headlines. This contest to turn everything into bite-sized is also not actively advancing objectivity. This is why we need to look at news values now differently.

The importance of visuals, indicated by Caple and Bednarek (2015) and Dick (2014), informs us that halting audio-visuals are certainly worth listing as a news value in their own right. So any coverage that comes with the most impactful visuals, may get the centre stage. It's not just about text and good storytelling anymore. There is also evidence to support the arguments of Phillips (2015) and Schultz (2007), among others, that conflict and exclusivity are both worthy of consideration for new news values. But something that only existed passively in the past, the importance of a concept we call "shareability" is striking. We all use that word in our everyday conversations. We describe the content and social media posts as 'shareworthy'. Today's news also demands to be shareable. So when one drafts the headlines, when they choose the visuals and tone, this becomes a key factor. Will this news be shareable?

While traditional news values haven't completely lost their purpose, there are emerging news values that one needs to be aware of. They are as follows:

- *Exclusivity*: Anything that's exclusive and available to a premium selective group makes news more interesting. People are extremely interested in taking part in things that other people don't have access to. Similarly, they are excited to read about things that other people haven't read. The exclusivity is what makes it interesting for them.

- *Bad news*: As much as you want to protect yourself from the doomsday narrative, bad news works like a charm. If you do a quick analysis of your everyday newspaper, you will easily understand that there is more negative news and positive news out there. It is simply because there is a larger consumer base for negative news often. Any negative news with the same magnitude, conflict, consequences and is more interesting than positive news with the same values.

- *Surprise*: Stories that have an element of surprise, stories that make you gasp with a twist, are stories that generate a lot of interest.

- *Audio-visuals*: As we discussed earlier, powerful photography, videography, and even illustrations to support the story can help. Stories with no kind of visual aid find it hard to connect with audiences.

- *Shareability*: How will this news piece inspire its audience to share it on their own pages? A completely new age news value, shareability has become a big part of deciding the importance of a story even within the media house structure as well. Often Journalists approach issues from the perspective of whether this will actually intrigue people to re-share them on their own pages.

- *Entertainment* and *Drama*: News pieces with a certain drama quotient work well amongst the audience. An example would be the Anna Sorokin story from New York which otherwise has little to no impact on regular people and its popularity.

- *Follow-up*: Stories about subjects already in the news. As we discussed earlier, natural calamities are a very good example. People often follow up on those courses till the after-shock has left the region. Even in several crime-related stories, follow-ups happen as they arrest the accused and the trial continues.

- *The power elite*: Stories concerning powerful individuals, organisations, institutions or corporations. This is a very new element of news-with the boom of social media and the increase in accessibility to almost every prominent individual around the world, a new generation of celebrities has been born. Earlier not a lot of people look that as business tycoons or entrepreneurs as heroes. That scenario has fully changed today. There are many self-made celebrities who wouldn't have been considered celebrities a decade

ago on the digital media. Now news houses are not just expected to cover the traditional celebrities, they are also keeping track of the modern celebrities.

- *Good news*: Right in the wake of the pandemic, many celebrities started their own news segments that share positive and heart-warming stories. This has started a trend of many established publishing houses having a dedicated subchannel for feel-good news.

- *News organisation's agenda*: While whether this is a value or not is a debate, what the news organisation wants to convey becomes a driving factor of news. As you will read further in this chapter, most news houses are acquired by private conglomerates. So the possibility of being completely objective and biased is often questioned.

Q. What are some filters you could use to identify news from a clutter of information?

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Q. What are new-age news values and how are they different from the traditional news values?

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2.2.3 What constitutes news now?

We have just saw what the traditional news values are and what the new emerging news values are. One or more of these news values can decide what's news tomorrow.

Editors have their specific target audience in mind. Earlier there was little to no way to identify who your audience was and what they think. Today, feedback comes real-time. Everything is then there and if the audience is upset with a piece of news/coverage, there are avenues for them to display their disapproval. This also plays a key role in deciding what news is for the popular audience.

Another element that has come into play today is citizen journalism. While it was a rare occurrence once to have a local reporter for a region, today with the massive popularity of video logs, citizens report on issues that affect them in real-time. Indian students in Ukraine gave us a day-by-day analysis of what was going on for weeks before they were evacuated.

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Technology has also transformed the way news is gathered. It's more efficient now with chances of unverified news being published diminishing. At the same time, media is now more divided than ever and often competes with one another with contradictory narratives.

The evolution of news and the outcome

Many of the changes around what constitutes news can be traced all the way back to the early 1960s. The 1980's played a pivotal role in accelerating these changes. Media companies were bought by large conglomerates and increased media concentration across the globe. Towards the middle of the 20th-century television network came along, however news was a public service. It change quickly after the private entities got involved. There was a big shift in the way news changed its standards.

Another major element that played a key role and the evolution of news was market segmentation. Advertisers started receiving analysing huge amounts of data, which gave them a deeper understanding of what the audience was looking for. Sometimes this data indicated that a certain demographic watched or listened to a particular news source. A big indication of this was the emergence of magazines. Most magazines around this time were supremely niche and delivered to a very hyper-specific group of people.

As a by-product of these hyper-specific audience groups, echo chambers were created. This existed even before the arrival of the web. However, when the web arrived, it increase the number of echo chambers and give people an opportunity to connect with like-minded people. An essential part of the web is its algorithm and which directly gives centre stage to a feedback system. It's in human nature to listen to and consume more similar opinions to your own. The web presented them with that opportunity like no other. It creates systems and patterns where you can choose to only look at or even only have access to a certain type of perspective that you already believe in.

This algorithm and pattern along with the echo chamber perfectly fit into what the marketers want. It tells them all about your aptitudes, likes, dislikes, interests and more. This equipped them to deliver content to us, in this case, news, tailor-made to suit our taste.

In the early 2000s, newspapers were yet to see their readership downfall. However, the arrival of the web drastically changed the way advertisers distributed their money. This meant that newspapers were losing a lot of their revenue. For instance, if you lived in India and if you wanted to buy a used motorcycle, a slightly older generation used to go into the classifieds section of the newspaper, find a suitable ad and make calls before they were able to see the product in person. Maybe due to a radical change in this, newspapers started to lose a lot of their revenue. Many media houses laid off massive numbers of journalists in the mid-2000s.

The natural next step for newspapers when they started losing the classified revenue, as well as readership, was to organically move towards having a web presence. However, the advertising money did not follow them there. Newspapers were thrown off from the agency of being the only people who produce stories. As blogs gathered popularity, many individual contributors

started writing online their opinion pieces and original pieces started to lose their significance. The situation played a significant role in the creation of a model where news was no longer looked at as an authentic source of information and the only one at that.

A radical change that has happened since news moved online was how little new original reporting was available there. The only place where you find quality original reporting these days is on the traditional new sites run by traditional newspapers. However, there are other forms of news content that are being churned out. Most of them are opinion pieces.

As a consumer, this has changed a few things for us. We no more sit and wait for our favourite journalist to report an event or wait in the evening to listen to our favourite television anchor speak about the current realities. We are now a lot more specific in our news requirements. There are a few things that we want to know and we have found our own avenues for that. Platforms that serve bite-size news are a popular outcome of this. Similarly, there might be completely contradicting pieces of news available on the internet. There is also the emergence of a new group of journalists who call themselves the alternative journalists who cover non-mainstream themes. It's also a very formal job responsibility right now to be able to verify the news. This shows the growth in fake and misinformed news across platforms. In other words, there is some news outlet out there for everybody and their very peculiar interest.

It's also important to note that the role of journalists has also shifted drastically in the current climate. As most companies are owned by private entities, there is an expectation that they will be serving the particular narrative their owners want them to. We have also observed that the news values have changed. The digital landscape is changing every day. Beyond all this, there have been several attacks on journalists and news media organisations across the globe. There are many challenges for journalists and media houses to tackle. However, their job in the current society is not yet done.

2.3 SUM IT UP

While the news has stayed a consistent factor in our everyday life, the definition of news and news values have changed over time. The penetration of technology and the internet is an important factor that influenced this. If you are going to be a new age journalist, you are also going to have to strike a balance between traditional and modern news values.

Check Your Progress:

1. What's the definition of news?

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2. What's the definition of news values?

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3. What are news values?

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4. What's the difference between traditional and latest news values?

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5. What have been some factors that have influenced the shift of news values?

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3

THEORIZING MEDIA RELATIONS

Unit Structure :

3.0 OBJECTIVES

By studying the unit, the learner will be able to -

- Understand Media Relations model.

- Discuss the importance of sources to the media.

- Understand how the media produces and portrays news as reality,

- Understand how media relations play a role in news production,

- Know the difference between Images, mediation, and reality,

- Understand Agenda-Setting and Framing

- Achieve the 'Ideal' using media.

- Know the use of media as Public Sphere

- Find the relationship between Political Economy and Media

3.1 INTRODUCTION

For this critical subject, which affects so many sides of public relations work, a solid theoretical foundation is essential. This unit will discuss a

range of theories and points of view to help us better understand how media relations and the media are related. Additionally, we'll investigate several media and news theories that could inform our work. The frameworks provided by these ideas can be applied both in the book's subsequent chapters and in real-world situations. In all practice areas, a theoretical framework helps to position and clarify ideas and behaviours. Media relations has traditionally been ignored in a theoretical framework due to its emphasis on practice. If we merely show how to execute media relations without also looking at some of the underlying factors for why things occur as they do, we are less likely to be thoughtful and critical in this area of public relations. We must learn to recognise the motivations behind our choices and behaviours since media relations involves much more than just writing press releases, holding press conferences, participating on social media, and mixing with the media.

3.2 MEDIA RELATIONS AS A CORE COMPONENT

Media relations, a fundamental skill in public relations, is a distinct activity that acts as a means of advancing the objectives of other types of public relations, such as government and employee relations. Like how a press conference offers an opportunity to address stakeholders via the media, organizations may provide a communication channel to various target groups by cultivating favourable relationships with the media. Media relations are therefore essential to relationship management when a university is the information provider, as depicted in the figure below. When we examine the mass media according to the type of medium, there are newspapers (including national, block, local, economic, industrial, and community newspapers), magazines (quarterly, monthly, weekly, as well as other economic magazines, trade journals, and women's magazines), TV (national networks, from local stations to cable television), radio, and communication companies. Furthermore, internet media and social networking sites (SNS) have lately grown in popularity as a result of their powerful weapon of being instantly accessible.
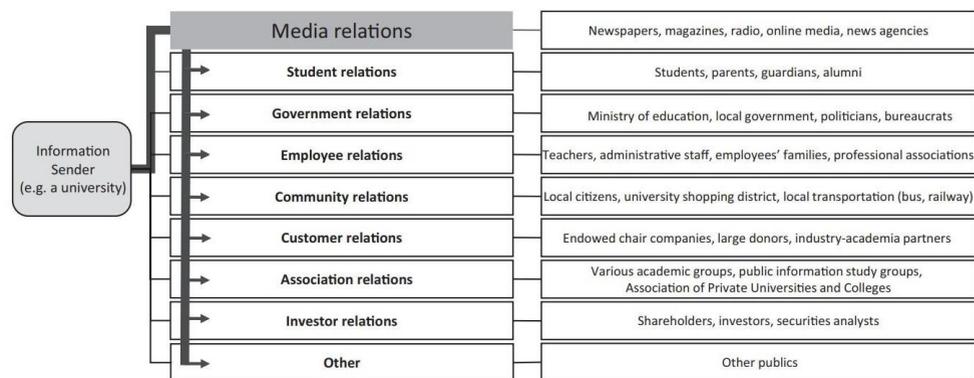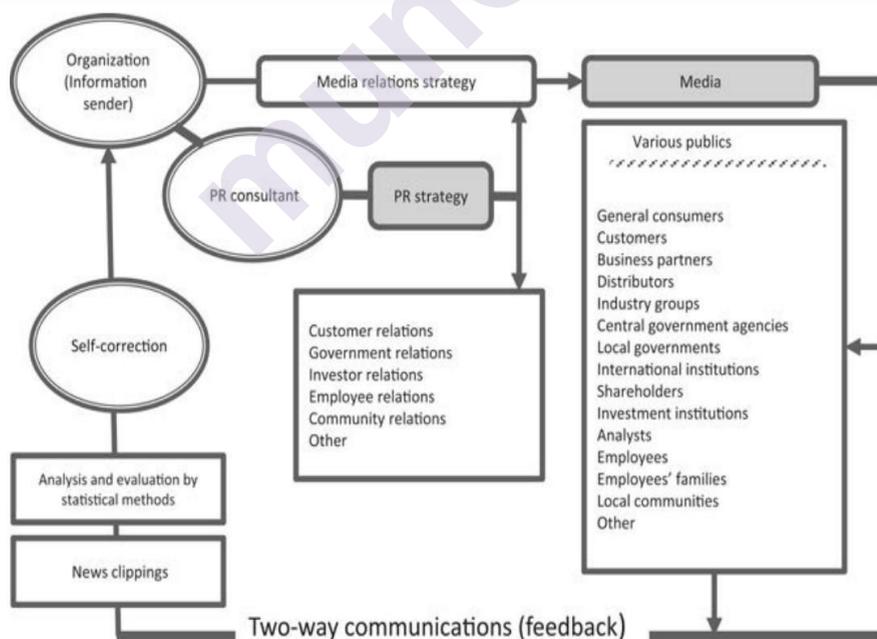

Main target audiences for the various relations.

Source: Takashi Inoue (2015), *Public Relations: Relationship Management*, 2nd edition, p. 26

An organization's media relations are essential to its public relations initiatives, and if the information it provides the media with is highly newsworthy and up to date, it will be immediately covered. It is likely that if it first appears in the big print and television publications, it will be taken up and reported on once again in digital and online video publications, like YouTube. Along with affecting social information exchange and the development of public opinion, this has an effect on politics, the government, and corporate operations. In the near future, public opinion of the government and of companies will be greatly influenced by the tone and content of media coverage of such entities. When using the media to connect with its ultimate target audience, the information sender leverages the media's reputation as an objective and knowledgeable third party. Therefore, using the media to influence public opinion may be considerably more effective than using paid advertising. The other types of public relations are different from media relations in this way.

The figure below depicts the development of professional public relations based on a public relations strategy and two-way communications in order to accomplish the goals of the various types of public relations, including customer relations, government relations, investor relations, employee relations, and community relations. A media relations strategy is dependent on the specific types of public relations required to meet an organization's goals since media relations may be seen as a tool employed by the other public relations categories. In order to develop two-way contact based on feedback on the material that was first provided, the media relations plan is positioned as one component of an integrated public relations strategy. It performs a self-correcting function as a result.

Professional media relations

Source: Takashi Inoue (2015), *Public Relations: Relationship Management*, 2nd edition, p. 28

3.3 MANUFACTURING NEWS

Media relations play a critical role in presenting concepts and pictures to the public that shape these perceptions via our contacts with the news media. However, incidents and issues do not overnight become newsworthy situations. To decide what is now newsworthy, a journalist will use their 'news value sense' to their discretion, tactics of selection, omission, and creation. After that, they will make the subject or event into a news item. Some examples of journalistic news values include impact, conflict, proximity, prominence, currency, human interest, the unusual or distinctive, and money. These kinds of stories are categorized and assigned values by journalists. News values are reinforced at the level of the news organization since they help those who are compiling the news choose where the items should be placed in the broadcast line-up or in the online newspaper. In order to provide continuity and purpose for an otherwise haphazard news agenda, articles are grouped together to form news themes. News just reproduces and reflects life on the screen, page, or radio; it is therefore formed from genuine happenings. However, it becomes obvious that certain news items spontaneously happen while others are created if we pay close attention to the news. Real news may be distinguished from fabricated news.

3.4 IMAGES, MEDIATION AND REALITY

Television plays a big part in the pseudo-event because of the fuzziness it can produce: the audience may appear as performers, the fanciful can seem real, and staged events can appear to be unplanned. There have been several proposals and articles made about television and its function in contemporary society in relation to the principles of mediating, producing, and expressing reality. When we consider using a platform with so many images, these ideas and their related discourses may be helpful. Reporters mimic the order and chaos observed via the eyes, claim Ericson, Baranek, and Chan (1987). Given that television is an image-based medium, it is said that the power of the media is ubiquitous because we take what we see on television to be real. It is merely a journalist's interpretation of reality, in truth. Truth, realism, fiction, and fact are raised via the use of editing, packaging, omission, and interpretation. Just as a day or a year may be covered in a one-hour documentary, a life can be summarised in a two-minute news story. In contrast to what it truly is or was, an image may suggest something quite different. Although reality reconstruction is a prevalent tactic in news reporting, we are all aware of how computer software can make the wrinkled look younger, the spotty appear cleaner, and the improbable appear realistic.

The idea of what is real and what is made up is the subject of much thought and debate. Discussions of the real, the constructed environment, and the artificial all appear in postmodern discourse. Real life and its portrayals coexist as a single concept, according to postmodern ideology. Jean Baudrillard, a French philosopher, first proposed this concept of a simulacrum. Furthermore, according to Baudrillard, the media perpetuates itself by stealing ideas from one another and ultimately losing sight of what

was real in the first place. News is being churned, recycled, duplicated, reprinted, and linked more often. Numerous media outlets have criticized this, including in the discussion of the political economy of the media. It is crucial to think about how reality is represented to us and if such representations are founded on actual occurrences or are just a product of our experiences and perceptions. We may also think about how the creation and production of reality might be integrated into our media relations role.

3.5 NEWS AND SOURCES

Although primary observation is frequently the greatest way for a journalist to get information, in reality, journalists must use sources owing to time, resource, and personnel limitations. Journalists need sources to connect with the economic, political, social, and cultural worlds around them. This citation of sources supports the role of the media relations professional. At the same time, citizen journalists have developed online, working either independently of the news media, as bloggers, or as somewhat independent news sources. They can contribute to current news outlets, comment on current stories, or even join the media. The lines between producer and consumer, the media and the source, may have been blurred by the internet, but in the midst of it all, external sources that can confirm and clarify are still crucial for media coverage.

Types of Sources

According to preliminary research, news sources are crucial for the creation of news. This in turn sheds light on how media relations fit into the overall communications strategy. Sources are referred to as 'relevant knowers. Because of this, a journalist will naturally turn to credible sources to confirm a report that is based on tips, clues, or assumptions. The bureaucracy or members of the government are regularly utilized as sources. The media eventually turns to these individuals as reliable or conventional news sources. These categories cover middle and senior management in the corporate and third-party (non-profit) sectors. These people are usually the easiest to get in touch with, but they may also have information that the media needs to support or elaborate on their narrative.

Being a geneticist, an environmental scientist, a psychologist, a psychiatrist, a criminal profiler, or even a criminologist is hot right now. The scientific mantle has never been more appealing to the media. They have received the labels 'authorized knowers', 'major definers', and 'news shapers'. The media's disconnection from reality results in their becoming secondary definers. Although many would argue that this is not the case and that the media really keeps influence over their news-gathering by choosing favoured sources, this argument asserts that the source may have more power over defining the news than the media. In turn, sources can outline the specifics of a dispute when the media requires professional opinion. This presents a chance for media relations to establish themselves as acknowledged thought leaders in specific fields of expertise and, as a result, as important definers or news makers. These recognised experts are now required to be commentators due to the increased value of commentary and

opinion. Additionally, they must deal with the media with greater proficiency than ever before.

It is important to take into account many interpretations of the same truth since facts might be ambiguous. Three factors will affect a source's perception of the truth: their level of expertise, where they are located, and what interests them. As a source or spokesperson for our organization, we should excel in each of the three areas, thus there is a clear connection between this and the function of media relations. We try to establish ourselves as a reliable source that the media commonly turns to for information as a consequence of this strategy. The media must now more than ever carefully analyse the numerous voices that are available through different media channels to guarantee that their reporting can be confirmed.

Check Your Progress

1. Illustrate with diagrams Media Relations as core component.

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2. Is news 'Manufactured'? How so?

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3. What are the sources of news?

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3.6 AGENDA-SETTING AND FRAMING

A frame of reference is a way to make sense of the world. This is comparable to how media framing is used for perceiving or comprehending facts. Both for the journalists who describe it and, to a great part, for those of us who rely on their reporting, the world is organized by frameworks that are typically unstated and unrecognized. Therefore, framing is a method that is utilized by both journalists who present material as news and media relations specialists or other professional sources who provide information to the media. How news is presented or packaged has an impact on how viewers understand it. The way the tale was presented would depend on the intended readership as well as the journalist's writing style. Scheufele

(1999) noted that at least five factors might affect how a journalist frames a story:

- social norms and values.

- organisational restrictions and pressures.

- interest group pressures.

- journalistic standards; and

- ideologies or political leanings of journalists.

This list highlights how news framing may be quite complicated, regardless of how simple an item may seem when we read, hear, or listen to it. While framing focuses on how a problem or event is managed, agenda-setting focuses on what subjects or events are covered. For this reason, framing has been referred to as 'second-level agenda-setting' (McCombs, Shaw, and Weaver, 1997). In order for people to see, hear, read, and ultimately believe important issues, they must be brought to the public's attention and reported by the media. Even while we are aware that there are other factors at play in shaping public opinion, such as personal experiences and peer or interest groups, agenda-setting emphasizes on the role of the mass media in the process. a procedure when the news' gatekeepers—newsroom personnel who select which content is used—begin the agenda-setting process. They decide what is significant and important first, and then they give the story a place in the hierarchy based on how prominent it is. In order to choose who should be targeted with news and information, media relations must have a thorough understanding of the gatekeepers in a media organization. Although bloggers and citizen journalists have taken over as the gatekeeper for breaking news from traditional news editors or producers, these people still have crucial roles in newspapers, television, and radio.

3.7 SETTING OF AGENDAS

The media relations specialist has two options for assuming the position of information source, which eventually becomes crucial to the news agenda. Which are:

- Proactively (without aid from the media).

- Reactively (with aid from the media).

These approaches to dealing with the media might also be regarded from the perspective of customer service as 'push-pull' techniques. We would approach the media to suggest a story, create press releases, and take additional actions when using the push tactic. By employing the pull strategy, we constantly make our information and identity accessible to the media. The push method may appear to be overly passive, whereas the pull strategy is more likely to elicit a reaction. However, each strategy serves a certain aim. Information is distributed to the media both proactively and reactively, as a push and a pull, depending on the scenario, while being cautious not to overdo or mistarget the push strategy or, conversely, to underdo our interaction with the media. It is always best to start a narrative after a significant news event, but the bigger the news event, the more probable it is that the media will want a response.

3.8 RELATIONSHIP MANAGEMENT

A public relations theory built on the tenet that connections are the foundation of PR also emphasises the importance of sources. The way we interact with the media and how we perceive media relations are definitely impacted by this. Relationship management contends that it is crucial to grow the media in a continuous and advantageous way rather than focusing on a plan that only utilises the media as a means to a purpose. It is based on the ideas that public relations should benefit both an organisation and each of its distinct publics (rather than just the organisation) and that results are more important than production (that is, we should measure achievements and not just activity).

3.9 LIFEWORLD AND IDEAL SPEECH

Jürgen Habermas, a critical philosopher, offered these two concepts as some advice for handling and using materials. A 'lifeworld' that is shared or known by others is what Habermas alludes to (1998). People may communicate with one another more easily in life worlds since they all speak the same language. The media relations specialist may use shared understandings to foster collaboration and trust with the media. McCarthy (1981) reiterates the need of considering the lifeworld when understanding speech. He talks about how common language has a 'double structure.' The speaker and listener must simultaneously communicate on two levels in order for them to understand one another: the capacity for clear communication and a willingness to understand one another. The double form therefore represents a circle of understanding.

In source-media collaborations, there must be a dual structure of shared understanding and a readiness to learn about or impart information about a subject. Ineffective communication might result in erroneous reporting or misquoting a source if one of these procedures fails. As a result, media relations professionals who work with journalists are better able to connect if they share some knowledge of the outside world. By thinking about the idea of 'ideal speech', which is founded on a reasonable and equitable common ground between parties, we might be able to better comprehend how we interact with the media.

The fundamental premise of ideal speech is that each participant in a debate has an equal opportunity to contribute. Because not everyone has equal access to communication channels, it does have limits in terms of practical usefulness. It is occasionally thought that ideal speech is too idealistic to be effective since its foundation is listening to and being open to many points of view. However, it has been argued that ideal speech really plays a role in the chances of having productive dialogue and outcomes and that it helps to clarify thoughts. The phrase 'ideal speech' applies more to the conversation process than to the result. It is possible to compare the two-way symmetrical public relations model proposed by Grunig and Hunt with Habermas' idea of the ideal speech. This theory contends that practitioners employ study and speech to shape public opinion as well as the beliefs, attitudes, and

behaviours of their organizations. The two share similarities in terms of their win-win strategy, even though they are theorised in organizational contexts as opposed to the more general theoretical framework of ideal speech. In contrast to detailing how public relations is really carried out, Grunig contends that the two-way symmetrical model is the normative model that defines how it should be practised.

3.10 ACHIEVING THE IDEAL

The contact between the media and the media relations professional is an example of flawless speech and two-way symmetrical public relations. Of course, there are a lot more things that may turn this example or ideal into something less than perfect. Time constraints, deadlines, physical restraints, competition, financial needs, input from other media, and organisational expectations can all add so many other considerations that they seem to render the ideal useless or ineffectual. Public relations and the media both function in a context. As a result, we should see these guidelines as providing support for the best case scenario, or aim, while still operating within the constraints and circumstances of the real world. One approach to think about how people interact with the media is as a spectrum, from the ideal or example to the day-to-day reality. If we strive towards the former while respecting the constraints of the latter, we may establish business relationships with a good basis and a firm foundation.

3.11 MEDIA AS THE PUBLIC SPHERE

After Habermas' 1962 book The Structural Transformation of the Public Sphere, which was translated into English in 1989, in which he claimed that the public sphere was the 'place' where people may congregate to influence public opinion, the term 'public sphere' gained widespread use. He used the word 'transformation' to describe how powerful organisations like the media were affecting the public. According to Habermas, 'the public sphere' is a network for the interchange of ideas and the voicing of opinions, or viewpoints, where communication flows are filtered and synthesized so that they condense into themes-based public beliefs. This was advantageous since it provided the people a voice, but under the 'new' state, the media grew too strong and stifled competing viewpoints. This media dominance in place of what once featured a culture of public forums, free discussion, and debate has garnered criticism since it is not really representative and cannot ensure fair access.

Although we now live in a period with a new public sphere, Habermas was concerned about the mass media of the 1900s, notably the dominance of television. Not everyone can be heard, despite the fact that many people in the world do not have access to the internet or other digital technology. The media is said to have been democratized by the internet, or given back to the public to allow for more public participation. Despite these negative effects, it is undeniable that the internet has changed the balance of power and expanded the public sphere beyond the scope of traditional media. The wider public sphere presents opportunities as well as challenges for the

media relations specialist. It's evident that new channels of contact have opened up, and media organizations themselves now warmly welcome reader feedback. Making sensible media decisions is more important than ever in the modern public sphere.

3.12 POLITICAL ECONOMY OF MEDIA

Habermas was concerned about how the media had undermined the individual in their rise to power as institutions. These concepts share a lot of similarities with those that underpin the political economy of the media. Business actions have an effect on the media's capacity to produce and present information, claims political economics theory. It also links media to the operation of political and economic institutions as well as the exercise of social power in society. It also discusses how sources serve a purpose. The arguments for political economy mostly focus on how actions in the mainstream media threaten democracy. This includes a disproportionate reliance on official experts and sources, a lack of context in most news reporting, the prominence of media organizations' commercial motivations, and the concentration of ownership of news organizations, which results in a lack of diversity in news coverage and approach. Even while he respects how people have reacted to the neoliberalism of the 1980s, a time when profit was valued above the wellness of society, McChesney does not view the internet as a tool for recognising difference.

Although citizen journalism has received praise, some political economists who oppose it contend that it ignores fundamental problems with the distribution of financial resources, the dominance of large corporations in the media, and the hyper commercialism that they contend is harming high-quality journalism. What guidance does this theory provide for dealing with the media? Because the political economy, which is built on democracy, necessitates lively debate as well as transparency in the private and public sectors, media relations plays a crucial role in this. As journalism nears a turning point in its development, media relations specialists will become more important in fostering local, national, and worldwide discussions within the media.

3.13 SUMMARY

We may view media relations as the intricate and diverse process that it is when we consider some of the concepts that put it in perspective beyond its most fundamental elements. It comprises discovering and producing news in order to produce news and other events that enter the mainstream media. It is critical to consider how sources influence narrative telling and, ultimately, how reality is portrayed in the media. These sources support the media agenda by providing proactive and reactive responses that filter stories early in the news cycle. If there is mutual respect, openness, and knowledge of each other's roles and obligations in society, the media and the media relations sector can function successfully and efficiently in formal exchanges that are beneficial to both parties.

Check Your Progress

1. Explain Agenda-Setting and Framing.

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2. What is the concept of Habermas's Public Sphere? How is media related?

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3. What is Lifeworld and Ideal Speech?

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4. What is the Political Economy of Media?

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THE MEDIA ORGANISATION

Unit Structure :

4.0 OBJECTIVES

After perusing the unit, you will be able to develop a deep understanding of

- various media organisations and how one can use them.

- The role media organisations play in the sector.

- Relate them to their specific, stream of work; identify the organizational network of individual government media organizations

4.1 INTRODUCTION

Given the breadth and diversity of our nation, it's only natural that there are several tools deployed by the principal government in the form of media organisations. They span across varying formats - from print, radio, audio-visual to even films. This chapter in detail explores what these media organisations are and how they function. It's important to note their impact, reach and intentions. Simply by the virtue of them working in tandem with the government, their appeal is massive. Familiarity with this helps develop keen insights into how information is given.

Media organisations are broken down into 5 categories. Each of them serves a certain purpose. The government intends these to be contributing to quality control, inclusion, and objectivity of the media dynamics of the nation.

1.   Print Media Organisations

2.   Electronic Media Organisations

3.   Film Organisations

4.   Media Training Institutes

5.   Media Apex Authorities

4.2 PRINT MEDIA ORGANISATIONS

Print media's history in the country is vast. From the very beginning, it has played a tremendous role in swaying people's feelings of movements. It played an almost heroic role during the independence struggle, delivering information and inspiration that mobilised crores. To support and organize activities of the print media in a systematic way, there are some media organizations established by the government and non-government agencies.

Many of these organisations are built based on the Acts of Parliament and they are responsible for issuing and updating guidelines and often monitor how the print media across the country is working.

1.   Registrar of Newspapers for India

2.   The Press Information Bureau (PIB)

3.   Publications Division

4.   Press Council of India (PCI)

5.   Directorate of Advertising and Visual Publicity (DAVP)

6.   Audit Bureau of Circulations (ABC)

7.   Indian Newspaper Society (INS)

8.   National Readership Survey (NRS)

9.   Indian Readership Survey (IRS)

10.   Readership Studies Council of India (RSCI)

Registrar of Newspapers for India

The office of the Registrar of Newspapers for India, more popularly known as RNI, came into being on July 1, 1956. The RNI was set up after taking into consideration the recommendations of the First Press Commission in 1953. The Press and Registration of Books (PRB) Act, 1867 defines and mentions the duties and functions of the RNI.

The most crucial duty the RNI serve is as the mandatory registration authority for all printed news materials. While it may seem simple enough to start a newspaper, just like any other business, it requires formal registration. You will be denied circulation and status as a newspaper if you don't do that, as per Rule 5 of PRB Act, 1867. What constitutes a newspaper you may ask. They have presented a definition - A newspaper means as per RNI means "any printed periodical work containing public news or comments on public news".

There are several roles RNI assume. However, here are the key ones.

1.   Title verification.

2.   Registration of any journal that constitutes a newspaper.

3.   Issue of revised/duplicate certificates of formal registration

4.   Verification of circulation claims of newspapers and periodicals

The Press Information Bureau (PIB)

The Press Information Bureau (PIB) is the nodal agency of the Government of India to give information to the print and electronic media on government policies, programs, initiatives, and achievements. It serves as an interface and connector between the Government and the media.

Their responsibilities can be broadly defined into three categories.

1. Information, education & communication (publicity and promotions)
2. Feedback to the Government
3. Accreditation and Special Services

PIB distributes information through various modes of communication ranging from press releases, press notes, feature articles, backgrounders, photographs etc. To address the fact that India's regions are multilingual, they also disseminate Information in English, Hindi and Urdu and subsequently translated it into other Indian languages and this serves as a source of information for over 8,400 newspapers and media organizations in different parts of the country.

Beyond these, PIB organizes Press Conferences, media briefings and interactions, and Interviews of the Minister's /Secretary and other senior officers, mostly to amplify key policy initiatives. The Bureau also conducts Press junkets to capture proof points and impact stories at various locations.

Publications Division

The Publications Division of the Government of India intends to offer authentic information on various elements of the Indian panorama at reasonable costs. It has been functional since 1941.

The literature produced by the publications division varies from themes of art, culture, history, land and people, flora and fauna, children's literature, science and technology, Gandhian literature, and biographies of prominent individuals.

Some of their noteworthy works are India-A Reference Annual, Press in India, and Mass Media in India. They also produce 18 monthly journals in several languages. 'Employment News' is one of their sought after publications.

Press Council of India (PCI)

Press Council of India is a statutory quasi-judicial authority mandated by the Parliament to preserve the freedom of the press, and maintain and improve the standards of newspapers and news agencies in India. As we already know, the press is the fourth pillar of democracy and the Indian constitution promises freedom of expression. This agency ensures that freedom is protected especially in favour of the media houses.

The Council executes their duties mainly via responses and grievance addresses on complaints received either against the media for violation of

press ethics or from the media around their freedom of expression being infringed.

If it is brought to the council's attention that a news agency has breached the ethics of journalism or that an editor or a reporter has committed ethical misconduct within the media space, the council has the right to admonish one or even censure them.

If it is brought to the council 's attention that a news agency has breached the ethics of journalism or that an editor or a reporter has committed ethical misconduct within the media space, the council has the right to admonish one or even censure them.

The council also has the power to make any observation that it considers being within its purview, within the capacity of the contact of any authority agency including the government if it interferes with the freedom of the press. The decisions of the council cannot be questioned not even in a court of law.

Directorate of Advertising and Visual Publicity (DAVP)

The directorate of Advertising and Visual Publicity (DAVP) serves as the only multimedia advertising agency for the union government. It's so all the communication requirements by all the ministries and departments and autonomous bodies that fall within the central ministry.

The most unique part about its service is a single-window cost-effective approach. It builds awareness amongst Indian citizens both rural as well as urban about the government's initiatives and policies. They function with the belief that if you are able to create this awareness amongst our citizens there is a better chance of them participating in the development activities. Some of the tools they use are advertising in print media electronic media, booklet journals events, and even outdoor publicity tools.

Audit Bureau of Circulations (ABC)

Audit Bureau of Circulations (ABC) is an organisation that works as a voluntary unit of publishers advertising agencies and advertisers in general. The primary responsibility of this agency is to create procedures and processes that will audit and verify the circulation data gathered and published by the member newspapers and journals.

This organisation allows its members to display the ABC's symbol in their publishing material so that it provides them with a seal of authenticity. The Bureau issues the certificates every six months to the publishers. It is supposed to be the final say in the circulation numbers published by said newspapers.

The reason why this is considered to be a seal of authenticity is how data-oriented their findings are. They have rigid and unbiased audits of paid circulations for the member publications. Advertisers always heavily depend on these figures to decide whether they want to advertise with them or not.

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Indian Newspaper Society (INS)

Indian Newspaper Society (INS) , formerly known as the Indian and Eastern Newspaper Society (IENS) is an independent entity run by newspaper owners proprietors and publishers. They are based in Delhi and was founded in 1939.

This organisation plays a pivotal role in promoting and securing the freedom of the press in India. It proposes various recommendations and suggestions to the government based on the problems related to the newspaper industry. It also functions as an agency that wants to protect the interest of the newspaper industry with a particular focus on print media.

National Readership Survey (NRS)

The National Readership Survey (NRS) was founded in 1974 by National Readership Studies Council (NRSC). It was jointly formed by the Indian Newspaper Society, Advertising Agencies Association of India and the Audit Bureau of Circulation. The primary goal is to gather and provide data that can be used as a foundation for buying and selling the advertising space in print media.

Indian Readership Survey (IRS)

The Indian Readership Survey (IRS) Started as a counter-narrative to the NRSS was then supported by the large newspaper groups. This initiative was taken by the Media Research User's Council (MRCU) and the first IRS was executed in 1995. It delivers the readership and market research to its members.

Readership Studies Council of India (RSCI)

The National Readership Survey (NRS) and the Indian Readership Survey (IRS) have joined hands to create a news entity – the Readership Studies Council of India (RSCI).

Electronic Media Organisations

The media landscape is constantly evolving and changing and the convergence of media has now transcended the alliance between interpersonal communication and broadcast.

Which citizen journalism being empowered and with new means of individual news consumption patterns emerging, the focus of some of the news media organisations has shifted to also the regulation of electronic media individually or as a collective.

1.   Prasar Bharati

2.   Parliament Channels

3.   Indian Broadcasting Foundation (IBF)

4.   Broadcasting Content Complaints Council (BCCC)

Prasar Bharati

Prasar Bharati (Broadcasting Corporation of India) acts as the Public Service Broadcaster in the country. It is a statutory autonomous body set up on November 23, 1997, with the purpose to organize and conduct public broadcasting services to inform, educate and entertain the public and to ensure a balanced development of broadcasting on radio and television.

Akashvani (All India Radio) and Doordarshan serve as their two constituents.

The key objectives of the Prasar Bharati Corporation as laid out in the Prasar Bharati Act 1990 are as follows:

1. To uphold the unity and integrity of the country and the values enshrined in the Constitution.

2. Promote national integration.

3. Safeguard citizen's rights to be informed on all matters of public interest and presenting a fair and balanced flow of information.

4. To pay special attention to the fields of education and the spread of literacy, agriculture, rural development, environment, health and family welfare and science and technology.

5. To create awareness about women's issues and take special steps to protect the interests of children, the aged and other vulnerable sections of the society.

6. To provide adequate coverage to the diverse cultures, sports and games and youth affairs.

7. To promote social justice, safeguarding the rights of working classes, minorities, and tribal communities.

8. To promote research and expand broadcasting facilities and development in broadcast technology.

All India Radio

All India Radio or Akashvani is a segment of Prasar Bharati. It offers radio broadcasting services across the country and abroad. It is one of the largest broadcasting organisations in the world in terms of the number of languages it produces content and the spectrum and breadth of the audience across India.

Their motto is 'Bahujana Hitaya Bahujana Sukhaya' which translates to means 'the welfare and happiness of the masses'.

Doordarshan

Doordarshan serves as one of the key organs of Prasar Bharati. It provides television services across the country of India. They work with the motto of

'Satyam Shivam Sundaram', which means the truth is the God and the God is beautiful'. Television transmission started in India on an experimental basis on 1st November 1959 at New Delhi and blossomed from there.

At first, the TV programmes were produced and broadcasted by AIR and were only accessible for 30 minutes, three days a week. Doordarshan then expanded to colour transmission. Today it operates about 30 TV channels in 22 Indian languages.

Parliament Channels

To make the Indian audience more aware of the happenings at the Parliament, there are two broadcast channels that serve live broadcasting across India. The Parliament channels include Rajya Sabha Television and Lok Sabha Television:

1.   Rajya Sabha Television (RSTV)
2.   Lok Sabha Television (LSTV)

Rajya Sabha Television (RSTV)

The Rajya Sabha Television telecast the proceedings of the Upper House of Parliament in India, i.e., Rajya Sabha. It offers live coverage of the functioning of the Rajya Sabha. Since there aren't year-round sessions, RSTV also broadcast programmes that touch the political, economic, social and cultural life of the people.

Lok Sabha Television (LSTV)

The Lok Sabha Television is a parliament channel dedicated to the live telecasting of the proceedings of Lok Sabha i.e., the House of the People of the Indian Parliament. The channel also broadcasts special programming around themes relating to democracy, governance, social, economic and constitutional issues that concern the citizens.

Indian Broadcasting Foundation (IBF)

The Indian Broadcasting Foundation (IBF) started in 1999 and is India's apex organization of television broadcasters. It promotes the interests and likes of the Indian television industry and provides a common avenue to ensure that its members work in tandem to realise common goals.

IBF constitute all major broadcasters with more than 250 TV channels.

Broadcasting Content Complaints Council (BCCC)

Broadcasting Content Complaints Council (BCCC) is an independent self-regulatory agency for non-news channels, and it was set up in June 2011 by the Indian Broadcasting Foundation (IBF) with recommendations and consultation from the Ministry of Information and Broadcasting.

The council is represented by a thirteen-member body consisting of a chairperson, being a retired Judge of the Supreme Court or High Court and 12 other members. BCCC is responsible for examining complaints about television programmes received from viewers or any other avenues.

Film Organisations

The film organisations in India has been set up with the purpose to ensure that films of merit and excellence get an avenue to be exhibited and also be present in the commercial circuit.

Over the years these organisations have created a space for even documentary filmmakers to exhibit their films. The realisation that these films are a reflection of the current reality and the changing patterns in the way films are accepted this seen by every citizen.

These are film organizations are given below:

1. Films Division
2. National Film Development Corporation Limited (NFDC)
3. Central Board of Film Certification (CBFC)
4. Children's Film Society, India (CFSI)
5. National Film Archives of India (NFAI)
6. Directorate of Film Festivals
7. Kerala State Film Development Corporation
8. Kerala State Chalchitra Academy

Films Division

Films Division works under the Union Ministry of Information and Broadcasting and produces documentaries, short films, animation films and news magazines from its headquarters in Mumbai. One unique aspect - films on defence and family welfare are created by the Delhi unit.

They also produce short fiction films for rural audiences. These are executed by the regional production centres in Kolkata and Bengaluru. The Division delivers content to nearly 8500 cinema theatres all over the country and to the non-theatrical circuits.

This Division is also mandated with selling the prints, stock shots, video cassettes and distribution rights of documentaries and feature films in India and abroad.

National Film Development Corporation Limited (NFDC)

National Film Development Corporation of India is the foremost agency set up to ease the good cinema movement in the country. The immediate goal of the NFDC is to design, encourage and organize an integrated and efficient development of the Indian film industry.

NFDC nurtures new talents and enables the multi-lingual multiplicity of Indian cinema. It helps produce, in its entirety, the first feature film of a director to be made in any Indian language, subject to the budgetary cap under this scheme.

NFDC has also established trust in 1992 known as the Cine Artist's Welfare Fund of India (CAWFI) which extends financial assistance to the needy cine artists of the past glory.

Central Board of Film Certification (CBFC)

The Central Board of Film Certification (CBFC), set up under the Cinematograph Act, of 1952, handles certifying films for public exhibition in India. It is mandatory for a public screening of any kind.

It is built by a Chairperson and twenty-five other non-official members. The Board has its headquarters in Mumbai and nine regional offices situated in Bengaluru, Kolkata, Chennai, Cuttack, Guwahati, Hyderabad, Mumbai, New Delhi and Thiruvananthapuram.

The regional offices are assisted in the examination of films by the advisory panels consisting of persons from diverse spaces of life.

Categories of Film Certification

Certificate	Name	Definition/Notes
U	Universal	Unrestricted Public Exhibition throughout India, suitable for all age groups. Films under this category should not upset children over 4 years. Such films may have educational, social, or family-oriented themes. Films under this category may also contain fantasy violence and/or mild bad language.
UA	Parental Guidance	All ages are admitted, but it is advised that children below 12 years be accompanied by a parent as the theme or content may be considered intense or inappropriate for young children. Films under this category may contain mature themes, sexual references, mild sex scenes, violence with brief gory images and/or infrequent use of crude language.
A	Adults Only	Restricted to adult audiences (18 years or over). Nobody below the age of 18 may buy/rent an A-rated DVD, VHS, UMD or watch a film in the cinema with this rating. Films under this category may have adult/disturbing themes, frequent crude language, brutal violence with blood and gore, strong sex scenes and/or scenes of drug abuse which is considered unsuitable for minors.
S	Restricted to any special class of persons	This rating signifies that the film is meant for a specialised audience, such as doctors.

Children's Film Society, India (CFSI)

The Children's Film Society, India (CFSI) set up in 1955 is an autonomous body, functioning under the Union Ministry of Information and Broadcasting. It intends to   harness the medium of cinema to provide healthy entertainment for children in particular and the youth in general.

They are responsible to conduct film festivals all over India, reaching 40 lakh children in remote areas annually. The CFSI has three fundamental purposes - production & acquisition of films, distribution and organisation of the International Children's Film Festival.

CFSI work closely with mediums such as feature films, featurettes, animation, short films, puppet films and TV serials. The organisation also procures presentation rights of award-winning Indian and foreign films.

National Film Archives of India (NFAI)

The National Film Archives of India (NFAI) came into existence in 1964 at Pune under the Ministry of Information and Broadcasting, Government of India.

Its main goals and office operations are.

1. Trace, acquire and preserve for posterity the heritage of national cinema and a representative collection of world cinema.
2. To classify and document data relating to films.
3. To promote film scholarships and encourage research on various aspects of cinema.
4. To act as a centre for the dissemination of healthy film culture.
5. Promote Indian cinema abroad.

NFAI also is spread across three regional centres at Bengaluru, Kolkata, and Thiruvananthapuram. It also conducts annual four–week film appreciation courses in collaboration with FTII and organizes several short duration courses. The founder-director of NFAI is P.K.Nair.

Directorate of Film Festivals

The Directorate of Film Festivals was set up in 1973 under the Ministry of Information and Broadcasting to arrange International and National Film Festivals within the country.

It also enables India's participation in film festivals abroad, organises agendas of foreign films in India and Indian films abroad and holds the National Film Awards function.

As a vehicle of cultural trade, they foster international friendship, supplies access to new directions in world cinema, develop healthy competition and in the process help to enhance the standards of Indian films. The permanent venue of the International Film Festival of India (IFFI) is Goa.

Kerala State Film Development Corporation

Kerala State Film Development Corporation (KSFDC) set up in 1975, has the prime purpose of easing the production and promotion of Malayalam cinema. It was the first public sector corporation for film development in a state in India.

KSFDC founded the Chitranjali Studio Complex for presenting the most innovative film technology in South India. The Corporation also owns an exhibition network with 10 theatres spread all over Kerala. It also serves as a production agency that makes public interest documentary movies for the Government of Kerala.

Kerala State Chalachitra Academy

The Kerala State Chalachitra Academy was established in 1998. It is an autonomous, non-profit agency working under the Cultural Affairs Department for fostering good cinema and sustaining the growing Malayalam film industry.

It has opened windows for cinema onlookers in the state by inviting world cinema to set by organizing the International Film Festival of Kerala (IFFK) at its permanent venue – Thiruvananthapuram.

The Academy is also responsible to organize the International Video Festival of Kerala (IVFK), State Film Awards, JC Daniel Award, State TV Award, National Film Festival of Kerala, Spanish Film Festival, European Union Film Festival, Visual Appreciation camps for students and teachers, seminars and exhibitions on cinema, etc.

Check Your Progress:

Q. What are media organisations and how will you categorise them?

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Q. What are the duties of CBFC?

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Media Training Institutes

Media training institutes are an essential part of media organisations because it empowers Indian youth to become creative professionals and active contributors to the media space. Their purpose is to inform, educate

and inspire youth and young adults to achieve their potential using the tools of computers and entrepreneurial and leadership skills.

1.	Indian Institute of Mass Communication (IIMC)

2.	Press Institute of India and Research Institute for Newspaper Development

3.	Film and Television Institute of India, Pune (FTII)

4.	Satyajit Ray Film and Television Institute (SRFTI)

5.	Kerala Press Academy

Indian Institute of Mass Communication (IIMC)

The Indian Institute of Mass Communication (IIMC) is an autonomous centre for advanced studies in mass communication, research, and training. It was set up in 1965 with its headquarters situated in New Delhi. IIMC has four regional branches at Dhenkanal (Odisha), Kottayam (Kerala), Jhabua (MP) and Dimapur (Nagaland).

The Institute is fully funded by the Government of India through the Ministry of Information and Broadcasting. IIMC also hosts orientation courses for officers of the Indian Information Service, Akashvani and Doordarshan. There are several course available at IIMC varying from Post Graduate diploma courses in journalism, advertising and public relations.

Press Institute of India and Research Institute for Newspaper Development

The Press Institute of India (PII) was established in 1963. It is an independent, non-profit trust, established to produce and maintain high and responsible standards of journalism.

PII hosts training workshops for journalists on a wide range of subjects such as rural reporting, developmental journalism, women empowerment, the panchayath movement, fight against child labour, fight for the rights of children, national security and reporting and editing skills.

Film and Television Institute of India, Pune (FTII)

FTII is a name that needs no introduction. Many noteworthy filmmakers from the last decade all hail from FTII. It has given us several unforgettable technicians as well. The Film Institute of India was founded by the Government of India in 1960 under the Union Ministry of Information and Broadcasting.

It started off as just the Film institute and went to include a Television Wing in 1947. It was then redesigned as the Film and Television Institute of India. The Institute achieved a Society status in October 1974 under the Registration of Societies Act, 1860. The Society has several eminent personalities from film, television, communication, culture, and alumni of the Institute.

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FTII provides holistic and innovative courses in filmmaking and television production. It also trains the officers of Doordarshan. It is given the latest digital and broadcast-grade production equipment.

Satyajit Ray Film and Television Institute (SRFTI)

Satyajit Ray Film and Television Institute, Kolkata, was founded by the Government of India. It is an autonomous educational institution under the Ministry of Information and Broadcasting. SRFTI is the second national-level training institute to be established by the Government of India.

They have three-year post-graduate diploma courses in Direction & Screenplay Writing, Motion Picture Photography, Editing and Sound Recording. Apart from the basic diploma courses, the institute also has the provision to conduct short and medium-term courses on areas related to film and television. You can also do research in sociology, culture and technology of film and television at SRFTI.

Kerala Press Academy

Kerala Press Academy was set up in 1979. It is a joint venture of the Government of Kerala, the Kerala Union of Working Journalists and the Indian Newspaper Society. It looks to promote professionalism and excellence among journalists.

The Academy offers Post Graduate Diploma courses in Journalism, Communication, Public Relations, Advertising and TV Journalism. It has also published books on journalism. The Academy campus is situated at Kakkanad in Kochi.

Media Apex Authorities

All the platforms of mass communication help shape up social narratives while also giving access to information. Radio, television, films, press, print publications, advertising and traditional modes of communication all play a role in this.

In India, the mass communication media highlights promoting the recreation needs of different age groups and concentrate the attention of people on issues of national integrity, environmental protection, health care, family welfare, eradication of illiteracy etc.

To make this a reality, many media units have come up under the Union Ministry of Information and Broadcasting. In Kerala, the Information and Public Relations Department monitor the activities of several media units.

These are the apex organizations:

1. Ministry of Information and Broadcasting

2. Information and Public Relations Department

Ministry of Information and Broadcasting

The Ministry of Information and Broadcasting is the Government of India's apex body for formulation and administration of the rules and regulations and laws relating to the dissemination of information and production of films in India.

The 14 divisions/units under the I & B Ministry includes Prasar Bharathi, DAVP, Field Publicity, Song and Drama Division, Publications Division, Films Division, Directorate of Film Festivals, NFDC, PIB, Film and Television Institutes, IIMC, NFAI, CFSI and CBFC.

Information and Public Relations Department

Information and Public Relations Department (I & PRD) is the authoritative and official publicity agency of the Government of Kerala.

It gives information concerning the government and its departments, provides the government with the public's feedback and serves as an interface between the government and the public.

Major activities of the department include:

1. Publicising the policies and programmes of the government.

2. Publishing books on subjects related to culture, education, and traditional art forms.

3. Content creation and maintenance of the official web portal of the Government of Kerala.

4. Organizing press conferences for ministers and officials.

5. Issuing various departmental advertisements.

6. Screening of feature films, documentaries and short films produced or bought by the department in the social and cultural interest of the state.

4.3 LET'S SUM IT UP

Overall, these organisations are created to ensure the efficient and smooth functioning of the innumerable media platforms out there. They are further broken into print, film, and electronic. Publicity and institutes. There are often debates about media's freedom of expression being taken away by some of these agencies. So as media professionals, it's important for us to observe and understand what role these organisations play in the current context.

Check Your Progress:

1. What are the print media organisations?

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2. What purpose does Doordarshan, or All India Radio serve?

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3. Why are there state-run media institutes across the country?

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4. Why does the government need an information and public relations department?

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5

WORKING WITH THE NEWS MEDIA - PRINT, TV, DIGITAL MEDIA

Unit Structure :

5.0   Objective of the study

5.1   Introduction

5.2   Media Relations

5.3   Media Classification

5.4   Public relations media

5.5   A Typical Media Organisation Structure

5.6   Opinion Writing and Public Relations

5.7   Sound Media Relations

5.8   Media Relations Do's and Don'ts

5.9   How to Cultivate the Media

5.10 Cultivating Media Relations: A Unique Approach

5.11 Evoking and Monitoring Media Response

   5.11.1 Choice of Media

   5.11.2 Print Media

   5.11.3 Electronic Media

   5.11.4 Motion Picture

5.0 OBJECTIVE OF THE STUDY

As the media is a part of any organization's public, we will now study the value of building positive relationships with the media and how to do so. You should be able to:

● Compile a list of the many media outlets available to public relations professionals:

● Give instances of the many ways in which these media can be used for public relations purposes.

● Distinguish opinion pieces from news articles.

● Describe the organisational structure of a typical media organisation.

● Demonstrate the importance of media relations motivation.

● Describe the many methods for cultivating media relations.

● Indicate the do's and don'ts of media relations.

● Outline the procedures to be followed while organising press conferences.

- Decide the unique procedures that will be used to facilitate the flow of information to the media during crisis management.

- Choose the appropriate media for the audience, management, and objectives; and

- Identify the media-related professional organisations that a public relations officer should be familiar with.

5.1 INTRODUCTION

Public opinion is critical. Everything succeeds with it. Without it, "everything collapses," Abraham Lincoln said, referring to the critical role of public opinion in determining the success or failure of any undertaking.

According to Edward Bernays, public relations is "an attempt to educate, convince, or alter the public in order to engineer consent for an action, cause, movement, or institution." This is precisely where communication as a critical tool comes into play.

Simply giving information is insufficient. For communication to be effective, the receiver must accept and embrace it. Thus, as Berlo stated in the 'SMCR' formula, the message, medium, source, and receiver become inextricably linked. In complicated societies, media has a considerable influence on how we think, which is why public relations professionals must use media effectively for persuasion and motivation. The media is inundated with messages that cannot all be used. As a result, the public relations professional must have something newsworthy to say. Additionally, the message should be well-presented. Additionally, a PRO must be viewed as a reputable source.

All of this is possible only if one keeps a positive relationship with media professionals, gets to know them well, and understands their difficulties. Additionally, one must establish one's own and the organization's image as responsible and credible. We will discover the value of effective media relations and the art of cultivating them in our own self-interest in this section.

5.2 MEDIA RELATIONS

Media relations is not limited to making interactions with members of the news media. It is a commendable attempt to maintain cordial connections with working journalists in the print and electronic media and to earn their trust. Effective public relations need strong media relations. Because the media world sets the agenda for debates and assists in the interpretation of events, it also has a considerable influence on how readers think. As a result, it helps the formation of public opinion. As a result, it becomes critical for the public relations communicator to establish and maintain positive relationships with the media. According to Scott H. Cutlip, "good media relations are gained via the provision of accurate and helpful news in an atmosphere of mutual respect and candour."

The media is a mode of communication used by public relations practitioners to convey information, ideas, and other messages to their target audience. In public relations, the media are also referred to as "tools or weapons." As we use a variety of weaponry to wage a battle, the art of public relations requires a variety of tools not just to deliver messages but also to sway an audience or target group toward a concept or product. Today, no public relations practitioner can reach their target audience without the assistance of the media. Public relations need the use of media.

The media via which we deliver any particular message will be determined by a number of criteria, including the following:

a)   What is the message's content?

b)   Who are your intended recipients?

c)   In what location are they found?

d)   What educational and socioeconomic background do they have?

e)   Which medium best communicates your message?

What is your financial situation?

The message decides the media's relevance. Public Relations is not complete without a message and a media component. Indeed, they are inextricably linked. It's difficult to envision the utility of even the most advanced medium in the absence of a message to express. It's comparable to a cassette player becoming inoperable due to a lack of cassettes to play. Additionally, the medium and message are inextricably linked to other variables such as the audience or receivers.

People rely on the media for knowledge, information, and entertainment daily. Every day, people are exposed to a variety of media. Who does not read the newspaper on a daily basis? Aren't there people who watch television? Whatever the content of the programme, television attracts viewers due to its visual effect. Media, without a doubt, aids in informing and convincing. The media aids us by informing us about what to think about, thus influencing public attitudes toward an organisation. Thus, the media are critical to public relations in terms of instilling favourable attitudes in the organisation for which they are used.

5.3 MEDIA CLASSIFICATION

The media can be categorised according to its appeal to the sense organs of humans. They are classified into three groups:

1) Those that are pleasing to the eye 2) Those that are audible

3) Those that are pleasing to the eye as well as the ear.

Visual Media are those that are drawn by the sense of sight and the impressions made by the eye. Newspapers, periodicals, photography, illustrations, cartoons, and novels are all examples. In all of these media,

vision serves as the catalyst for thought. The eye is used to receive messages.

Audio Media: The second category includes tools that have an effect on the ear: radios and audio cassettes are examples of this type of media. In this instance, individuals get messages via the ear.

Audio-Visual Media: The audio-visual category encompasses tools that appeal to both the visual and aural senses (that is, the eye and the ear). Examples include television and movies.

Each media has a distinct role and utility in terms of communicating information to the public. Separating the media into airtight compartments is pointless. Their functions are all inextricably linked. Communication is a fundamental ingredient that is a unifying part.

The following illustrates the significance of various media:

1) When you tell someone anything verbally, he retains only a portion of the information; 2) When you show him something visually, he retains slightly more of the message; 3) When you show him something and tell him about it, the message reaches him and is fully comprehended.

However, we cannot assert that one media is superior to another, as each is significant in its own way. One medium may be better suited than others to conveying a certain message to a particular type of audience. We must make a prudent judgement based on the nature and content of the message. If a message needs to be disseminated across the country or if knowledge about a new product needs to be raised in the country, radio may be the finest medium for the job.

 One medium may not be sufficient to cover huge segments of the population with diverse linguistic and cultural backgrounds. A public relations professional may be required to utilise multiple media outlets repeatedly. This is referred to as a "multimedia public relations technique."

5.4 PUBLIC RELATIONS MEDIA

A public relations practitioner must select the appropriate media for the message and the recipient. In comparison to advertising media, public relations media are diverse and diversified. This is because public relations messages must reach a broader range of people from diverse backgrounds, whereas advertising has a limited target audience. As a result, the spectrum of public relations media is enormous.

The Public Relations Media can be classified into the following categories.

Visual Arts:

a)   Press: Newspapers and periodicals.

b)   Photographs: Illustrations, sketches, cartoons, and diagrams.

c) Publications: Books, folders, pamphlets, house journals, manuals, bulletins of information, yearly reports, direct mail, and newsletters.

d) Bulletin Boards: three-dimensional models, exhibitions, hoardings, posters, bus, panels, and neon signs.

e) Extraordinary Occasions: Open House

f) Radio: audio-videocassettes

g) Direct Communication: Oral presentations, public forums, conferences, seminars, symposia, and yearly meetings.

h) Audio-Visual Media: Television, video cassettes, motion pictures, documentaries, newsreels, film strips, and cinema slides.

i) Folk songs, folk dance, folk music, burra-katha, harikatha, jammukula katha, and puppet shows

5.5 A TYPICAL MEDIA ORGANISATION STRUCTURE

It is critical for public relations professionals to understand the structure and operation of media organisations. A typical print media organisation can be classified in three basic categories:

Editorial, Business, and Administrative

The editorial part, which includes the reporting part, is broadly comprised of the following:

The editor, who publishes editorials expressing his or her views on a particular national issue.

Assistant to the Editor

The Resident Editor is the editor in charge of the newspaper's local version.

The News Editor oversees the entire news department.

Bureau Chief

Sub-Editor who edits copy, writes headlines, and examines the newspaper for inconsistencies.

Sports Editor, who oversees all sports news.

Art critics are those who publish reviews on a variety of subjects such as books, films, television and radio programme, plays, and dance.

Magazine Editors manage the feature articles written for a newspaper's magazine section.

The section on reporting consists of the following:

Special Correspondents

Principal reporters

Staff Reporters

Photographers

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The Business division is divided into two divisions: Advertising and Circulation.

The Advertising section is managed by an Advertising Manager whose responsibility it is to sell the newspaper's advertising space for national, local, and classified advertisements.

The Circulation Manager oversees newspaper distribution around the city, as well as dak editions.

Finally, the administrative department oversees the management of a newspaper's various sections and electronic media and contributes to the organization's image building.

5.6 OPINION WRITING AND PUBLIC RELATIONS

The editorial department's huge staff contributes to the publication of a daily newspaper's many parts. The editorial page of a newspaper contains editorials, feature items, columns, and letters to the editor.

The editorial is the most important section of the editorial page because it displays the newspaper's ideology and viewpoints. It is not easy to obtain publicity with editorials, but if you have a compelling argument, this is one of the most effective approaches. It has a greater degree of credibility with readers due to the media endorsement. Each inch of content space is significantly more valuable than advertisement space.

To sway the editorial, you'll need a compelling tale and a friendly, cordial, and convincing demeanour when speaking with the editor. Informal discussions in a calm situation might be held with him to examine some of the most salient parts of a tale or even an incident in its entirety. Similarly, you might approach a columnist who writes articles for a newspaper about publishing a profile of your firm or highlighting its work culture. For instance, charitable organisations could employ a human-interest perspective to promote their good work by focusing on their recipients.

Take a look at the accompanying story on AIR INDIA from a travel magazine:

Promotion of tourist traffic is a primary focus of Air India's corporate marketing strategy. As India's national carrier, Air India recognised early on that the duty of a carrier should not be limited to providing transportation between points.

Air India has been actively promoting tourism to India by leveraging its access to millions of people worldwide via its intricate international network. Air India's strong participation in tourism promotion dates all the way back to the early 1950s. A Tourism Cell was established at Air India's headquarters in 1951, and Air India brought the first organised party of tourists to India in 1952.

Air India has been instrumental in boosting Indian tourism. Since 1967, when the Department of Tourism and Air India began Operation Europe, Operation UK, Operation USA, Operation Australia and West and East Asia, there has been a stronger coordination of advertising and other promotional activities abroad to increase tourist traffic to India. This has been augmented by Air India's special fares and excursions. As a result, the number of tourists visiting India has increased gradually but steadily.

The designation of 1991 as Visit India Tourism Year demonstrates the importance placed on the country's projected status as the Destination of the Nineties. Air India, in collaboration with the Government of India Tourist Office, is making concerted efforts to entice people from diverse segments to visit India through the screening of video films on trekking, mountain tours, sports activities, and tourist destinations, as well as the organisation of festivals and trade fairs in various locations throughout the world.

Air India has taken the initiative to develop lesser-known destinations as well as to publicise and promote the country's well-known destinations. Air India launched a massive campaign in 1988 in all of its offices worldwide to promote Kashmir and boost the number of foreign visitors visiting the region. However, in light of the current state of affairs in Kashmir, Air India has begun a large marketing effort to promote South India as a tourist destination.

Air India has been quite active in sponsoring a lot of 'know India' seminars for travel brokers worldwide. Additionally, the airline has assisted in the coordination of numerous trade fairs and trade exhibits held overseas, as well as provided help for a huge number of India Food Festivals. Air India assists the Department of Tourism in coordinating and establishing India Pavilions at all major trade exhibits and trade fairs. Historically, the bulk of travellers to India were of middle age.

India has long been marketed as a cultural destination replete with ancient civilizations and monuments. However, today's traveller is younger, more affluent, more educated, and more adventurous. He is fundamentally pleasurable. seeker. He is looking for a way to escape the stresses and strains of a hectic life. He Strategies seeks leisure and recreation during his vacation. Air India has taken the lead in promoting golf tourism in a number of international countries, including Europe, Japan, and the Middle East, and has finalized group travel arrangements for high-spending travellers visiting India for golf.

Within the travel industry, conference tourism is a rich business, as a convention tourist frequently goes on his company's dime. Air India saw this opportunity early on, and in 1974 established a Congress & Conventions Section. The Section is responsible for promoting and coordinating international conferences held in India.

Since 1950, the rate of tourist arrivals in India has been steadily increasing. If this growth rate continues into the 1990s, India will be able to attract 2.5 million tourists by the year 2000. Comparative studies of tourist arrivals in 1991, 1992, and 1993 indicate that levels are satisfactory. Naturally, the

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number of arrivals decreased by 5.5 percent in 1993 compared to 1992, owing mostly to the Ayodhya crisis, protracted strikes in the airline industry, and bomb attacks in Bombay.

However, one has the impression that the downward trend began to turn in December 1993, with a large increase in visitor arrivals compared to previous years.

Air India is fully committed to sustaining the momentum in the tourism sector and is now engaged in a variety of promotional activities.

Letters to the editor or comments may be used to provide information, to clarify, or to correct any misunderstandings about your organisation that may have surfaced in news articles or other reader correspondence. These write rips may only be used as a last resort if the critique cannot be adequately conveyed through clarifications. At times, it may also act as a supplementary source of information for readers.

As a public relations professional, you must capitalize on these opinion pieces that express thoughts or make recommendations on a variety of topics and promote your organization's image.

This is only achievable if you cultivate friendly relationships with media personnel and successfully persuade them to your point of view. In our next piece, we'll discuss how to maintain positive relationships with the media.

Check Your Progress

1.   Why is the use of media important to public relations activity?

2.   What are the benefits of a multimedia approach?

5.7 SOUND MEDIA RELATIONS

Journalists and public relations practitioners are, in some ways, mutually dependent on one another. They do, however, have divergent interests. While journalists seek intriguing news to pique the interest of their viewers and readers, public relations professionals want favourable exposure for their organisation.

This can create complications at times. The public relations professional may be tempted to blame the press for prioritising coverage of momentous events over other socially significant activities, while the press may view the public relations professional as one who presents slanted news with an insufficient understanding of editorial requirements.

Because one cannot exist without the other. It is critical that, in light of long-term relationships, the public relations department makes an effort to create a cordial connection with the media by first knowing them.

To establish good ties with the media, you, as a public relations professional, will need the following:

- Appropriate evaluation of media requirements

- Knowledge of journalistic ethics and standards

- Recognize the journalist's position and responsibilities. Press and Electronic Media Relations

- When communicating with the media, you should: be clear and prompt in your communication; be flexible to media queries; and c cooperate with the media.

- a keep an unmistakable sense of purpose.

Credibility is a factor that contributes to the strength of media relations, and it is mostly decided by your ability to give timely and accurate information free of bias or hyperbole. Another critical component of media cultivation is "understanding." You cannot communicate effectively with someone unless you are crystal clear and well-informed. Only then will you be able to persuade the other person to grasp what you're saying. As a public relations spokesperson, it is critical that you understand your organisation, its policies and programmes, as well as the structure and operation of a normal media organisation.

5.8 MEDIA RELATIONS DO'S AND DON'TS

Do's

- Are you familiar with your organisation?

- Always be accessible to respond to inquiries.

- Maintain an updated media list.

- Respond swiftly to inquiries.

- Recognize how the media works.

- Possess sound secondary judgement.

- Inform the truth.

- Enhance your writing abilities.

- Possess access to reference materials.

- Maintain adherence to timelines.

Don'ts

- Avoid exaggeration.

- Do not obliterate stories.

- Avoid misleading reporters.

- Make no exceptions.

- Avoid arguing with reporters.

- Avoid being impolite.

- Do not apply pressure.

- Avoid combining advertising with PR.

- Make no complaint if your tale is omitted.

- Maintain an empathetic attitude toward media professionals.

5.9 HOW TO CULTIVATE THE MEDIA

Public relations professionals employ comparable approaches.

They are as follows:

1. casual introductions to reporters and editors

2. meeting with them as often as feasible for a specified reason; and

3. discussing similar interests.

Try to get to know them socially as well. They will aid in the improvement of relationships. You can project your organisation, its policies, and programmes in an informal manner. All these actions will result in the development of stronger links, more understanding, and the establishment of a rapport between you and the media.

The media wants you to be candid, sincere, and succinct in your communication. By exceeding their expectations, we may win their trust and affection. This enables journalists to form an accurate impression of you and your organisation.

Remember, as a public relations professional, you should: identify and even anticipate newsworthy events; provide the media with concise material in the format they require; never attempt to pressure them to publish, much less suppress, a particular story; focus your efforts on remaining within the boundaries of new interests in order to avoid overloading the media;

Provide them with one story at a time, keeping the public interest in mind; contact with media representatives and state your facts plainly; provide the press with everything essential for publishing. This should take precedence.

Avoid addressing a correspondent with a negative comment such as "I doubt this will be of interest to you...". His level of interest will be primarily determined by the data presented to him. The proper approach will take a more optimistic tone. "This will pique your attention."

, aiding in the development of your organization's image in the media, establishing tight and constant relationships with members of the press, and establishing your position as a friend and team member in the field of communication.

Additionally, effective media relations demand superior communication skills, which must integrate seven components. These are referred to as the "Seven Cs of Communication":

- Credibility

- Content

- Clarity

- Continuity

- Channels of Communication

- Capability of Audience

5.10 CULTIVATING MEDIA RELATIONS: A UNIQUE APPROACH

After discussing the broad principles of media cultivation, we will try to explain three specific modes of media interaction:

- primarily, while sharing information via press releases

- secondly, at press conferences, briefings, and tours for the press.

thirdly, establishing scenarios in which the media demonstrates an interest.

The press background, event press releases, your organization's growth profiles, and annual plans all serve as sources of information.

A press backgrounder is an instructive report produced in a straightforward way that contains data, statistics, historical records, and press coverage for any event sponsored by your organisation. Thus, these backgrounders become an authoritative source of thorough information, preparing media workers to receive additional information about the event during the press conference.

Press releases are official documents that provide breaking news, event reports, development tales, and, on occasion, some significant policy announcements. A well-written press release must incorporate several fundamental characteristics, including the following: timeliness (a story is worthless unless it gets read). A press release that misses a newspaper's deadline is meaningless).

A concise report written in plain terms; The subject's importance.

All these aspects are combined in a succinct and comprehensive manner in order to provide newsmen with exact information swiftly and clearly.

If you wish to expand on any information about your organisation, you might submit a full report to the media in the form of booklets, brochures, or newsletters and make yourself available for clarifications through telephone.

Organizing Conferences

One fundamental public relations media is the 'spoken word,' which entails human contacts and reporting on organisational operations. In the spoken

word category, a press conference is a critical public relations technique. This is face-to-face communication, which enables the media to obtain information, dispel doubts, and address issues immediately.

● Planning a press conference involves forethought.

● Clearly saying the conference's objectives

The first stage in preparing a press conference is to choose the time and venue, considering the convenience of the media representatives. Invitations must be sent to members of the media well in advance. Transportation and hospitality concerns should be addressed. The facilities should be suitable for both print and electronic media. A well-run news conference can make a significant contribution to effective media relations.

You, as a public relations professional, must communicate the conference's purpose to the media and reassure them about the points you wish to make. The press conference could be packed with clever and courteous responses to queries but without any expressions of offended feelings. As a public relations communicator, it is your responsibility to ensure adequate attendance; orderly processes; a sense of humour; and a pleasant atmosphere. This would result in a more candid portrayal of your organisation by the media and the general public.

But before you do any of the above, you must generate opportunities to meet with members of the media and attempt to offer your perspectives on the pertinent problem. This would enable you to create an informal backgrounder that contains all of the information necessary by the media.

Whenever possible, a press kit should be sent to media representatives that includes a press release; an introduction article; a profile report on your organisation; a copy and pencil or pen; and pertinent images.

Occasionally, 'Informal Press Briefings' are held to solicit sponsorship for a feature story or to generate public comment. These briefings are typically intended for special correspondents covering a certain field, such as politics, economics, or culture, or a specific subject, such as crime, accidents, court cases, murders, fire sabotage, or community disturbances. The purpose of these briefings is to supply detailed context for the events and to allow reporters to clarify doubts or raise concerns. These casual meetings, which are scheduled on a periodic basis, aid in the development and strengthening of the relationship between you and the media.

Press Tours: If you have anything to show the press, such as a new location or running plant for your organisation, schedule a press tour. Provide transportation for media personnel (with specific consideration for female journalists), housing, recreational facilities, and any other information they need. These tours pay off handsomely in terms of increased coverage and positive relationships with the media. However, caution must be exercised to avoid these tours devolving into meaningless jaunts.

Effective media relations are not a one-way street. Thus, it is critical that public relations efforts are directed toward evaluating media output.
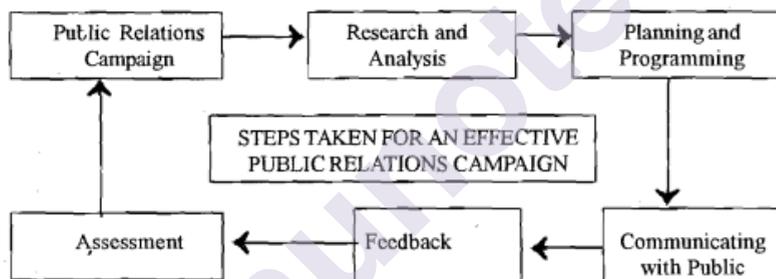
Continuous interaction and confidence building go a long way toward creating a relationship.

Through the deployment of worthwhile ideas, one can also actively urge the media to cover opinions and stories. Additionally, checking media response is a critical aspect of establishing positive media relations.

Your organisation must monitor press opinions in order to create its own credibility and cultivate a balanced attitude toward press viewpoints, as this is a good indicator of your organization's strengths and weaknesses. This also serves as a barometer for the success or failure of your public relations campaign. Clippings should be archived for future reference and documentation.

It is necessary to amplify the feedback from periodic personal visits. This helps to boost your organization's image and generates favourable media coverage.

Once the media understands that their remarks will be analysed for the organization's advantage, they will be more responsive and participatory in your organization's activities.

Steps taken for an effective public relations campaign: Public Relations Campaign → Research and Analysis → Planning and Programming → Communicating with Public → Feedback → Assessment → Public Relations Campaign

5.11.1 Choice of Media

You have thus far learned about the many media outlets available and how to nurture them to obtain successful publicity for your organisation. The following step is to determine whether your story is appropriate for coverage in more than one medium. As a result, you should do an analysis of your requirements and the scope of the media scenario. If the news is of national significance or is intended to develop an image, you should use a multi-media approach to reach a diverse audience. If you have a specific interest in the news, you might limit your options to one or two media outlets. Your efforts should always be focused toward projecting a favourable image of your organisation, whether in the print, electronic, or other media.

5.11.2 Print Media

When it comes to print media, newspapers are the primary source for giving daily news to all segments of society on a variety of themes. We have

already covered the organisation of newspapers. Now, let us attempt to describe how another print medium—magazines—works.

Magazines can be considered a hybrid of newspapers and books. They are a wonderful vehicle for elaborating on your organization's policies and programmes. You must contact the editor, correspondents, and writers of several prominent magazines and their specific areas of interest, such as news magazines, general magazines, business magazines, or illustrated magazines, fashion magazines, and sports magazines, among others.

This permits you to contact the relevant magazine's media team. Again, you will need:

- sound judgement - perceptive illustration

- up-to-date information - copious amounts of study material

An editor could be approached with a feature concept. Organizing press parties promotes positive media relations. It enables you to get to know the media team on a personal level, resulting in improved contact. You can communicate with them by supplying factually correct press materials and captioned images to the media 1-.

At times, the newspaper will seek the publicist for advertising and reading material in special industry supplements. These, as well as non-commercial supplements (e.g., those distributed during major national events), may provide opportunities for positive exposure through features.

Print media also includes House Journals, which are non-profit organisations' periodical publications used to communicate with their staff and the general public.

These journals increase worker engagement by instilling workers with confidence in the organization's policies and programmes and soliciting their cooperation. Additionally, house journals provide the media with an in-depth background report on your organisation.

5.11.3 Electronic Media

Broadcasting is the primary and most widely used mode of mass communication. However, individuals continue to seek knowledge through print media. This 'media chasm' is a sobering reality. Nonetheless, broadcast media continues to grow at a breakneck pace. Before we discuss the media professionals' responsibilities for broadcasting programmes, it's critical that you understand the unique qualities of radio.

Radio is a medium that efficiently employs words and sounds to provide a direct personal touch and a sense of participation to its listeners through the use of the human voice, conversational form of communication, conversations, interviews, and features. Therefore, if you want to reach a big segment of the general public who owns radio, the best option is to frequently broadcast news or distribute press releases for entertainment and feature programmes. Press releases intended for radio should include the following: - minute and precise details -written in an informal tone

- factually correct information

a succinct, objective report that focuses on the subject

- not an excessive number of figures and statistics

Radio programmes are intended for the ears, not the eyes. As a result, they are conversational, informal, and succinct. Given the fierce rivalry among PR practitioners for exposure on the AIR, you must work to nurture the AIR media team, which consists of the following: Programme Manager Writers

Directors of News

Producers Announcers

However, due to AIR's code of standards, the use of private corporate names in news bulletins is restricted. Such things are accepted solely for the purpose of publicising the organisation. Commercial channels are the best outlet for public relations. Sponsored programmes with an entertainment part pique listeners' interest.

If the planned Prasar Bharati Bill is passed and the electronic media gains autonomy, it will create a plethora of opportunities for corporate news dissemination.

5.11.4 Motion Picture

The film media is another electronic medium that adds a critical dimension to your organization's image. Motion movies have a high degree of media participation and a more accurate representation of an activity. As the public relations spokesperson, you could counsel your organisation on filmmaking. This demands you to have a firm grasp of, if not complete mastery of, this audio-visual medium.

It is advantageous for a PRO to grasp the intricacies of film production and, more significantly, to become acquainted with the people engaged in film production, i.e., the Producer, Director, Screenplay writer, Cameraman, Editor, Sound Recording, and other crew members.

You should be able to contact a totally professional producer and determine whether or not he is capable of delivering the desired outcome. You should maintain an open dialogue with him and assess his ability. Once the contract with him is finalised, contact the screenplay writer. Inform him of your purpose and projected timeline.

After you and your organization's top management have accepted the script, the director is consulted to transform it into a film. You must direct the Director as to the angle of projection to be used, while allowing him entire autonomy and corporation to complete his work. The film should be geared toward conveying a positive picture of the organisation to viewers and promoting internal communication inside the organisation.

On-time payment, sound objectives, and proper implementation of policies within organisations are necessary preconditions for effective media interactions. The primary consideration is script development.

Filmmaking strategies are necessary or else the project will fade into insignificance. This requires the following three steps:

- A clear concept - A therapy that is beneficial to your organisation

- visual scenario - awe-inspiring

The production process needs substantial pre-production planning. You must communicate your objectives to the production team and support them in casting, recruiting personnel, and developing the strategy. Once the film is completed, be certain that the editing is conducted under your supervision and that the definitive version of the film emphasises the points you made. All of these variables can be manipulated appropriately by developing a positive rapport with the film crew.

Dispersal: Finally, and perhaps most importantly, is the dissemination of the picture to its intended audience. To accomplish this, the film must be adequately promoted. The Film Division may screen films provided by organisations if they are educational in nature or of national significance. However, image-enhancing films are not accepted.

Films on Slides: Slide films or slides are a less dramatic and cost-effective mode of communication. It is a continuous film strip on which frames are shown in a predetermined order. A slide film may include or exclude a soundtrack. As the presenter of your organization's slides, you have the ability to emphasise or minimise any critical information while communicating with the media or the general public. This is a very cost-effective and convenient way.

There is no way to halt technology's unrelenting growth. Today, man is capable of defying gravity and penetrating space. Yes, we're talking about the space satellites that have captivated the public imagination. Much earlier, the emergence of CABLE TELEVISION created ripples in the world of communication.

Through the CABLE NETWORK's Public Relations activities, the company was able to improve its image and reach millions of individuals in a matter of seconds. Cable television underwent a dramatic transformation as a result of the satellite invasion, and consumers gained access to additional channels. This enlarged public awareness and, as a result, the scope of a public relations communicator.

There are several business reports and programmes available on these channels that can be used to publicise an organization's products, activities, and accomplishments to a broad or targeted audience. To an informed public and astute media, the dissemination of information on a broad scale is critical, and you, as your organization's spokesperson, are responsible for meeting the expanding information needs of the public and the media.

Apart from the audio-visual mediums discussed previously, it is critical that you are aware of certain visual aids that offer credibility to the print medium.

Images: Earlier in unit-1, you read about the use of images as a public relations technique. Photographs are an efficient visual medium for conveying a more forceful representation of an event. They are visual elements that have an immediate effect on the public.

However, not every shot is technically superior. A good image encapsulates the essence of an event. As a skilled public relations professional, you must guarantee that your new PR story in the news is accompanied by an attractive photograph. This demands that you gain some fundamental understanding about photography and the operation of the equipment. Additionally, you must be able to differentiate between other types of photography, such as news photographs, feature photographs, action shots, and candid shots.

You should attempt to develop relationships with a diverse group of photojournalists, individual photographers, picture agencies, and photo libraries.

These factors will offer credibility to the message you intend to convey to the media. Additionally, it will enhance your organization's image and provide a clearer and more impactful explanation of its concept. Always keep in mind the adage "a picture is worth a thousand words.

SUMMARY

Media relations is not limited to making interactions with members of the news media. It is a commendable attempt to maintain cordial connections with working journalists in the print and electronic media and to earn their trust. People rely on the media for knowledge, information, and entertainment on a daily basis. Every day, people are exposed to a variety of media. The media can be categorised according to its appeal to the sense organs of humans. They are classified into three groups: 1) Those that are pleasing to the eye 2) Those that are audible 3) Those that are pleasing to the eye as well as the ear. In comparison to advertising media, public relations media are diverse and diversified. A typical print media organisation can be classified in three basic categories: Sections Editorial, Business, and Administrative. The editorial is the most important section of the editorial page because it displays the newspaper's ideology and viewpoints. Journalists and public relations practitioners are, in some ways, mutually dependent on one another.

Generally, public relations professionals employ more or less comparable approaches. They are as follows: 1. casual introductions to reporters and editors, 2. meeting with them as frequently as feasible for a specified reason; and 3. discussing similar interests. The press background, event press releases, your organization's growth profiles, and annual plans all serve as sources of information. A press backgrounder is an instructive report

produced in a straightforward way that contains data, statistics, historical records, and press coverage for any event sponsored by your organisation. If you have anything to show the press, such as a new location or running plant for your organisation, schedule a press tour. Your organisation must monitor press opinions in order to create its own credibility and cultivate a balanced attitude toward press viewpoints, as this is a good indicator of your organization's strengths and weaknesses. Broadcasting is the primary and most widely used mode of mass communication. However, individuals continue to seek knowledge through print media. This 'media chasm' is a sobering reality. Nonetheless, broadcast media continues to grow at a breakneck pace. The film media is another electronic medium that adds a critical dimension to your organization's image. You should attempt to develop relationships with a diverse group of photojournalists, individual photographers, picture agencies, and photo libraries. These factors will offer credibility to the message you intend to convey to the media.

Check Your Progress:

1. **How does it benefit the organisation to monitor media response?**

   _____

   _____

   _____

   _____

2. **Mention the ways in which print media, radio and television can be used for public relations efforts.**

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3. **What are the '7Cs of skilled communications?**

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6

THE MEDIA RELATIONS CAMPAIGN – PITCHING YOUR STORY, PREPARING A MEDIA DOCKET

Unit Structure :

6.0 OBJECTIVE OF THE STUDY

● Outline and describe the planning process for a public relation campaign.

● describe the various public relations tools needed for the campaign.

● describe the media selection process for public relations campaigns.

● describe the budgeting process for public relations campaigns.

● describe the stages of a public relations campaign's implementation.

● describe the research and measurement of a public relations campaign's impact; and

● describe the stages of a public relations program's monitoring.

6.1 INTRODUCTION

You were introduced to the ideas behind the public relations discipline, as well as the organisation and structure of public relations departments in the public and commercial sectors. Additionally, you have been informed about the functional features of the public relations department, including the role of information dissemination and how the public relations department can assist management through its advising and counselling roles.

However, no discipline, least of all public relations, can exist only on the basis of its principles or by serving as an adjunct and help to management. It must take a proactive, practical role in the planning of public relations campaigns and programmes, demonstrating the PR discipline's active representation in the management effort.

This is accomplished by developing a public relations programme or campaign, carrying it out, and consequently attaining specific results or benefits for the organisation.

Public relations are no longer a 'whitewashing' activity, as it was sometimes referred to. Nor are these, as previously believed, the Press Relations activities aimed at establishing a favourable image that are conducted only in the event of a "crisis" of any kind. Indeed, public relations, like advertising and marketing, is now a self-contained subject inside the discipline of communication.

It is a bridge-building activity between a firm or organisation and its internal and external target public. It is a collection of professional and strategic acts and activities that can be used in both favourable and unfavourable scenarios. Effective and successful public relations strategies incorporate a purposeful approach, a database-driven approach, and a sustained effort built around a defined action plan.

Today, public relations penetrate every aspect of a business in order to shape public perception about it: These apply to both commercial and non-commercial organisations operating in both the public and private sectors.

It is critical to note that in developing countries such as ours, where the economy is undergoing a transformation, industry is booming, new services and products are being launched, lifestyles and attitudes are changing, and literacy levels have increased, public relations professionals have an important role to play in organisations and situations.

Individuals have defined PR differently. According to the definition provided by the British Institute of Public Relations, "public relations practice is the purposeful, organised, and continuous effort to build and maintain mutual understanding between an organisation and its constituents." The two most critical characteristics of this concept are its emphasis on planned public relations and on two-way communication.

Again, the Mexican public relations statement states that "public relations practice is the art or social science of analysing trends, forecasting their

consequences, counselling organisation leaders, and implementing planned programmes of action that serve both the organisation and the public interest."

As you can see from these two definitions, the emphasis is on a single critical concept in the public relations process: "planning." We will now explore how to use planning to define the "action charter" for a public relations programme or campaign.

6.2 PLANNING IN PR

A public relations campaign, like any other aspect of production, marketing, or sales, must be planned in advance. It cannot function daily. A four-stage method must be followed to be successful:

Stage I - Fact Finding

Stage II - Planning

Stage III – Implementation

Stage IV - Evaluation

What are the prerequisites for public relations planning? Prior to the actual planning and finalisation of plans, strategic PR requires that certain prerequisites be completed.

Begin, we must conduct "fact-finding" or research. We must have an in-depth understanding of the organisation. There are numerous questions one may ask concerning organisations. A thorough grasp of the firm and its linked public is necessary and extremely beneficial in determining how and what we intend. Additionally, it is critical to ascertain how the target publics regard the company. This can be accomplished either formally through a thorough market survey or informally through questioning important people' linked with the organization's various target publics.

The second stage is referred to as "planning." There are numerous public relations tactics from which to pick when planning public relations campaigns. Each has its own set of advantages and disadvantages. The strategy, or mix of techniques, to adopt is determined by the particular public relations planning objectives.

Among them, the two that are most pertinent to public relations are "Management by Objectives" (MBO) and "Program Evaluation and Review Technique" (PERT). Both are beneficial in conjunction with one another in the case of complex plans to ensure the effective execution of PR operations in order to achieve the intended results. Another well-known technique is the "SWOT" analysis. The organization's Strengths, Weaknesses, Opportunities, and Threats must first be stated and then assessed in detail.

Another factor to consider when planning is the duration and duration of the plan. Short-term plans are intended to address current needs, resolve pressing issues, and accomplish small but critical goals. These plans are frequently created to address unforeseen circumstances, or emergencies,

and are thus more likely to be remedial in nature. Long-term strategies are preventative.

These are more effective in providing broad direction and context for short-term planning. Long-term plans enable performance to be compared over a longer time. They enable the tracking of success over time, allowing succeeding campaigns to supplement or strengthen one another.

In short, planning strategies serve as a vehicle for strategic public relations and have a direct impact on the final campaign's message, media, budget, and monitoring, i.e., the overall efficacy of the public relations programme.

6.3 NEEDS EVALUATION AND GOAL SETTING

Finding organisational needs and creating objectives becomes a primary part of all public relations planning, whether for government or private organisations, a firm, a company, or an association. How are we to conduct this? Consider the current policies. Consider your competition. Investigate the stuff in your archives or the library - journals, government papers, and trade association publications. Speak with individuals at all levels of the company, both inside and without. Investigate fundamental facts concerning the organization's situation. Define the publics of the company with a special focus. Evaluate the channel of communication.

You are now prepared to find genuine demands and establish PR objectives. Public Relations Campaigns and Programs Planning As a result, you plan what to do (the programme), when to execute it (the timing), how much money to spend (the budget), and who will do it (the team) (the staff). Plans must be reasonable considering the organization's overall goals. It may be pointless to pursue if the results do not contribute to the management's objectives. The public relations objectives must be consistent with the management's overall objectives. The public relations objectives must not contradict with the corporate objectives.

These must be actively supportive of the organization's goals. If feasible, objectives should be stated simply and plainly, so that they are easily understood by all and may serve as yardsticks for measuring short- and long-term success.

6.4 A FRAMEWORK FOR THE PLANNING PROCESS

While many methods and techniques have been used by public relations professionals, a common framework for planning a public relations programme is as follows: Appreciation (or analysis) of the situation; Setting of aims; Identification of the public; Selection of media and public relations activities; Budgeting; and Evaluation of the campaign's results.

The public relations department of an organisation must be tailored to the organization's planning and budgeting methods. Thus, planning entails strategic thinking, which entails defining and selecting methods for achieving specified objectives. Planning must also involve and involve

corporate management in order to ensure that the plan receives enough support. Well-defined objectives serve as a foundation for allocating duties, outlining degrees of achievement, scheduling and timing activities, and evaluating the advantages and implications of each course of action chosen.

The planning process can be broken down into additional smaller sections for the purpose of achieving a targeted programme and attainable objective. Lists could be drawn up of the many steps that need to be taken. One such list has questions that must be addressed in order. For instance, the problem to be addressed and resolved; the purpose of the PR campaign; the means by which the campaign will be carried out; and who will carry out the campaign, at what expense and with what media.

Another list can include the following as planning and objective attributes: Sincerity; sturdiness; comprehensiveness; clarity/symbolism; and beneficence.

As demonstrated by these two lists, there are numerous perspectives on the planning Public Relations function and campaign objectives. In all circumstances, it entails assessing the costs and benefits, the advantages and drawbacks, the repercussions and dangers of each course of action, as well as an assessment of unexpected or counter-productive outcomes.

Objectives and strategies should not be excessively lofty. There should be ample room for plan revisions in the middle. Implementation should be adaptable to changing conditions. A solid strategy considers multiple "What if..." scenarios and accounts for various possibilities. Additionally, plans should be explicit. There should be no ambiguity or lack of clarity in the plan's aims. Clearly defined objectives are critical to the success of any plan. Plans should be as factually correct as possible.

Additionally, plans should pose no threat to existing groupings. If such a threat is posed, these organisations will try to undermine the plan rather than support or assist in its success. Planning styles, cycles, and procedures vary significantly between companies and even between private and public sector organisations. Typically, the PR plan period corresponds to one fiscal year. However, it may be lengthier in some circumstances, depending on the PR aims, which may be short- or long-term. Planning takes more time in government agencies and organisations than it does in individuals or multinational corporations.

The approval levels for plans in public sector enterprises are significantly higher than in private sector companies. However, in both cases, approval is nearly always granted by the company's highest management, most frequently the Managing Director or Chairman. Brainstorming is a technique that corporate executives frequently employ when creating public relations strategies.

The objective is to generate as many ideas as possible without being constrained by the discussion or the need to reach an agreement quickly. The submitted ideas are categorised by theme and then organised into a cohesive programme or campaign. The mixed scanning technique is a

variation on this technology. It is a technique for identifying patterns in a set of choices.

A pattern is initially created and then changed when new information becomes available. The design is altered once more to accommodate the incoming data. The technique is continually changed in response to new patterns and possible reformulations.

Alternatively, sequential decision-making might be used. Each choice is evaluated in turn based on a predefined criterion. Each is then assigned a code based on these standards. The coding scheme should enable the addition of scores and the prioritisation of options. The candidates who fall too far outside the defined parameters are next discarded.

After that, another set of scores and an elimination sequence are worked through until a choice is decided. When answers are discovered, or at the very least when attempts are made to discover solutions and ideas outside the regular or customary range, creative planning occurs.

These techniques or instruments are not commonly used in India at the moment. However, it will become required over time to establish creative public relations programmes and campaigns. It is in an area that is growing and will become a vital part of public relations planning in India in the near future.

6.4.1 Target Public

We communicate with a variety of distinct categories of people through public relations. It is critical that we properly define our target audiences and then determine the approach and media to effectively reach them. There are several fundamental publics for any large-scale public relations campaign:

The community—individuals who live near and around the organisation or its site;

Public Relations Campaigns and Programs Planning Opinion leaders- those who wield authority, such as politicians, bureaucrats, and social workers;

The media - newspapers, television, and radio, among others;

Employees—individuals who work for the organisation, from top management to the lowest paid employees; Potential employees— individuals who work for competing organisations, etc.

Suppliers of services and materials; Customers and users—past, present, and future; Traders—distributors, wholesalers, and agents, among others; and

Bankers, shareholders, investors, brokers, and insurers are all examples of financial interactions.

The list is a general one, but for each given organisation, a special list of all the categories of people with whom the organisation communicates or

should communicate will always exist. Another method of analysing an organization's publics is to use a simple grid to define and develop the organization's target publics:

Employees	Shareholders	Customers	Trade

General Public	Media	Opinion Leaders	Politicians and Bureaucrats

A grid of this type might be developed for each organisation, and even for any situation that requires public relations, and then used to create a specific and laser-focused plan for the public relations campaign.

6.5 THE PR MESSAGE DESIGN

Creating a good public relations strategy requires consideration of two distinct variables. One is audience-related, while the other is message-related. The audience factor consists of responses to queries such as: What would this set of people be interested in? What specific need does your message address, either in its entirety or in smaller segments? What type of psychological appeal would be most effective with this set of individuals? The interests and demands of this segment will dictate which aspects of your message should be projected and emphasised in your public relations strategy.

These refer to the message's intrinsic content and style. Numerous these characteristics will be audience related. Primarily, we're discussing variables such as which phrases should be used or avoided, which sources should be cited, how long the message should be, and what sort of attention-getting tactics should be employed. Pre-testing our messaging is one technique to improve its design and substance.

Check Your Progress

1. What do the following planning techniques stand for?

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2. State some characteristics of a good plan. Name some tools of planning.

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6.6 THE MEDIA SELECTION FOR THE PR CAMPAIGNS

While some media outlets in India are sophisticated and effective, not all outlets have been developed to the same extent as in Western countries, particularly for public relations campaigns. Thus, the question is invariably whether we should use traditional media such as newspapers and television, or whether we should employ new media such as audio-visuals and video films. Do we have to use unconventional media to get our message across?

The media selection process includes aligning the media with the campaign's objectives. Selecting the appropriate media saves time, money, and effort, and aids in the creation of messages for specific groups or audiences. Each media has its own set of advantages and disadvantages. Additionally, the media could be chosen to complement and support one another. Not all media are used concurrently in any campaign.

The media selection and judgments surrounding the media mix are critical components of the development of a public relations strategy, and must be carefully chosen to maximise the message's reach to the target public. The media used in public relations are often the same as those used in other forms of communication, such as advertising. The Press is the most prevalent of them (and hence, press relations is a critical role of a public relations man or woman). In light of this, the purpose of the public relations programme or campaign should be to ascertain the precise media mix.

If one were to categorise and list the available media for an effective programme, the following chart would aid in the selection process:

Target Group	Conventional Media	Non-Conventional Media
Public	Press, Radio, TV, Film, Video	Exhibition, direct mail, hoardings
Press	Press Conference, press releases, visits to company, facilities, interview with chairperson/MD	Hiring of freelance , journalists and getting them to write for you
Employees	House journalists, letters. folders, notice, boards, meetings and speeches, posters, visit to company, facilities	Using their families, letters, welfare activities
Government and Opinion Leaders	Mail, Press, TV, visit to company facilities	Personal contacts, and Av's

Target Group	Conventional Media	Non-Conventional Media
Shareholders	Annual reports, Mailings	AGM venue – Av's, posters, exhibitions etc
Community	Press, TV, sponsorship, donation, and upliftment activities	A/V media like propaganda vans, personal contacts
Customers	Advertising, personal contacts, house journals, complaint, mailing and annual reports	Customer service cells and departments

6.7 BUDGETING IN THE PR

Budgeting is a critical part of public relations planning. When a budget is established, or set, everything that is planned must fit within the budget's constraints. If no budget is provided, the planning process must include budgets for all planned public relations initiatives. Budgeting demands prioritisation and places a premium on cost effectiveness. With careful budgeting, ineffective operations can be easily eliminated. Budgeting demands ahead planning, which immediately entails a detailed description of all activities' processes, phases, and time. This also facilitates the scheduling of activities and the overall coordination of the programme when it is implemented.

The following are the major divisions or components of a public relations department's budget:

1) Salary information for public relations workers, preferably in man-hours, so you can determine the amount of work involved:

2) Fees, fees, and costs associated with the office; public relations

3) Travel, automobile, and transportation costs.

4) Stationery and mail costs.

5) Printing, photography, and other production costs.

6) Media costs; and

7) Other costs, such as equipment rental, conference rooms, and hospitality.

It is understood that correct accounting procedures must be followed for these charges. All expenditures and payments should be documented. Charges should be reasonable and transparent, known or projected in advance, to eliminate the possibility of overspending or cost overruns.

The budget for public relations efforts is decided by the proposed action and the media activity. And each of these is budgeted, the total is determined, and the PR programme is sanctioned for implementation. Apart from departmental expenses, the primary and most important considerations in budgeting are the program's objectives and the target audience to be reached. This then establishes the organization's task in accomplishing the objectives and the medium to be used.

Clarity in both areas enables the public relations professional to budget the programme effectively and within the specified time range. The time horizon is critical when it comes to budget evolution. The longer the duration, the more substantial the funding necessary.

Thus, the departmental expenses (organisational structure), the goals to be accomplished, the work at hand, the media to be employed, and the duration (duration) of the programme all contribute to the PR budget and appropriations. These are all interconnected and require special care.

6.8 IMPLEMENTATION OF THE PR PROGRAMMES

Thus far, we have discussed planning. We will now discuss other critical parts of a public relations campaign or programme, such as implementation, monitoring, and assessment. When the plan is implemented, it must involve people—public relations and management—who are committed to carrying out the objectives.

Even the best-laid plans can be derailed by a lack of commitment and effort on the part of the people, such as improper handling of cash, insufficient attention to detail, and so on. Efforts should be made to avoid failures at any point.

Continuous monitoring of how the strategy is being carried out gives a number of advantages. The feedback received may be used to make required adjustments and increase the likelihood of the plan's success. Additionally, this will prevent unnecessary waste. If, however, feedback shows that specific components of the plan are performing very well and the success should be capitalised on, additional funds could be allocated to this portion of the campaign.

Such mid-course modifications are only possible if a plan is closely monitored and evaluated to ensure that any shortcomings are identified and addressed in a timely manner, while also reinforcing the achievements.

The debate over what constitutes an effective public relations strategy may go on indefinitely. As a result, we must confine ourselves to discussing only those characteristics that are functional to the implementation process. And these are three in general: adaptability, timeliness, and appropriateness. Flexibility is critical to allow for essential adjustments at any time.

The Media Relations
Campaign – pitching your
story, Preparing a media
docket

Additionally, flexibility is necessary to allow for adaptations in the event of unexpected events. Timing is critical to avoid competing with other high-profile programmes and to fit the tone of the situation.

Nothing jars as much as programmes that are in direct opposition to the current circumstances and atmosphere. Additionally, plans should be appropriate in as many ways as possible—from the perspective of the finances allocated, the organization's dominant image, and organisational goals. Again, the campaigns need not be outrageously new or inconsistent with the organization's current positive image.

6.9 EVALUATING THE PR CAMPAIGNS AND MEASUREMENT OF RESULTS

Evaluation is a critical part of the public relations planning process and should be incorporated into all initiatives. Additionally, it is vital to analyse all campaigns in order to identify and study both the campaign's shortcomings and triumphs. Evaluation must be incorporated into campaigns from the start in order to draw on any lessons learned from actual experience. The final Public Relations results should be compared to the anticipated levels.

Evaluation can be carried out at a variety of various levels of complexity. At its most basic level, evaluation can be defined as the process of determining the answers to fundamental questions, such as: How was the campaign received? Were our efforts sufficient? What would we do differently if we had to repeat the campaign?

Through research, evaluation seeks methodical answers to these and comparable questions regarding the impact, effect, and outcome of the public relations activity or programme. However, a distinction is occasionally established between summative, formative, and non-evaluative research. Summative research is typically post-hoc in nature and explores past or completed occurrences.

Formative research evaluates an event in progress and incorporates its findings into the ongoing campaign. Non-evaluative research examines proportions without necessarily examining programmes from an effectiveness standpoint. Several other distinctions are also relevant. In the case of formative research, the results should be collected in time to have an impact on the campaign's actual execution. Summative research does not have to adhere to this time constraint.

A decision must be made regarding the type of evaluation to use for a particular campaign. Certain conditions may be recognised during the decision-making process.

Formative research is beneficial for lowering uncertainty in novel communication circumstances when prior experience is often unavailable. Summative research should be conducted when greater precision is needed over time, or when results must be more universally applicable. The evaluation criteria for the PR are broadly classified as follows:

- Readers recall-through formal study of interviews and questionnaire type-through publicity-column centimetres of write-up obtained in the Press;

- Readability- via tests that assess the reader's attention to detail and the sentences utilised; and

- Indicates in an unobtrusive manner—from responses, coupons, and feedback offered by internal workers who interact with the public.

Due to the fact that assessment is nearly always (and must be) based on research, an evaluation exercise would rarely rely on a single approach. Each strategy has its advantages and disadvantages. Certain methods are more suited to specific tasks, and data may also be available in many ways. Another critical factor in determining which approach to choose is its cost or economics. The following are the most often utilised research methods in public relations:

Observation - systematic selection of what is reported, e.g., press coverage; Interviews - with individuals to ascertain how they feel, what they think, and what they perceive, and why?

Questionnaires—administered in person or via mail; coupons—included in adverts and other printed materials;

Experiments - evaluating several advertising variations or activities in distinct market segments, akin to test marketing; and

Measuring the event's or action's behaviour—noticeable difference or shift following the PR event or activity (benchmark studies).

6.10 MONITORING AND MIDCOURSE CORRECTION

Monitoring the programme or campaign throughout its implementation is just as critical as pre- and post-programme or campaign evaluation. It is critical to keep an eye on whether the components of the programme being deployed are having the expected effect. If, for whatever reason, the impact is weak, unfavourable, or excessive, the public relations professional must take corrective measures. This could take the shape of a shift in media, message, frequency, or even timing. One may choose to slow down or accelerate the public relations campaign, or even to halt it entirely, depending on the circumstances.

It all relies on "what" and "how" the objectives were to be accomplished, as well as the impact they were to have. Things will occasionally go wrong, but we must be prepared and willing to alter our course of action, even mid-stream, if necessary. Although post-programme evaluation is always feasible, the effect and money spent would have already been felt.

Being involved and vigilant throughout the PR campaign is a critical need at the corporate PR department level.

6.11 LET'S SUM IT UP

A public relations campaign, like any other aspect of production, marketing, or sales, must be planned in advance. It cannot function daily. A four-stage method must be followed to be successful: Stage I - Fact Finding, Stage II - Planning, Stage III – Implementation, and Stage IV - Evaluation. Identifying organisational needs and creating objectives becomes a primary part of all public relations planning, whether for government or private organisations, a firm, a company, or an association. While many methods and techniques have been used by public relations professionals, a common framework for planning a public relations programme is as follows: Appreciation (or analysis) of the situation; Setting of objectives; Identification of the public; Selection of media and public relations activities; Budgeting; and Evaluation of the campaign's results.

The media selection process includes aligning the media with the campaign's objectives. Selecting the appropriate media saves time, money, and effort, and aids in the creation of messages for specific groups or audiences. Budgeting is a critical component of public relations planning. When a budget is established, or set, everything that is planned must fit within the budget's constraints. If no budget is provided, the planning process must include budgets for all planned public relations initiatives. Continuous monitoring of how the strategy is being carried out gives a number of advantages. The feedback received may be used to make required adjustments and increase the likelihood of the plan's success. Evaluation is a critical component of the public relations planning process and should be incorporated into all initiatives. Through research, evaluation seeks methodical answers to these and comparable questions regarding the impact, effect, and outcome of the public relations activity or programme. Monitoring the programme or campaign throughout its implementation is just as critical as pre- and post-programme or campaign evaluation.

Question

1. Explain the main divisions in a PR budget.

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2. How are the factors of timing and flexibility essential for a good plan?

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3. Why should evaluation be built into the PR campaign?

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GETTING ON TELEVISION AND STAYING THERE

Unit Structure :

7.0 OBJECTIVES

After reading this unit, the learner will be able:

- Understand the reason behind focusing on Television for public relation.

- Utilize Television as a medium for media strategy.

- To understand the characteristics of Television for effective perception building with the target audience

- To analyze different factors that can help in planning and sustenance of a television campaign

7.1 INTRODUCTION

Television PR is media relations that are planned and carried out with the express purpose of gaining attention on TV, whether that coverage is for a brand, a product, a campaign, or a spokesperson. This has a problem in that getting televised coverage is more difficult than its description would suggest. A considerable time, financial, and resource commitment may be needed even for a small number of broadcast items, which not all businesses or even PR firms are able to do on top of everything else they need to accomplish.

Experts are thus needed in this case. They are totally engrossed in broadcasting every day. The connections and connections that PR professionals have in this industry enable them to keep abreast of any new opportunities that could arise. As a result, they are qualified as imaginative thinkers who can capture profitable broadcast opportunities and ensure that clients' messages are received by attentive listeners. The pandemic has

increased the importance of broadcast, reminding all that it is a reliable and trustworthy source of news, and it has increased demand for TV public relations, which is becoming an increasingly important way for businesses to gain attention and connect with key audiences. When necessary, PR experts are ready to step in and obtain the hero coverage that firms are continuously looking for. Just like you would engage an electrician to fix your fuse box, call a broadcasting business to build up a fantastic broadcast coverage schedule.

The ceaseless advancement of technology cannot be stopped. Man is now capable of defying gravity and traveling into space. Yes, we are discussing satellite clutter in orbit. Before this, cable TV was creating waves in the communication industry. In a couple of seconds, the cable network's public relations campaign upgraded its image and reached millions of people. The invasion of satellites drastically altered cable TV, allowing users to access more channels. This enhanced public awareness while also expanding the scope of a public relations communicator. These channels offer a wide range of business reports and programmes that can advertise the organization's accomplishments and activities to a wide or specific audience. In order to maintain an educated public and smart media, the spokespersons of an organization are responsible for satisfying the increasing information needs of the public and the media.

7.2 TELEVISION AS A MEDIUM

When the internet began to permeate our lives and social media emerged, the majority of people started to follow the news via news portals, blogs, social media, etc. Television's importance hasn't changed despite the fact that every development in mass media technology has made the previous one less effective.

According to McQuail, television is still likely the most influential force driving the globalization of the media, in part because, like a movie, its visual nature allows it to transcend language barriers. It's a huge advance that people may now join in any television programme and submit messages on Facebook and Twitter while watching TV. It may be argued that as a result, television and the internet are now interacting.

The TV medium is an electrical medium that adds a crucial dimension to the perception of your business. High levels of media involvement and a better representation of an activity are two of the motion pictures' distinguishing features. You may provide filmmaking guidance as the organization's PR spokesperson. You must be conversant with, if not an expert in, this audio-visual medium in order to achieve this. A PRO benefits from having an understanding of the nuances of TV content and, more importantly, the people involved in it such as the Producer, the Director, the Screenplay writer, the cameraperson, the Editor, the Sound recordist, the Lighting persons and other crew members, etc.

7.3 TELEVISION RELATIONSHIP MANAGEMENT

You should be able to contact a completely qualified producer and determine from their work whether or not they can deliver the required outcome for you. Keep the lines of communication open and find out of what they are capable. Contact the screenwriter as soon as the contract has been agreed upon. Tell the person(s) about your goal and your projected plans. The director is contacted after you and the senior management of your company have given your approval for the script, and they are in charge of turning it into a film. You must provide the director full autonomy and cooperation to accomplish the task by instructing on the projection angle to be used. The goal of the content must be to promote internal communication inside the organization and to leave viewers with a favourable impression of the company. Effective media relations need a number of prerequisites, including consistent payment, realistic goals, and proper internal policy execution. Script development is a crucial step in the content creation process; if this step is skipped, the project may lose its significance.

Thorough pre-production planning is needed. The production crew must be informed of your goals so they can help you select the actors, hire the personnel, and develop the strategy. Make an effort to ensure that the editing is done under your supervision and that the final result emphasizes the concepts you offered when the movie is finished. The best approach to affect any of these factors is through developing close relationships with the crew.

By documenting live events and holding on-camera interviews, a television journalist covers the news. They can report on regional, state-wide, and global events and may conduct preliminary research for their assigned stories before consulting subject-matter authorities. To inform readers of recent developments or to provide an update on a specific situation, they may also produce follow-up articles. Television journalists offer a variety of services, including story editing, voiceovers, and potential online and television coverage preparation. These experts frequently use social media in today's world to give their audience a presence across several platforms. This popular occupation is illustrated in the following graph. It is then imperative to maintain a strong relationship with both the creative as well as journalistic side of television media.

Check Your Progress

What is the importance of TV in Public Relations?

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Why is it imperative to keep a relationship with TV media persons?

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7.4 TELEVISION PRODUCTION AND STRATEGIES TO STAY ON THE MEDIUM

Television production is the art and science of creating and distributing television programmes, such as news, current affairs, and other entertainment, to the general audience. It is a communication device, not a transmission device. But it does convey communication. The aim is to communicate, not to convey. Thus, the interchange of meaning and information is the basis of television production. Television encompasses the complete station's infrastructure, not simply the receivers we have at home. The entire station, with all its assets and staff, is referred to as television. This prepares the medium for the responsibility of fostering and maintaining a strong working connection amongst corporate organizations. The media is heavily focused on public relations. It has been trying to enhance the corporate image of individuals and organizations, but what about itself?

7.4.1 PR Strategies in TV

Television programmes are made for the audience that is the target of television production. To keep these target audiences engaged and the programme continuing, the presentation of the programmes must be appropriate. Therefore, the following lists the public relations tactics stations will need to develop, preserve, and keep their brand identities and connections with their varied audiences.

1. **Light and Lighting**

    Light is the earliest and most important part of television. This will allow television to function without it. Television is the only pure light medium. Without light, nothing can appear on a screen. Therefore, lighting—the control of light—is essential to the creation of television. The use of light is decided by the kinds of programmes and the desired effects. The main objective of light is to sufficiently illuminate predetermined viewing areas. For a spectator to fully realize their desire to attend a performance, light is required. It is disappointing if the illumination is poor. Poor lighting is a sign of unseriousness and a lack of professionalism. Such stations lose viewers since the first PR effort that encourages output is ineffectively managed.

    The sufficient lighting keeps the viewer wanting more because the beauty could be enticing. Lighting in television is a public relations

issue that offers a window into a station's operations and the feelings of its viewers. When viewers have to work hard to watch, broadcasters lose viewers to competing channels, which costs money. The station-viewer connection may be strengthened by appropriate lighting and the employment of a variety of colours to enhance the production's aesthetics and the satisfaction experienced by viewers. It may make things continue.

2. Signature Tune/Theme Music

A program's theme tune or defining melody is played during the fade-in. This song is used to show the station or programme that is now broadcasting. This indicates the start of the show's audience. Impressions are crucial right now. It could be helpful or detrimental. It's crucial to watch out for any abrupt, unsuitable, irrelevant, or alienating elements in the music. The theme music and the program's title need to be related for the station to keep its reputation. Any usage of music by stations for their programming conveys a lack of responsibility and seriousness. It does not enhance the station's standing. Songs that don't match the tone of the show should be avoided at all costs. The music for a programme must be specifically written for it. If a specific piece of music must be chosen, it must be carefully picked to go with the programme. To maintain the connection between the station's/program's target audience and the music, it is important to use songs that are pertinent, related, and not just any song.

3. Credits (Lettering)

Every televised show includes credit lines for contributors.

The fact that these letterings are public relations tools is unknown to certain stations. In certain cases, stations use illogical, unbalanced, and crooked handwritten credits. They can make viewers quit tuning in and harm the stations' reputation with them. Those stations are perceived as being careless and disregarding safety measures. Using the automatic lettering approach is then suggested for credits issued by stations. Alternative: Only the stations' graphic artists should be used to create neat, custom-cut credit inscriptions that guarantee balance and symmetry on the screen. This might improve a station's reputation and ensure dependable customers. Any additional written information that appears on screen in addition to the credit letters should be correctly crafted to provide a favourable engagement between the station and its listeners.

4. Dress/Dressing

No event goes without someone dressing appropriately. The basic purpose of clothes is to cover up and appear respectable. However, these days, wearing clothing also implies being attractive, ostentatious, and projecting a specific image. Putting on clothing boosts performance by boosting confidence. Some individuals dress

professionally for their organisations, for themselves, or for both. Many people have the opinion that how one conducts themselves will determine how they will be treated. The way one clothes affects their appearance, demeanour, and self-perception. This person's friends, co-workers, company, or organisation reflect their behaviour. Even the relationships with family and other individuals could be affected, either favourably or negatively. As a result, clothing has a big impact on how people perceive television. A broadcaster who represents their station properly enhances its reputation and attracts good attention. An unprofessional appearance attracts criticism and could make the presenter and the station look bad. Clothing and footwear should be decent enough and acceptable for the type of show being broadcast, but they don't have to be brand-new. Presentation staff members should be properly attired for their programme in order to sustain station audience relationships. Moderate attire is favoured over showy attire.

5.   **Voice**

Voice is one of the characteristics needed for good announcing. Even if it appears like you have a respectable voice, the microphone might not be able to pick it up well enough. On the other hand, even though it might be casual speaking, the voice might not sound terrible in the microphone. A microphonic voice must be determined through an audition. Additionally, a terrible voice is irritating to listen to and off-putting to viewers. As it is used to transmit the copy's emotional and intellectual content, the voice should be lively, with excellent volume and suitable vocabulary. It needs to be composed, persuasive, and free of regional accents and other speech irregularities. To put it another way, sound production should be excellent without any interference. Such a voice supports and enhances a television station's reputation.

6.   **Presentation**

This refers to the approach and channels used to introduce the show to the viewer. Additionally, it covers one's actions when making announcements and giving performances, such as their gait, posture, grin, glances, turns, and reading habits. The announcer or performer stands in for his whole organization during the presentation and acts as the company's PR department's point of contact with the media. The way he goes about doing his job has an immediate and long-term influence on how people perceive the station. They should speak with authority while maintaining a sense of humour and avoid seeming arbitrary or tyrannical. Maintain eye contact with the audience with a certain measure of certainty. Instead of speaking down to his audience, he need to make friends with them to make it more enjoyable for them to watch. Because of the right vocabulary and phrases utilised to make his or her arguments, a presenter's performance grade is raised by their grasp of the subject matter. A strong performance boosts both the uniqueness of the artist and the station's and its companies' collective egos.

7. Picturization

Images make up the majority of television. This suggests that when television is created, images are the first and foremost thought that the makers have. Words are secondary as they are products of the visual. This highlights the significance of picture treatment. It has been proved that a picture cannot effectively communicate without sound, but this is not the issue at hand. The arrangement of pictures in a communication sequence is, thus, picturization. The order may be logical or chronological, but it must supply the consistency and connection necessary to enhance understanding of the events shown. Another name for this attractive arrangement is montage. The basic aim of any television show is to communicate with viewers in a positive way. A cordial friendship develops from this point. Viewers stay loyal to stations when they receive features like strategically positioned camera shots, steady and clear visuals, appropriate shot lengths, and similar things. This makes their friendship stronger. Viewers are frustrated by confusing, complicated, or discordant images. They just switch to another station and stay there after losing trust in the first. For a successful station-viewer engagement, this calls for strategically placed and well-planned pictures.

8. Constructive collaboration

Synergy is the term for when two chemical substances combine to provide a greater effect than the sum of their separate effects. This indicates that a better result is generated when two items are connected than when they are not. Synergy, as used in this context, refers to the interaction of audio and video or the result of combining both sound and vision. Even while a picture may communicate on its own, adding music makes the communication situation more clear and strengthens the message. The capacity to see and hear what the image is happening at the same time is the foundation of television production. This sight makes viewers happy, and they appreciate sticking with stations that sufficiently demonstrate synergy. This combination is gorgeous to look at. It attracts viewers, advertisers, and sponsors by giving the channel a feeling of gravitas. Relationships with important stakeholders are improved. For the station, a separate scenario in which sound and vision are cut off is disastrous. The jarring mix shatters the connection between the station and the viewer. Since television is an audio-visual medium, it is essential to correctly blend (not add) sound and picture in order to maintain or increase the audience.

9. Aspect Ratio and Screen Symmetry

The aspect ratio refers to the area of the screen where activity may be seen. It's the dimension in which things happen as they are recorded by the camera and displayed on the television. The television has a 3:4 aspect ratio. Its dimensions are therefore 4 units wide by 3 units height. Respect for and adherence to the aspect ratio determines the

level of balance shown on screen. Disobedience and disrespect for the
aspect ratio obliterate the required symmetry on the screen.

Lack of comprehension of the aspect ratio makes it difficult to balance
the image on the screen, which turns off viewers. The head and nose
of images are given room on the screen to captivate viewers. Images
that are illogical and amateurish distract from viewers and diminish
their goodwill. The visitor could notice that the photos are not placed
correctly, even if it is purely technical. whether this is correct. Several
viewers of the channel leave. The attractiveness of the programme and
viewers' enjoyment are enhanced by strict adherence to the aspect
ratio. A station's reputation is enhanced when it produces and
broadcasts high-calibre programmes while carefully adhering to
aspect ratio regulations.

The methods in which a television station could build favourable
connections that boost its reputation are not limited to those outlined above.
In the case of television networks, for instance, accuracy (always being
accurate) (making a mistake and redressing it). The station might gain a
better reputation. Again, viewers may recognise the sincerity of their
activities and hold them in high esteem if they try to update the news and
other broadcasts from the day before and bring them forward to the
following day. Viewers may examine the outside world through the window
and mirror provided by television. The window should have corporate
linings, be open, and free, and the mirror should be pristine.

7.5 LET'S SUM IT UP

Television stations need to build and nurture strong connections. Since they
are the viewers, the mandated television publics cannot and should not be
ignored. Therefore, to sustain their level of viewing and preserve the
existence of the station, what they receive must be sufficient. If a station
wishes to maintain strong engagements with its viewers, it must deliberately
employ production elements while pushing its workers to deliver with a
great attitude.

The right viewing atmosphere must be created by creative lighting
adjustments, credit letters must be measured and written with seriousness
of purpose, audio and video must coexist peacefully, and visuals must show
continuity. Also required of presenters are bright voices free of any signs of
their original dialect and neat, modest attire. Cameramen should also
maintain balance when filming by maintaining the aspect ratio. With these
and other attempts, it is believed that television broadcasters will keep their
present audience and attract new ones. To increase awareness of it,
television is used as a public relations technique.

Public relations is the process of creating and maintaining good connections
with other individuals and organizations. Several organizations have
effectively used television to their advantage. However, television hasn't
really profited from its ability to boost its status through public relations.
Television may supply the public several advantages. It is better to actually

feel the joy it gives viewers than to just imagine it. This helps to explain why a lot of viewers cling to it like bugs or leeches. They get disappointed if the manner the scene is presented falls short of their expectations. A poorly produced television programme is horrible for the station's image, while a production that was well planned and executed develops, maintains, and sustains relationships with viewers.

The motivation needed to promote goodwill among the various target audiences for television is provided by a station that successfully exhibits both communicative and technical prowess in its production. Visual noise should be avoided and eliminated. Visual noise takes the form of things that should not be on the screen but are and those that should be shown but are not. These elements influence how viewers see the channel as well. Therefore, producers, directors, and other stakeholders must develop and contribute substantial vision to and shaping to television events. A serious, purposeful effort can be shown in the program's production. Public relations firms with this zeal are stations that will last for an exceptionally long time. To deliver engaging programming, act in a way that improves their company's reputation, and build relationships with others, television stations should consciously participate in PR.

Television stations can fulfil their need for public relations by implementing the below:

(i) Stations should purposefully alter their production parts for aesthetic reasons. This brings in clients from onlookers.

(ii) Television stations should continue to supply a dress stipend for their presenters to encourage modesty and decency in apparel.

(iii) To show how serious the television stations are about their intentions, information should always be updated.

(iv) Stations should use "correctness" rather than "correction" as their tagline if they wish to build strong bonds with their audience. Errors made in real time might not be corrected for that audience.

(v) Television staff members ought to conduct themselves professionally and consider themselves to be the stations' public relations representatives.

(vi) Improve interactions between staff members and viewers and other audiences, television stations should conduct seminars.

Check Your Progress

What are the various strategic ways to ensure public engagement with the brand/organization via TV?

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How can Television stations encourage and fulfil their need for public relations?

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How can music, presentation and constructive collaboration be used to create a better audience perception?

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8

WRITING THE PRESS RELEASE, WRITING FOR THE SOCIAL MEDIA, GHOST WRITING, WRITING THE BACKGROUNDER

Unit Structure :

8.0   Objectives

8.1   Introduction

8.2   Writing the Press Release

8.3   Writing for The Social Media

8.4   Ghost Writing

8.5   Writing the Backgrounder

8.6   Let's Sum It Up

8.7   References

8.0 OBJECTIVES

After reading this unit, you will be able to:

●   Find the basic components of a press release and implement it.

●   How public relations is used for goodwill, understanding, and image through a range of communication strategies.

●   How to use the media and other items referred to as communication tools by examining some of the most significant and common PR tools

●   Understand what Ghost-writing is, Backgrounder and the difference in writing for both.

8.1 INTRODUCTION

Press releases aid companies in building their reputations and credibility in specific areas. This is quite beneficial for new businesses to grow their brand recognition and interact with target markets. Press releases are a useful tool for sharing insightful and significant information, which may help a business gain recognition and confidence from its customers over time. Facts are heavily emphasized in press releases, which over time builds credibility as a corporation expands.

Press releases have changed significantly throughout the years, especially as businesses have realized the significance of online marketing. However, there are a number of strategies you may use to effectively distribute a press

release. The following are some of the main justifications for why press releases have become so important -

- Launch of a new service or product: One can write a news release to advertise a new good or service and have it posted instantly on all of the major search engines and social media websites by using a press release distribution service. This allows us to also target thousands of journalists.

- Improving brand recognition: Because press releases are now so easy to create and disseminate, businesses may quickly send out as many as they want.

- Images pique people's interest: Because press releases can include images, videos, and other multimedia, they can now present your message and news items in more interesting ways than ever before.

- Immediate global distribution: The majority of news releases were solely sent to journalists until press releases on the internet became widely used. If it was decided that they were not worthy of press attention, they were kept in a binder, on a person's desk, or in a building lobby. Today, a press release can be instantly distributed to millions of people globally via social media and email.

- Increasing societal awareness: Companies can include links to other Web pages within a press release to direct readers to additional information about what they do.

- Virality potential: Online press releases have the ability to generate excitement that was never possible with traditional press releases if they are shared widely on social media sites.

- Portability and convenience: Anyone with access to the Internet or a smartphone can read a press release.

- Enhancement for search engines: By choosing precise keywords associated with your sector to make it simple for readers to find information about your company on search engines, you may increase reader accessibility to your press release.

8.2 WRITING THE PRESS RELEASE

There is no one way to develop a release, but there are best practices to adhere to make it more likely that it will stand out.

1. **Step one is to review the data for your release.**

    Contrary to popular belief, releases are meant for reporters who most likely don't have a deep expertise of the issue. Because of this, you should approach the release as a journalist by concentrating on what the general public, the academic community, or more diversified academic groups like researchers in education or technology/educational technologies will find fascinating.

2. **In step two, the article is translated.**

Remember once more that this release is being written for a readership that may not be familiar with the specifics of the related industry. As a result, you will need to switch the article's formal, specialized tone for one that is more approachable. Consider how you would explain the release to a buddy over coffee before you begin to write it. Avoid using industry-specific jargon; if it is necessary to the study, give a quick definition or an example at the beginning of the interview. However, stay away from utilizing this language in the press release's headline and opening sentence.

3. **The third step is to write the release.**

In this section, you should present the most compelling proof. The most significant news is placed at the head of a press release, while the least significant is placed at the bottom. If a reader is not interested, they won't read past the first few lines, therefore it takes a journalist just a few seconds to spark their attention.

What captures a reporter's interest and keeps them reading?

• A title that effectively and briefly summarize the topic of the piece (set a goal of five words)

• The first line of a press release. When the release focuses on the article level, does the paper make any surprise claims?

• Who, what, when, where why and how? Give a concise, unambiguous body to the article's details.

• A quotation used in-text. You can either write the quote yourself and seek the spokesperson's permission, or you can ask them to produce one on their own. In any event, the quote needs to be approved before the release is sent out. A piece will be produced by the authors, editors, or even portions of the article itself.

4. **Step Four is Editing the release.**

Even if you are an expert in grammar, it can be helpful to have a second pair of eyes review your release to make sure your language and intent are clear. Make sure the release follows the Associated Press Style Guidelines, that any acronyms are clarified, and that the meaning and purpose are clear.

The last step is the addition of technology components.

• Centre three hashtags (###) on the page to signal to your reader that the news section of your release is finished.

• After the hashtags, add the boilerplate for the organization and any other organizations involved.

Use Arial 12, bold, for the title and Arial 10, regular, for the body to ensure consistency throughout the release.

- If your release can help locate advertisers who are interested, include contact information for further information.

5. Making the release public is the last step.

Decide which media sources to send your press release to and discuss with your organization the best manner to distribute it.

Writing a Press Release That Produces Results

1. A press release is brief and emphasises a noteworthy event, decision, or piece of information. The first paragraph of a press release should have the following information: who, what, when, where, why, and occasionally how. Make the verbs active, the subject specific, etc. The most important details should be covered before specifics.

2. Give your news release a snappy headline, like "Non-profit applauds assault weapon restriction." The header should be written as though it were the newspaper headline you want to see. Make it challenging to pause reading at the opening clause.

3. Ensure your name and contact information are in the top right corner. Even if it's a cell, home, or business number, include a live person-answering phone number to your list.

4. Remember to add your release date in the page's upper-left corner. Type "MONTH, DAY, YEAR" to release something right now.

5. Make sure you quote a spokesperson. Make sure to include both the person's title and the full name of the business. Quoted phrases should be brief and to the point. It is a good idea to let your spokesperson know about the release and their quotation so they are not taken by surprise.

6. Write in the third person. Your release will sound more like advertisement than news if you write in the first person.

7. Follow AP style. The AP Stylebook is a guideline for use, spelling, and punctuation as well as a reference for terms and topics typically met in journalism. A few examples of AP style: When utilising a month for a specific date, shorten it, but when using it by itself or with just one year, spell out "percent." Never should the months of March, April, May, June, or July be shortened. Visit www.xyz(your website).com to purchase a copy or subscribe online.

8. If extra space is needed, put "more" at the bottom of page one; if not, write "end" or insert the symbol "###" in the text's centre.

9. Limit your press release to one or two pages. Long faxes and emails are hated by reporters. If you need to include more information and data, mail your release.

10. If a noteworthy event calls for a quicker and more in-depth response from your organisation than a press release, write a one-page statement from your president. In your essay, use the heading "Statement by (president), President of the (non-profit)".

11. Do at least two checks on your work. If your press release is poorly thought out and written, it will reflect negatively on your non-profit. However, if the release is well-written, the newspaper might decide to print it exactly as is.

12. News releases should never include personal opinions. Don't, for example, state that a speaker has talent. Don't add any comments or judgments in the quotes.

13. After sending your release, call particular reporters as a follow-up to make sure they got it.
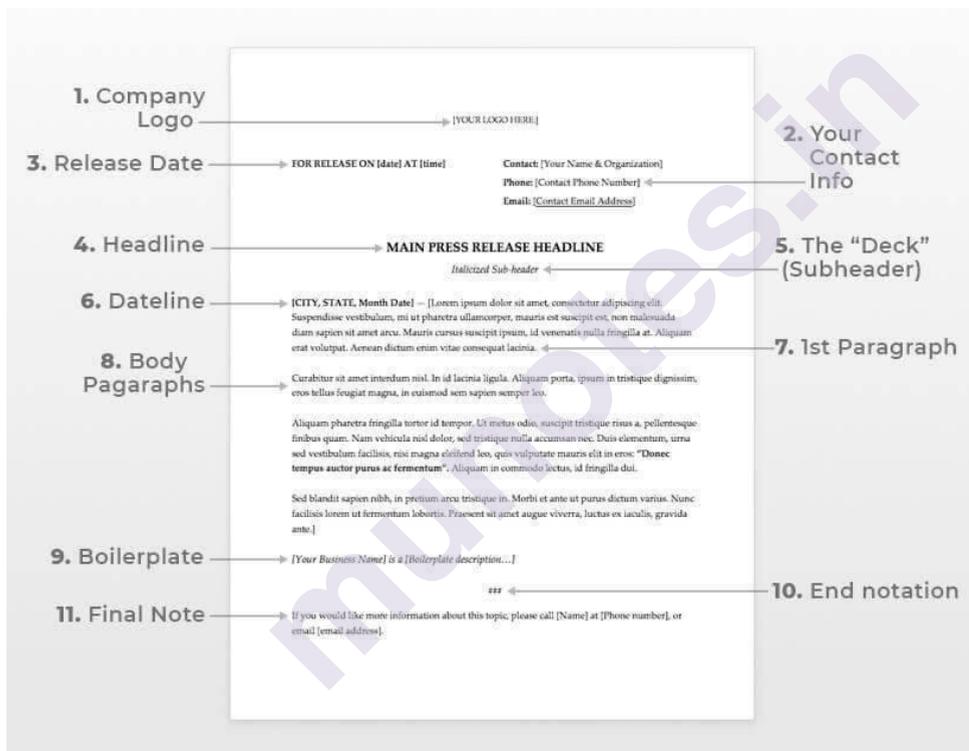
Template of a Press Release.

Source: https://www.marketingtutor.net/press-release-definition-types-examples/

Check Your Progress

Q1. What is the importance of Press Release?

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Q2. What are the steps to write an Effective Press Release?

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Q3. What are the various elements in a Press Release?

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8.3 WRITING FOR THE SOCIAL MEDIA

Writing effectively on social media is one of the hardest things for public relations professionals to do. Many job ads emphasise this crucial skill that all young professionals should have. We sometimes forget that writing is a way to communicate with our readers, but in order to manage social media well, you must have strong writing skills and an understanding of the three Cs of effective social media writing:

1. Content 2. Community and 3. Conversation

But writing for social media is not difficult. Writing connects ideas and makes it easier for them to be shared in a useful and purposeful way. Successful social media writers create content that is relevant for their readers and speaks to them emotionally and personally while also being professional and consistent with the company's aims and core values. Social media material must also be interesting to boost audiences' chances of remembering and sharing what they saw with others. Whether you should post a lengthy blog item or a quick update on Twitter depends on the brand, community, situation, and goal at hand.

1. **Content**

   For many people, creating and writing for social media is vital. Journalists use it to update their audience on breaking news. Marketing professionals use it to manage the statistics and data from their marketing initiatives. Public relations professionals use it to listen to audiences, track conversations, and engage with them in real time. Every one of these careers has a place in the social media world and requires creating, curating, and promoting relevant content while evaluating its effectiveness for senior management.

   The content that social media specialists produce must be relevant to their target markets. It's critical for us to comprehend what the target audience values the most. Both primary and secondary research are valuable. It might also be beneficial to research the several types and groups of people you want to reach with your social media efforts—

your audience. Take into account user interests, geography, kind, and time spent on social media to determine the content that would be most relevant to your target audience. People also look for content that is valuable to them. Updates and material that promote products are not necessarily the most successful, especially for companies who want to 'hard sell' their goods without any form of relationship transition or escalation, or pressure clients to take action immediately.

Writing assignments occur in a variety of forms and centre on the need of delivering high-quality content. The information and content you publish, create, and engage with on social media must be of a high calibre, regardless of your writing ability. Editing, copywriting, and message building for the appropriate audience and medium are some of these duties. Any grammar, spelling, or vocabulary errors that are inappropriate for the audience or channel might harm the impression a company wants to communicate. The content that brands publish and share on social media is the first impression viewers have of the brands.

Along with being aware of the necessity for professional and unique content on each platform, we must also grasp the differences to take into account while posting on one channel as opposed to another. What is successful on Instagram could not be successful in a blog article or on LinkedIn. Every piece of content and every platform must be evaluated in light of the channel, audience, brand, community, and circumstance. Social media requires consideration of a wide range of channels as well as the rapid evolution of each channel. Because new features, algorithm updates, format changes, and other elements are frequently added to these platforms, it can be difficult for social media specialists to adapt their content to fit the standards and structure established by these social media corporations.

2. Community

Community, or a group of individuals who gather together because they have common interests, values, or traits, plays a role in creating material that resonates with audiences. The overall dynamics of people's interactions on social media is one of the most important factors to consider. Do people want to access content? When do people want to receive content? Do they want to interact or just watch content? When and how should you discuss messages and content with them? These are some of the questions we must all ask ourselves when assessing a community. Sometimes a community also adheres to the organization's, brand's, or community in question's overall culture (common habits, work-life ethics and practices, professional experiences, and beliefs of a group of individuals). Etiquette, feelings and significant concerns, and historical viewpoints that govern how each party interacts and forges relationships are crucial cultural considerations for social media authors.

3.   Conversation

Conversation is also necessary to make sure social media material connects with intended visitors. People don't like getting ads or promos all the time. Customers are more likely to shut out a brand's promotional communications if they believe it is pushing them too hard and move on to the next product. Having a conversation with someone entails more than simply responding to their posts. Understanding the many brand voices and writing styles utilised on social media is vital at this point. When someone queries you about your goods, you can be either formal or scathing in your response. Knowing how to behave sensibly in encounters that are not part of official social media marketing messaging is essential. Sometimes it's possible to anticipate these informal circumstances, while other times social media managers have to improvise their responses. Conversing may call for some training, education, and testing to ascertain how each social media manager would respond to each message and how well the responses are aligned with the company voice and mission. Social care happens when companies can communicate with customers in real time to resolve problems, answer questions, and even exchange ideas. The ingenuity that goes into how these chats come up can help with creating long-lasting bonds (perhaps because of monitoring and listening techniques).

8.4 GHOSTWRITING

Ghost-writing, the practice in which persons make significant contributions to the creation of a work but are not acknowledged as authors, frequently coexists with guest or honorary authorship, in which identified writers have not contributed sufficiently to a document to merit authorship. But even now, guest posting, and ghost-writing are equally common and prevalent as they were ten years ago. The majority of people think that these acts happen when academic researchers collaborate with business. However, they also occur in collaborations that are solely academic, such as when junior academics are asked to draft articles for senior academics, who are then listed as first authors, or when senior academics who are supervising or supporting research are included as authors regardless of their contributions. Academics are using outside medical writers more frequently to assist with manuscript planning and writing.

The final version of a review or study article is often created by a writer employed by or contracted by the industry for an academic partner, who is typically a subject-matter expert. The academic then submits the piece, maybe after editing, and is paid an honorarium in exchange for his or her time and labour. Notably, the designated academic writers only contribute after the paper has been produced, after crucial choices have already been made on which analyses to do and which findings to share. Additionally, they seldom have access to real clinical data for unbiased analysis.

Due to a variety of reasons, academic researchers, trial sponsors in business and other settings, and medical writers might participate in ghost-writing

Writing the press release,
writing for the social media,
Ghost writing, Writing the
backgrounder

and guest authorship. Expert writers claim that these techniques involve hiring people and paying for services that, in their perspective, improve clarity, provide balance and objectivity, and reduce the amount of time needed to publish a book. These processes give university researchers the chance to improve their standing in the industry. Academic tenure is generally based on a number of publications, particularly as first or senior authors in high-impact journals, but it is also regularly bolstered by industry partnerships, which frequently result in additional grant funding.

These methods are a part of global publication strategies for industry sponsors to promote their products. Carefully positioned and ordered ghost-written papers provide clinical research the appearance of objectivity and conceal potential conflicts of interest. Such preparation is notable not only because the article's primary objective is to organize and influence the medical literature, but also because it also has the secondary objective of delivering a positive, persuasive message. Through litigation taken against numerous corporations, it was discovered that these actions were a part of larger efforts to forge relationships with academics, fend off competitors, expand market share, and promote products.

Guest authorship is akin to plagiarism because a person's name gives credit for someone else's work, but does this also apply to ghost-writing? Both keep their respective authors' identities a secret. However, as opposed to a plagiarist who copies work without permission, a ghost-writer deliberately and consciously creates content for attribution to others. It appears that ghost-writers do not plagiarize as a result. Creating a memoir for a well-known public figure is a classic example of a ghost-writing task. Examples of these public figures include businesspeople, athletes, musicians, and entertainers. Either out of a lack of time or a lack of trust in their own writing skills, they hire ghost-writers to finish an entire work for them. The author who is credited will always have final say over what appears and what doesn't. In the end, the author's reputation is at stake, thus they must speak for themselves rather than through a hired ghost-writer. As a result, you can succeed as a ghost-writer if you put effort into the writing process while being aware of when to properly defer to your client.

8.5 WRITING THE BACKGROUNDER

A backgrounder is a piece of writing that provides more information on a business, issue, event, or the launch of a new product. A backgrounder, often referred to as a fact sheet or white paper, is frequently included in a media kit and occasionally is sent together with a press release or media advisory.

The main objective of the document is to provide background information and data to a media outlet so they may write a more in-depth story. Backgrounders frequently include a summary of the document, a history of the business or product, and the aim or reason for the event.

Steps to create a Backgrounder.

1. **Pick your backgrounder's voice and formatting.**

    The tone and format of your backgrounder should follow acknowledged guidelines. It's advisable to keep the tone of your organization in mind while writing your backgrounder and to keep it professional and concise. Your writing should also be in the third person and free of jargon or slang.

    It is recommended to use the AP style, a set of standard guidelines and instructions created by American journalists connected to or employed by the Associated Press (AP). When publishing traditional and online media across the country, the vast majority of journalists and media organizations adhere to the rules in this style guide.

2. **Give your contact information.**

    Like a media alert or news release, your backgrounder should open with the pertinent contact details. Include the contact information for the media, such as their email and phone number, along with the company's address and website.

3. **Provide a written description of your business, products, or services.**

    This section is commonly referred to as the backgrounder's body as it focuses on the range of your firm, the items you offer, or the services you offer. Not to be confused with the history of your business. This section mainly focuses on the goods and services your business offers and their impact on the market.

    Put a focus on how you plan to deliver top-notch customer service and how you're working to earn your clients' confidence. If you're seeking to break into a competitive market, this section should make it plain to the reader why your company stands apart from the competitors. Try to remain on topic. Just the information that is necessary to understand your business, the products, or services you provide, or the event your press release emphasizes. For instance, if your backgrounder includes a media alert for a sporting event fundraising, discussing a cosmetic product your company sells wouldn't make sense. Include research and statistics in your news release. Journalists are always looking for facts and helpful statistics to use to support the credibility of a business or a product.

4. **Describe your company's history.**

    Because backgrounders are often distributed to media outlets that are unfamiliar with your firm, it is advisable to include a brief section that summarizes how your company was founded. This section should include a brief overview of the company's history, including who founded it, the inspiration for the concept, the initial mission, and any subsequent changes. Include information on any awards or

accomplishments your company has attained. This is a great way to show off the reputation and growth of your business. If you have more than two honours or notable accomplishments, we advise presenting them in numerical format even though your history section shouldn't be more than three paragraphs.

5. **Present your purpose and vision statements in their current form.**

The history section is a great way to introduce your company's current condition and the justifications for why it deserves support. Use no more than two to five phrases, leaving enough to illustrate the values your business upholds and your goal statement. Be explicit about your plans and goals, especially if you wish to improve your neighbourhood. If your business contributes to neighbourhood organizations or projects, be sure to mention it since it demonstrates your business's values.

6. **Write down your thesis.**

In your conclusion, only highlight the most crucial points you want the reader to remember from your backgrounder. This section deserves considerable thought because some journalists might want to skim it quickly. If this section is sufficiently instructive, it can persuade the reader to reread the backgrounder and pay close attention to it.

8.6 LET'S SUM IT UP

Press releases help businesses establish their credibility and reputation in particular industries. This helps new firms communicate with their target consumers and increase brand recognition. Although there is no one way to create a release, best practices should be followed to increase the likelihood that it will stand out.

1. Review the data for your release.

2. Translate the article.

3. Write the release.

4. Edit the release.

5. Make the release public.

Social media writing is simple to do. Writing connects concepts and eases their useful and intentional sharing. Successful social media writers provide content that is pertinent to their readers, speaks to them on an emotional and personal level, is professional, and is in line with the mission and tenets of the organization. The three Cs of effective social media writing are Content, Community and Conversation.

Guest or honorary authorship, in which identifiable writers have not contributed enough to a document to merit authorship, frequently coexists

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with ghost-writing, the practise in which people contribute significantly to the creation of a work but are not recognised as authors.

A backgrounder is a piece of literature that gives further details about a company, problem, occasion, or the introduction of a new product. To make a backgrounder, follow these steps:

1. Pick your backgrounder's voice and formatting.

2. Give your contact information.

3. Supply a written description of your business, products, or services.

4. Describe your company's history.

5. Present your purpose and vision statements in their current form.

6. Write down your conclusion.

Check Your Progress

Q1. What components do we have to keep in mind while writing for social media?

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Q2. What is Ghost-writing? What are the ethical challenges involved in it?

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Q3. How can we go about writing a Backgrounder?

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8.7 REFERENCES

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Writing the press release,
writing for the social media,
Ghost writing, Writing the
backgrounder

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