



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by AICTE

www.sathyabama.ac.in

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF VISUAL COMMUNICATION

UNIT – I – Media Culture and Society– SVCA1202

Unit I- MEDIA CONTENT

1. MEDIA CONTENT:

The form of novels, newspapers, articles, radio broadcasts, television programs or pieces of music, the units of content that carry such messages are referred to as texts". The analysis of the content is not concerned with an understanding of content for its own sake. Media gives highly selective representation of the world that has some capacity to influence or shape the future. Textual analysis tends to be used as a way of drawing attention to the particular ways in which media content selects and constructs the world and the ways selective representations might influence the future.

2. ARRANGEMENT OF SIGNS:

The terms **signified** and **signifier** are most commonly related to semiotics, which is "the study of signs and symbols and their use or interpretation". Swiss linguist Ferdinand de Saussure introduced these terms as the two main planes of a sign. The term "semiotics" "comes from the Greek root, seme, as in semeiotikos, an interpreter of signs". It was not until the early part of the 20th century, however, that Saussure and American philosopher Charles Sanders Peirce brought the term into awareness.

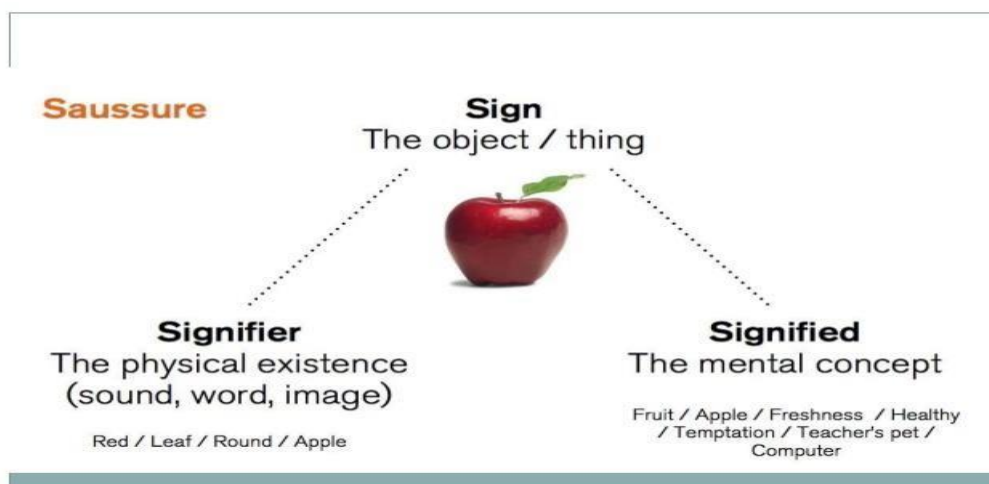


Figure 1: Sign, Signifier and Signified

Characteristics of Signs:

Icon/iconic: a mode in which the signifier is perceived as *resembling* or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) - being similar in possessing some of its qualities: e.g. a portrait, a cartoon, a scale-model,

onomatopoeia, metaphors, 'realistic' sounds in 'programme music', sound effects in radio drama, a dubbed film soundtrack, imitative gestures;

Index/indexical: a mode in which the signifier is *not arbitrary* but is *directly connected* in some way (physically or causally) to the signified - this link can be observed or inferred: e.g. 'natural signs' (smoke, thunder, footprints, echoes, non- synthetic odours and flavours), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock, thermometer, clock, spirit-level), 'signals' (a knock on a door, a phone ringing), pointers (a pointing 'index' finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personal 'trademarks' (handwriting, catchphrase) and indexical words ('that', 'this', 'here', 'there').

Symbol/symbolic: a mode in which the signifier does *not* resemble the signified but which is fundamentally *arbitrary* or purely conventional - so that the relationship must be learnt: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags;

3. SYNTAGM & PARADIGM:

- **Syntagmatic** relationships are about positioning.
- **Paradigmatic** relationships are about substitution.

A syntagmatic relationship involves a sequence of signs that together create meaning.

A paradigmatic relationship involves signs that can replace each other, usually changing the meaning with the substitution.

The words in a sentence are all syntagms and together they form a syntagmatic relationship that creates meaning. If you change the order of syntagms in a sentence it can change the meaning significantly.

- John ate an octopus.
- An octopus ate John.

Two sentences using the exact same words (syntagms), but very different meanings because the order (Paradigmatic) of the words changed.

To analyse the ways in which meaning is conveyed, we have to understand how signs work in relation to one another.

Two relational axes on action to focus- paradigmatic and syntagmatic.

PARADIGMATIC AXES: It concerns the relationship of each individual signifier in a text with the set of alternative signifier that could have been used instead. The set of alternatives is known as paradigm.

PARADIGMATIC ANALYSIS: That involves breaking up the text into its components and assessing the significance of each element by considering how the meaning would have been different by alternative signifier had been used instead. The idea is to compare what was selected by the producer of the text with what was not selected.

For EXAMPLE: Napkin products- use blue liquid being absorbed by the product. Another Example: Women in magazine front cover, No. of. Paradigm, choice of model, lighting, hairstyle, gaze, expression. So it concerns the comparison of what is present with what is absent.

SYNTAGMATIC ANALYSIS: To consider the way in which different signs present in text interact with one another. EXAMPLE: Pair of jeans convey a different message if worn with a t-shirt and if combined with buttoned shirt, tie, blazer and smart shoes. Red signifies danger, fire, heat, horror or sex, while yellow signifies heat, summer, happiness, cowardice or illness. The meaning is also clarified by relationship between the color and other signifiers with which it is placed. Traffic light is warning sign, red convey danger and backdrop footage couple gazing at one another connotes sexual desire. In Visual media, each shot is analyzed whether it has conveyed the meaning to the audience.

4. NARRATIVE, GENRE, DISCOURSE AND CONTENT ANALYSIS

Roland Barthes studied the ways in which their meaning one anchored by other signifiers- particularly by headlines, captions or voice over but also by sound, music, and various other features.

Some of the analysis of text under index semiology,

1. **Narrative**
2. **Genre**
3. **Discourse analysis**
4. **Content Analysis**

a) **Narrative analysis:** Narrative analysis treats media texts as diverse as films, adverts, documentaries and newspaper columns as composed of different forms of storytelling and seek to identify the convention and diversion with which such narratives are constructed. Narrative analysis is particularly concerned with understanding the narrative convention on which stories draw and in doing so, deconstruct the way in which audiences are being asked to make sense of content.

TZVETAN TODOROV (1978): Storytelling often activates a standard plot structure in which a state of equilibrium or normality is established at the beginning that is disrupted in some way by a casual event and reinstated in a slightly different form. At the end as a result of corrective action.

EQUILIBRIUM → DISRUPTED → REINSTATED (Casual event)

VLADIMIR PROPP (1968): Narrative also involves standard character types. For example: identification with 7 character types that operates within Russian folk tales as follows,

Villain (who disturbs normality)

o The sharpest contrast against the hero is the villain, who struggles directly against the hero. The Villain may seek to prevent the Hero from achieving the goal or may quest after the same artifact. This turns the audience against him and drives them to support the hero. The Villains' lack of morals serves to highlight the goodness of the Hero.

Donor (who gives the hero a gift to enable normality to be restored)

o The Donor is a person who gives the Hero something special, such as a magical weapon or some particular wisdom, a clue or a special power. This gift enables the Hero to complete their quest.

Helper (who accompanies the hero)

↳ o The Helper may also be found in a support role, helping the hero throughout the story. The limitations of the helper often help to highlight the hero's defining characteristics such as intelligence, determination, courage,

Princess (in need of rescue from the villain)

↳ o First, he/she may be the object which is deliberately sought by the Hero, perhaps finding where the Villain has taken him/her. Secondly, she may be the reward, such that after completing some other mission, they gain his/her affections or hand in marriage. The Princess may be seen very little in the story, perhaps appearing only at the end, or may be an important character, accompanying the Hero on their mission. The Princess may be pursued by many, in particular by the False Hero. Dispatcher (who initiates the hero's journey)

↳ o **Dispatcher** who sends the Hero on the mission. This may be a family member such as a mother or father. It can also be the Princess's Father, who gives the Hero a set of quests to be completed before he gains the hand of the Princess

Hero (who restores normality)↳ o Generally the hero leads the narrative. They are usually looking for something - a quest, or trying to solve something- a mystery. Usually they are the person we want to succeed in the story.

False hero (who takes on the guise of hero- false claims of the hero)↳ o The False Hero appears to act heroically and may even be initially mistaken for the real Hero. The False Hero will try to steal the Hero's thunder, grabbing the credit and perhaps trying to marry the princess instead. The False Hero may also gain the respect or other control of the Princess's Father, thus frustrating the Hero's ability to gain the hand of the Princess.

b) Genre Analysis:

The word **genre comes from** the French word for 'kind' or 'class' or 'type'. Examples of genres include romance, comedy, science-fiction, thriller, horror, fantasy, bio-pic, sitcoms, news and soap opera. It is concerned with looking at establishment and operations of distinct

conventions that relate to audience expectations about narrative structure, subject matter, setting, editing, music, and visual features and so on.

c) Discourse Analysis:

It is a research method for studying written or spoken language in relation to its social context. Discourse analysis is concerned with world views and social structures are embedded in and re-in forced in the use of verbal or written communication. Focusing on various elements of vocabulary, grammar and syntax, analysts ask questions about how the particular formulation used position the speaker and audience what they invite us to understand events, individuals, groups and identities. In print media, vocabulary, grammar and syntax are analyzed. In TV, Radio and Film, Dialogues and conversations are analyzed

EXAMPLE: In 1995, Michael Prillig studied construction of national identity in UK newspaper by means of repeated use of words such as „us“, „our“ and „we“ headline and article phrasing.

d) Content Analysis:

Content analysis is a research method for studying documents and communication artifacts, which might be texts of various formats, pictures, audio or video. It is to examine how media content reflect social and cultural issues, values and phenomena.

There are five types of texts in content analysis:

1. written text, such as books and papers
2. oral text, such as speech and theatrical performance
3. iconic text, such as drawings, paintings, and icons
4. audio-visual text, such as TV programs, movies, and videos
5. hypertexts, which are texts found on the Internet

Example: The simplest and most objective form of content analysis considers unambiguous characteristics of the text such as word frequencies, the page area taken by a newspaper column, or the duration of a radio or television program and the portrayal of particular group of people in movies.

5. CONTENT REGULATION:

It is the procedures or guidelines, rules that are enforced by the Jurisdiction of laws. Regulation varies from country to country and for different media formats with broadcasters often subject to strict rules than print media. Most countries require certain minimum standards of broadcasters with respect to task and decency and restriction are often placed on graphic violence, smearing and sexual explicitness. Regulators also regularly implement age classification system in order to inform consumers about the levels of adult content in films, DVD's, music, and other forms of content.

„Positive“ content regulation is to improve the quality and value, TV to public, left to own desires, commercial media will favor immediate stimulation and superficial entertainment.

In case of Canadian radio, for example a selection is designated as Canadian content if at least two of the following are Canadian: the companies, artists, place of production/performances or writing of the lyrics. For example, Indian radio state must deem Indian content, in order to its comply. When it comes to film and television, in order to designate as Indian content, production must achieve at least six out of a possible ten. Indian content points based on features such as nationality of writers, directors, leads, actors, and others. Supporters argue that quotas have served as a vital way to protect and nurture Indian identity, creativity and expression in face of US (cultural and finance nominees.)

For Press, Press Council Of India (PCI) formulated code of ethics for Journalists and Editors.

Cable Tv Networks (Regulation Act): An **Act** to **regulate** the operation of **cable television** networks in the country and for matters connected therewith or incidental thereto.

The **Central Board of Film Certification** (CBFC), also known as the **Censor Board**, is tasked with "regulating the public exhibition of films under the provisions of the Cinematograph Act 1952.

The **Press Council of India** is a statutory, the self-regulatory watchdog of the press, for the press and by the press, that operates under the Press Council Act of 1978. It has issued the "Norms of Journalistic Conduct", which is one of two journalism-related codes in use in India.

DEREGULATIONS

Deregulation is the process of removing or reducing state regulations, typically in the economic sphere. It is the undoing or cancel of governmental regulation of the economy. The act or process of removing restrictions and regulations. Ownership restrictions are being relaxed and content regulation seems to be moving in the same direction, with the possible exception of restrictions relating to prime –time broadcasting of extreme violence, sexual content or bad language. The trend towards deregulation is due to the development of new technologies. Highly restrictive licensing regimes were partly created and justified on the basis that there was only a certain amount of broadcast bandwidth available within national airwaves and that this scarce resource had to be protected and used in the best interests of the public.

For example, an online newspaper includes text, video and audio clips should it be subject to relaxed newspaper guidelines or tougher broadcasting codes. The boundaries between private and public communication are also blurred on medium brings together anything from individual interactions on social networking sites to the core content of huge media corporations. The trend towards deregulations cannot just be attributed to new technologies however It also reflects the broader ascendancy of free market political ideologies, which regard government interference as an impediment to good business and consumer choice.

Question Bank

UNIT I

Part A

Q.No	Questions	CO(L)
1.	Recall any Semioticians.	1(1)
2.	List the characteristics of signs.	1(1)
3.	Identify PCI and its role.	1(1)
4.	Define Semiotics.	1(1)
5.	Differentiate between signifier and signified with examples.	1(4)
6.	List the 7 character types of Narrative analysis.	1(1)
7.	Summarize Genre analysis.	1(2)
8.	Identify CBFC and its role.	1(2)
9.	Write a short note on Syntagmatic analysis.	1(6)
10.	Define Discourse analysis.	1(1)

Part B

Q.No	Questions	CO(L)
11.	Explain the theory of Semiotics with suitable examples.	2(4)
12.	Describe the Narrative analysis of Media text.	1(4)
13.	Analyze the different types of Media text analysis.	1(4)
14.	Summarize the analysis of syntagmatic and paradigmatic.	1(1)
15.	Examine the regulation and deregulation of media content.	1(2)



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY

(DEEMED TO BE UNIVERSITY)

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by AICTE

www.sathyabama.ac.in

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF VISUAL COMMUNICATION

UNIT – II– Media Culture and Society– SVCA1202

Unit II- MEDIA INDUSTRY

1. NEWS CONSTRUCTION: AGENDA SETTING THEORY:

A theory that holds intense media attention increases the importance of certain topics, issues, and individuals

It has the ability to tell us what issues are important and has a very powerful influence of the media. We perceive information the way mass media wants us to.

Agenda setting functions mostly in mass communication and media

We (as an audience to mass media) use agenda-setting to describe important events we have not personally witnessed.

The media uses agenda setting theory to inform us on what they think is important to our society

Maxwell Mc Comb and Donald Shaw

- They investigated the agenda-setting function of the mass media in the 1969 presidential campaign
- To get information about the relationship between what voters in one community said were important issues and the actual content of media messages during the actual campaign
- Mass media (with the agenda-setting function) had a huge influence on what voters during the campaign considered to be the major issues
- This study began the agenda-setting theory and is now why we study it today.

Agenda setting theory can be beneficial in the sense that with the supposed control that the media has on the minds of the viewer, would make the PR professional more aware of the impact they may have on the message delivery and presentation they give to the listening audience.

□ They do this by —framing‖ i.e. through selection , emphasis , exclusion and elaboration . These determine the salience of particular attributes of a story of issue.

□ Media may not only tell us what to think about , they may also tell us how and what to think about it, and perhaps even what to do about it .Media may also affect behavior, for example, influencing sentiment about the economy, about travel etc.

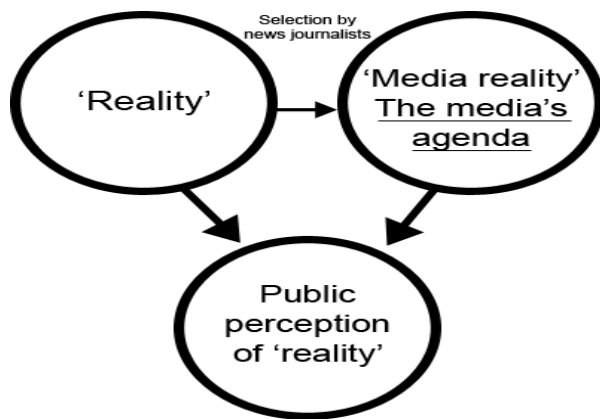


Figure 2: Agenda Setting

AGENDA

First-level agenda setting--the issues (objects) in the media.

Second-level agenda setting tells audience what to think about these issues.

Framing--process through which media emphasize some aspects of reality and downplay others creating interpretive schema (e.g., by subtopics, placement, tone, narrative form, details, etc.).

Framing is a process of selective control. It has two meanings.

1. The way in which news content is typically shaped and contextualized within the same frame of reference.
2. Audience adopts the frames of reference and to see the world in a similar way. This is how people attach importance to a piece of news and perceive its context within which an issue is viewed.

Priming

The responsibility of the media in proposing the values and standards through which the objects gain a certain amount of attention can be judged. The media's content will provide a sufficient amount of time and space to certain issues, making it more vivid.

In simple words, the media gives the utmost importance to a certain event such that it gives people the impression that that particular news is the most important one. This is done on a daily basis. The selected news report is carried on as a heading or covered regularly for months. For example, terms such as headlines, special news features, discussions, expert opinions are used.

Agenda Setting Theory in the communication discipline has concentrated on the relationship between the media agenda and the public agenda

Types of agendas:

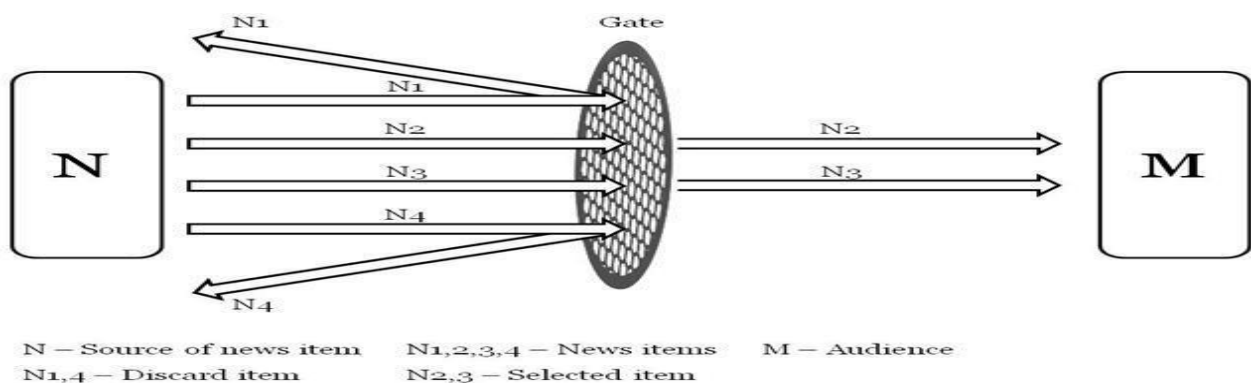
1. Media agenda (topics covered by media)
2. Public agenda (topics public believes to be important)
3. Policy agenda (issues that decision makers believe are important)

2. **GATEKEEPING THEORY:**

Kurt Lewin coined the word called “Gate keeping”. It’s nothing but to block unwanted or useless things by using a gate. Here the person who makes a decision is called “Gatekeeper”. At first it is widely used in the field of psychology and later it occupies the field of communication. Now it’s one of the essential theories in communication studies.

The Gatekeeper decides what information should move to group or individual and what information should not. Here, the gatekeeper are the decision makers who letting the whole social system. The gatekeeper is having its own influence like social, cultural, ethical and political. Based on personal or social influences they let the information to the group. Through this process the unwanted, sensible and controversial information’s are removed by the gate keeper which helps to control the society or a group and letting them in a right path. In home mother plays the vital role and she has to decide what their kid’s needs and what should avoid.

In news medium, editors play vital role. They have to decide what kind of news items will publish and what should not. Every day the news channel receives various news items from all over the world. The channel have its own ethics and policies through this the editor decide the news items for publish or aired. In some cases few news items are rejected by the editor due the organizations policy or the news items which are not suitable for publish.



Gate Keeping Theory

Figure 3:

Example:

An international news channel receives numbers of news items within day like international terror issues, UN discussions, Texas bull fighting and religious abuse on international community.

A news channel can't show all those news items to audience because it may affect the channel reputation in public and organizations policy. Here, editors decide the news items especially they can't show the Texas bull fighting because it is not internationally popular story. But the same time the news channel can't show the religious abuses also because it may hurt audience directly and it may affect organizations policy also. But international terror issues and UN discussions are universal common news that won't affect the channel reputation in public and organizations policy.

3. News Bias

Bias is defined as prejudice against or in favor of one thing, person, or group compared with another, usually in a way considered to be unfair. Media bias is when journalists, news producers, and news outlets show bias in the selection of events and stories as well as the ways they are reported.

Bias by Source

The selection and omission of sources and their stories can direct the opinions of the Consumer. Bias by Source can also describe when a news source chooses where the basic information is coming from, choosing an eyewitness, a police officer, elected official, or a spokesperson for a related cause.

Bias by Placement

Front Page News, Headline News, Breaking Stories; research shows that consumers often put more importance and credibility on news placed on the "Top". Front page headlines and top of the hour news stories tend to be where most people look for their news so editors choose what stories to place here, what stories are pushed back or left out altogether.

Bias by Headline or Story

Certain words can show approval or condemnation. They can stir controversy or engender sympathy. Once you have been hooked in by the headline, they expect you will follow through to the rest of the story. Therefore, they will often choose very sensational headlines

to catch your attention. When looking for this type of bias, look at words chosen for the headline. Do they match with the story or just grab your attention?

Bias by Camera Angels, Photos and Captions

A picture is worth a thousand words. The choice of a picture or video chosen to go with a story can influence the consumers' opinion. There are several ways that images can be used with bias. When looking for photographic bias look for other images that capture the same event.

Choice of Photo – the choice of photograph or video that accompanies a story is an editorial choice and that choice can lead to bias. The choice of picture can flatter a person or make them look unpleasant or silly. Images can lead consumers to assume things about the subject.

Captions – Captions that correspond to a picture are another way to bias by picture. Incorrect or misleading captions (See bias by words) can influence the consumers' opinions of a story.

Coverage bias: Giving importance to particular issue.

False Balance: Issue is not presented as even sided

4. Censorship in Media:

Media Censorship is the act of altering, adjusting, editing, or banning of any or all media resulting from the presumption that its content is perceived to be objectionable, incendiary, illicit, or immoral by the applicable legislative authority or Government within a specific jurisdiction.

Film Censorship

U (Unrestricted Public Exhibition)

Films with the U certification are fit for unrestricted public exhibition and are family-friendly. These films tend to contain universal themes, such as education, family, drama, romance, sci-fi, action. These films can also contain some mild violence, although these violent scenes should not be prolonged. They may also show very mild erotic scenes, without any trace of nudity or sexual detail.

U/A (Parental Guidance for children below the age of 12 years)

Films with the U/A certification can contain moderate adult themes that are not strong in nature and can be watched by a child under parental guidance. These films may contain

moderate to strong violence, moderate erotic scenes (some traces of nudity and moderate sexual detail), frightening scenes or muted abusive and foul language.

A (Restricted to adults)

Films with the A certification are available for public exhibition, but are restricted to adult viewing. These films can contain brutally strong violence, depiction of sex acts (except full frontal and rear nudity), strong abusive language (except language that insults or degrades women), and even some controversial and adult themes, otherwise considered unsuitable for young viewers. Such films are often re-certified for TV and video viewing, which does not happen in the case of U and U/A certified movies.

S (Restricted to any special class of persons)

Films with the S certification should not be viewed by the public. Only people associated with the field (engineers, doctors, scientists, etc.), have permission to watch those films.

FORMS of CENSORSHIP

Preventive (exercised before the expression is made public)

- Prior restraint by government
- Licensing
- Self-censorship
- Punitive (exercised after the expression is made public)

• **WHAT is CENSORED?**

- Speech
- Art
- Books
- Periodicals (published with set frequency)
- Films
- Plays
- Photography
- Television programs
- Radio programs
- Internet (Web sites and e-mail)
- News reports

• **WHO CENSORS?**

- Government
- Church

- Private Pressure Groups
- Speakers, Writers and Artists (self-censorship)
- Anyone

WHY DO THEY CENSOR?

- **SELF-CENSORSHIP:** A form of preventive censorship

Why? To avoid:

- Trouble
- Controversy
- Offending the audience
- Economic boycotts
- Lawsuits (e.g., libel, invasion of privacy torts, etc.)
- Official censorship (self-imposed ratings to avoid government ratings)

5. CONCENTRATION OF OWNERSHIP = CONCENTRATION OF IDEAS?

Control of our channels of mass communication by such a small number commercial organization has gave implications for the circulation of ideas and culture. EXAMPLE: Priz Five Transnationals (Time Warner, Disney, News Corporation, Viacom, and Bertelsmann) has more communications power than was exercised by any dictator in history and that their tendency to co- operate with one another in pursuit of mutually beneficial outcomes makes their influence owner populations, governments and policies around the world immense.

Many nation states find that they dwarfed by such power and consequence have diminishing control over the distinct of culture in their territory. It is specifically argued by some that concentrates ownership leads concentration of media ownership leads to concentration of culture and ideas- that instead of engaging with diversity of competing perspective and innovative forms of expression, population are subject to narrow and monolithic set of message. The notes of an automatic or exclusive link between concentrate of ownership and concentrates of ideas may over simply things.

It is true that certain ideas are consistently emphasized and other marginalized, the overall contemporary media environment, including books, music, and internet offer wide range of perspective even if many of them are controlled by large corporations.

OWNERSHIP AND CONTROLLING COMPANIES: It is often difficult to pin down the precise influence that the individual owners and controlling companies have upon the media

since a great deal of that influence is likely to be covert, indirect, structural, and long-term. There are two views on the influence of owners and controlling companies.

According to **Tony Benn**, in general the media owners and top-level administration find it easy to impose their views into print, television, or radio they own. But, according to **John Whale**, even if ownership influence exists, the main influence is that of the readers and thus the nature of the press is ultimately decided by its readers.

All of the Indian broadcast media and most of the print media as well, are owned primarily by wealthy individuals. Direct ties to the biggest of big businesses are almost unbelievably extensive, and, we believe, these ties cannot help but seriously bias and compromise news coverage. Moreover, the media empires are, first and foremost, profit-making corporations that conduct themselves like other corporations when it comes to corrupting Indian politics. That is, the parent corporations of many make so-called "campaign contributions" and also act against the public interest in other ways. As big winners in the corruption game, they show no signs of serious interest in political reform. (As large corporations themselves, the mass media want the same preferential treatment, and have the same desire to grow without bounds, as all other corporations.)

Ex: In Tamil Nadu the leading channels are supported by various political parties and because of that the same news is shown from different perspectives by the different channels in order to support the political party that supports them. Sun TV is biased towards the DMK party, Jaya TV is biased towards the ADMK. The Doordarshan channels are supposed to be unbiased channels but at times the channels tend to support the present ruling party as the channels are run by the government (present ruling party).

6. SOURCES OF REVENUE:

Analysis of the core ways in which such companies make their money is of great importance to the development of an understanding the motivation and priorities that ultimately determine the services and content they produce. Source of income for media corporate is Advertising revenue.

ADVERTISING REVENUE: When programs such as (Eveready hour)/ (Surf excel dhamaka)/ (Airtel Super singer) took the name of their sponsors advertising, in form of direct program sponsorship or the interspersing of the content with spot commercials has been a pivotal source of revenue for media corporations.

According to McChesney (1999) the amount of advertising on TV has increased, significantly since 1990's with each main expanding the length and frequency of ad breaks emerging new forms of advertising in online with pop-up, side bars adverts ad news or sports video clips prefaced by commercials.

As digital video recording technologies make it easier for audiences to skip past repeat advertising shots, techniques minor direct sponsorship of programs and products placement within film or television scene have become increasingly important.

The importance of advertising and sponsorship to media industry profits is such that advertisers not audiences, primary customers of media corporations. As Millian Baker and George put it, "the business of TV...is the buying and selling of eyeballs (1998). Media organization themselves, set of corporate interest from outside media sector; occupy an influential position with respect to the production and distribution of content.

In online advertising, the source of income is through pay per view, pay per click, pay for voting, pay for messaging/sms, etc

Sponsorship:

It is where a company/brand will pay a company to show off their logo on a product or client. This could include things such as putting a PHILIPS logo around a football stadium. Sponsorship can be used a lot during sport such as on cricket, football players, race cars, etc.

Product placement

This is where manufacturers of products or providers of a service gain exposure for their products by paying people to have them featured in movies and television programs. An example of product placement is in the popular movie in which characters are using the product.

Licensing

This is where you can't distribute or listen to something without buying it first. A lot of music generated companies use this method.

UNIT II

Part A

Q.No	Questions	CO(L)
1.	Differentiate priming from framing.	2(4)
2.	List the types of Agenda.	2(1)
3.	Identify the News Bias by source.	2(2)
4.	Define News Bias.	2(1)
5.	Identify the two forms of censorship.	1(2)
6.	Point out the role of gatekeepers.	2(4)
7.	List the different types of censor certificates.	2(1)
8.	Identify the process of Gatekeeping.	2(2)
9.	Recall the term 'Caption'.	1(1)
10.	State the process of media censorship.	2(1)

Part B

Q.No	Questions	CO(L)
11.	Illustrate the theories- Agenda Setting & Gatekeeping.	2(3)
12.	Describe the different types of Bias in News Media.	3(1)
13.	Identify the sources of revenue for Media Industry.	2(2)
14.	"Concentration of media ownership leads to concentration of culture and ideas"- Analyze it.	6(4)
15.	Summarize the pattern of censorship in Media.	5(2)



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by AICTE

www.sathyabama.ac.in

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF VISUAL COMMUNICATION

UNIT – III– Media Culture and Society– SVCA1202

Unit III- MEDIA USERS

1. AUDIENCE POSITIONING:

Media texts are also positioning audiences to adopt certain stances or subject positions associated with beliefs, attitudes, or ideological orientations, what we will describe as “discourses”. Discourses are ways of knowing or thinking that media texts hope to promote in audiences certain beliefs, attitudes, or ideological orientations. In a discourse of traditional masculinity, females are perceived as subordinate sex objects of male desire.

Audience Positioning – Stuart Hall view

Stuart Hall contrasts the audience stances of simply accepting a text’s invited stance to challenging, interrogating, or opposing the invited stances.

The audience refers to the group of people who will be looking at (viewing) the visual text. When a composer constructs a visual text they are composing for a particular audience.

When you start a media task you will first consider the audience.

Stuart Hall

Stuart Hall, in his research, suggested that texts were ‘‘ encoded’ by the producers of the texts to contain certain meanings related to the social and cultural background of the creator of the text. However, once the reader of the text ‘decoded’ that text then the meanings intended by the producer may change.

Dominated

This is where the viewer totally accepts the message of the text without question.

Negotiated

This is where the audience negotiates with themselves in order to accept the text. You may agree with some elements and disagree with others.

Oppositional

This is where the viewer is in conflict with the text due to their experiences and beliefs.

Types of Audiences:

Active Audiences This newer model sees the audience not as couch potatoes, but as individuals who are active and interact with the communication process and use media texts for their own purposes. They are prosumers (producers and consumers).

Passive Audiences

The earliest idea was that a **mass audience is passive and inactive**. The members of the audience are seen as couch potatoes just sitting and consuming media texts – particularly commercial television programmes.

It was thought that this did not require the active use of the brain. The audience accepts and believes all messages in any media text that they receive. This is the **passive audience** model. Classification of Audiences:

Demographic Audience:

It is a socio-economic data that describe a user. This group includes attributes, such as age, income, education, gender.

2. AUDIENCE AS CULTURAL PRODUCERS

Possibility of audiences interpreting messages in oppositional ways, then many of the theorists who have followed in their footsteps dispense with notion of audiences as receivers of existing meaning altogether, preferring to see the activities of everyday media users as active, creative and productive.

Work of John fiske, though he draws on elements of Neo-Marxist theory in emphasizing the forces of dominance, social control and homogenization within which contemporary communication takes place, his primary focus is on the ways in which these forces are resisted by the everyday cultural practices of ordinary consumers. Fiske argues economic power of cultural industry is great but its cultural influences is limited to an ability to provide a variety of texts from which consumers will actively choose on the basis of whether or not they have any potential relevance to their lives.

Hall's notion of preferred meaning, the products put on offer does not have fixed a priori meanings that are waiting to be decoded". Meaning is produced by consumers themselves in their interaction with texts. This prompts fiske to proclaim that "popular culture is made by the people, not produced by culture industry". According to fiske that texts will only become popular if they offer a suitable excess of potential meaning for audiences to develop their own understandings.

The global popularity of pop stars such as Madonna can be explained by the capacity of such texts to generate meanings of significance to different groups of consumers. The product is sufficiently flexible that it allows itself to be transformed into both repressive and empowering sets of symbolic meanings. Madonna is circulated among some feminists as a rename or reimagined of patriarchal values, among some men as voyeuristic pleasure and among girls“ fans as an agent of women empowerment and liberation. Madonna has become significant symbol of affection in many gay and queer communities.

Fiske using the example of 1980“s consumers ripping their jeans to generate a new set of distinctive grass roots meanings for a popular standardized commodity and declaration of one“s right to make one“s own culture out of the resources provided by commodity system. He applied to jeans, newspaper articles, television programmes, films and popular music. Such products are all continually ripped or adapted by consumers and such adaptations each amount to small scale challenges to forces of power and control.

3. **MEDIA AND PUBLIC SPHERE**

The **public sphere** is an area in social life where individuals can come together to freely discuss and identify societal problems, and through that discussion influence political action. Individuals and groups associate to discuss matters of mutual interest and, where possible, to reach a common judgment about them.

The emergence of the public sphere in the 18th century, **Jürgen Habermas** noted that the public realm, or sphere, originally was "coextensive with public authority", while "the private sphere comprised civil society in the narrower sense, that is to say, the realm of commodity exchange and of social labor".

This new public sphere spanned the public and the private realms, and "through the vehicle of public opinion it put the state in touch with the needs of society. The study of the public sphere centers on the idea of participatory democracy, and how public opinion becomes political action. The public sphere was well established in various locations including coffee shops and salons, areas of society where various people could gather and discuss matters that concerned them. The coffee houses in London society at this time became the centers of art and literary criticism, which gradually widened to include even the economic and the political disputes as matters of discussion. In French salons, as Habermas says, "opinion became

emancipated from the bonds of economic dependence". The public sphere is a symbolic place between the private world of individuals and the official world of government and authority. It is a place where private people can come together and discuss matters of public policy and debate matters of public interest. These meetings can happen physically in public places such as the town square, in coffee houses and cafes, in restaurants and museums.

A new kind of critical journalism emerged which encouraged citizens to actively monitor what authorities were doing, criticize their actions publicly, and serve as a counter-balance to the force of government ministers. **Habermas defines the public sphere as a "society engaged in critical public debate". The formation of public opinion** Habermas believed that bourgeois society cultivated a world where public opinion could flourish and be respected. It was a kind of platform where new ideas could be presented.

1. Nowadays we observe the increasing diversity of newspaper titles but not the circulation. This is important going towards democracy because we can find more different opinions reflected in mediated public sphere. But the participation of people in the public sphere and politics is not of so high level. We face problems of access, marginalization.

2. This is a reflection of what Jurgen Habermas called „the public sphere“ which in the 19th was a physical place where middle class men assembled to discuss matters of public interest, but in the late 20th c this sphere is truly public, involving women, minorities, the poor, etc. and involves many media.

3. To get a good grasp of general criticism and current approaches towards an up-to-date understanding of what and in which ways public opinions are shaped.

4. A public sphere is the basic requirement to mediate between state and society and in an ideal situation permits democratic control of state activities. To allow discussions and the formation of a public opinion a record of state-related activities and legal actions has to be publicly accessible.

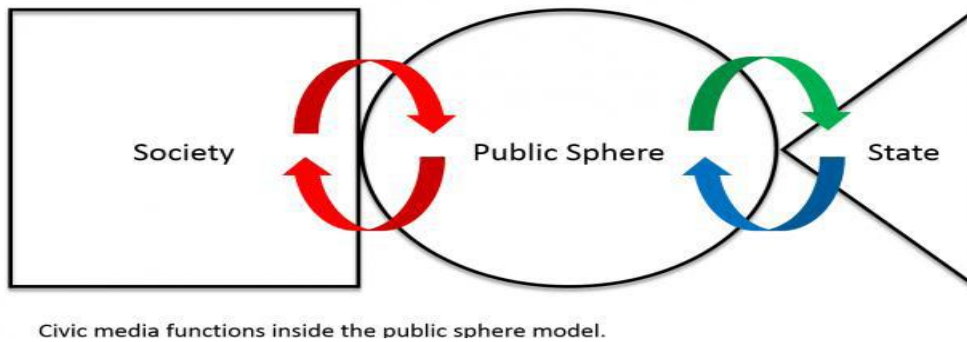


Figure 4: Public Sphere

Then it has emerged as a new sort of influence, i.e., media power, which, used for purposes of manipulation, once and for all took care of the innocence of the principle of publicity. The public sphere, simultaneously pre - structured and dominated by the mass media, developed into an arena infiltrated by power in which, by means of topic selection and topical contributions, a battle is fought not only over influence but over the control of communication flows that affect behavior while their strategic intentions are kept hidden as much as possible.

4. REPRESENTATION

A media representation is a depiction, a likeness or a constructed image. A representation can be of individual people (such as the American president in the film *Independence Day*, 1996), social groups (such as age groups, gender groups, racial groups), ideas (such as law and order, unemployment), or events (such as European settlement of Australia or the terrorist attacks of September 11, 2001). A representation can be a single image, a sequence of images or a whole program, written words, spoken words or song lyrics. **Representation refers to the construction in any medium (especially the mass media) of aspects of „reality“ such as people, places, objects, events, cultural identities and other abstract concepts. Such representations may be in speech or writing as well as still or moving pictures.** For instance, in relation to the key markers of identity - Class, Age, Gender and Ethnicity (the 'cage' of identity) - representation involves not only how identities are represented (or rather constructed) within the text but also how they are constructed in the processes of production and reception by people whose identities are also differentially marked in relation to such demographic factors. Representations invite audiences to understand them and agree with them in certain preferred ways. However, depending on the audience, different interpretations

are to some extent possible. Representations work in the following ways:

- A representation consists of repeated elements. The more we see these elements repeated, the more the representation will appear to be natural or Normal.
- **We are invited either to identify with or to recognize the representation.** Producers of the Media representation may have a view of the world that is similar to our own. If their representation fits in with our view of who we are, we may choose to identify with it. This happens, for example, when a movie invites us to imagine ourselves in the role of an appealing character. On the other hand, the producers may see a person, idea or event as somehow foreign or different from them.
- **The media make categories of people, events or ideas.** Categories include labels such as „the unemployed“, „the aged“ or „businessman“. The war in Iraq, for example, becomes „another Vietnam“. Representations are generalizations about categories and why events, ideas or people belong in them. These categories then become part of our thinking processes.

Representations contain a point of view. The meaning in a representation will be selected and constructed, already containing built-in value judgements. All representations contain the point of view of the people who made them.

Representations have a mode of address. Hidden behind the apparent naturalness of the representation will be some assumptions about who you are. For example, a news item about youth may address you in a manner that assumes you are a middle-aged businessperson rather than a young person.

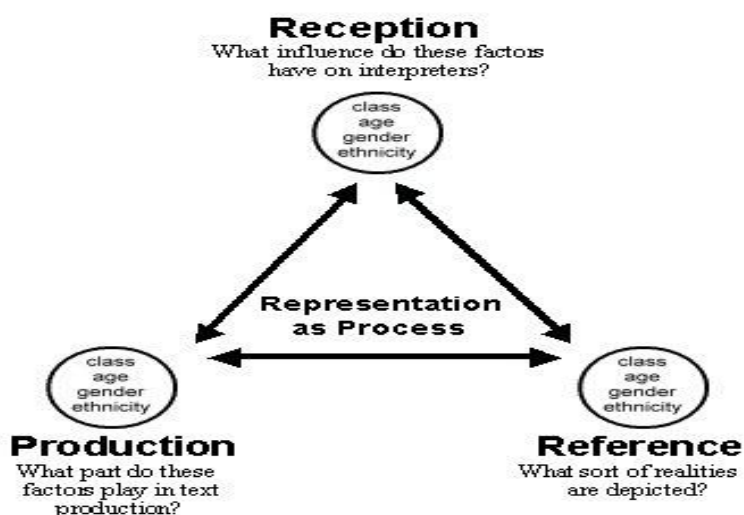


Figure 5: Representation as process

5. UNDER-REPRESENTATION

Media on both sides of the Atlantic have a history of under-representing ethnic minorities. The situation is deemed gradually to have improved, partly thanks to the development of a range of newer cable channels, but other minorities, including South Americans and Asians, continue to be under-represented. Ethnic minority media presence in the UK, meanwhile, was low prior to the 1980s, when a period of racial unrest prompted a concerted attempt to adopt a more inclusive approach.

Even more importantly, perhaps the rules in which ethnic minorities have been depicted in media texts have tended to be stereotypical, constructing a narrow and generalized version of the lives and identities of such populations if they are repeated often enough, stereotypes. If people who are gay are repeatedly and exclusively depicted as feminine and theatrical, for example, then audiences may gain the impression that all gay men have such characteristics or even that they are defining traits of homo sexuality. „Stereotyping reduces, essentializes, naturalizes and fixes “difference”, „ argues Stuart Hall and tends to occur when there are gross inequalities of power.

For some decades, **African American film across found that they had little choice but to play stereotypical slaves, housekeepers or violent criminals in white-dominated media industry the situation is parodied beautifully in the 1987 film Hollywood shuffle, which includes a satirical advert for a „Black Acting School“ in which white instructors teach aspiring black actors** how to play slaves, rapist and gang leader and chastise students for failing to authentically walk or talk „black“.

The **civil rights movement of the 1960s and 1970s had a significant impact on media** and the variety of roles in which African Americans were depicted slowly expanded. By the 1990s, it was common to see black policemen, doctor, newsreaders are even respectable sitcom families. Meanwhile, in more recent years, black Hollywood actors such as Denzel Washington, Will Smith, Halle Berry, Wesley Snipes and Morgan Freeman have begun regularly to be cast in a range of starring Hollywood roles, including the latter as the president in 2008 is a matter of great interest.

Depictions of Afro-Caribbeans and South Asians have centred consistently on criminality, violence and trouble, with images of angry young non-white men dominating moral panics in

the news about muggings in the 1970s and about urban riots, gang culture, shootings and stabbings in the decades that followed. Black people also are often represented as athletes and other sportspeople, though more rarely as coaches or sports presenters-something that has potentially counter-stereotypical elements, but may sometimes reinforce stereotypes of black aggression and physical power, as against thought, intelligence and responsibility, for example.

Representations of South Asians, meanwhile, sometimes reference convenience store owner stereotype, sometimes which can include hints of dishonesty and corner cutting. South Asian representations also have also focused on themes such as religious conservatism, strict parenting, a refusal to „integrate“ with British culture and arranged marriages, with South Asian women were often depicted quiet, passive and subordinated victims of the latter. Such stereotypical depictions, but progress in this respect remains partial. Reporting of international events often has a significant impact on representations of ethnic minorities.

Since the events of September 11th 2001, images of Muslims have become increasingly centred on religious extremism and terrorism, in both fiction and non-fiction, in many non-Muslim countries. Alongside romanticized such extreme and negative images perhaps tap into a broader form of orientalism – a fear of and fascination with the exotic, irrational „other“. This international element reinforces stereotypes of black, Arab or Asian minorities in white-dominated countries, as well as the populations of their countries of origin.

6. STEREOTYPE

It refers to a widely held but fixed and oversimplified image or idea of a particular type of person or thing. It also means mental pictures used to represent an oversimplified opinion of a particular group.

Stereotypes are simplistic and generalized ideas about a particular group of people. While stereotypes can be helpful for making quick decisions based on past experiences, they can also mislead us by thinking something is true about a person just because they belong to a certain group or look and act a certain way. Children are affected by the stereotypes they see and hear in media.

The term *stereotype* comes from the French adjective *stéréotype* and derives from the Greek words *stereos* which means "firm, solid *impression*, hence "solid impression on

one or more idea/theory."

The term was first used in the printing trade in 1798 by Firmin Didot, to describe a printing plate that duplicated any typography. The duplicate printing plate, or the stereotype, is used for printing instead of the original.

Outside of printing, the first reference to "stereotype" was in 1850, as a noun that meant *image perpetuated without change*. However, it was not until 1922 that "stereotype" was first used in the modern psychological sense by American journalist Walter Lippmann in his work *Public Opinion*.

Many media such as TV shows, movies, and music use stereotypes in order to tell a story. Sometimes these stereotypes are wrong and reinforce false beliefs about how people belonging to a certain group look, think and behave. This can affect how audience feels about particular group of people and how they treat them.

- **Age (old people, young people, teenagers).** There are many different stereotypes about age in the media, such as showing old people as nice but lacking skills, or teens as rebellious partiers. Studies show that these stereotypes can influence how audience behave and think about aging.
- **Gender (male, female, transgender).** Stereotypes of what it means to be male, female, gay, straight, transgender, or non-binary can be found in most media aimed at children and adolescence. Examples include advertisements which rely on using colors to show products aimed at boys (blue) and girls (pink), sexist video games that reinforce sexism, or shows that portray homosexual characters as flamboyant.
- **Jobs (doctors, teachers, models).** Many TV shows, movies and other media show people working in stereotyped ways, such as showing a librarian always telling children to "be quiet." Research shows that this can affect how audience views these jobs, the people who work them, and whether they can do the job themselves.
- **Culture and Race.** Stereotypes are often used in media to describe or show people belonging to specific ethnic or cultural groups. Research shows that these portrayals can affect how audience think and behave towards people based on their skin color and racial identity—including children who are diverse.

UNIT III

Part A

Q.No	Questions	CO(L)
1.	Define Stereotype.	2(1)
2.	Identify the negotiated type of audience.	3(2)
3.	List the types of audience.	3(1)
4.	Define Public sphere.	3(1)
5.	State the view of Fiske about culture.	5(1)
6.	Identify the process of Under-representation of media.	3(1)
7.	List few examples of public sphere.	3(1)
8.	Differentiate active audience from passive audience.	3(1)
9.	Identify the representation of black people in Hollywood movies.	6(2)
10.	Define Demographic nature of audience.	3(1)

Part B

Q.No	Questions	CO(L)
11.	Explain the concept “Audience Positioning”.	3(2)
12.	“Audience as cultural producers”-Analyze it.	3(4)
13.	Describe Media and public sphere.	3(2)
14.	Illustrate the stereotypical theory of Media.	2(3)
15.	Analyze the process of Media Representation.	6(4)



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by AICTE

www.sathyabama.ac.in

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF VISUAL COMMUNICATION

UNIT – IV– Media Culture and Society– SVCA1202

Unit IV - MEDIA RHETORIC

1. MEDIA RHETORIC

Media rhetoric: the art of speaking or writing effectively or the study of writing or speaking as a means of communication or persuasion. The processes of media production are, for the most part, actively concealed from the public. Media professionals constantly state that they are just reflecting the world as they find it. Simply to pose questions about the precise ways in which media texts have been constructed is to undermine this authority and to see texts as the products of specific human choices and practices.

However much we may be sucked into the illusion of a particular film or play, we are finally aware that we are watching representations- performances which have been scripted, rehearsed and acted, not reality. This is far from the case with much television and many newspaper stories, where even the most alert critic constantly needs to be on his/her guard against the apparent authenticity of what is seen or read. Hence, the necessity for deconstruction is much more imperative for TV and newspaper than for theatre and cinema.

Following are some techniques which are used by the media to construct meaning. These operations are performed behind the back of the audience. It is actually inevitable but the problem arises when media personnel are not open about these techniques and the audience is thus ignorant about these techniques.

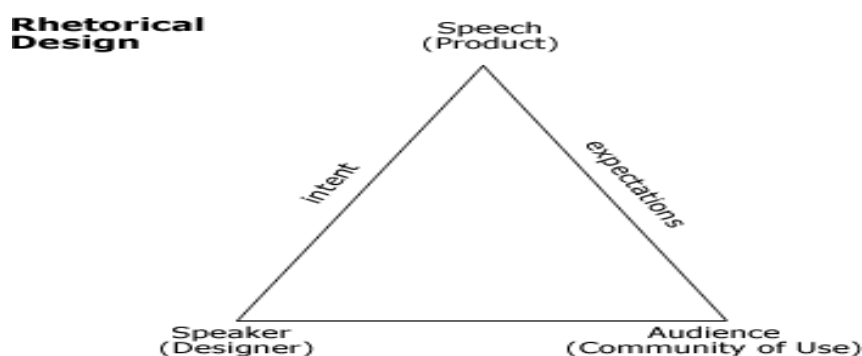


Figure 6: Rhetorical Design

Selection

It is of great importance. It means inclusion and exclusion '. The utmost importance is the insight that the act of selection is itself evaluative. Claud Cockburns words: _ All stories are written backwards- they are supposed to begin with the facts and develop from there, but in reality, they begin with a journalist's point of view from which the facts are subsequently

organized. 'To reveal the range of choices available within the media, attention needs to be drawn to syntagmatic and paradigmatic relations. Each media text is a syntagm chosen from among various similar choices which, when put together offer a paradigm. To analyze the ways in which meaning is conveyed we have to understand how signs work in relation to one another.

2. THE RHETORIC OF THE IMAGE:

Media literacy requires the ability to assess visual evidence. Television is considered as the most reliable source of information by most of audience because it deals with visual images which seem to be transparent, open, and authentic and which establish a consciousness of subjects having been there. Photographs do not translate from appearances-A quote from John Berger.

Roland Barthes argues that photographs are essentially “polysemous”, i.e., have the capacity to produce a whole variety of meanings, i.e., that is a photograph have variety of meanings for different persons

The mass media use a set of artificial operations to create their messages with the aim of persuading the viewer. The viewers usually focus on the use of rhetorical figures in advertising

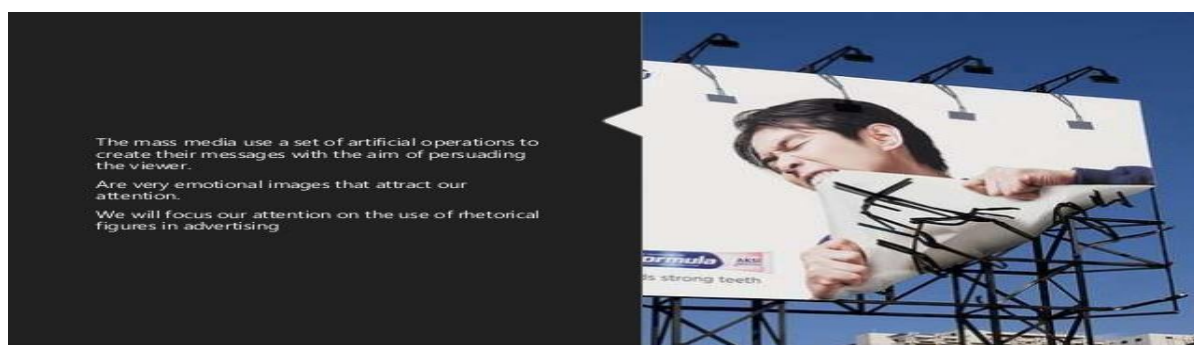


Figure 7: Rhetoric of the Image

3. SOCIAL CONSTRUCTION OF REALITY BY MEDIA

The concept of the social construction of reality is clearly stated by Peter Berger. According to him, — persons and groups interacting together in a social system form, over time,

concepts or mental representations of each other's actions, and that these concepts eventually become habituated into reciprocal roles played by the actors in relation to each other. When these roles are made available to other members of society to enter into and play out, the reciprocal interactions are said to be institutionalized. In the process of this institutionalized, meaning is embedded in society. Knowledge and people's conception (and belief) of what reality is become embedded in the institutional fabric of society. Social reality is therefore said to be socially constructed.

The media's role in the social construction of everyday reality cannot be ignored. Traditional communication media, especially the mass media influence our view of the world and affect human behavior and response patterns. They operate both in the objectification and subjectification of reality in constructing human reality in such ways as they represent factual details and information and the persuasive use of language and information to promote subjective positions and responses suitable to events. It is not easy to dismiss our reliance in the media especially in terms of getting a glimpse of the —reality‖ of the world beyond our actual lives and experiences. We also form our own judgments to that —world reality‖ based on our values, culture, and beliefs that are in fact coincide with what the media feed us. For example, the Western media depicts Asian women as naïve, submissive and helpless which is way opposite to their generalization of Western women as liberated, strong, and career-minded. Certain behavior and response patterns of people are also correlated with the manipulation and control of mass media.

Peter Berger and Thomas Luckman derived Theory that assumes that understanding, significance and meaning are created not within the individual, but in coordination with other human beings.

- ☐ Human beings rationalize their experiences by creating a model of the social world and how it works.
- ☐ Language is the essential system to help us establish that reality.
- ☐ What we believe is real is shaped by our social interactions and our life experiences with other people.

According to Berger and Luckman , society is constructed through three stages:

1. **Externalization-** we create cultural products (values, beliefs, material products) through social interaction. These products become external to those who have produced them.
2. **Objectification-** is when products created in the first stage appear to take on a reality

of their own, becoming independent of those who created them.

3. **Internalization-** we learn the supposedly "objective facts" about the cultural products that have been created. This occurs primarily through socialization, the process of social interaction in which one learns the ways of society.

- **Thomas Theorem (W. I. Thomas)** “If a person perceives a situation as real, it is real in its consequences”. Our behavior depends on our subjective interpretation of reality.
- **Definition of a Situation :** The idea that people create of what is expected of them and others in a given situation.
- **Definition of a Situation (3 parts to it) :**
- **Framing:** understanding the context of the situation.
- **Roles:** understanding the appropriate identities for the situation
- **Leeway (Freedom):** understanding how much leeway there is to enact each role. There are limits to the identity a person can claim. If parties disagree about the definition of the situation, conflict arises. While reality exists, media users negotiate the meaning of that reality.

Specifically, this study suggests the examination of two large groups of predictors of stereotypical content of foreigners—internal, namely, demographics, knowledge-based, and personality factors; and external factors, namely, information-mediating and mass media factors.

4. **ROLE OF FILM EDITING**

Editing can fictionalize and add new meaning by adding originally fragmented and unrelated images and events. Secondly editing falsifies the true dimensions of time- the real time and reel time. Thirdly editing involves wide range of selection, omission and compression of materials. Finally editing is carried out according to the narrative, thematic or aesthetic logic which can be a creation of maker rather than an inherent quality of the original events.

5. **VISUAL CODINGS:**

Whenever a news reader or presenters or interviewers give information, audience tends to take it as unbiased information; one of the reasons behind it is these people are presented in a dominant way. They are allowed to address the audience directly. They are shot in full face picture which shows that they have control and authority. The principle is to shoot from eye

level not from above or below. It is important to note that VIP is always shown in medium close up which shows them from the waist up. And camera always keeps a respectful distance that we maintain in ordinary life when meeting prominent people. But the same camera zooms in on the intimate moments of joy and sorrow of a common man. These days, we see many debates over television, and if we find the anchor standing in the middle it shows how neutral he is regarding the both views. All of the above are visual codings.

6. CONSTRUCTION OF FEMININITY FEMALE MARGINALIZATION

Women figure prominently within media content as a whole, their role often is secondary to that of men. The number of blockbuster films with a female in the lead role- as opposed to one in which she functions as companion‘ and/or love interest‘ for a male star- remains low despite gradual improvements, a situation replicated across a range of other drama genres. The study, which consisted of content analysis of news content across the world, found that women depicted within news are outnumbered by men on a scale of five to one and that there was not a single major news topic in which women outnumbered men. Women also tend to be under-represented within key decision making roles in media institutions. Despite the importance of this continuing marginalization of women in management and media content, much of what has been written about gender representation has focused on an analysis of the particular roles in which women are represented. Often coming from an explicitly feminist perspective, such analysis has attacked media for reinforcing a patriarchal system in which women are subject to systematic male domination across society.

THE MALE GAZE

The most famous critique of the depiction of women in media is perhaps a short article by Laura Mulvey on 1970’s cinema. Drawing on developments of Sigmund Freud’s theory of psychoanalysis, Mulvey argues that cinema reflects the unconscious of patriarchal society‘ and reinforces the subjugation of women to heterosexual male control and desire. Cinema, she argues, is centered on scopophilia - a Freudian term for childhood voyeurism or the pleasure of taking other people as objects, subjecting them to a controlling and curious gaze. Crucially, this process is gendered, so it is females in the films who are set up as object of scopophilia (*is deriving sexual pleasure from looking, erotic pictures*) and males who bear the controlling and sexually objectifying gaze. This is ensured by the emphasis on visual sexual appeal in the construction and presentation of female characters.

This role, as visual object, operates partly within the fictional world of the film, but its ultimate orientation is towards the male gaze of the cinema audience. Sometimes the

audience gaze is mediated through the orientation of male characters in the film, while in other sequences this mediating role is avoided and the female display is addressed directly to the camera. **Mulvey argues that cinema is systematically patriarchal: men are active, independent and in control of their destiny, while the role of women is to satisfy the male gaze and, ultimately, to be possessed.**

PATRIARCHAL ROMANCE AND DOMESTICITY:

Theorists have focused on more every day, **mainstream media depictions, which presented women as subordinate to and dependent on men, particularly within the domestic roles of wife and mother.** A study by Erving Goffman identifies a series of themes pervading the representation of men and women in magazine advertisements. When heterosexual (opposite sex) couples were presented together, men were either taller or higher up than women and the implied power difference was reinforced by an admiring gaze from the latter. Also, women were frequently represented in submissive postures- lying down, bending knees, canting their heads or smiling deferentially. **Goffman notes that, while men's use of objects tended to be functional and definite- grasping the shaving foam purposefully, using the toothbrush in the most efficient manner- women frequently were shown caressing objects in a distracted, emotional or sexual way.**

Goffman concludes that men are presented in adverts as independent, purposeful and clear thinking, while women appear subordinate, dependent, emotional and absent-minded. The depiction of women in magazine representations, meanwhile, has been focused on by a range of feminist commentators, who have regarded such depictions as part of a broader patriarchal system of male dominance. **Women were disproportionately represented within the home, reinforcing their association with the cooking and child-rearing, as well as their financial dependence on men. Even within female- orientated media, such as soap operas, women's sections of newspapers and women's magazines.** While more prone to respond to progressive social change than television, the latter ultimately are deemed to have retained a clear emphasis on marriage, motherhood and domesticity.

POST- FEMINIST INDEPENDENCE?

Representation of women has changed considerably since the 1970s. In particular, the

emphasis on domesticity, deference and traditional romance identified by Tuchman and others has been partially replaced by more independent, assertive versions of femininity- something that can sometimes include a proud and explicit quest for sex. Magazines such as Cosmopolitan and Glamour have for some time constructed as image of women who, on the face of it, go out and get what they want- something expressed in their careers, disposable income and ability to have sexual relationships on their own terms. Such magazines even sometimes feature objectifying pictures of naked men. Sometimes referred to as ‘post-feminist’, this more confident, independent female also appears frequently in advertising. Championing of female independence also extends to cinema and television. One of the most talked about recent examples, on both the small and big screen.

THE ENDURING GAZE

In comparison with earlier representations, the presence and popularity of images single, financially and sexually autonomous women should not be underestimated. It both illustrates and contributes to changing social attitudes about what it is to be female and what role women should play in society. She may be a professional success story rather than a domestic goddess and she may be sexually assertive rather than romantically admiring, but two elements identified by earlier theorists remain: the need to look good and the need to get male attention. Magazines link together the two themes of looking attractive and consuming fashion and beauty products with a third one: (hetero) sexual attention and relationships. Similar consumption, most of which is orientated towards themes can be identified in *Sex and the City* (film). The main characters are united by an emphasis on using their considerable wealth to indulge in extensive clothing and accessories and, hence, the priority of looking attractive.

It is no surprise that, like fashion and beauty magazines, the franchise has made substantial amounts of money from clothes, cosmetics and other product placements.

The increasingly dominant glamorous career woman representation exemplified by *Sex and the City* (film) is also vulnerable to criticism in terms of what it excludes.

□ ‘Progressive’ mainstream representations of women in recent decades have entirely fitted into the wealthy, consumerist (hetero) sex- orientated stereotype. Most frequent depiction of women continues to centre on some variant of the love interest and/or sex object role, blockbuster movies increasingly feature females as active, powerful lead characters in their own right.

□ There are also representations of women who come across as more unambiguously objectifying. Publications have made much of their ability to persuade female pop stars, television presenters, actresses and others to pose for them and a lad mag photo shoot has become a potentially valuable career move for female personalities seeking to climb the celebrity ladder.

□ Women can be successful, intelligent and independent, it seems, but only if they don't lose their sight of their primary role as sexual object. *For Gill, this observation applies to images of women across media- in news, television programs, film and, particularly, advertising,* where: "In the boardroom and in the bedroom, in the kitchen and in the car, wife and mother or executive or pre- teenager, women are being presented as alluring sexual beings."

7. MEDIA AND MASCULINITIES

Partly as a result of the crucial contribution of feminism to the establishment of the study of gender and media, a good deal of what has been written on the subject is centered on women- something reflected in the structure of this chapter too. Yet, the ways in which masculinity is constructed in media, alongside the role of men as media producers and audiences, is every bit as important to discussions about gender, sexuality and identity. Over the past two decades, increasing academic attention has been devoted to this.

MASCULINITY OR MASCULINITIES?

As Lauva Muvley observes, the cinematic male lead is typically a dominant, powerful and sexually successful focus for male- centered audience identification. Despite important elements of diversity, the last four decades of popular film have been dominated by representations of active, powerful male characters who use their skill- whether physical or otherwise- to overcome the forces stacked against them and, often, win the love of the film's lead female.

For John Fiske (1987), another key element of media representation of masculinity is a practical orientation towards the successful achievement of goals. *Thus, the narrative structure of male- orientated television series, he says, tends to consist of a one-dimensional plot progression towards a climax of achievement induced by masculine*

performance of some kind. Most obviously, male power is emphasized, for Fiske, through both physical imagery of muscular bodies triumphing in fist fights and via male control of trucks, fast cars and guns. **Even when they are not portrayed in physically tough roles, men regularly are represented as active, goal- orientated and competitive and as occupying positions of power, authority and responsibility.**

The visual construction of extreme physical male prowess, for example, may lend itself in some cases to use as sexual objectification for the female or the homosexual male gaze. The clear and quite deliberate emphasis on the body of Daniel Craig walking out of the sea in swimming shorts in the marketing for Casino Royale represents just one example of this.

The significance of representations of spectacular male physical power to heterosexual male audiences is also ambiguous. Sometimes the changing reality of everyday masculinities is itself the subject of media representations.

At the beginning of the 1990s, there was much media reference to the *new man's*, presented as comfortable with gender equality and concerned about his appearance and style. This was reflected in the growth of male- orientated style publications, such as *The Face* and *ID* magazine, and in a rapidly expanding portfolio of advertisements for men's cosmetic and fashion products. Women's fashion and beauty magazines placed emphasis on the desirability for women of this more image- conscious, sensitive male. Orientated particularly towards young female and gay male audiences, the boy band combined some traditional elements of masculinity with style- conscious, highly sensitive, vulnerable and slightly built *boy next door* features.

LADS' MAGS (Exclusive Men's Magazine in North America) AND CONTRADICTIONARY REPRESENTATIONS

Gill (2007) suggests that the identification of such a single dominant type is difficult, given the increasing range of competing and overlapping versions of what it is to be male. **The development of "lads" magazines" in the 1990s and 2000s provides an illuminating illustration. Centered on sex, drinking, cars, sport, gadgets and "male" popular culture, such publications presented themselves as a restatement of authentic masculinity in the face of the figure of the sensitive „new man“, who was ridiculed as feminine and/or**

homosexual. Women, then, are a source of pleasure but also a threat to men's natural love for adventure, drinking and having a laugh with their mates. Fashion and personal grooming are a constant feature and, as with women's magazine, this connects with an array of cosmetic and clothing advertisements.

The stereotypical carefree male, with little concern for his appearance, may not be particularly profitable, making an emphasis on the need to look good a valuable modification from a commercial point of view. Furthermore, beneath their confident, cocky headlines, advice columns focus on health problems and relationship guidance, suggesting at least a degree of self-consciousness and insecurity. He successfully demonstrates that non-patriarchal readings of the publications are possible, but it is far from clear that most readers are liable to interpret the magazines through the prism of liberal views such as his own.

Question Bank**UNIT IV****Part A**

Q.No	Questions	CO(L)
1.	Define Media Rhetoric.	4(1)
2.	Identify the term Male gaze.	6(2)
3.	List the three stages of society.	5(1)
4.	Define the rhetoric of the image.	4(1)
5.	Write a short note on Female Marginalization.	4(6)
6.	Define Enduring gaze.	6(1)
7.	Summarize the representation of masculinity in media.	6(2)
8.	Recall the term 'patriarchy'.	5(1)
9.	Point out the role of film editing.	4(4)
10.	Identify the term 'Visual coding'.	4(2)

Part B

Q.No	Questions	CO(L)
11.	Describe the rhetoric of the image.	4(2)
12.	Discuss the portrayal of women in Indian media with suitable examples.	4(2)
13.	Explain the social construction of reality by media.	4(2)
14.	Analyze the construction of masculinities by media.	4(4)
15.	Examine Male gaze.	6(2)



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY

(DEEMED TO BE UNIVERSITY)

Accredited "A" Grade by NAAC | 12B Status by UGC | Approved by AICTE

www.sathyabama.ac.in

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF VISUAL COMMUNICATION

UNIT – V– Media Culture and Society– SVCA1202

Unit V- IDEOLOGY & CULTURE

1. IDEOLOGY

DEFINE IDEOLOGY: The term ideology is used in a wide range of contexts. But there are two dominants yet apparently contradictory uses of ideology, (a) As the explicitly political (b) As the common - sensed, unconscious and unrecognized. Ideology is a system of values, beliefs or ideas that is common to a specific group of people. What do you think ideologies would include? – Dominant ideologies – Individual ideologies. Ideology is a difficult - but important -concept to grasp. Simply put, it is the ideas behind a media text, the secret (or sometimes not-so secret) agenda of its producers. In sociological terms, ideology is a body of ideas or set of beliefs that underpins a process or institution and leads to social relations.

- ☐ An ideology is a set of beliefs about the world.
- ☐ Virtually any belief system is described with a word ending in -ism or -ity
- ☐ e.g. Christianity, Marxism.
- ☐ The word is usually used to describe the beliefs of a powerful and dominant sector of society.
- ☐ Ideology is a „representation“ of the imaginary relationship of individuals to their real conditions of existence. - Louis Althusser (1970)

At every point of time the ideas of the ruling class have been the ruling ideas. And the subordinate group has been holding beliefs which simply guarantee their continued subordination. It is necessary for us to understand the precise mechanisms through which this process takes place. Media is an important carrier of dominant ideology. Sophisticated answers have been Supplied to the question of how the ruling ideas are being promoted. And it is been parlayed by more complex concepts formed by media themselves.

2. HEGEMONY

In common usage, hegemony means domination or rule by one state or nation over another. Marxists use the term in a different manner: Rule is based on overt power and, at times, on coercion, but hegemony is subtler and more pervasive. As Williams explains, rule is political

and, in critical times, is based on coercion or force. Hegemony, on the other hand, is a complicated intermeshing of forces of a political, social, and cultural nature. Hegemony transcends (but also includes) two other concepts: culture, which, from a Marxist perspective, expresses and is a projection of specific class interest.

This concept explains how a dominant class is leadership can come to be accepted by consent as well as by force, by subordinate groups. The institutions of civil society such as the media, the church, the educational systems, the family and other culture institutions were used by Western European bourgeois group to mobilize spontaneous consent. Hegemony can't be won or lost but it involves a constant fight back in order to be secured and maintained.

Therefore, hegemony is not limited to matters of direct political control but seeks to describe a more general predominance which includes, as one of its key functions, a particular way of seeing the world and human nature and relationship. This way of seeing the world is not simply the dominant class is idea imposed on subordinate class. But it needs to make space for views and interest of subordinate class without giving up on their own ideas. This creates equilibrium and it wins the heart of the subordinate groups. But if the working class would like to create its own hegemony for the society as a whole then it will involve a revolutionary struggle by force and persuasion.

Hegemony transcends culture as a concept because culture can be seen as being tied to "specific distributions of power and influence, "or the mode of production and relations that stem from it. And hegemony transcends ideology as a concept because ideology is limited to systematized and formalized meanings that are more or less conscious. Ideology may be masked and camouflaged in films and television programs and other works carried by mass media, but the discerning Marxist can elicit these ideologists and point them out.

Hegemony thus is what might be described as "that which goes without saying," or the givens or commonsense realities of the world, which, it turns out, serve an ultimate purpose – that of maintaining the dominance of the ruling class.

The media, as unwitting instruments of hegemonic domination, have a much broader and deeper influence – they shape people's very ideas of themselves and the world; they

shape people's worldviews. Williams says that hegemonic analysis is —cultural, but in special sense, in that it connects culture to the patterns of subordination and domination that exist in a given society.

3. CONNOTATION & DENOTATION

In Barthesian visual semiotic, the key idea is the layering of meaning. The first layer is the layer of denotation, of „what, or who, is being depicted here? The second layer is the layer of connotation, of „what ideas and values are expressed through what is represented, and through the way in which it is represented“.

Denotation

For Barthes, denotation is a relatively unproblematic issue. There is no „encoding“ into some kind of language-like code which must be learnt before the message can be deciphered. Perceiving photographs is closely similar to perceiving reality because photographs provide a point-by-point correspondence to what was in front of the camera, despite the fact that they reduce this reality in size, flatten it and, in the case of black and white, drain it of color.

Clearly images can be perceived at different levels of generality, depending on the context, depending on which the image is for, and what its purpose is. Where the producers of the text have an interest in trying to get a particular message across to a particular audience and in such cases there will be signs to point us towards the preferred level of generality.

CONNOTATION	DENOTATION
FIGURATIVE	LITERAL
SIGNIFIED	SIGNIFIER(S)
INFERRED	OBVIOUS
SUGGESTS MEANINGS	DESCRIBES
REALM OF MYTH	REALM OF EXISTENCE

Connotation The second layer of meaning is connotation, the layer of the broader concepts, ideas and values which the represented people, places and things „stand for“, „are sign of“. It can come about either through the cultural associations which cling to the represented people,

places and things, or through specific „connotators“, specific aspects of the way in which they are represented, for example specific photographic techniques.

Connotative meanings-in Mythologies (1973) Barthes called them „myths“ –

Myth: A story of unknown authorship that people told long ago in an attempt to answer serious questions about how important things began and occurred. Stories that explain natural occurrences and express beliefs of right and wrong. Myths usually have a religious sense.

Myths are early man's desire to explain the universe. Eg: God or goddess

Photographs are particularly good vehicles for such meanings, because they naturalize them. They can be thought of as just „finding“ these meanings on the street, as it were, rather than „constructing“ them. so that the message can be constructed as „read into it“ by the viewer, rather than as communicated by a powerful social institution.

Connotation can also come about through the style of artwork or the techniques of photography, such as „framing, distance, lighting, focus, speed“. Barthes calls this „photogenia“

Examples: Connotation means "A connotation is a commonly understood subjective cultural or emotional association that some word or phrase carries" Connotation means what it represents (emotional, subliminal meaning). An example of connotation and denotation is, a red heart (denotation) may symbolize love and affection (connotation) due to the shape and the color.

DENOTATION & CONNOTATION IN LANGUAGE ANALYSIS WORDS

DENOTATION • Refers to the „literal meaning“ of the word; i.e. the **DICTIONARY MEANING**. • It is the „explicit definition“ as listed in the dictionary.

CONNOTATION

Refers to the „associations“ or the „emotional suggestions“ that are **CONNECTED** to a certain word. • The „association“ or „set of associations“ that a word usually brings to mind.

Example: HOME

DENOTATIVE MEANING A place where one lives; a residence. (with bricks & Structure)

CONNOTATIVE MEANING A place of security comfort and family.

—DENOTATION & CONNOTATION IN IMAGE/GRAPHIC ANALYSIS

DENOTATION = Reality (of the image/graphic) • Refers to „What does one see in the image/graphic presented to him/her?“ • The „translation“ of light, line, shape, form – „denote“ REALITY.

CONNOTATION = Emotion/understanding (of the image/graphic) • Refers to „How one is affected by what the image/graphic suggests?“ • The „emotion/response“ evoked when one views the image/graphic is the CONNOTATIVE MEANING. Examples: Image of DOVE.

4. CULTURAL IMPERIALISM

Cultural imperialism theories focus on the globalization of culture as a highly unequal process dominated by powerful capitalist interests based in wealthy countries. **Cultural Imperialism Theory states that Western nations dominate the media around the world which in return has a powerful effect on Third World Cultures by imposing n them Western views and therefore destroying their native cultures.** The drive to minimize costs and maximize profits is deemed to have prompted media and culture industries, with the help of global communications technologies, to operate in a toughly international manner.

Cultural imperialism can take various forms, such as an attitude, a formal policy, military action, so long as it reinforces cultural hegemony. From the point of view of cultural imperialism theorists, companies maximize demand for their products and services by attempting to sell their cultural goods to consumers all around to sell their cultural goods to consumers all around the world. Such is the importance of maximum exploitation of global markets to the success and growth of companies that most media products from television series to popular music – are now produced with global appeal in mind.

Cultural imperialism theories contend that the globalization of media and culture involves the

systematic exploitation and cultural domination of small countries by powerful transnational companies based in wealthy parts of the world. The difference is that, instead of being imposed by military rule, cultural domination is attributable to overwhelming financial muscle and the use of communication technologies.

In the 1970s, Ariel Dorfman and Armand Mattelart (1971) carried out an analysis of Disney comics, which, at the time, had been sold in some 47 different countries and translated into 21 different languages. **Dorfman and Mattelart's analysis suggested that the narratives in the comics, featuring characters such as Donald Duck, were riddled with dominant meanings and served to normalize capitalists' social relations and the American way of life. Characters, for example, are deemed to have exhibited a constant obsession with making money, becoming rich and indulging in compulsive consumerism.** Narratives also demonstrate regular engagement in ruthless competition in order to achieve such goals. There are even references, **it is argued, to imperialism itself, in the form of stories in which the characters compete to exploit resources such as oil and gold in exotic and faraway lands.** Dorfman and Mattelart conclude that the global circulation of products such as Disney comics is a vehicle for the spreading of ideologies that make capitalism and consumerism seem natural and inevitable.

Colonialism: The policy and practice of a power in extending control over weaker peoples or areas. Cultural imperialism is the domination of one culture over another. Cultural imperialism can take the form of a general attitude or an active, formal and deliberate policy, including (or resulting from) military action. Economic or technological factors may also play a role. We might say: the cultural products of the first world "invade" the third-world and "conquer" local culture. This has an important implication for the way Western television and film companies can have an impact on the cultures of developing countries. **Cultural Imperialism and the Media : The media also constitute a potential tool for control by dominant Western cultures over those of developing countries. The Western way of life and its economic and political systems can be imposed on other societies as its lifestyles are sold through media products such as films and television – cultural imperialism.**

5. **RACISM AND EXCLUSION**

The notion of racial difference is now widely accepted to be a cultural construct, based not on essential biological differences but on a particular history of human behavior, thought and discourse. Important in the development of such understandings were negative Western representations of the perceived character of non-white people during the days of slavery and colonialism. Whether through literature, music, drama, journalism or cartoon, racial exploitation was justified by representation those on the receiving end as irrational, animalistic, lazy, uncivilized, natives.

Race

1. Racial groups are set apart from others because of visible physical differences
2. **Race** is considered a social construct
3. some use the term **racialized group**
 - a. a category of people who have been singled out, by others or themselves, as inferior or superior, on the basis of subjectively selected physical characteristics like skin colour or eye shape.

Media victimize Black people in two ways: through images created by White People who hold racist views and through images created by Black people who have internalized the racist views of Whites. In both cases, however, this racism is unconscious and thus not recognized. Most White people, hooks argues, get their unrealistic ideas of what Blacks are like from images in mass-mediated texts, such as films and television programs, in which they play certain roles. In addition, these images give Black people a distorted view of themselves.

The election of Barack Obama to the presidency has played a major role in the way people regard Black people now and suggests that race is no longer a factor that prevents people of any race from becoming president. Thus, although we may not be aware of the fact, media images have implicit social and ideological dimensions. That is why it is so important for us to examine the media's depictions of racial groups (and ethnic, gender, and other groups) and to understand the ideological content of those depictions.

Exclusion:

Social exclusion of minorities is due to selective ethnic and racial inclusion by the majority group. Exclusion occurs because one group wants to defend its social status or resources against another

Minority groups are seen as 'others', and barriers are built against them when they are perceived as competition. Social exclusion may take the form of discrimination along a number of dimensions including gender, ethnicity and age, which reduce the opportunity for such groups to gain access to social services and limits their participation in the labor market. Cultural

Exclusion: Cultural exclusion refers to the extent to which diverse values, norms and ways of living are accepted and respected. Inequality and exclusion. People may be excluded because of deliberate action on the part of others (e.g. discrimination by employers); as a result of processes in society which do not involve deliberate action; or even by choice.

6. MEDIA AND POPULAR CULTURE

Definition of popular culture It (often referred to as pop culture) is the totality of ideas, perspectives, attitudes, images and other phenomena that are deemed preferred through an informal consensus within the mainstream of any given society. Popular culture (or "pop culture") refers to the cultural meaning systems and cultural practices employed by the majority of classes in a society. American Popular Culture includes such "elements" as music, clothing styles, certain popular internet sites, and the use of cell phones (particularly i-phones), mp3 players, movies and T.V. shows.

Popular culture refers to the aesthetic products created and sold by profit-seeking firms operating in the global entertainment market. Popular culture is another vehicle for class reproduction.

Who Influences Pop Culture? In modern society, pop culture is influenced by the industries that disseminate cultural material- Film, television, news media, music, publishing, anime.

- ☐ What Makes Pop Culture Unique? It is constantly changing It is specific to time and
- ☐

place Pop Culture has Broad Appeal: Appeal to a broad spectrum of the public. Is it because broad appeal items are produced and sold by profit making companies in an attempt to maximize profits?

□ Pop Culture is Serious Business: Lots of people are making lots of money studying and commenting on popular culture. We will look at a website devoted to our popular culture. Articles on rap music, SARS and racial relations, women's self-esteem via Real Women Have Curves, etc.

7. SUB CULTURE

A Subculture is a group of people with a culture (whether distinct or hidden) which differentiates them from the larger culture to which they belong. Subcultures can be perceived as negative due to their nature of criticism to the dominant societal standard. Subcultures bring together like-minded individuals who feel neglected by societal standards and allow them to develop a sense of identity. In 2007, Ken Gelder proposed to distinguish subcultures from countercultures based on the level of immersion in society. Gelder further proposed six key ways in which subcultures can be identified:

- Through their often-negative relations to work (as 'idle', 'parasitic', at play or at leisure, etc.);
- Through their negative or ambivalent relation to class (since subcultures are not 'class-conscious' and don't conform to traditional class definitions);
- Through their association with territory (the 'street', the 'hood', the club, etc.), rather than property;
- Through their movement out of the home and into non-domestic forms of belonging (i.e. social groups other than the family);

8. CULTURAL DIFFERENCE AND IDENTITY

Cultural Diversity or Cultural Differences: Culture refers to the ideas, customs, and social behaviour of a particular people or society. Cultural differences are the various beliefs, behaviors, languages, practices and expressions considered unique to members of a specific ethnicity, race or national origin.

Diversity refers to the attributes that people use to confirm themselves with respect to others,

“that person is different from me.” These attributes include demographic factors (such as race, gender, and age) as well as values and cultural norms. The many separate societies that emerged around the globe differ markedly from each other, and many of these differences persist to this day. The more obvious cultural differences that exist between people are language, dress, and traditions, there are also significant variations in the way societies organize themselves, such as in their shared conception of morality, religious belief, and in the ways, and they interact with their environment. Cultural diversity can be seen as analogous to biodiversity.

Cultural Identity: It is the identity or feeling of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture. In this way, cultural identity is both characteristic of the individual but also of the culturally identical group of members sharing the same cultural identity or upbringing.

Cultural (and Ethnic) Identity is a subset of the **communication theory of identity** that establishes four "frames of identity" that allow us to view how we build identity. These frames include the personal frame, enactment of communication frame, relationship frame, and communal frame. The **communal frame** refers to the cultural constraints or the sense of "right" that people live by (which varies by cultural group). Therefore, Cultural (and Ethnic) Identity becomes central to a person's identity, how they see themselves and how they relate to the world.

2. CYBER CULTURE

Internet culture, or **cyberculture**, is a culture that has emerged, or is emerging, from the use of computer networks for communication, entertainment, and business. Internet culture is also the study of various social phenomena associated with the Internet and other new forms of the network communication. Examples of these new forms of network communication include, online communities, online multi-player gaming, wearable computing, social gaming, social media, mobile apps, augmented reality, and texting as well as issues related to identity, privacy, and network formation.

Manifestations of cyberculture include various human interactions mediated by computer networks. They can be activities, pursuits, games, places, and metaphors, and include a diverse base of applications. Some are supported by specialized software and others work on

commonly accepted internet protocols. Examples include but are not limited to:

- Blog
- Cybersex
- Internet memes
- Usenet
- Bulletin Board Systems
- E-Commerce
- Microblogs
- Virtual worlds
- Chat
- Games
- Online videos
- Wikis
- Internet forums
- Peer-to-peer file sharing
- Social networks

There are several qualities that cybercultures share that make them warrant the prefix "cyber-". Some of those qualities are that cyberculture:

- Is a community mediated by ICTs.
- Is culture "mediated by computer screens".
- Relies heavily on the notion of information and knowledge exchange.
- Depends on the ability to manipulate tools to a degree not present in other forms of culture (even artisan culture, e.g., a glass-blowing culture).
- Allows vastly expanded weak ties and has been criticized for overly emphasizing the same (see *Bowling Alone* and other works).
- Multiplies the number of eyeballs on a given problem, beyond that which would be possible using traditional means, given physical, geographic, and temporal constraints.
- Is a "cognitive and social culture, not a geographic one".
- Is "the product of like-minded people finding a common 'place' to interact."
- Is inherently more "fragile" than traditional forms of community and culture (John C. Dvorak).

Thus, cyberculture can be generally defined as the set of technologies (material and intellectual), practices, attitudes, modes of thought, and values that developed with cyberspace.

Question Bank**UNIT V****Part A**

Q.No	Questions	CO(L)
1.	List the characteristics of popular culture.	5(1)
2.	Identify the term 'denotation'.	6(2)
3.	Write a short note on Connotation.	6(6)
4.	Define Ideology.	5(1)
5.	Identify the term 'Racism'.	5(1)
6.	Summarize the concept 'Exclusion'.	5(1)
7.	Write a short note on Sub Culture.	5(1)
8.	Recall the theory of Cultural Imperialism.	5(1)
9.	Identify the term 'Hegemony'.	6(2)
10.	Define Popular Culture.	5(1)

Part B

Q.No	Questions	CO(L)
11.	Explain the theory of Cultural Imperialism.	5(2)
12.	Describe Hegemony.	6(1)
13.	Differentiate between Connotation and Denotation with suitable examples.	6(4)
14.	Summarize the ideology of Racism and exclusion in Media.	5(1)
15.	Differentiate pop culture from sub culture.	5(4)

TEXT / REFERENCE BOOKS

1. **Paul Hodkinson, Media, Culture and Society** ,An Introduction, Sage Publications Pvt Ltd , 2011
2. Culture, Society and the Media Edited By Tony Bennett, James Curran, Michael Gurevitch, Janet Wollacott ,eBook Imprint Routledge, London (Ebook), 2005
3. Jeff Shires, Media Culture and Society, Blackwell Pub, 2008
4. Tony thwaiters, warwick mules, Lloyd davis, Introducing Cultural and media Studies : A semiotic approach Palgrave Publications Ltd, 2005