

Gratification

Gratification theory in MASS COMMUNICATION

The Uses and Gratification theory discusses the effects of the media on people. It explains how people use the media for their own need and get satisfied when their needs are fulfilled. In other words, it can be said that the theory argues what people do with media rather than what media does to people. Also, this theory is in contradiction to the Magic Bullet theory, which states that the audience is passive. This theory has a user/audience-centered approach. Even for communication, say – interpersonal, people refer to the media for the topic to discuss among themselves. By referring the media, they gain more knowledge and exposure to the world beyond their limited eyesight.

There are several needs and gratification for people. They are categorized into five needs.

Cognitive needs

Affective needs

Personal Integrative needs

Social Integrative needs

Tension free needs

Cognitive needs:

People use media for acquiring knowledge, information, facts, etc. Among the audience, some have the thirst to acquire intellectual and academic knowledge. This is not a very common phenomenon. Different people have different needs. For example, quiz programs on television give on factual knowledge; to know about current affairs people need to watch the news regularly; search engines on the internet are also very popular since people can browse for any topic easily under the run with no time restriction.

Affective needs:

It includes all kinds of emotions, pleasure and moods of the people. People use media; say television, to satisfy their emotional needs.

The best example would be when people get emotional or sometimes even they cry for a sad scene while watching the movie/soap opera.

Personal Integrative needs:

This is the self-esteem need. People use media to reassure their status, gain credibility and

stabilize. So people watch television and assure themselves that they have a respectable status in society. For example, people watch advertisements in the media like jewellery ads, furniture ads, apparel ads, etc. and buy these products so that they can change their lifestyle. Hence the media helps them to do so.

Social Integrative needs:

Gratification cont..

It encompasses the need to socialize with family, friends and relations in society. For social interaction nowadays, people do not seem to gather socially during weekends instead they have turned to social networking sites on the internet such as Facebook, Twitter, and Tumblr etc. to satisfy their needs.

Another example is people may start watching a particular programme, not because they have any self interest, but because their neighbour/friend watches it such that both the parties may have something in common to discuss.

Tension free needs:

People sometimes use the media as a means to escapism from the real world and to relieve from tension and stress.

For example, people tend to relax while watching television, listening to the radio, surfing the internet, etc. In fact, media has the power to grab audience mind since it makes them feel connected with the situation and characters emotionally.

Note: The needs are specific in nature to the individual and how the media satisfies the need is subjective. For example, some people may watch the news to relax while others may get tensed or agitated by the same. The media is the same, but people use it for different needs.

On television, most people watch reality shows nowadays not only its popular, but because of the following reasons:

It is more realistic.

It provides entertainment.

It is more interesting.

There are new concepts cropping up every now and then.

Viewers can participate as well in many ways while sitting at home.

Controversies are extensively covered.

Sensationalism brings in more viewers.

Criticism of Uses and gratification theory :

The uses and gratification theory does not bring into consideration the power of media.

It is more audience-oriented study.

Positive point of the uses and gratification theory is it focuses attention on individuals in the mass communication process.

It mainly focuses on people's selectivity on media content rather than its unintended effects in their minds.

PARTICIPATION OF WOMEN AS AUDIENCE

Mere introduction of a technology like Television or Radio does not ensure its access to the intended audience. Media access is dependent upon a variety of factors like social, cultural, economic and political. This is especially true for disadvantaged groups like women, especially in Indian context. Cultural barriers, domestic duties and other taboos come in the way of women being able to view television or have access to television viewing.

Studies specifically dealing with television reveal the conflicts that can arise within the family on the choice of programmes and the difficulty women have in perceiving the home as a place of entertainment. These studies reveal women's resistance to the media in two forms. The first is the establishment of alternative media that correspond more fully to women's aspirations. The second is the unorthodox use some women manage to make of stereotyped products. Studies on women & technology note that the effects of technology on women are mainly undesirable. The quality of access to technology for men and women caused by the value system and underlying decisions affecting the introduction of most technology, the use of technology as an instrument of increased oppression, the meager impact of the different technologies on the division of household duties etc. are some of the findings of such studies.

The day to day life of women differ in all aspects-social, cultural, economic and political. Even when it comes to leisure activities, interests and tastes we find difference between women and men. Television viewing preferences are no exception.

The basic idea of this section is simple. To know more about the social and cultural frames of reference of different audience groups and how these differs between groups.

UNDERSTANDING TELEVISION AUDIENCES

“It you want to use television for teaching somebody something you have first to teach them how to use television” (Umberto Eco. 1979).

Audiences are established by television institutions and programmes, but at the same time they exist independently as specific groups with particular social and economic status, such groupings are themselves the product of social variables like class, race, gender age & locality. They help to determine the particular understandings which audiences bring to television. So audiences have a dual function. Programmes make audiences by calling them towards particular pleasures or problems, but audiences also make programmes by interpreting them within specific frameworks of understanding and attitudes.

Women as audience

For effective communication to take place it is important to predict to some extent, who the audience will be, what kind of expectations they may have and in what circumstances they are responding. Because people's habits and their basic patterns of work and leisure are well established, the scheduling of television programmes can work within these limits. Broadcasters are able to produce programmes with particular groups in mind and to schedule them so that they are transmitted at a time when appropriate viewers are available. Research in this field is capable of identifying sub groups within audiences and relating variables like age, gender and social class to viewing habits. Because audiences can be classified in this way, broadcasters can tailor their programmes for different groups.

HOW ARE AUDIENCES ADDRESSED?

The way audiences are addressed is a product of producers' notions of who they are and how they are likely to respond. Audience identity is 'written into' programmes in various ways, through, for example, tone, pace and vocabulary. Television programmes make a special effort to appeal to particular audience attachments. Audiences are invoked through specific sounds, rhythms and colours. Because of its intimate manner, television appears to address viewers as individuals but it actually uses this appeal to mask the generality of its assumptions.

Audience research is an uncertain business and its relationship to decision making about production is complex. Knowing the size of an audience is not the same as knowing its composition. A crude estimate of the number of viewers watching any particular episode of a television programme disguises the fact that the actual composition of the audience changes from episode to episode (exponential decay means that only 50% of the audience for a specific serial normally watches the next episode.)

ASPECTS OF AUDIENCE MEASUREMENT

Average Audience : Number of people who watched/listened to a programme averaged over its transmission time.

Programme Reach : Number of people who watched/listened to any part of a programme.

Core Audience : Number of people who watched/listened to the whole programme.

Average Daily/Weekly Reach : Number of people who watched/listened to a radio or television station in a particular day.

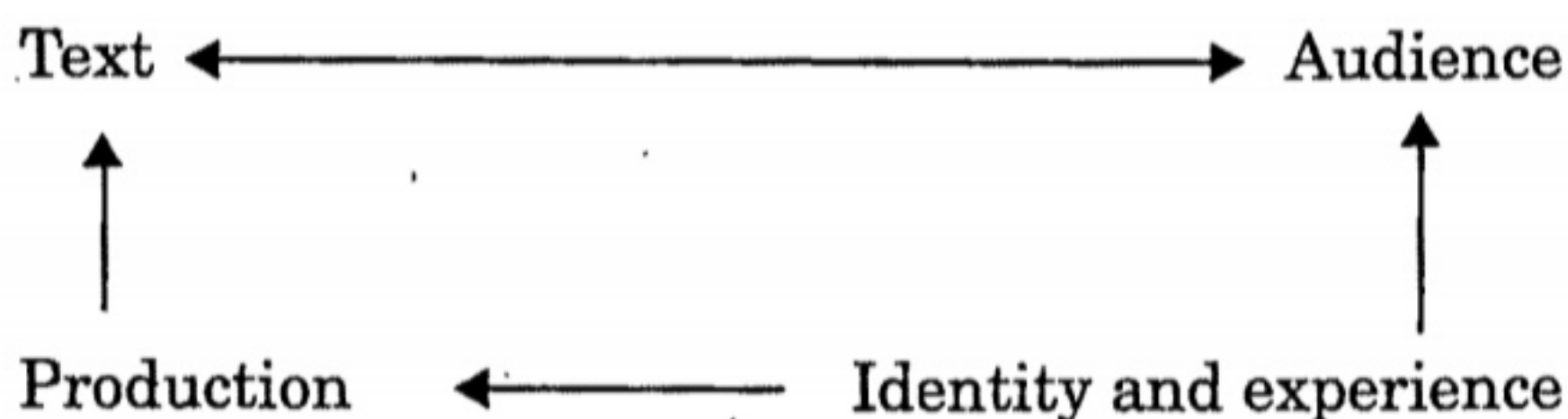
Audience Share : Average amount of watching/listening for a particular Service expressed as a percentage of all watching/listening

HOW DO AUDIENCES RESPOND ?

Audience works upon texts in complex and different ways, just as much as texts work upon audiences (Masterman 1985)

How audience response

Television viewing always involves mixed audiences. Patterns of television viewing do not depend exclusively on the content or quality of programmes. Many programmes are watched by accidental viewers. There are many unpredictable variables as well as the more predictable, seasonal, social and cultural ones. Programmes need audiences in order to release their potential for meaning. Personal experiences and individual identities are diverse and programmes therefore have potential for multiple meanings.



Audience watch programmes with existing knowledge and values as a result of which, some kinds of programmes are alien to them.

A general framework for understanding the interaction between audiences and programmes has been developed by Hall (1981). He suggested that all 'readings' of media texts can be defined within the three broad categories of dominance, negotiations and opposition.

Audiences will produce a dominant or 'preferred reading' of a programme if they understand it largely as transmitted.

If they read it in a different way by exploiting contradictions within it and subverting its overt meanings, they are producing an oppositional reading.

If on the other hand, producers and readers do not share the same codes and conventions then misreading or aberrant decoding occurs.

In practice, most readings, are negotiated' between the dominant one and what readers themselves bring to texts.

Interaction between audiences and programmes is not straightforward. It is an unpredictable process and Hall's categories are only a logical framework. They do not equate in a simple way with the different socioeconomic positions of audiences. There is no necessary correlation between demographic or sociological factors and different responses. But some researchers have tried to refine this approach by exploring the 'fit' between the structural positions of television viewers and their actual responses. They have shown how audiences' responses need to be understood in relation to the sub-cultural grouping which define them. The way they approach programmes has an important bearing on the meaning, which the programmes can achieve. Television audiences bring their own views and agenda with them and the programme maker has to address to these audiences with fixed values and prejudices rather than on blank minds.

Studying audiences has progressed beyond taking about them as victims or dupes and should now insist on their central role in the television system. Audiences who are 'media-literate' in terms of understanding how and why

Audience Response cont..

programmes are produced and circulated through media institutions are more familiar with the language and forms of television, will be more sophisticated in their responses to programmes. They will constantly be asking questions about the ways in which different ideas, issues and social groups are represented. As a result greater demand can be made on their involvement and understanding so that more complex programmes can be made with confidence by producers. But these demands will only be sustained if producers take their audience seriously and get to know them well by researching their preferences and responses.

Finally audiences will fulfill their role as active meaning makers not only through their own responses to programmes made by others but also through making their own programmes, either for their own benefit or for the education of others. Audiences will be more than passive consumers of programmes but they will become active users and makers of the own.

Thus according to Bowker 1991, Media education aims to develop systematically audiences initial and creative powers through analysis and production of media artefacts. This will deepen their understanding of the pleasure and entertainment provided by the media. Media education aims to create more active and critical media users who will demand and could contribute to a greater range and diversity of media products.

INDIAN TELEVISION AUDIENCES

The TV audiences in India are dominated by an unimaginable plurality and diversity. Plurality not only in vast numbers that television in India should cater to but also in heterogeneous composition of socio-culturally diverse groups of audience. This is due to the fact that their religions and languages, traditional, social and cultural outlooks, economic educational and informational levels differ. Likewise there is the rural and urban divide. In brief, men, women, youth & children with their varying age groups constitute the diversified units of TV viewing masses in India. Furthermore personal preferences of viewers are enormous and sharply divided.

Ronald Frank and Marshall G Greenberg in their book 'Audiences for public Television' have rightly commuted that 'TV viewing is an extremely flexible means of individual expression' They further add that " patterns of interest change, needs change and media behavior change in response to numerous forces in our society."

THE HANDICAPS

Ever new and ever fresh is the never relenting demand of this medium. What may be considered innovative today becomes stale tomorrow. Naturally it calls for abundant resources, efficient manpower and effective technical backup. The existing constraints – financial technical and others hamper this continuous innovation and upgradation of software.

Secondly as a government controlled department Doordarshan has to do a very tight rope walking in respect to what the viewers 'want' and what they

What is a *fan*? You might call yourself a fan of something such as a TV program, a sports team, a particular book, or a popular music group. We use the term in everyday parlance, but what does it really mean? Images of fans are ubiquitous in our popular media, and often reveal a conflicting picture of the fan. For instance, there is the image of the geeky, socially challenged, but ultimately benign and lovable fan. We see this common stereotype in recent Hollywood films such as 2005's *Fever Pitch* (with Jimmy Fallon portraying an obsessed but ultimately reformed Red Sox fan) and in the fictionalizations of science fiction fandom such as 1999's *GalaxyQuest* (centered on fans of a pseudo-*Star Trek* television program) and 2008's *Fanboys* (the fictionalized exploits of a group of hardcore *Star Wars* fans and their adventures in pursuing an advance screening of *Star Wars I: The Phantom Menace*). This notion of the sweet but socially awkward fan exists alongside a much darker view offered in films such as *The Fan* (1996), in which a baseball player is stalked and threatened by a violent sports enthusiast. Negative fan connotations are also associated with figures in the news such as Mark David Chapman (a Beatles fan who murdered singer John Lennon in 1980, which some suggest was an outgrowth of his fanatical devotion to J.D. Salinger's book *The Catcher in the Rye*) and John Hinckley Jr. (who attempted to murder President Ronald Reagan in 1981, reportedly in a bid to impress movie actress Jodie Foster).

This somewhat shadowy, sinister image of **the fan** captures a fair amount of the essence of the original etymology of the word. Short for "fanatic," the term originally referred to religious membership "of or belonging to the temple, a temple servant, a devotee" (Jenkins, 1992, p. 12). It later turned toward much more negative connotations. Beginning in the 17th century, the word described "an action or speech: Such as might result from possession by a deity or demon; frantic, furious" and later "characterized, influenced, or prompted by excessive and mistaken enthusiasm, especially in religious matters" (Oxford English Dictionary Online, 2000). The connections between fandom and religion are particularly notable, as the usage of "fanatic" generally referred to an unwavering, uncritical belief in (usually religious) dogma. In Britain, the term "cult" media is often used to describe media fan cultures. "Cult" also conjures up religious imagery, in an extreme and negative sense of the word. The Oxford English Dictionary describes "cult" as "a relatively small group of people having religious beliefs or practices regarded by others as strange or sinister" (2000).

The Social Aspect of Media Fandom: Developing Communities and Subcultures

Fans occupy an interesting position in society. They participate in many of the same types of social and textual activities that most media audiences engage in, but they have traditionally existed more on the fringe of mainstream culture. Fan-related activities are built largely around a close affiliation with the popular texts at the center of the enthusiasm. Fans of popular television programs, movies, or books will often spend a great deal of time with their favorite texts, reading them closely and often repeatedly, looking for greater nuance and detail. However, audiences who are initially quite enthusiastic about their chosen media text want to do much more than simply consume the text. They want to share their passion with others, debate the finer points of the text, integrate elements of the media text into their own lives, and critique the text for any perceived deficiencies. Fans spread their enthusiasm by interacting with their peers in Internet chat groups, fan websites, and even informal and formal social gatherings. The more formal types of gathering include elaborate conventions of fans held in hotel ballrooms and (increasingly) convention centers designed to accommodate thousands of people. Harrington and Bielby's (1995) survey of 706 TV soap opera fans demonstrates the prevalence of this social element. They found that 96% of those surveyed talked with other soap fans on a regular basis, and that 37% of that large segment talked with four or more fans about their favorite program. Similarly, Bacon-Smith's (1992) early study of women fans of the TV science fiction program *Star Trek* focused heavily on the kinds of social community that were established through their mutual affiliation with the program.

The emergence of social groupings around a particular interest or activity is quite common. What distinguishes fans from other kinds of social groups (like stamp

Subculture

collectors or golf enthusiasts, for instance) are the subjects of their admiring gaze. Fans are not maligned due to the type of individual and collective activities in which they engage (after all, sports fans are by and large celebrated in our popular media). Rather, negative perceptions arise because the materials that fans have selected to rally around are typically found on the low end of the **cultural hierarchy**. Therefore, the “ ‘scandal’ stems from the perceived merits and cultural status of these particular works rather than anything intrinsic to the fans’ behavior” (Jenkins, 1992, p. 53). The selection and fan internalization of these mainstream cultural materials into their own personal lives (by dressing up as characters from their favorite TV shows or decorating their homes or places of work with paraphernalia from popular texts) distinguishes these individuals as a unique **subculture**. Fans who outwardly and proudly claim their affiliation with their favorite popular culture texts, particularly when those media are generally considered to be “fluff” or mindless distractions from reality, may be challenging the status quo through their activities.

The notion of subcultures came into academic vogue following the 1979 publication of Dick Hebdige’s book *Subculture: The Meaning of Style*. Hebdige argued that communities of punks, mods, hipsters, Rastafarians, and other groups dedicated to the specific musical genres were distinctive cultural entities unto themselves. These groups challenged the authority of traditional mainstream British culture—not through any overt political demonstrations or violent clashes with authority, per se, but through their clothing, pierced ears and noses, and other publicly visible signs (their *style*). These signs were ultimately unsettling and disruptive to the status quo. Hebdige noted that these symbolic transgressions “briefly expose the arbitrary nature of the codes which underlie and shape all forms of discourse” (Hebdige, 1979, pp. 90–91). Media fans are members of subcultures in the sense that they adopt their own linguistic codes (specialized ways of talk, unique forms of greeting and address, and the use of codenames or titles, for example) and symbolic forms (including styles of dress) that delineate them from the rest of the population. For Hebdige and other British scholars who observed and analyzed sub-cultural groups in Britain (McRobbie & Nava, 1984; Willis, 1981), such forms of cultural expression not only established a sense of self-identity for these groups, but also functioned as acts of emancipation from traditional authority. Early scholars of media fandom suggested that fans, while not necessarily posing the kind of threat to traditional cultural authority that punk music did in the 1970s and ’80s, still challenge existing hierarchies by redeeming “trashy” cultural forms like TV soap operas, science fiction programs, horror films, and mystery novels.

The Audiences

The audiences are the receivers of the communication content by an identified source and through some medium/channel. Audio, visual and audio visual media came into being with the invention of print, radio, cinema and television. But the receivers of messages by all these communication devices were called audiences. For example, the viewers of a TV programme are the audiences of that programme. Similarly, the readers of a newspaper or the viewers of a cricket match in a stadium are all called audiences. These are the people who are together for a specific purpose.

The general public audience includes just about everyone and the specialized audience includes individuals who have something in common. They, because of their commonality, select the same media to read, listen to and watch. The general audiences are more heterogeneous than the specific ones. Examples of general audiences include all TV viewers in general but specific audiences may include women who watch *K serials* or cookery programmes. Farmers are also a specific audience. Programmes like *Krishki darshan* are especially made for them.

There are target audiences for particular types of messages delivered at particular times. General audiences become the targets of media messages at specific times but interests may be divergent.

for example, during the early evening hours, rural are the target audiences of radio programmes, while in the late evening hours it is the urbanites. In Delhi, all FM channels usually target the commuters as FM radio is generally heard while traveling to work places and back home. The individuals of audiences of radio and TV remain physically separated in space and time. Audiences are composed of large number of social groups regardless of the communication settings and these groups are more homogeneous in composition. The characteristics of audience with respect to their composition and their relation to the mass media are as follows:

- **Members belong to social groups:** The individuals of an audience of a particular media programme at any given time may belong to many informal groups like family, religious, linguistic, occupational, etc. or may belong to many formal groups like political, associational and the like.
- **Reaction of audience:** Members react to the media and media messages both as isolated personality as well as members of various groups. While receiving the media messages, they identify themselves to the group to which they belong and react according to their group norms. But their personality characteristics also influence their media participation and reaction to media messages.
- **Group participation:** Most individuals participate in the media procedures in close proximity in the company of others. For example, there are certain programmes like *Kaun Banega Crorepati* that are watched with the family.
- **Social Relations:** The members of an audience group have well developed social relationships amidst themselves and it affects their choices and reactions to media messages. Their selective exposure to the media messages, their perception and retention also is influenced by the norms of their social group.
- **Understanding and reaction:** Members of a social group continuously react and share understandings about their selection of messages and the action taken among them. This helps them to confirm their beliefs.

- **Messages in relation to experiences:** The members of a social group discuss with each other their past experiences with respect to a media message and their expectation in future.
- **Influence of opinion leaders:** The opinion leaders are the people who have greater access to media messages and they form their own opinion in the light of these media messages. Their opinion followers depend on them to form opinions. The opinion leaders pass on the messages mixed with their own judgments. Thus, they are able to influence their opinion followers.

Classification of Audiences

I. According to purpose:

- **Information seeking:** These are those audiences who watch programmes like news, panel discussions, interviews, documentaries, etc. as their prime purpose is to seek information from media.
- **Recreation seeking:** These set of audiences like to use media for their recreational purposes and entertainment. These include cinema goers, theatre watchers, music listeners, etc.
- **Conversational:** These are the audiences who like to raise their concerns or voice their opinions to conform their beliefs to their social groups. This can be regarding any political development, a cricket match, the development work being carried out in their area, etc.

II. According to social characteristics of individuals:

- **The illiterates:** These are the people who can neither read nor write and depend on audio and audio visual media to get information. Print medium is not for them. They are passive members of the society. Their aim is to fulfill their daily needs rather than participate in the development or media processes. The only reason for media participation is entertainment. These are usually the poorer sections of the society.

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- *The pragmatists:* They are the active members of a group; they don't like to be merely silent spectators. They have greater and more diverse media exposure and like to keep themselves well informed. They are more concerned with material achievements and are the target audience for advertisers. These are usually the middle class people of a society.
- *The intellectuals:* These are the people concerned with issues, ideas and philosophy rather than materialistic achievements. They are interested in the media content only as long as it satisfies their intellectual urges.

III. According to organization and orientation:

- *Casual audience:* These are the audiences who like to use media for entertainment in leisure. For them, media acts as a past time and they wish to escape the reality with it.
- *Passive audience:* These are partially oriented, passive listeners who make casual listeners, viewers or readers. This is because they have no other choice but to read, listen or watch. For example, students have no choice but to read their text books.
- *Selected audiences:* These are the audiences who assemble for a specific purpose. These audiences are selected for exposure to a particular kind of content only. For example, science magazines are for people with scientific temper, wildlife documentaries are for the people interested in it, cookery books are for people who are interested in cooking, etc.
- *Organized audiences:* These are the audiences who are mentally prepared to take action at any time and are enthusiastic about it. But due to lack of guidance and direction, their enthusiasm fades out. For example, farmers aiming to practice organic farming, house-wives wanting to start their own food processing units, etc. are though ready to take action, they cannot do so either due to lack of infrastructure or due to inadequate information.

Audience

Considering the need to segment their audience effectively, it is important to identify the characteristics of different audiences and then design the communication effort accordingly. The study of audience based on psychographic characteristics is more and more becoming a reality and justified.

THEORIES OF GROWTH OF MASS MEDIA AND SOCIETY

Cognitive Effect of Mass Media

The media communication of individuals of audience has a cognitive altering effect. When they listen or view, pay attention to the messages in the media, they refer to their own predisposition. The communication affects the peoples' feelings of anxiety, beliefs and values. The various

- Resolves ambiguities arising out of information when people are not sure of the correct interpretation. This helps them to know that an even if they do not know how to interpret.
- Attitude formation. Attitudes are formed by the environment, social problems, corruption, etc. New attitudes are created by the media towards objects and people. It introduces personalities, figures, sports personalities, etc. seek favorable attitude towards them. Selectivity in exposure to media lead to the modification and even change in perception.
- Agenda setting: The media

The music industry has become even more ubiquitous presence for recording and storage and playback technologies such as MP3, iPods, Zunes and iPhones. Thanks to the ubiquitous presence of the Internet and mobile telephones, the declining sales of audio-cassettes and CDs. Indeed, the declining sales of the latter can be attributed to the growth of the Internet and the ease with which millions can freely download music and share music files with netizens around the world. In order to fight such practices, music companies now offer their recordings on the Internet and mobile telephones for a nominal fee but even this is resented. The industry is as a result plagued by plagiarism and rampant piracy.

Music Genres

Film songs and film music continue to dominate the Indian music industry, though it is not just Hindi Bollywood that reigns supreme; Tamil, Telugu, Malayalam, and Kannada reign in the

10 Jaya Wagle: 'Re-mixes Move Up the Charts', *Screen*, July 25, 1997, p.33.

South, and Panjabi and Bhojpuri in the North. This holds true for other genres too: devotional music, for instance, is produced in different Indian languages and for the many religious groups that comprise the diverse populations of our land. Classical and semi-classical of both Hindustani and Carnatic traditions too are produced in terms of the many instrumental and vocal practices extant in different regions of India. Folk music traditions have a minor share of the market but they are in one way or other present in most genres.

Genre	Market Share
Film Music	65 - 70%
Indi-Pop	10 - 15%
Devotional Music	10%
Classical Music	5%
International Music	5%
Other Genres (Regional etc.)	5%

(Source: Vanita Kohli-Khandekar: *The Indian Media Business*, p. 144.)

music

'Indi-pop' Challenges Film Music

Two events in Asian broadcasting provided a fillip to Indian interest in international music in the eighties and nineties. The first was the initiative taken by Doordarshan in 1982 to telecast the pre-Grammy and the Grammy Awards; the second was the launch exactly a decade later of two satellite music channels: MTV and [V]. Later, the Zee TV and other major television networks launched their own music channels. Music videos (called 'promos' sometimes), which are provided free to the satellite music TV channels, have now become the major marketing instrument; other marketing strategies include road shows, live concerts and sponsored events. More than 75% of the cost of launching a pop album (average cost is estimated at two million rupees) is spent on marketing.¹¹ Channel V and MTV air the music videos for free, but other satellite channels have different rates for telecasting the videos.¹²

Until the mid-nineties, popular music in India was synonymous with film music, and the recorded music industry was totally oriented to such music, with some attention given to classical, semi-classical, religious and folk music, and ghazals and quwalis. Indi-pop (or Indian pop) made its appearance in 1994 with Alisha Chinai breaking into the scene with her album entitled 'Made in India'. Its title song was launched as a music video on Star TV's [V] music channel. Perhaps for the first time in non-film popular music, the sales soared to 2.2 million copies. Later in the same year another unknown singer, the Panjabi pop singer Daler Mehndi stormed his way to the top of the charts with his Bhangra-based 'Bolo Ta Ra Ra', recording sales of 1.5 million copies. Here too the satellite music channel played a major role in promoting the singer. The following year saw the Colonial Cousins sell 400,000 copies and Lucky Ali (with his album entitled 'Sunoh') sell over half a million copies. Nusrat Fateh Ali Khan and Javed Akhtar's 'Sangam' also sold half a million copies each during the same year. 'Indi-pop' had arrived. Other singers who made their mark in this non-film genre included Baba Sehgal, Shweta Shetty, Remo Fernandes, and A.R. Rehman. In recent years, a variety of singers has topped the charts; these include Abhijeet Sawant, Himesh Reshammiya, Rabbi Shergill, Sukhvinder Singh, Sonu Nigam, Shaan, Sunidhi Chauhan and Adnan Sami. In south Indian music industry, singers like Ilayaraj, A.R. Rahman, S.P. Subramaniam continue to rule the roost. Singers from all over the country have now come together to establish the Singers Association of India (SAI) to represent their interests with music companies and also with PPL and IMI.

Music on Radio and Television

FM radio stations, satellite radio (like WorldSpace) and television channels are major avenues for the growth of the music industry. Much of the programming on FM radio channels, like AIR's Vividh Bharati, is dedicated to music, primarily to film music. This is equally true of round-the-clock music channels on television. But besides the dedicated music

channels, television programming on all general entertainment channels (GEC) in the various Indian languages includes several music-based genres. 'Talent hunt' programmes focused on singing, dancing and acting are based largely on Indian film music. The most successful perhaps has been 'Indian Idol' on the Sony channel (using the American Idol format) which involves the selection of the most talented singer in the country. The first Indian Idol winner was Abhijeet Sawant who turned into a singing star overnight. His album has sold over 900,000 copies. Channel V organised a talent hunt programme called 'Popstars' which involved the nationwide search for a five member all-girl band of singers. Called Viva, the winning band of girls released two albums and then went their separate ways. A similar vein a music project called 'the Underground' was conducted by Saregama India in the pubs, and clubs of Mumbai, Delhi and Kolkata in 1980 to select 30 music performers (bands, artistes and DJs). Saregama produced three tracks on CDs called the Underground Delhi, The Underground Mumbai and The Underground Kolkata and the new original artistes received advances against royalties. Further, young film makers were invited to produce 30 music videos which were uploaded on www.myspace.com and viewers had to select the winning videos. The whole project was marketed by My Space, a leading daily and on mobiles.¹³ This trend in the search for new and original singers and in marketing their talent suggests the music industry is desperate to move away from the age-old dominance of film music.

Main Music Channels on Indian Television

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|--------------|------------------------|
| 1. MTV | 7. Gemini Music |
| 2. Channel V | 8. SS (Southern Spice) |
| 3. VH - 1 | 9. 9X M |
| 4. Zee Music | 10. Enter Ten |
| 5. BFU Music | 11. Music India |
| 6. Sun Music | 12. ETC |

¹³ Report in Screen, Mumbai, 3 July 2008, p. 24

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MASS COMMUNICATION IN INDIA

According to Rhythm House (Bombay) figures, over three per cent out of the 21,000 titles sold in India is in the Indi-pop category, that is, as many as 600 titles. In terms of turnover, however, it is 11% of all sales. This is expected to soar to 30% by the end of the century.¹⁴ Music majors are delighted with this development since they find that Indi-pop is a cheaper alternative to exorbitant payments for purchase of film music rights. Some companies such as Gramco and Polygram have moved into film production with the focus on song numbers so that even where the film fails, music sales could make up for the losses at the box-office. Polygram's film *Khamoshi* and Gramco's *Film's Sapnay*, for instance, made Rs. 15 million each from sales of recorded songs.¹⁵ The advent of the music company in film production, it is widely believed, has boosted the quality of Hindi music.

Hindi film music continues to be the most popular category of the music scene, with a little more than 50% of the market dedicated exclusively to this genre. Audiocassettes of the music of the two blockbuster films, *Dilwale Dulhaniya Le Jayenge* and *Hum Apke Hain Kaun* have sold over 10 million copies. Indi-pop has cornered 35% of the market while international (western) music has around 15%.¹⁶

The other categories such as regional language film music, classical and semi-classical music, devotional music and folk music have also gained in popularity during recent years. Two of India's largest publishing houses, Living Media (publishers of *India Today*) and Bennett-Coleman & Co. Ltd. (BCCL) (publishers of the *Times of India*) have entered the music business with their Music Today and Times Music labels respectively. They have set the current trend for diversification and cross-media ownership in the country's entertainment industry.

The Indian music industry is worth over Rs. 1,150 crores. The phenomenal rise of the mobile telephone industry, the Internet

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music channels on television and FM radio stations during the first decade of the new millennium provided the music industry additional revenue streams. Ring-tones and music downloads helped the cash registers of the music labels to buzz again. Ring-tone downloads alone gave the industry an additional revenue of Rs. 400 crores. The increase in the number of music channels and music-based television shows and contests gave further hope to the ailing music industry.¹⁷ Liberalisation of the media industries led to some music companies tying up with multinational labels and also to the tapping of resources through the issue of IPOs. International music companies such as I K Multimedia, Native Instruments, and Cakewalk have got together to form the International Music Software Trade Association (IMSTA) to create awareness of software piracy in India. Further, FICCI (Federation of Trade Association of Commerce and Industry) has joined IMI (Indian Chamber of Commerce and Industry) has joined IMI (Indian Chamber of Commerce and Industry) in a national initiative against piracy.¹⁸ With a force of over 80 retired police officers and direct contacts with sub-inspectors and other officers, raids are conducted regularly on pirates and counterfeiters.

FOR FURTHER READING

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