Chapter-2

Literature review

This Chapter presents a critical overview of different researchers/authoritative discussions which has so offered various strands of concepts for possibility of creator-audience match.

2.1 Bridging the gap in Communicator-Audience relations

McQuail. D. (1996) in his book ‘Audience Analysis’ mentioned about the Communicator-Audience relations to bridge the gap between communicator and audience. Here he discussed about two aspects of maintaining positive relationship, one is communicator’s perspective on the audience, and other is the view from the audience. He mentioned that communicator-audience relationships are managed and negotiated within larger framework of relations between media and society. Here he discussed the earlier notion of an audience as an anonymous, socially isolated and passive entity for receiving one way of impersonal communication. Present research begins accepting the truth that media personnel (Creators) lack common orientation with audience. This creates attitudinal gap. Present research, thus, searched way out for audience-creator common orientation and reflection of the same in media product. From the past research of media organization it has been found that personal orientation of communicators towards audience are not met sufficiently by the management. From this aspect, he envisaged an attitude dimension where the media communicator will locate themselves with respect to audience. This locating will
range from actively reaching out to audience for contact, knowing their gaps and expectations for media experience etc.

2.2 Blurring of the Content provider-Audience divide

Napoli, P.M. (2010). In his book of ‘Audience evolution: New technologies and the transformation of media audiences’ discussed about the blurring of division between content provider and audience with audience autonomy. Here he is defining about environment of interactive media which is enabling the user for participation with respect to traditional boundaries which have separated content providers from their audiences (Stewart and Pavlou 2002; Svoen 2007). Rosco (1996) identified that ”the idea of an audience presupposes a binary opposition between producers and consumers, between the creator, providers and purveyors of content and the audience who views, browses and consumes the content.” They pointed out that this distinction is no longer accepted for the media product creation and consumption. Virtually, it has been proved that anyone who has the capacity to receive content also has the capacity to produce the content (Berman 2007). It is a fundamental change in the media-audience participation. From this point of view the researcher notes how this interactivity has resulted new challenges in the author-text audience relationship, predominantly blurring the distinction between author and audience (2006:140). This strand of thinking emerged from the reality of new media content creation exchange and remediation, which is not the reality for print media. However, as readers are also new media users, they, as readers of point would like to participate in production (even if indirectly). Present research while taking readers’ views, has considered this aspect.
### 2.3 Audience-Creator sustainable matchmaker

Loho Chowdhury (2013). In his research paper “Communication and Economic Performance Synergy: The ideal State in Imperfect Media Market” has mentioned about the communication satisfaction of readers on the basis of experience survey and performance study in communication, audience and economic indicators. Based on his doctoral study on media performance (1998-2001) and later work (2008). He proposed a tool “Audience-Creator sustainable matchmaker” for converging creator with audience with reference to content and need. In this paper the author mentioned about the exploration of construct possibility of confluence between successful public communications by media products and media organizations’ economic performance based on first issue of a test magazine. In his study he found that the synergy between communication and economic performance is multi factorial for long term, which may be tracked with audience-creator sustainable matchmaker through participation of audience and creator. The author noted that media organizations are discovering their target audience according to their social, cultural, linguistic and economic background. Every MO uses this entity for satisfying public and private want and needs with communication package (CP) creation. Present study has taken exploration of possibility for creator-audience match making method as its aim.
2.4 Author-Reader match

Dutch author Arnon Grunberg (2013) and his publishing house initiated a research to investigate the psychological processes governing the production and perception of creation in a unique collaboration between scientist, an author and the public. When the author wrote down his new novel, the team measured his brain activity and the physiological signal in a recorded form. In the next phase (2014) they studied members of public reading the new novel in a controlled situation. On top of this, and using a limited set of parameters, the team has studied brain activation in several thousand readers. This is an effort to understand author-reader match in thought process in creation and exposure to the reading. Here the trial was to find patterns which can illuminate the links between the way art is created and enjoyed. Presented study, initiated in 2012 precedes Gruenberg study. However, Gruenberg experiment has assured that the present study’s conceptual frame was in the direction which may take media creation to the next level of predictability and assured success. Further, Gruenberg, akin to the present study utilized a limited set of parameters for operational simplicity.

2.5 Text-Reader match

Livingstone, S. (1994), in her work on audience participation and public debate discussed about communicative interaction between programme and audience, where the audience interest and understanding are anticipated to construct the programmes (through the ‘model reader’: Eco, 1979). Here she mentioned about the framework of mutual expectations based on genre conventions which will be formulated on the basis of past experience of audience in text form. This
conventional framework of relationship between audience and genre are not only the contractual negotiation to create the sense. Rather it is determined by the conventions where each party can hold other with sharing and receptivity.

Livingstone, S. (1998), in her another research study on audience receptivity showed the relevance of local contexts of text-reader interaction in embeddednees of viewing practice in everyday life. She focused how audience research study is moving towards the local, particular contexts, general analysis of culture, consumption, and everyday life. She discussed a new way of consumption which tends to take place of reception. In reception studies the interlink between text, audience and context lost importance. And primary focus on context is inappropriate, where audience wants specific relation between people and media. Present study, while sharing ideas of Livingstone’s 1994 discussion, is not a study of audience receptivity.

2.6 Reader-Editor gap in content preference

Harikumar (2014). In his research study “Gate Keeping Practices of dailies and content preference of Readers: A Comparative Study” mentioned about the selectivity of reader’s programmed choice according to their preference. To ascertain the relationship between the news programming practices of selected daily newspaper and reader’s reading preferences of programmed content the study took a 300 reader sample and two dailies from Malayalam press. He found out the gap between the editor-reader continues to exist. How much the editor may consciously try to improve the quality and presentation of the item to retain the readership, the gap is always there.
Gatekeeping studies presume that news selection is guided by an expert assessment of what would interest audiences. But audience interest in news topics and editorial judgment of the same subject matter has shown wide mismatching (Bogart 1979, Hargrove, and Stempel 2002). This gap hints for improving creators’ understanding of audience need and preferences.

2.7 Editor-Reader agreement

Tai and Chang (2002), in their study ‘Editor-reader agreement’ shows that there exists no correlation between audience interest in news and actual coverage. Based on the findings they concluded that US editors did not give audiences what they wanted. Present study is an effort to develop a method in which media product would cater to reader from a systematic approach.

2.8 Incongruity and the media

Werner J. Severin (1988). In his book ‘Communication Theories: origin, methods, and Uses in the Mass Media’ discusses about cognitive consistency in mass communication. It is concerned about how individuals deal with discrepant or inconsistent information, which is often presented with the purpose of bringing about attitude change. This attitude change is one of the many ways in which we can reduce or eliminate the discomfort or psychological pressure of inconsistency. He mentioned in his study that the communication researcher and their theories are to predict the effect or future outcome of messages in a great measure. News reading created dissatisfaction on the part of audience members with the news coverage. He emphasized on the selection of message which agrees with prevailing frame of
reference (selective attention), avoiding messages that do not agree with known concept of the world (selective exposures). He also pointed out that if we receive a message that causes incongruity, it will create misperception of the message. However, incongruity does not always produce attitude change.

2.9 Satisfaction of intrinsic needs

Ron Tam borini (2010), in his research on ‘media enjoyment as the satisfaction of intrinsic needs’ discussed about media entertainment, related to pleasurable response to media content which is need satisfaction of audience. Comedy, melodrama and media aesthetics are the diverse manifestation of enjoyment (Vorderer 2004). Raney (2003) conceptualizes enjoyment as sense of seeking pleasures which derives from consuming any media product. But he mentioned the exact nature of enjoyment yet to be known. To prepare enjoyment construct, its functional role is to be paid attention.

However these researchers went beyond pleasure seeking response and discussed about other elements of experience like, cognitive and behavioral facts. But they did not address the functional role of entertainment as need satisfaction. More recent entertainment research has begun to explicitly talk about media content consumption as need satisfaction. User & Gratifications theorists (Katz et al. 1974) defined media enjoyment more explicitly as the satisfaction of different needs. U &G identifies enjoyment as an affective needs which is different from cognitive, personal integrative, social integrative and tension release needs. Nabi and Kumar (2004) explained that media enjoyment is entertainment experience with affective behavioral and cognitive dimensions.
2.10 Emotional gratification

Anne Bartsch and Reinhold Viehoff (2010), in their study ‘the use of media entertainment and emotional gratification’ shows that how the use of entertainment media is often assumed to be motivated by individuals’ desire to experience emotions. Here they mention about the satisfaction of social and cognitive needs with integrative framework, which is a systematic understanding of emotional gratifications and their influence on media use. They mentioned about Mood-management.

Perhaps the most prominent account of why individuals enjoy the experience of emotions in media use is Zillmann’s (1988; 2000) theory of mood management. For conducting study they considered the research query how the complex gratification process can be understood by media users in a holistic and intuitive manner. To understand the emotional gratification the author conducted a series of studies with qualitative and quantitative research methods for assessing the experiential and functional gratifications which is linked with emotional media experiences. The collected data from questionnaire were analyzed with factor analyses which revealed seven factors in individuals’ experience of media use. Three of the seven factors reflect experiential qualities of emotion that is fun, thrill, being moved. Other four factors reflect the emotional media experience with regard to social and cognitive needs—thought provoking experience, vicarious experience, social sharing of experience. Present research has made use of seven factors to pre-test its probable parameters of magazine preference of readers.
2.11 Understanding audience through gratification

David L. Swanson (1992), in his study ‘Understanding Audiences: Continuing Contributions of Gratifications Research’ discussed how audience members are drawn to media in order to achieve particular gratifications and how those gratifications seeking influences not only selection of media content but also the way persons affectively and cognitively relate themselves to the content. This shapes the consequences of exposure contemporary gratifications researchers endeavored for social and psychological influences that give rise to gratification-seeking and locate gratification-seeking in its natural context of media attitudes and behaviors that collectively shape the effects of media exposure.

2.12 Audience satisfaction and investment

Yang, D.J. and Zhong, X.Y. (2016). In their research paper ‘the perception of film attractiveness and its effect on the audience satisfaction, intention and investment’ defined the film activeness as the capacity and possibility for films to satisfy audience expectations. They show concerns about the issue that box office hit of films neglect the film attractiveness itself and the intrinsic motivation of the audience. They focused on the audience investigating, which investigates individual’s viewing habits and decision making process which revealed some value factors. Learning and information, escapism, entertainment and relaxing and friend making are regarded as the main motivation for media consumption. Moreover research on the satisfaction of consumption experience provides insightful understand for the audience’s cognitive, emotional and inner needs. Through the study the author validate that communication research method pays more attention
on the audience, but it still fails to deeply understand the needs of the audience’s mind and soul. The satisfaction researches have explored the inner needs of audience, which has many gaps in the study. Such studies attempts to establish analytical framework from the programme attractiveness, but not from the empirical investigation based on the audience.

2.13 Gratification-opportunities

John Dimmick, Yan Chen, and Zhan Li (2004), in their research study ‘competition between the internet and traditional news media: the gratification-opportunities Niche dimension’ showed how internet has become the most desirable vehicle for information sharing among the audience worldwide. With its increasing demand, it changed the role of traditional media. To understand the news use from online to traditional media, they have used niche theory and the theory of uses and gratifications to see how a new medium survives, grows, competes and prospers by providing utility or gratifications to consumer. They opined that the old media should survive by providing new solutions to old needs and more contemporary needs.

Present research, while constructing tools for data gathering incorporated aspects of other media experience of probable readers.

2.14 Audience involvement

Peter Vorderer (1993), in his study examined the ‘audience involvement and programme loyalty’. He referred to recent developments in motivational psychology
in media, which assumes that the reason for the persistence of particular media content consumption are not based on factors, which are responsible for initial choice or chance of a particular content. He meant that the user would at first forms a reception interest on the basis of certain interests and experiences. To find out which factors are responsible for persistent reception, the course of two possible modes of reception (i.e. “involvement” and analysis) were taken. The result showed that only involvement was responsible for the persistence of consumption. Before him, McQuil (1985) as well as Liebes and Katz (1986) considered the involvement as the link in identification of users with the content, which is based on different aspects of the experience of their life. After examining the goal of the research for understanding the persistence and interruption in the use of media with 120 subjects of TV. Programme, they concluded that connection between involvement and the interruption of programme reception is only valid when the programme is able to sufficiently involve the viewer.

2.15 Content Related Participation

N. Carpentier, Kim C. Schroder and L. Halett (2014), their book of ‘Audience transformations: Shifting Audience Positions in Late Modernity’ suggested explicit audience participation in the production of media output (Content-related participation) and media organizational decision making (structural participation). Here media participation includes the intervention of citizens in the media sphere with their own voice heard or express oneself fully. Mainstream media has tried to organize media participation (Livingstone and Lunt 1994), but community and alternative media had proven more successful in participation of audience in media (Girard 1992, Rodriguez 2001). Modern concept of ownership and authorship are understanding contemporary forms of media participation (Hamilton 2003).
Present study included audience participation before communication package creation as well as for its changes over successive issues.

2.16 Audience Participation

J. A. Fortuato (2005). In his book ‘Making Media Content’ book discussed about future content decision making with audience participation through critical behavior feedback measures of television ratings, newspaper or magazine circulation, attendance at or rental of movie, hits on an internet site etc. According to him media use behavior of the audience which is primary source of interest to content providers, where they can learn about the best location to place their messages. There are many reasons of mass media use by audience for information, entertainment and social needs. From this the author identified as the most critical group in the decision making process of content creation.

From this point of view a system is required where constant and consistent use of mass media will be explored on the need basis. However critical behavior feedback measures mentioned by him are in use for long but are not surer ways for success in media creation.

2.17 Construct of Audience Connectedness

C.A. Russel (1999), in his research work “Rethinking Television Audience Measures: An Exploration into the Construct of Audience Connectedness” defined the intense relationship between the audience and a television program that extend
beyond the television watching experience into individuals’ personal and social lives.

2.18 Audience knowledge on message processing

Shin-Lun Alex Wang (2006), in his research ‘the effects of audience knowledge on message processing of editorial content’ mentioned about how audience knowledge influence the selectivity of any media content programme. The knowledgeable audience exercises his choice according to his various mood and content criteria. They become the change agent for media content. However lower knowledgeable audience are not able to influence content because whatever they receive from any media channel, they are bound to consume. They are not aware about their own demand. From this point of view, before creation, creator must have awareness about the target reader’s knowledge; both subjective and objective.

Present research study, in preparing communication package for its test magazine has built upon prior audience knowledge derived from data gathered from probable readers.