CREATING AND DELIVERING THE NEWS CONTENT WITH NEW INNOVATIONS AND ITS IMPORTANCE AND RELEVANCE IN JOURNALISM.

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Abstract

Today's new media industry has evolved from the socio-cultural environment and economic principles. As we know that the 'USP' makes any product more unique and salable, hence here in the news media industry also, the 'USP' is presentation style and delivery strategies. Here in this article, the innovation in the new media industry is the more discussed topic to be viewed and I shall work on the various creativity which makes an anchor more successful.

According to Tim Kastelle," innovation is not just an idea, but executing it so that it creates value" As per the definition, I picked three aspects here; Idea, execution, and value creation.

In this article, the author will discuss the various innovative ideas implemented, such as content creation and delivery approaches by a news channel. For the purpose of study only, I was a researcher who picked an Indian news channel and conducted studies on the various programs and their timings, produced on important beats, special series/ prime times, etc.

At the end of the study, we shall conclude the various innovations adopted by the channel.

Keywords: Creativity, Innovations, Content creation, NDTV, New channels

Introduction

Let's first understand the term 'Innovation' and 'Creativity'. Standard ISO 56000:2020 defines innovation as "a new or changed entity realizing or redistributing value". Several other definitions are also available but a common constituent in the definitions is a focus on newness, improvement, and spread of ideas or technologies.

Innovation usually occurs in the course of the development of more-effective products, processes, services, technologies, art, or business models that innovators bring to the market or target customers.

Creativity is a phenomenon where something new and valuable is created. The created item may be intangible such as an idea, a scientific theory, or a physical object such as an invention, machinery, or any literary, etc.

Broadcasting in India

Today, Indian mass media is produced in more than 112 households, more than 300 television channels, more than 250 million readers, 50,000 newspapers and magazines, about 300 radio stations, and 18 languages a year. It consists of over 1,000 feature films and a wealth of electronic devices. Print, digital, and communication media. Doordarshan, a 22-channel national television station, a national broadcaster, and All India Radio are managed by an autonomous association called Prasar Bharti. The Indian broadcast and cable TV market is valued at US $ 11.61 billion in 2020 and is expected to reach US $ 19.06 billion in 2026. Broadcasting services in India are provided by cable TV, DTH service, terrestrial (Doordarshan) service, Internet Protocol TV (IPTV), and radio (FM, AM, community radio). An essential feature of broadcast regulations is that they provide distributors with non-discriminatory signals and include national and regional language provisions. In the recent past, there has been an estimation of the growth of the Indian broadcasting and cable TV market to undergo a robust rate of growth during the forecast period.

Broadcasting Services in India

- ➢ Cable TV (Analogue and Digital)

- ➢ DTH services

- ➢ Terrestrial TV (Doordarshan)

- ➢ Internet Protocol Television (IPTV)

- ➢ Radio (AIR, FM radio, Community radio)

- ➢ Key Features of Broadcasting Regulations in India

- ➢ Provide signals on a non-discriminate basis to the distributors.

- ➢ Share important sporting events of national importance with the public broadcaster.

- ➢ Mandatory carriage of channels of the public broadcasters and those operated by and on

- ➢ behalf of the parliament.

- ➢ TV channels to be carried over must have up-linking and downlinking guidelines.

- ➢ Must carry provisions for national and all regional languages

Innovation in New Media Industry

Innovation is change. We are witnessing the changing trends of Media products and services over time. We have seen the media production process and distribution along with ownership and funding of media is also changing. Our perception of the media has also been changed to a great extent. This study introduces media innovation. Researchers have always been interested in media changes- the use of new media, new genres, and new formats. They study new media development, its political, cultural, and economic background, and new formats. A new form of user participation is an important topic in media studies. However, the involvement with the new media is largely unfounded.

The quest for creativity in the media industry can be narrowed down to creativity related to media products Or content. But creativity is at the center, so creativity plays an even more central role in the media industry.

Content generation, that generation is a basic activity of the sector (Wetlaufer, 2000; Towse2000). By Words from Scase (2002) where employees do not come up with practical ideas.

Commercial and sellable goods (media companies) are dead. When it comes to content, this first phase of the content focuses on creativity rather than innovation.

Development means coming up with new ideas for news articles, books, documentaries, and screenplays. The need for creativity goes even further than developing the original idea.

Creativity is also required to package and market this product with typography, cover design and advertising. (Kan, 2008)

Innovative Media Content

Lobigs and Sigert, (2008) mentioned IPR and innovation in media content. They outline that in mass media content markets, the innovation is competing with protection and appropriation; there come the issues in three levels of innovation content creation by mass media firms- first, copyright-protected works level, secondly, topical journalistic information level, and thirdly, media formats level.

It's also to be accepted that legal IPR protection is barely in existence at any of the three levels. The mass media contents are delivered to the consumers are branding the contents as original expressions and hence categorized as copyright-protected content. It is to be understood and accepted that only the original investigated and selected work results in journalistic values.
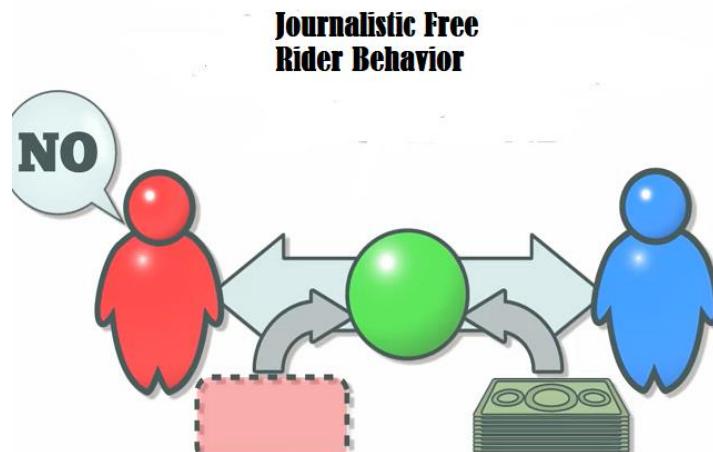

Figure # 1: Free rider behavior in journalism.

However, the lack of legal protection puts the creators of journalism information at risk of widespread free-riding behavior. Instead of investigating the information itself which is expensive, you may prefer to steal from others who are very cheap.

Data Journalism and "Emerging Forms of Story Telling"

A noteworthy development since the Future of Journalism conference 2011 has been the emergence of new "genres" of journalism, most particularly data journalism, defined and understood as an "emerging form of storytelling" which combines the skills and techniques informing journalists` professional practice with data analysis and programming skills (Appelgren and Nygren 2014). Data journalism involves interrogating large data sets, that may be crowd-sourced, and hence initial assessments of the possible contribution of data journalism are judged to be to enhance news production, with particular emphasis on the potential to invigorate investigative journalism (Gray, Chambers, and Bounegru 2012). Data journalism has affinities with what Meyer (1991) termed "precision journalism" and (Flew et al. (2012) designated "computational journalism" (Karlsen and Stavelin 2014). In the United Kingdom, the Guardian newspaper has done much to pioneer practitioner developments in data journalism, while in the academy this new genre is emerging rather than established and scholarly literature is relatively sparse; a special issue of Digital Journalism intends to profile this new area of scholarship within the journalism studies field.

Innovation in the news media industry: the evolution of the news media outlook is not

Innovation in the news media industry: The development of the news media landscape is not only exclusively based on economic principles but also on social, cultural, political, and democratic principles. Many companies operating in the media industry provide news and information. However, `news and information are not only a market-based good. It is also a public good and fundamental to ensuring that the information needs of communities are met in democratic societies` Due to the unique character of news and information, it is generally a challenge to sell news and information as a profitable business activity. Due to innovations, the nature of media products is changing. Not only is the nature of the products changing, but also the processes of media production, distribution, ownership, and financing are changing as well. Even our ideas of media are changing. All these changes are related to innovation because innovation is about change.

Threat to media channels:

With people shifting to digitisation, it is not only the transmission of news, facts, and information that has become faster and easier but so have the attacks such as hacking of social media accounts, phishing, frauds, etc. Social media accounts are one of the most important assets of the media industry in the current scenarios, and the hackers can easily hack into them and spread false information which may result in hurting the sentiments of lots of people and attract bad names to the media house. In addition, attackers can use these handles to post links that could redirect the user to a malicious website and trick the user. There are various cases in which these attackers impersonate employees of these media houses and plunder them.

Against this background, scientists around the world have examined the phenomenon of journalism innovation from various perspectives. Some have proposed a new classification of ways to convey news, emphasizing audiovisual rather than text (Trillo Domínguez and Alberich Pascual, 2017), while others have considered it from an interactivity perspective (Barredo Ibáñez and Díaz Cerveró, 2017). New journalism skills (Ramírezetal., 2016; Çatal, 2017).

Of course, this list does not cover all possibilities. Journalism Innovations - studies and immersive journalism contributions should not be overlooked by the author. Many studies here focus on the subjectivity of the recipient, the perception of reliability, and the empathy that the format evokes in the reader (Sundar et al., 2017; Sánchez Laws, 2020). This work is based on the analysis of particularly important case studies, such as reports of sexual harassment (Steinfeld, 2020) and visualization of violent content (Mañas Viniegra et al., 2020).

Similarly, immersive journalism has been studied from a theoretical and conceptual point of view (Baía-Reis et al., 2018) and from a more practical perspective through the undertaking of case studies (Vaz and Tejedor, 2019), the analysis of reports on the conflict in Syria (Sacco et al., 2018; Van Damme et al., 2019) and the refugee crisis (Steed et al., 2018), among others.

We should also mention research studies that have focused on laboratories of journalistic experimentation and innovation, a line of research that has allowed the classification of innovation in different areas, including, innovations in presentation formats, something that is of specific concern to us here (Salaverría, 2015; García-Avilés, 2018, 2021; Carrión and Coronel-Salas, 2019), among others. As a result of this work, frameworks have been proposed for application to immersive journalism that captures the requirements for visualizing immersive approaches (Niblock, 2015; Hardee and McMahan, 2017), exploit these characteristics as a method for telling the news and narrating what is going on in the world (Domínguez-Martín, 2015) and reveal the potential of immersive journalism as an information tool (Jones, 2017).

Other (relatively) recent fields of journalistic innovation include those of structured journalism and computational journalism.

Structured journalism involves the development of a new form of narrative that links and/or contrasts in an interactive fashion the latest data with archived data. Academic studies have focused mainly on its definition and its characteristics (Freixa et al., 2017), the processes of atomization and encoding of information (Jones and Jones, 2019), and the infrastructure and procedures employed in its execution (Graves and Anderson, 2020).

Studies of **computational journalism** have sought to identify the common bases of different computational approaches to journalism (Caswell, 2019), describing their uses and scope (Vállez and Codina, 2018) and expanding their academic study by conducting experiments in the mass media to atomize news in an automated fashion using algorithms (Jones and Jones, 2019). Indeed, closely related to computer journalism is automated journalism. This has been studied in academia from different perspectives. Some scholars (Caswell and Dörr, 2018; Kishore et al., 2018) have focused on examining automated journalism in terms of its characteristics and limitations, highlighting, for example, its functionality in the absence of data models sufficient to encode journalistic knowledge and when moving from simple descriptions to richer, more complex narratives, among others.

Academic studies of journalistic innovation have also analyzed data journalism and interactive journalism, identifying considerable transformations in both visual journalism and photojournalism. The focus here has

been placed not on **photojournalism** as a new format but on the innovations and transformations introduced in the format linked to the digital context. In the case of data journalism, studies have looked at both its potential and the challenges it faces: the visualization of data and the use of infographics (Engebretsen, 2020; Túñez-López and Nogueira, 2017; Herrero-Solana and Rodríguez-Domínguez, 2015), the relationship between journalist and audience (Appelgren, 2019; Anderson and Borges-Rey, 2019; Fernández-Medina et al., 2018), the quality of data journalism projects (Young et al., 2018) and their narrative dimension (Weber et al., 2018).

Visual journalism and innovations in photojournalism have been studied from the point of view of privacy and the effect of visual journalism on its subjects (Thomson, 2019), the factors of production, and the cultural conditions involved in the interactions between photographers and those photographed (Thomson and Greenwood, 2017), the challenges of photojournalism in the context of the adoption of digital technologies and the new economic
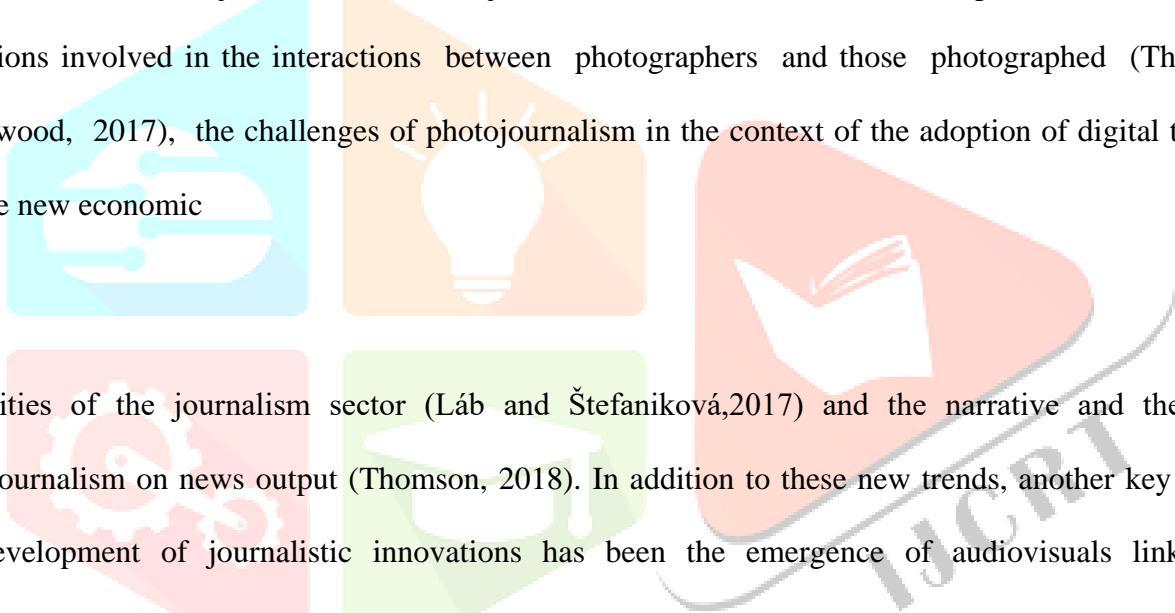
4 realities of the journalism sector (Láb and Štefaniková,2017) and the narrative and the effects of photojournalism on news output (Thomson, 2018). In addition to these new trends, another key element for the development of journalistic innovations has been the emergence of audiovisuals linked to new technologies. Researchers in the field of communication, appreciative of the characteristics of this technological context, have undertaken a variety of studies in this regard, focusing, above all, on 360° videos, virtual reality and augmented reality. At the conceptual and theoretical level, the normative limits of the objectivity and precision of 360° degree journalism have been analyzed (Aitamurto, 2019), interactive annotation techniques have been proposed for 360° videos that allow the use of traditional video editing techniques to add content to immersive videos (Meira et al. 2016), a model has been created to develop content analysis for 360° degree video news, (BenítezdeGracia and HerreraDamas, 2018) and tools have been developed to improve the transmission of 360° degree videos (Sassatelli et al., 2020). At a more practical level, a number of different case studies have been undertaken of the journalistic use of 360° videos. Some of the most interesting are those reported by Palmer (2020), who studies the operation of the 360° video content

of The New York Times focused on human rights issues, analyzing whether this content contributes to a greater sense of telepresence; by VázquezHerrero et al. (2019), who identify 360° video initiatives in the Argentine media; by Benítezde García and HerreraDamas (2018), who analyze 360° video immersive journalism projects carried out in the Spanish media; and, finally, by PérezSeijo (2018), who examines the organization strategies of the 360º videos made by European public broadcasters on their websites and YouTube channels.

 Similarly, various studies have concerned themselves with examining virtual reality, focused on the effects that this technology has on the perception of the news in terms of its credibility and audience opinions (Kang et al., 2019; Hendriks, 2019; Herranz de la Casa et al., 2019; Yang et al. 2019; Mabrook and Singer, 2019), its content and communicative models

 (PaínoAmbrosio and RodríguezFidalgo, 2019; BarredaÁngeles, 2018), user experience (Shin

 and Biocca, 2018) and its interactive narrative possibilities (Toursel and Useille, 2019). There was also academic research on augmented reality, and scholars characterized this type of media coverage (Azkunaga et al., 2019; Parra et al., 2017) and sought to consider its use as a narrative tool (Meneses Fernández and Martín Gutiérrez, 2016).). Other genres that have emerged as a result of journalism innovation and new technology include- news games, documentary games, and gamified content. A number of different academic studies have also focused their attention on these genres, which combine interactive information with video game mechanics. Some of these studies have analyzed the specific elements and gaming dynamics used by different media, mainly in examining reports focused on sport (Rojas-Torrijos, 2020; González-Díez et al., 2019), political corruption (Gómez and Cabeza, 2016), human rights (Plewe and Fürsich, 2018) and interactive documentaries (Vázquez-Herrero and López-García, 2017). Studies have also been carried out examining the viability of using newsgames in university education and for journalistic training (Siitonen et al., 2019), analyzing newsgames in terms of their usability and understanding their ergonomics and parameters, such as pace and strategy, for playing the game (Teixeira et al., 2015) and determining their limitations and potential for gamification (Meier 2018).

Finally, there exists another type of initiative in journalistic innovation, unrelated to genres and new journalistic trends, and which involves the development of tools to debunk fake news. Indeed, various studies have addressed this phenomenon in recent years, most notably, those that analyze digital tools and technologies to expose fake news stories (Graves and Anderson, 2020; Kanozia, 2019) and those that seek to define an appropriate system for the automatic detection of fake news (Lara-Navarra et al., 2020).

Conclusion

Since the advent of the Internet, media and journalism scholars have been increasingly engaged in discussions about journalism innovation. From a different discipline perspective, many rooted in the areas of (media) management, sociology, and even computer science, using different methods, newsroom ethnography is the main method, researchers It has contributed to our understanding that the innovation of the newsroom has contributed.
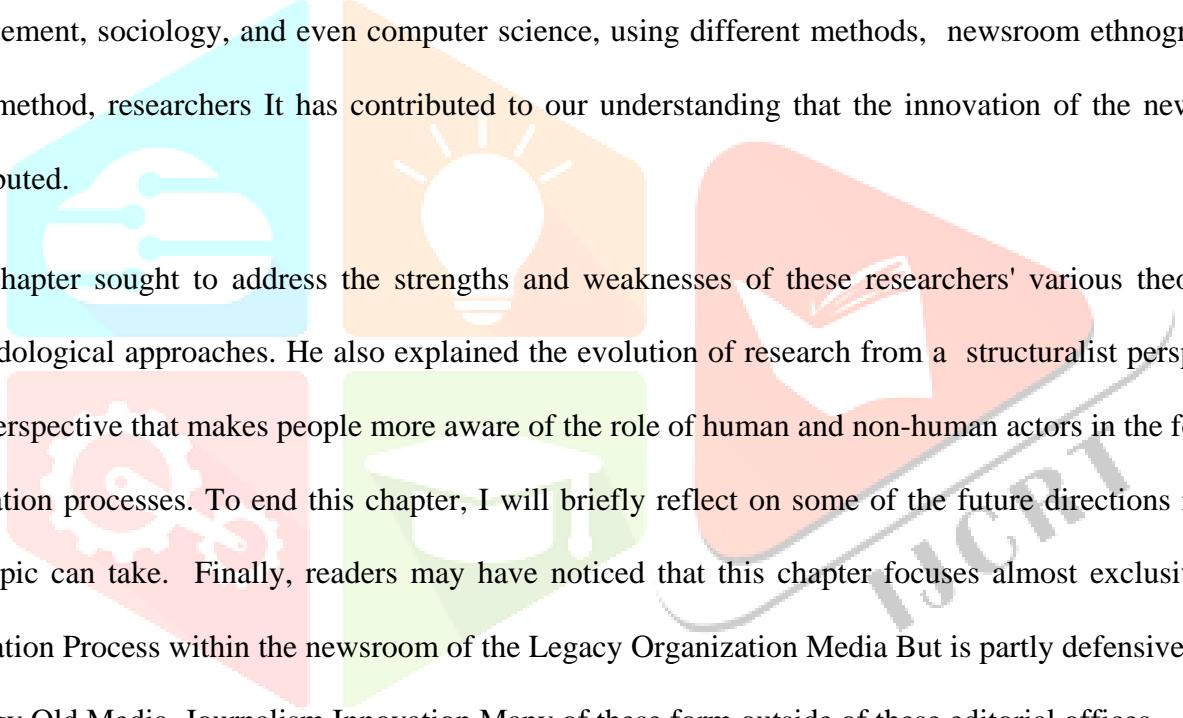
This chapter sought to address the strengths and weaknesses of these researchers' various theoretical and methodological approaches. He also explained the evolution of research from a structuralist perspective to a new perspective that makes people more aware of the role of human and non-human actors in the formation of innovation processes. To end this chapter, I will briefly reflect on some of the future directions research on this topic can take. Finally, readers may have noticed that this chapter focuses almost exclusively on the Innovation Process within the newsroom of the Legacy Organization Media But is partly defensive Innovation Strategy Old Media, Journalism Innovation Many of these form outside of these editorial offices .

Therefore, it may be more useful than to look beyond the newsroom and professional journalism to better understand how innovations in news production and dissemination emerge and evolve (Anderson, 2013b). .. The findings within the newsroom can contribute to and enhance research advances in investigating journalism and news innovation in the broader context of an integrated and networked media ecosystem.

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