UNIT -9: LEADERSHIP AND WORK MOTIVATION

UNIT STRUCTURE

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9.1 LEARNING OBJECTIVES

After going through this unit, you will be able to –

- get a fairer insight into the field of media management. Issues related to media management especially in terms of leadership and work motivation have been highlighted. Job performance, impact of technology on performance and how division of labour are accounted for in media firms will be seen. The unit will draw on past factors and contemporary approaches to study these factors further.
- gain more clarity into the field of management of media industries that is becoming more pronounced today and the importance of which is being extensively studied by academicians and practitioners alike.

9.2 INTRODUCTION:

As media conglomerates started coming into existence in the 20th century, research in media management started gaining popularity. Media management takes into account not only power structures and division of labour among its many employees, but also considers job performance and the importance of leadership within the media organization.

Media industries as we know are ubiquitous and pervasive in nature. To add to this is its important function in transmitting the culture of a society as mentioned by Laswell (1949). What

culture can be defined as, in this context is "The production and circulation of sense, meaning and consciousness. The sphere of meaning, which unifies the spheres of production (economics) and social relations (politics). In other words, culture is the sphere of reproduction not of goods but of life."

Lavine and Wackman (1988) also identified five characteristics of the media industries and their products which are the following: their perishable nature as a commodity, the highly creative employees involved, the organizational structure concerned, the societal role it plays and the blurring of lines separating traditional media. It is with these distinctions in mind that Ferguson (1997) called for media management grounded in theoretical development. Caves (2000) too, pointed out that media firms and other businesses are different because it involves having to deal with creative individuals and the demand uncertainty that characterizes media industries.

Given this unique nature, media management is now being recognised as a global phenomenon, and research and inquiry in the field of media management has been encouraged. It crosses interdisciplinary lines, theoretical domains, and political systems.

9.3 IMPORTANCE OF LEADERSHIP IN A MEDIA ORGANISATION

While the study of management will bring forward many schools of thought, *Leadership* is seen as one of the contemporary approaches to management. *Leadership* has been defined by management theorists as "the process of influencing the activities of an individual or a group in efforts toward goal achievement in a given situation" (Hersey & Blanchard, 1996). However the idea of leadership has not been confined to management alone, though it has been noticed that the most successful organizations tend to have strong, effective leaders. Organizations may have both formal and informal leaders, some of whom are in management positions and some are not.

Leadership can be studied from many different perspectives. According to Warren Bennis (1994) leadership consists of three basic qualities. These are vision, passion and integrity. In fact he also lays down several distinctions between leaders and managers. Some of these are:

Leader	**Manager**
Innovates	Administers
Offers a long-range perspective	Exhibit a short-range view

Leaders originate.	Managers imitate

In other words all leaders can be managers but not all managers are leaders. He also said that most business schools, even education in general tend to focus on narrow aspects of training, and not really on the development of leadership qualities in individuals. In fact even most media management studies tend to have very less focus laid on leadership. One study specifically related to the media industries that has dealt with leadership aspects is that of Perez-Latre and Sanchez-Tabernero (2003), who conducted a qualitative study assessing how leadership affects change among Spanish media firms.

There is of course an emerging body of literature that does deal with leadership in a more practical and less theory-driven manner. Some of the publications worth perusing are *Strategy and Leadership, Fast Company,* and *Leadership Wired (an online publication);* each of which do provide articles related to leadership principles. At times *Strategy and Leadership* does specifically feature articles related to media industries.

CHECK YOUR PROGRESS

Q.1 : What do you mean by leadership?

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Q.2 : What are the three basic qualities of leadership?

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9.4 JOB PERFORMANCE

Characteristics of high performance and effective employees within an organization are usually based on the following criteria: clear goals, relevant skills, mutual trust, unified commitment, good communication, negotiating skills, appropriate leadership, and internal and external support. Internal support implies a supportive human resource system which helps provide proper training, an understandable measurement system that helps to evaluate overall performance, an incentive program that recognises and rewards employees for their good work and reinforces behaviour among them that leads to high level performance. External support means being provided with the resources needed to get the job done.

Media firms contain a variety of workforce with innumerable specialized skills and employees involved in the production, packaging, or distribution of media content. In the context of media organizations however, the standard assumptions about profit maximization that are central to the theory of firms become questionable. What complicates job performance studies within media is the factor of ownership. For example, the ownership of national newspapers and channels are sometimes motivated by the pursuit of political influence.

In studying job performance, a point of reference here can be the Industrial Organization (IO) model. This is based on the theory of firms and offers an analytical framework that has often proven to be useful in studying media firms or industries. The IO model is associated with the structure-conduct-performance or SCP paradigm. It suggests that behaviour and subsequent performance is affected by the competitive market structure in which they operate. Thus, not only economics of media firms but their performance too can be seen as a direct link to market structures and circumstances.

Michael Porter (1998) had developed the “value chain” approach and approaches towards analyzing media firms and markets are sometimes based on it. The functioning of a media organization can be broken down into a number of broad stages. The first is production or content creation that often brings in the initial entitlement ownership of intellectual property; followed by the assembling of the content into services and products like in the case of a newspaper or television channel and then its distribution or sale to customers. All of these stages in the chain are

interdependent, and have a direct implication on the kinds of competitive and corporate strategies that media firms ultimately pursue.

Media industries are characterized by strategies of expansion and diversification. Concentrations of ownership within and across sectors of the media are a very prevalent feature of the industry. Thus media scholars take a keen interest in studying how competition and diversity are sustained, measurement of concentration levels, strategies of expansion that have direct effect on the operation, efficiency, and output of media suppliers. The connection between diversity of ownership, the performance of employees within the firm and the output produced are all related.

Job performance in media industries is also directly linked to how media economics has concerned itself with changing market structures and boundaries within the media. Media economics helps provide a basic theoretical framework, based on which we can analyze markets on the basis of clearly defined structures of perfect competition, monopolistic competition, oligopoly, and monopoly. In practice, media firms do have a tendency to operate in markets strongly influenced by technological factors, state regulations, or both. Also some tend to operate in very specific geographic markets and this link is established based on the nature of product they deal with and their relationships with advertisers. This results in restrained levels of competition and work performance and culture within these firms. With more fluid boundaries and competitive market structures now however, the scene is reflecting a few changes.

Much of employment opportunities, work culture and job performance in the media sector are a result of strategic responses by media firms to the common trends generally affecting the media environment, like globalization and convergence and to changes affecting very specific individual media markets. Also some key economic and managerial challenges facing media firms and industries like television and film production are making it necessary to ensure that creative and business inputs function effectively alongside each other.

CHECK YOUR PROGRESS

Q.3 : What is the Industrial Organisation Model?

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Q.4 : Who developed the 'value chain' approach?

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9.5 IMPACT OF TECHNOLOGY ON THE PERFORMANCE OF THE EMPLOYEES

It has always been said that media industries are audience driven at one end and technology driven at the other. Growth and development of the various individual industries like film, television, music, etc that collectively form the media industries, has a history replete with technology as a major contributor to their growth and change over the years. However what has been observed is that the relationship between the cultural industries (media being a part of it) and technology have always been very ambivalent in nature. While undoubtedly the producers, creators, artists, managers, and consumers, all love what technology can do *for* them, they are also frightened and filled with mistrust about what technology can do *to* them. It has always been seen as an enabler, making the industry grow in leaps and bounds, providing all the adequate tools needed for artistic creation and for this creation to be made accessible far and wide.

But the power of technology is also feared. The fear arises out of the way in which, it undermines established business patterns and reduces the value of skills. It is also the uncertainty it creates, that brings about this fear. How much control one can exercise and maintain in intellectual property rights also comes into the picture. With an ability to facilitate the creation and distribution of cultural products, it also paves the way for an unauthorized use and misappropriation of copyrighted material, which is the very wealth that the media industry functions around. Such fears of the unintended consequences of technology have had the owners of property rights in these industries seek to reassert control through different legal, political,

technological, and business strategies. But what the success rate has been in each case is yet to be confirmed.

As a result of these fears posed by technology, one can study the moves of media firms from a historical context. For example, in the American film industry, a clear shift from technology orientation was seen and experienced from 1909 to 1916, when two types of media entrepreneurs in this field emerged: those driven by technology and those driven by content. Early technology firms, dominating the film industry from 1895 to 1911, paid less heed to films that had stories and stars in them, these were soon replaced by content-driven firms that had stories and stars and that landed up attracting a larger set of audiences. In the publishing industry, firms shifted from a craft to business logic and CEOs and executives started taking over managerial positions. Even today, a number of news based channels and agencies funded and owned by business establishments is a clear case in point. As seen in the music industry in America, for some time the genre of country music was ignored, till consumer research proved its popularity with consumers. In other words, the dominant players in the industry were oblivious of the value of resources and alternative strategies which newer entrants were bringing about into the industry. These new resources and strategies most of which were dictated by newer technologies, also had an impact on competitive advantage.

While changes were impacting the different industries that made up the media industry, dominant players in each one of these were unable to see and adapt to the shifts happening in their environments. This opened up vistas for new players to come into the picture, and in most cases replaced them. And what does management, leadership and work motivation got to do with this? The answer is simple, managerial attention is indeed a scarce resource. Competitive blind-spots and judgmental mistakes were meant to happen, because attention was merely focused on the existing practices and competitors alone.

The reasons for dominant firms' managerial attention to be focused on existing resources and practices were the intense rivalry they had among each other and the shared career backgrounds that these top decision makers came from. This intense rivalry is due to the possession of similar resource endowments, products and target group audiences. Being aware of this, they tend to focus their attention on one another, reducing their active need to scan the environment in which they operate, focusing instead on maintaining their already established positions in the groups that they are a part of, not noticing therefore the new entrants, who bring with them different

resource endowments and products. These newcomers therefore find an opportunity to get established and alter the rules of the competition altogether.

Media industry evolution is dependent on competition. Actions taken by one firm do have their implications on the actions taken by their rivals or competitors. Thus what is created is community and not individual firm competitive processes.

According to Boeker (1988) and Stinchcombe (1965), careers are a form of environmental imprinting and this can be seen in documenting the history of the media industry. When top decision makers in media firms land up sharing similar career and educational backgrounds, they tend to enforce similar organizational and also share a common logic of actions taken. The more their similarity, the more their tendency to interact in industry forums, thereby building overlapping social networks, developing rules of competition that are naturally taken for granted. The industry macro-culture that is thereby developed as a result of this can tend to be maladaptive in nature. Tacit rules shared among these dominant players means, there is no room for alternatives to neither be seen nor imagined. The careers that remain or emerge and the performance expected of the employees concerned, within the industry therefore provide an insight into the stability and change that has occurred within these media industries and institutions over time.

The blurring lines between different media are becoming more pronounced with technological advances. For example, newspapers, television and radio programmes also have websites. More people now have access to the media and more new, lightweight technology, allows for programmes to be made with smaller teams and with lower budgets. This has of course increased the range of opportunities available to anyone seeking a career in the media.

9.6 DIVISION OF LABOUR

Living in an image-saturated world today, means visual literacy and an awareness of popular culture, media and film is making employment and job portfolios within media industries more diverse. Producers today, be they of television or film, and advertising agency directors follow the ‘catch them young’ ideology , as they know that the young people in particular are very knowledgeable about, and also interested in the workings of the popular media. In fact production work today is not simply left to the media industries, alone. New vistas have opened in fields like marketing and website activities.

A point of importance for media organizations and individuals indulging in creating cultural products is a perennial debate, on how credit should be shared. It is often seen as a conflict

of commercial and creative imperatives, between the so-called “suits” and the “creatives.” These debates simply reflect the processes that shape the structure and management of media industries.

At a structural level, a media organization has many managers at different levels to ensure a smooth operation of the work concerned. A manager is anyone who directs the efforts of others in the attainment of goals. They are found at three levels: lower, middle and upper levels. Lower level managers are responsible for supervision of the routine work of employees under their charge and are accountable to the next level of management. An example of such managers is a television control room supervisor who answers to the production manager. Middle Level managers are responsible for carrying out particular activities furthering, the overall goals of the company. Examples of such managers are the heads of the sales, program, news, promotion and marketing, production, engineering, and business departments. Top level managers are responsible for coordinating the company’s activities and providing the overall direction for the accomplishment of its goals. A general manager of a broadcast station for example is considered a top level manager.

The general manager succeeds in organizing based on the selection of employees for the organisation. The selection of department heads therefore is a crucial part of the job. These heads are delegated the responsibility for the conduct and accomplishments of the various departments by the general manager. The general manager has to ensure that the organizational structure is such that it enables the firm to meet its objectives. If problems of overlapping or non-existent responsibility arise, the general manager’s responsibility is to correct them. The organisational structure is usually influenced by many factors which include the number of employees, size of the market concerned and very often the preferences of the general manager.

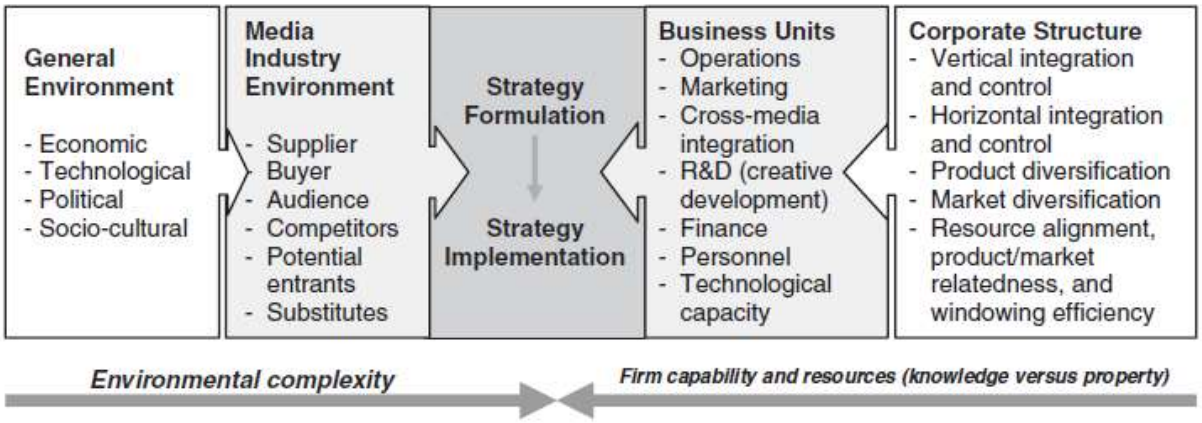
Most electronic media firms have the following common departments that help in their smooth operation: sales, program, promotion and marketing, news, production, engineering, business or administrative. Besides these, some additional functions include maintaining traffic and continuity.

A traffic department is headed by a traffic manager, sometimes usually the functions of the traffic department are carried out by a sub-department of the sales or the advertising/marketing department. The functions include the daily scheduling on a program log of all content to be aired by the station/channel; a compilation of a sheet showing times available for purchase by

advertisers; and monitoring of all advertising content so as to ensure a compliance with commercial contracts.

The function of Continuity is usually concerned chiefly with writing of commercial copy and usually may be a sub-department within the sales department. A continuity director supervises the work and reports to the sales manager. If writing of program content and public service announcements is included, the continuity director may have to be answerable to the heads of both the sales/marketing as well as the program departments.

When it comes to effective management and strategy formulation of media organisations, the following is considered to be a contemporary model of a proposed system of factors that affect strategy formulation and implementation. This model (from sources on media management) shows that the environmental complexity (the general environment and the media industry environment factors) and the firm capability and resources (business units and corporate structure) do play an important role in determining strategy formulation and strategy implementation in media organisations.



Like every other industry, in the past, job roles in media industries too were clearly defined and did not undergo much change. It is a different story today. The employee today is expected to possess a wide portfolio of skills. It is also expected that these skills will be continually updated and adapted to accommodate the needs of the current employer- a characteristic that clearly defines media production where short-term contracts and freelancing are a definite norm. what the media industry sees today and looks for is an increasing emphasis on 'multi-skilling', good IT (information technology), communication, business and creative skills. 'Bi-media skilling', is also becoming relevant. For example, camera operators may be expected to work on lighting as well or presenters might have to be the researchers too. Ultimately the portfolios or projects one starts

gaining depends on how proactive and strategic one is and how willing they are to be prepared to learn from their efforts. Problem solving, getting details right and a keen interest in the changing media landscape are other key characteristics of today's prolific media professional.

What may still characterize media industries in various regions might still be the long hours of work, the instability of short contracts, women still earning less than their male counterparts in many cases, very often making the division of labour within media industries a more complicated process and a less than family friendly career option. Under-representation of minorities abound, though steps are being taken for a more diverse workforce in the industry. There is again the issue of nepotism in many cases making it difficult for anyone without contacts to forge a career. This too is changing with media conglomerates including greater equality of opportunity within their training programmes and work-experience opportunities. Rigorous recruitment strategies promoting diversity are also a way in which they are trying to make up for these malpractices within the industry. But opportunities for growth in the industry or even getting an employment are hard to come by with growing numbers of graduates, each year.

9.7 LET US SUM UP

- Lavine and Wackman (1988) identified five characteristics of the media industries and their products which are the following: their perishable nature as a commodity, the highly creative employees involved, the organizational structure concerned, the societal role it plays and the blurring of lines separating traditional media.
- . *Leadership* has been defined by management theorists as "the process of influencing the activities of an individual or a group in efforts toward goal achievement in a given situation"
- According to Warren Bennis (1994) leadership consists of three basic qualities. These are vision, passion and integrity.
- Characteristics of high performance and effective employees within an organization are usually based on the following criteria: clear goals, relevant skills, mutual trust, unified commitment, good communication, negotiating skills, appropriate leadership, and internal and external support.

- In studying job performance, a point of reference here can be the Industrial Organization (IO) model. This is based on the theory of firms and offers an analytical framework that has often proven to be useful in studying media firms or industries.
- Michael Porter (1998) had developed the "value chain" approach and approaches towards analyzing media firms and markets are sometimes based on it.
- According to Boeker (1988) and Stinchcombe (1965), careers are a form of environmental imprinting and this can be seen in documenting the history of the media industry.
- Most electronic media firms have the following common departments that help in their smooth operation: sales, program, promotion and marketing, news, production, engineering, business or administrative.
- The function of Continuity is usually concerned chiefly with writing of commercial copy and usually may be a sub-department within the sales department.

9.8 FURTHER READING

1. Freedman, D. (2008) *The Politics of Media Policy.* Cambridge: Polity Press.

2. Lessig, L. (2008) *Remix: Making Art and Commerce Thrive in the Hybrid Economy,* London: Bloomsbury Academic.

3. Mansell, R., Avgerou, C., Quah, D. and Silverstone, R. (eds) *The Oxford Handbook of Information and Communication Technologies.* Oxford: Oxford University Press.

4. Richards, E., Foster, R. and Kiedrowski, T. (eds) (2006) *Communications: The Next Decade.* London, Ofcom.

5. Briggs, A. and Burke, P. (2002) *A Social History of the Media: From Gutenberg to the Internet.* Cambridge: Polity.

6. Calabrese, A. and Sparks, C. (eds) (2004) *Toward a Political Economy of Culture, Capitalism and Communication in the 21st Century,* Lanham MD: Rowman & Littlefield.

7. Castells, Manuel. (2009). *Communication Power*. Oxford University Press.

9.9 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1 : Leadership is the process of influencing the activities of an individual or a group in efforts toward goal achievement in a given situation.

Ans to Q No 2 : Vision, passion and integrity.

Ans to Q No 3 : Industrial Organisational model is based on the theory of firms and offers an analytical framework that has often proven to be useful in studying media firms or industries. The IO model is associated with the structure-conduct-performance or SCP paradigm. It suggests that behaviour and subsequent performance is affected by the competitive market structure in which they operate. Thus, not only economics of media firms but their performance too can be seen as a direct link to market structures and circumstances.

Ans to Q No 4 : Michael Porter

9.10 POSSIBLE QUESTIONS

A. Short Questions (Answer each question in about 150 words)

Q.1: Explain with the help of a diagram the contemporary model of a proposed system of factors that affect strategy formulation and implementation.

Q.2: What is the IO model? Briefly explain Michael Porter's "value Chain" approach as applied in analyzing media firms.

Q.3: Briefly explain the role of traffic and continuity in media management firms.

Q.4 : Explain with an example the concept of bi-media skilling.

B. Long Questions (Answer each question in about 300-500 words)

Q. 1: Write an essay on the impact of technology on the performance of employees.

Q.2: What is the role of leadership in media organizations?