

THE ROLE OF CAPITAL IN CREATION OF WORLD MEDIA IMAGE

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Abstract: *The focus of this document will be on the influence the spectacle-oriented content in media has on the program, and on the program orientation and program outline. The question arises as to how big is the the share of spectacularism in the electronic or printed media. The author's intention is to perceive the scale of the presence of spectacularism in program orientation in media houses through market analysis of investments in marketing made by large corporations. The idea is to keep the record of the spectacle-oriented program and its long-term broadcasting frequency through ratings. Aware of the fact that the broad picture of media orientation towards the spectacle can be grasped comprehensively only through a complete insight into the presentation of all media (electronic and printed), the paper will concentrate around comparing results from a geographical and age structure of consumers of the media content. Research carried out by agencies irrefutably show the steep vertical growth of spectacle-oriented media content. Technicism in culture fabricates quasi cultural goods and transforms them into an effective instrument of power that dominates entertainment sector which replaced its basic postulates: meaningfulness and informativity. The aim of the document is to show that the wide spread of imported content from the West, such as reality shows, game shows without a point, and undifferentiated program outlines which all pander to poor taste of consumers, is inversely proportional to its absurdity by showing high ratings and thus dominates the media sky.*

Keywords: *profit, finance, economics, politics, media, globalization, ideology, spectacle*

1. INTRODUCTION

If we take upon ourselves to contemplate on the meaning of “circumstance” from its cultural, political, economic and sociological aspects we must maneuver through its current context in media practice. Market and consumer society both form the mass-audience which perceives reality through the personification of the epoch. This process implies the favoritism of certain intellectuals who independently establish values or glorify quasy intellectuals who, relying on scientific and technological achievements declare themselves original contemporary thinkers but are in reality merely reformulating the already existing and

are thus portraying themselves as the originals of the fake.

It is a fact that majority of the media, especially digital (television, internet) have almost identical orientations towards import, broadcast, production and copy of spectacle-oriented media contents. The driving force behind this is the orientation towards the only value they recognize-the profit which runs for the position of the editor in chief (if it already didn't establish itself at this position) and thus becoming the sacred authority in media houses. Human-editor transforms into machine-editor who focuses on new market value categories: profits and ratings.

This orientation of media companies implies the import of spectacle-oriented contents which is created based on rating lists.

2. HOW DOES THE SPECTACLE AFFECT THE GROWTH IN RATINGS AND HOW THE RATINGS FLATTER POLITICS?

Examining the 2015 market overview, television was shown to be the most significant component of its growth, mostly through the broadcast of spectacle-oriented contents that showed the highest ratings. The highlights of this program outline are sports and music spectacles, Turkish tv shows and most particularly, reality shows. (picture 1)

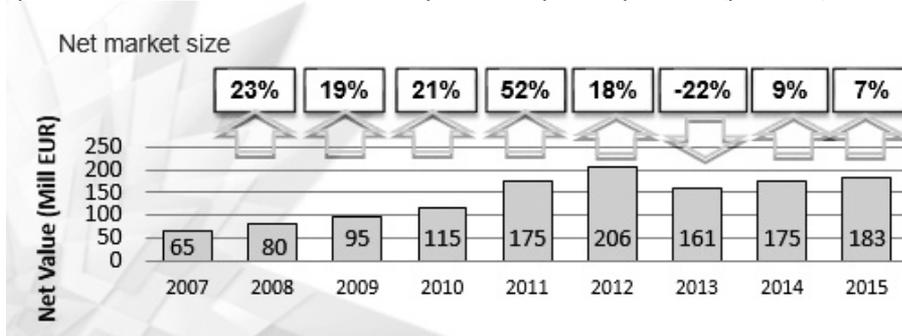


Image 1. Net market size

At the same time frame, monitoring the circulation in Serbia and in the surrounding, has shown a worrying decline trend in print media. The largest drop in circulation was with monthly magazines. Even those magazines which were basing its content on celebrity interviews and their private lives could not keep up with the ratings of the electronic media. The total in print advertising records the unstoppable drop and many newspapers and magazines cease to print.

Daily, weekly and monthly magazines find their salvation in digital editions which correspond to new demands of contemporary consumers prone to fast, short, clear and spectacular information based on one principle: spectacle sells! The politics of spectacle is scandal, sensation, bizzar portraying, dirty language (image 2).

The drop in advertizing and readership in print media leads to their dramatic crisis. The escape from this crsis is found in production od spectacular multimedia mixes: print-internet-television.

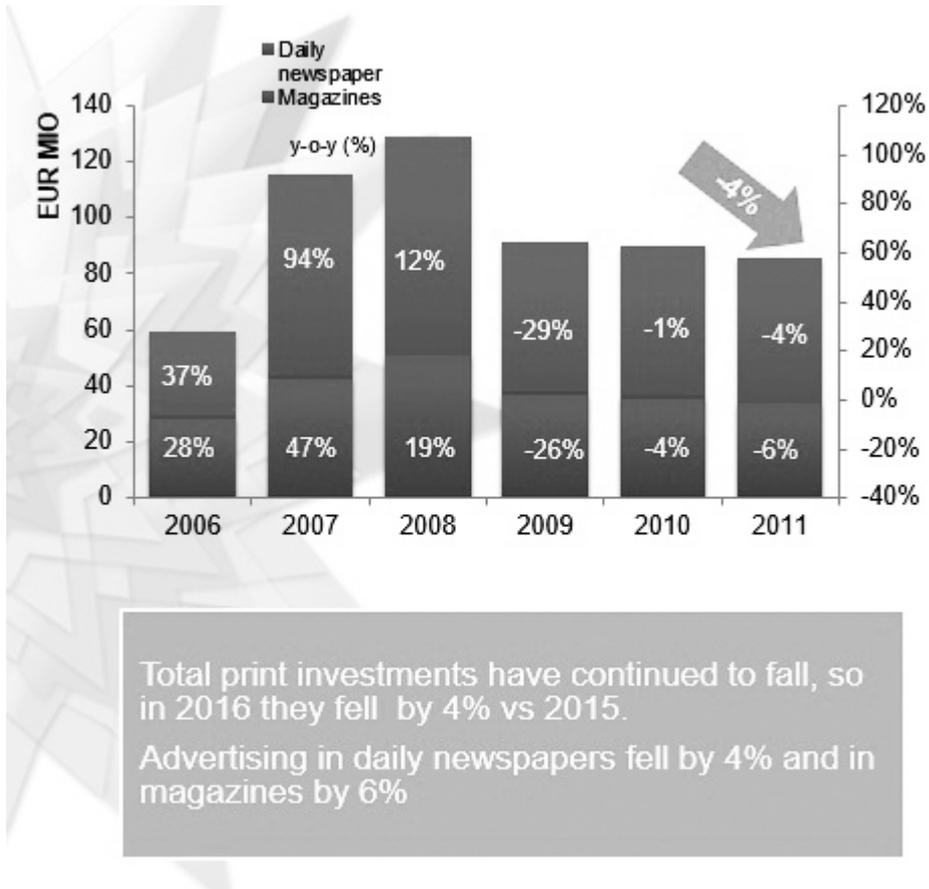


Image 2. The politics of spectacle is scandal, sensation, bizzar portraying, dirty language

Radio stations also record a drop but find their way out in joining together to offer a bargain advertising price lists becoming more interesting to foreign investments.

Television remains a very important media channel in terms of ratings and investemnts. The rise in cable channels that serve political agendas and in times of ellectons mark growth. Politically profiled tv channels were shnown to be very usefull in positioning of the political groupatons and represent a major share in their campaigns, especially in ellection results.

The politics of spectacle is scandal, sensation, bizzar portraying, dirty language do not decline. The interest in profit gain through tv media channels is equally strong in the last year (image 3).

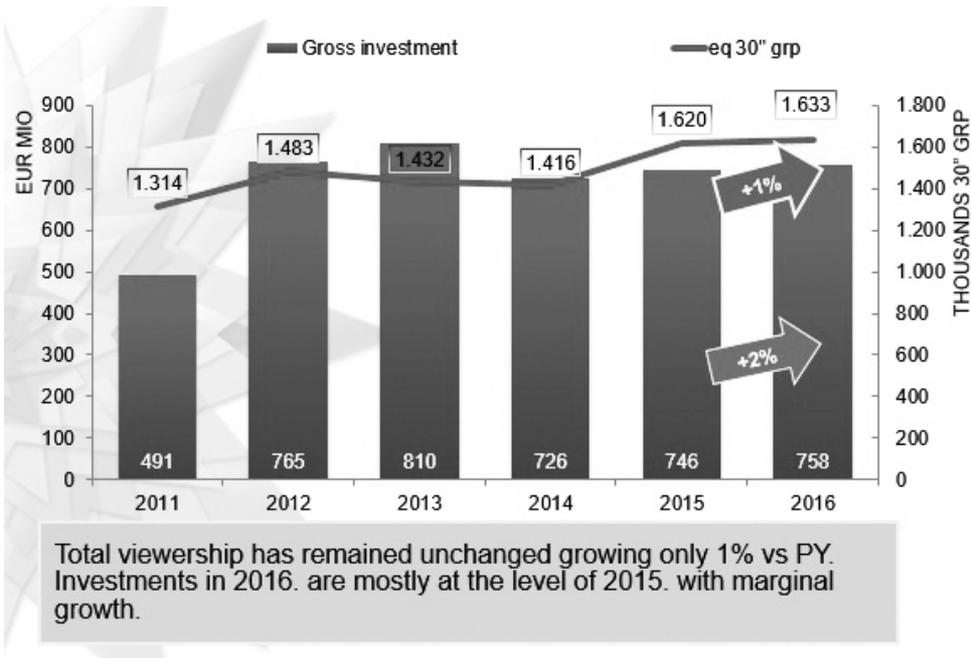


Image 3. The interest in profit gain through tv media channels is equally strong in the last year

3. HOW DIGITAL BECAME A DECISIVE FACTOR IN THE UPBRINGING AND EDUCATION?

The unquestionable fact is that digital is in rapid and unstoppable growth and flourishing and Facebook, Instagram, and Twitter have the leading roles. The share of the younger population is more than obvious. Social networks take the lead in education, culture, communication, advertising, number of views, likes and shares, rendering and publishing.

Through social networks, their availability and non-selectivity, the Spectacle has brought society into a free zone of displaying any content without censorship and any delay.

Anyone and for whatever reason can be recognized when measured against new market values of internet communication. (Image 4)

The information was reduced to commercial, social network took the position of an editor who favorites spectacle, objectivity was limited to the subjective experience of the network users, and identical appearance was established as the superlative value of each content that has one single tendency: to grow into an expensive sensation.

The Internet becomes a space in which every exchange of thought collapses, becoming an alternative to real life.

A new principle is established: to live and to survive involves exclusively a successful self-marketing that makes one visible, because if you don't exist in media you don't exist at all.

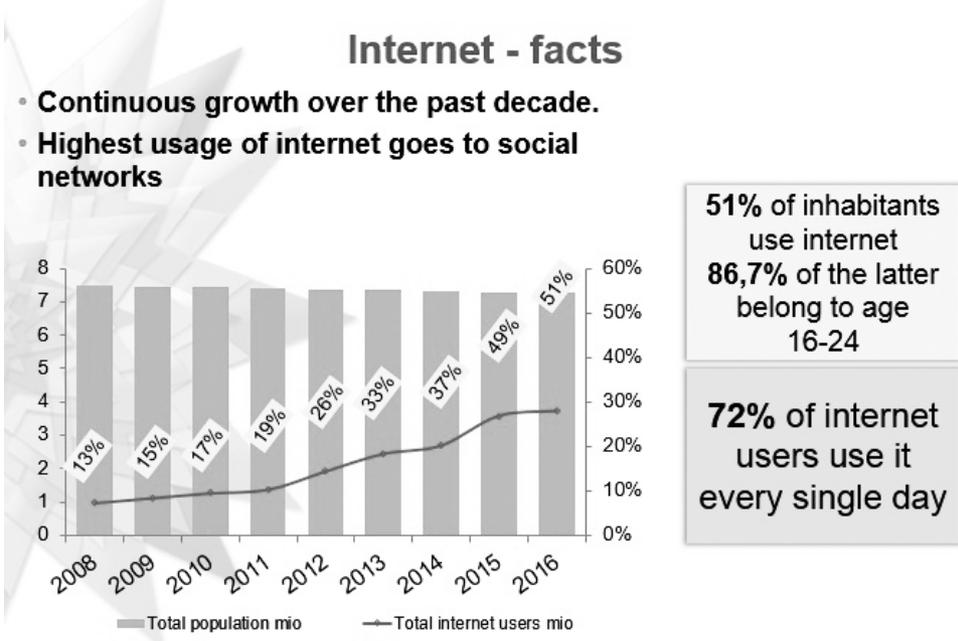


Image 4. Internet facts

4. HOW TO PULL THE WOOL OVER SOMEONE'S EYES: FINANCIAL-ECONOMIC ASPECT?

Even a casual view of the above facts and the graphs presented will lead us to the inevitable conclusion that we are the contemporaries of the unsustainable collapse of the value hierarchy and the meaningfulness, and that through the death of critical thinking the child of the spectacle is being born that surpasses its creators and threatens to master each of the spheres of life.

The process of growth of the new spectacular entity takes place through the production of economically sustainable, colorful, and beautifully packed soap bubbles in wholesale.

In order for this process to run smoothly and with full financial effect embodied in grand profits, it is necessary to point to an educational alliance between totalitarian masses and elites. The fact that the potential for criticism of the intellectual elite is dormant and the only ones out there are those "approved by the audience" makes a clear case for the legalization of the culture for the masses as the only authentic and acceptable value.

In this newly emerging symbiosis, the power of media illusionism and seduction is crucial to the totalitarian government.

Help and support comes from the technical control which eliminated any possible criticism of the ideological interpretation and reduced the meaning to the level of usable value and easily accessible consumption accompanied by crude guidelines and instruction manuals.

Finally, this refers to the symbiosis of meanings, notion, and criticism in the amorphous mass of the spectacle that takes the form of each container (media) in which it finds itself.

5. THE SUPREME PRINCIPLE OF MODERN SOCIETY - THE POWER OF SYSTEMIC MANIPULATION

How does the newly established principle of modern society function? By asking this question, the methodology behind establishing a new world is revealed, which in its deeper context is based on the overall manipulation and use of media as the most attractive channel.

Comprehensive manipulation is based on the technical distribution of the newly established media reality.

Technical mind puts reality in sequence and distributes those sequences in order to process it and make use of it. How does it work?

By means of calculation and rigorous control conducted by financial and political centers, a man and a society are reduced to a mere being who recognizes only the principles of benefit and cost-effectiveness.

Dialectic is reduced to a mere method or a set of rules that in its fundamental sense becomes a technical matter of general practice and its application.

If we add the contemporary ideological course of the totalitarian system of government to this technical truth, we have a detailed recipe for the creation of the indifference and inertness of the individual towards any change.

In this kind of media-engineered product, individual feels alienated from itself and from any kind of critical or logical judgments.

A contemporary individual suffers from a psychosomatic disorder accompanied by anxiety, intolerance, feelings of absurdity, frustration, boredom etc.

Such a tired, exhausted and alienated individual is (unsuccessfully) dealing only with consequences without the ability and the energy to put things into perspective historically and by principles of the natural law of logic, thus revealing its causes and his shameful role of the puppet.

The essence of the civic structure of societies is reflected in the power of technical calculations that through mathematical rules (equations) reduces principles of human reason and natural law of logic to technical realization.

Through countless means of media manipulation in which the spectacle is dominant, individual's behavior is standardized to the level of bar code reading of the only natural, spontaneous, appropriate and reasonable form of existence.

A man is defined as a static matter whose value is measured only by the self-sustenance through successful or, unsuccessful adaptation to the newly formed values.

It is the force of a collective, a well-instrumented pack that can be successfully trained by imposing the reality show environment that simulates freedom (exposure).

6. CONCLUSION

Bringing to end this essay about correlation of financial and economic factors on media (or on their editorial orientation), we can conclude that this is a causal relationship. We have to keep in mind that this essay does not review the autocracy of far East countries which never developed plural society or the countries in transition where switch from one-party to a multiparty system causes the comotion in values.

We associate our insights with those countries that are well-known for regulated political communities in which there is an institutional division of authority (executive, legislative and judicial), market economy and party pluralism.

In these countries, we notice a close dependence between large capital, on the one hand, and the editorial orientation of the most influential media, on the other hand.

Behind the financial support of the state to the media that are in its possession, there is an obvious pressure of those political parties, which, thanks to the electoral victory, constituted - the power.

Regardless of the need for these media to “produce” news that should reflect the reality of political pluralism, there is a clear dominance of those who affirm the interests of the current ruling political parties, most often constituted through coalitions.

Media not owned by the government, by their very nature, express some private interests that are never politically neutral.

The political and economic capacitor in these countries is most obvious in the case of media which are not neutral and even less – free.

Betraying this crucial value of the French revolution is largely related to the betrayal of the postulates of liberal political philosophy. From Locke to Milo and Popper, the idea of the individual freedom has always been the supreme value of liberal democracy in which the state had minimal influence: to protect that freedom without meddling in the laws of free market.

The free market was also crucial for the development of the media as the owners were forced to compete, and, consequently, to profit.

This entailed the psychological consequences, as all the factors of the media “product” were motivated to shape the goods so that it was more attractive than those of the competition.

For these reasons, many saw a self-regulatory mechanism in such free market because the state reacted only when someone violated the legal framework in which the market functions.

Over time, the freedom of the individual, as the first on that vertical scale of value, has gone under the state’s obligation to protect private property, which can only be treated as a specific feature of individual freedom: private property has become a kind of deity of liberal-democratic states.

When the Cold War ended at the end of the 1980s, a unipolar world emerged that inaugurated neo-liberal philosophy, a new world order and globalization.

In addition to military and political instruments, media were crucial for shaping that

vision of the world that corresponded to the interests of a center of power.

State media, and those behind the large financial capital, have been defining the “truthfulness” of many events that have been interpreted from the perspective of the interests of multinational companies.

Using the media, they created the “parallel reality” that Baudrillard rightly called “simulacrum hyper reality”.

“Reality” becomes subject to selection by the media, so two relatively identical events are treated contrary: if financial capital sees interest in it, an event will turn into “the only reality” through the innumerable repetition of a short and simple, largely false content, while the other event will be greeted with a “conspiracy of silence”: it did not even happen.

In that sense, the freedom of the media is merely a phrase, since they are all dependent on those centers of power that fund them.

As long as politics forms the editorial orientation of the media by using the financial pressure, we will face the absence of any possibility to see the reality through the eyes of criteria based on truth.

The emergence of a multilateral system of power opens the possibility for an individual to compare the content of the opposed parties, and develop critical awareness.

But even such new world carries the burden of large, corporate capital that has internationally established itself through the International Monetary Fund and the World Bank.

The independence of the states from their influence is one of the conditions for the existence of free media.

However, their dependence on financial factors will remain relevant. Perhaps this degree of Zdependence will reduce over time, but globalization has already created structures and patterns of behavior that are hard to change.

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