

## Redefining Priorities of Media: An Aesthetic Study

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### ABSTRACT

*In India, after transformation of media as an industry, it is now in a transition with risky experiments wherein ethics in practices, a primary aesthetic aspect is ignored. Further, the aesthetics of media functioning is marred if the concept of making money is kept as prime agenda. The earlier traditions of language usage, content, portrayal, gate-keeping, message-centricity and priorities have been ignored. Information explosion has led to information pollution and thus confusion, resulting in smearing of the aesthetics in functioning and accounting for the failure of comprehensive communication process.*

*Crucial concepts of messages, reach, target-audience including feedback have taken a back seat. Convergence has converted a media consumer engaged in surfing different inflows rather than concentrating or understanding the messages at hand. Communication experts generally expect that the process of communication should inform, educate and entertain. If only the third function starts overtaking the other two, how to accomplish social health engineering remains a question. Under these circumstances, how do we measure the functions of media? Should profits be compromised? What are the frameworks?*

*Are lessons being learnt out of consequences and disasters? For instance, anomalies in Cyber Media and Media Education are to be addressed; the phenomena demands redefining communication.*

*The way society is viewed by media differs from the way the masses perceive it. Media as an enlightened entity should manage its efforts to understand societal pulse. The priorities of media houses should change to achieve this. In the light of above, this study checks for existing limitations of media and undertakes a theoretical study with critical approach exploring for ideas of overcoming them for a sustaining future of itself. The study limits to the functioning of electronic media, i.e., the TV and Radio. The scope of the study is about the reach and access of these media.*

*Here the objectives of the study are to look into the content, treatment of message, reach and portrayal in electronic media with respect to language, themes, presentation, technical aspects and last but not the least the twisting of socio-cultural and historical facts for the convenience of attaining TRPs. News production, one of the most sanctified activity of any media is losing its charm. In the guise of breaking news, the viewers are confused whether it is indeed breaking news or the channel is deliberately attempting to break the news.*

*The significance of the study lies in reemphasizing the cultural content which should be reflected in the media for the preservation of social health. A healthy media alone can construct a healthy society, particularly in a multi-lingual, diverse cultural environment coupled with drastically changing economic and political scenario.*

**Keywords:** Public awareness, social responsibility, Americanization, Glocalization, aesthetics.

## INTRODUCTION

Under the Indian theories on Communication, great sage Kapila says optimum communication can happen only among ‘Sahridayas’, or the like-hearted people. Two individuals interacting with each other need to exhibit beauty in their expression towards the other. In fact, the English usage ‘articulation’ is about the art of talking. Also, adding to the Barnlund’s Transactional Model of communication, social scientist Eric Berne vouches for the fact that a hostile transaction will abruptly end the communication process while an aesthetic transaction would continue the same. It is also true of an interaction between the opposite sexes. Both the sexes expect their interacting counterpart to be aesthetically presentable. The classical and folk forms of traditions in India are by default highly aesthetic in nature. These forms also are a basis of human communication, especially at interpersonal level.

Even as ‘noise’ is a barrier for fruitful process of communication, it is only the deliberate attempt of communicators that is considered as hindrance to the aspects of aesthetics. Even in the valuable feedback of the process, the sensing of the feedback is a component of aesthetics, missing which the essence of communication is lost. Media, the vehicle of communication will need to incorporate an optimum level of aesthetics for effective dissemination of intended messages. While maintaining such aspects, media will need to forego some of its agenda while substitute some other, thus prioritising in their activities. Even after prioritised schedules, there might be patches occurring in the chain of agenda which convert themselves into barriers in the aesthetic approach of media.

As and when there is growth of media, inevitably the technology, content and the priorities of media are bound to change. This transition should happen within the framework of aesthetics in the interest of building a healthy society. Else, trends devoid of aesthetic aspects always yield negative results, affecting the future.

### **Mighty Media metamorphosis**

Transformation of Indian media into an industry made the content and quality on different media go berserk. The influence of commercialisation and marketing priorities over the media is one of the chief factors for deciding the priorities of the media. The scientific report by the PwC Outlook India-2011 observes about the economic condition of media and entertainment industry in India as follows -

*“..... While India and China were not critically impacted by the downturn in 2008 and 2009, they demonstrated one of the highest growth rates in 2010 and continued to outperform their global peers. Consumer spending grew 2.2% while E&M spending as a whole grew at 4.6% in 2010. India recorded one of the highest growths in the world growing at 11.2% in 2010. ....”*

The above observation is an encouraging report for the Indian Media industry. However the tendency of monopoly market slant by the electronic media as against many other diversified media for a diverse society like India is a matter of concern as it cannot cater to the needs of large rural masses with needy intended messages. This concern is due to the analysis in the report further as follows:-

*“.....The E&M industry continues to be dominated by TV, print and film. Significant revenues continue to be from the non-digital segment though there continues to be good growth in digital spending too. Infrastructure is the biggest challenge in the growth of digital spends. The industry was estimated to be INR 306.5 billion in 2010 showing a growth of 15.4% over 2009.....”*

At the same time, to reflect that India is a land of too many parameters to simplify any analysis or predict the outcomes, and that the balancing act amidst all the media eccentricity is possible in Indian soil, is also manifested with the PwC’s survey observation which is as under:-

*“.....The Indian E&M industry in 2010 stood at INR 646.0 billion as compared to INR 580.8 billion in 2009. This was lower than our projected growth rate of 15.1% for last year. The reason for lower growth rate was the decline witnessed in the film segment. The other two key industry segments-- television (15.4% growth as compared to 15.6% projected) and print (10.7% as compared to 8.5% projected)--showed good growth. The negative growth in the film segment for a second year in a row was largely due to the lack of quality content and the closing-down of single-screen theatres.....”*

Newspaper publishers are expected to continue to increase their presence in the online format. However, print is likely to show steady growth for the next five years.

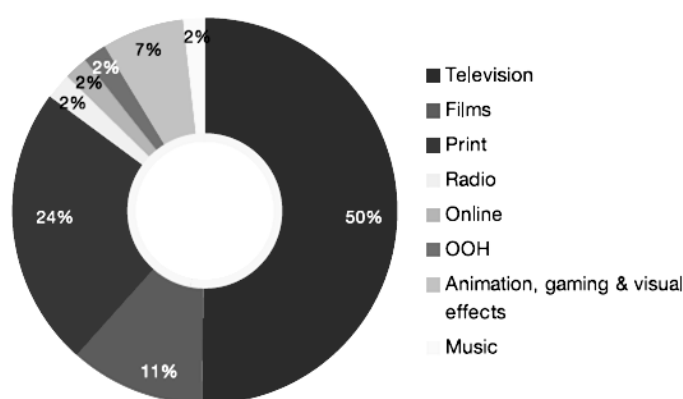


Chart 1: Segment wise breakup of Indian E & M industry (projection 2015)

Source: **PwC Analysis and Industry Estimates**

Since the functions of media is that of the *Watcher-teacher-forum*, their priorities and that too in an aesthetic approach becomes mandatory. Further, the reason being, media is all about to meet the people’s information, education and entertainment expectations and rising up to their aspirations. In all these four duties, people are to be dealt by their heart. Typical to a teacher, media will have to indirectly coax the people to accept, agree and adopt the messages imparted by the media. This virtual coaxing and cajoling can be achieved only by the aesthetic way, because it is in this way that the human heart becomes amenable and tenable.

During the early post-independence, India’s emphasis was on development. In those early decades, the Print, Cinema and to some extent Radio were the main media accessed by the citizens. However, the absence of communication policy saw the unsystematic growth of media which gave rise to a lot of negative developments in the growth of media in India.

The entry of TV had raised lot of questions about the future of Print, Radio and Cinema. The entry was quite slow to India however soon with the parallel phenomenon of LPG, enormous drastic changes were brought about in the functioning, content and reach of media. The cognate media were forced to compete with TV. It was TV which brought about a lot of technical and qualitative changes in the functioning of every other coexisting media. Transformation, competition, commercialisation, privatization and finally the liberation of media on its own made it to what is called as the Metamorphosis of Media.

**Table 1: Growth of Indian E&M Industry during 2006-2010**

INR billion	2006	2007	2008	2009	2010	CAGR
Television	191.2	223.9	244.7	265.5	306.5	12.5
% change		17.1	9.3	8.5	15.4	
Film	84.5	96.0	107.0	95.0	87.5	0.9
% change		13.6	11.5	-11.2	-7.9	
Print	128.0	149.0	162.0	161.5	178.7	8.7
% change		16.4	8.7	-0.3	10.7	
Radio	5.0	6.9	8.3	9.0	10.8	21.2
% change		38.0	20.3	8.4	20.0	
Internet	1.6	2.7	5.0	6.0	7.7	48.1
% change		68.8	85.2	20.0	28.3	
OOH	10.0	12.5	15.0	12.5	14.0	8.8
% change		25.0	20.0	-16.7	12.0	
Animation, gaming & VFX	12.6	15.7	19.6	23.8	31.3	25.6
% change		24.6	24.6	21.8	31.4	
Music	7.3	7.6	6.9	7.5	9.5	6.8
% change		3.8	-8.2	8.5	25.7	
<b>Total</b>	<b>440.2</b>	<b>514.3</b>	<b>568.5</b>	<b>580.8</b>	<b>646.0</b>	<b>10.1</b>
% change		16.8	10.5	2.2	11.2	

Source: PwC Analysis and Industry Estimates

**Table 2: Projected growth of the Indian E & M industry in 2010-15**

INR billion	2010	2011	2012	2013	2014	2015	CAGR
Television	306.5	353.0	404.0	465.0	532.5	602.5	14.5%
% change		15.2	14.4	15.1	14.5	13.1	
Film	87.5	96.5	104.5	115.3	125.0	136.5	9.3%
% change		10.3	8.3	10.3	8.4	9.2	
Print	178.7	196.2	214.4	235.6	256.5	282.0	9.6%
% change		9.8	9.3	9.9	8.9	9.9	
Radio	10.8	13.5	16.5	19.0	22.0	26.0	19.2%
% change		25.0	22.2	15.2	15.8	18.2	
Internet advertising	7.7	10.0	12.5	15.5	19.5	24.0	25.5%
% change		29.9	25.0	24.0	25.8	23.1	
OOH	14.0	15.5	17.0	19.0	21.5	24.0	11.4%
% change		10.7	9.7	11.8	13.2	11.6	
Animation, gaming & VFX	31.3	38.6	47.8	57.7	69.4	82.6	21.4%
% change		23.4	23.8	20.6	20.3	19.0	
Music	9.5	11.9	13.9	16.1	18.4	21.4	17.6%
% change		25.0	17.5	15.6	14.2	16.0	
<b>Total</b>	<b>646.0</b>	<b>735.2</b>	<b>830.7</b>	<b>943.2</b>	<b>1064.8</b>	<b>1198.9</b>	<b>13.2%</b>
% change		13.8	13.0	13.5	12.9	12.6	

Source: PwC Analysis and Industry Estimates

### ***Aesthetics Reviewed***

*Aesthetics* is a branch of philosophy dealing with the nature of beauty, art, and taste, and with the creation and appreciation of beauty. As poet John Keats emphatically said, ‘A thing of beauty is joy for ever’, it goes well with any field of activity and so is true about media communication.

Aesthetics is essentially a phenomenon to do with creativity. It is scientifically established that aesthetics is the prerogative of the right brain of humans. Aesthetics is an appeal to the senses of human beings made by their fellow beings. The perceptions of aesthetics differ from region to region, culture to culture and society to society. However, with evolution and progress, aesthetics acquired sophisticated dimensions, particularly in a civilized society. Here, it is about being cultured, not being vulture or vulgar. Not also behaving barbaric, not at all gauche, neither banal nor carnal, also being watchful to be non-animalistic.

Refined aesthetics emanates from character, positivity, decency, polished, urbane and sophisticated mannerisms. Etiquettes enhance it further. Aesthetics is meant for the connoisseurs. In gross, aesthetics appears feminine but deeply seen, it is relevant to both the genders. In fact, gender being only a social connotation of the sexes, aesthetics thus has a universal appeal.

### **The Aesthetics of Indian Media Functioning**

Indian Media today is in a transition with risky experiments wherein ethics in practices, a primary aesthetic aspect is ignored. Just for example, in the Indian Cinema of today ‘there is lack of quality content, piracy issues, cannibalisation of theatrical avenues and lack of new releases during the Cricket season’ [PwC report on India E&M outlook, 2011]. If a prime media like Cinema which is an embodiment of aesthetics in India is suffering with such shortcomings, the fate of priorities in media is really at stake.

Media in India since its early Print days was closely linked to the smell of the soil. The very culture of the society was clearly reflected through the media content. The Print culture in presentation of facts, sanctity of editorial page and quality letters to the editor were a clear indication of the appreciative maintenance of aesthetics. The credibility factor, balance and fairness in portrayals of news stories made the aesthetic approach stronger in Print media of early 20<sup>th</sup> century. Also, the Advertisement and News items were aptly proportionate. The photographs in advertisements as well as news were devoid of any exaggerated portrayals, goriness or lewdness. Thus the essence of aesthetic approach was then embedded in the Print practice.

After the arrival of the mighty Cinema, the aesthetic approach was much more evident. The mythology content in the cinemas so richly available in India added to the lurid approach. Projection of religious sentiments and godliness was undertaken with extra care. Indian media was even well known for the assimilation of technology to retain the flavour and fervour of the aesthetics of content generation and portrayals.

The amalgamation of Folk, Traditional and Classical Art forms into the modern forms of media including the cinema and TV is a story of thumping success in India. The enlivening of Spiritual Movement [*Bhakti* Cults of medieval India] and the post-independent media portrayals of freedom fighters through acting and direction are a hallmark achievement of aesthetic upholding by Indian media, especially the Cinema. The prevalence of joint families, the sentiments, the Indian way of living, the morals and ethics were all reflected very well in the pre-globalised media, particularly in the audio-visual media of Cinema and TV.

The early Radio media borrowed rich variety of languages and literature in large quanta for its advantage. As a whole, a culturally embedded unique human-human relationship of Indians was reflected in media content.

Communication experts generally expect that the process of communication should inform, educate and entertain. If only the third function starts overtaking the other two, how to accomplish social health engineering remains a question. Under these circumstances, how do we measure the functions of media? Should commercial gains be compromised? What are the frameworks? Are lessons being learnt out of consequences and disasters?

## METHODOLOGY

Here, the objectives of the study are to look into the content, treatment of message, reach and portrayal in electronic media with respect to language, themes, presentation, technical aspects and last but not the least the twisting of socio-cultural and historical facts for the convenience of attaining TRPs. News production, one of the most sanctified activity of any media is losing its charm. In the guise of breaking news, the viewers are confused whether it is indeed breaking news or the channel is deliberately attempting to break the news.

The significance of the study lies in reemphasizing the cultural content which should be reflected in the media for the preservation of social health engineering. A healthy media alone can construct a healthy society, particularly in a multi-lingual, diverse cultural environment coupled with drastically changing economic, social and political scenario. The methodology adopted here is of theoretical study with critical approach to the problem. The limitation of this study is that since cinema media calls for an extensive as well as intensive study due to its enormity, it spares itself from touching that media to analyse the priority under aesthetics.

The way society is viewed by media differs from the way the masses perceive it. Media as an enlightened entity should manage its efforts to understand societal pulse. The priorities of media houses should change to achieve this. In the light of above, this study checks for existing limitations of media and undertakes a theoretical study with exploratory methodology for ideas of overcoming them for a sustaining future of itself. The study limits to the functioning of electronic media, i.e., the TV and Radio. The scope of the study is about the reach and access of these media.

## FINDINGS AND ANALYSIS

Press acquired its status of the fourth estate over the years in the independent India by virtue of its support to democratic functioning and being the people's media. Democracy rests on popular opinion where both commoners and the leaders are the appreciators of the people's activity called media. Democracy is a basis for practice towards the divine, not demonic. In this context, this study assumes importance as technology ridden media gets lured into forgetting priorities and resort to light-weighted and loose-knit outputs quite often in its mega-functioning for a multi-lingual, multi-cultural society.

**Table 3\*: Change in priorities from then to now**

<i>Previous Paradigm</i>	<i>Current trend</i>
<ul style="list-style-type: none"> <li>• 5 Ws and 1H was an accepted formula.</li> <li>• Meant to reach the target audience.</li> <li>• Know the constitution of the target audience.</li> </ul>	<p>Constitution of the target audience is totally neglected, brushing aside the nature of the message and the reach. The priority now is, to reach them 'Somehow'.</p>

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Conscious of – What to give, when to give, whom to give and how much to give, and through which channel.	The commercial dictates have transformed the version into ‘whatever you get, you give’.
<ul style="list-style-type: none"><li>• Sanctity of facts, truth, transparency, tone of the story, balance and fairness without being personalised- were the priorities.</li><li>• Sir C.P. Scott’s quote, ‘Facts are sacred, but comment is free’.</li></ul> ‘Whenever in doubt, check it out’.	Now, facts are distorted; Facts are exploited by change of tone and using the expertise to convert them into a marketable message.
Traditions of language usage, content, portrayal, gate-keeping, message-centricity. Sincere and sensitive approach to- -Understanding and treatment of the message, the function of gatekeeper, the lingual care and story proportion.	The journalist dictionary seems to have removed the word ‘doubt’ and ‘confusion’. Rampant use of language, gate-keeping ignored.
Considered societal morality, god-fearing, respect to the elders Women portrayed in dignifying manner, as symbol of culture, caring and sharing, respected their role and with a status. Children were catered with great mythological and morale boosting content; projection of national and historical heroes.	<ul style="list-style-type: none"><li>• Theory of digesting a message, treating it with appropriate usage and proper proportion has all taken a severe beating.</li><li>• In the guise of competition and survival, undigested messages are thrown through the medium, creating havoc.</li></ul> Societal Ethics and practices forgotten
Crime stories were embedded with moral messages and severity of punishments Sensationalising was a secondary priority	Women commodified, increased vulgarity, nudity, vamp, cruel relationships, arrogance, illicit relationships, promiscuous. Reality shows harassing children banking on the ambitions of parents. Exposure to cartoons and animation, ultimately producing ‘drawing room heroes’, eg:- dummy shots of mountain climbing, rock climbing, fights. Crime stories – an entertainment with intention of achieving higher reach by glorifying crime Sensationalisation is considered order of the day

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*\*Original idea and compilation by the author*

Aesthetics is marred if the concept of making money is kept as prime agenda. Information explosion has led to information pollution and thus confusion, resulting in smearing of the aesthetics in functioning and accounting for the failure of comprehensive communication process. Crucial concepts of messages, reach, target-audience including feedback have been distorted. Convergence has converted a media consumer engaged in surfing different inflows rather than concentrating or understanding the messages at hand.

Indian media was confined to social service for a very long time. But after marketing and commercialisation started dictating the media, it started affecting the different dimensions of society. Imitation of transnational media by the domestic media forced major changes in local media to achieve marketing and commercial goals. The strengths of media like moulding public opinion, and agenda setting for new generation should be borne by the practitioners while attempting any drastic changes.

Also, definitions of news, analysing an event, techniques of reporting and the deadlines have got forcibly redefined. Credibility of the media has gradually started declining. The political ownership of media imposing their own ideologies has resulted in Cognitive Dissonance among media consumers. Media is forgetting the feedback mechanism gradually.

The editor of a largely circulated English daily once said ‘newspaper is a commodity’ and started projecting an advertisement as a news item [advertorial] which reflects the damaged aesthetics of the print culture. A sense of contempt sets in the consumer. Even the consideration of well respected readers as consumers exhibits the changing priorities of media in terms of redefined aesthetics. Gradually, consumers may develop a sense of negative attitude about the media functioning itself.

Heavy dependence of TV on cinema, dependence of print media on both, magazines unnecessarily poking into private affairs of celebrities are all not healthy for aesthetic functioning of media.

### **Public Service Media**

A place of broadcast used to enjoy special sanctity in India. Though controlled by Government, *Akashvani* was considered as *Ashareeravani* [a ‘divine voice’ under Hindu mythology]. The broadcasts, production techniques, values, content, personnel – all worked in a harmonic, synchronised, coherent and an understanding way.

Aesthetics of PSBs had the touch of classical music, folk artists, folk songs, educational broadcasts, children’s programmes made heterogeneous groups taking part in a programme. Success stories gave valuable tips to families. The broadcasters considered their reach-point as holy. No broadcaster intended to disturb the mental status of the listener. Though without technological advancements, the sound effects were created artificially with lot of struggle and give best to the listener. A culture in radio is no artist, an announcer, a narrator, an interviewer never used to cough, clear his throat, mispronounce, drag, or shout aloud except without need-based. Most of the time, a live broadcast was indeed lively. The studio activity happened in a friendly atmosphere. Full respects for nation’s culture, values, language and the dignity of communities were guarded well.

### **Entry of transnational media**

The entry of transnational media also made the Public Service Media get neglected unceremoniously. Visuals took an upper hand. India’s communication policy paved way for the entry of transnational TV and ignored proper exploitation of radio. FM gave a rebirth indirectly attracting investments from trans-nationals changing their priorities. There was a total ethical disconnect. FM was the revival factor for the survival of Radio. However, the stylebook of broadcasting has seen major changes. Some FM station targeting the listeners of age group of 12-18 years again raises a very important question before the communication experts about redefining the concept of reach. If commercialisation dictates their reach, can the sanctity of the medium be protected? Or can it even dictate the content and reach of broadcast signals? Then what happens to the theories of communication about the target groups where mass means essentially a heterogeneous group with different lingual proclivities, varied economics and so on? Are we restricting who the members of the community should be? In this line, the field of Media Criticism should be encouraged and media research should be strengthened to study such changing priorities of media.

On TV, talk shows and reality shows violate the norms of the profession. The serials have gone hostile with the Indian morals, the sanctity of the family or illicit relationship. TV programmemes like *Emotional Atyachar*, *Sach ka Samna* and so on, in the guise of attracting viewers have thrown the ideals to the wind. Trivialisation of national heroes is another unhealthy trend. The projection of downtrodden, tribals and poor people are skewed. For instance, poor people are made to fight on the floor of a studio in a reality show. A lot of children suffer mental shocks when prizes do not come their way. In another instance, a



group of tribals are brought to studio and made to speak in English. The urban, metro audience sitting in their drawing rooms, ignorant of the background of tribal artists, sadistically enjoy the different accentuation of the tribals. It is high time that the ethical content of exploitation of poor tribals becoming a piece of entertainment needs to be addressed. The misfortune is the non-representation of farmers or the marginalised groups, absence of content on developmental aspects like health and agriculture. Adding to it, blind belief, incarnation and so on are also projected, thus misleading the society.

### **New Media – New Avataar**

More instances of perturbed aesthetics in media include the usage of SMS hence destruction of grammatical composition of languages and similar trends. The internet is prone with porn. The innocent also get caught into the quagmire. Anomalies in Cyber Laws have made the culprits become promiscuous.

### **The Media Aesthetics**

The aesthetic aspect of media functioning has many dimensions. For a widely heterogeneous audience of Indian kind, it is difficult to keep up with the aesthetic aspects in the media content and maintain their priorities. The media aesthetics in India can be classified into three broad categories-

- 1) Aesthetics of Content
- 2) Aesthetics of Presentation
- 3) Aesthetics of Practice

### **Aesthetics of Content**

The content of media and its priorities undergo a sea change time and again due to lot of changes in the field of technology, social thinking, social behaviour and target audience. However, the effectiveness, reach and the intentions of communication process should not be distorted. For example, the concept of redefining the importance of a message has taken different dimensions. Media is expected to be more matured in the treatment of the messages regarding bloodshed, violence, repeated footage of dead bodies, suffering patients, rape victims and so on.

The factor of importance is vital to media functioning. The importance of an item paves way for the decision making and for successful dissemination of information. The below formula depicts the relation between placement, size and importance.

$$I = S / P$$

where, I= Importance, S = size, P = placement

In the changing times, the priority of media in defining the importance has taken a u-turn. Most unimportant, unnecessary and irrelevant details occupy prime time and position of the media. Even the paid news and sponsored news also decide the importance of the story.

### **The aesthetics of Presentation**

The tone of the presentation according to their whims and fancies by magnifying the non-existing, over-projection of incidents are all resorted merely to increase circulation or TrP. The content repeated often and swallowing major slots of media may result in propaganda campaign.

For instance, amidst two incidents, the negative is portrayed larger, sensationalised with bigger headlines and mega-photos. If inevitable to present, the ethics and norms should be followed keeping in view the social harmony and personal damage caused to the victims.

Even if an erotic content takes priority, the treatment of it should be sombre and non-titillating. The usage of words, phrases and anecdotes shall not border on the lewd, double entendre, misplaced sarcasm, defamatory or libellous. Media Laws should be respected.

### **Aesthetics of Practice**

Media practices should not border on dominating behaviour. Restraint should be maintained, non-arrogant approach should be adopted, for instance, in an interview, allowing the guest to answer, not embarrassing. Paparazzi culture is not for a long-lasting media existence. Invasion of privacy, harking for gifts will only usurp the freedom that the Media has gained hard over the centuries. Professionals in the media shall not flash in a casual attire, torn jeans, cigar in mouth or glitterati.

### **RECOMMENDATIONS**

- There is a need for a strong, redraft of Communication Policy at the national as well as at the regional level is the call of the hour.
- The field of Media Criticism should be strengthened to protect the aesthetic aspects of media functioning.
- Media Researches should gain teeth with indigenous efforts by both Government and non-Government agencies.
- Cinema studies call for a very dedicated study. The scholar hereby recommends experts to undertake a dedicated study towards the same.

### **CONCLUSION**

Freedom of media and the right of expression can only be protected by exhibiting restraint with an objective of nation building. Credibility enjoyed by population alone can strengthen the media. If media succumbs to commercial forces sacrificing its freedom gained over the centuries, it will become a mockery.

Experts should redefine and also change the functioning of communication. Falling onto mere entertainment, ignoring information and education will make media look down upon by the large populace.

In the passing phase, it is an era of experiments where the Indian media is undergoing a lot of experiments which will not last long. They disappear soon and media will be forced to take on serious issues in large quantum in the coming decades.

Also, marketing ventures took the audience for a ride where people were forced to participate, wherein a bias mind was taken for granted. Not to forget here that though media cannot be avoided by governance, only healthy media through self control regulation is a must.

### **Epilogue**

In a country with an aesthetically rich culture and heritage coupled with strong binding of media, while redefining the priorities of media, the media professionals, critics and patrons should be careful in their approach. The stakeholders should understand the responsibility about the destination of the messages. Indian media which is giving a new direction globally

has to take the leadership. In its approach, it should always bear the concern towards the countrymen and always feel positive for the good of the country.

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