

Determinants of Media Consumption by Audience – Creating a Conceptual Model

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ABSTRACT

Purpose: *This paper aims to comprehend the various factors that influence the audience's media consumption so that media firms may create content effectively.*

Design: *Newspaper articles, academic journals, case studies, and online searches were the main sources of information used in this study. The study evaluates the postulates and variables that impact media consumption through focus group interactions.*

Findings: *The study thoroughly reviews empirical concepts to examine the postulates influencing media consumption. The variables related to the study were perception, likes and preferences, awareness, local media services, and actions that affect media consumption, as determined by developing a conceptual model evaluation.*

Originality/value: *While the conceptual model was being developed, the study discussed multiple variables that influence media consumption and, with the aid of several models and theories linked to media consumption, identified several postulates.*

Paper type: *A literature review to create the conceptual framework.*

Keywords: Media, Audiences, Consumer Consumption, Purchase, ABCD Listing.

1. INTRODUCTION :

Media is a technology or communication medium that is used for preserving and disseminating data or information to large audiences (Hermes, J. (1993).[1]), (Lomborg, S. (2015). [2]). The mass media communication sector includes print, news, publishing, photography, broadcasting (radio and television), digital, film, and advertising (Zemmels, D. R. (2012). [3]), (Lindlof, T. R. (1991). [4]). The audience concept is central to media studies. Media consumption by audiences is an important area of study. The word "audience" describes a broad category of anonymous individuals who are typically connected by their media consumption (Helles et al. (2015). [5]), (Lindlof, T. (1988). [6]). Electronic media and print media are vital for spreading information in a traditional society and more technologically advanced societies have access to goods and services via modern media (Helles et al. (2015). [5]). Understanding the media's target audience consumption pattern is an important part of the communication process. 'Audiences' have become a significant topic in media and communications studies because of the complicated relationship that exists between the media and viewers, readers, and listeners (Morley & Silverstone, R. (2002). [7]). The audience's tastes and preferences oscillate due to various reasons. Understanding the dynamics of the media audience and analyzing the audience, in general, is a challenging feat, thus identifying, attracting, and retaining a genuine audience has become a daunting problem (Livingstone, S. (1999). [8]). Based on review literature and analytical judgment of new audience realities, this article explores the evolution, nature, types, and factors influencing the media audience, multifaceted review of media audience and finding the gaps for further research (Hills, M. (2007). [9]).

2. OBJECTIVES :

The objectives of the study are outlined below.

- (1) To study audience evolution and audience analysis.
- (2) To analyze the models and theories on audience analysis.

- (3) To evaluate, through focus group discussions, the factors influencing media consumption.
- (4) To develop the postulates based on the discussions with the focus groups.
- (5) To construct a postulate-based conceptual model.
- (6) Listing the advantages, disadvantages, constraints, and benefits of the suggested approach for media consumption.

3. RELATED RESEARCH WORK :

Table 1: Review of Media Consumption by different researchers.

S. No.	Area	Contribution	Reference
1	Youth media consumption	Great conversations are the foundation of great brands. Understanding the audience and their media consumption habits is essential for effective communication. Due to the exposure to a range of media, short attention periods, unusual norms, and diverse interests, today's youth are the most challenging target market category. This paper studies the media consumption patterns of youth which can be very helpful in developing a media plan for efficiently reaching the target audience.	Mann, D. P. W. (2010). [10]
2.	Media consumption habits of urban youth	Great conversations are the foundation of great brands. Understanding the target audience and their media consumption habits is essential for having good communication with them. The most challenging target market category of today is youth, particularly those in metropolitan areas. Since this is the largest market segment in the Indian market, marketers are drawn to it despite its challenges because of its enormous potential. In order to reach the target audience and minimize coverage waste, the media planner aims to strike a balance between reach and frequency. Therefore, conducting research on the media consumption habits of young, urban consumers can be quite helpful in developing a media strategy for effective communication with them.	Singhal. et al. (2013). [11]
3.	Youth Media consumption during covid	Youth media consumption increasingly includes news that has been disseminated throughout media channels. Young people's attention is constantly being sought online, and they frequently interact with incidental news. In a world where news is abundant, COVID-19 and its limits have significantly influenced young people to arrange their lives digitally.	Chenganna, A. (2022). [12]
4.	News media consumption among youth	The study's findings and conclusions indicate that news consumption patterns are shifting away from traditional media and towards digital platforms, such as those accessed through mobile phones, computers, and other electronic devices. The study further finds that there are notable differences in Mizoram University students' levels of news interest.	Nongmaithem. et al. (2022). [13]
5.	Youth Perspectives on Consuming News Media	Newspaper and television are still chosen for news consumption despite young people's reliance on digital media because of its reliability, authenticity, and correct production and distribution methods. As	Makananise, F. (2022). [14]

		a result, the paper suggested that digital media outlets distribute factual and impartial news and that engaging young people through participatory media could be the most effective way to create news that is appropriate for consumption.	
6.	Consumption of media in an evolving digital world:	Technology has changed how organizations work, bringing about a paradigm shift for both consumers and businesses. As a result, target casting and distributing material to specific audience segments via digital channels has made traditional media business models less competitive. The largest challenge facing today's media personnels is the booming youth demographic, which is distinguished by distinctive and changing lifestyle choices. Content creators who are digital natives have taken use of the distinct and adaptable consumption habits of Generation Z (Gen Zs) and millennials to establish themselves in the advertising space.	Owillla. et al. (2023). [15]

Source: Compiled by the author

4. EVOLUTION OF AUDIENCES :

4.1 Audience and Media

In media studies, the term "audience" refers to a sizable, nameless group of people who are given media-related information. They can get information through different media sources like newspapers, magazines, television, DVD, radio, or the Internet. Since "audience" refers to the group of people who will consume the information and interpret it in some way, it is a crucial concept in media studies. All media content is created with this in mind (Livingstone, S. (2003). [16]). In oral societies, the 'audience' was always present; however, written language freed senders and recipients from time and spatial constraints. The written words enabled senders to communicate with recipients who were not even on the sender's horizon. Since the development of printing, and subsequently sound recording, motion pictures, radio, television, and now the Internet, the idea of "audience" has changed. Polysemic, unstructured, diverse, and heterogeneous individuals have replaced the 'fixed', defined, homogeneous conception. People can now listen to the radio or watch television or any internet content in the comfort of their own (anytime & anywhere). Formalizing the audience—which includes viewers, readers, and listeners—was necessary as mass media developed. even if they were not directly visible. Broadcast systems were usually privately owned or managed under state permits. They had no choice but to respond to public demands. As a result, even for economic reasons, identifying audience opinions and sentiments became important. Measuring the audience was also required by the advertising and market research departments, which inspired the creation of measuring devices. The concept of audience analysis was influenced by such activities (Napoli, P. M. (2008). [17]). For a variety of reasons, the availability and dispersion of media in the late 20th century concentrated on "receivers." Because of the Internet, the audience lost touch with the tangible concepts of time and place. The concept of the audience was re-defined in this digital era, both socially, politically, economically, and technologically. As a result, the world has become more connected and the gap between online and offline has been bridged. 2.0 Web, social networking applications, and the widespread usage of smartphones are all results of this.

In the twenty-first century, media has evolved into more marketable items and cultural artifacts for international trade, as a result of the formation of 'international' audiences. Media information is considered as commodities that are packaged, promoted, and delivered to target perceptual 'audiences,' some of which are artificially generated, Others already exist because of pre-existing social and cultural connections to the message content and media. Viewers become media products "consumers". Publishing, film along with television production, and performing genres such as popular music and sports all form part of the media and entertainment sector. Whereas in the past, the term "audience" is now predominantly used to describe a "sociological" notion instead of a "physical" platform. The

subjects of audiences are both socially and textually produced. From the media text, they individually extrapolate a meaning or meanings (Livingstone, S. (2003). [16]), (Napoli, P. M. (2008). [17]).

4.2 Technological Shifts, Audience Behaviors, and Audience Analysis

Audience research is being impacted by changes in information technologies and audience behaviour. Changes in the media landscape are undermining existing techniques for audience research, even as new analytical tools are being developed (Napoli, P. M. (2012). [18]). The media's target audiences are evolving. The media consumption habits of audiences are evolving, offering them greater flexibility in terms of where, when, and how they consume content. Aspects of how and why people consume media that were previously unknown have been brought to light at the same time owing to new techniques for tracking audience behaviour. These changes in technology are making media companies reevaluate their audience strategies, undermining long-standing analytical and conceptual models and opening up new avenues for audience interpretation. Even while audiences are becoming harder to determine in certain ways, media organisations are able to reassess what media audiences mean to them and how they fit into the economics and objectives of their businesses thanks to new systems for tracking and gathering input from them. Similar to how a growing body of literature has shown how media evolve in response to changing environmental conditions, consumers also change as a result of these changes. (Dimmick, J. W. (2002). [19]), (Kock, N. (2002). [20]). Particularly for that segment of the large and diverse area of audience study that directly addresses media management, economics, and strategy-related concerns, these advances have a significant, largely untapped relevance. A media producer must identify the target audience and compile as much data as they can about them. Audience research is essential. There is a major shift taking place in the characteristics of the institutionalized media audience (Napoli, P. M. (2008). [23]).

Media businesses are being forced by these technological changes to reevaluate their target audiences, which makes it challenging to establish analytical and conceptual frameworks and provide new opportunities for audience categorization. Even though audiences are in some ways becoming more difficult to identify and unpredictable, new systems for gauging media audiences, getting their feedback, and predicting their preferences and tastes are enabling the media industries to radically rethink their definition of what media audiences mean to them and how they fit into the economics and strategy of their businesses. As a result, the characteristics of media audiences are changing, as we are seeing. In a similar vein, an expanding body of studies has shown how media evolve in reaction to shifting environmental circumstances (Napoli, P. M. (2006). [21]).

Within the media audience marketplace, the audience is conceptualised, operationalized, and monetized; this is known as the institutionalised media audience (Napoli, P. M. (2003). [22]), (Napoli, P. M. (2008). [23]), in other words, the audience as represented by the several audience information systems that are employed in the audience marketplace. This section demonstrates how long-standing strategies for reaching the institutionalised media audience are under severe pressure from two related fronts (Napoli, P. M. (2008). [17]).

There is a dynamic change in media consumption that is currently taking place. Two key aspects of this change that are essential to the audience evolution process are the expanding dispersion of the media landscape and the growing authority that media audiences have over their interactions with media. The changing nature of audience information systems is the model's second main component. The term "audience information systems" refers to a wide range of constantly expanding technologies for gathering data on a growing number of variables of audience behaviour. The evolving nature of audience information systems offers vital new insights into how media companies might conceptualise (and monetize) their audiences (Anand, N., & Peterson, R. A. (2000). [24]). Finally, what is referred to as stakeholder resistance and negotiation is the third major component of this strategy. This frequent passionate process, which involves citizens' groups, administrators, producers of content, and advertisers among other industry stakeholders, results in a new understanding of the audience that is accepted by a sufficient number of stakeholders to maintain the audience marketplace's ability to operate (Napoli, P. M. (2008). [17]).

4.3 Analytical Framework (Evolution)

The target audiences for the media are evolving. Media companies' understanding and definition of their audiences, as well as the methods in which audiences consume (and increasingly even create) media,

are dynamic. Innovations in technology are driving all of these advancements. New media technologies that provide audiences more control over when, where, and how they consume media are changing the way audiences and the media interact. Concurrently, innovative instruments for gauging and monitoring audience conduct are unveiling previously undiscovered facets of media consumption patterns and motivations (Ang, I. (1991). [25]), (Ross, B. (2008). [26]).

The model of audience evolution being constructed here can be contextualized using two different analytical frames. In first, media evolution is studied, where scholars demonstrate that the media sectors have evolved to adapt to evolving external circumstances. The second is the rationalisation of audience comprehension, which is the long-term trend of improving the clarity of media audience analysis using more empirical and statistical data. Audience rationalisation and media evolution are the frameworks in which the idea of audience evolution is situated. The idea of audience evolution cannot be developed without both of these procedures. They provide an excellent theoretical and historical framework.

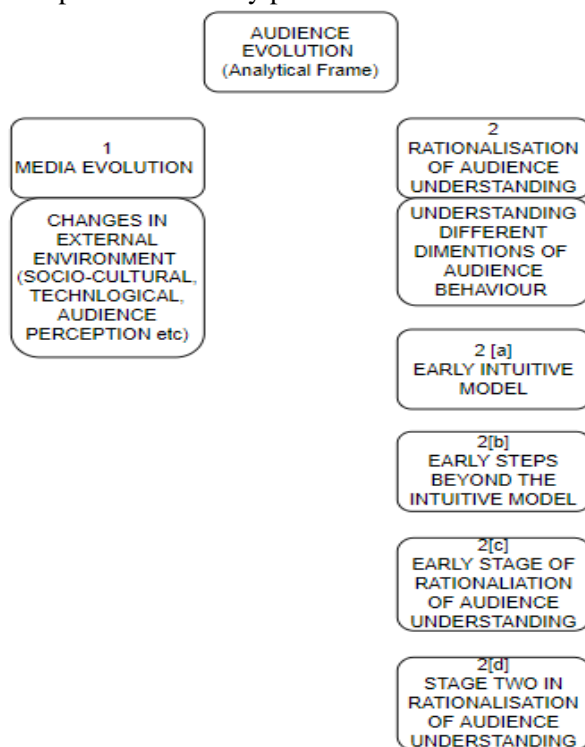


Fig. 1: Audience evolution analytical framework

Source: Compiled by the author

1. Media evolutions:

Given that several investigations of media organisations and technologies have all viewed media systems and sectors from a progressive analytical lens (Noll, A. M. (2006). [20]), (D’Arma. (2021). [27]). From this vantage point, we can see how specific evolutionary trends and patterns are followed in the media industry in reaction to changes in their external environment. These changes in the environment can take the form of changing socio-cultural conditions or developments in the technology environment (Dimmick, J. W. (2002). [19]). Competitive displacement (a strong institutional contradiction in embracing the features of the new, competitive media) and shifts in audience perception accompany both of these reasons. (Lehman-Wilzig, S.et al. (2004). [28]), (Winston, B. (1999). [29]).

2. The Audience's Understanding Is Rationalised:

The rationalisation of audience awareness, as used in the context of media industries and media audiences, mainly refers to initiatives aimed at enhancing factual accuracy and (mainly) quantitative techniques in the processes of comprehending a variety of aspects of audience behaviors, including the exposure to and reactions to available content, as well as understanding and liking of it (Bogart, L. (1957). [30]), (Carey, J.W. (1980). [31]), (Maxwell, R. (2000). [32]). This approach is based on the idea that these analyses enhance audience predictability and control (Ahkvist, J. A. (2001). [33]).

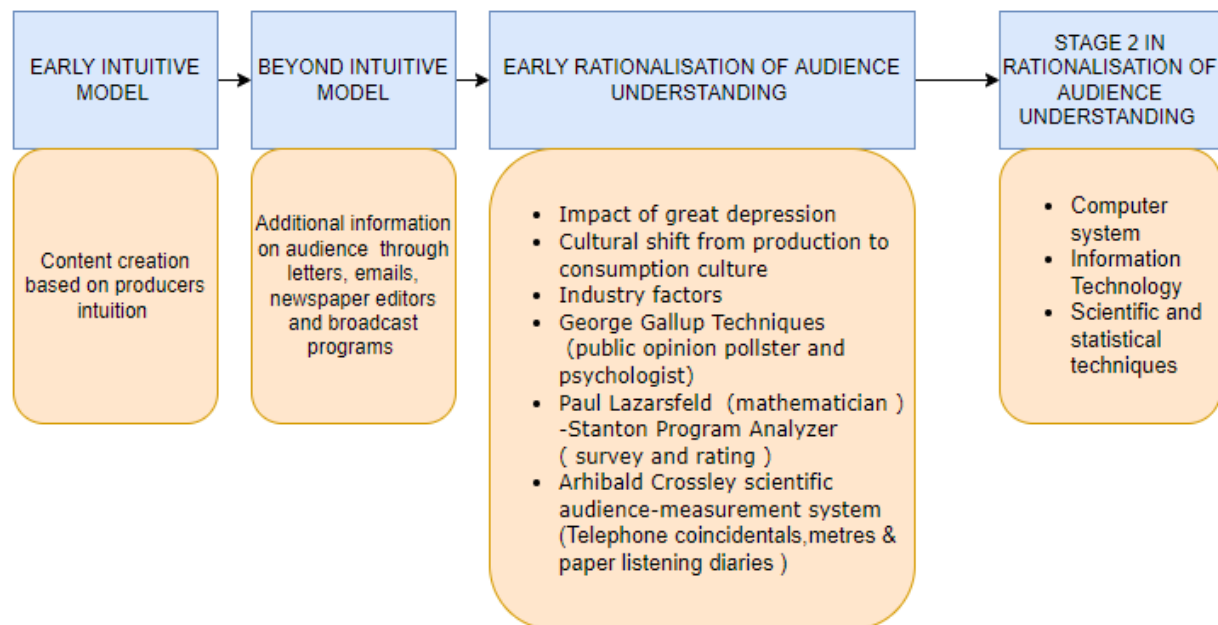


Fig. 2: Evolution in audience rationalization framework

Source: Compiled by the author

2[a] The Initial Intuitive Framework:

The intuitive model serves as the foundation for the majority of empirical research on developments in audiences over time in different entertainment industries. The instinctual judgements of content makers, distributors, and exhibitors were used in this method to know the audience's tastes, preferences, and reactions (Maltby, R. (2013). [34]), (Eaman, R. (1994). [35]), (Philo. et al. (1994). [36]). There is a relationship and information vacuum between content creators and audiences. ultimate one-to-many, one-way model. While fundamental facts such as sales, box office grosses, and circulation statistics were accessible for assessment, it was largely evident how limited these data's analytical capabilities were (Ohmer, S. (1991). [37]), (Powell, W.W. (1978). [38]), (Silvey, R. (1951). [39]).

2[b] Early Steps Beyond the Intuitive Model:

The previous model failed to evaluate and analyse the audience preferences so in this model, Box office data' analytical utility tool was introduced for clearly assessing audience preferences and helped to make future production decisions (Fiske, M., & Handel, L. (1946). [40]). There is a long history of using other methods to get feedback from the audience, like audience communication with content producers, which includes fan mail, letters to newspaper editors, and radio programmers (Lenthall, B. (2007). [41]), (Turow, J. (1977). [42]). Such correspondence was employed in the strategic decision-making and audience assessment of early mass media, including radio, newspapers, magazines, and motion pictures (Smart, B. (2014). [43]).

2[c] Early Stages of Rationalization

The 1930s are generally cited as a pivotal turning point in the evolution of more rationalised methods to audience understanding (Hurwitz, D. (1984). [44]) (Glancy, M. (2006). [45]). Around this time, several noteworthy events took place that are worth highlighting. Many accounts of history credit the Depression's financial difficulties as a major factor in the development of audience research, marketing, and advertising. Advertisers, marketers, and media organisations subsequently discovered themselves under increased pressure to maximise the effectiveness of their resource allocations and to produce "tangible" proof that money was spent wisely and effectively (James, E.P. (1937). [46]), (Kreshel, P.J. (1993). [47]). Beyond the Great Depression, another significant cultural transformation that occurred during this time period was the shift from a production culture to a consumption culture, which began in the early twentieth century (Lenthall, B. (2007). [41]). Because of this change, manufacturers of goods had to become much more knowledgeable about their potential consumers, including how to find, connect with, and attract towards them (Gonzalez, F. et al (2004). [48]) (Ward, D.B. (1996). [49]).

A variety of industry-specific variables, such as cost reduction and profit maximisation, have also been recognised as drivers toward greater rationalisation of audience understanding in a number of historical assessments. This approach of rationalising audience understanding included the addition of new types of experts to the media industries, obviously those with strong research credentials and/or quantitative analytical skills. For example, psychologists have become increasingly involved in the work of advertising companies (Kreshel, P.J. (1993). [47]), George Gallup, a well-known public opinion pollster and psychologist by profession, began his career conducting newspaper audience research (Gallup, G. H., & Wood, J. P. (1962). [50]), (Chaffee, S.H. (2000). [51]). Gallup eventually moved on to audience research for motion pictures and became a pioneer in that field as well (Glancy, M. (2006). [45]). The most significant was probably the sociologist and mathematician Paul Lazarsfeld, who helped to establish many fields of commercial audience research with his work with the Lazarsfeld-Stanton Programme Analyzer, a tool that collected and compiled information on audience admiration for media products, including films and television shows. Several advances in the systematic empirical assessment of audiences have been made throughout this time period. For example, we can witness the beginnings of detailed readership surveys in magazine publishing, which went beyond basic circulation numbers to include demographic and behavioural aspects of magazine consumers (Ward, D.B. (1996). [49]). The beginnings of systematic measuring and reporting of the popularity of recorded music can also be seen during this time period (Chaffee, S.H. (2000). [52]). We also witness the beginnings of rating services in radio (Beville et.al (1940). [53]), (Ward, D.B. (1996). [49]), which is maybe the most crucial aspect. When Arhibald Crossley unveiled a scientific audience-measurement system that included non-letter-writing members of the audience, these blissful, innocent days came to an abrupt end" (Kingson, W.K. (1953). [54]), Early techniques for measuring radio audiences included "telephone coincidentals," which involved calling homes and asking what shows they were currently watching, "meters," which were electronic devices mounted on radios, and paper listening diaries. This latter method eventually became the standard method for measuring radio audiences, and it remains the major method for measuring radio audiences to this day (Beville. et al. (1988). [55]).

2[d] The second phase of the rationalisation of audience comprehension:

In this paradigm, the 1970s reflect the second major stage of progress. there was a strong drive toward better rationalisation of audience understanding (Balnaves, M., & O'Regan, T. (2002). [56]), (Hesmondhalgh, D. (2018). [57]), (Schultz, D.E. (1979). [58]). Historians of the film industry have highlighted the 1970s as the year when Hollywood completely embraced a variety of audience analysis technologies (Butsch, R., & Heyer, P. (2000). [59]). The 1970s were a turning point in the music recording industry's strategic decision-making, according to analyses, as the sector started to heavily rely on a range of audience data sources, including sales tracking systems and radio assessment statistics, rather than more intuitive methods towards comprehending its audience (Negus, K. (1999). [60]). Common aspects in studies of this analytical evolution include the decreasing cost and increasing capability of computer systems, which accompanied with them an improved capacity to collect and analyse huge volumes of statistical information. (Goss, J. (1995). [61]), (Starr, P., & Corson, R. (1987). [62]). Not only could enormous quantities of data be gathered, tallied, and assessed quickly, but they could also be quickly examined.

Individual users were able to evaluate such data as well, thanks to the widespread usage of personal computers and data analysis tools (Eastman, S. T. (2012). [63]), (Napoli, P. M. (2008). [64]). These developments made it easier and encouraged the adoption of more statistically focused "scientific" approaches to the management of organisations and taking decisions. Furthermore, wider socio-demographic trends — developments that effectively increased audience heterogeneity — nurtured demand for ever-precise audience data, accelerating the rationalisation of audience understanding even further. The development of set-top meters, which not only offered a daily flow of audience statistics but also comprehensive demographic information about the composition of individual to different programmes, further simplified audience measurement (Buck, S. (1987). [65]), (Wilcox, S. (2000). [66]). During this time period, entertainment programming began to go through high pre-testing by media executives to anticipate the appeal of the programmes they were considered to broadcast. To best serve the objectives of marketers and advertisers, it was important to be able to turn the audience into concrete, measurable data, and then successfully classify this mass into defined, homogeneous small-units comprehensiveness in connection to specific aspects of audience information, including

exposure (Hamilton, J. T. (2007). [67]). In this context, it is essential to acknowledge that another significant factor in the increased rationalisation of audience understanding that took place is the increased fragmentation of technology which has characterised the development of media (Keller, P. (1966). [68]). This fragmentation started to dramatically increase in the 1970s (with the introduction of advances in technology such as cable television and satellite communication) and would become even greater in subsequent decades. This process of rationalising audience understanding has not worked as planned. Resistance to the change has been strong at various stages throughout the process. In various organisational contexts, it has been seen that certain stakeholders exhibit resistance against attempts to systematise the process of gaining audience knowledge including newsroom (Berkowitz, D., & Allen, C. (1996). [69]), (DiMaggio, P., & Useem, M. (1979). [70]), (O'Regan, T. (2002). [71]), motion picture studios (Handel, L. (1953). [72]), publishing houses (Andrews, K., & Napoli, P.M. (2006). [73]), and advertising agencies (Kreshel, P.J. (1993). [74]).

5. AUDIENCE AND AUDIENCE ANALYSIS :

5.1 Audience:

The audience comprises all individuals who watch or listen to media content. and all media contents is developed with the audience in mind because the audience is an essential element in the media industries, Media cannot flourish without an audience. Audience research is a crucial component for any Media Company, and thus media producers, broadcasters, and advertisers are formed to do audience research. Questionnaires, focus groups, interviews, and technological gadgets are used by these research firms to learn about people's lifestyles, television viewing patterns, and product preferences. Understanding the target audience for a programme or media product takes a lot of effort and money for producers of media. Media professionals take their business seriously and desire to know who their audience is. There are established methods for categorising due to the size of the mass audience. Audience research is crucial and a media producer needs to know who the target audience is and gather as much information as possible about them (Black, K. (1989). [75]). There are various types of audiences defined by different researchers based on their nature but audience can be broadly categorized as follows

Table 2: Broad classification of audience

Active Audience	Passive Audience
An active audience engages and uses media content for their purpose. The audience is capable of challenging media messages because they are engaged, they comprehend and react to them.	A passive audience does not engage with media; instead, they absorb and believe all of the information presented. when a message is accepted by a crowd without hesitation. The majority of the audience in the 1950s and 1960s were passive.
Also called as Participant audience Niche Audience - people with unique interest Expert Audience	Also called as Spectator Audience Neutral Audience

Few theories are derived based on how audiences react to media and its impact on them and based on their level of passivity or activity. According to passive theories, the public is manipulated by the media's vacuous content, and according to active theories, audiences utilize media to fulfill their desires, and they first question the substance before believing any media material

5.2 Audience Analysis:

A data-driven understanding of what motivates customers to make a purchase or stick with a brand is provided by audience analysis. With the use of audience analysis data, marketers can create action-inspiring messages, choose the best platforms and channels for advertising, find strategies to raise the average order value, and more. Demographics are important in audience analysis.

Researching numerous aspects of an audience is part of a holistic audience study. Although demographic data is a crucial component of audience analysis, it is not the only one. Psychographic,

behavioural, situational, and intercultural analyses of audiences are also included (Black, K. (1989). [75]), (Blumler, J. G. (1979). [76]).

(1) **Demographic analysis** focuses on statistical information of a population, including location, age, level of education, and many other personal factors. The demographics of an audience, such as geography, age, gender identity, income, educational attainment, and other statistical data, are used to define and analyse the audience. Knowing these traits will help you better understand your audience's expectations, the situation in which they're making judgements, and the cultural elements that are taken into consideration. Additionally, since this data is easily accessible, it is one of the most accessible forms of audience analysis.

(2) The interior environment of a group, including its values, beliefs, attitudes, and interests, is examined via **psychographic analysis**.

(3) **Behavioural analysis** looks at how an audience behaves in relation to the buyer's journey, including which social media sites they use, the kinds of information they consume, where they go for product recommendations, etc.

(4) **Situational analysis** considers how audiences are influenced by a variety of factors. For instance, the time of year has a significant impact on an audience's purchase decisions.

(5) A marketing endeavors may be impacted by variations within a group, which can be understood through a **multicultural study**.

6. AUDIENCE THEORIES :

6.1 Hypodermic needle effect (1920s - 1960s):

The hypodermic needle idea is related to passive audiences (especially mass media audiences from the 1950s to 1960s) and has a direct, quick, and powerful effect; information and messages are purely injected through advertising and propaganda with the goal of eliciting a desired response. All individuals are treated the same. Media input can be quite risky for audiences, as it can have a detrimental impact, particularly among teenagers and children, as seen in today's game production. (Bineham, J. L. (1988). [77]).

6.2 Two step flow Theory (1940s-1960s):

Paul Lazarsfeld and Elihu Katz developed the Two-step flow Theory, this theory refers to a slightly active audience, but leaders' opinions are intermediate in a two-step flow process to push a message, a product, or a campaign to their loyal audience, and appear to limit the influence of media. Audience form opinion under the influence of opinion leaders who acts like an intermediary. (BoAnderson, & Melén, C. O. (1959). [78]).

6.3 Cultivation theory(1960s – 1970s):

George Gerbner and Larry have developed the Cultivation theory, like the hypodermic needle effect, which is linked to a passive audience and this theory says that a repeated message can affect people's values for the better or for the worse. (Potter, W. J. (1993). [79]), (Potter, W. J. (2014). [80]).

6.4 Reception theory (Encoding/ Decoding mode (1960s -1980s):

Han Robert Jauss and Stuart Hall developed reception theory, Reception analysis is a type of active audience theory that examines how people react to a certain encoded media text. The audience can object to or share the message after interpreting the meaning and coming to a conclusion. Media content can be read (decoded) in a variety of ways depending on age, nationality, and culture. (Barbatsis, G. (2004).[81]), Thompson, M. P. (1993).[82]. This theory categorizes the audience into 3:

- (1) Dominant readers/audience –accepts everything without questioning.
- (2) Negotiated readers/audience –accept as it is but they also have their opinion.
- (3) Oppositional readers/audience- rejects or disapprove the media content.

6.5 Uses and gratification theory:

Elihu Katz (in the 1940s) and Jay Blumler (in the 1970s) developed the theory. This theory states that media audiences are active and have a set of social and psychological needs/desires while consuming any media. The crowd can use/manipulate media based on their needs to get satisfaction. (Ruggiero, T. E. (2000). [83]). Needs are divided into 5 categories:

- (1) Cognition needs – acquire knowledge, information, facts, etc.
- (2) Affective needs – includes pleasure, emotions, and moods of people.
- (3) Needs for personal integration – self-esteem needs (status, credibility, and stables).
- (4) Needs for social integration – needs to communicate socially with friends, family, and other members of the public.
- (5) Tension-free needs – disengagement from the real world and relief from stress.

7. AUDIENCE ANALYSIS MODELS :

7.1 Attention/Awareness, Interest, Desire and Action Model (AIDA):

Elias St. Elmo Lewis, a well-known advertiser, developed a framework for developing advertising content that works across the customer journey—the stages from potential client to brand-loyal consumer—in 1898. The AIDA model divides the purchasing process into steps and the AIDA marketing strategy still be effective in the era of e-commerce. The Attention/Awareness, Interest, Desire, and Action (AIDA) model is arguably the most well-known of the classic marketing models. It follows the consumer's progress through each stage. Many marketers find AIDA useful since they often use it, either intentionally or unintentionally, when developing their advertising communications approach (Pashootanzadeh, M., & Khalilian, S. (2018). [84]).

The elements of the model are explained below:

- (1) **Attention /Awareness:** The first stage of AIDA involves first introducing the product or service to prospective customers/audience. This phase aims to attract a large audience and increase interest.
- (2) **Interest:** The following stage of the sales process is more informative and moves beyond initial appeal. Now that prospective customers are aware of the product or service, they have to determine if it is an appropriate fit for their requirements.
- (3) **Desire:** The goal of the desired stage is to establish favourable perceptions and boost brand trust after the company has successfully gained widespread interest in its product or service. Customised and consistent SEO marketing messaging can help the business become the audience's or customer's first choice.
- (4) **Action:** The majority of uncertain potential consumers have been eliminated by the third and fourth stages of the AIDA marketing funnel, leaving just genuine prospects. Providing a direct and easy route for customers to complete their purchasing choice is what distinguishes desire from action. The call-to-action (CTA) might be as straightforward as a button or link that the customer can click on to advance to the purchasing stage.

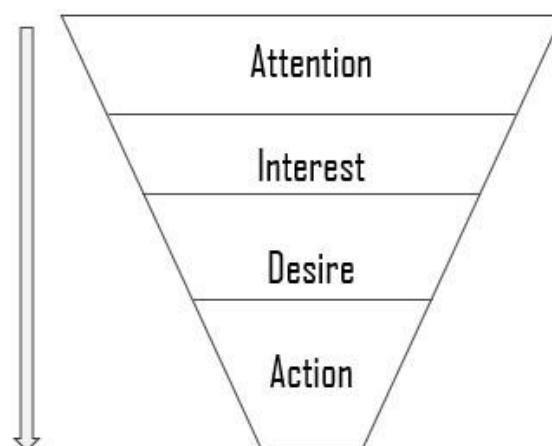


Fig. 3: AIDA Model as conceptualized by St Elmo Lewis (1898).

7.2 Hierarchy of Effects Model:

A model that demonstrates how advertising influences consumers' decisions to purchase or not to purchase a specific service or product is known as the hierarchy of effects theory. Grey A. Steiner and Robert J. Lavidge, two persons, created the theory in 1961. The hierarchy-of-effects theory proposes a

model for how advertising influences a consumer's decision to purchase or not purchase a good or service. The hierarchy illustrates how advertising influences the evolution of consumer decision-making and learning processes. The campaign's goals are (delivered in this order): awareness, knowledge, likings, preference, conviction, and purchase. (Wijaya, B. S. (2015). [85]), (Barry, T. E. (1987). [86]).

- (1) **Awareness:** Customers learn about a product's existence through advertisements, which is known as creating awareness. It is a difficult stage since there is no guarantee that people will learn about the brand of the product once it has been advertised.
- (2) **Knowledge:** At this level, advertisers anticipate that consumers will know more about the product or service being advertised. Particularly in this digital age. Any product's information can be accessed by customers by just clicking a button.
- (3) **Likings:** Advertising must make sure that the clients like the product or service at this point. It is the company's responsibility to make sure that the benefits of a certain product inspire the client to like it.
- (4) **Preference:** There is the opportunity for customers having the choice to purchase any of the brand's multiple offerings if they find them appealing. The business needs to ensure that customers and viewers ignore rival products in favour of their own. To ensure that customers or the audience can tell one product or service from another in this way, the company needs to highlight the benefits of their brand, especially its unique selling propositions.
- (5) **Convictions:** during this stage, advertising should be able to attract consumer/audience interest in buying the advertised product or service. The company may let potential customers test the goods to boost confidence.
- (6) **Purchase:** At this point, the company anticipates that the customer/audience will purchase their product or service. The process of persuading clients or audiences to purchase the good or service should be simple and uncomplicated. For example, a laggy website could discourage users from making online transactions. Consumers may hesitate to purchase a product if the payment process is challenging.

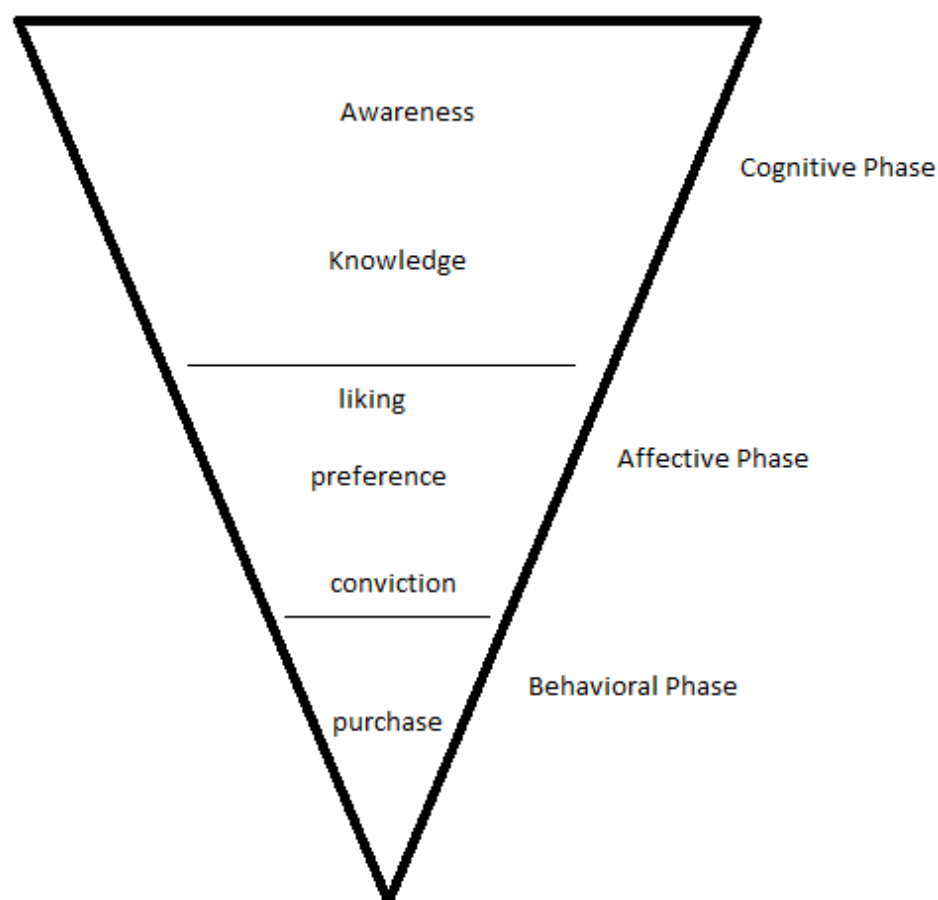


Fig. 4: Hierarchy of Effects as conceptualized by Lavidge and Steiner (1961).

7.3 Service Performance Model (SERVPERF):

Cronin and Taylor (1992) created the SERVPERF model—an acronym for service performance—in response to the SERVQUAL model's flaws and the requirement for a model that is systematically more accurate. A framework for evaluating service quality is the SERVPERF model, commonly referred to as the Service Performance model. It is predicated on the notion that service quality may be assessed by contrasting client expectations with actual experiences. (Adil, M. (2013). [87]), (Jain, S. K., & Gupta, G. (2004). [88]).

The model has two primary parts:

- (1) **Expectations:** This is the normal level of service that clients should expect. Customers are interviewed to assess their expectations of various service attributes including dependability, responsiveness, and tangibles.
- (2) **Perceptions:** This is the level of service the customer or audience received. Surveys are used to solicit feedback from customers on a variety of aspects of the service they get.

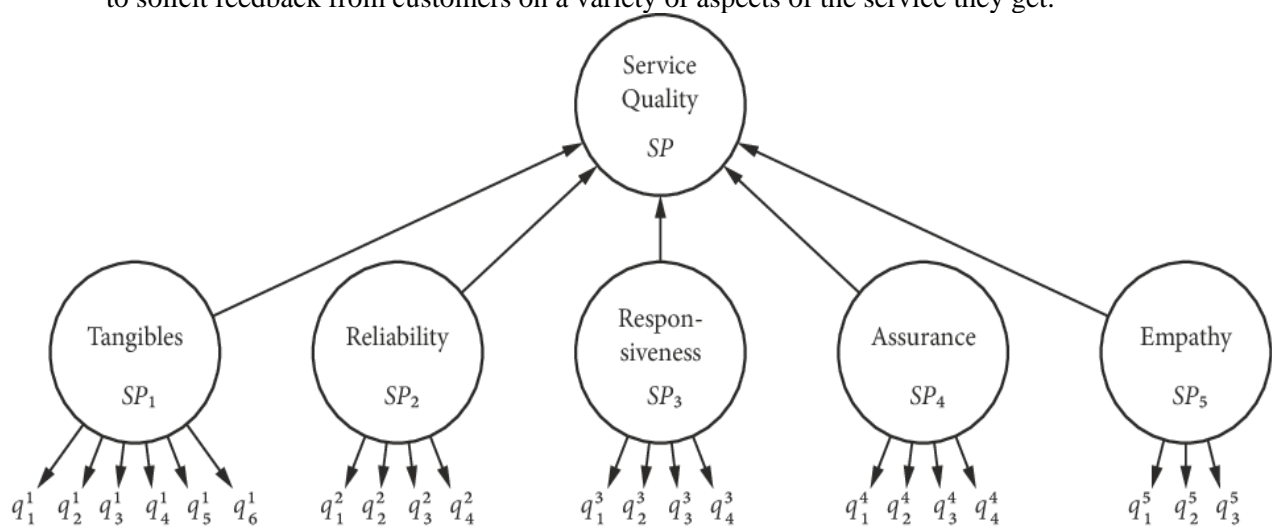


Fig. 5: Service Quality as Conceptualized by Parasuraman, Zeithanni, and Berry (1988)

8. ANALYSIS OF THEORIES AND FOCUS GROUP INTERACTION :

8.1 Analysis of theories:

In all of the previously established models, a number of elements influence the media consumption decision. The construction of the additional conceptual model took into account the analysis of the study-appropriate effective variables. Additionally, the aim of this research was to find whether the main components derived from various theories for the creation of the conceptual model might be responsible for media consumption. Strong reliance was placed on the Attention/Awareness, Interest, Desire and Action Model (AIDA), Hierarchy of Effects model, and Service Performance Model (SERVPERF) for the postulates under evaluation. There were a number of theoretical idea constructs that stood out as being important for comprehending the goals and actions of consumers/ audience consumption.

Media Consumption in relation to demographic factors: When attempting to understand and interact with clients or audiences, demographics constitute an important set of variables that should not be overlooked. Numerous factors can significantly influence a consumer's behaviour, buying decision, or consumption, including age, sex, money, marital status education, and other personal factors.

Media Consumption in relation to awareness: Educating consumers/audiences about the presence of a product or service influences an individual's purchasing decision and consumption pattern. This education or awareness can be done through effective advertising.

Media Consumption in relation to likings and preferences: Customers and audiences will only consume or purchase goods/ services if they are the most appealing option among the range of available options.

Media Consumption in relation to local media products and services: Consumers/Audiences will purchase or consume any products or services only if they are according to their tastes and preferences or if they are appealing.

Media Consumption in relation to perception: If a consumer/audience has a good opinion or hope on any product or service they decide to purchase or consume it.

Media Consumption in relation to action: Even while the product/service may satisfy every need related to consumers' purchases or consumption but real consumption is dependent on actual action.

8.2 Outcome of earlier models:

Various authors have studied individual consumption in their models, with a focus on a wide range of factors including expectations, actions, awareness, interests, likings, preferences, desires, products, and services. Audience analysis models and a few consumer analysis models are considered as audiences are consumers of the media companies. The modified model examines the overall factors impacting media consumption decisions by incorporating numerous factors from different models.

8.3 Focus Group Interaction:

The theoretical concepts employed by social and behavioural researchers and pertinent to the current research were better understood using the focus group discussion method. This method was largely utilised to find appropriate media consumption and audience analysis theories that could be applied to the research on understanding factors affecting youth media consumption and build a conceptual model. Ten research professionals were chosen for these interviews because they have qualities that is relevant to the focus group's subject. The interviews were one-on-one. After gathering qualitative data, it was found that the AIDA Model, the hierarchy of effects model and SERVPERF model can aid in the creation of a conceptual model since it significantly affects or influences media consumption.

9. DEVELOPMENT OF CONCEPTUAL MODEL :

The following postulates are developed from focus group interactions and the analysis of multiple audience analysis models:

P₀₁: Liking and Preferences are dependent on Demographic Factors.

P₀₂: Liking and Preferences are dependent on Awareness.

P₀₃: Perception is dependent on Demographic Factors.

P₀₄: Perception is dependent on Awareness.

P₀₅: Local Media Services are dependent on Demographic Factors.

P₀₆: Local Media Services are dependent on Awareness.

P₀₇: Actions are dependent on Demographic Factors.

P₀₈: Actions are dependent on Awareness.

P₀₉: Youth media consumption is dependent on Demographic factors.

P₁₀: Youth media consumption is dependent on Awareness.

P₁₁: Liking and Preferences mediate the relationship between Youth media consumption and Demographic factors.

P₁₂: Perception mediates the relationship between Youth media consumption and Demographic factors.

P₁₃: Local Media Services mediate the relationship between Youth media consumption and Demographic factors.

P₁₄: Action mediates the relationship between Youth media consumption and Demographic factors.

The different factors influencing the suggested conceptual framework are as follows: Figure 6 depicts the proposed conceptual model, which is based on the findings of the research postulates.

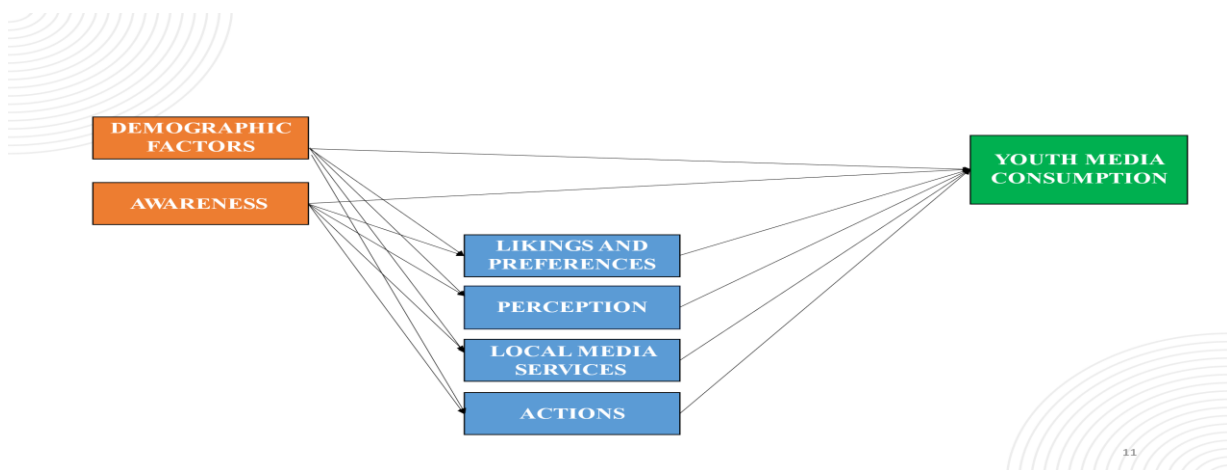


Fig. 6: The author's proposed conceptual framework for media consumption

Source: Author

9.1 Demographic Factors Influencing purchasing or consumption decision:

A demographic component was one of the important elements taken into account by (Correa et al. (2010). [89]), when they analysed the growing amount of user-generated content on the Internet, which encouraged the audience to participate in participatory media. A number of explanations are examined in (Benesch, C. (2012). [90]), empirical analysis of the gender disparity in news media consumption. According to survey facts, women are less news consumers than males. This study by (Chyi. et al. (2013). [91]), extracts from the literature two important demographic variables, namely age, and gender, and three unique components, use, preference, and paying intent, each of which contributes to the explanation of a certain aspect of digital news consumption. The impact of demographic characteristics on media information overload has been researched by (Qihao. et al. (2014). [92]), (Borah. et al. (2023). [93]), researched the influence of demographic traits on the acceptance and consumption of red or blue media (real or fake media) during lockdown. (Goyanes. et al. (2023). [94]), investigate the ways in which political interest, news avoidance, and overload of information are influenced by demographic characteristics. Thus, a large body of research demonstrates that demographic variables influence media consumption. It is a crucial variable to examine while researching youth media usage.

9.2 Awareness Influencing purchasing or consumption decision:

(Pratama et al. (2023). [95]), studied the connections between consumers' intentions to buy and their awareness of halal-based goods and services. (Irfany et al. (2023). [96]), findings reveal that Muslim consumers will have increased interest in buying environmentally friendly halal cosmetics if there is awareness. (Parashatr et al. (2023). [97]), researched the influence of environmental awareness and health consciousness on the decision to buy organic food. According to the study by (Fathima et al. (2023). [98]), one of the key factors influencing consumers' intentions to acquire solar energy products is awareness. (Nursalim, H. (2023). [99]). Studies the Impact of Brand Awareness and Viral Marketing on Consumers' Intention to Buy Mixue Beverage Products. (Mukherjee et al. (2023). [100]), have analysed the influence of viral marketing on product awareness and buying intention in the FMCG Sector, thus there are many studies that prove awareness of products and services influences consumers purchasing decision or consumption decisions.

9.3 Likings and preferences Influencing purchasing or consumption decision:

(Jin-Kwon et al. (2023). [101]), investigated the role that psychological power plays in influencing our purchase decisions. Product liking was one of the variables that was examined. Customers will most likely intend to purchase the goods or services if they find them appealing. (Y. Zhang et al. (2023). [102]). The experiment showed that food that was disliked was more likely to be donated or thrown out, food that was loved was more likely to be consumed, and food that was neutrally regarded was more likely to be preserved. This is the first study to look at how consumers handle nearly-expiration food in surprise packaging. In order to compete with the market's leading brands, companies frequently launch

new products with improved or distinctive features. (Zhou. et al. (2007). [103]), looked at how product familiarity/awareness influences consumers' preferences for particular products in a moderating way. The (Rokka, J., & Uusitalo, L. (2008). [104]), findings show that consumer preferences vary with regard to everyday products' price, brand, packaging, and ease of use. Furthermore, there are several diverse consumer segments on the market. (Schifferstein, H. N. (2001). [105]), (Napolitano, F et al. (2010). [106]), (Varela, P. et al. (2014). [107]), (Kim, M. et al. (2016). [108]), (Sung, B. et al. (2019). [109]), and numerous other authors have expounded on the notion that each person is distinct and possesses their psychological components that impact their likings and preferences to determine whether they choose to purchase or consume a product or service.

9.4 Perception Influencing purchasing or consumption decision:

(Brady, K. W. (1933). [110]), (Whittlesea, B. W., & Brooks, L. R. (1988). [111]), (Snyder, J. S., et al. (2015). [112]), (Fitzpatrick, M. A., et al. (2023). [113]), investigation's goal was to examine how prior experiences affect individual perception. (Marmel, F., et al. (2008). [114]), (Allahyar, N., & Nazari, D. A. (2012). [115]), (De Lange, F. P., et al. (2018). [116]), (Kapoor, P., & Kar, S. (2023). [117]). Prove that Our perception of everything around us is greatly influenced by our expectations. (Hameed. et al. (2023). [118]), in their study reveals widespread use of technology in today's society has allowed consumers to form their purchasing intentions based on their perceptions of brands through digital awareness. Intention to buy organic food was found to be highly influenced by customer perceptions of the goods' safety, health, environmental issues, and animal welfare. This study investigates consumers' perceptions, buying intentions, and actual purchase behaviour. (Peña-García et al. (2020). [119]), (Wu, S. I., & Lo, C. L. (2009). [120]). Have revealed that Consumer perception fit is more influential than core-brand attitude, showing that both brand association and product connection have a major impact on customer buying intentions for additional items. (Jaafar, S. N., et al. (2012). [121]), studies how previous purchases of private-label food products by consumers have shaped their perception influencing the choices made by customers to buy and repurchase. We can therefore conclude that our perceptions, which result in the purchase of a product or service, are influenced by our experiences and expectations.

9.5 Quality of products and services Influencing purchasing or consumption decision:

A product's ability to satisfy the requirements of the client is determined by its quality, which is a blend of attributes and features. This study reveals that Purchase decisions are significantly positively impacted by product quality (Rajasa, E. Z., et al. (2023). [122]), (Wydyanto, W., & Ilhamalimy, R. R. (2021). [123]), have studied hoe product and service quality influences consumer satisfaction and purchase decisions. (Sudirjo, F., et al. (2023). [124]), (Manap, A. (2023). [125]), (Wijaya, A., & Fadhilah, M. (2023). [126]), and many other authors have proved that Decision to buy is influenced by product quality.

9.6 Actions influencing purchasing or consumption decision:

(Webster, J. G. (1998). [127]), studied that the audience is a fundamental element in media research. On the other hand, the term can have multiple meanings, sometimes contradicting each other. The area of audience studies is surveyed in this article, which highlights common themes among apparently different collections of theory and research. Three fundamental models of the audience are identified: the audience as mass, the audience as consequence, and the audience as an agency. where audience action to consume or not to consume the media content has an impact on the media companies. (Wee, C. S., et al. (2014). [128]). This study looks into the attitudes, intentions, and actual purchasing activity of customers. (Kaur, P., & Singh, R. (2006). [129]). From a marketing standpoint, children are a valuable target market sector that requires consideration. The influence of children in family decision-making has drawn the attention of scholars because of the part that kids play in the process. (Sleenhoff, S., & Osseweijer, P. (2013). [130]), (Rehman, Z. U., et al. (2022). [131]), (García et al. (2022). [132]). Despite having looked at the numerous factors that affect purchase intention, each individual is unique, hence the actual behavior or action that leads to a purchase or consumption will vary depending on the customer.

10. ABCD LISTING FRAMEWORK FOR A CONCEPTUAL MODEL :

Aithal (Aithal, P. S. (2016). [133]), developed the ABCD analysis framework, which is a useful tool for comprehending the behavior, structure, and patterns of the organization to evaluate the effects of changes. After the qualitative analysis using the framework, the Advantages, Benefits, Constraints, and Disadvantages of every identified determining issue can be enumerated, providing the method of ABCD listing (Aithal, P. S. et al. (2016). [134]).

Table 3: The proposed conceptual model's ABCD Listings

Advantages	Benefits
<ul style="list-style-type: none"> Analysing the local youth audience provides insight into their awareness of the local media services. It additionally assists in understanding how demographic characteristics influence media consumption decisions. Provides assistance to determine the media preferences and likings of the local youth audience. Identifies how youth in the region perceive local media content. Helps in assessing whether local media satisfy the media needs of the youth. 	<ul style="list-style-type: none"> Local media companies may educate youth about their services by using a wide range of advertising strategies. Using demographic data, local media companies can target youth audiences effectively. Local media conglomerates can produce content that is appropriate based on the liking and preference information. Local media outlets have the power to positively influence young people's perceptions and attitudes through their content. The ability of local media firms to satisfy the media needs of the youth in the area will increase.
Constraints	Disadvantages
<ul style="list-style-type: none"> The local media services are not well known among young audiences. It's challenging to comprehend and meet every young audience's media needs. Since young people's interests and preferences are always shifting, it may be challenging for local media companies to attract them. Audiences from a few interior geographical areas with poor networks are extremely difficult to reach. There are no audience analysts employed by local media companies to provide them with guidance. 	<ul style="list-style-type: none"> Local media companies must spend funds on advertising to promote their services. Local media organizations do not have as many funds to create higher-caliber content to appeal to younger audiences. Due to their limited financial resources, local media companies have limited access to cutting-edge technology. The interests and preferences of youth are ever-evolving and difficult to satisfy their media needs. Paying specialists and analysts for their expertise is beyond the financial ability of local media companies.

Source: Compiled by the author

11. ARGUMENTS IN FAVOR OF THE SUGGESTED CONCEPTUAL MODEL THAT USE THE EMPIRICAL METHOD AS A MEANS OF FURTHER RESEARCH :

The objective of developing a conceptual model was to study the impact of different variables on youth media consumption. The information will be collected from 600 youth respondents in Dakshina Kannada District through a systematic questionnaire by stratified convenient sampling technique. The study will employ a Strongly disagree to strongly agree on a Likert scale of 1 to 5. SPSS Software will be utilized to carry out the data analysis.

12. CONCLUSION :

By reviewing audience and consumer analysis models and conducting a thorough analysis of research papers, the analysis emphasised on factors influencing consumer/audience media consumption. This conceptual model can help identify the appropriate variables suitable for the purpose of the research.

The key elements of the proposed model include demographic factors, awareness, liking and preferences, perception, local media services, and actions. Adopting face-to-face interviews and distribution questionnaires as a method of comprehension can give more useful information on media consumption of youth in Dakshina Kannada District.

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