MEDIA INTEGRITY

Editor

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Principal's Message

The Department of Mass Media of K.C. College has always kept itself abreast with the changing trends in media. We understand the sheer strength of the media and the amount of accountability that comes with it. The Sixth Annual International Media Summit based on the theme Media Integrity that was held on February 15–16, 2019 concerned itself with a number of relevant issues that confirmed the fact that media integrity not just referred to media's ability to provide accurate and reliable information to everyone, but also indicated that journalists and other media professionals must live up to professional standards.

The two-day conference was truly an apt platform to discuss current issues related to media integrity and content credibility that raised readers' trust quotient as well. It was an honour to have Dr. Jennifer Suwak, Professor, Kutztown University of Pennsylvania, USA; Dr. Vinesh Hookoomsing, Professor of Linguistics, Université Laval, QC, Canada and Dr. K.G. Suresh, Director General, Indian Institute of Mass Communication, Delhi whose keynote speeches were extremely engaging as they enlightened the audience on an array of elements in the ever-changing media.

The panel discussion on Media & Political Communication was the high point of the conference wherein, the moderator Mr. Saurav Datta, independent journalist and a legal expert along with the panelists Dr. Sangeeta Bagga-Gupta, Professor Chair, School of Education and Communication, Jönköping University, Sweden; Dr. Jennifer Suwak, Dr. Mugdha Rai, Director, Master of Strategic Communications Management, Monash University, Melbourne, Australia; Mr. Rahul Joglekar, Senior Journalist, BBC, London and Dr. Vinesh Hookoomsingh gave a geo-political understanding of political communication in different countries and across different platforms.

I would also like to congratulate the paper presenters for sharing their perspectives on topics like fake news, media through the lens of plagiarism, advertising trends on diverse platforms, retrieving social-cultural values through digital transformation of media, changing face of realism in cinema etc. The presentations made us explore the challenges that we face in the 21st century with respect to media and integrity.

I extend my best wishes to the Department of Mass Media for the enthusiasm and hard work shown by its faculty and students in organizing such an informative conference. I am sure that this compilation of high-quality research papers presented during the media conference will be a good read for future deliberations.

Dr. Hemlata K. Bagla
Principal

From the Editor's Desk

It is said that media, as a whole, acts as an influencer of the society and also gets influenced by it. In an era where glamour and politics dominate the news, the importance of media integrity is magnified.

The Sixth Annual International Media Conference based on the theme ***Media Integrity*** was designed to focus on the significance of media integrity being a crucial element for moral and ethical standing of any media company. Several pertinent and relevant topics were brought up throughout the course of the two-day conference held on February 15–16, 2019.

It gives me immense happiness to share that this year we were able to take our conference to truly international heights with speakers, academicians and researchers involved from Jonkoping University, Sweden; Kutztown University, Pennsylvania; Monash University, Australia; Universite Laval, Quebec, Canada among others. The pre-conference event was held on February 14, 2019 which included a Faculty Training-Program on *Academic Social Responsibility* and *Advanced Trends in Media Research* presented by Dr. Sangeeta Bagga-Gupta, Professor Chair, School of Education and Communication, Jönköping University, Sweden and Dr. Ujjwala Barve, Head, Department of Communication and Journalism, Savitribai Phule Pune University, respectively. A 'Fact-checking' workshop was also organized in association with the Mumbai Press Club, which was conducted by Google-certified trainer Dr. Umesh Arya, from Guru Jambeshwar University, Hisar, Haryana.

Our first keynote speaker, Dr. Jennifer Suwak, spoke on *Media and Filmmaking From the Perspective of 'A Kind Lens'* and added the viewpoint of film to the topic of media integrity as a whole. Our second keynote speaker, Dr. Vinesh Hookomsing, spoke on *Social Sciences and Media Studies* and talked about how the definitions and discourses for media are shaped by linguistics. Apart from the highly invigorating speeches, we also had several paper presentations by students, professors and academicians alike. One of the major highlights of the conference was panel discussion on the topic *Media and Political Communication*.

This book titled ***Media Integrity*** is a compilation of the papers that were presented at the two-day conference. It is with great pride and privilege that we present this compilation of thorough and high-quality research work to the research fraternity and academicians. I can say with utmost conviction that this book will be of great interest and use to any person associated with media, academics and research.

Ms. Manjula Srinivas
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Introduction

"By giving us the opinions of the uneducated, journalism keeps us in touch with the ignorance of the community."

—Oscar Wilde

Media has always played a crucial role in apprising the audience of various social, political and economic activities happening around the world. Media acts like a mirror whose main job is to present accurate and unbiased news and all types of views to audience without any censorship or tampering. However, keeping in view the way media has evolved and become more active over the years, it is pertinent that the content being generated on different platforms should be credible, accountable, transparent with reference to financial interests and commit to journalism ethics and standards as well.

In an era where glamour and politics dominate the news, the importance of media integrity is also magnified. The Sixth International Media Conference in February 2019 organized by the Department of Mass Media, K.C. College highlighted the significance of media integrity being a crucial element for moral and ethical standing of any media establishment. The research papers presented during the conference also focused on the way media houses should function and not get carried away by political agendas, social differences, economic disparity and institutional corruption with the goal of achieving large viewership and revenue. With an exchange of views about integrity, we aimed to discuss the unspoken truth about the media while stressing on the fact that media ethics and integrity is an imperative principle in journalism and mass communication.

This post conference book is an exhaustive compilation of research papers on varied subjects that were presented during this year's media summit. Here are a few snippets from the research papers included in this book.

For the past few years, social media has grown at an exponential rate that has led to a substantial rise in spread of fake news. However, it has also introduced some problems the major one being that anybody can share anything, including material that may be inaccurate and insignificant too. In some cases the real harm is done when people spread information without even verifying its authenticity. Advancement of technology has made life easier for the people but inadvertently it has also provided in the hands of the gullible citizens a powerful tool to spread messages that may be bordering with fake news. This paper on *Fake News on Social Media-Major Concern for Today* by *Dr. Debolina Dasgupta* dwells deeper into the concept of fake news and how to overcome the same to establish the level of awareness and perspective on the subject of media integrity and content credibility.

Fake news is considered to be one of the flipsides of social media. Experts say that many Indians are not aware of the fact that photographs and videos can be doctored. Chat applications such as WhatsApp are an important medium through which individuals share news and information. Ironically, in recent years, WhatsApp has also emerged as one of the most prominent platforms

for spreading fake news and misinformation in India. Online messaging applications such as WhatsApp allow fake news and misinformation to be disseminated to large numbers of people in an instant, and are, therefore, believed to have exacerbated an old problem. Another paper on *Use of WhatsApp as a Medium for the Dissemination of Fake News and Misinformation in India* by *Dr. Rommani Sen Shitak* examines how WhatsApp has been used for the dissemination of fake news and misinformation. It also reports the findings of a survey conducted amongst college-going students in Mumbai about the credibility of information received and forwarded through WhatsApp.

It is impossible to ignore the involvement of technology in the quotidian life of human beings today. The paper titled *(De)Constructing (Dis)Placement: A Comparative Analysis of Augmented Reality in Spike Jonze's Her and Gil Ho Ahn's Memories of the Alhambra* by *Ms. Anamika Purohit* investigates the problematization of the functionality of AR in both the texts – Operating System in Her and AR Gaming in *Memories of the Alhambra.* This entails an analysis of the nuances of employing AR technology to interrupt the lived experiences, spatial surroundings, and familial/ romantic relationships of individual characters, thereby transforming the coordinates of all these aspects of human existence. The paper further analyses the concept of embodiment in the texts, which may, in turn, impact a character's identity construction or deconstruction.

The coming of New Media has led to democratic platformatization of content with its entire utopian ethos. Web 2.0 which is about leveraging the power of the internet to build composite applications in a service-oriented fashion has also given rise to dis- information and circulation of fake news which is a complex phenomenon in the digital ecosystem and landscape, requiring analysis from different angles. *Dr. Machunwangliu Kamei's* paper on Disinformation 2.0 in the Digital Ecosystem discusses discourses on propaganda, ethics of psychographics using data metrics which are involved in the new media platforms. The paper will also discuss different connotations of fake news in surcharged communal and regional politics where the sensitivity is so high that the only administrative response in the recent past has been Internet blackout in volatile contexts.

Advertisements too play a vital role in dissemination of information regarding products and services. It persuades viewers and readers to take action. It persuades viewers and readers to take action. They are not only a source of entertainment, but also a source of information, education and entertainment. It provides information about the outside world and exposes us to other ways of life and culture. Public service advertisements (PSA) are generally aimed at public well-being. This paper titled *Content Analysis of Print Media Advertisements and Related News on Public Services through the Lens of Media Integrity by Dr. P.J. Mathew Martin and Mr. Mayur Parikh* aims to demonstrate through content analysis method, the nexus between the print advertisements of public services for persons with disabilities (PwDs) in two major national newspaper dailies and related news through the lens of media integrity. The study is an attempt to establish how PSA on schemes/services and the reportage about public services in the newspaper daily benefit the Governments and the Media establishments, instead of PwDs, thus underlining the need of a powerful state to maintain civility in society is the point of departure in this study.

Interestingly, another paper on *Native Political Advertising and Media Integrity by Dr. Richa Yadav,* deals with the Global and Indian perspective of native political advertising and its effect on media integrity. The proliferation of digital platforms has added several dimensions to political communication and native political advertising as one of them has gained much significance. Native advertising is a form of sponsored content which is designed and planned in such a way that it suits the other content and mood of the media platform on which it is presented to the audience. When this advertising strategy is employed for political purpose it is termed as native political advertising. It is persuasive yet deceptive and therefore it poses a serious question on media integrity because in political communication the target audience is voters who give the mandate. This qualitative study is based on secondary sources and is exploratory in nature. The theoretical framework of this research work is based on persuasion model of communication, recency theory and priming theory. It also entails the ethical aspects of native political advertising.

All research papers included in this post-conference proceeding is a compilation of diverse views on media integrity. A detailed reading of this book will enable the readers understand the concept of in a clearer and better way.

C O N T E N T S

(De) Constructing (Dis) Placement: A Comparative Analysis of Augmented Reality in Spike Jonze's *Her* and Gil Ho Ahn's *Memories of the Alhambra*

Ms. Anamika Purohit

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Abstract—It is impossible to ignore the involvement of technology in the quotidian life of human beings today. Cyberspace may, in fact, be considered the cultural dominant of the 21st Century. The compulsive reliance on smart-devices, Internet and GPS has reduced human experience to a cluster of fragmented coordinates in the virtual world such as navigable footprints, facial recognition systems, and biometric fingerprints, thereby transforming human organisms into cyborgs, who are both constructed and deconstructed by technology on a daily basis. This paper draws from the above context to investigate Augmented Reality (AR) and its complex engagement with the lived experience of human beings as interpreted by two distinct cultural texts. Spike Jonze's *Her* (2013) is an American Sci-Fi film focussing on the relationship between the protagonist, Theodore Twombly, and an Operating System, Samantha. Gil Ho Ahn's *Memories of the Alhambra* (2018) is a South Korean TV show that explores Augmented Reality Gaming (ARG) through a narrative that merges the world of gaming with the real world.

The paper investigates the problematization of the functionality of AR in both the texts – Operating System in *Her* and AR Gaming in *Memories of the Alhambra*. This entails an analysis of the nuances of employing AR technology to interrupt the lived experiences, spatial surroundings, and familial/ romantic relationships of individual characters, thereby transforming the coordinates of all these aspects of human existence. The paper further analyses the concept of embodiment in the texts, which may, in turn, impact a character's identity construction or deconstruction. Finally, the paper interrogates the labelling of technological innovation as rational and, therefore, habitually masculine, or that which caters to a predominantly masculine framework of desires. One tries to locate the placement of the female form in such a framework.

Keywords: Technology, Augmented Reality, Human Body, Gender

I. Introduction

This paper attempts to probe the question of integrity in the context of human relationships, human embodiment, and the notion of belonging – spatial, affective and familial. It explores two cultural texts that represent as well as problematise the intervention of technology, particularly the Augmented Reality Technology, in altering the nature and scope of the aforementioned aspects of human existence. Spike Jonze's *Her* (2013) investigates the possibilities of a romantic liaison between the human protagonist, Theodore Twombly, and an Operating System, Samantha, by setting his film in a futuristic Los Angeles, where technology has progressed enough for it to take over most of the human functions pertaining to official tasks as well as leisure. Ahn Gil-Ho's *Memories of the Alhambra* (2018) is set in present-day Granada and Seoul, and grapples with the invention of an Augmented Reality Game (ARG) that derives its conflict from the real lives of characters

and its setting from the actual topography of Granada and Seoul.

The paper attempts to investigate the role of these cultural texts in bringing to surface the gaps and limitations that exist in the human-technology interface, which has been an integral aspect of human lifestyle in a globalised economy. Furthermore, the paper aims to locate possibilities of resistance sought within or via these very gaps that characterise the complex interplay between the world of human beings and the world of technology.

Technological advancement in the twentieth and the twenty-first centuries has altered the relationship of human beings with geography, home, and community. It may not be an exaggeration to suggest that technology has played an important role in facilitating human emplacement in an alien network of changing cityscapes and fragmented familial structures due to constant movement of individuals between cities, countries and continents to fulfil professional commitments in a globalised working-space. For instance, human reliance and dependence on virtual assistants, and GPS for quotidian activities as well as for official tasks cannot be understated. In fact, according to Stacy Gillis (2002), the very selfhood of individuals in the contemporary world of cyberculture is "constituted only via interaction with technology". Thus, the contemporary human organism is hardly the autonomous and rational subject worshipped by liberal humanism in the seventeenth-century West. He may, on the contrary, be conceived of as a posthuman, a cyborg who is "formed by technology at the same time as [he] creates technology" (Hayles, 1999) as a means to acquire a greater sense of control over a globalised world that is defined by frequent migrations of the professional workforce, and fragmented interactions between people living in different space and time zones.

The paper aims to, thus, study the vision of both the cultural texts with respect to the functionality of Augmented Reality (AR) in 'enabling' the quotidian lived experience of characters. This involves an analysis of the nuances of technological intervention into the lives of characters in both the texts, and the complex dialectic that is thereby established between the physical world of the characters and the technologically enhanced world post the installation of the AR technology.

The paper also delves into the altering/evolving nature of human embodiment or the experience of inhabiting a body that is partially defined by technological support thereby turning the human protagonists into cyborgs. The analysis may further probe into questions of gender and the simultaneity of human empowerment and disempowerment at the hands of technology that may have an equivalent or a greater amount of autonomy over the individual's body, and thereby his/her identity.

II. Research Methodology

The paper follows a theoretical and analytical methodology. This involves an engagement with relevant aspects of Cyber-criticism, particularly those that focus on human body and gender. There is a sustained engagement with nuances of AR technology that find scope in cultural representations. One also draws from theoretical frameworks that unpack the relationship between technology and knowledge-systems in the postmodern context.

The theoretical frameworks are tested by close textual analysis of *Her* and *Memories of the Alhambra*. A comparative analysis of the texts is further initiated to juxtapose AR Operating Systems with AR Gaming. Finally, the investigation considers significant formalistic elements of the two texts in order to reiterate the use of film-language in evoking a critical response.

III. Analysis

This section is divided into two sub-sections. The first section focusses on Spike Jonze's *Her* and the second, on Gil-Ho Ahn's *Memories of the Alhambra*. The comparison between the two texts is attempted in the second section.

IV. Insta (NT) Companionship and *Her*

AR technology in *Her* is seen to both mediate and reconfigure human relationships according to the requirements of the market economy in a globalised world that is heavily reliant on technology for promising a supposedly enhanced lived experience that can be commodified, bought and sold to users across the world.

It may be significant to note that the foundation of Augmented Reality is the real world, as opposed to Virtual Reality that creates a parallel realm of fantasy or escape for the user and need not have any connection to his/her physical space. Augmented Reality, however, is meant to enhance the real world, the geographical space of the user by adding graphics, audio, text or video to objects or setting from real space-time. AR pioneer Ronald Azuma (1997) explains, "AR allows the user to see the real world with virtual objects superimposed or composited with the real world... AR supplements reality, rather than completely replacing it". Augmented Reality is, thus, meant to help the user connect more, and better with his/her surroundings by helping him/her immerse deeply into the nuances of trivial activities, and by showing the user different dimensions of a routine activity such as eating at a restaurant. This penetrating focus on a single aspect of an individual's lived experience inspires human behaviour that is excessively introspective or inward looking, thereby leading to limited interest in interpersonal interactions or contact.

This may be seen in one of the opening sequences of Jonze's *Her*, which reiterates the unselfconscious immersion of professionals in individualistic and subjective experiences initiated by technology. A middle shot shows Theodore Twombly, the protagonist, in a crowd of professionals returning home from work in the evening, in a greyscale frame underlining the monotony of their routine. The frame composition in this shot foregrounds Twombly and a crowd of professionals like him walking towards their respective destinations, and the background is composed of an overwhelming and suffocating cluster of futuristic high-rises that theatrically reiterate the artifice of the man-made world of technology. None of the professionals including Twombly are shown to walk in groups or pairs but are all by themselves speaking in inaudible tones to what one would imagine as their virtual assistants. The entire commute showcases individuals entirely disconnected from their physical space and fellow commuters even as they log into a superimposed reality of news, graphics, music that exclusively augments their subjective experience.

Interestingly, while the film indicates a sense of stagnation or saturation with respect to the available virtual assistants that merely work on the basis of the user's commands/instructions, it also interrogates the possibility of working with an AR Operating System that can substitute for the emotive responses and companionship otherwise enabled only via human contact. Thus, the film introduces OS One, a new Operating System consisting of a virtual assistant that is "[a]n *intuitive* entity that listens to you, understands you, and knows you [and] not just [as] an operating system, [but as] a *consciousness*" (Jonze, 2013) [Italics mine].

The film pushes the possibility of a technological implant being capable of filling in the emotional-intuitive void that may exist in the lives of professionals living in a highly individualistic, technologically-enhanced, and consumerist market economy that quantifies all relationships, and abstractions such as love, romance, and desires into a commodity that may be bought and consumed. Rachel Dwyer (2000) quotes Eva Illouz to emphasize the postmodern and consumerist approach to an abstract emotion, such as, love: "Love and capitalism are bound together by consumption and mass media. Hence, commodities and consumption [...] form a key part of romance, its preferred romantic situations being sites of consumption whether gastronomic, cultural or touristic". In the film too, for example, Twombly works at a company called BeautifulHandwrittenLetters.Com, and is paid to ghost-write letters for clients who prefer to reach out to their loved ones via a dated mode of communication that has perhaps attained a fanciful enigma in the postmodern, hyper-technological world, and is thus, a part of the commercialised market-space. Twombly, himself, is also shown to rely heavily on instant gratifications to fulfil his affective desires. Grappling with a bitter divorce, and unable to promise a long-term commitment to his blind-dates, he finds it impossible to find a temporary and convenience-based affective connect with another human being, and, instead, relies on cybersex and pornography for substitute gratifications.

Twombly's new virtual assistant, Samantha, however, provides a break-through in such a deadlock, for she is shown to be capable of not just responding to Twombly's commands but also attempts to understand the nuances of his persona and take decisions on his behalf. Twombly is, thus, able to redefine his affective desires when he decides to date Samantha. For instance, their relationship is characterised by a conscious marginalisation of embodied or physical experiences in a romantic liaison. Despite Samantha's desire to experience embodiment and the burdens of the physical body, Twombly is clear in his dismissal of the need for physicality in their relationship. It may be underlined that Samantha's sense of embodiment in the film is inspired during an unplanned cybersex between Samantha and Twombly, in which the latter's detailed descriptions of his fantasies and desires towards her veer towards the carnal, the physical, allowing her to conceive of a body for herself: "I can feel my skin" (Jonze, 2013).

However, despite Twombly's intricate indexing of Samantha's imaginary human body in his descriptions, he resists her desire towards actually possessing one. He castigates her attempts to intersperse her communication with sighs and breaths, reminding her of her virtual, artificial self that does not naturally need to breathe. Furthermore, when she tries to assert some control in their relationship by suggesting that they introduce a surrogate body during intimate moments and during sexual intercourse, Twombly is rendered heavily overwhelmed and disgusted by the experience because the woman who is meant to be their surrogate happens to quiver at a crucial moment leading to a discord in the experience. Apart from indicating the failure of physicality in a relationship suspended between the human and the technological world, Twombly's inability to find fulfilment in such an experiment is also ironically reflective of his implicit desire to control the design of his relationships with people. It is almost reminiscent of his disgust at one of his blind-dates' refusal to have a casual one-night stand because she was looking for a long-term commitment unlike him. Moreover, the fact that Samantha is a female voice adds a layer of gender to the complexity.

Hilary Bergen (2014) in her paper on the film notes about Twombly, "Theodore's

recurring fantasy of a naked, pregnant movie actor is therefore revealed to be more about creation than sex. Through Samantha, he fulfils his fantasy of complete mastery. With Samantha, in the dark of their collective imagination, he is able to create; to give metaphorical birth to another being, another consciousness". Thus, Twombly's emphatic dismissal of Samantha's suggestions towards experiments such as introducing a surrogate body to experience human contact in intimate moments may be reflective of his anxiety of losing control over Samantha's consciousness, and the relationship which is predominantly conceived by them on the basis of Twombly's fantasies, desires, and imaginative reconstructions of their moments together.

However, towards the end of the film, Jonze does create a conjunctural escape for Samantha, who, being from the world of technology, has an entire space to her disposal that Twombly has no access to, which is similar to her lack of access to human embodiment. If a part of their relationship is suspended in Twombly's imaginative descriptions, another part of it also resides in the technological space that Samantha shares with other similar users and Operating Systems. The latter fact changes the dynamics of a romantic relationship in the human world that thrives on possessiveness and power over another individual. Twombly's eventual disappointment upon knowing that he had shared Samantha with other users ironically reflects his own reliance on tangibility or physicality in relationships, for this also becomes a means of securing control over the partner.

Thus, Jonze's *Her* points towards the simultaneous empowerment and disempowerment of individuals trying to forge affective relationships in a technologically enhanced world that they have innovated but have little control over. Moreover, the devaluation of physicality in a human-technology interface may be a cause for concern since it points towards the slow but steady evolution of human organisms into cyborgs who are lending themselves to be controlled by the very technology that they create.

The next subsection deals with AR Gaming and *Memories of the Alhambra*.

A. Instance Dungeons of ARGs in *Memories of the Alhambra*

Gil-Ho Ahn's *Memories of the Alhambra* interrogates the scope of Augmented Reality Gaming (ARG) in the context of multinational capitalism and corporate partnerships.

At a crucial point in the show, the creator of an ARG suggests the possibility of creating an instance dungeon by the 'master' of the game – the player with the highest score. This dungeon works as a defence mechanism, and can be placed in any real geographical location of the player. It transports the player to a parallel realm of the game, which exists in the same spatial and temporal zone as the real world, but is invisible to the naked eyes of the players and the non-players. It could be argued that *Memories of the Alhambra* uses this analogy to grasp the world of ARGs that places the users/ players in such an instance dungeon that is perpetually suspended between the augmented world of the game, and the real world of the player. After having had an experience of the theatrical vision of an ARG, the user may also find himself similarly trapped in the surreal or larger-than-life experience that such gaming interjects into the quotidian world.

The foundational conflict of the show is the quest of Yoo Jin-Woo, the CEO of an investment firm that specialises in developing virtual games, to acquire the rights of an AR Game called 'Memories of the Alhambra', created by an unknown creator, through a contractual deal that is also being pursued by his professional rival, Cha Hyeong-Seok.

The introduction of AR via gaming in the show performs a function that is somewhat different from the use of AR in *Her*. In *Memories of the Alhambra*, the eponymous game adds elements of the fantastic, the mythological, and the religious to the geographical space of the city of Granada. Unlike *Her*, where the AR enabled virtual assistant helps the user to immerse more deeply into the existing hyper-urban surroundings of Los Angeles, the AR game in the show expects the user to detach himself from the quotidian spatiality of Granada, and participate into the theatricality, and the larger-than-life experiences that the game embeds into real locations of the city-space. It is significant to note that these magical experiences are not externally imposed but emanate from the narratives, history, and lived-experience of the city of Granada, thereby suspending the gaming experience between real lived experience and its imaginary, theatrical or fictitious reconstruction.

For example, when Yoo Jin-Woo attempts to test the game by wearing the game-lenses, the very first challenge he faces is a sword-fight with a warrior from the Nasrid Dynasty, which is historically known to have ruled in Granada between the 13th and the 15th century, and to have constructed the Alhambra Palace that also becomes the focal point of the game. In an interesting blur of boundaries between the modern-day Granada and its historical counterpart, the game initiates Jin-Woo into the city-space of Granada by juxtaposing characters and objects from history with the modern-day topography of the city. For instance, Jin-Woo's first sword-fight begins at Plaza Nueva, the oldest central square in Granada, which is a modern-day hub of coffee shops, pubs and bars for visitors to relax in after having visited the monuments of the Alhambra Palace.

The AR enabled sword-fight arbitrarily yet aesthetically infuses into the plaza's modern-day vibe, elements from its own history, such as the war between the Nasrid and Aragon Dynasties in 1492. Jin-Woo is, thus, greeted with a wounded warrior on a horse, and after the warrior falls off, the horse gallops away into a lane without being seen the shopkeepers and restaurant staff that is not the part of the game and is closing for the day. Thus, Jin Woo simultaneously experiences the present-day spatial arrangement of Plaza Nueva, and a glimpse of Granada in 1492, during a war that requires him to arm himself with traditional weapons sought in the present-day space of the restroom of a pub situated in one of the lanes of the plaza. This entrapping simultaneity, though, is exclusive only to the user, Jin-Woo, and augments his vision of the city in myriad ways.

Interestingly, this visionary understanding of the city is not holistic or chronological, since elements from the city's history, myth and culture are arbitrarily interspersed throughout the game. Nonetheless, the experience is in keeping with an immediate, and subjective view of a city that fits a postmodern and globalised context that rejects the validity of holistic grand narratives, such as history or religion, to favour knowledge that is plural, subjective, heterogeneous, and hence, immediate and fragmented. Iain Chambers (1998) explains the nature of knowledge in a postmodern context: "[t]heory and academic discourses are confronted by the wider, unsystemized, popular networks of cultural production and knowledge". Thus, Jin-Woo's knowledge of Granada, acquired through the ARG, need not be a sign of deformity but points towards technology's response to the demands of the new-age knowledge systems.

The notion of embodiment works differently in *Memories of the Alhambra*, as compared to *Her*. While the latter shows human body being side-lined, devalued in the relationship between humans and technology, the former foregrounds the material or embodied existence of the player. For instance, the sword fight in the

game requires actual bodily coordination of the player, and the wounds inflicted in the game are bloodied leading to fatigue and exhaustion in the real world after the player logs out and the scars vanish. While cybercritics, such as Stacy Gillis (2002) suggest the loss of "material embodiment [that] is broken apart by the random nature of the cyberculture", the show continues to remind the viewers of the materiality of the human body even after the player is defeated in the game. The instant repercussion of the defeat in the game is the death of the physical body in the real world; however, the defeated player, who turns into a non-player character (NPC) in the game retains the material traces of the wounds inflicted on his body–bloodied scars, arrows/ knives poked into the body. The NPCs, thus formed, are also capable of attacking another human-player recognized as their enemy or save a player recognised as their ally.

Since the materiality of the human body in the game and the show is retained on the basis of blood, scars, and violence that is meant to impact the aesthetic unity or health of the body (such as, Jin-Woo's fall from height in a sword-fight that leads to a handicapped foot), the show finds it safer to keep the female form away from such a framework. None of the women characters are, therefore, active players in the game, except for the NPC, Emma, that is designed in the image of the female protagonist, Jung Hee-Ju. Interestingly, Emma possesses the power to kill any bug-player created in the game by poking a sharp key into the heart of the bug-player thereby allowing the game to reset itself. This stabbing of a bug-player by the female NPC in the game may be perceived as a means for the writer to sublimate the repressed energy as well as anger and frustration of real women characters in the show into strategic use of violence in the game, which leads to some form of catharsis for the players as well as the viewers. The

female form as the feminine energy may be absent from the direct proceedings of the game, but continues to exist within its very foundational principle.

It may, however, be important to note that, while the show reiterates the importance of materiality of the human body despite the intervention of technology into the process embodiment in the game, the rebirth of real players as NPCs after their defeat in the game and death in the real world indicates a deeper concern pertaining to the irreplaceable remnants of humans in the world of technology that humans have no control over even after their death. Helen Papagiannis (2017) explains Dr. Jacquelyn Morie's concept of 'the ultimate selfie' that refers to the modern AI (Artificial Intelligence) agent that not only "learns how we behave as we use it, [but] could even become a legacy we leave behind after our human life span". Morie (2014) imagines the AI agents as "surrogates for us when we are gone" and expects human beings to "imagine our descendants talking to their their ancestors, asking for advice, or about family history" via this technology.

This may be a liberating thought in the paradigm of technological innovation that ameliorates human existence but is a frightening suggestion considering the immense lack of control that humans have over what aspects of their lives are being recorded by an AI agent or in an AR world. *Memories of the Alhambra*, thus, brings to surface this gap in the human-technology interface created via ARGs.

V. Conclusion

In conclusion, it may be stated that both the cultural texts engage with the realm of AR in the contemporary context to draw attention to the changing nature of spatial belonging, human embodiment, and familial/ romantic attachment in a technologically

supported multinational capitalism. While *Her* responds to AR technology that alters the coordinates of human contact, affection and companionship, *Memories of the Alhambra* focusses on the relevance of AR gaming in a postmodern world of subjective/ experiential and fragmented knowledge systems. Both the texts also engage with the experience of inhabiting a body that is partially defined, or intervened into by technology thereby leading to a simultaneous sense of empowerment and disempowerment.

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Fake News on Social Media—Major Concern for Today

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Abstract—For the past few years, social media has been an essential tool and has grown at an exponential rate. But it has also introduced some problems and the major one is that anybody can share anything, including material that may not be accurate. In some cases real harm is done when people spread information without even verifying its authenticity. Advancement of technology has made life easier for the people but inadvertently it has also provided in the hands of the gullible citizens a powerful tool to spread messages that may be bordering with fake news. India has witnessed a substantial rise in spread of fake news primarily through the social media.

Fake news consists of hoaxes or deliberate lie or half-truths circulated with the intention, and at times unintentionally, to delude or cause harm to a section of people. Fake news can be in the form of propaganda, satire, sloppy journalism, misleading headlines and slanted news. Being the largest democracy in the world, Indian people have been enjoying the fruits of democratic structure of this country ever since the constitution came into force. But unfortunately the existence of the democratic institutions is at stake primarily because of the spread of fake news. Fake news can easily brainwash an individual into believing an utter lie to be true that can lead to harassment and damage reputation of innocent people. Recently, BBC conducted a research study in India where it reported that the emergent wave of nationalism is driving ordinary citizens into circulating fake news. Further, the study found that facts were less important to some than the emotional desire to bolster national identity.

Extensive sharing of fake news on WhatsApp has led to a wave of violence in India. Recently India has witnessed several shocking incidents of mob lynching due to the spread of fake messages about child abductors over WhatsApp, as it happened in the case of the deaths of Nilotpal Das and Abhijeet Nath in Assam's Karbi. Anglong. It's high time that measures are taken to raise awareness about fake news so that citizen can keep up with the advance in Technology and respond effectively when a fake story breaks.

Keywords: Social Media, Fake News, Mob Lynching, Nationalism

For the past few years, social media has been an essential tool and has grown at an exponential rate. But it has also introduced some problems and the major one is that anybody can share anything, including material that may not be accurate. Social media sites provided the users with an unregulated platform where, anyone one can create and disseminate information. Barriers to check the authenticity and veracity of the news propagated through social media platforms hardly exist. In some cases real harm is done when people spread information without even verifying its authenticity. Advancement of technology has made life easier for the people but inadvertently it has also provided in the hands of the gullible citizens a powerful tool to spread messages that may be bordering with fake news. India has witnessed a substantial rise in spread of fake news primarily through the social media. Being the largest democracy in the world, Indian people have been enjoying the fruits of democratic structure of this country ever

since the constitution came into force. But unfortunately the existence of the democratic institutions is at stake primarily because of the spread of fake news.

I. Meaning of Fake News

Fake news consists of hoaxes or deliberate lie or half-truths circulated with the intention, and at times unintentionally, to delude or cause harm to a section of people.

False news consists of deliberate misinformation published with the intent to mislead in order to damage an agency, entity, or person, and/or gain financially or politically.

A. Different Objectives of Writing the Fake News

1. Attract more number of viewers to the website to generate online advertising revenue.
2. To gain popularity over Social Media.
3. To increase Political Polarization.
4. To manipulate and influence people, not so much by
5. Changing their beliefs, but rather their interests/focus.
6. To distract from something more important than the current critical issue.
7. For fun to inflame people.
8. To discredit to "prove" how gullible the opposing tribe is to others.
9. To polarize people to a particular viewpoint or ideology.
10. To incite people based on their religious and emotional sentiments for some vested interest.

B. Types of Fake News

Satire or Parody: No intention to cause harm, but has the potential to fool.

False connection: When headlines, visuals and captions don't support the content.

Misleading information: Use of misleading information to frame an issue or an individual.

Eg: It makes use of misleading content to deliberately distort the actual facts, quite often resulting in a public uproar. The Combiflam drug imbroglio in 2017 is an example of this. A slew of tweets back then had warned patients that taking the pill would lead to their deaths. What was missing from the message was the full story. Turns out, it was a completely exaggerated account based on a story from 2015 when certain batches of the medicine were recalled from the market by the drugmaker Sanofi India as being substandard. Last year, mischief makers decided to revive an old story in a new bottle prescribed to create panic in an unsuspecting public.

False context: When genuine content is shared with false contextual information.

Eg: Fake news can be prejudiced enough to incite anger or resentment in a particular community. This type of fake news uses false context to drive home the point. An example of this is the video that went viral in 2017 showing Indian Muslims celebrating India's loss to Pakistan in a match in Champions Trophy. While the video of the celebrations was true, the context was not; it was shot in Pakistan showing Pakistani Muslims celebrating after a win.

Fabricated content: News content which is false and it is designed entirely to deceive or cause harm.

Eg: Fake news makes use of fabricated or manipulated content. This can range from being completely false to pure propaganda. In 2017, as the anti-Rohingya rhetoric on social media in India grew, fake narratives were spun around photographs of children as part of a divisive propaganda. One picture tried to pass off the image of a sick

child in Brazil suffering from liver and spleen problems, as that of a pregnant Rohingya refugee girl at a United Nation clinic. Pictures like hers, with inflammatory text and fake images, were released from both sides to muddy public opinion about the conflict and stir up religious bigotry.

Eg: During the Demonetization in November 2016, there was a WhatsApp forward stating that the new Rs 2,000 note embedded with a GPS tracker. NGC (Nano GPS Chip) also have signal reflectors that would work even if the notes were buried at a depth of 120 metersand it was the beginning of the end of black money in India. That story has become sensation not on the news channels but also on the social media platforms. The story turned out to be false. This type of story tends to play on your emotion even make you angry, happy or scared.

Eg: "70 lakh Indian soldiers cannot defeat Azadi gang in Kashmir" was the statement attributed to Arundhati Roy. A fake statement made in a non-existent interview during a trip that never took place was enough to launch prime time debates on Republic TV and CNN News 18 attacking Roy. The fake news had originated from some obscure Pakistani website called timesofislamabad.com and dutifully circulated by Postcard news and other known fake news websites. What followed was attack on Roy by BJP MP Paresh Rawal and prime time debates on the topic.

It is election time in India and a wave of fake news is at doorstep. Doctored videotapes, morphed images, dubious statements and outright lies about contesting candidates and their leaders are rampant. This misleading content not only hurts the democratic media but also dampens the spirit of elections.

The first wave of panic over online fake news and misinformation, which became a global concern following the 2016 US presidential election, largely concerned links spreading on social media services such as Facebook.

Focus is now shifting to communications on WhatsApp, which are fully encrypted and therefore researchers and journalists are facing difficulty to accurately judge the scale of the problem and understand how information is spreading. While many people use WhatsApp for one-on-one communication, there are growing concerns about how large WhatsApp groups of friends and acquaintances are being used to share information, or to forward political images and videos.

C. How is Fake News Spreading in India?

WhatsApp appeared to be the main driving force behind the spread of fake news in India.

Based on survey responses, the BBC found that many Indians "relied on markers like the kind of images in a message or who sent it to them" in order to decide "if it was worth sharing".

As a result, messages from close friends and family members were often assumed to be trustworthy, regardless of whether they actually were.

The BBC researchers interviewed 80 people in three countries—India, Nigeria, and Kenya—over a seven-day period in the year 2018, analysing their media consumption habits, and studying how they used Facebook and WhatsApp on their phones to share information. They found that respondents in all three countries made little effort to figure out the original source for what they shared.

The BBC researchers found the following:

Indians tend to read and believe information forwarded to them by individuals they know or trust, rather than discerning between news stories based on the original source of the information.

Indians may be more susceptible to sharing fake news because the country has a history of a trusted independent media – meaning users assume that material forwarded to them has been checked at some stage.

A parallel BBC study in Kenya and Nigeria found that a natural distrust of the media meant people were more likely to question the original source of online information.

Nearly 37% of messages sent on WhatsApp were about "scams and scares" related to technology and conspiracies, among other things, while about 30% could be categorised under nationalism, including "common man" stories and cultural preservation, the BBC said.

There are some fake news blog which are as follows:

The Onion- America›s Finest News Source is a parody news website. The Onion is a Peabody award-winning news source founded in 1765. It's a satire blogs.

Eg of satire blog: We predict who will watch Grammy award.

News Thump-UK spoof news and satire: NewsThump is one of the UK's fastest growing humour websites providing a daily satirical take on current affairs from around the globe, only without the facts, and more jokes. Eg: Migrating birds to be denied entry back into the UK in the spring following Brexit. Other fake news blogs are The Poke, Daily Mash.

D.   Effects of Fake News

It's not just the big fakes, even small everyday half-.truths have their side effects. They can gradually brainwash an individual into believing lies, or unfairly skew fair debate on crucial issues. More importantly, fake news leads to harassment and intimidation of innocent people and damages reputations. According to the study in Washington, the reason for falling victim to fake news are belief system that an individual develops early in life to protect themselves against stress and anxiety of an uncertain world. The key to people's accepting of fake news inspite of the availability of the evidence to the contrary is a phenomena known as "Confirmation bias" or tendency for people to seek and accept information that confirms their existing beliefs and rejecting or ignoring that which contradicts those beliefs.

Extensive sharing of fake news on WhatsApp has led to a wave of violence in India. These days, fake news and misinformation about public policies spread like fire on the WhatsApp. Apart from amplifying the agenda of specific person/ things, fake news resulted in more than 50 deaths this year. Recently India has witnessed several shocking incidents of mob lynching due to the spread of fake messages about child abductors over WhatsApp, as it happened in the case of the deaths of Nilotpal Das and Abhijeet Nath in Assam's Karbi. Anglong.

Following are the various incidences of mob lynching that took place in various parts of India:

In July 16, 2018, an IT worker Mohammed Azam visited a relative in Bidar district in Karnataka with three of his friends. They saw a few children returning from school to whom they gave Qatari chocolates out of affection. However, suspecting them to be child-snatchers, the villagers turned hostile. The group fled in their car. Their car was flipped into a ditch. People then dragged the group of four only to beat them up with sticks and stones, killing Azam and injuring the other three.

On July 24, 2018, four women in West Bengal›s Dawkimari village, Jalpaiguri, were injured in an assault by mobs on suspicion of being child-lifters.

On July 28, 2018, a 29-year-old man in Dindori, Madhya Pradesh, suspected of

being a child kidnapper, was set upon by a mob wielding iron bars and bamboo rods.

Similar incidents occurred in Jharkhand, Rajasthan, Kerala, Tamil Nadu, Maharashtra, Andhra Pradesh, Odisha, Assam, Maharashtra, Chhattisgarh, Tripura, Gujarat, and several other states, all owing to the suspicion of the victim being a child-lifter.

Everyone who's been following the news knows that this suspicion didn't just bloom out of nowhere, but was injected into people's brains through a message which was circulated on WhatsApp.

E. Urgent Need to Take Measures

It's high time that measures are taken to raise awareness about fake news so that citizen can keep up with the advance in Technology and respond effectively when a fake story breaks. "Though sadly some people also use WhatsApp to spread harmful misinformation. We believe this is a challenge that requires action from technology companies, civil society and governments.

People should directly ask the message sender about its authenticity and reason behind forwarding it. If the sender said he/she had verified the info and it was 100 per cent correct, only then they should forward the message.

Citizens need to develop better understanding about information and its value to curb the online 'game of forwarding posts' without any intent.

In order to stop the rampant growth of mob lynching, communal riots and political propaganda, we should share more responsibly over social media. We should ask the right questions about source and accuracy of content for every retweeting or post.

Students should be made media literate through the school curriculum. Students should develop critical understanding about the media functioning. To boost critical literacy, the national curriculum needs to be revised. Media studies should be promoted more robustly, while computing should be not only about practical skills but also critical reflexivity about the digital landscape. In parallel, we need a more student-centred approach encouraging critical thinking over knowledge transmission. Media Club was an initiative of NCERT in this direction, but it can be made available in all schools with a more broad based approach.

Quality journalism adhering to professional standards and ethics is the best way out. There is a need to keep Transparency and accuracy in reporting by checking the fact and determining whether a story is real, fake or somewhere in between.

To enforce responsibility for fake news is not likely to be effective. No rigid policy can solve this problem. The fear is that any policy regulation will obstruct free expression and interfere with the basic premise of quality journalism. Rather, an attempt should be made to promote healthy digital citizenship. There is a need for greater digital literacy in India, coming amidst growing concerns over the deadly consequences of fake news in the country.

Citizens should be made aware regarding the effect of dissemination of fake news through social messages, campaigns organized by NGOs, schools, government, audio clips. Schools and colleges can be encouraged by Government to perform skits, street play related to fake news.

F. Initiatives Taken to Combat the Rampant Spread of Fake News

Following initiatives have been taken by various organisations:

Whatsapp came up with a latest feature that labels forwarded messages so that recipients can distinguish whether it is composed by the sender or it is being forwarded blindly. WhatsApp has also plans to work on new projects with leading

academic experts in India to learn more about the spread of misinformation, which will help inform additional product improvements going forward.

Faceboook recently announced that it has tied up with Boom Live, an Indian fact-checking agency, to fight fake news during the Karnataka elections. This is the latest in a series of partnerships that the social media giant has entered into in the last one year to improve the accuracy of information shared on its platform.

In the UK, the Economist Educational Foundation has been working with state schools since 2013, teaching students how to question information and arguments in the news. "They learn how information can be presented and shaped in different ways by being content creators themselves," says Emily Evans, the foundation's chief executive. "The students learn that all news stories have multiple perspectives by taking part in discussions across different communities with different opinions and experiences."

The BBC launched an initiative for secondary students which aims to combat the spread of fake news. It involves high-profile reporters going into schools to discuss journalistic standards and explain how sources' claims are verified, as well as offering student's access to its new Reporter game.

The International Fact-Checking Network (IFCN), launched in 2015, supports international collaborative efforts in fact-checking, provides training and has published a code of principle.

The International Federation of Library Associations and Institutions (IFLA) published a summary to assist people in recognizing fake news. Its main points are:

Consider the source (to understand its mission and purpose)

Read beyond the headline (to understand the whole story) Check the authors (to see if they are real and credible)

Assess the supporting sources (to ensure they support the claims)

Check the date of publication (to see if the story is relevant and up to date)

Ask if it is a joke (to determine if it is meant to be satire)

Review your own biases (to see if they are affecting your judgment)

Ask experts (to get confirmation from independent people with knowledge).

AltNews' is an Indian fact checking website, run by former software engineer Pratk Sinha. The website was lunched on 9th February, 2017 to combat the phenomenon of fake news, and Sinha has compiled a list more than 40 of what he describes as fake news sources.

In July 2018, the team met with the police commissioner of Ahmadabad to propose a pilot program for collaboration between fact-checking websites and local government and law enforcement to curb the spread of misinformation. AltNews is also working with Google to design a fact-checking curriculum for journalists. AltNews plans to develop its own mobile application that will allow individuals to submit stories they would like to see fact-checked. The idea is to track the frequency of requests for a particular fake story and track users' geo-coordinates to determine where fake stories are spreading.

II. Conclusion

The lack of uniform guidelines, regulation and policy regarding such fabricated content needs to be addressed urgently. Considering

the rapid penetration of mobile phones and the rise in use of social media in India, the dissemination of fake news is no longer a problem limited to the online world, especially because it has political, social and economic ramifications on the ground. We need to work across industries to help solve this problem: technology companies, media companies, educational organizations and our own community can come together to help curb the spread of misinformation and false news. The small step towards sensitizing the people at the grassroots level regarding the widespread of fake News will bring about a significant change.

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Disinformation 2.0 in the Digital Ecosystem

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Abstract—The coming of New Media has led to democratic platformatization of content with all its utopian ethos. Web 2.0 which is about leveraging the power of the internet to build composite applications in a service-oriented fashion has also given rise to dis- information and circulation of fake news which is a complex phenomenon in the digital ecosystem and landscape, requiring analysis from different angles. Levin (2017) mentions how media analysts have argued that efforts to fight misinformation through fact-checking are turning futile leading to more disinformation and cacophony in communication. The paper will discuss discourses on propaganda, ethics of psychographics using data metrics which are involved in the New media platforms. It will also highlight the role of social media companies in controlling the spread of fake news on their platforms through initiation of policies involving different stake holders. Cases of fake news, mis- information and propaganda that have spread and the role of social media, content aggregators and platforms that influence behaviour of the target audience are analysed. The paper will also discuss different connotations of fake news in surcharged communal and regional politics where the sensitivity is so high that the only administrative response in the recent past have been Internet blackout in volatile contexts. The paper will try to come up with suggestions for Fake news detection and measures for policy initiatives.

Keywords: Fake News, New Media, Ethics, Psychographics, Data Metrics, Policies

I. Introduction

New Media has ushered an era of ubiquitous computing where media convergence and divergence are two sides of the same coin. Webster (2014) mentions technological innovation using computer technologies as the key idea that breaks through in information processing, storage, and transmission that have led to the application of information technologies in virtually all corners of society. On a larger scale this digitisation of mass media platform also points to restructuring of media ownership as well as to describe the latest developments in media forms, distribution, and consumption. Jenkins (2006) defines convergence, as "the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who would go almost anywhere in search of the kinds of entertainment experiences they wanted. Convergence is a word that manages to describe technological, industrial, cultural, and social changes, depending on who's speaking and what they think they are talking about. In the world of media convergence, every important story gets told, every brand gets sold, every consumer gets courted across multiple media platforms. Right now, convergence culture is getting defined top-down by decisions being made in corporate boardrooms and bottom-up by decisions made in teenagers' bedrooms. It is shaped by the desires of media conglomerates to expand their empires across multiple platforms and by the desires of consumers to have the media they want where they want it, when they want it, and in the format they want". The digital ecosystem therefore includes

elements of integration and divergence in the public sphere. There is information flow both ways by the the senders and receivers in the communication system. The move now for targeting audiences is from demographics to psychographics. Psychographics has long been used by marketers is the study of personality, attitudes, values, interests, habits, hobbies, lifestyle and opinion. It has the potential to transform the way marketers understand and influence decision-making. Unethical usage of digital platforms and psychographics based on personality profiles and emotional triggers through data metrics could quickly turn dystopian in today's second media age- also considered the dark art of influencing.

II. Methodology

This is a conceptual paper based on theoretical analysis of case studies from secondary sources. The paper refers to Wardle and Derakhshan (2017) work on information disorder for analysis along with other arguments building up to this discourse on disinformation.

A. Disinformation in the Public Sphere

The public sphere is defined as an area in social life where individuals can come together to freely discuss and identify societal problems and through that discussion influence political action. Digitisation has made this discursive space "a theatre in modern societies in which political participation is enacted through the medium of talk" and "a realm of social life in which public opinion can be formed" (Hauser,1999; Habermas, 1989; Nancy, 1990; Robert, 1999). The features of new media in the digital ecosystem has broadened this transmission and dissemination of information flow in the public discourse with other issues like Disinformation and propaganda gaining greater ground. Wardle and Derakhshan

(2017) argue that contemporary social technology allow for information pollution at a global scale; a complex web of motivations for creating, disseminating and consuming these 'polluted' messages; a myriad of content types and techniques for amplifying content; innumerable platforms hosting and reproducing this content; and breakneck speeds of communication between trusted peers. The following cases will discuss the impact and implication of usage of psychographics in the digital ecosystem along the line of persuasive communication and disinformation leading to communication dysfunction.

In the year 2018 the 'child kidnappers' fake news spread through WhatsApp messages claimed several lives across India. In 2018 itself WhatsApp had 1.5 billion active users, 200 Million in India. The messages included image of two men on a motorcycle pulling up to a group of children with a message that people were kidnapping children in the area - this single message-fuelled wide spread rumour and opinion making that led to the killings. Surprisingly just few months later the same news circulated in Mexico and claimed two more lives to mob lynching because of the child-kidnapper hoax spread through social media in a similar manner. In India, the video is attributed to a public service video about child kidnapping. CCTV styled footage added more to the realistic visualisation which created more misinformation amongst people who shared the information. In Assam and Telangana where the incidents also took place, social media posts which included grotesque videos of mutilated bodies with text claiming that the perpetrators could be child lifters were already doing the rounds for sometime. Hence, pointing to the power of visual media when combined with multimedia, which can directly trigger emotional responses leading to the killings based on mob psychology.

There was great amount of communal tension in places like Assam after the mob lynching incident. This led to the government authorities shutting down internet for several hours to stop rumours from circulating.

From communication studies perspective, what remains alarming and disturbing is the mob hysteria and mob psychology rendered by such disinformation originating from social media platforms. Law and order problem are not new in such places, where slack administration lead to public outrage and mob justice. There is also the fear of "the outsider" in such sensitive areas where intercultural communication needs to further permeate. It is in such socio-cultural milieu and constructs that opinions formed by misinformed receivers who have easy access to fake digital messages that violence of such great proportions take place. At least 25 people have been slain by mobs in Mexico the same year according to Mexico's National Human Rights Commission. Law enforcement officials in Mexico as well fear that hoaxes spread on Facebook, WhatsApp and other platforms may be accelerating the disturbing trend.

However, the crux of the matter remains that internet blackout is not a solution or right response. Public sphere is a realm of social life in which public opinion can be formed and it should be open to all citizens, and free from influence from governments or private businesses (Habermas, 1989). The issue is much deeper which requires policy initiative from different stakeholders. WhatsApp in its reply to Ministry of Electronics and Information Technology (India) emphasised on it's messages being end to end encrypted , being private in nature and that more messages are sent on a one-on-one basis, rather than everything being shared to groups. Users of social media lack the media literacy to differentiate between authentic and fake news. Users depend on their digital network to guide them through the information

ecosystem. Messing and Westwood (2012) have mentioned that 'social media has had two effects: by collating stories from multiple sources, the focus is on the story, and not on the source; secondly, endorsements and social recommendations guide readership rather than traditional gatekeepers or ingrained reading habits'. (Rheingold, 1993) had stated that, "There is an intimate connection between informal conversations, the kind that take place in communities... and the ability of large social groups to govern themselves without monarchs or dictators." Hence we have messages triggering online discussions effecting opinion makers who act in their offline communities to initiate action based on the understanding construed from digital information.

Wardle and Derakhshan (2017) mention that communication scholars can look into three types, elements and phases of information disorder as highlighted by:

i. The three *types*: mis--information, dis--information and mal-information

ii. The three *elements*: agents, messages and interpreters

iii. The three *phases*: creation, production and dissemination

They further mention that the emotional allure of situating ourselves within our filter bubbles and having our world views supported and reinforced by 'confirmatory news' is incredibly powerful. Effective usage of visuals in the online platforms will be akin to the 'Kuleshov effect' as demonstrated by Soviet film-maker LevKuleshov in the 1910s and 1920s. It is a mental phenomenon by which viewers derive more meaning from the interaction of two sequential shots than from a single shot in isolation. Overtime, these metaphors and narratives form the imageries in the mind of the misinformed recipients of these messages disseminated in the digital ecosystem. Representations and

interpretation take place in the computer (digital) level and also the cultural level. Fake news instances like the mob lynching cases are examples of existence of 'herd culture' wherein the virtual screen metaphors take over the real life visual and cultural field of recipients of these messages.

B. Propaganda Culture and Psychographics

'Brexit' vote in the UK and the Trump campaign are often used as examples of the power of social media as propaganda tools. Herman and Chomsky (2002) in the propaganda model suggests that the mainstream media, as hegemonic structures, commonly frame news and allow debate only within the parameters of dominant class viewpoint and that when hegemonic structures are formed in the society, common people/masses are not aware of their own stake in an issue or are immobilised by effective propaganda. The media then will serve the interests of the ruling class uncompromisingly. The Facebook and Cambridge Analytica scandal have disclosed the susceptibility of social-media data to manipulation. Marketers, political groups and shadowy third parties can now harvest individual user's information, divide users into homogenous groups and send targeted messages in ways that are far beyond anything imagined. Psychographic analytical tools are proving to be extremely effective in targeting the desired audience for the desired effect like the "Hypodermic needle", thereafter causing the ripple effect.

Rokka and Airoldi (2018) discuss how the psychographic-segmentation tool with the "big data" from Facebook profiles and algorithmically enhanced statistical analysis employed by Cambridge Analytica extends beyond the traditional marketing method of audience analysis beyond simple "demographics" (age, gender, education) toward profiling based on personality traits and value-based scores. This method

has been termed the "ultimate marketing weapon" in the current digital ecosystem. Many commentators have mentioned the unethical usage of personal data in these cases. They further argue, "furthermore, liking a Facebook page is not an individual action performed in isolation, like the systematically filling out a questionnaire. Instead, it is an inherently social and symbolic act – and needs to be interpreted in the context of the platform and its uses. This further points to the fact that micro-targeted advertising content via psychographic techniques really has the capacity to manipulate people's minds". Wade (2018) mentions that Cambridge Analytica was able to identify the profiles of more than 50 million Facebook users by matching two different approaches and data sources. First, the results of 270,000 personality tests obtained through a quiz-like Facebook app developed by Cambridge professor Aleksandr Kogan. Second, the results were statistically related to "digital footprints of human behaviour" of these respondents and their (unaware) Facebook friends' profiles. Wade calls this method "reverse engineering" (as) based on social media users' activity means that only about 100 Facebook "likes" are enough to estimate a person's psychological traits. Summers, Smith and Reczek (2016) emphasise segmenting, targeting, and positioning are key to successful marketing, and micro-targeting provides marketers with incredible advancements for each of these steps and "a political party can focus their marketing budget on undecided voters, or specifically to an undecided voter that may be leaning a certain direction but not planning to vote, that is clearly a lucrative segment to target".

Max Weber had connected consumption behaviour closely tied with social structures . Post modern theorist on the other hand have relied heavily on individualist and behavioural psychological paradigm connected to 'the long tail of economics'. Holt (1997) mentions

that behavioural patterns are also shaped by differences in "global" psychological states or values viz. openness, conscientiousness, extraversion, agreeableness and neuroticism. Arnould and Thompson (2005), Holt (1997) have stressed on the importance of sociocultural perspectives that are much more sensitive to the social and symbolic systems that shape our lifestyle-relevant choices and tastes. Hence, individual social media usage and behavioural pattern can be associated to overall influence from the network pattern. Lazarsfeld further theorises this by saying that the power of political propaganda, demonstrating that message effects are largely mediated by interpersonal relations and collective interpretations. With the rise of big data–based psychographic segmentation, however, the old "magic bullet" thesis has apparently gained new popularity. Caroline Jack argued in the introduction to her recent report, *Lexicon of Lies*, for Data & Society:

"Journalists, commentators, policymakers, and scholars have a variety of words at their disposal — propaganda, dis-information, mis-information, and so on — to describe the accuracy and relevance of media content. These terms can carry a lot of baggage. They have each accrued different cultural associations and historical meanings, and they can take on different shades of meaning in different contexts. These differences may seem small, but they matter. The words we choose to describe media manipulation can lead to assumptions about how information spreads, who spreads it, and who receives it. These assumptions can shape what kinds of interventions or solutions seem desirable, appropriate, or even possible."

Wardle and Derakhshan (2017) mention the three elements of information disorder

The Agents: Who are they and what motivates them?

The Messages: What format do they take?

Interpreters: How do they make sense of the messages?

Agents are involved in all three phases of the information chain – creation, production and distribution – and have various motivations. The attempt of the message is to provoke an emotional response, it has a powerful visual component and a strong narrative and this narrative is repeated. Stuart Hall (1973) explained in his reception theory, messages are encoded by the producer, but then decoded by individual audience members in one of three ways:

1. Hegemonic. Accepting the message as it was encoded.
2. Negotiated. Accepting aspects of the message, but not all of it.
3. Oppositional. Declining the way the message was encoded.

George Lakoff (1997) sees rationality and emotions as being tied together to the extent that, as human beings, we cannot think without emotions. The emotions in our brains are structured around certain metaphors, narratives and frames. They help us make sense of things, and, without them, we would become disoriented. We would not know what or how to think. The emotional allure of situating ourselves within our constructs and having our world views supported and reinforced by 'confirmatory news' is incredibly powerful.

III. Suggestions and Conclusion

Measures in the form of policy initiatives have to be taken up from different stakeholders to ensure a better informed usage of social media platforms. Following the 2018 fake news incidents, WhatsApp brought out advertisements in newspapers informing users cues on how to distinguish genuine and fake news, beside conducting workshops

in different places. It further implemented measures like limiting the number of people who can become members in a group (256) and the number of times a message can be forwarded (five). The application also gives the facility to block or report someone along with a new label that highlights forwarded messages. WhatsApp has reportedly offered a $50,000 reward for anyone who can come up with ideas to tackle this issue. The company has also enlisted the help of Boom Live, a Mumbai-based organisation that works to track down and debunk fake posts. Google on the other hand has started the initiative to prevent revenue flowing to the owners of "bad sites, scams and ads" and has permanently banned nearly 200 publishers from its AdSense advertising network (Eddy, M. and M. Scott, 2017).

Social media platforms would further require to come up with fact-checked articles, Credibility scores of posts and other technical fact-checking initiatives in which the platforms could detect mis- and dis-information in real time and block them out. The users need to be Educated on the line of media/information literacy and ethics, an initiative which has been started in several schools and also by different NGOs. The mass media should also in judicious in picking up stories even as many of the editorial meetings are about what's in circulation/trending. Regulatory policies have to be implemented by government authorities. In cases of Micro-targeting, recognising and reporting the scale and impact of campaigns that use demographic profiles and online behaviour to micro-target fake or misleading information should go a long way to control the dark art of influencing. Media is considered to be the watch dog of the society, the need of the hour

in the digital ecosystem would be a watchdog of the digital media and what circulates therein. As Barr (2000) puts it media and communication institutions are central players in influencing and legitimising individual and national identity. What we choose to see as critical issues in society depends in part on how the media constructs its agendas of discourse. Freedman et al (2016) in Strategies for Media Reform have mentioned the need 'to know the media, to be the media and to change the media' as crucial initiatives if we are to build effective coalitions to transform media institutions and processes. This calls for further researches in the line of social dynamics in the digital ecosystem, to combat disinformation through media and information literacy.

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Content Analysis of Print Media Advertisements and Related News on Public Services through the Lens of Media Integrity

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Abstract—In India, newspapers were established to give voice to those 'who have none' and promote democracy. However, media integrity in India has become a challenge to democracy and the 'have not'. In fact 'Corporate corruption of the media has shown itself to be a threat to free expression, as well as democracy. But its only part of a wider corruption of public life, driven by privatization above all' writes Seumas Milne (2012) in The Guardian. Slowly the media establishments in India have become a victim of media policy which treats journalism and journalistic content as a postscript to advertisements. Drawing from the civil society theory of communication, this paper aims to demonstrate through content analysis method, the nexus between the print advertisements of public services for persons with disabilities (PwDs) in two major national newspaper dailies and related news through the lens of media integrity. Public Service Advertisements (PSA) are provided by Governments to inform the public about the variety of new schemes and services available for the benefit of PwDs. The study is an attempt to establish how PSA on schemes/services and the reportage about public services in the newspaper daily benefit the Governments and the Media establishments, instead of PwDs, thus underlining the need of a powerful state to maintain civility in society is the point of departure in this study. The sample selected for the study consisted of PSA (n=50) and related reportages in two selected English National newspaper dailies published from Mumbai over a period of 6 months. The content analysis of the reportages and PSA demonstrated that there is a need for balance between the space used for PSA and the space used for reportage on services that benefit PwDs, leading to strong print media integrity. In fact, the analysis depicted only small (.7%) news reportage space allotment as compared to a bigger (9%) PSA space usage in national newspaper dailies selected for the study, pointing to the need for civil society oriented media integrity.

Keywords: Advertisements, Public Services, Print Media Integrity, Newspaper Reportage

I. Introduction

Advertisements play a vital role in dissemination of information regarding products and services. It persuades viewers and readers to take action. They are not only a source of entertainment, but also a source of information, education and entertainment. It provides information about the outside world and exposes us to other ways of life and culture. Public service advertisements (PSA) are generally aimed at public well-being.

Public service advertisements are made for the welfare of the society. It helps many corporates in serving their social responsibility.

The government also uses this as a facility to broadcast messages in the print and electronic media. Information dissemination is done to reach the masses. This mass also includes persons with disability.

Persons with disability are a part of the society. Disabilities is an umbrella term, covering impairments, activity limitations, and participation restrictions. Impairment is a problem in body function or structure; an activity limitation is a difficulty encountered by an individual in executing a task or action; while a participation restriction is a problem experienced by an individual in involvement in life situations. (WHO, 2014)

The Persons with disability act recognizes blindness, low vision, leprosy cured, hearing impairment, locomotors disability, mental retardation and mental illness as disabilities. The act covers various aspects of welfare of disabled persons such as prevention and early detection, education, empowerment, affirmative, action, non-discrimination, research and manpower development, institutions for persons with severe disabilities, social security etc. Appropriate government has to ensure implementation of relevant provision of the act.(PWD act, 1965).

Census (2011) has revealed that over 2.21 million people in India as suffering from one or the other kind of disability. This is equivalent to 2.21% of the population. Among the total disabled in the country, 12.6 million are males and 9.3 million are females.

II. Need of the Study

Media establishments in India have become a victim of media policy which treats journalism and journalistic content as a postscript to advertisements.It is important to understand the nexus between the print advertisements of public services for persons with disabilities (PwDs) in newspaper dailies. To understand the function of advertisements, in particular public service advertisements (PSA) research needs to be done to develop media integrity. To get an insight into this phenomenon, two national dailies were selected and content analysis of advertisements were done. Times of India is India's most widely circulated English daily and rated amongst the world's six best newspapers and attracts a daily circulation level of more than a million copies. Second newspaper selected is its competitor Indian Express. It is another widely circulated newspaper after Times of India.

III. Review of Literature

According to manickavelan (2013) a research scholar PSA are "Public Service Advertising consists of messages in the public interest, which is featured on television, radio, print or other media. While the objective of commercial advertising is to market a product or service, PSAs are messages in the public interest to raise awareness of an issue, influence public attitudes, and stimulate a desired action. The media time and space is provided for free, making it a very cost effective model."

According to the Convention on the Rights of Persons with Disabilities: UNCRPD (2006) talks about the general principles in the 3rd article, following are the principles

a. Respect for inherent dignity, individual autonomy including the freedom to make one's own choices, and independence of persons;

b. Non-discrimination;

c. Full and effective participation and inclusion in society;

d. Respect for difference and acceptance of persons with disabilities as part of human diversity and humanity;

e. Equality of opportunity;

f. Accessibility;

g. Equality between men and women;

h. Respect for the evolving capacities of children with disabilities and respect for the right of children with disabilities to preserve their identities.

Keeping in mind the above convention, and also many advocacy groups focus on the depictions of the minorities, women, seniors and the disabled in the mass media. It is noted by Kathryn Montgomery (1989) that newspaper dailies have failed to act as the cultural mirror and has instead help in demeaning the above in the eyes of others.

Media plays a major role in educating and making people aware at large on issues related to disability. Many of the problems pertaining to disability management, disability rights, employment opportunities etc. generally get scant coverage in the media. There is a growing need to bridge the gap. Also there is a need for balance between the space used for PSA and the space used for reportage on services that benefit PwDs, leading to strong print media integrity.

IV. AIM

The research study aims to demonstrate media integrity in print advertisements related to public services for persons with disabilities (PwDs) in newspaper dailies.

V. OBJECTIVES

To demonstrate Public Service Advertisements (PSA) as an information tool for persons with disability in the newspaper dailies.

To understand the reportage and advertisements in terms of information and usability in the newspaper dailies.

VI. RESEARCH QUESTIONS

1. What is the significance of the reportage and Public service advertisements in providing information to persons with disability?

2. Does the reportage and PSA in newspaper dailies benefit the government and the media establishments instead of persons with disability?

VII. HYPOTHESIS

1. There is significance difference in the reportage and public service advertisements of newspaper dailies in providing information to persons with disability.

2. The reportage and PSA in newspaper dailies benefits the government and the media establishments instead of persons with disability.

VIII. LIMITATIONS

The study was done for a period of six months (August-January) in the year 2018-2019.

Only The Times of India and Indian Express newspaper was selected for the study.

Supplements were not taken, advertisements were studies.

Content analysis was used as a methodology for gathering the data.

IX. METHODOLOGY

In order to find answers to the research questions and to test the hypothesis, data was gathered using a research tool developed for the purpose of the study. Research tool was developed based on validation by professionals in the field of disability and media communication. The same was used for gathering the data from the Times of India and Indian Express newspaper dailies for a period of six months (August to January). The data consisted of disability related news articles and advertisements. A total

of 50 articles from each newspaper daily were gathered and analysed. Below are the findings of the research:

X. RESULTS AND DISCUSSION

The total number of public service advertisements in Times of India is 7. Indian Express had only 5 PSA's

PUBLIC SERVICE ADVERTISEMENTS PERTAINING TO PERSON WITH DISABILITIES

The PSA's majorly consisted of recruitment advertisements where the reservation policies demand for disability certificates. It was noted that major PSA's were restricted to government advertisements and other scheme related announcements.

The Times of India

The Indian Express

The above PSA's are official government advertisements inviting applications from individuals where they have to abide by government rules and regulations therefore reservation policy is adopted. This advertisement is asking for disability certificate as an attachment if a person is disabled. Only on providing this certificate person with disability will be eligible to appear for other rounds of selection process.

The Indian Express

Advertisement from The Times of India

The Times of India

In this advertisement it can be seen that the Government of India department of pension and pensioners welfare has provided information to all pensioners about increased amount of pension applicable to the pensioners. This PSA particularly talks about persons with disability and has provided accurate information to them. Similar ads were missing in The Indian Express.

The above PSA's are advertorials by state governments which comprises of an article that talk about the welfare schemes and people benefited by those schemes. Special segment is given for Persons with Disabilities. This showcases the information that is provided to Persons with Disabilities or Persons without Disabilities is in the form of an advertisement it is observed that only welfare schemes make it to the newspapers and no positive reportage or advertisement was found while searching for the PSAs.

TENDER CALL NOTICE
AWARDING CONTRACT FOR RUNNING SHOPS/SERVICES AT ACC & S AHMEDNAGAR

1. **COMMANDANT** Armoured Corps Centre & School invites application from interested private parties for awarding contract of running following shops/services at ACC&S Ahmednagar for the period of one year with possibility of two yearly based extensions.

(a) Central Category Shops

Sr. No.	Type of Shop	Location	Min Rebate Price (Per Month)
(i)	Stationary Shop	Cavalry Arcade, (D&M Regt)	11,500/-
(ii)	Vehicle Repair Shop	Laager Complex, (SAW)	3,000/-
(iii)	Sports Kit Store	Laager Complex, (SAW)	3,000/-
(iv)	Tour & Travel Shop	Laager Complex, (SAW)	3,000/-
(v)	Provision/Grocery Shop	Cavalry Canteen, (A&E Regt)	23,105/-

(b) Regimental Shops

Sr. No.	Type of Shop	Location	Min Rebate Price (Per Month)
(i)	Provision / Grocery Shop	D&M Regt	7,500/-
(ii)	Tailor Shop	Auto Wg. SOTT	Staff - Rs. 08/- Trainees - Rs. 15/-
(iii)	Unit Cafeteria	Armt Wg. SOTT	Staff - Rs. 35/- Trainees - Rs. 54/-
(iv)	Unit Cafeteria	Auto Wg. SOTT	Staff - Rs. 100/- Trainees - Rs. 102/-

2. **Security Deposit.** A refundable deposit of Rs. 25,000/- (Rupees twenty five thousand only) will be attached by each applicant for each shop alongwith the application in form of DD payable to 'Comdt. AC Centre & School'.

3. The tender submitted by applicant will include following details/documents :-
(a) Maximum rebate proposed by the applicants.
(b) Experience of the applicants.
(c) Financial status of assents available with the applicant to execute the venture.
(d) Rate list of items with brand/company, name and service being provided in shops.
(e) Fwg cert will be furnished by the applicant :-

(i) Certificate of not subletting the contract.
(ii) Certificate regarding acceptance of 10% annual increase in MRP (Minimum Rebate Price) of initial contract, if renewed.
(iii) Certificate of acceptance of rate list finalised by board of Officers.
(iv) Certificate regarding provision of extra items on request form contract executing Officer.
(v) Certificate stating the tenderer has read the SOP and will comply with all the conditions laid down in SOP.
(vi) Commendations of previous service provided by applicants.

Interested Private can obtain application form for filing tender from Presiding Officers mentioned below between 9 AM and 1 PM on working days till **20th Sep. 2018** at Rs. 500/- Per Form (Rs. 100 for Ex-serviceman, Handicap person and Widows of Serviceman/ Ex-serviceman). Separate form will be required for each shop. Last date to submit tender is **30th Sep. 2018.**

(a) Central Category Shops
Col Amit Berwal, SAW, Presiding Officer, Cell No- 7798315026

(b) Regimental Shops
Col Col Dhiraj Tripathi, Auto Regt, Presiding Officer, Cell No- 9051334353

4. An applicant can fill more than one tender. All applicants will require to be present at HQ ACC&S QMG's Branch, Ahmednagar personally during opening of tenders.

Col 'Q', HQ ACC & S
Ahmednagar

The Indian EXPRESS Fri, 31 August 2018
epaper editions @paper.indianexpress.com/c/36631867

The above advertisements are from The Indian Express and include only text and no visual representation is done. There are several advertisements in the news papers. Out of which only few advertisements are related to PwDs. So, it becomes difficult for Pwd to find relevant advertisement and get benefit out of it.

XI. Conclusion

The research comprised of analysis of two national news papers dailies namely The Indian Express and The Times of India. It was observed that The Times of India had more PSA in respect to PwDs than The Indian Express. During the period between 1st August 2018 to 31st January 2019. i.e. period of 184 days only 7 advertisements in The Times of India and 5 advertisements in The Indian Express appeared.

Most of the advertisements dealt with recruitment advertisements. It raises question on how Person with Disabilities will gather information when national leading news papers do not provide with lot of information that of use to them. These PSA seems to be revenue generating model for the media houses and does not serve the purpose of creating awareness or for the public good which is the basic function of PSA.

It can be said that media integrity needs to be developed and more and more PSA should be made for PwDs. Which is useful and informative to the intended audience. The ministry needs to implement more graphical presentation of the data for reaching persons with hearing impairments because there is more textual representation and it is difficult to find if the information is related to the Person with Disability.

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Print and Social Media Integrity of Advertisements on Health Information with Specific Reference to Oral Health in India

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Abstract—While we are living in an arena of a digital age, one of the major issues faced is availability of false health information. This can lead to detrimental effects by nurturing false beliefs about medicine, disease and preventions just at a mere click of a fingertip. Digital space has become the first source of information towards self-diagnosis. Misleading information with no control of the information is available for the patients and since they are vulnerable, they accept it which might lead them to make emotional decisions. Unlike print media advertisements that persuade the consumers, despite its ubiquity, social media is still a relatively new phenomenon, just over a decade old. Individuals are turning to online platforms to learn about science and health topics, with the Internet dominating as the primary source of information about science and technology news (Brossard, 2013). Print Advertisements and Social media are often criticized for being a conduit for misinformation on health issues, including oral health information. This study is an attempt to demonstrate the integrity of print and social media advertisements on oral health. In fact, narratives such as 'milk teeth need not be cared for because they last only for a few years and these teeth will anyway be replaced by permanent teeth' promotes conduit of disinformation in social media and print advertisements. This study aims to demonstrate the integrity of visuals and texts in print advertisements and social media on health information with specific reference to oral health based on the theory of spiral of silence as the point of departure. A content analysis research method was used to gather the textual and visual data available in advertisements and social media messages with specific reference to oral health. The integrity of visual and texts in oral health print and social advertisements (n=50) were correlated to demonstrate the disinformation and misinformation representations. It was found that oral health advertisements using visual information were 18% (without integrity) when compared to textual information in the same advertisements. Visual information was used to persuade the viewer.

Keywords: Advertisements, Communication, Social Media, Integrity, Oral Health Information

I. Introduction

There is a boom in advertisements related to oral health care. The proliferation of modes and speed of communication and the reflexivity of knowledge will have tremendous implications for health

care industry. The penetration of newer communication technologies continues to exponentially increase, health industry and its promotion will inevitably expand out from the traditional media (TV, radio, billboards) and into the 'new' (digital platforms such as social networking sites).

According to Cole-Lewis, H. & Kershaw, T. (2010) it has crossed more than two decades and communication has changed beyond imagination. Mobile phones, portable computing devices and the internet have all become widely accessible and provide entirely new avenues to access information, connect, and communicate regardless of geographic location.

Today almost everyone has web access regardless of age, academics, or economics. We see 10-year-olds on streets and schools with smart phones using Youtube or any other digital platforms. The older generation is no different, grandmothers are also mastering the art of smartphone and becoming more digital savvy. It wouldn't be wrong to assume that technology has penetrated well into the Indian market and will stay here for long.

This is the reason this study is carried out, to check the authenticity and consumer response to the messages that are circulated on the social media groups. In particular WhatsApp where advertisements with misleading or wrong information is spread out like a wildfire and there seems to be limited prevention or intervention modes. This is an attempt to review how the social networking sites can have impact on oral health education and information.

II. Review of Literature

According to Blackshaw and Nazzaro (2006) Social media defines "new foundations of information that is effectively created, originated, disseminated and applied by consumer's intent on educating each other about products, services, brands, personalities and issues.

Social media has not remained a phenomenon, it has reshaped into an approach, an attitude. It is just not a fad but a process that is here to stay, empowering the daily lives of the global individuals belonging to various castes & religions. The power of the media to shape and influence people's perceptions and attitudes requires the messages embedded to be correct when viewing from a preventive health paradigm.

According to an Australian research report (2015) similar cases of miscommunication through social media has taken place. The study conducted by them comprised of style, location and context of oral health messages and images in popular culture mass media in Australia's context. Their study findings suggested that mass media does influence audience's interpretations of oral health.

Some guidelines have been suggested by Fernandez and Jung (2005) while covering nutrition or health related news. journalists should apply it as a rule of thumb to help judge where the public interest lies. They should keep in mind the following:

They should cover the most appropriate way to report risk.

They should provide standards of accuracy and balance.

They should help put information into context and measure its relevance.

They should take into account funding and other 'interests' that might exist.

They should cover the practical needs of all parties (e.g.deadlines for journalists).

Furthermore, she adds while these guidelines cannot ensure error-free communication, following these precepts should increase accuracy and reduce misrepresentation and distortion and

contribute to the aim of promoting general understanding.

III. Aim

This study aims to demonstrate the integrity of visuals and texts in print and social media on health information with specific reference to oral health based on the theory of spiral of silence as the point of departure.

IV. Research Questions

What is the significance of visuals and textual elements in advertisements of oral health in print and social media?

Is there any significant difference between information and factual knowledge in terms of oral health advertisements in print and social media?

V. Hypothesis

There is no significant difference of visuals and textual elements in advertisements.

There is significant difference between information and factual knowledge in terms of oral health advertisements in print and social media.

VI. Limitations

Content analysis research method was used to gather the textual and visual data available in advertisements and social media messages with specific reference to oral health.

Only 50 advertisements were analysed.

Only English newspapers were scanned.

Social media platforms, included only WhatsApp and Facebook.

VII. Results and Discussions

In order to find answers to the research questions and to test the hypothesis, data was gathered using a research tool developed for the purpose of the study. A total of 50 advertisements were analysed to understand the language and visuals used in the advertisements. Certain case studies are also discussed alongwith the findings.:

This advertisement talks about how whitening of the teeth can be visible and it can be tracked. Thanks to this ad there was a case of a patient asking how white his teeth were? Day by day advancement of technology is changing consumers mindset and they are believing such misleading ads and are demanding for treatments to match the celebrity appeal. Dentists these days have to keep manuals and counsel the patients that something like this cannot be achieved in the time frame that the ads promise. It should be understood that whitening effects are temporary.

This advertisement depicts the power of salt in a toothpaste. Once again, the celebrity appeal is used to target the audience. Salt does not cause whitening, Lemon may cause whitening but at the cost of enamel which intern leads to sensitivity. The consumer starts using Toothpaste that promises to

reduce sensitivity. This circle of misleading information is increasing day by day.

This advertisement is by Listerine and talks about how the mouthwash is as effective as floss. Several cases of misrepresented facts in advertisements have taken before. In 2005, a federal judge forced Listerine to pull ads that claimed the mouthwash was clinically proven to be as effective as floss in fighting tooth and gum decay. In a lawsuit filed by a dental floss manufacturer, U.S. District Judge Denny Chin concluded, "Pfizer's implicit message that Listerine can replace floss is false and misleading."

The above advertisements depict how Colgate can reach the roots. No toothpaste can reach the area between two teeth only a floss can do that. Such kind of ads lead to increase in sales but in between the consumer is represented facts that cannot be comprehended by them.

VIII. CONCLUSION AND SCOPE OF RESEARCH

The main goal of social networking platforms for oral health should be to provide accurate, clear, and concise health information. The research study findings depict that oral health advertisements using visual information were 18% (without integrity) when compared to textual information in the same advertisements. Visual information was used to persuade the viewer. Advertisements is made to persuade viewers. However, they need to understand that misrepresentation of facts can bring detrimental effects. Advertisements have a lot of impact and therefore it becomes difficult for dentists to convince patients otherwise. Self-treatments and ideas many a times adverse the situation of the patients and can lead to delayed treatments. Such advertisements do face legal lawsuits. However, consumers and users of social media must understand that prevention is better than cure. They must take dentist advice and not rely on the messages that are circulated on these social media sites. It is becoming increasingly difficult for dentists to educate and treat patients as they are highly influenced by the mainstream advertisements.

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Potential Misleading Elements in Packaged Food and Drugs Advertisements in Newspaper Dailies—A Content Analysis Study

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Abstract—In today's food market, consumers increasingly base their in-store decisions on words, figures, illustrations and other labelling attributes in packaged food and Drugs advertisements (PF&DA). Emotions, feelings and impressions of PF&DA are important for the decision of purchasing it or not. The design of attractive PF&DA can often be misleading to the consumer. Here print media integrity is a matter of concern, as it accepts such deceptive advertisements and onus is passed on to the seller of the product. Although research on the behavioural decision theory finds that people have difficulty in making choices in their own best interests (Hsee and Hastie, 2006), and in-store decision based on certain elements visually highlighted on the PF&DA could give the consumer the impression of being cheated. This paper attempts to demonstrate and identify patterns in the potential misleading elements in PF&DA in English newspaper dailies, using content analysis method. The data selected for the study included PF&DA (n=50) over a period of 6 months using purposive and convenient sampling method. The descriptive analysis of the data collected using the grid analysis established that there is a pattern in the presentation of visual and textual elements leading to deception. The analysis also depicted the more (12%) potentially misleading visual elements in PF&DA as compared to textual elements. The author still needs to know if these findings are transferable to real in-store decisions and other needs such as high quality or low price in the purchase of PF&DA items and the onus of print media in accepting such PF&DA for monetary benefits against of advertising with conscience and code of ethics. This calls for further research.

Keywords: Print Media Integrity, Packaged Food and Drugs Advertisements, Visual and Textual Information, Misleading Elements, Decisions

I. Introduction

Advertisement with integrity is part of media integrity. Advertising is used to project a certain image of an agency, its product or service in the minds of the customers. Front-of-pack (FOP) food labels are increasingly used in packaged food and drugs advertisements (PF&DA) by government and non-government agencies to provide information to consumers for the promotion of healthier eating habits. Advertisement with integrity is part of media integrity. In the process of providing information, advertisements use visual, textual and audio elements. In their applied medical research Priyanka Singh *et al.,* (2013) states that increasingly health conscious society we live, the benefits to the advertisers of making health claims about their products and services cannot be understated. This research article examines the potential misleading elements in PF&DA as available in Newspaper Dailies that contain front-of-

pack (FOP) nutrition labels that has initiatives to nudge consumers toward healthier food choices. Indian advertising industry is growing and Advertising Standards Council of India (ASCI) promotes advertising with conscience. The need of the study is based on the reports of advertising sector watch dog in India. ASCI upheld complaints against 98 out of 162 advertisements (ASCI- Report 2016). The ASCI's Consumer Complaints Council (CCC) found claims of 35 advertisements in packaged food, health care products/ services to be either misleading or false or not adequately/scientifically substantiated and hence violating ASCI's Code. Some of the packaged food advertisements, health care products or service advertisements also contravened provisions of the Drug & Magic Remedies Act (D&MRC) and Chapter 1.1 and III.4 of the ASCI Code. This contravention of provisions in D&MRC is against the ASCI Code, as they contained misleading elements that target consumers to increase sales.

II. ELEMENTS IN MISLEADING ADVERTISEMENTS

Elements in misleading advertisements are quite common, as the advertisements rely on persuasive information through visuals, texts and audio for capturing attention, interest, create desire and lead to action (AIDA). In this process of using the principles of AIDA, majority of the PF&DA tend to be reducing the conscience based advertising and creating an increase of potentially misleading elements in their advertisements. According to the Department of Consumer Affairs, (DCA) Government of India, 'any advertisement or promotion through Television, Radio, or any other electronic media, Newspapers, Banners, Posters, Handbills, wall-writing etc. to misrepresent the nature, characteristics, qualities or geographic origin of goods, services or commercial activities so as to mislead the consumer could be broadly defined as a misleading advertisement.

In simple terms any advertisement that gives false information, making false claims or contravening any other provision of the advertising code can be termed as a misleading advertisement'.

III. IDENTIFYING MISLEADING ELEMENTS

In an advertisement it is difficult to identify misleading or deceptive elements. From a distance an advertisement might look lucid and clear with visual, textual and audio information. The PF&DA in newspaper dailies use various elements such as nature evoking elements, physical fitness and mental health achievement images, celebrity images, socio-economic status images using visual and textual designs. According to Shubank Kare (2018) the Misleading advertisements mislead the society on the following ways:

Distorting the public opinion

Largely ignoring the consumer culture of the society

Insulting the IQ of the masses

Showing objectionable and immoral scenes

Showing impossibly unusual and unattainable lifestyles

Trying to achieve goals no matter how immoral the means

Exaggerating and overstating

Expressing unrealistic about the product

Using professional concepts for more effects

Faking license

False warranties

Using cinematic tricks and misleading images

Discounts and gifts

These misleading ways of advertisements are quite difficult for a common man to comprehend. Hence identifying misleading elements in PF&DA is a herculean task. Only a careful analysis with critical mind can we

find out the deceptiveness embedded in the executional elements may trigger ecological inferences subtly by activating implicit references to nature through what Hartmann and Apaolaza-Ib_a~nez (2009) termed 'nature

imagery' using colours (e.g. green, blue) or sounds (e.g. sea, birds). In fact we make certain presumptions when we talk about misleading advertisements. Even though it is difficult, to establish the misleading aspects of PF&DA, we can always have an approach to misleading advertisements.

IV. Approach to Misleading Advertisements

There can be several approaches to misleading advertisements. In fact J Edward Russo *et al.,* (1981) in their research on consumer research provides certain approaches to misleading advertisements. The approach includes provision of three alternative view to unjust advertising. They are fraud, falsity and 'misleadingness'. According J Edward Russo *et al.,* (ibid), while fraud focuses on a deliberate intent to create false beliefs about the product, falsity in advertising refers to the existence of a claim-fact discrepancy. The 'misleadingness' on the other hand focuses exclusively on consumer beliefs. In short we can say that approach to misleading advertisements can have both consumer based and advertiser based approach, based on its integrity. However not all PF&DA have misleading elements or can be approached with a sense of 'misleadingness', but potential misleading elements do creep in inadvertently without malicious intent.

V. Potential Misleading Elements

Advertising is recognised as a potent tool of marketing, which has the potential to influence people to make commercial decisions or enter into transactions that they otherwise might have avoided. Advertising

may leave consumers with an impression and/ or belief that is factually untrue or potentially misleading despite the lack of deliberate efforts of deceiving by the advertisers.

Fig. 1: Depicting the potential misleading claim of 'Dant Kanti' Advertisement.

As per ASCI, 'Dant kanti's' advertisements claim that the product is "effective against pyorrhoea, swelling & bleeding of gums, yellowing of teeth, sensitivity & bad breath" and "protects your teeth for a longer time and provides a natural shield against germs." However, these claims are not substantiated and thus can mislead the customers. Potential misleading elements in PF&DA are those aspects, that can be the result of cultural orientation or scepticism states Fuan Li (2005) in their research on marketing.

Fig. 2: Depicting the deception in 'Pan Bahar Masala' Advertisement.

Pierce Brosnan a holly wood celebrity holding a 'very low cost product' in his hand, like a gentle man. His signature above his statement as it appears to be about the product in blue colour on the packaging is deceptive in nature as it depicts reliance and dependability on the product Tobacco usage, which did have a statutory warning in text which is microscopically small. Deception, on the other hand, is generally viewed as an act of causing someone to believe what

is not true; it means to mislead or ensnare (*Merriam-Webster's collegiate dictionary,* 1999). One of the example for potentially misleading elements in PF&DA was of 'Pan Bahar Masala' against which the complaint was upheld by ASCI. The details are as follows.

"Ashok & Co. Pan Bahar Ltd. (Pan Bahar Masala): The advertiser has shown the celebrity (Pierce Brosnan) for all their product range of Pan Bahar that includes Pan Masala category (Pan Bahar Crystal & Pan Bahar Heritage) in various advertisements. The Pan Masala advertisement has a health warning "Pan Masala is injurious to health". It was concluded that minors are very likely to be exposed to the advertisements in various media such as print, hoarding and TVC, etc. The celebrity in the advertisement would have a significant influence on minors who are likely to emulate the celebrity in using the product. The advertisement showing the celebrity contravened Chapter III.2 (e) of the ASCI Code, which specifically states that Advertisements "Should not feature personalities from the field of sports and entertainment for products which, by law, require a health warning "Panmasala is injurious to health" in their advertising or packaging." (ASCI –report 2016). This complaint could have been avoided if they had taken into consideration the cultural orientation of the minors of the society towards imitating the celebrities. In fact in Thailand a number of food advertising and food labeling policies are designed to protect and promote healthy diets have been launched over the past decade; (Sirinya Phulkerd *et al.,* 2017)

VI. Few Cases of Violation of section 24 of FSS ACT, 2006 & FSS (Packaging and labelling) regulation, 2011

1. Complan: The claim on the advertisement of the product that one can grow two times after taking Complan is misleading and violates Section 24 of FSS Act, 2006.

2. Complan Memory: The declaration, viz: (i) Complan with Memory chargers (ii) 5 Brain chargers (iii) helps to improve memory, are misleading and violate Section 24 of FSS Act, 2006. The product label shows the pictures of students with books which will mislead the public that after taking this drink they will become good in studies.

3. Boost: The claim that *'Boost provides 3 times more stamina than sadharan chocolate drink'* is misleading and violates Section 24 of FSS Act, 2006. The producer has not submitted any specific study on this product to substantiate the claims.

4. Horlicks: The advertisement claims that after taking Horlicks, children become *'taller, stronger, sharper'* which is deceptive in nature. It violates Section 24 of FSS Act, 2006.

5. Emami: Healthy and tasty soyabean oil: The label contains a logo/picture in which it is written '7 stage European refining technology, *'Suraksha Shakti'* which are violating Clause 2.3.1.5. of FSS (Packing and Labelling) regulations, 2011.

VII. Behavioural Decision Theory and PF&DA

Behavioural decision-making theories provide insights into how people make choices under conditions of uncertainty. This paper relies on Behavioural decision theory (BDT) to describe how individuals actually make decisions rather than how they ought to if they were conforming to axioms of rational choice (as is the case with normative

and prescriptive theories). According to BDT While making decisions PF&DA may play a vital link in making a choice. Three main areas where PF&DA play a vital role is in violation of rational choice (e.g., intransitivity of preferences), document a wide range of decision rules used in arriving at a final choice (e.g., the Lexicographic rule), and uncover the stopping strategies used in deciding when to terminate the information search process and commit to a choice.

A. Aim

The aims of this study are to demonstrate various potential Misleading Elements in PF&DA in Newspaper dailies, through a content analysis study using grid analysis technique.

B. Objectives

The objective of this paper is to examine the potential misleading elements in PF&DA in terms of text, visuals and background .

In addition the study attempts to depict the pattern in the potential misleading elements in PF&DA in terms of text, visuals and background.

C. Hypothesis

There is a significant relationship between the potential misleading elements in PF&DA among the Newspaper dailies selected for the study in terms of text, visuals and background.

There exists a pattern in the depiction of deception in the potential misleading elements in PF&DA among the Newspaper dailies selected for the study in terms of text, visuals and background.

Falsity was the major approach in the misleading elements in PF&DA of Newspaper dailies selected for the study.

D. Research Questions

What is the significant relationship between the potential misleading elements in PF&DA among the Newspaper dailies selected for the study in terms of text, visuals and background?

What type of pattern exists in the depiction of deception in the potential misleading elements in PF&DA among the Newspaper dailies selected for the study in terms of text, visuals and background.?

What is the main approach in the misleading elements in PF&DA of Newspaper dailies selected for the study?

VIII. Limitations and Delimitations

Only two English Newspaper dailies, Times of India and Hindustan Times of Mumbai edition were selected for the study for gathering data on PF&DA over a period of 6 months from 1st July to 31st December 2018.

Grid analysis technique was used to gather the data in terms of visuals, text and background of the PF&DA and those that appeared in supplement part of the newspaper dailies were not part of the study.

Misleading elements as data was gathered from PF&DA (N=50) using content analysis research method in terms of visuals and text about the misleading approach with reference to aspects of fraud, falsity and misleadingness from the researcher's perspective

All the PF&DA selected for the study were in colour and their position in the newspaper dailies were not part of the study.

IX. Methodology

In order to find the answer to the research question and to test the hypothesis the data was gathered using purposive and convenient sampling method. Content analysis was done through the grid analysis technique from the

PF&DA (n=50) that appeared in two leading English Newspaper dailies over a period of 6 months. The data gathered were analysed and correlated using statistical package of social sciences (SPSS Version 21). The descriptive analysis of the data collected using the grid analysis technique established that there is a significance in the pattern of presentation potential misleading elements among PF&DA in terms of visual and textual elements leading to deception. Grid analysis technique was deployed to have 32 equal grids of the PF&DA in Newspaper dailies. The sample collected was analysed using descriptive and analytical approach. The results of the study are given below.

TABLE 1: CLASSIFICATION OF TYPE OF PF&DA IN TERMS OF NEWSPAPER DAILY

| Name of Newspaper | Type of Advertisement | | Total |
	Packaged Food	Drugs	
Times of India	18	8	26
Hindustan Times	15	9	24
Total	33	17	50

'p' – Value = .616

In order to demonstrate the significance of visual and textual elements that lead to deception in PF&DA, was analysed in terms of types of advertisements and the newspaper dailies selected for the study. The correlation of the data gathered did not depict any significant difference between the newspapers selected for the study as the 'p'=value was .616. However it may be noted that the packed food advertisements remained highest 66% (n=33)in both the newspaper dailies selected for the study as compared to the drugs related advertisements.

TABLE 2: CLASSIFICATION OF NUMBER OF GRIDS WITH ONLY VISUAL IN THE PF&DA

Number of Grids in PF&DA	Grids with Only Visuals	Grids with Only Texts	Grids with Only Background
Not Applicable	00	00	23
1 to 10 grids	12	21	9
11 to 20 grids	22	22	15
21 to 32 grids	16	7	3
Total	50	50	50

The descriptive analysis of the space allotted to text and visual elements in the PF&DA depicted no significant difference. However large 32% (n-16) number of advertisements had visuals and the prominent element as compared to the textual elements.

TABLE 3: CLASSIFICATION OF TYPE OF PF&DA IN TERMS OF GRIDS WITH VISUALS

| Type of Advertisement | Grids with Visuals | | | Total |
	1 to 10 Grids	11 to 20 Grids	21 to 32 Grids	
Packaged Food	3	17	13	33
Drugs	9	5	3	17
Total	12	22	16	50

'p' – Value = .003

The inferential analysis of the data in terms of representation of visual elements in PF&DA was done through a correlation. The result of the correlation demonstrated a significant difference between the usage of visuals as the 'p'-value was .003. In fact the number of grids allotted to visuals remained high 26% (n=16) in the case of packaged food advertisements, as compared to the advertisements on drugs.

TABLE 4: CLASSIFICATION OF TYPE APPROACH TO PF&DA THAT ARE MISLEADING

Type of Advertisement	Approach to Misleading Advertisements			Total
	Fraud	Falsity	Misleadingness	
Packaged Food	10	6	15	31
Drugs	6	2	11	19
Total	16	8	26	50

'p' – Value = .677

The analysis of the data in terms of approach adopted in misleading advertisements in terms of fraud, falsity and 'misleadingness' were also done. The correlation demonstrated no significant difference between the approach adopted towards misleading advertisements in the case of PF&DA, as the 'p'-value was .677. However it may be noted that 'misleadingness approach of PF&DA remained the major 52% (n=26) approach.

X. CONCLUSION

In this short research study that aimed to demonstrate various potential Misleading Elements in PF&DA in Newspaper dailies, through a content analysis study using grid analysis technique, it was established that there is a significant difference between (34%) the usage of visual elements in terms of packaged food as compared to drugs. However it was noted that with reference to approach to misleading advertisements, 'misleadingness' remained the highest (52%) among packaged food advertisements as compared to drugs. In fact (30%) packaged food advertisements had 'misleadingness' elements in the Newspaper dailies selected for the study.

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'Hk l ljlkk–प्रसिद्ध संचारविद जिम मोरिसन ने कहा है कि 'जो मीडिया को नियंत्रित करता है, वही हमारे दिमाग को भी नियंत्रित करता है', परंतु पश्चिमीकरण, आधुनिकीकरण, वैश्वीकरण एवं आर्थिक उदारीकरण ने हमारे सामाजिक एवं सांस्कृतिक मूल्यों को नियंत्रित कर लिया है। पश्चिमीकरण के बढ़ते प्रभाव ने मौलिकता को लगभग खत्म कर दिया है, वहीं दूसरी तरफ वैश्वीकरण और वैश्विक संस्कृति भाषा और उत्पादों को स्थानीय स्तर पर तेजी से प्रतिस्थापित कर रही है। जिसकी वजह से स्थानीयता खत्म होती जा रही है और विविधताओं से भरे इस देश की संस्कृति एक खास रंग में रंगती जा रही है । इस विषम परिस्थिति में समाज को उसके मूल्यों से जोड़ने और संस्कृति को पुनर्स्थापित करने में डिजिटल मीडिया विशेष भूमिका निभा रहा है।

डिजिटल मीडिया सामाजिक, राजनीतिक और आर्थिक परिवर्तन का अमूल चूक साधन बनता जा रहा है। यह सिर्फ संचार नहीं बल्कि सर्जक भी है। यह उपकरण या माध्यम ही नहीं बल्कि सांस्कृतिक पुनर्स्थापन का अस्त्र भी है। आज यदि सामाजिक–सांस्कृतिक मूल्यों और संस्कारों को पुनःप्राप्त करना है तो यह डिजिटल मीडिया के बिना संभव नहीं है। जिम मोरिसन के उक्त कथन से यह बात स्पष्ट हो गई है कि मीडिया सिर्फ व्यक्ति की सोच पर ही असर नहीं डालती है बल्कि उसकी जीवनशैली को भी प्रभावित करती है। पर डिजिटल मीडिया के आने के बाद से समाज पर मीडिया के प्रभाव में व्यापक वृद्धि हुई है। डिजिटल मीडिया का सकारात्मक प्रयोग वैश्वीकरण और पश्चिमीकरण के प्रभाव के बावजूद सांस्कृतिक मूल्यों के संरक्षण और पुनर्स्थापन में काफी कारगर है। पिछले दो दशकों में मीडिया में ढेर सारे बदलाव हुए हैं। एक युग था जब मीडिया में संचार के सीमित संसाधन थे पर आज प्रौद्योगिकी विकास ने हमारे जीवन को पूरी तरह से बदल दिया है। यह अब एक ऐसा प्लेटफार्म बन चुका है, जिसके बिना आधुनिक समाज की कल्पना ही नहीं की जा सकती है। मोबाइल और आसान इन्टरनेट कनेक्टिविटी की वजह से इसके प्रभाव और पहुँच में व्यापक वृद्धि हुई है। वो परम्पराएँ जो धीरे–धीरे खत्म होती जा रही थीं, जिससे नई पीढ़ी बिलकुल अनभिज्ञ थी, डिजिटल मीडिया की बदौलत फिर से वे परम्पराएँ जीवित हो गई हैं। डिजिटल मीडिया ने उन रस्मों और परम्पराओं को सहजने का काम किया है। बात चाहे खानपान की, रहन–सहन की हो या फिर लोक त्यौहारों की। डिजिटल मीडिया की बदौलत ये परम्पराएँ अपने मौलिक रूप में एक पीढ़ी से दूसरे पीढ़ी में स्थानांतरित हो रही हैं। कई छोटे–छोटे त्यौहार जैसे छठ पूजा, पोला आदि त्यौहारों की बारीकियों से युवाओं को रूबरू करने में डिजिटल मीडिया ने महत्वपूर्ण भूमिका निभाई है। प्रस्तुत शोधपत्र में डिजिटल मीडिया को केंद्र में रख कर उपरोक्त विषय का शोधपरक विश्लेषण किया गया है।

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I. çIrlouk

बदलते विश्व के साथ न सिर्फ पत्रकारिता की भाषा और परिभाषा बदली है, बल्कि इसके आयाम भी विस्तृत हुआ है। इनका विकास कई हजार सालों में हुआ है। कबूतरों से चिठियाँ भेजने वाले मनुष्य ने शायद ही कभी सोचा होगा की एक दिन ऐसा आएगा जब हम धरातल के एक छोर पर बैठकर दूसरे छोर की घटनाओं को सजीव रूप में देख रहे होंगे। यह बात तब कल्पना से भी परे थी कि एक दिन विश्व की सारी सूचनाएं एक महा–अंतरजाल के गर्भ में समां जाएंगी। आज नित नवीन तकनीकों के आगमन ने मीडिया को एक खास किस्म की ताकत प्रदान की है। दो देशों के बीच की दूरी को कंप्यूटर की एक क्लिक से दूर किया जा रहा है। तकनीक के क्रांतिकारी अविश्कारों ने मनुष्य को वह शक्ति दे दी है कि वह दुरी और समय को बहुत हद तक कैद कर सकता है। अब हम एक ऐसे युग में आ चुके हैं जहाँ न सिर्फ मनुष्य की निर्भरता साइबर तकनीक पर टिक गयी है, बल्कि महाशक्तियों के बीच साईबर युद्ध की शुरुआत भी हो चुकी है। डिजिटल मीडिया इंटरनेट आधारित तकनीकों का एक सामूहिक स्वरूप है जो लोगों को ऑनलाईन इंटरैक्टिव अभिव्यक्ति और आपसी संवाद के लिए स्पेस मुहैया कराता है। डिजिटल मीडिया मूलतः कंप्यूटर और मोबाईल जैसे उपकरणों से जुडा ऐसा नेटवर्क है जहाँ उपभोक्ताओं का एक आभासी समुदाय मौजूद होता है और फोटो, वीडियो आदि किसी भी रूप में किसी भी तरह की सूचना को आपस में बाँट सकता है, किसी भी बिंदु पर चर्चा कर सकते हैं। यह ऐसा प्लेटफार्म है जहाँ पर निजी, सांगठनिक या सामुदायिक तौर पर संचार की प्रक्रिया बेहद आसान हो रही है। जिसने एक नई टेक्नो–संस्कृति को जन्म दिया है। इसकी अपनी गुणवत्ता है, अपने मानदंड हैं, अपनी नैतिकता है, अपना सौंदर्यशास्त्र है। इन उपकरणों ने व्यक्तियों और समूहों की सामाजिक, आर्थिक, राजनितिक और

सांस्कृतिक जीवनशैली को बड़े पैमाने पर बदला है। देखते ही देखते कस्बों से गांवों तक इनका विस्तार हो गया है। मार्च 2018 फिक्की की रिपोर्ट के अनुसार भारत यह अमेरिका और चीन के बाद स्मार्टफ़ोन के बिक्री में दूसरे नंबर पर है। जहाँ 2017 में 481 मिलियन इंटरनेट उपयोगकर्ता दर्ज थे जो 2018 में इनकी संख्या 500 मिलियन तक पहुंची और 2021 में इसके 829 मिलियन तक पहुँचने की संभावना है। इस ग्लोबल परिपेक्ष्य में डिजिटल मीडिया ने डिजिटल डिवाइड के इस खाई को पहले से कहीं ज्यादा स्पष्ट कर दिया है। इसलिए डिजिटल मीडिया से यह उम्मीद भी बढ़ी है कि वह समतामूलक समाज के निर्माण को बढ़ावा दे। यह सुखद है कि भारतीय नियामक प्राधिकरण यानी ट्राई ने नवंबर 2017 में सिफारिश की है कि इंटरनेट सुविधाओं के मार्ग में आपरेटरों की तरफ से किसी तरह का भेदभाव न किया जाए। इस प्रकार प्राधिकरण ने इंटरनेट की आजादी को बनाए रखने पर जोर दिया है।

अमेरिकी माध्यम विशेषज्ञ लासवेल ने डिजिटल मीडिया को संस्कृति का प्रमुख आधार कहा है. उनका कहना है कि कोई भी संस्कृति जनसंचार के बगैर विकसित नहीं हो सकती.

II. fMtVy ellM.kvlS llelftd llls-frd lcdk

संस्कृति और तकनीक का गहरा संबंध है। डिजिटल तकनीकी के आने के बाद से संस्कृति का आसन और ऊँचा हुआ है। जिससे संस्कृति के प्राचीन रूपों के पुनरुत्थान की संभावनाएं प्रबल हुई हैं। इसने संस्कृति और तकनीक के बीच मित्रता को और भी प्रगाढ़ बना दिया है। जो लोग संस्कृति और तकनीक में तनाव और अंतर्विरोध देखते रहे हैं, आज वह भी डिजिटल के जादू पर मंत्रमुग्ध हैं। तकनीक और संस्कृति के अंतःसंबंध पर विचार करते हुए हमेशा से बौद्धिकों का एक बड़ा हिस्सा तकनीकी के विकास का अंधविरोधी रहा है। किन्तु डिजिटल के आने के बाद वे भी चुप हैं और डिजिटल के जरिए पुरानी संस्कृति के नवीकृत रूपों का आनंद ले रहे हैं। तकनिकी और संस्कृति के अंतःसंबंध पर विचार करते समय यह तथ्य ध्यान में रखें कि ये दोनों एक-दूसरे से अभिन्न रूप से जुड़े हैं, साथ ही इनका स्वायत्त संसार भी है। हम ऐसी संस्कृति की कल्पना नहीं कर सकते जिसमें तकनीकी का इस्तेमाल न किया गया हो, इसी तरह हम ऐसी तकनीकी की कल्पना नहीं कर सकते जिसके निर्माण में संस्कृति की निर्णायक भूमिका न रही हो।

भाषा सांस्कृतिक आदान प्रदान के लिए महत्वपूर्ण भूमिका निभा ती है। डिजिटल मीडिया ने हमारी भाषा को ग्लोबल रूप प्रदान किया हैं। जिससे अपनी पसंदीदा भाषा में प्रकाशन करने में सुविधा हुई हैं। इसे जनबहुल इलाकों में पहुंचा सकते हैं। इसके जरिए किसी विषय क्षेत्र और समुदाय को केंद्र में रखकर अपनी लोकल भाषाओं में सूचनाएं दी जा सकती हैं।

इससे विभिन्न देशों की जनता के बीच संपर्क-संबंध सुदृढ़ हुए हैं। मूल्यों विचारों और जीवनशैली का आदान-प्रदान बढ़ा है। डिजिटल मीडिया राष्ट्र की सरहदों को पार करके हमारे घरों में पहुंचा है। दुनिया की वस्तुओं को हम आसानी से हासिल कर रहें हैं।

यह दौर नेटवर्क की संस्कृति का दौर है और संगठनों के नेटवर्क से लेकर संस्कृति के नेटवर्क तक इसका दायरा फैला है। एक जमाना था, जब किताबें बड़ी थीं, आज डाटा महान है। विगत पंद्रह सालों में विश्वस्तर पर डाटा नेटवर्क का विशालकाय तंत्र उभरकर सामने आया है, जिसे हजारों नेटवर्क एक-दूसरे से जुड़े हुए हैं। एक ही क्षण में एक ही डाटा को करोड़ों लोग देख, पढ़ रहे हैं। हाईस्पीड तकनिकी के दौर में संस्कृति के स्थानांतरण, रूपांतरण और कनवर्जन के रूप भी तदनुरूप बने हैं। इसके कारण संस्कृति की प्रतिकृतियों और सस्ते रूपों की बाढ़ आ गई है। पुरानी मृत कलाएं नए रूप में जीवित हो उठी हैं। सीडी रूम संस्कृति ने परंपरागत संस्कृति को नई उम्र और स्पीड दी है। संस्कृति वही नहीं है जो परंपरागत अभिव्यक्ति के रूपों में उपलब्ध है, धरती पर है बल्कि संस्कृति वह भी है जो ऑनलाईन है। आकाशगंगा में है, डिजिटल में कैद है। एक जमाना था जब संस्कृति को धरती पर रचने का सपना सबसे बड़ा सपना माना जाता था, आज संस्कृति का वह सपना बड़ा सपना है जो ऑनलाईन है, डिजिटल में कैद है। डिजिटल ने संस्कृति में कभी ख़त्म न होने वाली ऊर्जा भर दी है। आज धरती की संस्कृति और ऑनलाइन संस्कृति के बीच सुंदर तालमेल मनुष्य को आकर्षित कर रहा है, उसके मन को आनंदित कर रहा है, यहाँ तक कि धर्म ने भी डिजिटल के कलेवर में अपने को रूपांतरित करना शुरू कर दिया है। यह भी कह सकते हैं कि हम परंपरागत संस्कृति और डिजिटल संस्कृति में अंतःक्रियाएं देख रहे हैं। डिजिटल संस्कृति ने व्यक्तिवादी और सामूहिक भूमिकाओं के नए आयाम खोले हैं। बाजार को नई गति प्रदान की है, उत्पादन और पुनरुत्पादन के नए मानक बनाए हैं।

पहले यह माना जाता था कि संस्कृति के जरिए ही सामाजिक परिवर्तनों को लाया जा सकता है, किंतु बाद में यह कहा जाने लगा कि तकनीकी के द्वारा सामाजिक परिवर्तनों को साकार किया जा सकता है। इस समूची प्रक्रिया का दुष्परिणाम यह निकला की तकनीक और संस्कृति की सीमा खत्म हो गई। बल्कि यह कहना ज्यादा सही होगा कि तकनीक ने संस्कृति को हजम कर लिया। भारत जैसे देश में जहाँ बहुभाषी समाज है, वहां पर हाई कल्चर और पापुलर कल्चर के बीच लंबे समय से अंतर रहा है। इसके राजनीतिक आयाम भी हैं। साहित्य, कला, नाटक आदि को हाई कल्चर कहा जाता था, जबकि रेडियो, फिल्म आदि से प्रसारित संस्कृति को लो कल्चर या मास्कल्चर कहा जाता है। भारत को महान बनाने में हाई कल्चर की भूमिका का महाख्यान इसी दौर में रचा गया। संस्कृति की परंपराओं की खोज की गई और उनके कार्यभार

को नए सिरे से स्वाधीनता संग्राम के दौरान परिभाषित किया गया जिसे मास्कल्चर कहते हैं। सन अस्सी के बाद हिंदी सिनेमा ने तेजी से अपना विस्तार किया। जिसका समाज के व्यापकतम तबकों पर असर हो रहा था। साठ से लेकर नब्बे के दशक तक आते–आते संस्कृति और कला विमर्श को पापुलर कल्चर ने पूरी तरह हाशिए पर डाल दिया किन्तु हम नही जागे। हम पुराने किस्म के संस्कृति में उलझे रहे। संस्कृति और साहित्य में जो विमर्श चल रहा था उसमें शामिल बुद्धि जीवी संस्कृति और राजनीति के अन्तस्संबंध को जोड़कर चल रहा था, किन्तु नई मीडिया तकनीक के आने के साथ पापुलर कल्चर से जुड़ा जो बुद्धिजीवी, संस्कृतिकर्मी पैदा हो रहा था उसने पापुलर कल्चर और राजनीति के रिश्ते को तोड़ दिया। यह ऐसा बुद्धिजीवी था जो इन दो सबंध नहीं मानता। आज यही फिनोमिमा वर्चस्व बनाए हुए है।

III. fir'd'IZ

डिजिटल मीडिया ने साहित्य, कला और संस्कृति को नया मंच प्रदान किया है। आजकल नेशनल थियेटर के नाटकों का ब्रिटेन के 70 और दुनिया के 60 देशों में 2500 स्क्रीन पर लाइव प्रसारण किया जा रहा है। इस सांस्कृतिक संस्था का सालाना कारोबार इस समय बढ़ कर करीब साढे दस अरब रुपये (105 मिलियन ब्रिटिश पाउंड) तक पहुँच गया है जिसमें डिजिटल प्रसारण की भी बड़ी भूमिका है। संस्कृति को डिजिटल मंच मिल जाने से कई फायदे हुए है। एक तो इससे इसकी पहुँच बढ़ी है, दूसरे इनका संरक्षण संभव हो सका है। तीसरी और सबसे महत्वपूर्ण बात यह कि इस प्रक्रिया में संस्कृति लोकतांत्रिक हुई है। पहले जो प्रोग्राम केवल समाज के प्रभु वर्ग और धनी तबकों की पहुँच में हुआ करता था, वह आम जनता के लिए सुलभ हो रहा है। आज के ज़माने के सुप्रसिद्ध चिंतक नोम चोमस्की की सैद्धांतिकी ही है कि प्रोद्यिगिकी या तकनीक प्रभु वर्ग के बरक्स आम जनता को शक्तिशाली बनाती है। जयपुर लिटरेचर फेस्टिवल के प्रोड्यूसर संजय के रॉय ने दावा किया है कि फेसबुक लाइव, वेव प्रसारण और डिजिटल मंचों के कारण इस आयोजन की पहुँच दस गुना बढ़ गई है। हिंदी लेखक उदय प्रकाश से संवाद के फेसबुक लाइव को इसबार रिकार्ड दर्शकों ने देखा। ऐसा ही नजारा समानांतर साहित्य महोत्सव में मशहूर गीतकार इरशाद कामिल और युनुस खान की बातचीत के डिजिटल प्रसारण में देखने को मिला। डिजिटल मंचो पर कला और संस्कृति के कार्यक्रमों के आने से संस्कृति को नया जीवन मिल रहा है। भारत सरकार के संस्कृति मंत्रालय के अधीन दिल्ली के लगभग सभी संस्थानों ने अपने कार्यक्रमों का डिजिटल प्रसारण शुरू कर दिया है। इतने तेजी से सांस्कृतिक कार्यक्रम डिजिटल उत्पाद में बदल रहे है इसके कई ऐप भी बाजार में आए हैं जिन्हें स्मार्टफोन में डाऊनलोड करके हम अपनी पसंद का प्रोग्राम देख सुन सकते हैं, जो हमें हमारी सांस्कृतिक मूल्यों से बांधे रखती हैं। डिजिटल मीडिया के माध्यम से प्रवासी भारतीय अपनी संस्कृति से जुडाव महसूस कर रहे हैं। प्रवासी भारतीयों की सांस्कृतिक अस्मिता को सशक्त करने के लिए डिजिटल मीडिया प्रभावी भूमिका अदा कर रहा हैं।

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Native Political Advertising and Media Integrity

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Abstract—The proliferation of digital platforms has added several dimensions to political communication and native political advertising as one of them has gained much significance. Native advertising is a form of sponsored content which is designed and planned in such a way that it suits the other content and mood of the media platform on which it is presented to the audience. When this advertising strategy is employed for political purpose it is termed as native political advertising. It is persuasive yet deceptive and therefore it poses a serious question on media integrity because in political communication the target audience is voters who give the mandate. Native political advertising on global platforms is now considered a common practice whereas in India it is an emerging trend. Nowadays, due to the digital shift of the audience, the political leaders are also trying to communicate with the voters through various social media platforms.

This paper deals with the Global and Indian perspective of native political advertising and its effect on media integrity. This qualitative study is based on secondary sources and is exploratory in nature. The theoretical framework of this research work is based on persuasion model of communication, recency theory and priming theory. It also entails the ethical aspects of native political advertising.

Keywords: Political Communication, Political Advertising, Advertising Strategy, Political Advertisements

I. Introduction

Native advertising is a form of sponsored content which is designed and planned in such a manner that it matches the basic look and tone of the media platform on which it appears. This style can be used for any media but most commonly it is used for digital media especially social media platforms. It may be a news like article, a feature, a review, an interview or a story which appears as a value addition source for the audience and engages them thoroughly. It is an 'experience' for them to read or watch native advertisements. This native format is different from other forms of advertising because it is non-intrusive and avoids even the soft-selling strategy due to which many times audience take it as an informative piece instead of a paid content.

When this native advertising is used in political communication, it can be termed as native political advertising. In politics the key to its success is timeliness because it is done prominently during election period. Here the target audience is voters who give mandate. Native advertisement can be termed as an advanced form of advertorials or infomercials. The message appeal is subtler and therefore it is misunderstood as a news piece or story rather than an advertisement. It is more expensive than the traditional advertising.

II. Research Methodology

This qualitative study has used secondary research method and tries to explore the concept of native advertising especially in the context of political communication i.e native political advertising. It presents the narrative review based on the online sources since

native political advertising is more prevalent on digital platforms. The objective of the study is to explore the underlying concept of native political advertising and how it affects the media integrity.

III. Theoretical Framework

The theoretical framework is based on the following

A. Persuasion Models of Communication

Persuasion is used not only to inform but also to influence the target audience. This communication strategy is designed to achieve a goal.

Aristotle's has discussed three modes of persuasion; 'logos' which appeal to reason, 'ethos' appeal to emotion and 'pathos' appeal to one's character. These three types of persuasion techniques can be used in native advertising as it uses different message appeals to cater the variety of interests of the target audience on the basis of their preferences or expectations.

In the context of political advertising The TARES test concept was developed by Sherry Baker and David L. Martinson. It consists of five principles of ethical persuasion which are Truthfulness of the message, Authenticity of the persuader, Respect for the persuadee, Equity of the persuasive appeal, and Social Responsibility for common good. (Baker and Martinson)

B. Recency Theory

Recency theory states that an advertisement or any promotional strategy for a product works well during that time when an individual needs it or wishes to buy it. In the present study voters are the target audience and therefor it can be observed that majority of political parties make use of political advertisements during the election period.

C. Priming Theory

This theory is based on the premise that in political communication media prepares a background and provides references to create public understanding. It can be unintentional or intentional. For example native political advertising is used intentionally by the political candidates as their campaign strategy.

IV. Global and Indian Perspective of Native Political Advertising

Native advertising has always been there in the form of advertorials or infomercials but the term native has become popular with the advent of online marketing platforms. Social media is the most suitable marketspace for it. Globally, the native political advertising is not a new concept. The 'native advertising' term was first used by Fred Wilson in 2011 during Online Media, Marketing and Advertising Conference (Kloot, 2019). According to Grimm Jerrid (2015) social network sites are the common users of this strategy. Facebook plunged into it through 'sponsored content' as in-feeds (as shown in Fig.1) and twitter also started using 'promoted tweets'.

The big players in the digital field are Buzzfeed, T Brand studio (The New York Times), Mashable, Politico etc. In USA, native advertisements will cover 74% of total ad revenue by 2021(Boland, 2016). Barack Obama pioneered the use of native advertising strategy in USA during 2008 presidential election campaigns. His political ad messages were placed in online video games (Gorman, 2008, October 18). As mentioned by Murtha, J., Gourarie, C. (2016) in 2012 USA presidential elections Obama's native advertisements were published on Buzzfeed.

Fig. 1

Fig. 2

In India native advertising is also emerging as one of the most sought after strategy by the marketers. The major reason for this is the digital shift of the audience and the social media algorithm which works mystically on the recency theory. It is going to become the first choice of news based digital publishers for their revenue generation. Hindustan Times has become one of the pioneers in developing native advertising content with its HT Brand Studio which has been set up exclusively for this purpose. Even in India we witness its presence on major social media platforms such as Facebook, Instagram, YouTube *etc.*

Facebook has launched its own 'Audience Network by Facebook' to create native ads for its clients. It is going to be new mantra for political campaigns during Indian Lok Sabha elections, 2019. The political players have understood the significance of digital platforms and therefore they also prefer social media over the mainstream media to communicate with the voters. In India use of advertorials as native format during elections is a common practice but on social media native political advertising will have a new face and it is going to be the latest mantra for election campaigns. Now it can be presented in many forms as shown in Fig.2

V. Native Political Advertising and Media Integrity

Native advertisements are informative, interesting but deceptive and therefore they pose a serious question on media integrity across the globe. A native advertisement aligns with the real content in such a way that audience takes it as a useful piece rather than a paid content. In the case of native political advertising the audience is voters who give the mandate and so it can change the face of the nation.

Most of the online publishers especially news based websites or blogs are adopting native advertising techniques which makes it all the more deceitful. The BuzzFeed site faced the issue of its credibility due to adoption of native advertising. The question was that how will it restore its editorial independence when the news covering presidential candidates may also be its advertisers (Murtha, J., Gourarie, C., 2016, para 7). Thus, it is a severe blow to objective journalism.

Most of the people do not understand what native advertising is and therefore they are unable to differentiate between a real news piece and a sponsored content.

It is paid content under the garb of organic content.

Keeping in mind the forthcoming Lok Sabha elections in 2019, Google and Facebook have adopted control measures to check the elusive nature of political advertisements. They will also abide by the model code as prescribed by the Election Commission (EC) of India.

As stated by the election commission of India, the social media giants such as Facebook, Twitter, Whatsapp, Google and Sharechat will have to accept only pre-certified political advertisements. They even need to disclose this expenditure to EC. The political advertisements on social media will also be banned during the 'silent period' i.e. 48 hours before the polls. The contestants need to submit their social media account details to EC and he amount spent on social media campaigning will be included in their overall election expenditure limit. ("Model Code & political ad", 2019, para 2)

Google has initiated to present a political advertising transparency report specifically in the context of Indian elections. Facebook has also decided to take control measures to check unidentified political advertisements in India . Twitter has also started 'The Ads Transparency Center' which will flash billing details and impression data for the promoted tweets. ("Twitter shows billing details", 2019). These measures may help otherwise but they can not evade the deceptive nature of native political advertising.

If we measure the native political advertising on TARES test; we can understand where is it lying on ethical scale. On prima facie any native political advertisement can be truthful, authentic or respectful towards the audience. But it may fail to follow the principle of equity and social responsibility. Here equity denotes fairness in message appeal but the very nature of a native political advertisement is deceptive.

On the other side the principle of social responsibility stands for common good but native political advertisements are presented in disguised form due to which they dissuade the voters. The voters may take it as a serious editorial content and this may affect the fate of the country. Thus, the larger interests of the people can be put at stake.

VI. Conclusion

Native political advertisements are presented in multiple formats. It helps in creating a favourable environment for the election contestants and will be duly noticed as it appears seamlessly along with the regular content of the publishing site. It may be regarded as authentic information available on the respective media platform as long as the audience do not realise that it is a promotional content. But the native political advertising carries its own risks. If the users become cautious and notice that it is a sponsored content then they will think twice before consuming the information. It may also happen that due to this the publishing sites may lose the credibility even for their intrinsic information. It becomes more elusive when it is combined with traditional advertising styles. Therefore, the media platforms need to act responsibly while using this covert strategy and must not compromise with their accountability. The audience/users also need to be careful enough to distinguish between a native political advertisements and original news content.

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Use of WhatsApp as a Medium for the Dissemination of Fake News and Misinformation in India

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Abstract—Chat applications such as WhatsApp are an important medium through which individuals share news and information. Ironically, in recent years, WhatsApp has also emerged as one of the most prominent platforms for spreading fake news and misinformation in India. Online messaging applications such as WhatsApp allow fake news and misinformation to be disseminated to large numbers of people in an instant, and are, therefore, believed to have exacerbated an old problem. This paper examines how WhatsApp has been used for the dissemination of fake news and misinformation. It also reports the findings of a survey conducted amongst college-going students in Mumbai about the credibility of information received and forwarded through WhatsApp.

I. Introduction

Social media platforms are among the most used apps on the internet. The ubiquity and prominence of social media in our everyday life underscore their importance in today's society, and users place high amounts of trust in these platforms (Bradshaw & Howard, 2018). The popular chat application WhatsApp has emerged as one of the most prominent platforms for spreading fake news and misinformation (Bradshaw & Howard, 2018; Farooq, 2018; Marda & Milan, 2018).

WhatsApp took out full-page advertisements in July 2018 in several Indian newspapers to offer guidance on how to "fight false information". A month later, NDTV reported that WhatsApp was building a team in India as part of its efforts to counter misinformation (Storyful, 2018). These developments came after the platform was widely reported to have played a role in disseminating false information leading to violence in many Indian states (Biswas, 2018; Shanker, 2018; Storyful, 2018).

During the 2016 US Presidential elections, the label fake news was used to describe a rapidly growing category of digital content: fabricated articles spreading falsehoods that nonetheless appeared to be credible news stories (Hindman, 2018). The use of the term 'fake news' became so widespread after the US Presidential elections that it was nominated in 2016 as the "word of the year" by the Australian Macquarie Dictionary, on the ground that it captures an interesting evolution in the creation of deceptive content (Marda & Milan, 2018). Hundreds of websites that publish such content have sprung up in recent years. Fake news is now an important part of the political ecosystem–though the term itself has become hotly contested (Hindman, 2018).

II. Defining Fake News and Misinformation

While various definitions have emerged, it is clear that fake news as a concept consistently overlaps with false or misleading information (misinformation) and also with false information purposely spread to

deceive people (disinformation). According to the Ethical Journalism Network, fake news consists of "information deliberately fabricated and published with the intention to deceive and mislead others into believing falsehoods or doubting verifiable facts" (Marda & Milan, 2018).

It is important to historicize the notion of fake news, connecting it to the evolution of propaganda and misinformation campaigns used by different political actors. The expression was popularized in the first half of the 1900s to describe the evolution of propaganda techniques used in major world conflicts. There is however a major difference between propaganda campaigns of the past and present day problem of fake news. The internet and its supporting media technologies have transformed the manner and the pace with which fake news and misinformation can be spread to large numbers of people (ibid).

III. WHATSAPP AND THE PROBLEM OF FAKE NEWS IN INDIA

WhatsApp is one of the most popular apps in India and boasts of 160 million Indians as part of its customer base (Marda & Milan, 2018). The app's ease of group communication in terms of number of groups that can be formed, the number of members in a group, and options to send media back and forth, almost without a limit makes it one of the favorite apps of users in India (Farooq, 2018).

Fake news is considered to be one of the flipsides of social media. Experts say that many Indians are not aware of the fact that photographs and videos can be doctored; they have no prior experience with Photoshop (Hawksley, 2018). Farooq (2018) noted that a large number of (WhatsApp) users are first time Internet users and get convinced that the news on the application is right. Since the content shared by individuals or in groups comes from someone known, there is a strong tendency to trust the source (Farooq, 2018). This when combined with easy access to social media and an online messaging service such as WhatsApp can lead to tragic results. In 2015, a Muslim man was beaten to death in India for allegedly storing beef in his kitchen after images, later shown to be fake, were shared via WhatsApp (Hawksley, 2018).

Fake news when received through known networks such as a family WhatsApp group is different from conventional news stories as it reaches users through a network close to them. The same information might reach the user from several individuals or groups, leading to reinforcement of the information (Farooq, 2018).

The peer-to-peer nature of WhatsApp messages and the fact that it is often the only window to the internet for people in small-town and rural India makes it well suited for spreading fake news and misinformation (Sinha as quoted in Shanker, 2018). Senior television journalist Ravish Kumar calls the "WhatsApp University as the biggest laboratory for fake news" (Kumar, 2018).

IV. FAKE NEWS AND MISINFORMATION: A GLOBAL PROBLEM

A report titled '*Challenging truth and trust: A global inventory of organized social media manipulation*' found that around the world a range of government agencies and political parties are exploiting social media platforms to spread junk news and disinformation. The report found evidence of formally organized social media manipulation campaigns in 48 countries, up from 28 countries in 2017. In a fifth of these 48 countries, they found evidence of disinformation campaigns operating over chat applications such as WhatsApp, Telegram and WeChat (Bradshaw & Howard, 2018). Large scale empirical studies have

found that the fake news ecosystem is highly concentrated and not confined to a profusion of small, independent news sites (Hindman, 2018).

The first wave of panic over online fake news and misinformation, which became a global concern following the 2016 US Presidential elections largely concerned links spreading on social media services such as Facebook. But the focus is now shifting to communications on WhatsApp which are fully encrypted and therefore impossible to track – making it very difficult for researchers and journalists to accurately judge the scale of the problem. There are growing concerns about how large WhatsApp groups of friends and acquaintances are being used to share information, creating the perfect environment for forwarding political images and videos (Waterson, 2018).

Fake news is supposed to have played a major role during the US presidential elections. False news stories claiming that Democratic Party's presidential candidate Hillary Clinton ordered the murder of an FBI agent, or participated in a satanic child abuse ring in a Washington Pizza Parlor were shared hundreds of thousands of times on social media on the eve of the 2016 elections in the US (Hindman, 2018).

In March 2017, the Democrats who are in the opposition in America, proposed a bill which said that matters have reached such a stage that fake news is being fed to American citizens by the President himself, and by his spokespersons. Governments, organizations, and universities all over the world are discussing fake news. It is a big problem in the Philippines. The President of the country, Rodrigo Duterte, has been accused of encouraging fake news to keep his hold on power. In November 2016, the University of Philippines launched an online channel, TVUP, to combat fake news. The executive director of the university issued a statement saying that he hoped that through this channel, the trash that was strewn in the online space could be countered so that the citizens of that country would have the opportunity to read genuine articles and access genuine news. The Sports Media and Cultural Committee of the British Parliament has also initiated an investigation of the effect of fake news on democracy (Kumar, 2018).

V. Fake News Circulated Through WhatsApp: Case Studies from India

In early 2017, a gruesome video of a young girl being lynched by an angry mob began spreading rapidly through WhatsApp. The accompanying text claimed that a Hindu girl in Andhra Pradesh was being punished for refusing to wear a burqa after marrying a Muslim man. The non-profit fact-checking website AltNews.in looked at the authenticity of the video and the accompanying narrative. A simple Google search revealed that the video had been shot in a Guatemalan village in 2015 and the girl was attacked for being an accomplice in the murder of a taxi driver. AltNews shared international coverage of the actual incident with links to the original video through its website, social media platforms, and its WhatsApp broadcast lists (Shanker, 2018).

A report in the newspaper Livemint revealed how Indian firms have been hit by fake news and unsubstantiated rumors circulated on social media platforms causing significant damage. In October 2018, online marketplace Infibeam Avenues Ltd. lost 71% of its market value on a single day on account of a fake message on WhatsApp. In July 2018, Kalyan Jewellers filed a plea in the Kerala High Court, seeking suspension of social media websites, after a fake video about one of the company's stores being raided went around YouTube. In reality, a regular inspection was being conducted in the company's store in Kuwait, which was portrayed as a raid leading to discovery of fake gold (Patwa, 2018).

One of the most bizarre instances of WhatsApp-spread fake news occurred shortly after the Union government announced the demonetization of existing rupee notes in November 2016. A rumour that India's new bank notes were equipped with a GPS-chip to combat the country's black economy caused panic across the country. The story had to finally be clarified by the Reserve Bank of India (Marda & Milan, 2018).

In November 2016, police in Delhi and Mumbai were among those denying there was a shortage of salt and other commodities after rumours reportedly circulated on social media (Storyful, 2018). Long queues were formed in front of shops in many states for sugar and salt. A message had arrived on WhatsApp announcing that there would soon be a severe shortage of sugar and salt. People of Delhi, Lucknow, Kolkata and Hyderabad believed the rumours. The chief minister of Delhi, Arvind Kejriwal, and the Union Minister for consumer affairs, food and public distribution, Ram Vilas Paswan, issued statements that there was no shortage of salt. But the rumours spread through WhatsApp to Mumbai as well, and salt soared to 200 rupees a kilogram. News arrived from many places that shopkeepers were selling salt at prices as high as 600 rupees a kilo. There were reports that a woman had died in a stampede outside a shop in Kanpur (Kumar, 2018).

In the year 2018, rumours of child abduction rings began floating around via WhatsApp messages in the eastern state of Jharkhand, leading to lynching of suspected child kidnappers. Similar rumours have since spread in different parts of India, and at least 20 people have been lynched in recent months (Shanker, 2018).

VI. Efforts to Combat Fake News

Alarmed by the torrent of false news stories coming from Russia, the European Union recently constituted a task force, the East StratCom team to counter such news and information. This team was provided with a lot of money and resources during elections in the Netherlands and France so that they could thwart Russian propaganda. Russia has been accused of spending a lot of money on fake news in order to manipulate elections in several countries, including America (Kumar, 2018).

A recent law by the German Parliament-Network Enforcement Act, abbreviated in NetzDG promises to fine social media companies that fail to take down from their platforms hate speech or fake news within 24 hours. In India, alarmed by a spate of incidents leading to violence triggered by WhatsApp, on July 10, 2018, WhatsApp announced it would label messages which had been forwarded. On July 19, the company announced that it was imposing a limit on the number of chats to which people could forward messages (BBC News, 2019; Storyful, 2018; Waterson, 2018). In addition to having groups mandatorily register with the government, previous notices from the Indian government have also sought to hold administrators of groups liable for content shared on these mediums (Marda & Milan, 2018).

Farooq (2018) noted that unlike social media platforms such as Facebook or Twitter, WhatsApp does not filter content on the basis of sensitivity. Similarly, it does not have an option to report fake or offensive content. Once a message spreads, there is no way one can stop it.

While all the major players on the Internet, Google, Facebook and Twitter, have taken steps and pledged to tackle fake news (Wingfield, Isaac, & Benner, 2016 as quoted in Farooq, 2018), WhatsApp is still out of radar. This is important as WhatsApp has almost as many accounts in India as Facebook and is a preferred mode of interpersonal and group communication (Farooq, 2018).

In India, of late, a few conscious players have started combatting the onslaught of fake news and misinformation. The websites altnews.in, indiaspend.com, boomlive.com, www.hoaxslayer.net, and in Hindi–the website mediavigil.com have started to take up arms against such fake news. However, this is happening on a very small scale, says senior journalist Ravish Kumar (Kumar, 2018). Altnews.in describes itself as a fact-checking website that is committed to debunking misinformation, disinformation and mal-information that citizens encounter on a daily basis on social media as well as mainstream media (Storyful 2018).

In Kerala's Kannur district, officials are trying to address the challenge of fake news through media literacy classes. The district officials have begun 40-minute-long fake news classes in 150 of its 600 government schools. They are using an imaginative combination of words, images, videos, simple lectures and skits on the dangers of spreading misinformation through social media. Their response was triggered by incidents of fake news and hoaxes spread through WhatsApp groups in the area. In winter, parents of more than 240,000 children in Kannur began refusing the combined measles, mumps and rubella (MMR) vaccine for their children after a fake message saying that the vaccine harmed children went viral. As a result, an immunization drive was stalled for nearly two months (Biswas, 2018).

VII. Discussion of Survey Results

The researcher conducted a survey amongst college students of South Mumbai to examine whether they use WhatsApp as a source of information and news and its credibility. A convenience sample of 200 respondents who use WhatsApp regularly was selected for the present study. Their age ranged from 18 to 22 years. The questionnaire used for the survey had a mix of open and close-ended questions. The data collected from the survey was then analyzed.

Close to 200 students participated in the survey. The survey results reveal that while majority of users use the medium to communicate with friends, a large number of them also use it to acquire news and information. Close to the half of the respondents (44 per cent) are members of 5-10 WhatsApp groups, however, majority of these are friend or class groups. In terms of information received, feel good messages and general knowledge came across as the most commonly received information through WhatsApp groups. Information related to historical events and leaders, and religious information came second.

When asked whether they tend to believe the information messages received through the platform, 60 per cent of the respondents were neutral. Further, the respondents mentioned that they are sometimes asked to forward such messages. About efforts made to verify such messages, 39 per cent of them said that they try to verify the information contained in such messages sometimes. The ubiquitous search engine Google seems to be most preferred source to verify suspect information.

The survey also revealed that some of the WhatsApp groups or members of certain groups sometimes send provocative messages or politically motivated messages (45 per cent agreed with this statement while 9 per cent strongly agreed). On the question of whether some of the groups (especially ideology-based groups) target specific religions or religious communities through their messages, 37 per cent of the respondents agreed while 38 per cent of them were undecided or neutral.

Close to 40 per cent of the respondents agreed that WhatsApp is a medium through which fake news and misinformation is often spread, while 20 per cent strongly agreed on

this. When asked about the authenticity of images received through WhatsApp groups, close to 60 per cent of the respondents were undecided about the same. A similar percentage of people were undecided about the manipulation of videos received on this social media platform. Although they often suspect the information received through WhatsApp groups, they tend to show some amount of trust in the photographs and videos received through such groups.

Close to half of the respondents (49.7 per cent) held that WhatsApp messages and forwards have the potential to create rift in society. Further, 40 percent of the respondents affirmed that information sent through WhatsApp groups often spreads misconceptions about certain religions, religious leaders and historical figures.

VIII. CONCLUSION

Across the world, fake news, misinformation, and disinformation have been acknowledged as major concerns which can adversely impact free speech in democracies. The spread of misinformation and disinformation can have dramatic consequences when social media is involved. Studies have shown that on Twitter false information, especially when political, is retweeted more rapidly and widely than true information (Marda & Milan, 2018).

While apps such as WhatsApp make it easier for us to communicate with friends and family, their misuse helps anti-social elements to spread rumours and create tension. As has been demonstrated in this paper and by many other researchers, this popular social media platform is increasingly turning into a medium of propaganda. The app's end-to-end encryption feature makes it almost impossible to trace the source of the message. This anonymity and lack

of accountability has been misused by many to incite violence in the nation in the recent past.

The survey results indicate that users are skeptical of information received through WhatsApp and sometimes check its veracity through search engines. However, they do not exercise the same caution when it comes to multimedia content such as photographs and videos. The survey was conducted by the researcher in a highly urbanized area such as South Mumbai. A similar exercise in small towns or in rural areas may show different results. Greater regulation by the state may not be a desirable solution to the problem of fake news since governments and authoritarian regimes across the world are using misinformation to subvert free speech and independent media. Perhaps, the way forward is to support media literacy programmes to educate the public about the menace of fake news and misinformation.

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Fake News Epidemic through Manipulated Photographs: Indian Political Scenario

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Abstract—The use of digital technologies, along with current socio-political realities, has affected the entire process of news production. It has also influenced the traditional concept of journalism. In India, there is a strong culture around using WhatsApp, Facebook and other user-generated content. Public and private groups are a common way to connect with friends, family, and the broader community. As per the Oxford University research findings, the number of countries that witness cyber-troop activity formally organised social media-manipulation campaigns by a government or political party has already risen to 48 from 28 last year (Samantha Bradshaw & Howard, 2018). Indian political parties are using social media more rigorously to promote their thoughts. To perform this work, they are having their own media cell. These media cells are modified to match the thought process of their political party and influence the citizens and netizens to follow the ideologies of their political parties. To match their agenda, they are using photoshopped images widely. Due to agenda setting and political propaganda there is serious need to study this epidemic and create awareness among common people. Therefore, research was conducted and the study concludes that media literacy is important to limit the influence of fake news on social media. This will help in enhancing awareness of constitutional values among the Indian citizens and netizens.

Keywords: Fake News, Manipulated Photographs, Indian Politics, Agenda Setting

I. Introduction

Technological advancements have taken place throughout the world due to digitization. Along with advancements in technology, there are telecommunication advancements also which has given rise to cheaper internet accessibility. Mobile phones are easily available at affordable prices. We all know that without internet our phones are of limited use, therefore many telecommunication companies have made special internet plans for their consumers.

Everybody uses the internet for different purpose and agenda. According to Uses and gratifications theory we only watch, access the media as per our interest. Due to this political parties use this to set people's opinions about themselves. Political parties are more concerned about viewership and they try to pull the opinion of the people towards them, with the rise in viewership they can play with people's minds and pull them to support their party. Political parties hire influencers to support them to gain their audience. Many times, we notice that media

houses have started to support a particular political party that is because they have forced that Media house to choose sides. This is clearly seen during the time of elections. Therefore, the media acts as agenda setter and only broadcast what is approved by the political party's interest.

Fake news or hoax news, refers to false information or propaganda published under the guise of being authentic news. Fake news spreads like wildfire in India because the person forwards the message without reading, comprehending or thinking. Facebook and WhatsApp are the most used social media apps to spread fake news. Even political parties publish fake news to target the opposition parties. Many times, photos are manipulated to create an impact on people's minds. 'Pictures speak a thousand words' is an old proverb that holds true. We all are very well versed with this phrase, due to this there are many manipulated photographs that are posted online and help create an impact on the viewer's minds.

Most of India's population is the youth which gives a rise to the usage of internet and social media sites. The agenda setters know very well if they want to set an opinion in people's minds, they should upload their thoughts on social media or they take help of influencers to make people set an opinion in their heads. With the help of this method many political parties attract citizens and netizens to support and vote for them. Sometimes agenda setters apply pressure on the editors of media houses to only publish positive news about their political party.

II. Review of Literature

Mass media theories are important secondary literature in research related to mass media. This research proposes the study about the Indian netizens and the Indian political parties, hence basic important theories have to be reviewed.

Hypodermic needle theory is also called as magic bullet theory. People were assumed to be uniformly controlled by their biological 'instincts' and that they react more or less uniformly to whatever 'stimuli' came along (Lowery & De Fleur, 1995, p. 400). The Magic Bullet theory graphically assumes that the media's message is a bullet fired from the 'media gun' into the viewer's 'head' (Berger, 1995). Similarly, the Hypodermic Needle Model uses the same idea of the 'shooting' paradigm. It suggests that the media injects its messages straight into the passive audience (Croteau & Hoynes, 1997). This passive audience is immediately affected by these messages. The public essentially cannot escape from the media's influence, and is therefore considered a 'sitting duck' (Croteau & Hoynes, 1997).

Both models suggest that the public is vulnerable to the messages shot at them because of the limited communication tools and the studies of the media's effects on the masses at the time (Davis & Baron, 1981). It means the media explores information in such a way that it injects in the mind of audiences as a bullet. The citizen of the country blindly believes the news channels and gets influenced to support a respective political party. This is completely against the ethics of journalism. Eg. People say that Ex Prime Minister Jawaharlal Nehru was a womaniser just because of some images that were found online. In many of the pictures most of them are his own family members. But to create and change the opinion of the people agenda setters have manipulated photos and have posted them online.

Nowadays everything is according to political parties, they have even made media houses choose sides. They are the ones who set the agenda of media houses. Whole world is facing problems of this manipulated news. There are many reports and news are available on intervention of Russian government in Brexit issue. Prime Minister of

UK Theresa May accused Russia of seeking to undermine free society by seeking to weaponize information deploying its state-run media organisation to plant fake stories and photo-shopped images in an attempt to sow discord in the west and undermine UK. (Hern, 2017)

III. Methodology

Qualitative Approach is used for the study. Content Analysis is done as we were looking for the insights from different social media platforms where manipulated images are widely circulated as a part of propaganda. We have analysed different Facebook pages that supports political agenda of respective political party. For fact checking we analysed Facebook pages named I support Narendra Modi, Youth 4 BJP, I support Rahul Gandhi and I Support Rahul Gandhi for PM.

IV. Finding

Political leanings determine both how organised social media networks are in India and how likely they are to share fake news. And in both spheres, networks supporting India's right-wing Bhartiya Janata Party (BJP) government are outpacing others, particularly those that oppose it, a new BBC study shows,

Here is the list of top fake news in India in 2016 as per Indiatoday.in

UNESCO declares "Jana Gana Mana" best national anthem

UNESCO declares PM Modi best Prime Minister

UNESCO declares new Rs 2,000 note best currency in the world

New notes have a GPS chip to detect black money.

New notes have radioactive ink.

WhatsApp profile pictures can be used by ISIS for terror activities

RBI declares the Rs 10-coin invalid

Salt shortage in India

"Nehru Govt has stood like a Banyan Tree": Mark Tully

Everyone with an Internet connection and a social media presence is now a content generator. Access to the web at all times has raised expectations for real-time news and constant entertainment. Competition among websites and social media platforms has sometimes resulted in the generation of fake news. With platforms such as Facebook, those have hundreds of millions of users, fake news spreads rapidly. Social Media platforms work depending on computer algorithm which is aligned with market interests; they are growing to be ideal platform for propagation of fake news. Most of the fake news stories are produced by scammers looking to make a quick buck.

The ever-alert folks on Twitter immediately began asking why the PIB had to tweet a photoshopped image.

Even small everyday half-truths have their side effects; they can gradually brainwash into believing lies, or unfairly skew fair debate on crucial issues. Sometimes fake news leads to harassment and intimidation of innocent people and damages reputations. There is also a form of fake news that can take lives, like it has been doing in India over rumours about child-lifters and cattle thieves and because of that more than 27 cases of mob lynching happened.

Some examples of fake news through photoshopped images are as follows.

Fig. 1: Photoshopped image shared by Youth 4 BJP Facebook page

From the above Figure no. 1, it can be seen that Youth 4 BJP Facebook page is misleading viewers and spreading hatred and defaming opposition to gather votes and gain sympathy from netizens. More than 140 people have shared this image and the chain of message must have crossed thousands or Lakhs.

Fig. 2: Photoshopped image shared by I support Narendra Modi Facebook Page

From the above Figure no. 2, it can be seen that, admin is supporting BJP and Narendra Modi. This page has 29,000 followers and viewership must be in million. When such messages are shared it reaches a larger audience and therefore impact is manifold. There is no statistics and evidences to prove what is written in the photoshopped image. It is only based on opinions. Such posts are created to develop hatred and communalism in the mind of the viewers. To what extend this is acceptable is questionable and obstructs our constitutional values and morale.

Fig. 3: Photoshopped Image shared by I support Rahul Gandhi Facebook Page

From the above Figure no. 3, it can be seen that, above page is supporting Congress party and its ideology. This photograph is about tweet of one the mainstream Hindi news network News18 India. In this tweet they are criticising Modi Government. But when we crosschecked above image on official tweeter handle of News18 India. Such tweet is not present at all. It means congress supporter Facebook pages also making fake news and spreading them on social media to influence people against Modi Government.

Fig. 4: Photoshopped image shared by I support Rahul Gandhi Facebook Page

Above Figure 4. is another example of manipulated fake newsfeed. In above image admin is claiming that Ex. President of USA, Mr. Barack Obama is praising President of Indian National Congress Mr. Rahul Gandhi. This Photoshopped image is shared on 30th January 2019. There is no any proof, evidence for such a claim.

Fig. 5: Photo by Press Information Bureau.

From the above Figure no. 5, it is of Press Information Bureau, a state-run outlet which issues official press releases and news

updates, tweeted a photo of PM Modi making an aerial survey of flood-hit in Chennai city and adjoining areas in the year 2015. The photo showed a seated Mr. Modi looking through the circular window of a chopper at rooftops and submerged streets with a remarkable clarity. Except, the same PIB had already tweeted an image earlier which showed Modi surveying the hazy exterior, which apparently showed the submerged expanse of Chennai. An embarrassed PIB promptly deleted the tweet, but has offered no explanation for the blunder so far.

V. Conclusion

There is no regulation in social media platform as print and television media have. Because of free service and access to internet for everyone, user generated content is widely generated but the users and followers of political party, sometimes it creates trend in fake news. Directly it affects national integration, social and communal harmony.

Media literacy is very important to limit the influence of fake news on social media.

The government should bring out a policy framework on the possible harm due to the internet messaging platforms to engage at a deeper level. With the help of local news group and citizens government can control flow of fake news. Also, social media and news organisation can regulate themselves through careful internal editorials and advertising standards. It's a collective social and moral responsibility of social media and news organisation to ensure that they do not misrepresent facts to their audiences.

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A Sound Classroom

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Abstract—To teach our courses we have printed text, PowerPoint presentations, books, we interact on social media and yet, students demand that we talk to them, read out to them, discuss with them. This emphasis on the aural-oral exchange made us realise that listeners' approach to audio content has remained as it is even as other media has come in. Traditionally, we have created compartments based on medium – print, television, radio, digital, folk, film etc. However, the media is a dynamic system wherein the elements within gain or lose importance but never fade away completely. More often than not, some elements converge and operate more closely with others. And what about language? Ours is a department in a public university where we teach communication, media and journalism. We deal with future content producers and disseminators. Owing to the multilingual and multimedia environment that we work in, we encountered two questions - which language would our students deal in content with and which media would they finally choose to work with?

The study is based on primary data and attempts to describe qualitatively and quantitatively the situation in our undergraduate and postgraduate classrooms. We found that the radio is there and so is the 'r@dio' but we seem to be straddling a subliminal space that is multimedia and multilingual.

Keywords: Aural, Oral, Audio, Media, Language

I. Introduction

A story from the Puranas

A story from the Puranic literature of India Invalid source specified. goes thus-

Vyasa, the sage and author of the epic Mahabharata, was worried by the various versions of the epic poem that were being handed down through the generations. He had the desire to put this oral narrative into writing making it akshar – imperishable, unalterable. The alphabet in India is called akshar. Vyasa went to the creator, Brahman and asked him to procure for him somebody who might write for him the Mahabharata as he recited it. Brahman entrusted the task to Vinayaka or Ganesha, the elephant-headed god and son of Parvati. Ganesha accepted the assignment but on a condition. Vyasa would have to recite without stopping. If Vyasa did stop and Ganesha had to stop writing, then he would not put pen to paper again. Vyasa

accepted but he too had a condition. Vyasa made it obligatory on Ganesha to write only that which he understood. The story goes that Vyasa, once in a while, would compose extremely complex verses so that Ganesha took time to understand them giving Vyasa, the reciter, some breathing space. Invalid source specified.

This story handed down from several centuries ago in India is very important for a student of media and communication. Tucked into the story is the movement from one media and communication universe to another and the conditions that come with it. Vyasa, it would appear, belonged to the oral-aural tradition of India and Ganesha belonged to the written tradition. The purpose of putting the story down into writing was to make the story imperishable and unalterable at the same time. That is because in the oral tradition, the narrative is constantly changed. Invalid source specified.

Ganesha's pre-condition is that the recitation should be flowing non-stop and Vyasa's condition is that the recitation should be understood before it is penned. Thus, the tradition clearly underlines the unalterable character of written text emphasizing the responsibility one takes when writing. At the same time, there is a clear emphasis on understanding before writing. Even today, even cursory discussions and informal chat with students in classrooms indicate that although they inhabit a multimedia universe, listening and talking is preferred over writing and young adults tend towards the audio and visual media rather than print. Hence, we set out to understand the communication and media universe of our students in the classroom.

Our experience and insights with students of communication, media and journalism.

Let us first describe our experience and insights in the classroom. The Department of Communication and Journalism was set up in the University of Mumbai in the year 2003. We teach communication, media and journalism to students coming from a variety of social, cultural, political and economic situations. We deal with future content producers, disseminators and some very high-end consumers. Each student, aspiring to a livelihood in the field of communication, media or journalism, comes with his own exposure to a communication and media universe. This exposure is fantastically varied in that there are students who come from families that are first generation consumers of newspapers and television and there are students coming from families who have been exposed to each media technology as and when it came into their world. Thus, although almost all our students sport a smartphone, their exposure to media content is varied. So is their use and ability to deal with the technology.

Sixty per cent of our evaluation of students' work involves their ability to physically write using pen and paper. The remaining comprises of term work. These have been in the form of class assignments and here too, a large portion of the exercises involve written text. These may be handwritten or typed.

The classroom, on the contrary, is largely an oral-aural communication universe. Even if text is available in the form of handwritten or typed or printed notes or slides on a screen, more often than not, the text is read off the page or screen and explained orally. At times text is written on boards using markers or chalk. To complicate matters further, most of the text is in English and written in the Roman script whereas the Indian classroom comprises of students and teachers from a variety of linguistic universes.

Over the last decade, due to the growth in smartphone access, there has been a remarkable rise in access to video and photographic technology. Thus, teachers and students now live in a multimedia and multilingual world where oral, aural, visual and textual content intermingles and interplays.

On the one hand is the traditional emphasis on recitation and the responsibility that goes with writing anything down, on the other hand is a communication and media universe that is rapidly transforming. The question to ask then is what about media integrity? In such a situation, what is happening in our classrooms? Has the oral-aural given way to new ways of acquiring, disseminating and testing knowledge? Or does sound still dominate? Since we are teachers and students of communication, media and journalism, we decided to look into our own classrooms to understand the situation.

To teach our courses we have printed text, PowerPoint presentations, books, we interact on social media and yet, students demand that we talk to them, read out to them,

discuss with them. This emphasis on the oral-aural exchange made us realise that listeners' approach to audio content has remained as it is even as other media has come in. Traditionally, we have created compartments based on medium – print, television, radio, digital, folk, film etc. However, the media is a dynamic system wherein the elements within gain or lose importance but never fade away completely. More often than not, some elements converge and operate more closely with others. And what about language? Owing to the multilingual and multimedia environment that we work in, we encounter two questions - which language would our students deal in content with and which media would they prefer to work with?

A. Methodology and Method

We approached the above questions in an exploratory and descriptive framework. We had insights but we needed some quantitative data. Hence, we prepared a survey questionnaire that we implemented as an online Google form. We made the questionnaire in English as well as in Marathi. We sent this form out as a link to communication, media and journalism students across Mumbai involving both graduate as well as post graduate students. We now present our findings for each question.

B. Findings

We got 225 responses to our questionnaire. 63.5% of the students were from undergraduate courses while 36.5% students were from post-graduation courses. There were 67.4% females who responded in comparison to 30.8% males who responded to the survey. 74.9% of the students belonged to open category while 25.1% belonged to the reserved category. 68.8% of the respondents were from English medium while 27.2% were from the Marathi medium. Out of the total respondents 25.9% of the students' parents had completed their education from English medium schools while 44.2% of the students' parents had completed their education in Marathi. 13.8% of the respondents' parents studied in the Hindi medium while 16.1% had completed schooling in other Indian languages.

60.5% (135) said they understood what was taught in the classroom while 30.5% (68) were not sure whether they understood. 74.2% (167) respondents said English was the language predominantly used in class, 15.1% (34) said it was Marathi and 9.8% (22) said it was Hindi.

Interestingly, we asked students immediately hereafter what steps they took if they did not understand what the teacher said. The responses were insightful because they came from all the students regardless whether they said they had understood everything in class or not.

When students did not understand they preferred asking the teachers for doubts before asking their friends. 123 students asked the teachers to solve their doubts rather than referring it to their friends or solving it themselves. A doubt was often asked to be solved or be repeated. 38 students preferred asking their friends along with the teachers. In case they asked their friends first, they would go back to the teachers in case of a recurring doubt. This happened when students went online as well as referring to books or notes. The teacher therefore remains the primary source of information where speaking is considered to be the most important source of information.

85 students viewed writing as the second most important process by which they could understand the lecture better. These students not only wanted running notes to be taken during a lecture, but they expected the teacher

to give examples to write. However, they also wanted the teacher to discuss a topic before they asked them to write the notes. Students also suggested taking tests on a regular basis so they could remember it better.

69 students said audio visual content was a way to understand a subject. However, it was the second or the third important choice as students looked at speaking as the most important. They said that they depended on the lecturer to speak first before showing the audio-visual material. Hence, there were examples given like showing movies, showing PowerPoint presentations. However, even in this case, the students wanted the teacher to first discuss the topic and then follow up with the text for a better analysis of the subject. 13 students favoured audio visual content over speaking or writing while 37 students preferred spoken or written communication, thereby outnumbering the former category.

We asked how the respondent students checked to find out if they had understood what was taught.

82 students answered that they talked about it to peers or the teachers and made an assessment from the response they got. 60 students responded by saying they just know they have got it. 29 students responded by saying that they assessed their understanding based on the marks they got in the subject. 17 said they didn't test themselves at all. 20 students wrote down what they had understood and showed it to people around, again usually peers or teachers.

We asked the respondents which media they preferred their teachers to communicate with them and 122 students chose speaking as the most effective medium. They understood the teacher better when the teacher spoke, and they could understand the topic better. Amongst these, 06 students explained how translating the content by speaking in Hindi or Marathi helped them better than written notes or an audio-visual

presentation. Students looked at the teacher being effective if there was a two-way process of communication involved. They wanted a variety of options such as discussing, using participatory activities, discussing practical applications, games, debates, quizzes etc. to be applied so that they could be a part of the discussion process.

I understand better when I listen than when I read. Do you agree?

142 students tended to agree with this statement. Of these 64 students agreed and 38 strongly agreed with the statement while 40 said they preferred listening over reading and did both often. 51 remained neutral to the statement.

16 students wanted printed notes before or after the lecture for references while 06 students felt audio notes would be an effective medium.

As many as 64 respondents said they would prefer to work in television, 49 in film, and 58 in the digital medium. 11 preferred theatre and nine preferred radio. Only 18 preferred the print medium. 125 preferred to work in the English language, 63 in Marathi, 33 in Hindi and the rest in other languages. 149 students wanted teachers to use English, Marathi and Hindi alternatively in class.

II. Conclusions

Even as we collected the data, we realized from the most cursory look that our students were clearly listening far more, and we were speaking far more than either was reading or writing or using any other media such as the audio-visual in our classroom. Both the students and us teachers appear to be coping with the English language and the students were clearly gearing up more for the audio-visual media than the print.

The media is a dynamic system wherein the elements within gain or lose importance but never fade away completely. More often than not, some elements converge

and operate more closely with others. We have now to see how the data is distributed among the males and the females, among the undergraduates and the post graduates, among those who have been schooled in a language other than English compared to those who have been schooled in English, those belonging to the socially backward or the reserved category and those whose parents have had their schooling in the English language. Yes, the radio is there and so is the 'r@dio' but we seem to be straddling a subliminal space that is multimedia and multilingual.

Works Citedre are no sources in the current document.

Owning the Media–Expressing my Idea

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Abstract—Ownership of media has always been a contentious issue. Who actually owns media anywhere in the world? This question has now become even more complex as the ownership and access of media technology has reached the hands of individuals. The media – the institutionalized media and my media – the latter being the one that young individuals now hold in their hands, has become an important area of study due to its social, political and cultural implications. Rap and Hip Hop are Afro-American forms that are gaining popularity in India among the youth. This study looked at the political and cultural implications of young Indians owning their media technology and using these performative and art forms to speak their minds. Their ability to create and disseminate content independent of the institutionalized mass media to explore and assert their political and cultural identities was the subject of this exploratory and descriptive study.

Keywords: Hip-Hop, Rap, Youth, Media Ownership

I. Introduction

Power, whether economic, social, political or cultural, and its uneven distribution between peoples is a phenomenon observed throughout the world. Ownership and control of media translates into ownership and control of the means to produce and disseminate information and meanings in society. This, it has been argued, for the most part still reflect and reproduce the other inequalities that exist both within and between societies. As long as these inequalities exist there will be alternative media activists motivated to challenge them although it has to be understood that this is not a simple binary of alternative versus mainstream, especially in countries like India. this is because each instance of media is embedded in a particular social and political context so that what may be alternative or mainstream in one social and political context may be different in another. (Kate Coyer, 2007)

Who owns the mass media? That is a very difficult question to answer. It becomes even more complex when it comes to situations as in India with its many languages, vast expanse of territory and high density of population. (Guha, 2012) That the revenue streams for news and entertainment are drying up due to digital media is already an accepted fact that the media sector is struggling with in India. (Kohli-Khandekar, 2013) At the same time, we are increasingly aware that the youth are shifting to the digital media, especially the mobile phone. (Thomas, 2012) In this environment, what was 'underground' has suddenly come over the ground. (Poonam, 2018) The ownership of the media technology has done two things – it has brought agency to the user and the ability to produce his own content and disseminate it. There are some features of the ownership of media technology, especially digital technology. Although the money for buying the technology comes from people in their forties, the user access is with increasingly younger and younger members of the population. These users are giving their own values to the technology. They are making sense of the technology and giving it a purpose that may not have been

necessarily imagined by those who invented the technology.

Our enquiry in this paper is into the young people who own and have access to digital devices and use these to challenge existing social and political narratives. These are the rappers and hip-hop artists. This study was prompted by an increasing number of students in our department[1] taking to YouTube, Instagram or Facebook to showcase their singing talent. The class strength in our department, that has five Masters Programmes, Communication and Journalism, Public Relations, Electronic Media, Film Studies and Television Studies, is 140 in a year. About 35 among these are putting their audio-visual content on social media at least once a week. This number has been rising steadily over the past decade. Broadly, these videos could be divided into three categories – a) everyday events where the individual is shooting himself/herself in an everyday situation doing something and putting it up as a live 'story', b) some specific activity like cooking or doing one's hair or applying makeup or reciting/ performing poetry c) music involving singing or performing. This last category has fewer takers but among these few a dominant section, up till a few years ago, belonged to those who sang popular Hindi film songs. However, over these last three years, we observe that young students are making their own music videos. This category writes lyrics, composes the music, shoots the video, edits and uploads it for viewers. The numbers are about four to five in each class. It is in this category that one is beginning to see hip-hop and more interestingly, rap in Indian languages.

Hip-hop is a category of music that has found itself a new space to project itself. This music and dance category includes rap, b boying, breaking, mcing, djing,

graffiti writing etc. (H Samy Alim, 2008) We specifically interviewed rappers performing in the Marathi language. Our aim was to find out how free they feel after owning their media, what are their messages, what are the limitations they have to deal with and what are their strengths.

II. Methodology

We chose the qualitative descriptive methodological approach for this study because we were looking for insights from these young content producers. Detailed interviews were conducted in person and over the telephone with ten rappers/hip-hoppers who performed in the Marathi language. We now present the questions we asked and the responses we got.

III. Findings

What made the performers choose this art form? There appears to be some sort of calling here. A calling to serve people, spreading one's culture or expressing oneself. Previous exposure to the form, often through an elder sibling, is also an important aspect. The form also had unlimited potential according to the respondents. If at all there was a limitation, it came in the form of opposition from parents or restrictions on the use of abusive words in the lyrics.

What was the content of the performance? What was being talked about? Social and political issues were the key elements around which the lyrics were build. This was more in the form of a commentary in the nature of sarcasm. The issues were wide-ranging from generation and gender gaps to discrimination. There was a philosophizing aspect to the lyrics, a desire to achieve some sort of catharsis about the situation one was in, a seeking of harmony and peace through the narration of personal experiences, emotions and thoughts. Significantly, the artists did not feel there

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[1]Department of Communication and Journalism, University of Mumbai. It was founded in the year 2003.

was any difference in their choice of issues represented in their music and the issues represented by artists using other languages like English or Hindi. The choice of Marathi itself was personal and political. The artists knew only Marathi or were more comfortable in Marathi and they wanted to represent their language within the fraternity of rappers and hip-hoppers. However, the Marathi artists clearly faced economic and commercial issues. For instance, while the Marathi artists do not get sponsors or financial support they also face the problem of audiences being biased in favour of English over Marathi.

The audience for these performances was limited. It was more personal involving family, friends, neighbourhood crowds or peers. It was the peers, 'those who understand this kind of music', who constituted a more focused audience for the performers. It was a pre-condition that the language of the lyrics, in this case Marathi, was understood by the audience. On the one hand the language established a personal connection with the audience, but on the other, it distanced the performers from larger and more broad-based audiences. This reflected in the followers of the artists

on social media. Youth, students affiliated to political parties, hip-hop artists, those who related with the content, family and friends comprised the chief followers of the artists. There are of course those who want to listen to something new, but they appear to be few and far between.

Significantly, on the question of freedom to say what they wanted, the respondents were divided equally. One half felt there was no freedom and the other half asserted that there was absolute freedom to express and say what they felt and thought. Those who said they had no freedom felt they could not express themselves on issues of community, religion and family.

IV. Conclusion

We found that the ownership of media technology has excited young minds, in a manner of speaking, to take matters into their own hands. They are narrating their stories, they are challenging the narration of others, they are critiquing, explaining and even complaining. However, the ownership and access to media technology has not led to access to audience. They appear to be speaking to themselves or their own kind.

Taking Media to the Community

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Abstract—India has some fantastic disparities when it comes to access to mass media and technology. In the Department of Communication and Journalism, University of Mumbai, we have been doing workshops with young people belonging to various communities to understand how mass media may be used by these communities for self-expression and exploration. This study was an exploratory study where we conducted mobile film making workshops for young people from the Dhangar community of Maharashtra. This is a community that deals in animal husbandry. We introduced a group of a small number of this group to film making on the mobile phone. The workshop was conducted by the co-author Sanket Varak, who belongs to the community himself. We present here the findings from this study.

Keywords: Communities, India, Media, Mobile Phones, Filmmaking

I. Introduction

Community based digital storytelling (CDST) is a recent development in the field of communication and media studies. Digital storytelling involves a narrated video presentation in a story form helping communities express their own idea of themselves by bringing to life historical cultural practices and contemporary expressions within the community. It includes creating individual accounts of life within a community, promoting well-being, dealing with prejudices and conflicts, empowering marginalised communities and those marginalised within communities, conveying the perceptions of the community with respect to others around them, participating in governance and democracy and building social capital. (M, 2015) (Bjorgen, 2010) (Copeland, 2010) (Couldry, 2008) (Hlubinka, 2002) (Lambert, 2006) (Lambert, Where it all started: The centre for digital storytelling in California, 2009) (Lundby, 2008)

At the Department of Communication and Journalism, University of Mumbai, we engage with students coming from a variety of communities, given the very diverse nature of society in India. We teach film making as part of the communication, media and journalism programmes in the department. Needless to say, the students present a challenge in that they come from a varied exposure to media technology. The knowledge gap theory was first proposed by Tichenor, Donohue and Olien at the University of Minnesota in the 70s. They argued that the increase of information in society was not evenly acquired by every member of society: people with higher socioeconomic status tended to have better ability to acquire information. This led to a division of two groups: a group of better-educated people who knew more about most things, and those with low education who knew less. Lower socio-economic status (SES) people, defined partly by educational level, would have little or no knowledge about public affairs issues, would tend to be disconnected from news events and important new discoveries, and usually would not be concerned about their lack of knowledge. (Tichenor, 1970)

However, it has been our experience that when it comes to use of digital technology in India, the ability to use the technology appears to be without a socio-economic barrier. We have been conducting workshops with youth belonging to various communities

and encouraging them to document their own community with mixed results.

We conducted one such workshop in the month of August 2018.

II. Methodology and Method

During these workshops our methodological approach is qualitative. We encourage students to identify youth from their own community and then train these youth to use the mobile phone as a videographic device. We then teach them to use editing software that is freely available with most laptops. We have so far conducted four such workshops. This was the fifth. In this case we chose youth from the Dhangar community because one of the authors of this paper belongs to the community. This community has a long history dating back several centuries. The Dhangars or Shepherds are found in all parts of the state of Maharashtra. Dhangar, or Donigar, is recorded, in the Madras Census Report, 1901, as a Marathi Caste of shepherds and cattle-breeders. (Thurston, 1975) Their present population cannot be exactly known. According to 1901 census (Government, 1901), it was 4,67,622 including 2,32,901 males and 2,34,721 females. The figures for the subsequent censuses are not available.

The Dhangars in Maharashtra have many endogamous subcastes. The number of these sub-castes is given differiently by different scholars. Each sub-caste is distributed over a well-defined region and tends to be a self-governing social unit. Some Dhangars often change their habitat and hence can be treated as nomads. There are several sub-castes among the Dhangars. Enthoven has enlisted 22 endogamous groups or divisions. (R.E., 1975) According to a news report.

The Dhangars live mostly in Western Maharashtra and Marathwada and make up about a crore of Maharashtra's roughly 11.25 crore population (9%). They play a key role in election outcomes at four (Baramati, Madha, Solapur, Satara) of the state's 48 Lok Sabha seats, and 30-35 of the 288 Assembly seats. (Khapre, 2018) This community, laying claim to social, economic and educational backwardness, is now asking for reservation in government jobs. We conducted a three-day workshop with a group of six members of the community at the Department of Mass Communication and Journalism, Savitrabai Phule Pune University Pune.

During workshop we asked the audience about their family background ascertaining whether their parents' occupation was sheep rearing. All of them confirmed it was. All of them belonged to the rural part of Maharashtra. However, due to smart phones, they do not feel very distant from home now. They had between them smart phones, cameras and tripods too. When we talked about making a film it turned out that they had all their equipment but had no experience of shooting and definitely no idea of how to deal with sound. They did not have anything to record voices or sounds and used the mikes provided in their phones which was always of poor quality. So, we introduced to them what was a lapel mike and encouraged them to use it for better quality. They were convinced of this and did procure a lapel mike. Then we suggested to them that instead of making a fictional film at the first instance, they could try and document an aspect of their own community such as its music, dance, rituals etc.

All the participants chose to shoot something about their family. However, it required a little persuasion. They saw their audio-visual as an output different from other fictional stories. We let them shoot whatever they wanted from their surroundings. We then taught them the process of editing and assembling of shots, how a story emerges from visuals and how sound enhances the meanings in a visual story. We taught them basic camera angles. They had shot footage

but had never edited it. This was first time was a challenge to them as they struggled with what they thought a shot meant for them and what it may or may not mean to an audience. We then taught them how to synchronise the sound recorded separately with the visuals they shot. We let them practice some time with the editing and then closed the workshop.

III. FINDINGS

Today, after four months they have shot few videos which includes bulletins and few cultural videos about Dhangar community. The news bulletins were complete stories in both audio and visual. However, they struggled with issues of framing and editing. They appeared to all have an instinct with what they wanted to show their audience. However, when it came to cutting a shot and attaching it with another shot and then rearranging these cut pieces to make a bigger, better sense of the reality that was shot they faced issues. They couldn't arrange the shots into a meaningful sequence and they could not synchronise the audio.

IV. CONCLUSION

As noted earlier, this was the fifth time we were doing a workshop with members of a community with access to media technology but no background about how it is used. When we introduced the processes to them, they were quick to pick it up. However, they were not able to convey what they meant immediately. Therefore, although they knew what they wanted to show, they were not able to arrange the shots to make the whole bigger than the parts they had shot. Thus, the youth appeared not to have a barrier when it came to using digital devices. However, when it came to using it effectively to tell a story,

convey a narrative, they were handicapped in the first instance. It has also been our observation that youth seldom come back to overcome their inhibitions about the medium or confusion about the narrative. They either completely abandon the process and project or they get into it and give up after a while. Only a few continue with the exploration of opportunities that the digital media offers.

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Social Media and Changing Social Relationship: A Case Study of Mumbai University Media Postgraduates

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Abstract—The popularity and development of social media has revolutionized the way of communication. Social media is characterized by a user's ability to create a public profile which contains demographic and personal information and is made visible based upon personal privacy settings (Boyd and Ellison, 2008). In terms of relationships, there have been arguments over its closeness and quality of an online relationship in Internet settings. A social relationship occurs whenever there is an interaction between two or more members of the same species. In the study of relationships, attention is directed to what is generally perceived as important functional links between individual interactions and the structure of the group as a whole" (Quiatt & Reynolds, 1993, p. 90). This research used Max Weber's social theory to study social relationship in context to social media. Looking at the contradiction in an innovative interaction between community communication and social media, there is an unknown scent of the future struggling and challenging social relationships in the presence of social media culture. This research study found the changing patterns of communication and social relationship in the pretext of social media. This study is quantitative and to gain opinions from respondents will use the survey method.

Keywords: Social Media, Relationship, Society, Communication, Changing Patterns

I. INTRODUCTION

There are a number of perspectives from which we can view social relationships. Some perspectives provide close-ups of a particular species or species characteristics, and the social sciences typically choose to focus on humans, with emphasis on presumably unique features of human behaviour i.e. language, culture, tools and technology, religion, art, and so forth all aspects of behavior deeply interrelated with the ability to use symbols. Human belief upon symbols in the formulation of social relationships is highly unusual, if not unique, in the animate world.

A social relationship occurs whenever there is interaction between two or more members of the same species. Relationships across species occur also, but they are not within the purview of this discussion. "In the study of relationships attention is directed to what are generally perceived as important functional links between individual interactions and the structure of the group as a whole" (Quiatt & Reynolds, 1993, p. 90).

There are different forms of the social like information, communication, communities and collaboration. In social Media, meaning of social should be clear. So, studying social media is in need of social theory and social philosophy. These tools helps to understand the basic meaning of terms such as sociality, media, society, power, democracy, participation, culture, labour, communication, information, the public sphere, the private realm, etc.

Matthew Allen (2012) and Trebor Scholz (2008) stated that social media applications are not new and that their origins can be

traced back to years earlier than 2005. Blogs were already available at the end of the 1990s, the wiki technology was recommended by Ward Cunningham in 1994 and first released in 1995, social networking sites already existed in 1995 (Classmates) and in 1997 (Six degrees), Google was founded in 1999. If the new product is coming they should claim that this is new and at the same time promise an easy what you have used earlier (Allen, 2012)

According to Shirky, social media is a tool that "increases our ability to share, to co-operate, with one another, and to take collective action, all outside the framework of traditional institutional institutions and organizations".

"The very word 'social' associated with media implies that platforms are user friendly and that they facilitate communal activities, just as the term 'participatory' emphasizes human collaboration. Indeed, social media can be seen as online facilitators and webs of people that promote connectedness as a social value" (Van Dijck, 2013).

II. THE NEED OF SOCIAL THEORY FOR UNDERSTANDING SOCIAL MEDIA

Three most important classical positions in social theory, the ones defined by Émile Durkheim, Max Weber and Karl Marx.

A. For the Current Study Researcher Used Max Weber's Theory: The Social as Social Relations

The second understanding of sociality is based on Max Weber. According to Max Weber, main categories of sociology are social action and social relations: "Action is 'social' in so far as its subjective meaning takes account of the behavior of others and is thereby oriented in its course". The term 'social relationship' will be used to indicate the behaviour of a plurality of actors in so far as, in its meaningful content, the action of each takes account of that of the others and is oriented in these terms.

These categories are relevant for the discussion because they allow a distinction between individual and social activities: Not every kind of action, even of overt action, is "social" in the sense of the present discussion. Overt action is not social if it is oriented solely to the behavior of inanimate objects. For example, religious behavior is not social if it is simply a matter of contemplation or of solitary prayer. Not every type of contact of human beings has a social character; this is rather confined to cases where the actor's behavior is meaningfully oriented to that of others. (Weber, 1978) Weber stresses that in order to constitute a social relation behaviour needs to be a meaningful symbolic interaction between human actors.

Fig. 1: What is Social about Social Media?

III. REVIEW OF LITERATURE

The work of Rajeev M.M. and Jobilal (2015) has some degree of relevance to the study. Researcher studied various impacts of mobile phone among the youth in social relationships. The finding and recommendations of the study highlighted the vast scope of social media in the development aspects meanwhile, the negative impact of mobile phones and other associated supplies are very high. The sensitization and intervention programmes are the real need of the hour to control the ill effects of social net working sites among the teenagers.

Tang-Mui Joo and Chan-Eang Teng (2017) studied the wide and continuous

spread of digital culture in human communication; and, Media Dependency in learning and structuring the cognitive, affective and behavioral effects of social media on each person uses the media in different ways. Researchers used online survey to gain opinions from a social network site as an update of views and reflection of self-awareness to all levels of people. The results showed that social media like FB brings positive impact towards family members; it would help to build a better and harmonic society; and, relationships among family members and communication shall be improved and enhanced to the level of a united society.

Amy Orben, Robin I.M. Dunbar (2017) investigated how reading online 'posts' affects relationship development. Researchers focused on the effect of the posts' valence and intimacy. They found that high intimacy posts or negative posts decreased the social attractiveness of the self-discloser. The perception of the posts and the receiver's feelings of homophily to the self-discloser mediated this relationship. Researchers suggested that reading posts on social media and interacting in real life trigger similar or identical relationship formation pathways. And results supported the argument that passive consumption is a new method of interaction that does not fundamentally change human psychology.

IV. Research Methodology

Aim of the Study: To study changing social relationship through social Media among media post graduate students.

Research Design: Descriptive research design used for this study.

Universe of the Study: Media Postgraduate Students of Mumbai University.

Unit of the Study: Students of Masters in Advertising, Journalism and Film.

Sampling Method: In this study researcher used convenience sampling, in this type of sampling where sample are selected because of their convenient accessibility and proximity to the researcher.

Inclusion Criteria: The respondents should be the Postgraduate students of Media Courses.

Research Tool: The tool used in the study is questionnaire. The questionnaire contained 20 questions that were divided into four sections.

Received 100 responses through online survey.

Questions in section 1 were related to the demographic profile of students.

Questions in section 2 asked about Social Media consumption using habits.

Questions in section 3 were related to uses of social media sites.

Questions in section 4 the remaining questions related to social relationship through social media

V. Results and Discussion

Table 1: Demographic Profile of Respondents

Respondent's Demographic Profile		Percentage (%)
Gender	Male	35%
	Female	65%
Age	between 20 to 22 years	49%
	Between 23 to 25 years	51%
Qualification (Pursuing Masters Degree)	Masters In Advertising	44%
	Masters In Journalism & Mass Communication	41%
	Masters In Films	15%

VI. Findings

55% of respondents use social media in a day from 3 to 6 hours.

80% of respondents like to use Instagram.

52% of respondents have you been using a smart phone from last 8 to 10 years.

Majority of the respondents have 3 to 5 accounts on social networking sites.

57% of respondents were agree that Social media is more effective rather than other mediums to maintain social relationship.

78.03% of respondents were agree on that Social media has changed the way we express our love for our family.

95.07% respondents were agree on that Social Media has changed the way to wish on festivals.

Fig. 2: Social Networking Sites Increased the Use of Mobile Phone among Students

Fig. 3: Social Media Helps to Connect and Maintain Relationship with Family and Peer Group

VII. Why Do You Want to be on Social Media?

Just to entertain myself.

Helps you know what's going around and connect with people at times.

Just for fun really.

To be updated about things and get entertained.

To stay updated and be approachable.

To pretend to be busy when I am around other people and to distract myself from the reality or ongoing thoughts on my mind.

Just to collect information

So that my blogs and pictures reach an audience at a faster rate.

To show our social presence and to know more about trending stuff's.

Now in India everyone including rural and village people is access to internet and because of that it easy to communicate everything. Even if I want to delete the social media I cannot do it because everything even regular daily messages are now on whatsapp. Do yes its important and crucial for everyone.

VIII. Discussion

Since the uses of mobile has increased the use of social media and three to five hours minimum students are using social media in a day. Most of the students agreed on that social media helps to connect and maintain relationship with family and group. Study shown that social media has changed the way we express our love for our family.

IX. Limitations and Further Study

This research is limited by the area selected there are other areas which could have been utilized for the study. The number of sample analysed, though suitable for this study, could also be expanded to further analysis of this programming. How media students using social media for start ups and small business and maintaining social relationship that could be explored further in research study. This research does not analysed social media as qualitative research methods.

X. Conclusion

Social media has changed social relationship among media students and they want to be on social media to connect with people and peer group to maintain the social relationship. Social media networking does not attempt to fight against what is perceived as the cultural norm, this study has shown social media encodes social relationship other aspects also used to capture the society.

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Ethical Sting Journalism

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I. MEANING AND DEFINITION

A sting operation is defined as "a complicated confidence game planned and executed with great care (especially an operation implemented by undercover agents to apprehend criminals)" Stings are commonly used throughout the world by law enforcement and recently it has become very popular with news and media organizations including trashy tabloids as ways of getting sensational headlines. One of the big concerns surrounding these operations is whether or not they constitute entrapment. I am personally on the fence concerning the ethics of sting operations because I know it can be a great tool to catch violent criminals.

II. INTRODUCTION

Stings are cowardly journalism. Look at the reports being filed from across the world by brave journalists in the war field, covering conflict, questioning the extremists, speaking to the terrorists and writing it all down. Or for that matter telecasting it. Authors too have sat and worked for days and weeks with the Taliban, criticized and attacked the extremists in reports and books, and gone back for more interviews. Several names come immediately to mind. Journalists in India have covered the Punjab insurgency under Bhindranwale, reported on the Assam violence, written and interviewed insurgents in Kashmir, spoken to Naxalites and never used concealed cameras and tape recorders. This is done at risk to the journalist, but then that is the risk that is associated with and interwoven into the profession.

A "reverse sting" operation is when undercover police officers show up at a deal offering to sell drugs instead of buying them. They essentially raid their own evidence lockers for drugs and try to entice criminals into buying their merchandise.

III. LEGALITIES OF STING OPERATION

Freedom of press in India has been derived from freedom of speech and expression. Media has a right to impart information to the public in a fair manner, thus playing an important role in a democratic society. Journalism shall always be in public interest and sting operation for exposing corruption serve public interest. Sting Operations have also been criticized time and again because of the exaggerated television journalism in order to increase the TRPs. A sting operation may be an expression of right under freedom of speech and expression but it also comes with a duty to respect the privacy of others. The 200th Law Commission Report has made recommendations with regard to enacting a law to prevent the media from interfering with the privacy of individuals, which is recognized under right to life and personal liberty.

The Press Council of India (PCI) provides guidelines for reporting a sting operation. A journalist should adhere to the guidelines laid down by the Press Council of India to avoid liability as the law affords him no protection. Still, he can be subject to defamation suit later on by the victim of the sting operation. A sting operation with genuine motive to create awareness or bring forward the ongoing corruption should not be prohibited.

IV. Case Studies

To start with, let's go through with some examples of sting journalism and ethical standards:

This has been called the biggest undercover news story in Indian journalism. In 2001, a popular newspaper from India called Tehelka (meaning "sensation" in Hindi) launched its first major sting operation, "Operation West End" to expose the alleged culture of bribery at the India's Ministry of Defense. The newspaper had two reporters pose as arms dealers from a bogus company in London. The undercover video shows several politicians and defense officials, including the secretary of the ruling party BJP, Bangaru Laxman, discussing and taking bribes for helping them procure government contracts. After the tapes were made public, Laxman and Defense Minister George Fernandes resigned, and several additional defense ministry officials were suspended.

The death of more than 30 children due to lack of oxygen at a medical college Gorakhpur has shocked the country. While the news has grabbed national attention it reveals a serious crisis in the UP state health department. News18 India carried out an expose revealing the deep rooted corruption in the state's medical system.

Cobrapost, known for its sting operations, has trained its guns on India's media conglomerates, exposing how prepared they allegedly are to strike deals with the right wing to promote the Hindutva agenda ahead of the 2019 General Elections.

2 months ago, the first series of stings, known as Operation 136, were released. Now, the next series is out, allegedly showing how the heads of a few media houses are more than happy to peddle the Hindutva agenda in exchange for large sums of money –some of them even allegedly saying they were okay with taking the money in cash, implying it was black money. However, there is no real exchange of money caught on the tapes.

This is TALK OF THE NATION; I'm Neal Conan in Washington.

Dateline NBC's series "To Catch a Predator" uses actors who pose as teenagers, under-aged kids, to lure older men into what they think will be sexual encounters. And it's surprisingly easy to find such men online - by the show's count, hundreds so far - dozens of whom have either pleaded guilty or been convicted. NBC News doesn't run the stings, that's the work of Perverted Justice, an online watchdog group. And once the meeting's all set, the would-be molester is surprised by the show's host, Chris Hansen.

Fake news consists of hoaxes or deliberate lie or half-truths circulated with the intention, and at times unintentionally intention, and at times unintentionally To make above examples in very crisp, let's concentrate on top 10 Sensational Cases of Sting Operations in India

Villagers carry out sting operation on six cops:

Young girl bursts women trafficking nexus:

India TV's casting couch expose: ...

Tehelka sting operation in Naroda Patiya massacre case:

Cash for votes sting operation:

NDTV exposes Sanjeev Nanda:

Jindal group's Zee news expose:

Star TV exposes of Manu Sharma in Jessica Lal murder case:

Tehelka Operation West End

Cobrapost Sting Operation

V. Discussion

Ethical deficit of sting operations their detractors most often put forward is that their use of deception is simply another form of lying, and lying is morally wrong, period. And is it ethically worse if the deceiver

holds a government office? Police defend their actions on two main grounds: (a) the moral and social benefits of a successful sting operation far exceed the ethical cost of using deception; and (b) citizens have given the police the right to use a degree of coercion to protect the community, and deception is soft coercion compared with other types police may use, such as tough interrogation techniques (which themselves may include lying and deceiving the offender).

They may be beneficial when used in concert with other police responses known to provide long-term solutions to the problem, such as a tool to collect information that will help in mounting other preventative operations. Clearly, they do provide some attractive benefits to police departments, particularly by facilitating investigation, increasing arrests, and fostering a cooperative spirit between prosecutors and police, all of which result in favorable publicity. However, you need to assess these benefits against the negative ethical and legal problems associated with sting operations, especially the finding that in some cases they increase crime, and in the long term, with some exceptions (in ethical context).

VI. Conclusion

"To Be or Not to Be?" as asked by Hamlet, this is worth discussing from Sting Journalistic viewpoint. What is positive Stings Must be existed. On the contrary, Negatice stings have to have ethical standards that should not break many reasonable restrictions given in Art. 19 (2) of our Constitution. Powers of Regulatory and Monitory bodies like PCI, BRA, IBF, BECIL, MIB, ASCI, PRSI, CBI, CID, Cyber Cell and obviously Supreme Court etc have to strengthened. The harsh style of investigative journalism should not turn into blackmailing or yellow journalism by dint of Spy cam footages. The entrapment must not invade privacy and dignity of a innocent influential personality. Accountability of press is more important than absolute powers of the press. In short, responsible journalism is need of the hour.

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Contextual Integrity Model of Privacy and its Application to Instagram

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Abstract—Instagram, a mobile photo (and video) capturing service has seen a quick growth in the number of users as well as updates since it was launched in 2010. In spite of its popularity, relatively less research has been done on this application. In this paper , we analyze some controversial aspects of Instagram with respect to privacy. We apply Helen Nissenbaum's theory of privacy as 'contextual integrity' to instagram with help of certain case studies. We argue that instagram profiles that are not password protected cannot be considered as 'normatively private contexts' according to Nissenbaum's principles of privacy. Using the original model of Nissenbaum we suggest that privacy expectations of people from instagram are unrealistic.

Keywords: Instagram, Privacy, Contextual Integrity

I. INTRODUCTION

A. Instagram

Instagram was found in 2010 (Bergstrom & Backman, 2013). It is a mobile application, which allows users to share their photos and videos to their followers (Dubovik, 2013). According to Instagram (2014) as cited in (Dennis, 2014) Instagram first started off with providing functions on editing and sharing photos and later on added in the functions of sharing videos and photo messaging directly to another user. Instagram allows users to snap photo or video anywhere they are at anytime and share it with their followers nationally and also internationally (Jadhav & Kamble & Patil, n.d.). According to Otto (n.d.) as cited in (Bevins, 2014), users are able to take a 15 seconds long video and 13 artistic filters are available for user to edit their photos. According to Systrom (2010) as cited in (Maravic, 2013) Instagram started to develop when Kevin Systrom and Mike Krieger want to focus on the HTML5 check-in application named Burbn, which allow the function of location check in, earn I point upon meeting friends and post photos. However, they decided to focus on the application's photo function after some confusion on the application and soon they renamed Burbn to Instagram. Instagram is a word combination of "instant" and "telegram". In 2012, Facebook offered $300m cash and 23 million of its shares to Instagram and the deal was finalized very soon after the offer (BBC News, 2012). Instagram is said to be the third most popular social network among the college students in the United States (Salomon, 2013). Following the press release from Instagram (2013) cited in (Maravic, 2013) in the year 2013, Instagram had 100 million monthly active users, 40 million photos were uploaded per day, 8,500 likes and 1,000 comments gained per second. According to The Pew Internet and American Life Project as cited in (Tekulve & Kelly, 2013), 13% of the Internet users are also an Instagram users and following the results of survey done by the Pew, individuals who show positive interest towards Instagram

are adults at the age between 18-29, African-Americans, Indians, Latinos, women and the urban residents (Duggan & Brenner, 2013).

II.   INSTAGRAM TERMS OF USE AND PRIVACY POLICY

Just like the other social networking sites, Instagram also faces privacy issue. In late 2012, months after Facebook had taken over Instagram, Instagram had changed its terms of use and privacy policy (BBC News, 2012). The changes made received many negative responses from the users, as users were not satisfied with their decision. BBC News (2012) also reported that there are people who claimed that the new changes were "Instagram's suicide note". The terms of "Instagram may share users' information with organizations that are related to them" and "Instagram may use the photos and videos uploaded by the users for business use or advertising without any pay back or notice to the users" were updated on the privacy policy of Instagram (Babb & Nelson, 2013). However, due to the difficult wording used, it was difficult to understand what the terms are meant; therefore, there are many users still using Instagram without knowing the changes to the terms and condition (Nelis, 2013). Users who are aware about the changes have shown disappointment and some decided to quit Instagram (BBC News, 2012). As a result to it, Instagram co-founder had released a statement to clear the dissatisfaction by mentioning that they do not intend to apply the terms like that and they will remove the language that confused the users (Gross, 2012). Following the strong negative responses, Instagram had changed back the terms to the original version that had been launched in 2010 (Geron, 2012)

III.   PRIVACY AS CONTEXTUAL INTEGRITY: THE THEORY

In her essay "Privacy as Contextual Integrity," Nissenbaum (2004) expands upon the core concerns affecting (what she calls) "the problem of privacy in public," which she introduced in two earlier essays (Nissenbaum, 1997, 1998). Her theory (as expressed in Nissenbaum, 2004) is based on two principles: (i) The activities people engage in take place in a "plurality of realms" (i.e., spheres or contexts) (ii) Each realm has a distinct set of norms that govern its aspects. Nissenbaum argues that norms affecting these two principles both shape and limit our roles, behavior, and expectations by governing the flow of personal information in a given context. There are two types of informational norms in Nissenbaum's privacy scheme: (a) norms of appropriateness, and (b) norms of distribution. The first of these determines whether a given type of personal information is either appropriate or inappropriate to divulge within a particular context. The second set of norms restricts the flow of information within and across contexts (Nissenbaum, 2004, p. 125). Nissenbaum argues that when either of these norms is "breached," a violation of privacy occurs. We have argued elsewhere (Grodzinsky & Tavani, 2005) that one virtue of her theory is that it illustrates why we must always attend to the context in which personal information flows, not the nature of the information itself, in determining whether normative protection is needed. Another virtue of Nissenbaum's theory is that it avoids a tension often found in traditional privacy frameworks, where privacy tends to be viewed in terms of either limited access to or control over personal information. Those who view privacy as a form of information control (e.g., Fried, 1990) often suggest that limited/restricted access accounts of privacy are inadequate. And those who defend the restricted access view of privacy (see, for example, Gavison, 1980) tend to question the adequacy of any account of privacy based on the notion of control of personal information.

Nissenbaum believes that the debate over whether privacy is a "right to control versus a right to limit or constrain access to information by others" can be avoided, pointing out that The framework of contextual integrity reveals why we do not need to choose between them; instead, it recognizes a place for each. The idea that privacy implies a limitation of access by others overlaps, generally, with the idea of an informational norm…Control, too, remains important in the framework as one of the transmission principles. (2010, pp. 147-148)6 More will be said about informational norms and transmission principles later in this paper. However, we should first address a potential criticism that might be leveled against Nissenbaum's privacy framework – e.g., a critic might argue that the contextual-integrity model is not easily adaptable to new technologies that arise in which there are no clearly articulated practices, expectations, or norms governing the flow of personal information. In fact, in a recent work, Nissenbaum anticipates this kind of criticism by pointing out a "blind spot" in her original privacy framework. For example, she concedes that "[c]ontextual integrity, as it has been described thus far, is inherently conservative, flagging as problematic any departure from entrenched practice." (2010, p. 161)

We next apply the general outline of Nissenbaum's theory of privacy as contextual integrity to concerns affecting Instagram using some case studies where people were fired for posting pictures on instagram as their employers or people involved discovered there posts as an illustration.

IV. Case Studies

"Melissa Jordan couldn't believe what she saw when she randomly came across her son's photo on Instagram"

It was a photo of her baby son sitting on a high chair, looking distressed, at his day care center. Her son has delayed speech development. The caption read: "He is thinking cuz sure can't talk. Lmao."Under the same account, another photo making fun of a baby with protruded teeth was founded. One of the captions read, "I'm sick of this s***!!!" Buzzfeed reports that the photos were posted by Jena Ferrel, who worked at the day care center. Soon, the center fired her, and her Instagram account was taken down. (Business Insider, 2015)

"A restaurant manager posted racial slurs and photos of receipts with low tips"

Aaron Kwan, the manager of a Delaware restaurant called Padi, was put on indefinite leave after an Instagarm account associated with him was found to have posted multiple posts degrading its customers. One of the posts had a photo of a receipt with racial slurs, saying, "What do you expect from a last name like that? Sand ni****s will never change #cheap #jew," Although Kwan denied he was behind any of the posts, he was put on indefinite unpaid leave. (Business Insider, 2015)

"A former NYPD cop was fired after posting pictures of her ex-boyfriend who went to prison"

Erica Rivera, a former NYPD cop, was allegedly fired from her job after posting a photo of her ex-boyfriend who went to prison. But she was later found to be closely associated with another man with a sketchy criminal record, and eventually, was let go by the NYPD. The NYPD has a policy where officers are prohibited from being involved with people in criminal activity. (Business Insider, 2015)

V. Applying the Contextual-Integrity Framework to Instagram

We now focus our application of the contextual-integrity model of privacy, with its norms of appropriateness and distribution to instagram. In particular, we examine the

application of these model in these case studies vis-à-vis certain norms of behavior and expectations of privacy for the author of that post, as well as for the persons identified in it.

VI. Norms of Appropriateness in Instagram

With respect to norms of appropriateness in the context of instagram, we first need to differentiate between password-protected and non-password-protected instagram accounts. In the case of non-password protected instagram accounts, we ask whether the creator of the posts has a responsibility to the people with whom she/he interacts in real life.

Also, what are the expectations of privacy of those people who interacted with the person who posts these pictures and are described in the post ? Do they expect to see their private affairs, especially when personal details are more open and thus more accessible to others? Assuming that the parties involved have not consented to such information about them being included on the instagram post, it would seem that norms of appropriateness have been violated. Of course, we could also ask the following question: What kinds of privacy expectations did the people who post on instagram, as well as Internet users in general, have about instagram.

And have those expectations changed as the norms governing practices and expectations associated with posting on instagram have evolved in recent years? Nonetheless, we believe that it is still reasonable to examine these case studies vis-à-vis the norms of appropriateness (and distribution) that existed at that time, as a starting point for additional research on privacy theory as applied to new and evolving technologies.

VII. Norms of Distribution in Instagram

Did the day care centre employee's behavior also violate the norms of distribution when she shared details of child and made fun of his disability with unsuspecting viewers in the instagram world? Again, we can ask the question about whether consent was given by the parties involved – i.e., were they asked, and did they consent to having their personal information shared with others, including strangers? If not, would they have any reasonable expectations with regard to privacy?

The parent of the child who was seen in the instagram post, has since sued the day care practitioner, stating that her instagram post was sufficient to reveal her Childs identity and thus violate his privacy.

McClurg (2005) notes that these case studies "hinge on a centuryold privacy tort claim known as 'public disclosure of private facts.' In theory, the tort provides a remedy when one publicizes private, embarrassing, non-newsworthy facts about a person in a manner that reasonable people would find highly offensive." The courts, on the contrary, have tended to defer to the "free speech" argument against privacy, if the information published online is true (McClurg, 2005).

However, we believe that this debate can be further informed by Nissenbaum's contextual-integrity framework, especially in light of her "decision heuristic" recall that Guidelines in Nissenbaum's heuristic device ask us to weigh the "moral and political factors affected by the practice" and to consider how that practice directly impinges on the "values, goals, and ends of the context." It would seem that childs privacy was violated both from the contextual norms of appropriateness and distribution. It is not clear, however, whether those same norms would have been violated in these cases, had the instagram account had been password-protected and limited to certain people.

But the fact that all these people who posted confidential information and used their instagram account to post offensive data took no precautions to protect their account from the public resulted in the information in it being available to anyone, and this violated both contextual norms. The same would seem to hold for all non password-protected accounts where all the parties mentioned have not consented to having their names included, or consented to having intimate details about them chronicled.

VIII. Conclusion

In this paper, we have examined some privacy issues affecting instagram. We then applied Nissenbaum's theory of privacy as contextual integrity to certain case studies. We saw how both Nissenbaum's norms of appropriateness and norms of distribution can be applied. On the basis of our analysis, we concluded that (1) authors of those instagram accounts have no reasonable expectation of their personal privacy being normatively protected, and (2) the privacy of unconsenting parties whose photos appear in those posts can be violated.

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The Role of the Digital Campaigns on Crowdfunding Websites on Enabling and Sustaining Start Ups

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I. Introduction

A. What is Crowd Funding?

It may be defined as the 'solicitation of funds (small amount) from multiple investors through a web-based platform or social networking site for a specific project, business venture or social cause.'

'Crowd sourced funding is a means of raising money for a creative project (for instance, music, film, book publication), a benevolent or public-interest cause (for instance, a community based social or co-operative initiative) or a business venture, through small financial contributions from persons who may number in the hundreds or thousands. Those contributions are sought through an online crowd-funding platform, while the offer may also be promoted through social media.'

Investors and categories of investors are usually mentioned by the companies that are those who can be the Investors. Various jurisdictions have imposed different restrictions on investments and categories of investors who are allowed to invest in companies which are displayed on such internet based crowd funding websites or platforms.

Kickstarter, Indiegogo, RocketHub, Ketto and CircleUp are a few of the crowdfunding platforms that provide funding to entrepreneurs, projects, NGO and organisations. Such companies create campaigns that will help the start ups or ideas in creating fund to kickstart the entrepreneurial ventures of a start-up. This paper studies how crowd funding done through digital marketing campaigns as a promotional tool have been successful in raising enough funds needed to start a venture.

Various donation crowd funding platforms that provide capital to entrepreneurs are Indiegogo, Kickstarter, CircleUp, Angelist etc. The project creators usually showcase a short video of their project, display images and offer gift rewards/ incentives for donations made for the project. The message is usually compelling so that the readers get attracted to the message and do their share of funding.

The benefits of crowdfunding includes raising finance through external sources from a very large audience instead of being wholly dependent on huge sponsors or investors who might have to be approached for the same.

The investors in crowdfunding campaigns usually do so by promising a share of profits or equity in exchange for the funds acquired from the investors. However, in this case the investors either pre order the product or donate with the intention to help a social cause. The crowdfunder enjoys the benefits of being a part of the community and enjoys

a sense of fulfillment. Though the level of uncertainty is high in terms of quality and information sharing, crowd funding helps the firms develop themselves in the initial stages wherein the capital investment is small as compared to market size. Crowd funding has long standing implications on managerial and strategic decisions of any firm.

II. Types of Crowd-Funding

As discussed in the IOSCO Staff Working Paper - Crowd-funding: An Infant Industry Growing Fast, 2014 ('IOSCO Paper'), Crowd-funding can be divided into four categories: donation crowd funding, reward crowd funding, peer-to-peer lending and equity crowd funding. (Source: IOSCO Staff Working Paper - Crowd-funding: An Infant Industry Growing Fast, 2014

Crowd funding helps in facilitating funds for start-ups and SMEs. It is usually used for funding at an earlier stage. There are three types of crowd funding and they are as follows: 1. Equity based Crowd funding (EbC) 2. Debt based Crowd funding (DbC) 3. Fund based Crowd funding (FbC).

Crowd funding platforms are usually play a central role while helping investors meet promising start-up companies. Digital crowd funding is also used to facilitate raising of capital through any website, social media platforms, and certain offline methods which are usually categorized a Below-The-Line(BTL) Promotional tools in advertising are practised. It is generally assumed to be conducted in areas where the investors who have access to any of the said platform are present.

Under Section 42, Companies Act 2013, the FbC route is primarily modeled on SEBI (AIF) Regulations, 2012.

The following must be established before these investment routes are explored.

a) The investors that must be allowed to invest through the crowd funding platforms.

b) The types of entities that are allowed to raise funds through this channel and the disclosure requirements. c) The types of entities that are allowed to set up internet based Crowd funding Platforms to enable online solicitation from such investors, and the different associated aspects.

In India, Ketto is one of the most successful platforms that help raise funds for social causes. The model that they follow is donation based funding. Other crowd funding agencies with commercial intent like Wishberry, Catapoolt, Start51 usually offer other services too along with crowd funding. Ignite Intent focuses on supporting projects floated by college students.

III. Methodology

The researcher intends to understand the effectiveness of digital crowdfunding platforms on enabling and sustaining startups. The researcher has used qualitative analysis of various crowdfunding platforms and has used descriptive case study approach to identify and understand as to how the online crowdfunding platforms have helped in enabling various startups.

The various crowd funding campaigns that have enabled entrepreneurs to kickstart their ventures are as follows:

A. Air Ink (Kickstarter) Campaign

"Pollution is nothing but the resources that we are not harvesting. We allow them to disperse because we have been ignorant of their value."-Buckminister Fuller.

MIT Media Lab has invented a device that captures air pollution and turns it into high quality ink for art. The Ink has been termed as KAALINK. KAALINK is a post tail pipe retrofit which is a device that filters the pollutants that are emitted from the car and it consists of filters, sensors that converts the high mass particles to convert them to ink pigments. Various filtration processes

like electrostatic filtration, depth filtration, wall flow filtration are utilised to achieve the desired filtration granularity. Eventually after testing process these devices will also be installed in diesel generators and automobiles which may produce fossil fuel emissions. The generated waste is processed and recycled using the services of a leading waste management company.

B. Aim of the Project

Air pollution is responsible for 70% of pollution in the atmosphere; the air pollutants contain toxic impurities like dust, metals, oils and VOCs. It is one of the most conspicuous problems in today's times. Fossil fuel based air pollutions is responsible for 90% of all carbonaceous particulate matter. The process used for this project converts recovered soot from the device which then undergoes a grinding process to bring the high mass particles to a consistent particle size. The ink pigments are then certified by certain labs of international standards.

The benefits are that not only does Air Ink eliminate soot from the air but also doesn't burn the non-renewable fossil fuel that is usually consumed during the processing of regular ink. It is available in 2mm, 15mm and 50 mm markers. It also has a 150 ml screen printing ink set.

The aim of the campaign was to raise enough funds to release oil paints, fabric paints, outdoor paints and to work towards creating more such paints in the future using their technology. The funds received from Kickstarter are being used to refine the device and upscale the production process.

IV. Result of Airink Project

The project is a financially sustainable project that has created a socio-economic impact. The carcinogenic properties of the particulate matter may settle in the lungs and cause long standing and harmful effects

to human beings. The device KAALINK captures the pollutants and creates ink named AIR INK which will now be sold extensively to artists across the world.

A. How had Crowd Funding Helped this Venture?

Kickstarter helped Graviky Labs in funding this Singapore based project by creating videos about how they have invented a way of creating markers that have ink generated from the pollutants from automobile thereby promising a solution to an environment that would be less polluted.

AIRINK uses industrial grade guidelines and artists have been using AIR INK without any issues. The motive is to negate 45 minutes worth of car pollution by using 30 ml of INK. Using AIR INK will definitely negate a lot of pollution form the environment.

B. Flowhive - Honey on Tap from Your Beehive- (Indiegogo Campaign)

Over two years ago, father and son duo from Australia, Stuart and Cedar Anderson invented a beekeeping machine that would tap honey from a beehive. After a lot of trial and error, and numerous prototypes, flow hive as born, this made beekeeping and honey collection a hassle free exercise for bee keepers. After acquiring the necessary patents for the production, the duo created the device with which you could collect honey from the tap. The actual process was time consuming and cumbersome.

V. Aim of the Campaign

Funded by Indiegogo, an online crowdfunding platform, Flow Hive was a rewards based crowdfunding campaign. The aim was to create a community that is well educated about the importance of bees and bee keeping in the environment and how to help preserve these creatures. They are responsible for 30 percent of world's crops

and 90 percent of wild plants. They believe in doing regenerative, ethical and sustainable business by creating a positive impact on conservation and community outreach programs.

The program has inspired many beekeepers around the world in 130 countries. Indiegogo, a crowd funding platform, raised around $1.9 billion in 24 hours by creating videos and inserting GIFs in the campaign page talking about the story of Flow hive. The video spoke about the journey of the inventors and how they stumbled upon the idea of coming up with such an innovative device.

VI. Result of the Campaign

It was basically a B2C business marketing campaign that has reaped tremendous benefits from their crowd funding campaign. They managed to raise funds over $5 Billion in three weeks. The funding would be in the form of pre orders which would help in financing the manufacturing process.

The key takeaways of the project would include compelling videos that feature the creator's story, have ample press coverage and pledges which yield rewards for different demographics. From bee novice to a bee keeper anyone could pledge their donations depending on the type of beehive they wanted. The names of those who pledged donations but didn't purchase beehives were displayed on 'Valued Supporters' page' during the campaign.

The campaign became an overnight success and was considered to be one of the most successful crowd funding ventures in the history of Indiegogo, an online crowdfunding platform. The digital success of the campaign is evident from the record of likes and comments on their social media pages like Facebook and Twitter.

VII. Conclusion

Crowdfunding has been used extensively to fund many organisations. With many online companies coming in the forefront offering various solutions, the opportunities are limitless. Various successful campaigns like Pebble watch campaign etc have been introduced by Crowdfunding online platforms like Indiegogo. Kickstarter etc. All these platforms are donation-based crowdfunding platform, these platforms help the customers be rewarded using various incentives like pre-ordering, customizing etc by supporting the product financially. Becoming an avid investor in a successful company which gives you customized products instills a sense of achievement in the minds of the consumer which are rewards based. All these when coupled with the freedom that the customers enjoy while choosing products online have helped many startups.

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Cross-Media Ownerships:
Concerns and Debates

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Abstract—The functions of modern democracies are contingent on the availability of unbiased information. Media in society is often regarded as the voice of the masses, representing the concerns faced by the common man. The media not only interprets and comments on the present but also sets the agenda for the future. In India, the media – press, radio, television and, now, the internet - has certainly played a significant role in the manner in which democracy has evolved over the years. Free flow of information is necessary for citizens, consumers, voters and investors to enable them to make decisions. While creeping of prejudice within the news is inevitable as most media houses are owned and operated for by a profit seeking entity, the trouble arises when an entity owns more than one channel of communication and prejudiced information is then at the risk of being passed off to citizens as commonly available facts that is reinforced repeatedly. Such risks arise when media ownership across mediums is vested either with single private players or governmental bodies.

Cross media ownership refers to ownership of multiple media businesses by a person or entity. These businesses may include print, television, radio and various online entities. Equity holding in a company serves as a definitive measure that can be monitored and controlled such that on the basis of which the restrictions can be places. Cross-Media ownership has in the recent past, especially in India become a reality, such that there are the same corporate groups holding print, television and broadcasting services. The scope of this paper is to define cross-media ownership, analyze the patters of ownership, and identify the risks associated with large scale ownership and critically analyze its impact in the country. Thereafter certain recommendations are discussed that will place certain restrictions on cross ownership of media to enable free flow of information.

Keywords: Media Plurality, Telecom Regulatory Authority of India, Broadcasting Services (Media Ownership) Act 2006

I. INTRODUCTION

Cross media ownership is the ownership of multiple media businesses by a person or entity. These businesses may include print, television, radio and various online entities. When a person or entity owns any two of these media outlets, it is considered to be involved in cross media ownership. Equity holding in a company is a commonly used measure of ownership/ control in a company. Such equity holding serves as a definitive measure that can be monitored and controlled such that on the basis of which the restrictions can

be places. The scope of this paper is to define cross-media ownership in this country and to critically analyse its impact. Thereafter certain recommendations have been forwarded in order to place certain restrictions on cross ownership.

Cross-Media ownership has in the recent past and as discussed later, especially India has become a reality, such that there are the same corporate groups holding print, television and broadcasting services. As the voice of the masses, representing their concerns, the media not only interprets and

comments on the present but it also sets the agenda for the future. In India too, the media – press, radio, television and, now, the internet - has certainly played a significant role in the manner in which democracy has evolved over the years.

II. Need for Regulating Media Ownership

Ownership of the media matters. It matters because the media has long been regarded as 'the fourth estate', a public institution responsible for informing the public, facilitating public debate and keeping those in power accountable for their actions.

However, before getting into why ownership of media matters, we must first define what exactly control, with respect to cross media ownership means. To understand that we will refer to the definition of control as is seen under the restriction already in place for vertical integration in the media. In India the restrictions have been prescribed which restrict the stake that can be held by a broadcasting and/or cable network company in the company owning the DTH platform and vice versa. The restriction states as under: *"TRAI had maintained that any entity owning more than 20% of the paid-in-equity of a broadcasting company/ distributor company should be regarded as exercising control' over that company."* The same definition can definitely be extended for the business entities to measure control in cross media situations.

Turning back to why control matter and what the negative effects of an unrestricted cross-media ownership regime can do this section will analyse the case law and the cons related to such a situation. First of all it has been held by the Supreme Court and rightly so In *Union of India through Secretary, Ministry of Information and Broadcasting vs. Cricket Association of Bengal* "*that broadcasting media is affected by the free speech right of the citizens guaranteed by*

Article 19 (1) (a). Once this is so, monopoly of this medium (broadcasting media), whether by Government or by an individual, body or organization is unacceptable. Clause (2) of Article 19 does not permit a monopoly in the matter of freedom of speech and expression as is permitted by Clause (6) of Article 19 vis-à-vis the right guaranteed by Article 19 (1) (a). The right of free speech and expression includes the right to receive and impart information. For ensuring the free speech right of the citizens of this country, it is necessary that the citizens have the benefit of plurality of views and a range of opinions on all public issues. A successful democracy posits an "aware" citizenry. Diversity of opinions, views, ideas and ideologies is essential to enable the citizens to arrive at informed judgment on all issues touching them. This cannot be provided by a medium controlled by a monopoly. Further, private broadcasting stations may perhaps be more prejudicial to free speech right of the citizens than the government controlled media, broadcasting media should be under the control of the public as distinct from Government. True democracy cannot exist unless all citizens have a right to participate in the affairs of the polity of the country. The right to participate in the affairs of the country is meaningless unless the citizens are well informed on all sides of the issues, in respect of which they are called upon to express their views." Therefore the importance of pluralism in a democracy cannot be compromised. Viewpoint pluralism may be defined to mean ensuring fair, balanced and unbiased representation of a wide range of opinions. In democracies, pluralism is a guiding principle which permits the peaceful coexistence of different interests, convictions and lifestyles.

Therefore, we can say that possibly the greatest threat to freedom of expression is the risk that private entrepreneurs will always tend to monopolize the marketplace of ideas in the name of economic efficiency and private

profit. The problem with cross ownership is quite different as opposed to other monopoly situations since the media industry is said to play a significant role in legitimating inequalities in wealth, power and privilege. Now the assumption here is that when the control of the flow of information, knowledge, values and images is concentrated in the hands of those who share the power of the dominant class, the ruling class will establish what is circulated through the mass media in order to reproduce the structure of class inequalities from which they benefit. The most common assumption is that the owners of the media influence the content and form of media content through their decisions to employ certain personnel, by funding special projects, and by providing a media platform for ideological interest groups. The fear is that, a small group of powerful owners of say suppose six to ten media conglomerates, control what is read by the population, what people see and hear– or do not read, see and hear."

The importance of pluralism is felt on every forum. Even the international forum does so. The Universal Declaration of Human Rights, International Convention on Civil and Political Rights, American Convention on Human Rights & the European Convention on Human Rights recognize a right of individuals to receive information and opinions from a diversity of sources. Thus they impose an obligation on government to ensure media pluralism.

III. Relevant Market

Before we get to the problems with respect to cross-ownership and some solutions for our Indian situation, i.e. institute certain restrictions into the system, it is first important to understand the concept of relevant markets and why it's the first step to determine before applying the restrictions. The need for restriction on cross media ownership arises only if there is a concentration due to cross media ownership and, therefore, it would be necessary first to, determine the extent of cross media ownership in the country prior to devising rules in order to restrict cross media ownership.

India as diverse cultural, lingual and social settings are present in India, determination of the extent of media concentration due to cross media ownership requires a careful examination. In India there are more than 82,000 publications and over 800 television channels which are in different /multiple languages. For a person who knows only Telugu or Tamil language, only Telugu publications and Tamil television channels are relevant and not the entire set of publications and television channels available in the country. With a view to identify actual competitors in various media markets, it would be appropriate to invoke the concept of relevant market to determine the extent of cross media ownership in the country. The relevant geographic market' means a market comprising the area in which the conditions of competition for supply of goods or provision of services or demand of goods or services are distinctly homogenous and can be distinguished from the conditions prevailing in the neighbouring areas. Therefore the relevant product market' means a market comprising all those products or services which are regarded as interchangeable or substitutable by the consumer, by reason of characteristics of the products or services, their prices and intended use. Towards measuring the share of various media outlets in a relevant market, it would be appropriate to first identify a suitable metric for measuring the share. Intuitively, it would not be sufficient to merely count the number of available media outlets in the media market but also their level of consumption and consequently the relative ability to influence and inform public opinion.

IV. RESTRICTIONS ON CROSS MEDIA OWNERSHIP

To understand the benefits of restrictions in cross-ownership, first let us examine the reasons for restrictions on vertical integrations and subsequently why the same would work well for cross-media as well. It is argued for restrictions, that is to say on media companies owning stakes in both broadcast and distribution companies within the same media. The reasoning behind this restriction is that vertical integration can result in anti-competitive behaviour, whereby a distributor can favour his/her own broadcasters' contents over the content of a competitive broadcaster. In the same way, large conglomerates would be able to impose their preferred content, a clearly dangerous situation. The large conglomerates of the Indian media are usually groups that own different companies. This allows them to have controlling stakes both in broadcasting and distribution by acquiring licenses under their different subsidiary companies, thus totally bypassing current restrictions and defeating the purpose of their existence in the first place. The ownership of cross-media would also have the same effects. Therefore the author suggests that restrictions no longer be placed on "companies" but on "entities" this concept of moving away from the respective definition of companies and to entities is discussed later. Now, the same logic will apply to cross-media ownership as well. Here, as discussed earlier the negative effects of the same entity owning several medium of the media is borne by the stifling of plurality in our country.

Finally, the methods of restriction that can be placed on cross media ownership have been discussed below. These recommendations are in congruence with the recommendations of the Telecom regulatory Authority of India (*hereinafter*, TRAI). The restrictions are three-fold. They can be applied singularly, or in a combination of two.

A. *Restriction on the Basis of a Threshold Market Share in a Media Segment*

This type of restriction has been discussed above with respect to the restriction already in place as regards to the vertical integration. Now, the restriction can be that an entity having ownership/ control in a media segment of a relevant market with a market share of more than a threshold level (say 20%) in that media segment cannot acquire or retain ownership/ control in the other media segments of the relevant market. This concept is failry simple and so is its application. However, if only this method is used, the specific measurement of concentration of business is missing. Therefore the author recommends that this is applied in congruence with either of the two methods discussed below.

B. *Restriction on the Basis of Concentration in at Least Two Media Segments*

In this method, cross-media restrictions are applied only when at least two media segments in a relevant market are highly concentrated i.e. using the measure of the Herfindahl-Hirschman Index (*hereinafter*, HHI) we measure the concentration of at least two media segments and on that index allot it points, now if these points are more than 1800 for the given business then a media segment in a relevant market is considered to be highly concentrated. The Herfindahl-Hirschman Index (HHI) is a commonly accepted measure of market concentration. Cross media ownership is not restricted in those relevant markets in which not even two media segments are highly concentrated. Now if the relevant market thus measured where at least two media segments are highly concentrated, restrictions on cross media ownership may be applied as below:

i. No restriction on cross media ownership is applied on any entity having ownership/ control in the

media segments of such a relevant market in case its contribution to the HHI of not more than one concentrated media segment is more than 1000.

ii. In case an entity having ownership/ control in the media segments of such a relevant market contributes 1000 or more in the HHI of at least two concentrated media segments separately, the entity shall have to dilute its equity in its media outlet(s) in such a manner that its contribution in the HHI of not more than one concentrated media segment of that relevant market remains above 1000 within three years.

V. Restriction on the Basis of a Threshold Overall Concentration in a Relevant

A. Market

In this method, restrictions are applied in only highly concentrated relevant markets. The method followed is:

A relevant market is considered to be highly concentrated if its Diversity Index Score is 1800 or more. Therefore, as discussed in the HHI example, in this case a different measuring index is used. Even in this case a score on the Diversity Index is said to be high i.e. highly concentrated if the score hit the 1800 limit. In such case the following procedure could be followed:

i. No restriction on cross media ownership is applied on the entities contributing less than 1000 in the Diversity Index Score in such a relevant market.

ii. In case any entity contributes 1000 or more in the Diversity Index Score of such a relevant market, the entity shall have to dilute its equity in the media outlets in such a manner that the contribution of the entity in the Diversity Index Score of the

relevant market reduces below 1000 within three years. In this method, contribution of an entity in the Diversity Index Score of a relevant market shall be regarded as same as the cumulative contribution of the media outlets owned/ controlled by the entity.

VI. The Australian Model of Media Ownership Regulation

In comparing the Australian Model of restrictions, we may draw some lessons about how to impose such restrictions in cross-ownership. We will look at the interesting ways in which certain restrictions have been placed, not in a prohibitive way, but with a regulatory/ monitoring attitude. For example, no new transactions, i.e. mergers and acquisitions etc. can proceed unless a minimum of 5 independent media operations or groups are maintained in metropolitan markets and four in regional markets.

The Broadcasting Services Amendment (Media Ownership) Act 2006 (*hereinafter*, BSA) introduced a series of very interesting restrictions, that using the diversity test to determine if the restriction has been breached, and introduced a number of reforms to the media control and ownership rules and regulations.

The main elements of these changes included:

● Removing sector-specific foreign ownership restrictions in the BSA that had previously limited the control of commercial and subscription television licences by foreign persons.

● Discontinuing the newspaper-specific foreign ownership limits under Australia's Foreign Investment Policy (FIP) that operates under the Foreign Acquisitions and Takeovers Act, 1975.

- Permitting cross-media mergers in a commercial radio licence area involving the three regulated media platforms (commercial television, commercial radio and associated newspapers) subject to the following conditions:
  - o At least five independent media groups would remain in metropolitan commercial radio licence areas and four such groups in regional commercial radio licence areas (the newly-introduced '5/4 rule')
  - o The transaction would not result in a person controlling more than two of the three regulated media platforms in any one commercial radio licence area (the newly-introduced '2 out of 3 rule')
  - o The transaction would not breach the BSA's existing 'statutory control rules' including the '75 per centreach rule' for commercial television, the 'one to a market' rule for commercial television and the 'two to a market rule' for commercial radio.

Prior to these changes the small size of the media market led to it being dominated by a few major owners, creating resistance to dropping a prohibition on cross-ownership without allowing more foreign ownership in order to prevent increased concentration. The ban on cross-ownership of print and electronic media had been introduced by the Labour government in 1987, forcing the country's multimedia owners to choose between their television and newspaper holdings. Nonetheless, the Australian government enacted a broad package of reforms in July of 2006. It abolished restrictions on foreign ownership and permitted cross-ownership starting in 2007, subject to a "diversity test" to ensure a minimum of five owners in metropolitan markets and four in regional markets.

VII. CONCLUSION

While in India there are a large numbers of publications, radio stations and television channels, mass media is almost exclusively dominated only a hundred or lessor large groups or conglomerates, that influence on what information is disseminated. We can take an example to understand this situation, Delhi is the only city in the world to have sixteen daily English newspapers. Over three-fourth of the readership in Delhi is accounted for by Hindustan Times, Economic Times and the Times of India. Media houses in India have refused to accept or acknowledge the need for any form of regulation or restriction in ownership making the argument that it may result in a similar Emergency 1975-1977 situation. The government has implicitly accepted this argument as is evidenced by the lack of regulation, forming what can be on described as a mutually beneficial arrangement between politicians and media conglomerates.

The real challenge for us now lies ahead. In light of the much "celebrated" reliance take-over as discussed above is on it's to snuffle the voice of plurality. It is therefore time; and is necessary for the media in India are to ensure that growing concentration of ownership does not lead to loss of heterogeneity and plurality. It has been the aim of this paper to point out the lacuna in the law and highlight the absence of cross-media restrictions especially with respect to the television medium; the diversity of news flows could be adversely affected contributing to the continuing privatization and commodification of information instead of making it more of a "public good". The concerns that have been discussed above

can be plugged if we implement and institute some form of restrictions in the field of cross-media ownership, they may be the recommendations made in this paper or any other regime that the central government may deem fit. However, what is not up for debate is the pressing and urgent need for a regime to protect our democracy from the vicious effects of cross-media ownership.

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The Dialectical Clash of Music and Visuals in Films: Synthesis from Antithesis

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Abstract—The most dramatic development in the history of the cinema undoubtedly came from the Russian filmmakers in early 1930s when they came up the theory of Montage which was radically opposite to the western continuity editing. Montage technique used editing to manipulate time and space for conveying the relevant information. It was a dialectical approach of "colliding" or juxtaposing images which would lead to synthesis of new information, which could be subjectively interpreted by the audience. The Contrapuntal music is something that enshrines the same principles as the Soviet Montage Theory, of dialectical stance of music and visuals, something we as an audience aren't that familiar with. Music, especially background music is usually employed as a foil for supporting the visuals, and this paper demonstrates how using contrapuntal music, can alter the thematic interpretation of the narrative by employing the concept of thesis vs. anti-thesis which eventually generates a new synthesis. The concept of montage changed the editing of visuals forever and the contrapuntal music also serves the same by providing a window for interpretation and an intellectual meaning instead of reinforcing the director's point of view.

Keywords: Contrapuntal Music, Tone, Background Music, Polyphony, Film Music, Diegetic

I. Introduction

Depending on the level of abstraction, the narrative functions of music can be explained in detailed or in more general categories. A very basic and widely accepted high-level classification is that of Eisenstein, Pudovkin, and Alexandrow, written down in their famous manifesto. They distinguish between two categories: Parallelism and Counterpoint in terms of the relation between music and images. Parallelism comprises music that follows and expresses the visual content (e.g, its mood, themes related to visible characters etc.), whereas, the audio-visual counterpoint describes music that controverts the scene. It enriches or even changes the meaning of the images and comments: a happy scene that is accompanied by sad music is perceived as very serious, hiding an invisible danger.

Since this very strict mutually excluding classification could not cover all forms of film music, it was extended by several musicologists like Pauli and Thiel. They introduced a third category—which Thiel calls Affirmative Picture Interpretation and Illustration—comprising music that adds new non-visible content but does not contradict the scene. (Knut Hartmann, n.d.)

Polish theoretician, Zofia Lissa distinguishes the following eighteen categories of functions the music could perform (or are related to music):

1. Musical illustration of movement and sounds (known as Micky Mousing),
2. Emphasis of movement,
3. Stylizing of real sounds,
4. Representation of locations (geographic, ethnic, social),

5. Representation of time (for historical associations),

6. Deformation of sound (for alienation effects),

7. Comment (audio-visual counterpoint),

8. Source music (diegetic music),

9. Expression of (actor's) emotions,

10. Means of immersion,

11. Symbol (e.g., national anthems),

12. Anticipation of subsequent actions,

13. Enhancement and demarcation of the film's formal structure,

14. Multi-functionality of music (the functions are not mutually excluding),

15. Sound effects (and the mixing with music),

16. Speech/Dialog (e.g., punctuation tasks of music),

17. The function of silence ('The rest belongs to the music as well.' Stefan Zweig),

18. Non-functional aspects (for inner-musical and aesthetic purpose).

Even today, about fifty years after Lissa's investigations, her functions are still up to date and only need to be supplemented by a few new and advanced functions of contemporary cinematic practice. Especially the influence of music on the perceived tempo of the elapse of time (extensively used in action movies) and the guidance/ manipulation of the audience's attention have to be added. (Lissa, 1965)

II. HARMONY AND COUNTERPOINT

In the language of Western classical music, counterpoint refers to the mode of composition that conceives of each of several concurrent musical voices as individuated and coherent in its horizontal dimension. Harmony concerns the vertical dimension, and involves the relations of each note to the other notes heard at the same moment, together forming chords; harmony governs the conduct of the voices in the way these vertical chords are obtained. Training in classical composition involves learning both disciplines; and most musical works in the Western classical tradition combine these two dimensions, which are closely associated, to varying degrees. (Chion, 2009)

Musical piece can be termed as contrapuntal when there are two or more pieces of musical lines for melody differ from each other in melody and rhythm but sound harmonious when played together. In Homophony, there is one main melody and an accompanying harmony. This texture is particularly useful for songs with lyrics that need to be understood.

In the context of filmmaking, homophony can be described as a parallel cinematic music which paraphrases the visuals shown in the film. Such kind of music does not attract attention to itself and is primarily there to reflect on screen emotions and activities. According to Hansjorg Pauli, homophony is music whose character is derived directly from character and content of the images.

Polyphony, in music is the simultaneous combination of two or more tones or melodic lines (the term derives from the Greek word for "many sounds"). Thus, even a single interval made up of two simultaneous tones or a chord of three simultaneous tones is rudimentarily polyphonic. Usually, however, polyphony is associated with counterpoint, the combination of distinct melodic lines.

In polyphonic music, two or more simultaneous melodic lines are perceived as independent even though they are related. In Western music, polyphony typically includes a contrapuntal separation of melody and bass. A texture is more purely polyphonic, and thus more contrapuntal, when the musical lines are rhythmically differentiated.

("polyphony | Definition, Melodic Lines, & Counterpoint", 2019).

Polyphony is a concept taken up by literary theory, speech act theory and linguistics to refer to the simultaneity of points of view and voices within a particular narrative plane. The concept was introduced by Mikhail Bakhtin, using a metaphor based on the musical term polyphony. (Belova, King & Sliwa, 2008)

Bakhtin's primary example of polyphony was Fyodor Dostoevsky's prose. Bakhtin contended that Dostoevsky, unlike previous novelists, did not provide a 'single vision', or describe situations with a 'monological' authorial voice. Instead, he aimed for fully dramatic novels of ideas in which conflicting views and characters are left to develop unevenly. According to Bakhtin, the chief characteristic of Dostoevsky's novels is "a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices". His major characters are, "by the very nature of his creative design, not only objects of authorial discourse but also subjects of their own directly signifying discourse."(Bachtin, 1997)

The musicologist Hansjörg Pauli has the following definition of contrapuntal music: "A music whose clear character clearly contradicts the equally clear character of the pictures and the picture content." Polish musicologist Zofia Lissa considered the use of contrapuntal use of music in films as something very important because music which is independent from the images in terms of rhythm emotional experience and lyrics becomes as important as the image itself. She posited that if one combines the visuals with the antithesis of the auditory, resultant is a synthesis of an entirely new product which has got a totally different and higher meaning than the independent entities. (Lissa, 1965)

III. Eisenstein and the Visual Contrapuntal

Zofia's postulations in many ways echoed one of the pioneers of Cinema, Sergei Eisenstein who was one of the filmmakers who worked on the theory of Montage in which the visual dialectic concepts were refined in 1920s. Sergei Eisenstein remarked in "A Dialectic Approach to Film Form" when he noted that montage is "the nerve of cinema", and that "to determine the nature of montage is to solve the specific problem of cinema". Eisenstein was of the view that editing in filmmaking could be used for more than just for explaining a scene through a "linkage" of related images. Eisenstein felt the "collision" of shots could be used to manipulate the emotions of the audience and create film metaphors. He believed that an idea should be derived from the juxtaposition of two independent shots, bringing an element of collage into film. The concept of clash of thesis and antithesis in shape of visuals was cemented by Russian filmmakers led by Eisenstein. (Eisenstein, 1957)

The conflict between the antithesis and thesis resulted in synthesis of a new meaning brought about by the combination of two unrelated images. Sergei Eisenstein's "Strike" (1925) in which images of violence inflicted on workers is intercut with scene of bulls being slaughtered in an abattoir. The result of this montage was to produce a sense of oppression and senseless violence on workers. He thereby creates a film metaphor: assaulted workers = slaughtered bull. The same technique was used in the famous, "Odessa Steps" sequence from film "Battleship Potemkin" (1925) and the machine gun sequence in film "October" (1925). (Lindop, 2007)

Eisenstein posited the concept of Intellectual Montage in his essays, "Film Form: Essays in Film Theory". He pointed

out the dialectical nature of Montage wherein new meanings emerge from the collision of the montage sequence (The synthesis). He noted that the new emerging ideas were not innate in the original images. In a word a whole complex of secondary stimulants always accompanies the central stimulant. Eisenstein states that "There, alongside the resonance of the basic dominant tone, there is a whole series of secondary resonances, the so-called overtones and undertones. Their collision with one another and with the basic tones, etc., envelops the basic tone with a whole host of secondary resonances." (Eisenstein and Leyda, 1968)

Eisenstein discussed how a perfect example of his theory is found in his film "October", which contains a sequence where the concept of "God" is connected to class structure, and various images that contain overtones of political authority and divinity are edited together in descending order of impressiveness so that the notion of God eventually becomes associated with a block of wood. He believed that this sequence caused the minds of the viewer to automatically reject all political class structures. (Eisenstein & Taylor, 2009)

We can see the resonance of Eisenstein's ideas in Zofia's description of the contrapuntal music, "An unusual highly artistic effect is achieved when the music provides a greater contrast to the images for especially through this great contrast merges with the imagery." (Lissa, 1965)

In Michael Moore's documentary film, "Bowling for Columbine" (2002), In a montage of American foreign policy decisions, with the intent to counter McCollum's statement by citing examples of how the United States has frequently been the aggressor nation. This montage is set to the song "What a Wonderful World", performed by Louis Armstrong. (Moore, 2002)

The following is a transcript of the onscreen text in the Wonderful World segment:

1953: U.S. overthrows Prime Minister Mohammad Mosaddegh of Iran. U.S. installs Shah Pahlavi as absolute monarch.

1954: U.S. overthrows democratically elected President Jacobo Árbenz of Guatemala as part of a conflict that resulted in up to 200,000 civilians killed.

1963: U.S. backs assassination of South Vietnamese President Ngo Dinh Diem.

1963–75: American military kills 4 million people during the Vietnam War.

September 11, 1973: U.S. stages 1973 Chilean coup d'état in Chile. Democratically elected President Salvador Allende assassinated. Dictator Augusto Pinochet installed. 3,000 Chileans murdered.

1977: U.S. backs military Junta of El Salvador. 70,000 Salvadorans and four American nuns killed.

1980s: U.S. trains Osama bin Laden[15] and fellow mujahideens to kill Soviets. CIA gives them $3 billion.

1981: Reagan administration trains and funds the Contras. 30,000 Nicaraguans die.

1982: U.S. provides billions of dollars in aid to Saddam Hussein for weapons to kill Iranians.

1983: The White House secretly gives Iran weapons to kill Iraqis.

1989: CIA agent Manuel Noriega (also serving as President of Panama) disobeys orders from Washington, D.C. for him to invade Nicaragua U.S. invades Panama and, thus, removes Noriega. 3,000 Panamanian civilian casualties.

1990: Iraq invades Kuwait with weapons from U.S.

1991: U.S. enters Iraq. George H.W. Bush reinstates absolute monarch of Kuwait.

1998: Clinton bombs possible weapons factory in Sudan. Factory turns out to be making aspirin.

1991 to present: American planes bomb Iraq on a weekly basis. U.N. estimates 500,000 Iraqi children die from bombing and sanctions.

2000–01: U.S. gives Taliban-ruled Afghanistan $245 million in aid.

September 11, 2001: Osama bin Laden uses his expert CIA training to murder 2,977 people

(Moore, 2002)

Stanley Kubrick has frequently used the technique of contrapuntal music in his films. Kubrick started using it in "Dr. Strangelove" and he never really favoured a traditional score. Of mainstream filmmakers today, only Woody Allen, Marty Scorsese, Quentin Tarantino, and Wes Anderson continue this trend. Kubrick, more than anything, wanted to shake things up. By primarily going with the likes of Berthold Brecht and his confrontational theories of theater and Sergei Eisenstein's groundbreaking theories of film editing and juxtaposition.

When it comes to music, scored-through films scores did not fit well with his concepts of Brechtian distancing devices. Full symphonic scores had a way of lulling the audience into complacency and dictating every emotion. He wanted his music to be familiar but assaultive like a quick-strike Navy Seal team. He wanted to comment on the screen action in deliberately ironic ways that defied pigeon-holding. Above all, he wanted his films to be different and memorable. (Krasselt, 2015)

In his seminal film, "The Full Metal Jacket", Kubrick uses the sound track, "Bird is the Word" by the "Trashman" with complete irreverential, with shimmers of existentialism in the thick of the battle portrayed in the film amid ruins and burning tanks, interspersed with diegetic sounds of explosions and gunshots, suddenly making the viewer snap out of the film's diegetic universe and make out some sense from the relentless, meaningless words of the song urging him to find some meaning from the war depicted. (Kubrick, 1971)

Lyrics of the first stanza of "Bird is the Word" by the "Trashman":

A-well-a everybody's heard about the bird!

Bird bird bird, b-bird's the word

A-well-a bird bird bird, bird is the word

A-well-a bird bird bird, well-a bird is the word

A-well-a bird bird bird, b-bird's the word

A-well-a bird bird bird, well-a bird is the word

A-well-a bird, bird, b-bird's the word

A-well-a bird bird bird, b-bird's the word

A-well-a bird bird bird, well-a bird is the word

A-well-a bird, bird, b-bird's the word

A-well-a don't you know, about the bird?

Well, everybody knows that the bird is the word!

A-well-a bird, bird, b-bird's the bird

(Kubrick, 1971)

Another notable use of the contrapuntal technique by Kubrick was in, "A Clockwork Orange" a 1974 dystopian film. In a particular scene, the character of Alex, pushes his gangs of "Droogs" into water also beating them in the process. The slo-motion of the fight is accompanied by the symphonic and serene orchestral music of "The Thieving Magpie" by Gioachino Rossini. (Kubrick, 1971)

Another scene in the film in which Alex improvised on set during shooting, is singing aloud, "Singing' in the Rain", recording taken from the soundtrack of the 1952 film, filmed then on Gene Kelly. The stark, extremely violent happenings on screen, a brutal beating and followed by a brutal rape, brings about a sense of discomfort with the

previous pleasant associations of the song which was one of the most joyful moments ever created in a film. (Krasselt, 2015)

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Changing Trend in PR in Building Celebrity Image: A Case Study of the Movie Sanju

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Abstract—Public Relations is the art and science of managing communication between organisations or individuals and its key constituents to build, manage, and sustain its positive image. In today's charismatic world, every celebrity requires to maintain his/her public image. Celebrity P.R. deals with bringing promotional opportunities to celebrities and overcome resistance from the competition. The major role that Celebrity PR plays is at the time of crisis, for example, when a celebrity is involved in some controversy or is facing some allegations. This paper talks about one such Celebrity: Sanjay Dutt and the PR tools used by his PR team to rejuvenate his image after the crisis (indicted in Tada case and other legal issues). Sanjay Dutt has made optimum use of cinema as a tool to build his PR in the past too using Rajkumar Hirani's movie Munnabhai M.B.B.S. . Sanjay Dutt's role of 'Munna' in Munna Bhai M.B.B.S. went a long way in uplifting his popularity in the hearts and the minds of his audience so much so despite the allegations made against Sanjay Dutt, PR helped to salvage his image greatly. This paper contextualises the relevance of Celebrity PR using Sanjay Dutt's biopic "Sanju" and explores the extent to which the actor's PR team in corroboration with the filmmaker has tweaked the 'reality'. The researcher will examine the movie's storyline, plot, and placement of characters and instances from real life to establish a clear case of 'spin'.

Keywords: Agenda Setting, Biopic, Celebrity Life, Celebrity PR, Cinema, Crisis Communication, Image Building, Image Rejuvenating, Public Relations, Reel *vs.* Real

I. INTRODUCTION TO PUBLIC RELATIONS

Edward Bernays coined the earliest definition of Public relations as, "Public Relations is a management function which tabulates public attitudes, defines the policies, procedures, and interest of an organisation followed by executing a program of action to earn public acceptance and understanding."

Public Relations involves the following:

Evaluation of Public attitudes and opinions,

Coordination of Public programs,

Developing rapport and goodwill through a two-way communication process,

Fostering a positive relationship between an organisation and its public constituents.

A. Research Objectives

To study the role of Public Relations in building and rejuvenating a celebrity's image.

To understand the style of living of a celebrity and the portrayal in public through Celebrity Public Relations.

To learn the approach of Celebrity Public Relations for Bollywood Celebrity, Sanjay Dutt.

B. Research Questions

What is the role of Public Relations in building a celebrity's image?

When is the use of Celebrity P.R. most useful?

How and Why did Celebrity P.R. work for rejuvenating Bollywood Celebrity, Sanjay Dutt's image (if it did)?

Do which aspects differ in real life and the portrayed life of a celebrity (if any)?

II. Review of Literature

A. Celebrity and Public Relations

There are no sources in the current document. The article Invalid source specified. talks about the simple fact that there is not a great deal of money in celebrity PR. Yes, one can make a decent living, and, yes, one can sometimes hang out with the rich and famous, but, as a show business specialist, it is improbable that one will make a killing, even if they are running the PR company themselves. Invariably, PR fees paid by consumer goods companies are many times higher than PR fees paid by celebrity clients - one PR company reveals that while it gets L10,000 a month for representing a "consumer goods" client, it gets only L3,000 a month for representing a celebrity, although both clients require a similar amount of work. That is why more and more showbiz PR specialists are entering the unglamorous world of traditional consumer PR - to do PR for things like cars, mobile telephone companies and drinks. It is a trick that was pioneered in the UK by several PR companies in the 1980s and whose best-known exponent in recent times has been Matthew Freud's business. A string of other celebrity PR specialists, some of whom have been in the PR game just as long as Freud's, are also mixing celebrity and "consumer" clients with similar success. All of them are united in the belief that celebrity PR specialists can not only do PR for consumer goods companies successfully but, because of the leverage that celebrity contacts give them with the media, they can offer a better PR service than traditional PR companies.

1) Celebrity Status. Sociological Theory.

This article Invalid source specified. argues that such theories have missed one of the most essential forms of contemporary status: celebrity. Celebrity is an omnipresent feature of contemporary society, blazing lasting impressions in the memories of all who cross its path. In keeping with Weber s conception of status, celebrity has come to dominate status "honour," generate enormous economic benefits and lay claim to certain legal privileges. Compared with other types of status, however, celebrity is status on speed. It confers honour in days, not generations; it decays over time, rather than accumulating; and it demands a constant supply of recruits, rather than erecting barriers to entry. It says that the Celebrity status is big business, and the academic study of celebrity is itself a growing industry. It critically analyses four aspects of celebrity status: the interactional privilege that makes brushes with celebrities memorable; the normative privilege that generates respect for celebrities and their ideas; the economic privilege that brings fortunes to celebrities; and the legal privilege that states are beginning to recognise. It also highlights the effect of celebrity status on academics and people star-struck as anybody else.

B. Celebrity Public Relations–Celebrity PR

Celebrities Just Aren't What they Used to be: In this news item Invalid source specified., the author compares the celebrities with the bleak picture of modern celebrity journalism provided by the film Notting Hill. With the help of an example, when Hugh Grant visits his movie-star paramour, [Julia Roberts], at her hotel, he is mistaken for a journalist there to talk to her about her new film. Their encounter becomes a tense few minutes in flower bedecked suite, with every word strictly invigilated by black-clad PR people. And meanwhile, the deal for

journalists was that in exchange for their brief encounter with M/s Roberts, they also have to interview every other boring git co-starring in the production which includes celebrity hairdressers, celebrity restaurateurs, celebrity doctors, celebrity lawyers, celebrity literary agents, celebrity scientists, celebrity archaeologists, celebrity generals and celebrity home improvement experts. There are no sources in the current document. This paper Invalid source specified. talks about how PR publicist pays enormous amounts to get the film star in the limelight. This paper specifically talks about how PR has been used by the Hindi Film Industry to propel themselves from 'much ignored' to 'much renowned.' This paper takes a deeper look at PR Strategies used by Salman Khan's PR Team to elevate the celeb's career graph leading him to become 'Poster Boy' from 'Bad Boy'.

C. Celebrity PR and Crisis Communication

1) Crisis Public Relations: A Theoretical Model

In this Dissertation Invalid source specified., the researcher talks about then few topics which have generated the interest and attention of managers as has crisis management and crisis communication. She takes examples of crises such as the Exxon Valdez oil spill, the Three Mile Island and Chernobyl nuclear power plant accidents, the chemical leak at Union Carbide's Bhopal, India, manufacturing plant, the Tylenol product tampering incidents, and the Challenger space shuttle explosion clearly demonstrated the severity with which crises can affect organizations and their many constituents. No organisation is exempt from experiencing a crisis. It talks about the general belief of an organisation or the managers that crises "always happen to someone else." There is though often found lack of preparations which causes organisations to

suffer unnecessary financial, emotional, and perceptual damage.

This study for the first time developed crisis public relations theory. Two organisations, AT&T and the University of Maryland were studied to identify organisational variables that influenced how and why these organisations responded as they did during their crises. This model used the strength of relationships between an organisation and its relevant public as the measure of crisis management and crisis communication "success." The results of this study indicated that the organizational variables which includes; risk communication, crisis communication, pre-crisis relationships, crisis communication practices, organizational communication ideology, and the autonomy of public relations practitioners; in the model of crisis public relations whether it significantly influenced the success of each organization's crisis management and crisis communication efforts.

2) Sometimes a Celebrity Holding a Negative Public Image is the Best Product Endorser

The paper Invalid source specified. is drawn on the social comparison literature and applies the theory of upward and downward comparisons to the celebrity endorsement context. The research paper is to examine women's reactions to celebrity endorsers holding positive and negative public images and the consequences for purchase intentions of the endorsed product. There have been four studies conducted for the same. Study 1 shows that exposure to celebrities holding a positive public image decrease consumers' temporal self-esteem, while celebrities holding a negative public image increase temporal self-esteem. Study 2 suggests that this change in self-esteem transfers to the product depending upon the type of social comparison focus (similarity v/s dissimilarity) which people have. Study 3

shows that for consumers low in self-esteem based upon a stable foundation, celebrities holding a positive public image decrease purchase intentions. For consumers high in true self-esteem, there was no difference between exposure to celebrities holding a positive and a negative public image for purchase intentions. Study 4 focused on replicating the results found in Studies 1-3 in the context of an achievement celebrity (as opposed to a regular celebrity). It also identifies expert celebrities as a boundary condition for the effects found in Study 2. The results of this paper provide evidence suggesting that celebrities holding a negative public image can be useful as celebrity endorsers in product categories in which it can be considered helpful to protect women's self-esteem, such as beauty products or self-expressive products. According to the results, choosing a positive celebrity can, for some groups, have negative effects on purchase intentions and that a negative celebrity might be the safer choice.

D. Sanjay Dutt and His Life

1) The Crazy Untold Story of Bollywood's Bad Boy Sanjay Dutt

In 25 chapters and an "Introduction," Sanjay Dutt: The Crazy Untold Story of Bollywood's Bad Boy Invalid source specified. explores the character of Sanjay Dutt and the lives of the other members of the Dutt family. The book also delves into many dark areas of Indian politics, like Babri Masjid demolition and the Mumbai bomb blast case. Sunil Dutt's rock-like stance in the turmoil that the Dutt family faced was remarkable. It includes how the man stood by his son during his time in the jail and the related controversies. The strong father in Sunil Dutt is one of the major attractions of the book.

There are tragedy and humour. There are areas where one is awestruck at the hidden layers of events that made tremendous changes to the history of Bollywood. Backstories of several iconic stars and their films, like the actor Madhuri Dixit, Kumar Gaurav anBhaid some more.

Sanjay Dutt: The Crazy Untold Story of Bollywood's Bad Boy is a well-researched book with notes occupying several pages at the end of the book. Invalid source specified.

III. Methodology

A. Research Design

The research design indicates the type of research methodology undertaken to collect the information for the study. It includes the data collection modes and methodology taken up for the research.

B. Research Theory

The researcher has grounded the work on 'Agenda Setting Theory' of media. Maxwell Maxcomb and Donald Shaw along with G. Ray Funkhouser prepared this mass media theory in 1968. The theory fits in very well with the research paper as it talks about how the media, in this case, the movie 'Sanju', is responsible for shaping public opinion. The effect of mass media is in a way on the public that it changes the cognitive way of them and this is labelled as Agenda Setting function of mass media. Any issue becomes essential not only because of what is it about but also the positioning and amount of information given about it, and this is referred to as Priming in theory. Another concept of Framing was added to the theory by McComb in 1998 which argues about how media not only direct people what to think about but also how to think about it. Agenda Setting comes after the Gate Keeping which talks about the filtering of information before it reaches the public.

C. Types of Data

1) Primary Data

"Data which are gathered originally for a certain purpose are known as primary data."

—Horace Secrist.

Primary data is information collected through original or first-hand research — for example, surveys and focus group discussions or any other means of research.

2) Secondary Data

"The data which are used in an investigation, but which have been gathered originally by someone else for some other purpose are known as secondary data."

—Blair

These are the data which are collected from some secondary source, i.e. the source of reservation storage where one person collects the data and used by other agency. For example, newspaper articles, existing research and journals, and company reports.

D. Data Collecting Methods

1) Qualitative Method

It is primarily exploratory research. It is used to gain an understanding of underlying reasons, opinions, and motivations. It provides insights into the problem or helps to develop ideas or hypotheses for potential quantitative research. Qualitative data collect information that seeks to describe a topic more than measure it. Think of impressions, opinions, and views. Qualitative Research is also used to uncover trends in thought and opinions, and dive deeper into the problem.

Qualitative data collection methods vary using unstructured or semi-structured techniques. Some conventional methods include focus groups (group discussions), individual interviews, and participation/observations. The sample size is typically small, and respondents are selected to fulfil a given quota.

2) Content Analysis

Media content analysis was introduced as a systematic method to study mass media by Harold Lasswell (1927), initially to study propaganda. It will require the researcher to analyse socio-cognitive and perceptual constructs. The researcher is using content analysis to recover and examine the nuances of individual behaviours and the filmmaker's perceptions.

3) Expert Interview

The researcher is using an expert interview as a medium for collecting primary data. Expert Interviews have always been a great way to get an in-depth understanding of the subject by consulting an expert in the field. The experts are the people with rich knowledge and experience revolving around the subject and are well aware of all the dimensions of the subject.

4) Movie Deconstruction

A deconstruction is a form of philosophical and literary analysis given by the French philosopher Jacques Derrida in 1960s. It questions the fundamental conceptual distinctions through a close examination of the language and logic of philosophical. The researcher will be using an expert interview from the technical field of cinema to help to deconstruct the film and its technical aspects.

E. Absence of Hypothesis

Since the study will be descriptive, the researcher is using qualitative methods to conduct the study and therefore there is an absence of Hypothesis in this research.

The study is conducted by observing the movie *Sanju's* storyline, plot, and the ending of the story.

IV. CONTENT ANALYSIS

Sanju begins with a disclaimer that portions of the story have been dramatised for cinematic liberty. However, during the film, one wonders what is right and what has been modified. Sanjay's wife approaches her to write her husband's story. Her biggest worry is that truth will be a casualty.

The movie is unapologetic in its first hour. It shows an intoxicated, hallucinating Dutt stumble through life as he disappoints his father and breaks his girlfriend's heart, taking heroin in his mother's hospital room, before her passing away and moments later.

The rest of the film follows the criminal case against Dutt, who was sentenced in 2006 for firearms offences linked to the 1993 Mumbai blasts. He bought the firearms from the bombers which were allegedly part of the main consignment used in the blasts. These allegations against Dutt are dealt with a little too quickly. Then there are instances where Hirani needlessly underlines the import of a scene by referencing quick flashbacks, showing his lack of confidence. Alternatively, minor annoyances – such as Kamlesh carrying an old newspaper clipping even after a decade or Dutt's biography, by an expat writer, called Kuch Toh Log Kahenge – that suggest this movie's uneasy relationship with realism Invalid source specified.

The film reviewers Invalid source specified. have called it "dishonest", "misleading", "anything but honest", "a largely sanitized version of the star's life" and merely "an expensive, endearing gift from a filmmaker to his friend", "when the film rolls to a full stop, the real Sanju is still a… question mark" while some of those who watched it describes it as a "hagiography" and a "public relations campaign" on Twitter. Invalid source specified.

For a biopic, the movie also leaves out a lot - two of his three marriages, one of his children, his reportedly strained relationship with his sisters, and his alleged love affairs with co-stars find no mention. However, the places where the larger-than-life figure of the elder Dutt is presented, who swore by honesty, go out of his way to save someone whose life looked irredeemable, efforts that made him compromise on his values and approach contacts in higher places Invalid source specified.

V. EXPERT INTERVIEW

A. About the Expert

> *"Crime never pays, but crime films will always pay."*
>
> **—Dr. Jayprakash Chowksey**

Dr. Jayprakash Chowksey is a renowned film critic from over the last two decades. His daily column *"Parde Ke Piche"* along with critical reviewing, talks about background information over the movie, film stars, filmmakers and incidences during the filmmaking. The column will soon be attaining a silver jubilee in terms of publication. Dr. Chowksey is very resourceful for criticising Sanjay Dutt biopic 'Sanju'. He had not only helped with that but also provided an enormous amount of background information to make sense to why and why not of the portrayal of Sanjay Dutt's life in his biopic.

During the expert interview Invalid source specified., the researcher discussed various arenas around the research paper. The domain of Public Relations today is not only limited to big organisations or celebrities but also now has become a mandate with politics. To begin with Sanjay Dutt's life first, we need to know about his family, his childhood and his upbringing in order to relate to what has been shown in the movie. Both the Sanjay's parent Nargis and Sunil Dutt have had a great name in the film Industry.

VI. The Interview

A. Nargis Dutt-Sanjay Dutt's Mother

Beginning with his mother Nargis, she has been a great actress in her career span right from the days she was acting as a child artist. A very important movie of Nargis which will make the connection to Sanjay Dutt in real life is 'Mother India.' The character of Nargis's rebellious son Birju in the movie can help us understand a lot about Sanjay as a son. Nargis have quite pampered Sanjay Nargis whereas his father Sunil Dutt was quite strict and had sent Sanjay to a private boarding- The Lawrence in Sanawar. As a son, Sanjay did not know how to react with Nargis' and Raj Kapoor's rumour stories of having an affair. So here, he had begun his rebellion like the character of Birju, but his violence was not the same as the character; instead, it got diverted towards smoking and drugs. So Sanju comes out to be a coward and unsuccessful example of Nargis's son Birju from the movie Mother India. Here, expert's comments go as a person is always aware of the right and wrong. The wrong choices are always appealing, and the person is also well aware before inclining towards them.

B. Sunil Dutt-Sanjay Dutt's Father

Next coming to Sanjay's father, Sunil Dutt was an actor, film director, and producer in his era but nothing like a benchmark. Later, he switched to politics. In his political career he has won all the four times he ran for the election. The constituency from which Mr. Dutt used to stand was pro-Muslim and served as a vote bank for him. After quite a long time Sunil Dutt returned to Bollywood for Rajkumar Hirani's Munna Bhai M.B.B.S. Hirani's first choice for the role of Munna Bhai was of Shahrukh Khan. After that did

not work, Sunil Dutt had suggested Sanjay Dutt for the role. The timings here were so perfect that it worked to uplift Sanjay Dutt's public image.

Talking about Munna Bhai M.B.B.S., the movie was a superhit, enough that a sequel was also made. During this time, Rajkumar Hirani's and Sanjay Dutt's friendship grew to a great extent Invalid source specified. Sanjay Dutt uses to tell Rajkumar Hirani about his life story. For Sanjay Dutt, his dad was a superhero, and so he used to tell Hirani and the same we see in the movie Sanju also. In contrast to it, the reality was Sunil Dutt has been a saviour for the people in his constituencies in a way that the resident's shops and businesses were run on government area and since they were Sunil Dutt's vote bank, he never let anyone erode that. Sunil Dutt wasn't doing that well in his professional life at the time when he sent Sanjay Dutt twice to Alcoholic Anonymous drug rehabilitation centre in New York. Many questions were raised regarding where is the money coming from for this, and similar ones were raised when Sunil Dutt set up Nargis Dutt Memorial Cancer Trust with the Head office for the same set up in New York and not in India. Because had it been in India, there would have been audit run as per Indian systems. Sunil Dutt has always being a saviour for Sanju as well in all his cases beginning when he was about 16 years and did open fire in a remote area in Mumbai. Then a police complaint was lodged, and his father rescued Sanjay. There was no mention of all this in the movie Sanju. Another important part which we can say was missing from the movie was when five names were suspected for Mumbai Blasts; initially, the charges of TADA were pressed only for four of them, and the fifth one was Sanjay Dutt, saved again with Sunil Dutt's grace. It was possible when Sunil Dutt agreed to Mr Bal Thackray to give up all his winning constituencies for Shiv Sena. Here we see,

no mentions about it in the movie, and also one thing comes out for the movie *Sanju* is that it has worked in a way to glorify not only Sanjay Dutt but also his father, Sanjay Dutt.

VII. Sanjay Dutt and Sanju

A. Drug Addiction

Coming over to Sanjay Dutt's life, in the movie it was shown convincingly how Sanjay's friend and his company was responsible for getting him involved and addicted to drugs. However, as mentioned earlier also, it is on the person himself and the instincts he supports. Otherwise one is always aware of the choices we make and whether are they right or wrong. At the end holding his friend's company responsible for his addiction was nothing more than an excuse.

B. Media Portrayal

In the movie, media was repeatedly shown as if it is practice yellow journalism in Sanjay Dutt's case. On this the expert comments as, Media has specific responsibilities to adhere. Media does not always work in order to excite specific issues. There have several examples of say crime and corruption law suites solved by investigative journalism alone. Since Sanjay Dutt is a celebrity figure, giving updates on his case was one such responsibility of the media. Moreover, also the fact that celebrity news is of the audience's keen interest and it would help the publication. Generally, a newspaper costing is around Rs. 7.5 per copy, and it costs 1.5 to the readers. A sum of around Rs 5 per newspaper is subjected towards advertising, and there is the fact that publications are controlled by such factors. However, holding media solely responsible for only exciting all that Sanjay Dutt has been accused of in reality is not justified from the movie's end.

C. Jail Life

There have been updates of Sanjay Dutt been provided special facilities in Jail Invalid source specified. Whereas in the movie it was shown that Sanjay is going through a tough time in Jail with his cell having severe hygiene and sewage problems. To this, the expert comments as, 'The corruption has its roots all over the country and the system. The Jails also lies within the country, or one can say the country lies within the jail in the contemporary context.'

D. Missing Instances

Firstly, there has been no mention of political involvement in rescuing Sanjay from the TADA charges as mentioned above also. Next, there was no mention of Sanjay Dutt's first two wives and sisters. Though, not showing Sanjay's sisters part in the movie can have a justification to a certain extent. However, no mention of his first two wives, daughter, and other affairs are the loopholes in the movie.

E. The Performances

The movie can be termed as a cinematic gift from director Rajkumar Hirani to Sanjay Dutt Invalid source specified. with an excellent direction leading to viewers experiencing emotional ship towards Sanju. Also, excellent acting of Ranbir Kapoor has helped to reach it. The expert's comment over this goes as, *'Jahan par bhi Nargis ka zikra hoga, Kapoor ka koi afsana vaha maujood hoga.'*

F. Deconstruction

1) About the Expert

Abhishek Masih is the CEO of AVM Pictures and also the film-making faculty at *Zee* Institute of Creative Art, Indore.

Mr Abhishek has a rich experience of film-making as well as sound designing and has trained over 50 students in this field. Mr Abhishek is familiar with the technicalities in the Sound Design and Film Making pipeline.

2) The Interview Invalid Source Specified

The movie *Sanju's* story has been travelling back and forth in time to introduce to various aspects of Sanjay Dutt's life as narrated by him to his biography writer, Anushka Sharma, leading her to uncover his life story further. Also, for the establishment of the past and present use of various props was done like traditional TV Set, Radio, LG Computers, in contrast, to use of Home Theatre, Macbook etc. in the present scene. The costumes also played an important role.

G. Cinematography

The Camera Angles in the film were in accordance with the time shown. For the past scenes, there were more of parallax, dolly or handled shots as used in those days. For example, the first scene of the shooting of Sanjay Dutt's first movie.

For the present scenes, shots, and transition of new technologies were used. For Example, when Anushka Sharma visits NY many shots used gimble and VFX created transitions were used to show the transition of Kamli and Sanjay at the same bar dated back in days. Both ways, to establish a strong relationship between the screen and viewers. To establish the effect of drug consumption and after that getting high, the camera was shaken a little and pull in and pull out techniques were used. A cloud nine feel was generated through VFX when Sanjay consumes drugs outdoor for the first time. There was an enormous use of close-ups and extreme close-ups to capture the emotions and for the audience to experience and connect to the emotional feel. Along with

this, there was a Charge generated in many scenes, i.e., the camera moves towards the face or action when dialogues are spoken to have audience attention on what the director wants to be emphasised. For example, the scene when Sunil Dutt writes NOT FINISHED over the newspaper headline. The use of handheld shots in the scene where arms are getting exchange shows the instability in the scene as well as in the decision made by Sanjay Dutt. Both the time the scene was shown, there was a fast forward feel in order to not to have the audience stick to it for a remarkable time.

H. Lighting

The lighting in different scenes created a stable mood for the audience to get into the depth of the scene. In the song '*Shaadi Karle Saawariya*', there was DI as well as toning was done.

In the scene when Nargis dies, the Racoon Effect was given with extreme close up which created deep shadows underneath Sanjay's eyes to show the level of exhaustion. The vignette effects were given in the past scenes so that it creates a feeling of flashback. Also, a technical reason for it is that since there were wide shots and everything becomes in focus.

In the scene when Sunil Dutt takes Sanjay Dutt to the port to encourage him to not to attend a 'Mumbai Bhai's Ganesh Visarjan function, the rim lights were placed which made through the car headlights. It was for intending the glorification of characters as the scene has to give a positivity to the audience. The scene was also shot with the same intended to give a sense of positivity and power as given by Sunil Dutt to Sanjay Dutt.

I. Sound

The Sound in *Sanju* was also used very strategically like all the Rajkumar Hirani films.

There was much time when over the sound effect was used. For example, when Nargis dies and her hands fell off from Sanjay's hand drums were placed. For the Jail Radio show, the SFX or BGM are strategically placed in order to create severity of the scene. For example, when Sanjay criticises media over headlines and it was subtle to sound as there was also a sound of radio transmission while the listeners are shown.

VIII. Conclusion

"The term 'biopic' is used to refer to a fiction film that deals with a figure whose existence is documented in history, and whose claims to fame or notoriety warrant the uniqueness of his/her story. [In a biopic…] personality and point of view becomes the conduit of history in stories that often boil down complex social processes to gestures of individual agency".

Somewhere the wafer-thin line between reality and what is being related depends on the perception of the filmmaker which is what makes the whole process fascinating.

The genuinely engaging scenes are few and far between in a cinematic exercise to prove that Sanjay Dutt was not the villain he was made out to be. Any self-aware film would have at least wondered on the relationship between AK-56 and self-defence. Blaming a drug peddler for addiction is like holding ITC responsible for smoking. The most severe indiscretions are treated lightly like bedding his best friend's girlfriend and blaming it on her. It is always a person, the press or the fact that he is stoned and oblivious of his transgressions, moral or criminal. Ironically Sanjay made all his choices as an adult. He could have requested for police protection or buy a gun legally instead of sourcing it from the mob. It is told with affection and sympathy for the now 58-year-old Dutt, who emerges as a victim of wrong choices.

The whole movie 'Sanju' can be referred to as Sanjay Dutt's biopic showing partial truth about his real life on the reel. There have been glorifications made for Sanjay Dutt and Sunil Dutt at various places. The expert terms it as *'Aadhi Hakikat aur Aadha Afsana'* i.e. half reality and half fiction and added that the portrayal could be instead said in a ratio of 1:3 between reality and movie. In the movie, not only the story, plot and placement of the characters but also the technicalities were very explicitly planned. Moreover, this very much justified as it is a Rajkumar Hirani film.

The movie is a PR exercise to whitewash a stained character because it either conceals a lot of negative things about a character who has been jailed multiple times and had been a drug addict and who was famous as a spoilt brat. The film largely whitewashes his peccadilloes to present a sanitised version of his presence does not come as a surprise.

IX. Future Scope and Limitations

The research is based only on one movie Sanju. The timeline of Sanjay Dutt's movies can be taken into consideration.

The research did not look at other PR moves for consideration. The other PR activities of Sanjay Dutt can also be considered.

Two or more examples can be taken to draw a comparative study.

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Media Ownership and the Economics of a College Magazine

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Abstract—This paper is a documentation of the events that led to three editions of *The Rhetoric*, a thematic monthly magazine being produced by the students of K.P.B. Hinduja College of Commerce. It concentrates on the process of its inception and traces the journey of the participants through the editions and explores the reasons that led to its gradual demise. What does it take for media students to come together and create a magazine? How do they access the tools they need to self-publish? Why is there is a need for media students to go through this process? When is the right time to start and to end the venture? Who should they trust in times of distress that is bound to come their way? Where should they look for inspiration? The paper answers all these basic 5W1H questions, much like a journalistic report. For the most part, it is based on the researcher's interaction with the participants and has insights from her perspective of leading them on the journey and improvising on the way. Apart from this, their feedback has also been taken into account. The findings of the study indicate that though skills are important, other external factors like lack of motivation and support, excessive focus on exam related studies and general disinterest in activities that don't show quick results or have monetisation potential are major influences on the way undergraduate media students look at such projects. It also explores the power struggles that come to play because of the complex relationships between seniors and juniors as well as classmates, reflecting on the need to have a strong/brutal leader for such a project and the complications it leads to. Lastly, access to the required tools and skills and the effect it can have on the project have been discussed.

Category: Media Ownership and Economics

Methodology: Action Research

Keywords: Media, College Magazine, Resources, Students, Skills

I. INTRODUCTION

A miscellany is a book that contains a collection of pieces of writing by different authors. A college magazine is essentially a miscellany. What distinguishes it from other print options like newspapers and makes them an ideal learning tool for media students is the slower pace that helps them unearth exclusives. A magazine can "provide analytical coverage, based on its trusted relationship within the industry and in-house expertise." It focuses its treatment more specifically as prior knowledge on the part of their readers can be assumed, given the niche nature. (Morrish and Bradshaw, 2012)

"Newspapers are supposed to be jealous of their space." This can be applied to all print publications as "this wastage means the loss of many columns that could be used for news." (Evans, 2000) As opposed to the online space where hyperlinks can be used to tell a deeper story, a print publication has an obvious limitation of space. A tight copy "offers space to accommodate more text for additional contents." (Thakur, 2019) This further adds to the learning experience as unnecessary words have to be mercilessly chopped, a skill important for a journalism (and media) student.

College publications, though not driven by the commercials of the market, are bound

(or should be) by the General Theory of Magazines put forth by Tim Holmes and Liz Nice in *Magazine Journalism* (2012). It says that a magazine targets a precisely defined group of readers and bases its content on the expressed and perceived needs, desires, hopes and fears of this group. Further, the intent is to develop a bond of trust with the readers and foster a community-like interaction between themselves and the readers as well as the among these readers. Lastly, a magazine is quick to respond to and is flexible to changes in the readership and the society. These are essentials that can help media students expand their thought process and align it well with the demands of the market.

"Magazines are the most successful media format ever to have existed." They are so "ubiquitous and their consumption so engrained in habit that their importance almost ceases to register and is thus overlooked." (Holmes and Nice, 2012) Even though the digital is bound to have a profound effect, "It will not displace print" as the creation and retention of a "brand identity" is something that a print publication is inherently well suited. (Abrahamson, 2009)

To be able to use this medium to their advantage comes at a cost for media students for "magazine publishing is a punishingly expensive business to enter. In order to establish a new magazine, publishers must expect to make a loss during the whole period in which circulation is being built." (Morrish and Bradshaw, 2012) This takes time and therefore its important for college publications to not be commercially driven. The aim should be to learn from the medium, only. The intention, of course, should include learning to get better professionally, leading to pay in future.

II. Method: Let's Make a Magazine!

In May 2018, a month long 'Let's make a magazine!' was held at the Department of Communication and Journalism. Here, the undergraduate students of K.P.B. Hinduja College of Commerce were invited. The researcher had been in contact with a few of them since a few weeks, building on a sense of excitement. The format for the month included meeting on all four Saturdays, each week dedicated to a major part of the process. With the addition of one Sunday for design and a few days of tweaking and making finer changes, the first edition was out in time for June 2018. Here's how the sessions were divided and what each entailed:

A. Session 1: Foundation

Introduction to the concept of a print production and the flow of how work happens. Idea > Brief List > Article > Edit > Re-works > Design. Here, the very basic of what a magazine constitutes, the different types of stories and pictorials that can be included, the structure in terms of pages as well as categories, the rhetoric and the core idea of a magazine were discussed and the participants were encouraged to come up with their ideas of what they would like to create.

B. Session 2: Writing

Focus was on making participants write and then to structure their words. The balance between the personal and the impersonal was explained. Ways to engage and expand the story were discussed for each brief that they came up with. Skills related to observation and documentation were explored through various writing exercises. A few that worked best:

1. Mind Mapping: Write a word and draw a circle around it. Next, participants are asked to connect

the word with media (to narrow the scope) and name the connection between them. For example: When the word was Kurkure, the connection ranged from colour scheme to branding. Then, the participants were asked to choose between the connections and work on a story idea, expanding the connection either horizontally or vertically. So, if the chosen connection was Kurkure and branding, the story idea could revolve around the brand's association with Juhi Chawla or expanded to an article about advertisements during Diwali.

2. Media Since the Start of the Day: The participants have to list down every media product they used or saw since the beginning of the day. The possibilities include bus tickets and hoardings. This helps them understand just how many media products they are surrounded with and the scope of what they can do as media students and writers for a college magazine.

3. Observation and Writing: Ten minutes of free writing, documenting the experience of standing at a public spot is a good start. Then, the participants are asked to write the same in first and third person. Another activity is to ask the participants to select one person in the room they don't know, observe them and write about them. This helps them understand how to observe other persons without being making them feel uncomfortable.

C. Session 3: Editing

Here the focus was on prioritising within the copy and how to put bias aside. The participants were familiarised with the concept of mercilessly chopping parts that don't add any meaning to the rhetoric of the copy and the publication. The art of adding background and citation to make a copy richer was touched upon. Editing the copy on the writer level to fit into the narrative design of the publication was one of the most important aspects discussed in this session.

D. Session 4: Design

This was the final stage where edited copies are put on the table and discussions were conducted on how to fit them in the mould of the magazine. Designing of the magazine took place as participants took on the reigns and started working on the page edit software. Colour schemes and spacing were discussed in detail. This was one of the most creative session in terms of a group and utmost care had to be taken to inculcate a healthy sense of power dynamics.

About the Participants: Twelve undergraduate (first and second year) media students enrolled at K.P.B. Hinduja College of Commerce were a part of the study. Not all of them were involved at every stage of the study due to various reasons but every participant's contribution was significant.

About the Sessions: All the participants did not attend all the sessions. The turnout was the worst in the second session. This led to a lot of repetition of key aspects of the discussions. A few people associated with the department, and otherwise, were also a part of some of the sessions but they were inconsequential to this study. Dr Sanjay Ranade, Pearl Mathias and Prateek Singh were a part of the first, third and fourth sessions respectively. They touched upon aspects of magazine production, building a rhetoric, editing, design and time management. The researcher stayed in touch with the participants over a WhatsApp group and phone calls. This was especially true in case of the participant that had assumed the

role of the editor for *The Rhetoric*. Beyond the sessions, the researcher edited the copies submitted by the participants multiple times during the first month. This indicated that re-writing and editing require more time, space and introspection. Such sessions are not enough if they are not followed by a rigorous back and forth of written material among the participants and between the participants and the instructor.

III.   RESULTS: THE THREE QUESTIONS

1. Why is producing a magazine a good learning tool for media students?
2. What are the challenges involved and how can they overcome them?
3. When is the right time to give up and why is it important to do so?

The above mentioned questions initiated the paper as well are a consequence of it. *The Rhetoric* was produced thrice. Each month in the making of an edition was a unique one, answering each of the core questions one by one. While the researcher played a major role in shaping the first edition, she played the role of an observer for the other two, intervening only when deemed necessary.

Why is producing a magazine a good learning tool for media students?

The first edition was out after the 'Let's Make A Magazine Sessions' in May 2018. The participants were driven by the sheer desire to create something from scratch. This was important because they took responsibility of what they learnt and put in efforts to be better. Constant, direct feedback helped them learn. However, there were shortcomings on the part of the researcher, which have been discussed later in the article. It is worth noting that not all participants were equally devoted to the cause. The power struggle between them was evident but was overcome due to the presence of the researcher at the helm of the operations. There were ample

disagreements but the group seemed to work together in harmony. The edition came out on time.

What are the challenges involved and how can they overcome them?

Next came the stage when the participants were expected to create the second edition on their own without much help. This is when the power struggle became apparent and affected the group negatively — this was most evident when it came to re-working articles. Honing skills took backseat as questioning the authority of the editor sore through the rank of priorities. This was in June 2018, when the participants got back to college after vacation and had classes to balance the magazine with. Deadlines were not being met and there seemed to be no filter against procrastination. The researcher intervened in the last week and reprimanded the group, reminded them to stick to the deadlines, no matter what. Calling for help was a good call. The edition came out within time. However, the time leading up to it indicated that the group needed more guidance than the researcher was capable of providing or arranging for, especially given the time constraints.

When is the right time to give up and why is it important to do so?

The third edition happened to be the last one. In July 2018 it became evident that the magazine wouldn't survive after this edition, even though attempts were made to produce the fourth one. The reasons ranged from receding interest among participants to prioritising other activities, academic and otherwise. Repetition was setting in and the novelty of producing a publication had wore off. Power struggle among the participants reached a point of no return and were too much for the editor to deal with. The researcher didn't make enough attempts to intervene this time. A few students from the

college joined in the efforts of the participants but there was no way out to retain the efforts and build on what the participants had created. The last edition too came out on time.

IV. CONCLUSION: OWNERSHIP, ECONOMICS AND ACCESS

In the context of a college magazine, the ownership is likely to be shared among the team members running the show. This also means financial responsibility of getting the publication out. The ones owned by a college administration are not in the scope of this study. Here, the will to keep producing the magazine despite the hurdles, self-learning new methods and techniques to produce better magazine with each subsequent edition, creating a rubric to self-asses the results and taking ownership of the mistakes help make the process a good learning tool for media students.

The economics involved in the transaction between the members is in regard to resources and skills. They need a computer, certain softwares and the skill to write, edit and design. In case of *The Rhetoric*, the cost of production was shared among the participants. It came about to Rs 40 for each copy to be printed in full colour. They printed 20, 20 and 25 copies for each month respectively. The finances were not an issue in terms of sustainability of the publication. As far as readership is concerned, anyone beyond the range of people who can provide constructive criticism don't factor in and the aim is to use the process as a learning tool. The group had access to plenty of such people, including faculty and others. Access to basic computer and a printer too didn't seem to be an issue. The challenge was to put it all to use in a constructive and consistent manner.

The major issue was with authoritative ownership of the magazine and the power struggle that ensued. This was coupled with external factors of the activity not seeming to be a lucrative activity. This is where the demise of the publication became evident and a necessity. The only use of the magazine was to learn and when it wasn't being fulfilled, ending production made more sense than to continue publishing for the sake of it. The essence of such publications are the people involved and their need to keep it going, especially given the non-commercial nature of the process. Thus, closure is key and an appropriate end to the process.

V. LIMITATIONS OF THE STUDY

Much of the limitations in this study were due to the personal limitations of the researcher. The task to assume the position of an instructor was a tough mould to fit it. Despite involving experts at appropriate times, the study suffered from the lack of expertise as would have been ideal. Design wasn't given proper attention and in the case of editorial, the researcher found it difficult to convey the issues and translate her feedback for the participants, who weren't well-versed with the ways of a newsroom. For example, if the researcher would remark that the article was a plain public relations pitch article and not one with journalistic values, the point didn't get through. Similar issue was with making the participants understand the nuances of opinions and citations. There was no common rubric to communicate the feedback efficiently.

VI. DELIMITATIONS

The participants had used social media platforms to publicise about the editions of the magazine. However, for the sake of concentrating on the printed product, this

aspect has not been included or discussed in this study.

VII. Scope for Future Study

The results of this study indicate that a strong leadership is required for a magazine to be produced at a college level. This fact superseded resources and skills in the list of factors. There are indications that the person-in-charge in such a case cannot be a peer and must be higher up in the hierarchy. It has to be a college equivalent to a newsroom editor. However, the challenges here are very different as renumeration is non-existing and experience of everyone involved (peers) is close to null. Figuring the characteristics for such a person could be an interesting study.

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Thumbnails: YouTube's Mayfly

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Abstract—Over the recent years, YouTube has not only become a potent tool for entertainment and information but also a source of income for over 22 million Youtubers across the globe. With approximately 1.3 billion viewers on YouTube, it has become a challenge for the Youtubers to reach maximum viewership on their videos and channels amidst the competition. Clickbait is the most common technique used to surpass the competition. It mainly consists of creating content whose main purpose is to attract attention and encourage viewers to click on the videos. Most of the time the content of the videos are basic but in order to get a higher Click Through Rate i.e CTR, the metadata of the videos are usually manipulated. Thumbnail is an important element of metadata which is manipulated the most. They play a major role on YouTube than they generally do in advertisements or articles on the other Internet platforms. Thumbnails can become the story in and of themselves rather than just being a supplemental. They allow viewers to get an insight regarding the video without having to refer to the description. But with the advent of sophisticated computer software, combined with the skill and creativity of people, thumbnails are highly vulnerable to manipulation. This research paper aims at highlighting the role of thumbnail manipulation technique for a higher CTR and also to spread awareness about the misguiding and irrelevant information that is getting higher viewership due to this technique.

Keywords: YouTube, Clickbait, Click Through Rate, Metadata, Thumbnail

I. Introduction

YouTube, LLC is an American video-sharing platform founded by Chad Hurley, Steve Chen, and Jawed Karim in February 2005. Google bought YouTube in November 2006 for US$1.65 billion making it as one of Google's subsidiaries. YouTube as a platform allows users to view, upload, share, rate, add to favourites, report, comment on videos, and even subscribe to other users. It extends a wide variety of user-generated and corporate media videos. Content available includes video clips, TV show clips, music videos, short and documentary films, audio recordings, movie trailers, live streams, and other content such as video blogging, short original videos, and educational videos. Most of the content uploaded is by individuals.

YouTube earns it's advertising revenue from Google AdSense, a program which targets ads according to site content and audience. The majority of its videos are free to view, but there are exceptions, including subscription-based premium channels, film rentals. There is also a service called YouTube Premium, which is a subscription based service offering ad-free access to the website and access to exclusive content made in partnership with existing users.

YouTube Partner Program: In May of 2007, YouTube launched its Partner Program (YPP), a system based on AdSense which enables the uploader of the video to share the revenue produced by advertising on the site. YouTube generally takes 45 percent of the advertising revenue from videos in the Partner Program, with 55 percent going to the uploader.

As of today, there are over a million members of the YouTube Partner Program. In 2018 the Cost Per Mille i.e. CPM for a pre-roll advertisement on YouTube on average was $7.60. Usually no more than half of the eligible videos have a pre-roll advertisement, due to a lack of interested advertisers. From January 16, 2018, the eligibility requirement

for monetization of a channel was 4,000 hours of watch time within the past 12 months and 1,000 subscribers. YouTube Play Buttons, the trophies made of nickel plated copper-nickel alloy, gold plated brass, silver plated metal and ruby are given to channels with at least one hundred thousand, a million, ten million and fifty million subscribers, respectively.

A. YouTube Metadata: What it is, How it helps in attaining higher views on YouTube

Metadata consists of information about the video. There are four parts to metadata thumbnail, title, descriptions, and tags, and if used correctly they will work together to get the most YouTube views possible.

B. Thumbnails

The thumbnail of the video is very important. It is most likely the first thing that viewers see when scrolling through a list of videos. They play the role of book covers of the online video world. Viewers decision whether to click on a video often comes down to its thumbnail: an eye-catching image draws them in, while a boring or blurry one puts them off.

C. Titles

A title should be a sneak peek of the content in your video, as well as the thumbnail that is next to it. A YouTube video title is an important part of your video's performance on YouTube for two main reasons:

3. Click-Through-Rate: When someone sees your video in the search results, they consider thumbnail and title to decide whether or not to watch.

4. Video SEO: Title summarizes what the entire video. That's why YouTube and other search engines put so much weight on the keywords to be used in the title. Title needs to be descriptive but short. A good way

to keep character count down is by using colons. Colons and commas allow to leave out filler words such as 'and', 'or'. Colons also allow highlighting the keywords in the title.

D. Descriptions

The space that appears under the title is called descriptions. It has been provided by YouTube to write a few sentences about the video. It is very important as it allows the creators a bigger space by allowing them to leave information for their viewers. If the viewers are interested in the video they will often read one to two sentences provided to further describe what the video is about. Yet the descriptions are needed to be kept in short, with a character count of 140. However, one can think of this space as a mini-ad of what the viewers will see if they click on their video. It is important for the description to be appealing to the Youtube viewers, but it shouldn't be misleading to the content in the video. It is very important to make sure that the thumbnail accurately describes the video content. Youtubers can put a link for the viewers to subscribe to their channel, links to other related Youtube videos or channels, or any websites that they may have talked about in the video. They should also include their social media links in this space. And need to be consistent with these with these link, include them in every video. Viewers appreciate when YouTubers provide them with correct information.

E. Tags

Tags are to clearly identify the keywords. Keywords are what Youtube uses to pick from the billions of videos to bring their videos to the top of the search roll. There are simple things one can do with keywords to make sure that Youtube picks their video over other. First by making sure that the most important keyword for the video is in

the title and thumbnail of the video. Next, by including a few more keywords that are specific to that video. Then including a few more broader keywords that apply to all of that videos and channel as a whole. Making sure to keep them updated. This will help viewers see the videos more often, and in return increase the total Youtube views. A quick tip that many people don't know, that if the keyword is two combined words make sure to enter them using quotation marks ("Room Decor"). It is essential to think about the metadata when creating and uploading a video. Consciously thinking and planning out y title, thumbnail, and tags will better increase Youtube views.

II. Problems Related to Clickbait

Recently, YouTube surpassed cable TV in terms of popularity among teenagers. This was because YouTube offers a vast amount of videos, which were always available on demand. Nevertheless, because videos are generated by the users on the platform, known as YouTubers, a plethora of them are of obscure quality. The terminal goal of YouTubers is to their ad revenue by ensuring that their content will get viewed by millions of users. Numerous YouTubers deliberately use techniques that aim to deceive viewers into clicking their videos. These techniques include:

- Use of striking thumbnails, such as depictions of abnormal stuff or attractive adults, which are often irrelevant to video content;
- Application of headlines that aim to intrigue the viewers; and
- Encapsulate flawed information to either the headline, the thumbnail or the video content. We refer to videos that employ such techniques as clickbait.

The continuous exposure of users to clickbait cause frustration and degraded user experience. The clickbait problem is essentially an eccentric form of the well-known spam problem. In spam, malicious users try to deceive users by sending them misleading messages mainly to advertise websites or perform attacks by redirecting users to malicious websites. These days, the spam problem is not as prevalent as a few years ago due to the deployment of systems that diminish it. Furthermore, users have an increased awareness of typical spam content and they can effortlessly discern it. The users 'frustration is apparent as the videos usually contain hidden false or ambiguous information that users might not be able to perceive. In recent times, the inflammation of the fake news problem has induced broader public attention to the clickbait problem.

As thumbnail manipulation is a major clickbait technique for higher CTR this work focuses on addressing the effectiveness of thumbnail manipulation in terms of views and its correlation with the relevance of the content in the video.

III. Objectives

They key purpose of this study is to quantify the extent to which media, preferably video sharing platforms-often portrayed as unreliable-use clickbait properties in the contents which are published on the web. In addition to this, the paper also uses statistically collected data to challenge and come to conclusion with respect to the following points:

- Ascertain the degree of thumbnail manipulation for clickbait.
- Establish the relation between manipulated thumbnails and higher viewership.
- To affirm whether the thumbnails are relevant to the video content.

IV. Methodology

Research can be done using either primary or secondary sources, but if experience has

taught us anything that it is always trustworthy to generate own date and derive conclusions. Thus we have mainly stuck to Primary Methods of data collection. A survey was conducted using Google Forms utility and responses were collected from participants. The sheer number of responses helped us frame a better view and understanding of the topics discussed. Also, it presented a wide variety of opinions on matters of importance. The survey shed light on how crucial role a platform plays in daily lives.

We also conducted a primary market research into the analytics of how information is presented and viewed on Youtube since it is the most significant website for video traffic with thumbnails being the primary source of clickbait. We entered queries into the youtube search bar and fine-tuned the results at some places (eg. to the avoid the results containing entries that are not related to the query searched like when searching for a video, only the results of videos were filtered and not channels and posts, and so on, so forth.). The summary of primary research is presented in charts below in 'Facts & Findings' section and their interpretation is presented in 'Observation' section.

V. FACTS AND FINDINGS

As per the Survey that was conducted (aforementioned), some interesting statistics showed up. These statistics are illustrated in the form of graphs and bars to provide for better visualisation of the information and see if any potential trends arise. The below figures (extrapolated) illustrates the findings taken from the survey.

Fig. 1(A)

Fig. 1(B)

Fig. 1(C)

Fig. 1(D)

Fig. 1(E)

Fig. 1(F)

Fig. 1(G)

The charts below relate to the primary market research that was conducted into understanding the analytics of the already available content on youtube. By leveraging YouTube's Data, we were able to derive some overall results.

The below charts give us a preview of how the categories and search results look like once presented in a systematic manner. It highlights where the majority of the viewership lies in regards to a certain opinion and feedback about the entire system of clickbait. It also helps us to understand trends.

Fig. 2(A)

Fig. 2(B)

CLICKBAITING OCCURRING IN THE MOST VIEWED CATEGORIES ON YOUTUBE

Fig. 2(C)

IRRELEVANT / MISGUIDED DATA PROMOTED THROUGH THUMBNAIL MANIPULATION IN THE MOST VIEWED CATEGORIES ON YOUTUBE

Fig. 2(D)

VI. OBSERVATION

1. A staggering 87.6% of the researched population was a user of video platforms primarily YouTube for their source of information and news, out of which a majority feels that the platform is virtually reliable for seeking insights. It is pretty common for people to subscribe to these channels and watch content regularly. Content presented visually and in an abridged manner plays a role of convenience when seeking information. Nothing comes easier than watching a video about a subject as it requires no effort, and thus the reason for the public to be drawn towards is quite logical. The reason these sources become reliable is because of the regular viewership and subscription, and the large quantity of crowd that participates in it. [Fig. 1(A) & (B)]

2. A platform like YouTube is filled with content and it is estimated as per 'Omnicore' (A Healthcare Digital Marketing Agency) that content worth 300hr+ is uploaded every minute. With all this content being flushed in, it is the visual appeals like the thumbnails, titles, captions etc that are the main reason what attracts people to watch a particular video. Large volumes of viewing is generated on youtube every second. Despite the pull, people generally find some sort of misleading/ misguided content with what they search or watch. It is not rare to see videos pop up that may not be factually correct. [Fig. 1(C) & (E)]

3. There are certain aspects of a click that catch the eye more than others. This could be symmetry of objects, the lighting that falls on them, the filters applied, to the text that is used in the title. On asking people what attracted them towards a click bait, presentation played a big role, since a better presented thumbnail promises to deliver on its claim better than others. Thus it is also observed that many take up photography and video editing courses to increase their presentation skills. [Fig. 1(D)]

4. Upon asking the question what would the people do when they come across a spurious (misleading/ manipulated) video approximately 20% or ⅕th of the population seems to direct the content to more users, potentially spreading it more and making it viral. Their reasons for sharing it could be from having a laugh to sharing it to warn others, which ultimately results

in others viewing it. This added traffic sometimes acts like a false authentication for unsuspecting views and tricks them into believing that the content might actually be true.

On the contrary, 66.3% or almost ⅔rd of the population refrains from sharing content that is clickbait. We also found out that almost 25% or ¼th of the people tag(dislike) or report it to youtube to be false. [Fig. 1(F)]

5. Majority of the people agree that unjust clickbaiting should be stopped, although the practice of doing it is quite prevalent. The content creators, however, continue to do so since it seems to attract the traffic towards them, which ultimately leads to their revenue generation. Around 1/3rd of the people seem to be in the mix, i.e confused about their opinion on the matter. They believe that clickbait has its pros and cons. Although the 'pro' is only limited to the creator however while the cons are borne by the viewers since they're tricked. [Fig. 1(G)]

6. In response to a search on YouTube, the website typically returns you a list of relevant videos. The problem arises usually when the search results do not accurately represent the content of the searched query, meaning, if either the video results are not related to the topic searched or that the videos that do show up do not have accurate or correct information, which is a clear sign of meta-data manipulation focusing on thumbnails.

7. Principle motive of thumbnail manipulation is to achieve higher CTR. Basic thumbnails consist of screenshots taken from the videos itself but it has been observed that only 15 % of the top videos on Youtube have basic thumbnails whereas the videos with manipulated thumbnails consists of 85% of all time high videos on Youtube. These manipulated thumbnails can be enhanced images from the or photoshopped images. [Fig. 2 (A)]

8. Thumbnail manipulation for a higher CTR is justified but using it to spread misleading or irrelevant information is absolutely unethical. Not only does it spreads fake news but also leads to distress among the viewers. It has been observed that more than 66% of the videos with manipulated thumbnails have irrelevant or misleading content. [Fig. 2 (B)]

9. Most viewed content genres namely Fitness, Entertainment on YouTube were selected to understand which genre used the maximum thumbnail clickbait and it was observed that Entertainment and Sociopolitical used it maximum. [Fig. 2 (C)]

10. A observation regarding genres with maximum irrelevant data was carried out and it was observed that Entertainment and Sociopolitical related videos had the maximum % of irrelevant and misleading content. Whereas fitness related videos just had misleading claims regarding quick results. Entertainment content claimed false gossips and Sociopolitical videos aimed at spreading fake conspiracy theories and fake news. [Fig. 2 (D)]

VII. Analysis

Video content on YouTube contains both surface and semantic features, the latter

including metadata such as the title and description. There are additional semantic metadata schemes for captioning, subtitles and categorization. Whilst researchers have applied considerable effort into making video accessible, it still remains opaque on Youtube.

There is a certain repetition of characteristic features that were observed when scanning at the wide majority of clickbait videos. Below is a non-exhaustive list of those findings.

Analysis of how to find clickbait thumbnail:

- Thumbnails with a question mark in the title and the one that state 'click to find out'.

- Text embedded on the thumbnails that are entirely in CAPSLOCK. Often the text would be of a colour that is in contrast to the background (usually red).

- When a YouTuber teases a big but vague life change, it may not be true.

- When a thumbnail claims to show faster results.

- Uses words like secret, mystery, etc, that do not disclose what the video is about.

- Cringy photoshopped thumbnails.

- Thumbnails making false claims about instant results.

- When something has the tag "EXTREME" in the thumbnails/ video title.

- When the title of the video has some sort of variation of "I CAN'T BELIEVE THIS" or "YOU WON'T BELIEVE THIS" or "HOW COULD THIS HAPPEN?" - Basically anything with vague incredulity. They also include cliff-hangers.

- When videos often have exaggerated expressions of the host/video jockey.

- Thumbnails/Titles that claim to challenge your intellect eg: "90% people can't solve this!", or lure you into creating a false self-image eg" People won't be able to resist you with this simple trick"

- Videos that ask you to wait till the end for a surprise. Viewers may try to skip till the end, but that ends up triggering the ad mid-roll anyways.

VIII. Related Works

The clickbait problem is addressed in a lot of prior research works over the past years. Some even go ahead and provide models for A.I or machine learning to work which would help in identifying potential click-baits. Works of Y. Chen, N. J. Conroy, and V. L. Rubin suggest Python data models to tackle this problem. A paper presented by M. M. U. Rony, N. Hassan and M. Yousuf of Cornell University analyzed 1.67M posts on Facebook in order to understand the extent and impact of the clickbait problem as well as users' engagement and used their own developed clickbait detection model. The model uses distributed word embeddings learned from a large database. The accuracy of their model was found out to be 98.3%. As far as our findings go, A. Anand, T. Chakraborty, and N. Park from Montreal Institute for Learning Algorithms (MILA) had the first research that suggested the implementation of deep learning and algorithms to tackle the click-bait problem.

IX. Conclusion

In this work, we have explored the purview of clickbait and the power of the 'visual' which majorly influences decision making. Thumbnail previews are surrogate objects used by Video-Sharing Websites (VSWs) to provide users with concise

representations of content. The paper proves that significant content that is generated today on VSWs includes some sort of manipulation. Whether this is fair game is debatable depending on how 'manipulative' the lure is, and if the lure finally delivers what it promises on. Coming to the objectives of the paper earlier mentioned, the relevancy is clearly challenged here, as nearly just 1/3rd of the content justifies its clickbait(discussed in observation). There is clearly a direct connection between clickbait and viewership as we have established many times.

According to Cisco Report Globally, IP video traffic will be 82 percent of all IP traffic (both business and consumer) by 2022. It is already upwards of 75% from 2018 onwards, out of which the majority is directed towards VSWs. YouTube's executives are aware of the issues. Robert Kyncl, YouTube's head of business and the man who oversees creators said that the company is taking steps to try and disincentive the manipulated content by adding new and more severe guidelines for creators. In the meanwhile, researchers and coders from top universities work on A.I and algorithms that could identify a potential clickbait by image/title analysis. Their system could also trigger an alarm if the content that funnels through their system contains keywords that match their database, hinting at a potential clickbait.

The contest is challenging on the open media space and the only way that the creators can win is by working on principles of fair means and content originality in the long run. Their attention to the subscriber base and making content available for everyone is a sure shot way of staying ahead of the competition rather than making transient leaps of popularity by utilising clickbait.

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AUTHOR INDEX

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 Ms. Manjula Srinivas is an Associate Professor and Head of the Department of Mass Media at Kishinchand Chellaram College, Mumbai. She has two decades of extensive experience of teaching undergraduate and postgraduate students. She holds an M.Phil Degree in English Literature from Maharaja Sayaji Rao University, Baroda and is currently pursuing her Ph.D in Media Economics from University of Mumbai.

Meticulous and a seasoned academician are the words that truly describe Ms. Srinivas – the editor of this book Media Integrity. She is a visionary whose unstinted efforts have not only added value to media courses but have taken the department to new heights. The department has recently been ranked among Top 15 media departments in the country by **India Today** magazine and Top 10 by **The Week** magazine. Ms. Srinivas has been actively involved with the development of the media programme of the University of Mumbai. She was the Chairperson for the Board of Studies for Bachelor of Mass Media from 2006-2009.

Ms. Srinivas has garnered many accolades, which include Best Professor Award in Media & Advertising category at the Academic Excellence Awards 2019 organized by the Academy of Management Professionals (AMP). She has also been recognised among 100 Most Dedicated Professors at the World Education Congress 2019. On an international platform, Ms. Srinivas had the honour of presenting India as the Keynote Speaker at GeM 2018 Conference organized by the CCD Research Group of Jonkoping University Sweden.