

# WHAT MAKES NEWS WITH SPECIFIC REFERENCE TO THE NEWS VALUES DEBATE

## Unit Structure

- 1.0 Objectives
- 1.1 Introduction
- 1.2 What is News
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## 1.0 OBJECTIVES

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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

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## 1.1 INTRODUCTION

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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.

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## 1.2 WHAT IS NEWS?

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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 objective, 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."

### 1.2.1 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 an important 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 all 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. Magnitude**

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.

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

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### 1.2.2 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 cutting edge 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 very interested in participating 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 Newyork 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 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 heartwarming 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 new-age news values and how are they different from the traditional news values?

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### 1.2.3 What constitutes news now

We have just observed what the traditional news values are and what the new emerging news values are. One or more of these news values can determine 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 determining 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.

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 byproduct 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 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 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 news 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 indicates 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 many challenges for journalists and media houses to tackle. However, their job in the current society is not yet done.

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### **1.3 TO SUM IT UP**

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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.

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## 1.4 QUESTIONS

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1. What's the definition of news?
2. What's the definition of news values?
3. What are news values?
4. What's the difference between traditional and new news values?
5. What have been some factors that have influenced the shift of news values?

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## 1.5 REFERENCES

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# THE MEDIA ORGANISATION

## Unit Structure

- 2.0 Objectives
- 2.1 Introduction
- 2.2 What is a Media Organisation
  - 2.2.1 What are the types of Media Organisation
- 2.3 Let's sum up
- 2.4 Questions
- 2.4 References

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## 2.0 OBJECTIVES:

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

- various media organisations and how one can leverage 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

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## 2.1 INTRODUCTION:

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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 disseminated.

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## 2.2 WHAT IS A MEDIA ORGANISATION

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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.

### 2.2.1 What are the types of Media Organisation

1. Print Media Organisations
2. Electronic Media Organisations
3. Film Organisations

4. Media Training Institutes
5. Media Apex Authorities

### **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 perceptions 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 established 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 disseminate 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 MassMedia 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.

### **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).

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

### **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. To promote national integration.
3. To 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 established 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 Chalachitra 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 facilitate 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), established up under the Cinematograph Act, of 1952, is responsible for 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 contain 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 contain 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) established 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. To 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. To 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 established 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 facilitating 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 up windows for cinema onlookers in the state by inviting world cinema st 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.

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 courses 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.

FTII provides holistic and cutting edge courses in filmmaking and television production. It also trains the officers of Doordarshan. It is furnished with 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 seeks 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 disseminates 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 purchased by the department in the social and cultural interest of the state.

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**2.3 LET'S SUM IT UP:**

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Overall these organizations 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 the 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 organizations play in the current context

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**2.4 QUESTIONS:**

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1. What are the print media organizations?
2. What purpose does Doordarshan or All India Radio serve?
3. Why are there state-run media institutes across the country?
4. Why does the government need an information and public relations department?

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**2.5 REFERENCES:**

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

### **Unit Structure**

- 3.0 Objective
- 3.1 Introduction
- 3.2 Media Relations
- 3.3 Media Classification
- 3.4 Public relations media
- 3.5 A Typical Media Organisation Structure
- 3.6 Opinion Writing and Public Relations
- 3.7 Sound Media Relations
- 3.8 How to Cultivate the Media
- 3.10 Question
- 3.1 References

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### **3.0 OBJECTIVE**

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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 numerous 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;
- Determine 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.

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## 3.1 INTRODUCTION

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Public opinion is critical. Everything succeeds with it. Without it, "everything collapses," Abraham Lincoln stated, 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 disseminating 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 big 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 utilised. 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 maintains 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.

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## 3.2 MEDIA RELATIONS

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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 require strong media relations. Because the media world sets the agenda for debates and assists in the interpretation of events, it also has a significant influence on how readers think. As a result, it helps to 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, 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. In today's society, no public relations practitioner can reach their target audience

without the assistance of the media. Public relations requires 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 located?
- d) What educational and socioeconomic background do they have?
- e) Which medium best communicates your message?

### **What is your financial situation?**

The message determines 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 on a daily basis. 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 assists us by informing us about what to think about, so influencing public attitude 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.

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## **3.3 MEDIA CLASSIFICATION**

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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 component.

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."

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### **3.4 PUBLIC RELATIONS MEDIA**

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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.

- c) Bulletin Boards: three-dimensional models, exhibitions, hoardings, posters, bus, panels, and neon signs.
- d) Extraordinary Occasions: Open House
- e) Radio: audio-videocassettes
- f) Direct Communication: Oral presentations, public forums, conferences, seminars, symposia, and yearly meetings.
- g) Audio-Visual Media: Television, video cassettes, motion pictures, documentaries, newsreels, film strips, and cinema slides.
- h) Folk songs, folk dance, folk music, burra-katha, harikatha, jammukula katha, and puppet shows

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### **3.5 A TYPICAL MEDIA ORGANISATION STRUCTURE**

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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:

#### **Sections Editorial, Business, and Administrative**

The editorial part, which includes the reporting portion, 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 is in charge of the entire news department.

#### **Bureau Chief**

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

#### **Sports Editor, who is in charge of 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 are responsible for 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

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 is in charge of 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.

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### **3.6 OPINION WRITING AND PUBLIC RELATIONS**

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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 seeks leisure and recreation during his vacation. With this in mind, 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 finalised 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

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 ups 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 capitalise 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.

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### **3.7 SOUND MEDIA RELATIONS**

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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 significant 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: a be clear and prompt in your communication; b 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 determined 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.

### **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.

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## 3.8 HOW TO CULTIVATE THE MEDIA

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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.

Make an attempt 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 of 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."

, assisting 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

### **Cultivating Media Relations: A Unique Approach**

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

- first and foremost, 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 of 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 stating the conference's objectives

The first stage in preparing a press conference is to choose the time and venue, taking into account 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 provide detailed context for the events and to allow reporters to clarify doubts or raises 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 require. 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.

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### **3.9 EVOKING AND MONITORING MEDIA RESPONSE**

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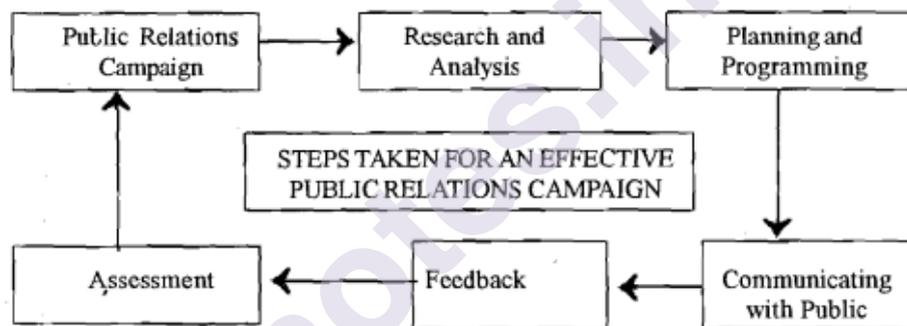
Continuous interaction and confidence building go a long way toward creating a relationship.

Through the deployment of worthwhile ideas, one can also actively urge the media to cover opinions and stories. Additionally, monitoring 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.



**Choice of Media**

You have thus far learned about the many media outlets available and how to nurture them in order 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.

**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 require:**

- 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 providing factually accurate 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.

### **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 component pique listeners' interest.

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

### **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 necessitates 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 carried out under your supervision and that the final 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 sound track. 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."

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### **3.10 QUESTION :**

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1. Why is the use of media important to public relations activity?
2. What are the benefits of a multimedia approach?
3. How does it benefit the organisation to monitor media response?
4. Mention the ways in which print media, radio and television can be used for public relations efforts.
5. What are the 7Cs of skilled communications?

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### **3.11 REFERENCES :**

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Philip Lesley (1991) : Handbook of Public Relations and Communication ; 2nd ed. Jaico Publication Ltd. New Delhi.



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

## Unit Structure

- 4.0 Objective
- 4.1 Introduction
- 4.2 Planning in PR
- 4.3 Needs evaluation and goal setting
- 4.4 A framework for the planning process
- 4.5 Target Public
- 4.6 The PR Message Design
- 4.7 Monitoring and Midcourse Correction
- 4.8 Question

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## 4.0 OBJECTIVE

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- Outline and describe the planning process for a public relations campaign;
- describe the various public relations tools required 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.

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## 4.1 INTRODUCTION

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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 publics. 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 goal-oriented 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 practise 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 practise 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.

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## 4.2 PLANNING IN PR

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

### **Stage I - Fact Finding**

### **Stage II - Planning**

### **Stage III – Implementation**

### **Stage IV - Evaluation**

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

To 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 by definition 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 period. 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.

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### **4.3 NEEDS EVALUATION AND GOAL SETTING**

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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. How are we to accomplish 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 ascertain 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 in light of 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.

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### **4.4 A FRAMEWORK FOR THE PLANNING PROCESS**

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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 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 objectives. Clearly defined objectives are critical to the success of any plan. Plans should be as factually accurate 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 determined. 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.

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## 4.5 TARGET PUBLIC

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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 utilised to create a specific and laser-focused plan for the public relations campaign.

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## 4.6 THE PR MESSAGE DESIGN

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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.

Factors affecting the message 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.

### **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 publics. 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 chairman/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
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

### Budgeting in the PR

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. 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 goes without saying 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 of these 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.

### **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 accomplishing 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 indicates 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.

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.

### **Evaluating the PR Campaigns and Measurement of Results**

Evaluation is a critical component 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 required over time, or when results must be more broadly 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 more or less available to various 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 (bench mark studies).

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## 4.7 MONITORING AND MIDCOURSE CORRECTION

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Monitoring the programme or campaign throughout its implementation is just as critical as pre- and post-programme or campaign evaluation. (He may not employ specialised research methodologies, but one might. 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.

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## 4.8 QUESTION

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1. What do the following planning techniques stand for?
2. State some characteristics of a good plan. Name some tools of planning
3. Explain the main divisions in a PR budget.
4. How are the factors of timing and flexibility essential for a good plan?
5. Why should evaluation be built into the PR campaign?

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## 4.9 REFERENCES :

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