LESSON 01

INTRODUCTION OF MEDIA MANAGEMENT

In communication, media is the storage and transmission tool used to store and deliver information or data. It is often referred to as synonymous with mass media or news media, but may refer to a single medium used to communicate any data for any purpose.

Mass media

(1) Materials that hold data in any form or that allow data to pass through them, including paper, transparencies, multipart forms, hard, floppy and optical discs, magnetic tape, wire, cable and fiber. Media is the plural of "medium."
(2) Any form of information, including music and movies.
(3) The trade press (magazines, newspapers, etc.)

Mass media is a term used to denote a section of the media specifically envisioned and designed to reach a very large audience such as the population of a nation state. It was coined in the 1920s with the advent of nationwide radio networks, mass-circulation newspapers and magazines, although mass media was present centuries before the term became common. The term public media has a similar meaning: it is the sum of the public mass distributors of news and entertainment across mediums such as newspapers, television, radio, broadcasting, which require union membership in large markets The concept of mass media is complicated in some internet media as now individuals have a means of potential exposure on a scale comparable to what was previously restricted to select group of mass media producers. These internet media can include television, personal web pages, pod casts.

The communications audience has been viewed by some commentators as forming a mass society with special characteristics, notably atomization or lack of social connections, which render it especially susceptible to the influence of modern mass-media techniques such as advertising and propaganda. The term "MSM" or "mainstream media" has been widely used in the blogosphere in discussion of the mass media and media bias.

History

Newspapers developed around from 1612, with the first example in English in 1620 but they took until the nineteenth century to reach a mass-audience directly.
The first dated printed book known is the "Diamond Sutra", printed in China in 868 AD, although it is clear that books were printed earlier. Movable clay type was invented in 1041 in China. However, due to the slow spread of literacy to the masses in China, and the relatively high cost of paper there, the earliest printed mass-medium was probably European popular prints from about 1400.Types of drama in numerous cultures were probably the first mass-media, going back into the Ancient World. During the 20th century, the growth of mass media was driven by technology that allowed the massive duplication of material. Physical duplication technologies such as printing, record pressing and film duplication allowed the duplication of books, newspapers and movies at low prices to huge audiences. Radio and television allowed the electronic duplication of information for the first time.

- Mass media had the economics of linear replication: a single work could make money proportional to the number of copies sold, and as volumes went up, units costs went down, increasing profit margins further. Vast fortunes were to be made in mass media. In a democratic society, independent media serve to educate the public/electorate about issues regarding government and corporate entities.

Journalism

In journalism, a story refers to a single article, news item or feature. A story is usually relevant to a single event, issue, theme, or profile of a person. Stories are usually inspired through news pegs (the central premise of the story). Journalism is a discipline of collecting, analyzing, verifying, and presenting

information regarding current events, trends, issues and people. Those who practice journalism are known as journalists.

Public relations

Public relations (PR) is the practice of managing the flow of information between an organization and its publics. Public is the art and science of managing communication between an organization and its key publics to build, manage and sustain its positive image. Examples include:

- Corporations use marketing public relations (MPR) to convey information about the products they manufacture or services they provide to potential customers to support their direct sales efforts. Typically, they support sales in the short and long term, establishing and burnishing the corporation's branding for a strong, ongoing market.

Forms

Electronic media and print media include:

- Broadcasting, in the narrow sense, for radio and television.
- Various types of discs or tape. In the 20th century, these were mainly used for music. Video and computer uses followed.
- Film, most often used for entertainment, but also for documentaries.
- Internet, which has many uses and presents both opportunities and challenges. Blogs and pod casts, such as news, music, pre-recorded speech and video)
- Publishing, in the narrow sense, meaning on paper, mainly via books, magazines, and newspapers.

Audio recording and reproduction

Sound recording and reproduction is the electrical or mechanical re-creation and/or amplification of sound, often as music. This involves the use of audio equipment such as microphones, recording devices and loudspeakers.

Broadcasting

Television and radio programs are distributed through radio broadcasting over frequency bands that are highly regulated by the Federal Communications Commission. Such regulation includes determination of the width of the bands, range, licencing, types of receivers and transmitters used, and acceptable content.

Cable programs are often broadcast simultaneously with radio and television programs, but have a more limited audience. By coding signals and having decoding equipment in homes, cable also enables subscription-based channels and pay-per-view services.

Broadcasting is the distribution of audio and/or video signals (programs) to a number of recipients ("listeners" or "viewers") that belong to a large group. This group may be the public in general, or a relatively large audience within the public.

Film

Film is a term that encompasses motion pictures as individual projects, as well as the field in general. The origin of the name comes from the fact that photographic film (also called film stock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist — motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks — and commonly movies.

Internet

Toward the end of the 20th century, the advent of the World Wide Web marked the first era in which any individual could have a means of exposure on a scale comparable to that of mass media. For the first time, anyone with a web site can address a global audience, although serving to high levels of web traffic is still relatively expensive. The Internet (also known simply as "the Net" or "the Web") can be briefly understood as "a network of networks". Specifically, it is the worldwide, publicly accessible network of interconnected computer networks that transmit data by packet switching using the standard Internet Protocol (IP). It consists of millions of smaller domestic, academic, business, and governmental networks,

which together carry various information and services, such as electronic mail, online chat, file transfer, and the interlinked Web pages and other documents of the World Wide Web.
Contrary to some common usage, the Internet and the World Wide Web are not synonymous: the Internet is a collection of interconnected computer networks, linked by copper wires, fiber-optic cables, wireless connections etc.; the Web is a collection of interconnected documents, linked by hyperlinks and URLs. The World Wide Web is accessible via the Internet, along with many other services including e-mail, file sharing and others described below.

The internet is quickly becoming the center of mass media. Everything is becoming accessible via the internet. Instead of picking up a newspaper, or watching the 10 o'clock news, people will log onto the internet to get the news they want, when they want it. Many workers listen to the radio through the internet while sitting at their desk. Games are played through the internet. Blogging has become a huge form of media, popular through the internet. Even the education system relies on the internet. Teachers can contact the entire class by sending one e-mail. They have web pages where students can get another copy of the class outline or assignments. Some classes even have class blogs where students must post weekly, and are graded on their contributions. The internet thus far has become an extremely dominant form of media.

Publishing
Publication is also important as a legal concept; (1) as the process of giving formal notice to the world of a significant intention, for example, to marry or enter bankruptcy, and; (2) as the essential precondition of being able to claim defamation; that is, the alleged libel must have been published.
Publishing is the industry concerned with the production of literature or information – the activity of making information available for public view. In some cases, authors may be their own publishers.
Traditionally, the term refers to the distribution of printed works such as books and newspapers. With the advent of digital information systems and the Internet, the scope of publishing has expanded to include websites, blogs, and the like.
As a business, publishing includes the development, marketing, production, and distribution of newspapers, magazines, books, literary works, musical works, software and other works dealing with information.

Book
In library and information science, a book is called a monograph to distinguish it from serial publications such as magazines, journals or newspapers.
A book is a collection of sheets of paper, parchment or other material with a piece of text written on them, bound together along one edge within covers. A book is also a literary work or a main division of such a work. A book produced in electronic format is known as an e-book.

Magazine
Magazines can be classified as:

- General interest magazines (e.g. Frontline, India Today, The Week, etc)
- Special interest magazines (women's, sports, business, scuba diving, etc)

A magazine is a periodical publication containing a variety of articles, generally financed by advertising and/or purchase by readers.

Newspaper
The first printed newspaper was published in 1605, and the form has thrived even in the face of competition from technologies such as radio and television. A newspaper is a publication containing news and information and advertising, usually printed on low-cost paper called newsprint.

Software publishing
Developers may use publishers to reach larger or foreign markets, or to avoid focusing on marketing. Or publishers may use developers to create software to meet a market need that the publisher has identified.

A software publisher is a publishing company in the software industry between the developer and the distributor. In some companies, two or all three of these roles may be combined (and indeed, may reside in a single person, especially in the case of shareware).
Software publishers often license software from developers with specific limitations, such as a time limit or geographical region. The terms of licensing vary enormously, and are typically secret.
Management can also refer to the person or people who perform the act of management.

Theoretical scope
Management functionally, as the action of measuring a quantity on a regular basis and of adjusting some initial plan; or as the actions taken to reach one's intended goal. This applies even in situations where planning does not take place. From this perspective, Frenchman Henri Fayol considers management to consist of five functions:

1. Planning
2. Organizing
3. Leading
4. Co-ordinating
5. Controlling

Some people, however, find this definition, while useful, far too narrow. The phrase "management is what managers do" occurs widely, suggesting the difficulty of defining management, the shifting nature of definitions, and the connection of managerial practices with the existence of a managerial cadre or class.
Speakers of English may also use the term "management" or "the management" as a collective word describing the managers of an organization, for example of a corporation. Historically this use of the term was often contrasted with the term "Labor" referring to those being managed.

Nature of managerial work
Public, private, and voluntary sectors place different demands on managers, but all must retain the faith of those who select them (if they wish to retain their jobs), retain the faith of those people that fund the organization, and retain the faith of those who work for the organization. If they fail to convince employees of the advantages of staying rather than leaving, they may tip the organization into a downward spiral of hiring, training, firing, and recruiting. Management also has the task of innovating and of improving the functioning of organizations.
In for-profit work, management has as its primary function the satisfaction of a range of stakeholders. This typically involves making a profit (for the shareholders), creating valued products at a reasonable cost (for customers), and providing rewarding employment opportunities (for employees).
In nonprofit management, add the importance of keeping the faith of donors. In most models of management/governance, shareholders vote for the board of directors, and the board then hires senior management. Some organizations have experimented with other methods (such as employee-voting models) of selecting or reviewing managers; but this occurs only very rarely.

Historical development
Classical economists such as Adam Smith (1723 - 1790) and John Stuart Mill (1806 - 1873) provided a theoretical background to resource-allocation, production, and pricing issues. About the same time, innovators like Eli Whitney (1765 - 1825), James Watt (1736 - 1819), and Matthew Boulton (1728 - 1809) developed elements of technical production such as standardization, quality-control procedures, cost-accounting, interchangeability of parts, and work-planning. Many of these aspects of management existed in the pre-1861 slave-based sector of the US economy. That environment saw 4 million people, as the contemporary usages had it, "managed" in profitable quasi-mass production.
By the late 19th century, marginal economists Alfred Marshall (1842 - 1924) and Leon Walras (1834 - 1910) and others introduced a new layer of complexity to the theoretical underpinnings of management. Joseph Wharton offered the first tertiary-level course in management in 1881.
The first comprehensive theories of management appeared around 1920. The Harvard Business School invented the Master of Business Administration degree (MBA) in 1921. People like Henri Fayol (1841 - 1925) and Alexander Church described the various branches of management and their inter-relationships.

In the early 20th century, people like Ordway Tead (1891 - 1973), Walter Scott and J. Mooney applied the principles of psychology to management, while other writers, such as Elton Mayo (1880 - 1949), Mary Parker Follett (1868 - 1933), Chester Barnard (1886 - 1961), Max Weber (1864 - 1920), Rensis Likert (1903 - 1981), and Chris Argyris (1923 -) approached the phenomenon of management from a sociological perspective.

In the 1940s, Patrick Blackett combined these statistical theories with microeconomic theory and gave birth to the science of operations research. Operations research, sometimes known as "management science" (but distinct from Taylor's scientific management), attempts to take a scientific approach to solving management problems, particularly in the areas of logistics and operations.
Some of the more recent developments include the Theory of Constraints, management by objectives, reengineering, and various information-technology-driven theories such as agile software development, as well as group management theories such as Cog's Ladder.
Towards the end of the 20th century, business management came to consist of six separate branches, namely:

- Human resource management
- Operations management or production management
- Strategic management
- Marketing management
- Financial management
- Information technology management responsible for management information systems

In the 21st century observers find it increasingly difficult to subdivide management into functional categories in this way. More and more processes simultaneously involve several categories. Instead, one tends to think in terms of the various processes, tasks, and objects subject to management.
Branches of management theory also exist relating to non profits and to government: such as public administration, public management, and educational management. Further, management programs related to civil-society organizations have also spawned programs in nonprofit management and social entrepreneurship.

Functions:
Management operates through various functions, often classified as planning, organizing, leading/motivating and controlling.

- Planning: deciding what needs to happen in the future (today, next week, next month, next year, over the next five years, etc.) and generating plans for action.
- Organizing: making optimum use of the resources required to enable the successful carrying out of plans.
- Leading/Motivating: exhibiting skills in these areas for getting others to play an effective part in achieving plans.
- Controlling: monitoring -- checking progress against plans, which may need modification based on feedback.

The four functions of management are:

The base function is to: Plan
It is the foundation area of management. It is the base upon which the all the areas of management should be built. Planning requires administration to assess; where the company is presently set, and where it would be in the upcoming. From there an appropriate course of action is determined and implemented to attain the company’s goals and objectives
Planning is unending course of action. There may be sudden strategies where companies have to face. Sometimes they are uncontrollable. You can say that they are external factors that constantly affect a company both optimistically and pessimistically. Depending on the conditions, a company may have to alter its course of action in accomplishing certain goals. This kind of preparation, arrangement is known as strategic planning. In strategic planning, management analyzes inside and outside factors that may affect the company and so objectives and goals. Here they should have a study of strengths and

weaknesses, opportunities and threats. For management to do this efficiently, it has to be very practical and ample.

The subsequent function is to: Organize

The second function of the management is getting prepared, getting organized. Management must organize all its resources well before in hand to put into practice the course of action to decide that has been planned in the base function. Through this process, management will now determine the inside directorial configuration; establish and maintain relationships, and also assign required resources.

While determining the inside directorial configuration, management ought to look at the different divisions or departments. They also see to the harmonization of staff, and try to find out the best way to handle the important tasks and expenditure of information within the company. Management determines the division of work according to its need. It also has to decide for suitable departments to hand over authority and responsibilities.

The third function is to: Direct

Directing is the third function of the management. Working under this function helps the management to control and supervise the actions of the staff. This helps them to assist the staff in achieving the company's goals and also accomplishing their personal or career goals which can be powered by motivation, communication, department dynamics, and department leadership.

Employees those which are highly provoked generally surpass in their job performance and also play important role in achieving the company's goal. And here lies the reason why managers focus on motivating their employees. They come about with prize and incentive programs based on job performance and geared in the direction of the employees requirements.

It is very important to maintain a productive working environment, building positive interpersonal relationships, and problem solving. And this can be done only with Effective communication. Understanding the communication process and working on area that need improvement, help managers to become more effective communicators. The finest technique of finding the areas that requires improvement is to ask themselves and others at regular intervals, how well they are doing. This leads to better relationship and helps the managers for better directing plans.

The final function is to: Control

Control, the last of four functions of management, includes establishing performance standards which are of course based on the company's objectives. It also involves evaluating and reporting of actual job performance. When these points are studied by the management then it is necessary to compare both the things. This study on comparison of both decides further corrective and preventive actions.

In an effort of solving performance problems, management should higher standards. They should straightforwardly speak to the employee or department having problem. On the contrary, if there are inadequate resources or disallow other external factors standards from being attained, management had to lower their standards as per requirement. The controlling processes as in comparison with other three, is unending process or say continuous process. With this management can make out any probable problems. It helps them in taking necessary preventive measures against the consequences. Management can also recognize any further developing problems that need corrective actions.

Effective and efficient management leads to success, the success where it attains the objectives and goals of the organizations. Of course for achieving the ultimate goal and aim management need to work creatively in problem solving in all the four functions. Management not only has to see the needs of accomplishing the goals but also has to look in to the process that their way is feasible for the company.

A communication plan includes:

- Target audiences
- Key messages
- A budget
- A calendar for message release

Planning for communication is the art and science of reaching target audiences using marketing communication channels such as advertising, public relations, experiences or direct mail for example. It is concerned with deciding who to target, when, with what message and how.

Business policy:

- The mission of the business is its most obvious purpose -- which may be, for example, to make soap.
- The objective of the business refers to the ends or activity at which a certain task is aimed.
- The business's policy is a guide that stipulates rules, regulations and objectives, and may be used in the managers' decision-making. It must be flexible and easily interpreted and understood by all employees.
- The business's strategy refers to the plan of action that it is going to take, as well as the resources that it will be using, to achieve its mission and objectives. It is a guideline to managers, stipulating how they ought to use best the factors of production to the business's advantage. Initially, it could help the managers decide on what type of business they want to form.

How to implement policies and strategies

- All policies and strategies must be discussed with all managerial personnel and staff.
- Managers must understand where and how they can implement their policies and strategies.
- A plan of action must be devised for each department.
- Policies and strategies must be reviewed regularly.
- Contingency plans must be devised in case the environment changes.
- Assessments of progress ought to be carried out regularly by top-level managers.
- A good environment is required within the business.

The development of policies and strategies

- The missions, objectives, strengths and weaknesses of each department must be analyzed to determine their roles in achieving the business's mission.
- The forecasting method develops a reliable picture of the business's future environment.
- A planning unit must be created to ensure that all plans are consistent and that policies and strategies are aimed at achieving the same mission and objectives.
- Contingency plans must be developed, just in case.

All policies must be discussed with all managerial personnel and staff that is required in the execution of any departmental policy.

- They give mid- and lower-level managers a good idea of the future plans for each department.
- A framework is created whereby plans and decisions are made.
- Mid- and lower-level management may add their own plans to the business's strategic ones.

Communications management is the systematic planning, implementing, monitoring, and revision of all the channels of communication within an organization, and between organizations; it also includes the organization and dissemination of new communication directives connected with an organization, network, or communications technology. Aspects of communications management include developing corporate communication strategies, designing internal and external communications directives, and managing the flow of information, including online communication. New technology forces constant innovation on the part of communications managers.

Roles of communications managers

- Design of organizational communications structures
- Define communications principles and standards
- Formulate the communications goals of the organization
- Manage and monitor information flows
- Organize crisis communications
- Implement communications strategies

- Research the communications context
- Resonance analysis of team networks
- Organize communications training for staff
- Provide corporate presentations to publics, media and cybernetic space

Communication can be defined as "the transfer of meanings between persons and groups". The purpose of communication may range from completing a task or mission to creating and maintaining satisfying human relationships. The word transfer means more than the simple process of "packaging" an idea as conceived by a sender and transporting it to the mind of a receiver, where it is "unpackaged". It implies the creation of meaning in the mind of a sender followed by a re-creation of the same meaning in the mind of a receiver. If something occurs along the way to change the sender's original meaning, the communication has failed in its intent.

Communication may be considered a functional part of an organizational system, and it may be considered in an interpersonal context.

The structure of an organization is determined in part by the network of channels or paths along which information must flow between members or subunits.

Effective Media Management

EMM is an independent media management consultancy, set up ten years ago to advise clients on the media issues which matter most to international advertisers, and to evaluate, benchmark and monitor those advertisers' media investments.

As media becomes more complex, so too does it need to become more accountable. Advertisers are increasingly recognizing the need for independent support, advice and scrutiny of the type provided by EMM.

Historically, media auditing was the only independent tool used to address these needs, but smarter clients are now turning to more wide-ranging media management programmes as their preferred solution.

EMM delivers effective media management programmes tailor-made for marketing directors, finance and procurement professionals within large domestic and multinational advertisers.

LESSON 02

MEDIA STRATEGY

Media strategy, as used in the advertising industry, is concerned with how messages will be delivered to consumers. It involves: identifying the characteristics of the target audience, who should receive messages and defining the characteristics of the media that will be used for the delivery of the messages. Examples of such strategies today have revolved around an integrated marketing communication approach whereby multiple channels of media are used i.e. advertising, public relations, events, direct response media, etc.

This concept has been used among proponents of entertainment-education programming where pro social messages are embedded into dramatic episodic programs to change the audience's attitudes and behaviors in such areas as family planning, literacy, nutrition, smoking, etc.

Definition:

A plan of action by an advertiser for bringing advertising messages to the attention of consumers through the use of appropriate media is media strategy.

What follows are six steps to guide you through the strategy and planning of your organization's media campaign.

Step 1 - Think it Through

A successful plan must also take into account your group's strengths and weaknesses. You cannot reasonably expect your media strategy to be effective if you don't effectively take into account your goals and resources. The planning process need not take forever. But, you need to think before you act. Time spent brainstorming and analyzing options should result in less work during the heat of the campaign and more success at the end of it.

- What do I need to accomplish to succeed?
- Who are the most influential audiences that need to support my position for me to succeed?
- What is the smallest target audience that matters on this issue?
- What do those people believe now?
- Where do those people get their information?
- Who do they trust most? Who do they listen to?
- Who is for us?
- Who is against us?
- Who doesn't care, but should?
- Who needs to hear our voice?
- What do we plan to say?
- How will media coverage help me achieve my goals?
- What do I want to accomplish (reasonably) through media outreach?

(The following questions are ones to consider, but not necessarily ones that get a direct answer.)

- Is it getting one key story that slowly helps turn the tide?
- Is it a mass-media frenzy that gets to the general public?
- What kind of resources (money, time, people, etc.) do I have to spend on media outreach?
- How high is my goal/message already on the public's or government's agenda? (The higher, the better, and the more you can do with the media.)
- How will I gauge my success?

Step 2 - Write it Down

Once you've carefully thought through your situation, put your plan in writing. An idea that seems good in theory may not hold together when you put it down on paper. Always consult a calendar to be sure your media schedule takes into account events such as holidays, vacations and other pre-scheduled activities, of your allies and related organizations or agencies. Also be aware of the opposition's activities and how they might conflict with yours or play into your hands.

If other organizations are planning similar events, see if you can work together. It is important to remember that just because your organization doesn't have a conflicting event, there may be other reports, events or activities planned at the same time.
Start your written plan by working backwards from the day of your event. Be sure to note all external constraints. There's nothing more frustrating than missing a key media outlet because you overlooked a deadline. A written plan will help you avoid such setbacks.
A written schedule or calendar may seem too formal for you. But it will help keep you on top of what must be done each day. Writing it down serves as a visible prod to force you to stick to your timetable. Remember, if you don't make media deadlines, you may be missing an opportunity to further your cause. Worse, you run the risk that your side of the story won't be included - and the opposition's will.

Step 3 - Build Your Own Plan
These steps will help you build your own plan. Follow along and fill in the following sections:

Short introduction
Frame the debate or situation. What's going on that merits the media's attention. How will the media help your cause?

Goals
What is the desired outcome? Do you want to influence legislation? Do you want to alert the public to grassroots action? What type of media coverage will satisfy you?

Identify partners
With whom will you work? Who will carry your message? With whom should you coordinate your activities?

Time-line
What are the specific steps and timeframe for this work? When is your first planning meeting? Is everyone who needs to be there available? When do materials have to be complete? (Bear in mind printers' and other vendors' schedules.) When do you start talking to reporters?

Budget
How much will each component cost? Remember that media is earned, it is not free. Think carefully about how many people you'll need to staff events or make media contacts. You may need to hire freelancers to help with this work. Also, don't forget that props, such as blown-up photos or glossy handouts cost money.

Follow-up
What type of follow-up is needed? Will you be tracking down clips? Clipping services can be expensive. Is this only the first step in a broader effort?

Step 4 - Expect the Unexpected
No matter how well you stay on schedule, unexpected events will occur. While you're planning your event, you may be called on to respond to some related but unforeseen event. Be sure to rehearse so you make your main points most effectively. Then, call the key news outlets. Try to speak to the reporter you've dealt with before, or to the news editor if your regular contact is unavailable.

Step 5 - Always Evaluate
Too often, time pressures leave you few opportunities to think about how effective your actions have been. The way you appear in the media is how others learn about your group and judge its actions. So make sure your timetable includes some way to measure your effectiveness. You will want to do even better the next time.
If your goal is recruiting members, include benchmarks to assess your progress - like 25 new members in a two-month period. That way, you'll be prepared to redirect your campaign mid-stream if necessary.

To evaluate your media campaign, monitor your coverage. Did it deliver the message you wanted - or were there consistent patterns in the coverage that differed from your goals? Always think about what you might change to avoid similar problems in the future. And don't forget to get copies of positive stories about your group or issue to members and funders. Then, put copies of the clips into your press packet for your next media campaign.

Ask people outside your organization to evaluate your publicity, too. Have they gotten the image you want them to have of your members and their activities? Look back at your goals and benchmarks to see where you fell short. And LEARN from your mistakes.

Step 6 - Build Your Draft Media Plan

Build your draft plan. Then cross-reference it with your goals primer to finalize your media strategy!

There are only three marketing strategies needed to grow a business: (1) Increase the number of customers (2) Increase the average transaction amount, and (3) Increase the frequency of repurchase.

Every marketing strategy should be measured by its ability to directly impact and improve upon each of these three factors.

Increasing only one factor will produce linear business growth. Increasing all three factors will produce geometric business growth.

Alternative media

Alternative media are, broadly, those communication media (newspapers, radio, television, movies, Internet, etc.) which are alternatives to the mainstream media, which are owned and controlled by big business and government.

Proponents of alternative media often argue that the mainstream media is heavily biased, criticizing their pretended objectivity as a dissimulation of class biases. Alleged causes of that bias include the political interests of the owners, government influence and profit motive. That criticism comes from observers of all political orientations. The concentration of media ownership, as well as the concentration of the publishing industry is other causes of economical censorship. While sources of alternative media are also frequently highly (and sometimes proudly) biased, the bias tends to be different, hence 'alternative'. Alternative media outlets often engage in advocacy journalism and frequently promote specific political views, often dissident views (or, again paradoxically, views considered "dissident" from whatever the perceived mainstream; contributors to Democratic Underground and Free Republic are diametrically opposed to each other politically, and both are likely to consider themselves dissidents from an oppressive mainstream).

LESSON 03

FUNCTIONS OF MEDIA MANAGEMENT IN ADVERTISING

Definitions

The communication whose purpose is to inform potential customers about products and services is called advertising.

Advertising is a paid communication through medium in which the sponsor is identified and the message is controlled. Variations include publicity, public relations, product placement, sponsorship, underwriting, and sales promotion.

Advertising is bringing a product (or service) to the attention of potential and current customers. Advertising is focused on one particular product or service. Thus, an advertising plan for one product might be very different than that for another product. Advertising is typically done with signs, brochures, commercials, direct mailings or e-mail messages, personal contact, etc

Advertising is a form of communication whose purpose is to inform potential customers about products and services and how to obtain and use them. Many advertisements are also designed to generate increased consumption of those products and services through the creation and reinforcement of brand image and brand loyalty. For these purposes advertisements often contain both factual information and persuasive messages. Every major medium is used to deliver these messages, including: television, radio, movies, magazines, newspapers, video games, the Internet and billboards. Advertising is often placed by an advertising agency on behalf of a company.

Media Planner

It is a job title in an advertising agency or media planning and buying agency, responsible for selecting media for advertisement placement on behalf of their clients. The main aim of a Media Planner is to assist their client in achieving business objectives through their advertising budgets by recommending the best possible use of various media platforms available to advertisers. Their roles may include analyzing target audiences, keeping abreast of media developments, reading market trends and understanding motivations of consumers

Traditionally, the role of the media planner was quite close to that of the Media Buyer, the obvious distinction being that the planner would devise a plan for advertising and the buyer would negotiate with the Media proprietor on things such as rates, copy deadlines, placement, merchandising, etc. The role of the modern media planner is more wide reaching however. Today many agencies are actually eschewing the job title of 'media planner' in favour of titles such as communications planner, brand planner or strategist. This reflects the shift away from 'traditional' media planning to a more holistic approach, with the planner now having to consider (as well as standard above-the-line channels such as TV, print, radio and outdoor) PR, below-the-line channels, in-store, digital media, product placement and other emerging communications channels all for the purpose of ensuring the client's advertising budget is well spent as well as adhering to the overall marketing strategy devised by marketing consultants or the client themselves. Their expanded job scope has thus made more demands of their time, placing them in immensely pressured situations matched by the states faced by their creative (copywriters and art directors) counterparts.

An advertising agency or ad agency is a service business dedicated to creating, planning and handling advertising (and sometimes other forms of promotion) for its clients. An ad agency is independent from the client and provides an outside point of view to the effort of selling the client's products or services. An agency can also handle overall marketing and branding strategies and sales promotions for its clients.

Typical ad agency clients include businesses and corporations, non-profit organizations and government agencies. Agencies may be hired to proadvertising campaign.

Mobile Billboard Advertising

Mobile Billboards are flat-panel campaign units in which their sole purpose is to carry advertisements along dedicated routes selected by clients prior to the start of a campaign. Mobile Billboard companies do

not typically carry third-party cargo or freight. Mobile displays are used for various situations in metropolitan areas throughout the world, including:

- Target advertising
- One day, and long term campaigns
- Convention
- Sporting events
- Store openings or other similar promotional events
- Big advertisements from smaller companies

The same advertising techniques used to promote commercial goods and services can be used to inform, educate and motivate the public about non-commercial issues, such as AIDS, political ideology, energy conservation.

Advertising, in its non-commercial guise, is a powerful educational tool capable of reaching and motivating large audiences. "Advertising justifies its existence when used in the public interest - it is much too powerful a tool to use solely for commercial purposes with commercial enterprise) on behalf of non-commercial, public interest issues and initiatives.

Types of advertising

Media

Commercial advertising media can include wall paintings, billboards, street furniture components, printed flyers and rack cards, radio, cinema and television ads, web banners, mobile telephone screens, shopping carts, web popups, skywriting, bus stop benches, human directional, magazines, newspapers, town criers, sides of buses or airplanes ("logo jets"), taxicab doors, roof mounts and passenger screens, musical stage shows, subway platforms and trains, elastic bands on disposable diapers, stickers on apples in supermarkets, shopping cart handles, the opening section of streaming audio and video, posters, and the backs of event tickets and supermarket receipts. Another way to measure advertising effectiveness is known as ad tracking. This advertising research methodology measures shifts in target market perceptions about the brand and product or service. These shifts in perception are plotted against the consumers' levels of exposure to the company's advertisements and promotions.

Any place an "identified" sponsor pays to deliver their message through a medium is advertising.

Covert advertising

Covert advertising is a unique kind of advertising in which a product or a particular brand is incorporated in some entertainment and media channels like movies, television shows or even sports. Covert advertising is when a product or brand is embedded in entertainment and media. For example, in a film, the main character can use an item or other of a definite brand.

Television commercials

Broadcast advertising is a very popular advertising medium that constitutes of several branches like television, radio or the Internet. Television advertisements have been very popular ever since they have been introduced. The cost of television advertising often depends on the duration of the advertisement, the time of broadcast

The TV commercial is generally considered the most effective mass-market advertising format, as is reflected by the high prices TV networks charge for commercial airtime during popular TV events.

Virtual advertisements may be inserted into regular television programming through computer graphics. It is typically inserted into otherwise blank backdrops or used to replace local billboards that are not relevant to the remote broadcast audience. More controversially, virtual billboards may be inserted into the background where none existing in real-life. Virtual product placement is also possible.

Newer media and advertising approaches

Increasingly, other media are overtaking television because of a shift towards consumer's usage of the internet as well as devices such as TiVo.

Advertising on the World Wide Web is a recent phenomenon. Prices of Web-based advertising space are dependent on the "relevance" of the surrounding web content and the traffic that the website receives.

E-mail advertising is another recent phenomenon. Unsolicited bulk E-mail advertising is known as "spam".

Measuring the impact of mass advertising

The most common method for measuring the impact of mass media advertising is the use of the rating point (rp) or the more accurate target rating point (trp). These two measures refer to the percentage of the universe of the existing base of audience members that can be reached by the use of each media outlet in a particular moment in time. The difference between the two is that the rating point refers to the percentage to the entire universe while the target rating point refers to the percentage of a particular segment or target.

Negative effects of advertising

An extensively documented effect is the control and vetoing of free information by the advertisers. Any negative information on a company or its products or operations often results in pressures from the company to withdraw such information lines, threatening to cut their ads. This behavior makes the editors of the media self-censor content that might upset their ad payers. The bigger the companies are, the bigger their relation becomes, maximizing control over a single piece of information.

Advertisers may try to minimize information about or from consumer groups, consumer-controlled purchasing initiatives (as joint purchase systems), or consumer-controlled quality information systems.

Another indirect effect of advertising is to modify the nature of the communication media where it is shown. Media that get most of their revenues from publicity try to make their medium a good place for communicating ads before anything else.

Global advertising

Advertising has gone through five major stages of development: domestic, export, international, multi-national, and global. For global advertisers, there are four, potentially competing, business objectives that must be balanced when developing worldwide advertising: building a brand while speaking with one voice, developing economies of scale in the creative process, maximizing local effectiveness of ads, and increasing the company's speed of implementation. Born from the evolutionary stages of global marketing are the three primary and fundamentally different approaches to the development of global advertising executions: exporting executions, producing local executions, and importing ideas that travel.

Trends

With the dawn of the Internet came many new advertising opportunities. Popup, Flash, banner, averaging, and email advertisements are now commonplace.

Embedded advertising or in-film ad placements are happening on a larger scale now than ever before.

Particularly since the rise of "entertaining" advertising, some people may like an advertisement enough to wish to watch it later or show a friend. In general, the advertising community has not yet made this easy, although some have used the Internet to widely distribute their ads to anyone willing to see or hear them.

Another significant trend regarding future of advertising is the growing importance of targeted ads.

The functions Management in Advertising

From the creation of advertisements we now move to another increasingly vital and creative area of the advertising profession. All your creativity would be useless, unless what you produce is seen or heard and acted upon. This can be guaranteed only by the most effective exposure in the media. Even creativity and planning and advertising campaigns can be determined to a considerable extent by the media used. There is today greater integration of the creative function with media planning.

Today, the integral link between advertising research, creating advertising and media planning has become vital today because of the proliferation of the media, particularly the plethora of TV channels, and inter- and intra-media competition as also fierce competition between brands trying to capture a fast expanding market. These developments are making media planning a complex and difficult task, calling for a great deal of ingenuity, inventiveness, continuous monitoring of changes in consumer reactions to different media, analysis of utility of certain media and combining imagination with available data to ensure the most effective use of media in combination.

Let us start with trying to understand what the media is expected to do. What is the media objective in general? It is to ensure the widest and the most effective exposure of the advertising message in such a way as to help influence purchase and reduce wastage, thereby getting the best value for every rupee spent. The aim is to select the most effective media to reach the core target. The options are many, of course, related to the product or service and the target audience. Should you use a single medium to saturation level? Should you combine different media or opt for a media-mix? If so, what would be the distribution of the different media? Then you would come to each medium-print, TV, radio, video, outdoor, direct mail, point of purchase material, shop window display and so on. Starting with the print medium, you have to decide whether you would confine yourself only to daily newspapers or use magazines as well. Then more questions arise: Which newspapers? The general daily or the financial dailies and which of those? Similar questions would have to be answered with regard to magazines. Then you would have to decide how much space to use and how frequently the position of the advertisement on the page of the daily, even the particular page on which the advertisement would appear. These questions are no longer simple. The number of newspapers seems to be increasing every day. Then there are multiple issues of the same daily newspaper. There are special regular weekly features or supplements. You have to choose between English and other Indian language dailies, both nationally and regionally. With so many readership options and newspapers and magazines catering to so many different tastes and requirements, there is a tremendous fragmentation or segmentation of readership. General magazines, as distinct from those aimed at specific readership. Contain a variety of articles. In positioning an advertisement one has to make a decision depending on the product or service and its core audience and the sections of the magazine that are likely to appeal to such an audience. It is a formidable task. Certainly with regard to the space to be used and even with frequency at times there has to be integration between the creative team and the media planner.

How serious this problem of media selection and planning is, becomes evident' when we discuss the proliferation of TV channels.
In the environment of increasing competition the combination of different media has assumed greater importance than ever before. Direct mail, such as Catalogues, leaflets, even audiotapes and videotapes, computer diskettes and telephone calls are becoming quite common. Even for consumer goods and consumer personal selling is backing durables multimedia advertising. Direct mail, which uses TV quiz or feedback postcards, not only communicates effectively with the target audience but also builds up a profile of potential consumers, people who have bothered to respond. This can be the beginning of a direct mail database, which has to be kept constantly updated. Outdoor advertising is also increasing in importance. Today one comes across even financial advertisements on hoardings.

These conventional media advertisers have been using a whole range of non-conventional media, including cinema and video vans, cycles with audio-systems advertising a product
The use of the media has become very complex. In general what combination of media or media-mix do you go in for and in what proportion? In TV what the combination of channels and mix is of programmed? How to select a combination that gives the best value for money in reaching the target? In TV it is the question of a target specific programmed with a highly fragmented and shifting viewer ship. How does one focus on markets of importance? The task is precise, and involves the adoption of a more strict but flexible media strategy. The problems faced can be identified as follows: managing the media explosion; matching media to consumer segments with increasing audience fragmentation and declining media loyalties; increasing competition among brands; cost inflation; inter-media competition; cost-effect media use avoiding wastage; focusing on core consumers and standing out in the clutter; increased audience; monitoring changes in readership and viewer ship patterns of the potential consumers; and managing both information and lack of it. Obviously research has an important bearing on media planning and implementation. The media scenario has become so complex that the information for media selection and planning is specific to the target, for a sophisticated segmentation of the media in relation to a segmented target, a specific combination, distribution and spacing of advertisements in the media.

It is in this context that advertising research takes on a new dimension. By itself it covers a wide field: consumer motivation, pre-testing and post-testing the copy and the advertisement not merely for the

credibility and persuasiveness of the message but also compatibility with the medium to reach the specific target audience. It also includes research about the different media categories, competitive advertising both in terms of the advertisements and the media used. There is also the research that follows the release of the advertising campaign: recall of the advertisements, comprehension, and impact and so on. These are related to the media used to check their effectiveness, apart from media research to locate target groups in relation to particular media, categories, and balance the reach in relation to the costs involved. Media research permits not only monitor of competitive spending and media strategy, but also monthly variations in brand awareness and brand preferences of consumers in relation to the particular media used. It also helps decide media strategy and tactics of concentrating regionally or nationally, using a single medium or a media mix, how and in what frequency and combination the media-mix is to be operated-concentrated short bursts of advertising with long gaps or a regular release and so on.

Today a certain amount of media information is readily available. Certain publications provide 'reading and noting' studies to identify positions, which attract greater attention
From all the data available, the media planner would have to work out a consumer profile, not merely in demographic terms, but also as to the identification of the decision-maker, purchase rhythm or frequency of purchase, quantity bought at a time, external influence on purchase decisions; the source of purchase-facilities available, such as credit and exclusive brand 'franchise or rights to sell a particular brand; user recommendation; media habits of decision-makers; advertisement recall as compared with other brands and may be, even other consumer products of different brands and even the media which noticed. The totality of such recall of advertisements, seen or heard, of all the products concerned and their respective brands in relation to media would provide some idea of the contribution of each medium.

On the basis of the marketing communication objectives and the analysis of the research data regarding the consumer profile and the related media-mix, the media planner would have to decide on what are called the primary and the secondary media. The primary medium would be selected on the consideration of securing the most powerful impact on the target audience, of the most important source of information for the target audience about the product or service to be purchased and of the most decisive influence on, the decision to purchase. Further more, it must be seen and advertisements in it recalled by the majority of the target audience. And the wastage should be minimum. In the case of satellite TV channels one must also take into consideration a spillover into the neighboring countries, especially in the context of the increasing orientation on exports these days.
The media planner would give the greatest weight to the primary medium and use other media to provide back up, help further persuade the consumer to act on the motivation already triggered by the primary medium. Such media would be considered as secondary media. Obviously the primary medium and the secondary medium would vary from product groups to product groups. In general one might say that consumer goods would possibly require an even spread over the entire media spectrum.
For industrial products, one might even consider direct mail including leaflets and catalogues as the primary medium backed by the press, particularly the financial press. TV would be a secondary medium.
Computers have already become a useful instrument of media research and planning. The technology and the accompanying information explosion have to be tuned to the rapidly growing needs of marketing communication. Specialized institutions and trained personnel to man such institutions are needed.
The existing institutional arrangements are unable to cope with the demands made on media planning and buying. The attention to the media is not left totally to the advertising agency. Even the advertisers are entrusting the responsibility of media co-ordination to their product or brand managers. The total demands of media space or time and the media combinations are sometimes pooled together for the most effective utilization of the money spent by a marketing organization with multiple brands.
The usual organization is of a media director with a media planner and a number of assistants involved both in planning and its operation in terms of scheduling the advertisements in different media, booking time or space, ensuring dispatch of material and checking the fulfillment of the contracts entered into by the media owners with the agency and finally, billing clients. The size of the department depends on the size of the operations.

The potential has developed for the emergence of independent media buying agencies as in the advanced market economies. This is seen as a threat to the advertising agencies. Hence, those who have a large business are setting up subsidiary media-buying agencies.

LESSON 04

MEDIA ETHICS

Media ethics is the subdivision of applied ethics dealing with the specific ethical principles and standards of media, including broadcast media.
Journalism ethics and standards comprise principles of ethics and of good practice as applicable to the specific challenges faced by professional journalists. Historically and currently, this subset of media ethics is widely known to journalists as their professional "code of ethics" or the "canons of journalism." The basic codes and canons commonly appear in statements drafted by professional journalism associations and individual print, broadcast, and online news organizations.

Journalistic ethics tends to dominate media ethics, sometimes almost to the exclusion of other areas. Topics covered by journalism ethics include:

- News manipulation. News can manipulate and be manipulated. Governments and corporations may attempt to manipulate news media; governments, for example, by censorship, and corporations by share ownership. The methods of manipulation are subtle and many. Manipulation may be voluntary or involuntary. Those being manipulated may not be aware of this.
- Truth. Truth may conflict with many other values.
    - Public interest. Revelation of military secrets and other sensitive government information may be contrary to the public interest, even if it is true. The definition of public interest is hard.
    - Privacy. Salacious details of the lives of public figures are a central content element in many media. Publication is not necessarily justified simply because the information is true. Privacy is also a right, and one which conflicts with free speech.
    - Fantasy. Fantasy is an element of entertainment, which is a legitimate goal of media content. Journalism may mix fantasy and truth, with resulting ethical dilemmas.
- Conflict with the law. Journalistic ethics may conflict with the law over issues such as the protection of confidential news sources. There is also the question of the extent to which it is ethically acceptable to break the law in order to obtain news. For example, undercover reporters may be engaging in deception, trespass and similar torts and crimes.

As with other ethical codes, there is a perennial concern that the standards of journalism are being ignored. One of the most controversial issues in modern reporting is media bias, especially on political issues, but also with regard to cultural and other issues. Sensationalism is also a common complaint. Minor factual errors are also extremely common, as almost anyone who is familiar with the subject of a particular report will quickly realize.
There are also some wider concerns, as the media continue to change, for example that the brevity of news reports and use of sound bites has reduced fidelity to the truth, and may contribute to a lack of needed context for public understanding. From outside the profession, the rise of news management contributes to the real possibility that news media may be deliberately manipulated. Selective reporting (spiking, double standards) are very commonly alleged against newspapers, and by their nature are forms of bias not easy to establish, or guard against.
This section does not address specifics of such matters, but issues of practical compliance, as well as differences between professional journalists on principles.

Ethics of advertising and public relations
In order to ensure that their marketing practices are ethical, businesses engaging in behavioral targeting should first review research on consumers' attitudes and beliefs about the issue and then develop online advertising policies that demonstrate their commitment to protecting the privacy of their customers.

Public Relations
Good examples of codes sensitive to public relations are the following:

For The News & Observer to be the area's primary source for news and information, we must have the trust and confidence of our readers. Readers must know that the newspaper that arrives on their doorstep every morning is there to serve them not politicians of a certain stripe, not special interest groups. That puts the burden on us editors, reporters, copy editors, news researchers, photographers, designers, graphic artists, and support personnel to avoid conflicts of interest or even the appearance of such conflicts.
In newspapers there is code of ethics that eloquently seeks to remind its staffers of ethical decision-making, with an eye on public image.
The ethics of persuasion, advertising and public relations is closely related to marketing ethics. In media ethics, interest extends beyond commercial protagonists to public figures, such as politicians and movie stars, and non-profit organizations. When public figures and non-commercial organizations engage in media-conveyed persuasion tactics, the methods are usually derived from the business field.

Ethics of entertainment media
Issues in the ethics of entertainment media include:
Use fair, responsible and honest means to obtain material. Identify yourself and your employer before obtaining any interview for publication or broadcast. Never exploit a person’s vulnerability or ignorance of media practice.
Present pictures and sound which are true and accurate. Any manipulation likely to mislead should be disclosed.
Do not plagiarize.

- Product placement. An increasingly common marketing tactic is the placement of products in entertainment media. The producers of such media may be paid high sums to display branded products. The practice is controversial and largely unregulated. Detailed article: product placement.
- Taste and taboos. Art is about the questioning of our values. Normative ethics is often about the enforcement and protection of our values. In media ethics, these two sides come into conflict. In the name of art, media may deliberately attempt to break with existing norms and shock the audience. The extent to which this is acceptable is always a hotbed of ethical controversy.

Media democracy is a production and distribution model which promotes a mass media system that informs and empowers all members of society, and enhances democratic values. The term also refers to a modern social movement evident in countries all over the world which attempts to make mainstream media more accountable to the publics they serve and to create more democratic alternatives.
In democratic countries, a special relationship exists between media and government. Although the freedom of the media may be constitutionally enshrined and have precise legal definition and enforcement, the exercise of that freedom by individual journalists is a matter of personal choice and ethics.

Modern democratic government subsists in representation of millions by hundreds. For the representatives to be accountable and for the process of government to be transparent, effective communication paths must exist to their constituents. Today these paths consists primarily of the mass media, to the extent that if press freedom disappeared, so would most political accountability.
In this area, media ethics merges with issues of civil rights and politics. Issues include:

- Subversion of media independence by financial interests.
- Government monitoring of media for intelligence gathering against its own people.
-

Law and media ethics
Like ethics the law seeks to balance competing aims. In most countries there are laws preventing the media from doing or saying certain things when this would unduly breach another person's rights? For instance, slander and libel are forms of defamation, a tort. Slander occurs when a person's good name is unfairly slurred. Libel is concerned with attacks on reputation through writing. A major area of conflict is between the public's "right to know", or freedom of the press, and individual's right to privacy. This clash often occurs regarding reporting into the private lives of public figures.

Media ethics and media economics

The economic polices and practices of media companies and disciples including journalism and the news industry, film production, entertainment programs, print, broadcast, mobile communications, Internet, advertising and public relations. Deregulation of media, media ownership and concentration, market share, intellectual property rights, competitive economic strategies, company economics, "media tax" and other issues are considered parts of the field. Media economics has social, cultural, and economic implications.Media Economics provides a critical introduction to the economics of the media and content industries (including broadcasting, print media, film, recorded music and interactive media). It examines the revenue and cost structures of these industries and the economics of the key processes of production, distribution and consumption. Particularly attention is paid to the changing patterns of activity in these areas;

- The impact that new technologies and consumer behaviors are having upon the media and content industries;
- The way these changes are impacting and influencing the development of media business models.

Media ethics also deals with the relationship of media and media economics where things such as deregulation of media, concentration of media ownership, media trade unions and labor issues, and other such worldwide regulating bodies, citizen media (low power FM, community radio) have ethical implications.

Intercultural dimensions of media ethics

If values differ intercultural, the issue arises of the extent to which behavior should be modified in the light of the values of specific cultures.

Similarities between media ethics and other fields of applied ethics

In the context of a code that is adopted by a profession or by a governmental or quasi-governmental organ to regulate that profession, an ethical code may be styled as a code of professional responsibility, which may dispense with difficult issues of what behavior is "ethical".

Some codes of ethics are often social issues. Some set out general principles about an organization's beliefs on matters such as quality, employees or the environment. Others set out the procedures to be used in specific ethical situations - such as conflicts of interest or the acceptance of gifts, and delineate the procedures to determine whether a violation of the code of ethics occurred and, if so, what remedies should be imposed.

Privacy and honesty are issues extensively covered in medical ethical literature, as is the principle of harm-avoidance. The trade-offs between economic goals and social values have been covered extensively in business ethics.

Differences between media ethics and other fields of applied ethics:

A theoretical issue peculiar to media ethics is the identity of observer and observed. The press is one of the primary guardians in a democratic society of many of the freedoms, rights and duties discussed by other fields of applied ethics. In media ethics the ethical obligations of the guardians themselves comes more strongly into the foreground. Who guards the guardians? This question also arises in the field of legal ethics.

In the context of business ethics, the typical interest groups are contract partners and competitors(the morality of contractual relationships, fair and unfair competition, just prices, bribing and misleading in contract negotiations);producers and consumers (marketing ethics, advertising ethics, product liability, public relations); employers and employees (respective rights and duties of labors partners, conflicts of interest, property claims, loyalty, privacy, quality control);share-holders and management(respective rights and duties, shareholder activism or opportunism, social responsibility of ownership, mergers and acquisitions).

Another characteristic of media ethics is the disparate nature of its goals. Ethical dilemmas emerge when goals conflict. The goals of media usage diverge sharply. Expressed in a consequentiality manner, media usage may be subject to pressures to maximize: economic profits, entertainment value, information provision, the upholding of democratic freedoms, the development of art and culture, fame and vanity.

Lesson 05

MEDIA BIAS

Media bias is a term used to describe a real or perceived bias of journalists and news producers within the mass media.
In media bias, there is selection of which events will be reported and how they are covered. The direction and degree of media bias in various countries is widely disputed, although its causes are both practical and theoretical.
Practical limitations to media neutrality include the inability of journalists to report all available stories and facts, and the requirement that selected facts be linked into a coherent narrative (Newton 1989). Since it is impossible to report everything, some bias is inevitable. Government influence, including overt and covert censorship, biases the media in some countries. Market forces that can result in a biased presentation include the ownership of the news source, the selection of staff and the preferences of an intended audience, or pressure from advertisers. Political affiliations arise from ideological positions of media owners and journalists. The space or air time available for reports, as well as deadlines needed to be met, can lead to incomplete and apparently biased stories.
Media bias usually refers to a pervasive or widespread bias contravening the standards of journalism, rather than the perspective of an individual journalist or article.

Types of bias

- Ethnic or racial bias, including racism, nationalism.
- Ideological bias based on personal philosophy which may include liberalism, conservativism, progressivism, communism, etc.
- Peer culture bias, which is bias based on popular opinions of one's peer group which may include environment, anti-globalism, etc.
- Political bias, including bias in favor of or against a particular political party or candidate.
- Corporate bias, including advertising, coverage of political campaigns in such a way as to favor or vilify corporate interests, and the reporting of issues to favor the interests of the owners of the news media or its advertisers.
- Political bias, including bias in favor of or against a particular political party, candidate, or policy. (Often, people complain of the "liberal media" or "conservative media".) Other complaints are is that the American media has an "either or" view by only focusing on Republicans or Democrats, and ignoring other lines of thought such as libertarianism.
- Sensationalism, which is bias in favor of the exceptional over the ordinary. This includes the practice whereby exceptional news may be overemphasized, distorted or fabricated to boost commercial ratings; entertainment news is often subjected to sensationalism.
- Exaggerated influence of minority views: Like sensationalism, this is a tendency to emphasize the new and the different over the status quo or existing consensus. This may be done in an attempt to be "fair", or to find something worth reporting.
- Bias toward ease or expediency

Sources of media bias

Whether or not media bias exists is a seemingly endless debate. Yet valid questions remain about media performance and the role of public communications practitioners in shaping perception. There are some researchers who use a "social construction of reality" framework to analyze media and the ways in which information is filtered. According to scholar Richard Alan Nelson's (2003) study Tracking Propaganda to the Source: Tools for Analyzing Media Bias, media effects findings suggest that when bias occurs it stems from combination of 10 factors:

- The media are neither objective nor completely honest in their portrayal of important issues.
- Framing devices are employed in stories by featuring some angles and downplaying others.

- The news is a product not only of deliberate manipulation, but of the ideological and economic conditions under which the media operate.
- While appearing independent, the news media are institutions that are controlled or heavily influenced by government and business interests experienced with manufacturing of consent/consensus.
- Reporters' sources frequently dominate the flow of information as a way of furthering their own overt and hidden agendas. In particular, the heavy reliance on political officials and other-government related experts occurs through a preferential sourcing selection process which excludes dissident voices.
- Journalists widely accept the faulty premise that the government's collective intentions are benevolent, despite occasional mistakes.
- The regular use of the word "we" by journalists in referring to their government's actions implies nationalistic complicity with those policies.
- There is an absence of historical context and contemporary comparisons in reportage which would make news more meaningful.
- The failure to provide follow up assessment is further evidence of a pack journalism mentality that at the conclusion of a "feeding frenzy" wants to move on to other stories.
- Citizens must avoid self-censorship by reading divergent sources and maintaining a critical perspective on the media in order to make informed choices and participate effectively in the public policy process.

The book's most thorough case study involved nuclear energy. The survey of journalists showed that most were highly skeptical about nuclear safety. However, the authors conducted a separate survey of scientists in energy related fields, who were much more sanguine about nuclear safety issues. They then conducted a content analysis of nuclear energy coverage in the media outlets they had surveyed. They found that the opinions of sources who were cited as scientific experts reflected the antinuclear sentiments of journalists, rather than the more pro-nuclear perspectives held by most energy scientists.

The authors concluded that journalists' coverage of controversial issues reflected their own attitudes, and the predominance of political liberals in newsrooms therefore pushed news coverage in a liberal direction. They presented this tilt as a mostly unconscious process of like-minded individuals projecting their shared assumptions onto their interpretations of reality. At the time the study was embraced mainly by conservative columnists and politicians, who adopted the findings as "scientific proof" of liberal media bias.

This same argument would have news outlets in equal numbers increasing profits of a more balanced media far more than the slight increase in costs to hire unbiased journalists, notwithstanding the extreme rarity of self-reported conservative journalists.

The economics empirical literature on mass media bias mainly focuses on the United States.

The accuracy of this study is doubtful, though, because Fairness and Accuracy in Reporting has throughout its history demonstrated a liberal bias.

Experimenter bias

A major problem in studies is experimenter bias. Research into studies of media bias in the United States shows that Liberal experimenters tend to get results that say the media has a conservative bias, while conservatives experimenters tend to get results that say the media has a liberal bias, and those who do not identify themselves as either liberal or conservative get results indicating little bias, or mixed bias

At one time or other we all complain about "bias in the news." The fact is, despite the journalistic ideal of "objectivity," every news story is influenced by the attitudes and background of its interviewers, writers, photographers and editors.

Bias through selection and omission

An editor can express a bias by choosing to use or not to use a specific news item. Within a given story, some details can be ignored, and others included, to give readers or viewers a different opinion about the events reported. If, during a speech, a few people boo, the reaction can be described as "remarks greeted by jeers" or they can be ignored as "a handful of dissidents."

Bias through omission is difficult to detect. Only by comparing news reports from a wide variety of outlets can the form of bias be observed.

Bias through placement
Readers of papers judge first page stories to be more significant than those buried in the back. Television and radio newscasts run the most important stories first and leave the less significant for later. Where a story is placed, therefore, influences what a reader or viewer thinks about its importance.

Bias by headline
Many people read only the headlines of a news item. Most people scan nearly all the headlines in a newspaper. Headlines are the most-read part of a paper. They can summarize as well as present carefully hidden bias and prejudices. They can convey excitement where little exists. They can express approval or condemnation.

Bias by photos, captions and camera angles
Some pictures flatter a person; others make the person look unpleasant. A paper can choose photos to influence opinion about, for example, a candidate for election. On television, the choice of which visual images to display is extremely important. The captions newspapers run below photos are also potential sources of bias.

Bias through use of names and titles
News media often use labels and titles to describe people, places, and events. A person can be called an "ex-con" or be referred to as someone who "served time twenty years ago for a minor offense." Whether a person is described as a "terrorist" or a "freedom fighter" is a clear indication of editorial bias.

Bias through statistics and crowd counts
To make a disaster seem more spectacular (and therefore worthy of reading about), numbers can be inflated. "A hundred injured in air crash" can be the same as "only minor injuries in air crash," reflecting the opinion of the person doing the counting.

Bias by source control
To detect bias, always consider where the news item "comes from." Is the information supplied by a reporter, an eyewitness, police or fire officials, executives, or elected or appointed government officials? Each may have a particular bias that is introduced into the story. Companies and public relations directors supply news outlets with puff pieces through news releases, photos or videos. Often news outlets depend on pseudo-events (demonstrations, sit-ins, ribbon cuttings, speeches and ceremonies) that take place mainly to gain news coverage.

Word choice and tone
Showing the same kind of bias that appears in headlines, the use of positive or negative words or words with a particular connotation can strongly influence the reader or viewer.

Bias in the news media
Is the news media biased toward liberals? Yes. Is the news media biased toward conservatives? Yes. These questions and answers are uninteresting because it is possible to find evidence--anecdotal and otherwise--to "prove" media bias of one stripe or another. Far more interesting and instructive is studying the inherent, or structural, biases of journalism as a professional practice--especially as mediated through television. I use the word "bias" here to challenge its current use by partisan critics. A more accepted, and perhaps more accurate, term would be "frame." These are some of the professional frames that structure what journalists can see and how they can present what they see.

Commercial bias:
The news media are money-making businesses. As such, they must deliver a good product to their customers to make a profit. The customers of the news media are advertisers. The most important product

the news media delivers to its customers are readers or viewers. Good is defined in numbers and quality of readers or viewers. The news media are biased toward conflict (re: bad news and narrative biases below) because conflict draws readers and viewers. Harmony is boring.

Temporal bias:
The news media are biased toward the immediate. News is what's new and fresh. To be immediate and fresh, the news must be ever-changing even when there is little news to cover.

Visual bias
Television (and, increasingly, newspapers) is biased toward visual depictions of news. Television is nothing without pictures. Legitimate news that has no visual angle is likely to get little attention. Much of what is important in politics policy cannot be photographed.

Bad news bias
Good news is boring (and probably does not photograph well, either). This bias makes the world look like a more dangerous place than it really is. Plus, this bias makes politicians look far more crooked than they really are.

Narrative bias
The news media cover the news in terms of "stories" that must have a beginning, middle, and end--in other words, a plot with antagonists and protagonists. Much of what happens in our world, however, is ambiguous. The news media apply a narrative structure to ambiguous events suggesting that these events are easily understood and have clear cause-and-effect relationships. Good storytelling requires drama, and so this bias often leads journalists to add, or seek out, drama for the sake of drama. Controversy creates drama. Journalists often seek out the opinions of competing experts or officials in order to present conflict between two sides of an issue (sometimes referred to as the authority-disorder bias). Lastly, narrative bias leads many journalists to create, and then hang on to, master narratives--set story lines with set characters who act in set ways. Once a master narrative has been set, it is very difficult to get journalists to see that their narrative is simply one way, and not necessarily the correct or best way, of viewing people and events.

Status Quo bias:
The news media believe "the system works." During the "fiasco in Florida," recall that the news media were compelled to remind us that the Constitution was safe, the process was working, and all would be well. The mainstream news media never question the structure of the political system. The American way is the only way, politically and socially. In fact, the American way is news. The press spends vast amounts of time in unquestioning coverage of the process of political campaigns (but less so on the process of governance). This bias ensures that alternate points of view about how government might run and what government might do are effectively ignored.

Fairness bias:
No, this is not an oxymoron. Ethical journalistic practice demands that reporters and editors be fair. In the news product this bias manifests as a contention between/among political actors (also re: narrative bias above). Whenever one faction or politician does something or says something newsworthy, the press is compelled by this bias to get a reaction from an opposing camp. This creates the illusion that the game of politics is always contentious and never cooperative. This bias can also create situations in which one faction appears to be attacked by the press. For example, politician A announces some positive accomplishment followed by the press seeking a negative comment from politician B. The point is not to disparage politician A but to be fair to politician B. When politician A is a conservative, this practice appears to be liberal bias.

Expediency bias:
Journalism is a competitive, deadline-driven profession. Reporters compete among themselves for prime space or air time. News organizations compete for market share and reader/viewer attention. And the 24-hour news cycle--driven by the immediacy of television and the internet--creates a situation in which the

job of competing never comes to a rest. Add financial pressures to this mix--the general desire of media groups for profit margins that exceed what's "normal" in many other industries--and you create a bias toward information that can be obtained quickly, easily, and inexpensively. Need an expert/official quote (status quo bias) to balance (fairness bias) a story (narrative bias)? Who can you get on the phone fast? Who is always ready with a quote and always willing to speak (i.e. say what you need them to say to balance the story)? Who sent a press release recently? Much of deadline decision making comes down to gathering information that is readily available from sources that are well known.

Glory bias:

Journalists, especially television reporters, often assert themselves into the stories they cover. This happens most often in terms of proximity, i.e. to the locus of unfolding events or within the orbit of powerful political and civic actors. This bias helps journalists establish and maintain a cultural identity as knowledgeable insiders (although many journalists reject the notion that follows from this--that they are players in the game and not merely observers). The glory bias shows itself in particularly obnoxious ways in television journalism. News promos with stirring music and heroic pictures of individual reporters create the aura of omnipresence and omnipotence. I ascribe the use of the satellite phone to this bias. Note how often it's used in situations in which a normal video feed should be no problem to establish, e.g. a report from Tokyo I saw recently on CNN. The jerky pictures and fuzzy sound of the satellite phone create a romantic image of foreign adventure.

Tools for measuring and evaluating media bias

Richard Alan Nelson's (2003) study cited above on Tracking Propaganda to the Source: Tools for Analyzing Media Bias reports there are at least 12 methods used to analyze the existence of and quantify bias:

- Surveys of the political/cultural attitudes of journalists, particularly members of the media elite, and of journalism students.
- Studies of journalists' previous professional connections.
- Collections of quotations in which prominent journalists reveal their beliefs about politics and/or the proper role of their profession.
- Computer word-use and topic analysis searches to determine content and labeling.
- Studies of policies recommended in news stories.
- Comparisons of the agenda of the news and entertainment media with agendas of political candidates or other activists.
- Positive/negative coverage analysis.
- Reviews of the personal demographics of media decision makers.
- A comparison of advertising sources/content which influence information/entertainment content.
- Analyses of the extent of government propaganda and public relations (PR) industry impact on media.
- Studies of the use of experts and spokespersons etc. by media vs. those not selected to determine the interest groups and ideologies represented vs. those excluded.
- Research into payments of journalists by corporations and trade associations to speak before their groups and the impact that may have on coverage.

Efforts to correct bias

The technique used to avoid bias is disclosure of affiliations that may be considered a possible conflict of interest.

The other technique used to avoid bias is the "point/counterpoint" or "round table," an adversarial format in which representatives of opposing views comment on an issue. This approach theoretically allows diverse views to appear in the media. However, the person organizing the report still has the responsibility to choose people who really represent the breadth of opinion, to ask them non-prejudicial questions, and to edit or arbitrate their comments fairly. When done carelessly, a point/counterpoint can be as unfair as a simple biased report, by suggesting that the "losing" side lost on its merits.

Using this format can also lead to accusations that the reporter has created a misleading appearance that viewpoint have equal validity. This may happen when a taboo exists around one of the viewpoints, or when one of the representatives habitually makes claims that are easily shown to be inaccurate.
In rare cases, a news organization may dismiss or reassign staff members who appear biased.

History of bias in the mass media

Political bias has been a feature of the mass media since its birth with the invention of the printing press.
In the nineteenth century, journalists began to recognize the concept of unbiased reporting as an integral part of journalistic ethics. This coincided with the rise of journalism as a powerful social force. Even today, though, the most conscientiously objective journalists cannot avoid accusations of bias.
The expense of early printing equipment restricted media production to a limited number of people. Historians have found that publishers often served the interests of powerful social groups.
Like newspapers, the broadcast media (radio and television) have been used as a mechanism for propaganda from their earliest days, a tendency made more pronounced by the initial ownership of broadcast spectrum by national governments. Although a process of media deregulation has placed the majority of the western broadcast media in private hands, there still exists a strong government presence, or even monopoly, in the broadcast media of many countries across the globe. At the same time, the concentration of media in private hands, and frequently amongst a comparatively small number of individuals, has also lead to accusations of media bias.

There are many examples of accusations of bias being used as a political tool, sometimes resulting in government censorship.
Politicians who favored the United States entering World War II on the German side asserted that the international media were controlled by Jews, and that reports of German mistreatment of Jews were biased and without foundation. Hollywood was said to be in the 1980s, the government of South Africa accused newspapers of liberal bias and instituted government censorship. In 1989, the newspaper New Nation was closed by the government for three months for publishing anti-apartheid propaganda. Other newspapers were not closed, but were extensively censored. Some published the censored sections blacked out, to demonstrate the extent of government censorship. In America during the labor union movement and the civil rights movement, newspapers supporting liberal social reform were accused by conservative newspapers of communist bias.

Role of language in media bias

Language may also be a more subtle form of bias.
Mass media, despite its ability to project worldwide, is limited in its cross-ethnic compatibility by one simple attribute language. Ethnicity, being largely developed by a divergence in geography, language, culture, genes and similarly, point of view, has the potential to be countered by a common source of information. Therefore, language, in the absence of translation, comprises a barrier to a worldwide community of debate and opinion, although it is also true that media within any given society may be split along class, political or regional lines. Furthermore, if the language is translated, the translator has room to shift a bias by choosing weighed words for translation.

National and ethnic viewpoint

Many news organizations reflect or are perceived to reflect in some way the viewpoint of the geographic, ethnic, and national population that they primarily serve. Media within countries is sometimes seen as being sycophantic or unquestioning about the country's government.
Western media is often criticized in the rest of the world (including eastern Europe, Asia, Africa, and the Middle East) as being pro-Western with regard to a variety of political, cultural and economic issues. Al Jazeera has been frequently criticized in the West about its coverage of Arab world issues.

Other influences

However, the decisions of the editorial department of a newspaper and the corporate parent frequently are not connected, as the editorial staff retains freedom to decide what is covered as well as what isn't. Biases,

real or implied, frequently arise when it comes to deciding what stories will be covered and who will be called for those stories.

The apparent bias of media is not always specifically political in nature. Bias has also been claimed in instances referred to as conflict of interest, whereby the owners of media outlets have vested interests in other commercial enterprises or political parties. In such cases in the United States, the media outlet is required to disclose the conflict of interest.

Lesson 06

MEDIA TECHNOLOGY

The Continuing Evolution of Media Technology

During the last decade, mass communication has taken on a much greater social role than it previously held, as the terms communication revolution and information society have come into vogue. More and more people are engaged in the creation, processing, and dissemination of information. The sociologist Daniel Bell declared that the United States had more people working in the production of information than in manufacturing or agriculture, a fact that heralded what critics would call the "information society." Technological invention and innovation, including the development of the microchip, the computer, and the communication satellite, heralded the "communication evolution." One of the first visible signs of this revolution in mass communication was cable television. In addition, for broadcasting and the print media a variety of time- and money-saving machines came into use.

All of this visible evidence of major technological change affecting the communication industry represented far more than new deliver system and new machines. The current evolution in communication technology is best expressed in the concept of a convergence or coming together of all forms of communication in to one electronically based computer.

The purpose of these lessons is to define and discuss the evolution in communication technology as it affects the mass communication industries and the individual citizen. At a time when there are many emerging technologies and services being delivered by new machines. Some of them will succeed; others will fail in what has been called "the great shakeout"—in which the abundance of competing new electronic systems and services may prove too much for the marketplace to bear. Technology changes quickly, and in mass communication, as in other industries, anything may happen. What we can do here is sketch out the contours of the information society and the communication revolution, tracing some contemporary developments that have enough of a track record to merit analysis.

Anyone who wants to stay up-to-date on communication technology as it affects the media needs to read ‘widely in general and trade publications as well as attend occasional trade shows and special seminars. It is a formidable assignment that students entering the field can expect as part of their professional life.

Examined in the long view, however, what appeared to be a "revolution" in the 1980s was clearly a more settled evolution" by the 1990s. In fact, technology has always been a metaphor for change in the media industries. As far back as Gutenberg, it was technology movable type that spurred change. Later, fast printing presses, the telegraph, zinc engraving, modern photography, radio, television, fiber optics, and other technologies heralded new developments for media and their audiences. Then, as now, new technology meant new ways of Organize work.

New Technology and the Consumer

Unless we consider the meaning and impact of new media technologies on the individual on consumers any discussion makes the technological change sound like so many wires and whistles, holding about as much interest for most people as changes in automotive or aircraft engines. Depending on one's age and vantage point, new media technologies have advanced either rapidly or incrementally. People in their thirties and forties can remember a time when there were no personal computers, when stores used old-fashioned adding machines, when only three or four television channels were available, when VCRs were only a futuristic dream, when fax machines were either unknown or near-magic devices. To today's students many of these innovations are taken for granted because they became available not all at once, but incrementally, in a fashion that seemed natural and hardly revolutionary. But revolutionary they were. As Wilson Dizard has written in describing the ubiquitous semiconductor chip, it embodies the "power of the information age comparable to the role of the steam engine in the industrial era.” What people need to recognize is that they are living through a period of extraordinary and sometimes wrenching change for society generally, with all kinds of new machines and gadgets that are changing not just our homes, offices, schools, and other institutions, but life itself? Although it is as yet too early to tell for sure, future generations may someday view the present period as being as significant as the industrial revolution in the range, scope, and depth of its impact. For the individual, these great changes are not just a passing show

to be watched, but instead something in which all of us is personally involved. The reason? Consumer adoption (a marketing term) determines the success of any new technology. If people do not use a new device or service, it cannot generate the kinds of revenues needed to manufacture and distribute it. As this chapter will indicate, the road followed by the information or communications revolution, now thought of more as an evolution, is paved with failed technologies that did not make it not because they did not work or have uses and advantages, but because people simply did not like them, did not want to pay for them, or did not want to change their habits to integrate them into their lives.

Importantly for the consumer, new technology has meant greater choice in television programming, magazines, business information and other services. It has also meant greater specialization for consumers and the media, and some would say greater fragmentation of messages and less mass communication. There are, for example, fewer general interest national magazines and more that target a highly specific topic, such as tennis. And as we note later, consumers must have resources to participate in the new technology.

The Rise of the New Technology

Although every innovation in communications since the invention of the press in the fifteenth century has represented new technology, the term new communication technology today usually refers to the coordination between the computer and the television set. That union was made possible by several inventions. The computer and microchip allowed the storage and retrieval of vast amounts of information, and the telephone wire allowed its transmission. The satellite allowed global transmission of pictures and sounds, as well as direct transmissions to home receivers without the use of local television ground stations. Wedded with the other technologies, coaxial cable and, later, fiber optics allowed a new television of abundance to replace the scarcity of channels that characterized over-the-air broadcasting. To promoters of cable television, this meant that as many as a hundred or more channels could be available in every home. It meant that complex information storage and retrieval systems could be placed in every home, that there could be electronic mail, and that people could use two-way systems to talk back to their television sets and order goods and services; they could even be guaranteed safer homes through electronic home security.

All these things were technically possible by the late 1960s, and many social observers predicted that by 1975, or most certainly by 1980, they would all be a reality for most Americans. In the late 1960s, New York magazine even ran a cover that showed a "media room" with these services. We were told we would be a "wired nation with most homes wired for cable, electronic mail, electronic banking, and other services. What all this meant for the average citizen was that living rooms that once had only radios soon had black and white television. This was followed by color television and in turn the VCR. By the 1980s, many homes had video games, personal computers, electronic voice mail, and even fax machines. Clearly the predictions of a few years ago, while materializing more slowly than some commentators thought, have reached the consumer both in the home and in the office. Increasingly new technologies like cellular phones have even made their way into cars and on airplanes.

Intervening Human Factors and New Technology

What is technologically possible does not always happen or at least, it does not happen right away. Economics, government regulation, and people's habits were among the reasons that the changes in the home communication system did not take hold on schedule. Investors did not see immediate payoffs, and many were slow to put their money in new technology. Some large firms like AT&T were not permitted to move into the market because of the possibility that they could monopolize it. Government regulation put the brakes on such industries as cable television, which had to meet standards somewhat different from those for conventional broadcasting. And, to be sure, the traditional media industries fought back against their emerging competitors. In one battle before a U.S. Senate committee, die newspaper industry managed to negotiate a compromise with the Bell System, which agreed not to go ahead with a plan for electronic yellow pages." The newspaper people argued that instantly updated yellow pages available over phone lines would devastate classified advertising a principal source of revenue for newspapers. These were only a few of the factors that seemed to dim the promise of cable and other new technologies

during their formative years. Nevertheless, communication technology continued to evolve at breakneck speed.

Satellites

Several ways, in which electronic messages are transmitted, so what is special about satellites? Stephen Alnes called them "the single most important piece of new hardware in the telecommunication revolution. “Why? These radio relay stations in the sky have transponders that can receive and transmit messages. Since they beam messages up and down rather than horizontally across the earth's surface, they get none of the ground interference from mountains, buildings, and so on. In addition, they can send and receive signals over thousands of miles. Satellites receive messages from the ground, beamed to them from an "uplink," and then retransmit them to a receiving dish, which is called an earth station or "downlink." Thus a report of the Carnegie Corporation stated, "Simply put, satellites provide a broadband, low cost, distance insensitive means of distributing information. There is little that most terrestrial transmissions can do that satellites cannot do more cheaply and quickly and with equal or better quality and reliability. “More specifically, satellites make possible the following

- Live global transmissions of pictures and sound from both fixed and mobile transmitters.
- The easy creation of new radio and television networks and "super-stations"
- Much more programming available to cable television systems, many of which have had unused cable capacity
- The creation of a direct satellite-to-home network
- The assembling of an audience on a national or regional basis for a program or programs that might not attract a viable audience in a smaller geographical area
- A cheaper way for business to communicate over long distances, from rooftop to rooftop if desired.
- Indeed, satellite communication is said to be "distance insensitive" in terms of cost.

The Cable Industry

Cable is the name given to a communication industry that is in effect a distribution system for television, radio, and data signals. Originally, cable (then called community antenna television or CATV) involved a tower antenna from which lines of coaxial cable were run to homes. The early cable systems simply captured and redistributed the signals of television stations in areas where reception was poor. Today cable is much more complex. It is both an industry and a communication medium. For its mechanical distribution it may still use coaxial cable Butt to think of cable as simply an electronic relay system is no more sensible than to consider the institution of the press to be merely a mechanical printing press.

Cable is "the vanguard of a technological revolution, the nervous system of an information-centered society allowing a tremendous expansion in our communications capacity," according to researcher Timothy Hollins. Although cable can be distinguished from over-the-air broadcasting because it does not use the public airwaves, it now generates its own programming, sells advertising, and offers other two-way data and communication services. Indeed, the broadcasting industry, which was once wary of cable and kept it in its place by lobbying to limit its growth, now considers cable a part of the world of electronic media. A vast array of services is available from cable systems. Of course, not all of these are available in every area of the country at the moment, and like magazines, cable programming services come and go depending on consumers' interest and support.

Information Services

In the midst of many new developments in the communication field is the emergence of information services, which range from specialized data bases providing economic information to general-circulation services that offer information on a wide range of subjects, airline schedules, weather, entertainment, sports, and general news. There are even two competing trade associations for the information services: the Information Industry Association and the Videotex Industry Association. To the consumer, what is most important is what information is available and what it costs, but to the data services run by information companies, the major question has been what markets to serve and how to serve them.

Videotex and teletext

Although specialized data services have existed for many years, the widespread use of computers and the coordination of computers and television led to the development of videotext and teletext. Both are interactive information services that allow individuals to request frames of information, but they are slightly different technologies. Teletext is delivered over the air, while videotext is delivered by wire. Both offer print and graphic services through a kind of pay television. Teletext comes via the television set; videotext can come either via television or through personal computers. That is, teletext is transmitted on the vertical blanking interval of a regular television broadcast signal, while videotext comes by phone (or other) wire to a video display screen. Teletext is the more limited of the two technologies. Typically it is a 'loop of information' and the viewer must wait to grab the page the next time it comes around. If videotext comes via the television set, it requires a separate channel through, for example, a cable company.

Videotext data are stored in a central computer and can be called up by the consumer as needed. Typically users have a key pad bout the size of a pocket calculator with which they request information.
The terms videotex, videotext, and teletext often confuse people, and there has been no universal agreement about them. Most commonly, videotex is a generic term that refers to both systems, whereas videotext usually refers to a one-way system and teletext 10 a two-way system. Sometimes the term video data is also used to refer to both videotext and teletext.As one writer put it, "Teletext and videotext are truly the most radical of the new technologies. By bringing the powers of the computer to the home
TV set; they transform an entertainment medium into an information age appliance.

International precedents

Videotext technology was first developed in Britain and Europe. The British Broadcasting Corporation introduced its Ceefax system, and independent British television companies offered a system called Oracle. In the late 1970s, British Telecommunications (then the British Post Office) introduced the world's first public videotex service. By the mid-1980s, about 50,000 Prestel terminals were being used by about 250,000 Britons. Videotex has had much greater success in France, where nationwide videotext services are a part of the French telephone system. By the mid-1980s, well over a million French homes had videotex terminals.
The Canadians developed an early system called Telidon, which had both government and private support. The technical standard of Telidon technology made the Canadians major leaders in the information society, and Canada has made heavy use of both videotext and teletext services, both in the home and in institutions such as hotels, convention centers, schools, and hospitals. The system that the Canadians developed became the subject of a lively international debate because it used different terminals and input devices from the original British system. Eventually, the Canadians won adherents, including the United States and France, for their system, called NAPLPS (for North American Presentation Level Protocol Syntax). The British doggedly held to their own standard and lost ground in international markets, even though they were pioneers in the new technology.

Other New Technologies

There are many-other new technologies that deserve mention. For example,! Video games in arcades and homes have become important popular-culture "toys" that consume a lot of leisure time. The same is true of home video. These may be transitional technologies, though, since their sales have been disappointing to manufacturers.
Other new technologies have improved visual communication; holograph allows for stunning three-dimensional pictures in magazines and otto printed materials. Telephony has been improved by fiber optics. Videoconferencing goes on in business, education, and other fields. Many of these technologies are transitional; they are likely to evolve into still more complex and efficient communication apparatus.

Social Consequences of the New Technology

Both positive and negative influences of the new technology have been widely discussed. Members of the World Future Society are fond of the idea that new technology has a liberating effect. They also suggest that computers will end unnecessary business travel, that they will allow people to work at home and reap many other benefits. They believe the benefits of new technology greatly outweigh the liabilities. One

supposed great benefit is managing the information explosion. Modern society is inundated with information from many sources, much of it unmanageable without the help of computers and various data bases. Not only do the new machines make a vast array of information accessible, but they also can synthesize it for better use. For example, using certain software, one can retrieve all references to a particular company in the New York Times in a given year.

As noted earlier, for broadcasting, the new technology has broken the shackles of limited channels. Over-the-air broadcasting was always governed by the scarcity of channels imposed by a limited spectrum. Thus there have been relatively few television and radio stations, with a great deal of competition for licenses. Now that multiple channels are possible, some cities already have more than one hundred cable channels, although most still have fewer than ten. The wide choice of programs available to people is eroding the virtual monopoly that the three major networks have exercised over television programming. It is said that this greater capability for information, entertainment, and other programming will enhance freedom of expression and give people more viewing options.

No one knows what affects the new technology media. Marshall McLuhan, the Canadian media expert, once suggested that every new communication medium dramatically changes the functions of existing media. For example, the introduction of television removed much of the entertainment function of radio, which dropped most dramatic programs in favor of music and news. It was thought that cable might alter the kinds of programming that the networks do, although this has not happened to any appreciable degree yet. The electronic newspaper may change the nature of the hard news in print, as information about weather, the stock market, and sports becomes available on home screens.VCRs seem to have had a positive influence on the motion picture industry which found a new distribution channel.
Typically, though, as new technologies develop, they do have an impact, positive or negative, on older media. Critics see a dark side to the explosion of information and new technology. The new technology and information services might also fragment society in another way. People will watch more and use specialized information and entertainment services.

Lesson 07

TYPES OF MASS MEDIA

Electronic media
Print Media

Electronic Media
Media that requires electricity in order to operate function or communicate messages is called electronic media.
It is means of communication characterized by the use of technology, radio, computers, etc. (eg virtual reality).
Electronic media is media that utilizes electronics or electromechanical energy for the end user (audience) to access the content.
Electronic media are media that utilize electronics or electromechanical energy for the end user (audience) to access the content. This is in contrast to static media (mainly print media), which are most often created electronically, but don't require electronics to be accessed by the end user in the printed form. The primary electronic media sources familiar to the general public are better known as video recordings, audio recordings, multimedia presentations, slide presentations, CD-ROM and Online Content. Most new media are in the form of digital media. However, electronic media may be in either analog or digital format.

Although the term is usually associated with content recorded on a storage medium, recordings are not required for live broadcasting and online networking.
Any equipment used in the electronic communication process (e.g. television, radio, telephone, desktop computer, game console, handheld device) may also be considered electronic media.

Radio:
Radio is the transmission of signals, by modulation of electromagnetic waves with frequencies below those of visible light. Electromagnetic radiation travels by means of oscillating electromagnetic fields that pass through the air and the vacuum of space.

Audio
AM broadcast radio sends music and voice in the Medium Frequency (MF—0.300 MHz to 3 MHz) radio spectrum. AM radio uses amplitude modulation, in which the amplitude of the transmitted signal is made proportional to the sound amplitude captured (transduced) by the microphone while the transmitted frequency remains unchanged. Transmissions are affected by static and interference because lightning and other sources of radio that are transmitting at the same frequency add their amplitudes to the original transmitted amplitude.
Radio broadcasting is an audio (sound) broadcasting service, traditionally broadcast through the air as radio waves (a form of electromagnetic radiation) from a transmitter to an antenna and a thus to a receiving device. Stations can be linked in radio networks to broadcast common programming, either in syndication or simulcast or both. Audio broadcasting also can be done via cable FM, local wire networks, satellite and the Internet

Although radio is important, cracks are developing in the medium's reach. The audience is slipping from the traditional, federally licensed local stations to I' Pods, direct to-listener satellite services, web casts and cell phones Yes, 200 million people a week, a sizable number, still tune in at least once a week but the audience is shifting. The important 18- to 24-year-old listener block fell 22 percent from 1999 to 2004.

AM
AM stations were the earliest broadcasting stations to be developed. AM refers to amplitude modulation, a mode of broadcasting radio waves by varying the amplitude of the carrier signal in response to the amplitude of the signal to be transmitted.

One of the advantages of AM is that its unsophisticated signal can be detected (turned into sound) with simple equipment. If a signal is strong enough, not even a power source is needed; building an unpowered crystal radio receiver was a common childhood project in the early years of radio.

FM Radio

Static-free transmission was developed by Edwin Armstrong, a Columbia University researcher. In 1939 Armstrong built an experimental station in New Jersey using a new system called frequency modulation, FM for short. FM's system piggybacking sound on airwaves was different from the older amplitude modulation, or AM method. In time, Armstrong developed FM stereo with two soundtracks one for each ear, duplicating the sensation of hearing a performance live.

FM radio on the new band had to begin from the ground floor. As a commercial venture it remained a little-used audio enthusiasts' medium until the 1960s. The more prosperous AM stations, or their owners, acquired FM licenses and often broadcast the same programming on the FM station as on the AM station

Scope of radio Industry

Radio broadcasters can be broken into at least two different groups:

Public service broadcasters are funded in whole or in part through public money. This may be through money received directly from the government, or, as in the UK, through a license fee. The license fee is typically protected by law and set by the government, and is required for any household which contains equipment which can be used to receive a TV signal.

Commercial broadcasters (also called Independent Local Radio in the UK) are largely funded through the sales of advertising spots on their radio station. Commercial stations are often quite local, and may have some public service commitments within their permit.

In the UK, the radio industry regulator Ofcom is looking to establish a third tier of radio, called community radio. These radio stations will be fairly small and run by community groups.

More than 13,000 radio stations, each licensed by the federal government as a local business, are on the air in the United States. Communities as small as a few hundred people have stations.

Although radio is significant as 19.1 billion a year industry, its growth seems to have peaked. Revenue, almost entirely from advertising, grew only 1.2 percent in 2003¬less than the other major mass media. Big radio chains, like Clear Channel with 1,200¬plus stations, remain hugely profitable. The profits however are due less to audience and advertising growth which are stagnant at best than to the chains' economies of scale and radical cost-cutting

Too, the big revenue growth of the big chains has been fueled by their acquisitions.

When federal caps on chains at 40 stations were dropped in 1996 there was massive consolidation. Chains bought up individually owned stations, and chains bought chains. In effect, the chains now all have bigger shares of a pie that's not growing and may be diminishing. How much is the disparity between big operators and the others? The 20 largest chains, which together own 2,700 stations, brought in S 10 billion in advertising in 2003. The remaining 10,000-some stations split the other $9 billion.

Localism

The Federal Radio Commission used several mechanisms to guard against broadcasting becoming a one-voice government mouthpiece. There would tie no powerful national stations. Stations were licensed to local service areas with local ownership. Further, there were strict limits on how many stations a single person or corporation could own. The goal of localism was a diversity of voices.

The law that established the Federal Radio Commission stated explicitly that stations would have First Amendment protection. The fact, however, was that the commission needed to assess station programming in deciding what was in the public interest, convenience and necessity. This inherent contradiction was glossed over during most of U.S. radio history because station license-holders were more than pleased to program whatever it took to satisfy the FRC and its successor, the Federal Communications Commission. That was the tradeoff for stations to retain their licenses and stay in what, by and large, became one of the 20th century's most lucrative businesses. Also, the FCC, which was created in 1934, was gingerly regulating content. Never, for example did the FCC interfere with format

issues, no matter how loud the protests from classical music fans when their favorite station shifted to rock.
Content regulation was mostly measuring the number of minutes per hours of news and public-service announcements, until even that was abandoned .in the 1980s. Before Howard Stern, fines for on-air vulgarities were mere wrist-slaps.

Satellite Radios
Two satellite radio operations, the first national U.S. radio stations, went on the air in 2001. Both Sirius and XM beamed multiple programs from multiple satellites, providing digital-quality sound, much of it commercial free, for a monthly fee ranging between $10 and $13. The companies tried to build an immediate audience by lining up automobile manufacturers to install receivers into new vehicles-about 12 million a year. Both Sirius and XM offered at least a hundred channels-pop, Country, news, Sports and talk-but also specialized programming like chamber music, Broadway hits, NPR, audio books and gardening tips.
In 2004 Sirius and XM raised the stakes against each other and against traditional over-the-air radio. Sirius signed Howard Stern to a five-year deal worth $500 million, which began in 2006 when his previous contract expired. Stern's shock jock act on Sirius is beyond the jurisdiction of the FCC, which licensed only the technical parameters of satellite radio. Signals down linked from satellites are not considered use of the public's air.

New technologies
In the early 20005, other technologies were working against the radio industry's infrastructure.

I Pod:
Handheld MP3 players, epitomized by the Apple IPod, siphoned listeners from over air local radio with these devices and music downloaded from the Internet or ripped from their Own CDs, people are able to create their Own play lists-no Inane disc jockey patter, no commercials, no waiting through less-than-favorite tunes for the good stuff.

Pod casting:
Almost anybody who wanted to create a show could prerecord a batch of favorite music, complete with narration, as an audio file on a personal computer. Then, by adding a hyperlink on a web server, they could let the world download the show for playback on a computer or MP3 player. Whenever the listener links to the server again, a new show from the same Source would be downloaded automatically. Pod casting had the potential to make everybody a disk jockey. This too cut into the audience of traditional radio.

Radio Content
Radio programming falls mostly into three categories: entertainment, mostly music; news; and talk. In addition, public radio has created a growing audience for its rich mixture of news and information programming most originating with National Public Radio, Public Radio International and freelance producers.
The comedies, dramas, variety shows and quiz shows that dominated network-provided radio programming in the 1930s and 1940s moved to television in the 1950s. So did the huge audience that radio had cultivated. The radio networks, losing advertisers to television, scaled back what they offered to affiliates. As the number of listeners dropped, local stations switched to more recorded music, which was far dropped, local stations switched to more recorded music, which was far dropped, local stations switched to more recorded music, which was far cheaper than producing concerts, dramas and comedies. Thus, radio reinvented itself, survived and prospered. The industry found itself shaken again in the1970s when the listeners flocked to new FM stations. Because FM technology offered superior sound fidelity, these became the stations of choice for music.

Television:

Television (TV) is a widely used telecommunication medium for sending (broadcasting) and receiving moving images, either monochromatic ("black and white") or color, usually accompanied by sound. "Television" may also refer specifically to a television set, television programming or television transmission.
Standard television set comprises multiple internal electronic circuits, including those for tuning and decoding broadcast signals. A display device which lacks these internal circuits is therefore properly called a monitor, rather than a television. A television set may be designed to handle other than traditional broadcast or recorded signals and formats, such as closed-circuit television (CCTV), digital television (DTV) and high-definition television (HDTV).

The Early Broadcasts:
The earliest experimental television receivers used tiny screens, based on cathode ray tubes about 4 inches in diameter. Cameras were crude and required intense lighting. People who appeared on the screen had to wear bizarre purple and green make-up to provide contrast for the picture. Nevertheless, in 1927, a picture of Herbert However, then Secretary of Commerce, appeared on an experimental broadcast.
By 1932 RCA had built a TV station, complete with studio and transmitting facilities, in New York City's Empire State Building. RCA set aside a million dollars to develop and demonstrate the new broadcast medium. In 1936 it began testing the system, broadcasting two programs a week. By that time a few hundred enthusiasts in the New York area had constructed or obtained

The Coming of Color
Color television got off to a slow start. Experiments had been performed with color test pictures as early as 1929, and there was much talk about commercial broadcasts in color, even as early as 1940. But there were problems in settling on the best technology. By 1946 two separate color systems had been perfected. CBS had developed a system based on a rotating disk that actually gave very good results. However, it had one major problem: the FCC insisted that the system for color transmission be such that existing black-and-white television sets could still receive a picture (though not in color), and with the CBS system they would not be able to. In 1953 the FCC approved a different system, developed by RCA. Although it produced less refined colors, it did allow existing black-and-white sets to receive programs. For a variety of reasons, the networks exercised a great deal of caution in delivering color broadcasts. At first they transmitted only a few programs in color. By 1967, though, most network programs were in color, and even local stations began to produce programs in this mode. As a result, all the black-and-white cameras had to be phased out and new technicians trained. But the industry made the transition to the new technology smoothly. By 1989, some 96.6 percent of homes with a receiver had color television was a golden age for the networks, in the sense that their profits were at a maximum. Network television was widely criticized for broadcasting too much violence and for keeping the intellectual level of its programs low. Programs presented during the period were often designed with the tastes of the lower middle class in mind. Violence and fantasy were persistent themes. The lower middle class viewers in America were the ones who purchased the most beer, soap, detergent, toothpaste, soft drinks, and other nationally distributed products that could be advertised so effectively on television. The cumulative purchasing power of this vast majority was mind-boggling, and it was toward that aggregate monetary bonanza that programming was directed. That translates into simple tastes and material that was not at a demanding intellectual level. Americans loved that kind of TV content, while at the same time, many understood that, in the words of Newton Minnow, then chairman of the FCC, network television was a 'Vast wasteland" of mindless comedy, unrealistic soap operas, staged wrestling, violent cartoons, spectator sports, quiz games, and shallow portrayals of family situations.
Somehow, though, for both of the periods mentioned above, time has transformed what many critics regarded at the time as "trash" into the "good old days" of TV. That assessment may arise in large part from the fact that the content of the period was carefully designed to fit the limited tastes and intellectual preferences of the majority. Those same people are now older, but their tastes have not become noticeably elevated. It is little wonder, then that as they look back to the programs of the earlier periods they see classics, and the people who starred in those presentations as "significant performers."

Two technological advances are playing a critical role in the reshaping of the American television industry. One is the growth of cable television, and the other is the widespread adoption of the video cassette recorder. Both are relatively recent events.

The Spread of Cable Systems

Cable TV began innocently enough. It was needed in certain locations because of the line-of-sight nature of the TV signal. For example, a community that is blocked by a large hill between it and the nearest television transmitter cannot receive the signal. The same is true for people who live in a valley, or among a lot of tall buildings that block the transmission.

In the 1950s a number of local and very small systems were set up to overcome such obstacles. The solution was to put a large "community" antenna in a favorable location, and to wire people's homes via coaxial cable to this central facility. Usually, the signal was amplified to make reception very clear. It worked just fine, and it was especially attractive to people in rural areas and other hard-to-reach locations. At first, the number of households that were "wired" in this way was very small (less than 2 percent of IV homes in 1960).

Print Media

A medium that disseminates printed matter

Printing is a process for production of texts and images, typically with ink on paper using a printing press. It is often carried out as a large-scale industrial process, and is an essential part of publishing and transaction printing

The Challenge of Television

After interest in muckraking declined, new classes of magazines began to appear. One was the newsmagazine a term coined by Henry Luce and Briton Haden when they founded Time in 1923. New concepts arose, too (or more accurately, old concepts were revived), such as the digest-a collection of excerpts from other publications. Even today, Reader's Digest remains one of the most successful magazines of all time. The New Yorker was also founded in the 1920s. In 1936 the picture magazine Life was first published and met instant success. In 1945 the black picture magazine Ebony ~as founded. For almost thirty year, from the 1920s into the 1950s, large general circulation magazines such as Life, Look, Collier's, and the Saturday Evening Post dominated the market. National circulations reached into the tens of million. Magazines were far ahead of newspapers and books in d1e effective, sophisticated u e of photographs and graphic design. They were beautifully printed, efficiently distributed, rewarding to read, great as advertising medium, and enormously profitable for their owners. People loved them and they seemed to be a part of the society that would last forever.

Then came television! As, this new medium's popularity grew, the general large-circulation magazine found its subscriber pool shrinking and its .advertising revenues dwindling. Television was its own kind of "magazine," and it was much easier to use. Furthermore, it was free to the user. Those who were marketing products nationally began turning in drove to the networks and TV commercial. Within a few years, the magazine industry had to make major adjustments. As it turned out, most of big general magazines with the "something for everybody" approach died. For example, Collier's and American were early casualties, succumbing to economic pressures in the 1950s. In the 1960s many others failed, including the large picture magazines Life and Look. Some, like Life, returned in the 1970s and 19805, but in their new form they have smaller, more carefully targeted circulations.

There are still a few immensely popular magazines appealing to the general population, including Reader's Digest (circulation over 18 million), TV Guide (over 17 million), and National Geographic (over 10 million). But most magazines today are directed not to a broad heterogeneous audience preferring a "storehouse" of mixed content; rather they aim toward a more defined group with distinct interests. In place of general, large-circulation magazines 'there are now thou ands of smaller, special-interest magazines. Some enjoy impressive circulations such as Modern Maturity, me publication of the American Association of Retired Persons (with a circulation of over 10 million). Others that are also very popular are Psychology Today, Parents, Playboy, Skiing, PC (for personal computer enthusiasts), and gardening.

Meanwhile, the venerable newsmagazines like Time, Newsweek, and U.s News and World Report are experiencing difficulties. Although their circulations have been increasing slightly.

Magazines

Magazines, periodicals or serials are publications, generally published on a regular schedule, containing a variety of articles, generally financed by advertising, by a purchase price, or both.

Most magazines produced on a commercial scale are printed using a web offset process. The magazine is printed in sections, typically of 16 pages, which may be black-and-white, be in full color, or use spot color. These sections are then bound, either by stapling them within a soft cover in a process sometimes referred to as 'saddle-stitching', or by gluing them together to form a spine, a process often called 'perfect-binding'.

Some magazines are also published on the internet. Many magazines are available both on the internet and in hard copy, usually in different versions, though some are only available in hard copy or only via the internet: the latter are known as online magazines.

The Growth of Specialty Magazines

As of 1988 there were 11,229 periodicals of all kinds in circulation in the United States, and as noted above, most of them focus on special interests, There is a specialty magazine - in fact, there are often several- for every conceivable interest, hobby, and taste-from tennis, fly fishing, and model trains to wine collecting, gems, and wooden boats,

Advertisers love specialized magazines because they are so effective in reaching precisely’ the categories of consumers who buy their kind of product. Thus, a single advertisement can reach precisely the targeted potential customers for the product. Furthermore, such advertising is cheap by comparison with other media. It is because of these factors that so many narrowly focused magazines can make a profit today); by this pattern the magazine industry has adapted to and 'survived the challenge posed by television.

Magazine as a Contemporary Medium

After reviewing the history of magazines over more than two centuries, it may seem idle now to ask just what a magazine is and how it differs from a newspaper, Actually, this is a necessary question, because in contemporary publishing it is sometimes difficult to distinguish between the two, Generally a magazine is published less frequently than a newspaper, It is also manufactured in a different format - usually on better-quality paper, bound rather than merely folded, and with some kind of cover. There are exceptions to all these characteristics, but for the most part they satisfactorily distinguish the farm of magazines from that of newSl3apers. To these differences in form we can add differences in the audiences, content, functions and influences of contemporary magazines.

We have already seen how magazines usually probe issues and situations more carefully than newspapers; however with an increasing interest in investigative reporting on the pan of today's larger newspapers, that is not always the case What we do find in magazine concern is less concern for the detail of daily events and more for interpreting topics in a broad context. Historically, magazines have appealed to a regional or national audience and have been free of the fierce localism of newspapers. Theodore Peterson offered this succinct description of the modern magazine

Although the magazine lacked the immediacy of the broadcast media and the newspaper, it nevertheless was timely enough to deal with the flow of events. Its timeliness and continuity set it apart from the book. As a continuing publication. Its could provide form of discussion by carrying responses from its audience, could sustain for indefinite periods, and could work for cumulative rather than single impact. Yet its available space and the reading habits of its audience enabled it to give fairly lengthy treatment to the subjects· it covered. Like the other print media It appealed more to intellect than to the senses and emotions of its audience. It was not as transient as the broadcast media, nor did it require attention at a given time; it was no a soon discarded as the newspaper; it issues remained in readers' homes for weeks. for months, sometimes even for years. In short the magazines by its nature met well the requirements for a medium of instructions and interpretation for the leisurely, critical reader.

Magazines today, then, retain their traditional functions. They are a major medium of sturvillence often delivering information ahead of the rest of the media., But among the various functions served by magazines in contemporary society, the most notable is still correlation interpreting society and its pans projecting trends, and explaining the meaning of the news by bringing together fragmented facts, Other print media also inform and entertain, but it L in performance of the correlation function that magazines stand. Magazines, in other words, are the great interpreters.'
The long-held distinction among newspapers, published magazines, and electronic magazines is becoming increasingly blurred. Indeed, when newspapers have made major changes in packaging and presentation, it is often said that they are adopting a "magazine format." Thus, newspapers have become more like magazines, both in marketing methods and in writing style. Even television has been influenced: CBS's 60 Minutes and its current imitators call themselves "television newsmagazines"; and various stations now produce local "evening magazine" shows.

The distinction in format between printed magazines and other media may become even less clear in the future. With the spreading .use of videotext information services like View Data, along with such on-line databases as CompuServe, people may eventually be able to' create their own specialized magazines without benefit of paper or magazine editors. However, for the foreseeable future, most analysts think, the magazine will continue to exist in its present printed form, because of its portability and its permanence.

The Magazine as an Industry
To reach specialized audiences, magazine publishers Sort potential readers into' neat demographic categories with the help of computers; then there refine their products to match those readers' interests. In other words, they target their content and tone to attract specific audiences, thereby appealing, as we have noted, to many advertisers, who like to direct their advertising to probable consumers.
For magazines, as for other media; audience ratings and audience surveys are important in determining advertising rates. But as Philip Dougherty has pointed our, there is an interesting twist for magazines:
If an editor creates a magazine that is so on target that subscribers refuse to pan with it, that’s bad.
Thus, like all other media that is supported by advertising, a magazine, must pay keen attention to its 'audience in order to survive. In fact, American magazines seem to be in a continual process of birth, adaptation, and death. Because magazine, publishers rarely own their own printing presses, the initial investment needed to found a magazine is rather modest, and so starting a magazine is comparatively easy. Maintaining it is much more difficult. Some magazines die because the publisher failed to fine-tune the product to meet changing fashions and interest. The most successful magazine publishers produce more than one magazine. If one magazine fails, they still have others to keep their company alive.

For many centuries, however, the ,delivery of news in written form was confined to private correspondence and newsletters among diplomatic envoys, the aristocracy and merchants who required detailed information relevant to their activities. The general public heard about events mainly through word of mouth, from roving troubadours, or from travelers who brought tidings from other places.
After the invention and, spread of the press, primed accounts of important events were set into type and sent relatively quickly to distant places. For example, the story of the voyage and discoveries of Columbus spread through Spain in the form of primed copies of his own accounts within a few months of his return. From there, by word of mouth and private correspondence, descriptions of what had been found (often grossly exaggerated) traveled relatively swiftly to all the major cities in Europe.

News papers
A newspaper is a written publication containing news, information and advertising, usually printed on low-cost paper called newsprint. General-interest newspapers often feature articles on political events, crime, business, art/entertainment, society and sports.
Most newspapers make a majority of their income from advertising; the income from the customer’s payment at the news-stand is small in comparison. The portion of the newspaper that is not advertising is called editorial content, editorial matter, or simply editorial, although the last term is also used to refer specifically to those articles in which the newspaper and its guest writers express their opinions.

Newspapers have been hurt by the decline of many traditional advertisers. Department stores and supermarkets could be relied upon in the past to buy pages of newspaper advertisements, but due to industry consolidation are much less likely to do so now.
In recent years, the advertorial emerged. Advertorials are most commonly recognized as an opposite-editorial which third-parties pay a fee to have included in the paper. Advertorials commonly advertise new products or techniques, such as a new design for golf equipment, a new form of laser surgery, or weight-loss drugs. The tone is usually closer to that of a press release than of an objective news story.

The Development of Newspapers
In the mid-l5OOs, leaders of Venice regularly made available to the public printed news sheets about the war in Dalmatia. To receive a copy, Venetians had to pay a gazette a small coin. The term gazette so frequently used in newspaper titles comes from that source. An obscure forerunner of what we would now call a newspaper was apparently printed in Germany in 1609. Better known is the coranto of the same period. The coranto was a brief printed news sheet-published sporadically-whose form originated in Holland. During the early 1600s, corantos were being published periodically for the commercial community in several countries, the oldest surviving example, printed in 1620, is shown on page 74. It could be regarded as the first newspaper in English, although it lacks certain features of a true newspaper.
The newspapers of more modern times have several characteristics not found in these earlier publications, Edwin Emery, a distinguished historian of journalism, bas defined a newspaper in the following terms. That is, a true newspaper

- is published at least weekly,
- is produced by a mechanical printing process,
- is available (for a price), to people of all walks of life,
- prints news of general interest rather than items on specialized topics such as religion or business.

How Newspaper Work Is Organized
Walter Lippmann once marveled at the rich offerings of American newspapers: "The range of 'subjects these comparatively few men [editors] manage to cover would be a miracle, indeed, if it were not for a standardized routine. Part of that routine involves using material from many outside sources - in particular, the wire services and syndicates.
Although newspapers range in size from the New York Times, with a staff of about 6,000 employees, to the country weekly with a staff of three or four, one aspect of their organizational structure is the same in each case: all papers have two basic divisions, the business and editorial operations. Generally, the business side manages the paper's financial affairs and its advertising-which generates income and keeps the paper alive. The editorial side includes reporters, editors, and all the others who acquire and process the information that goes into the paper's news stories and other editorial (nonadvertising) content.

Departments:
The larger the paper, the more complex the organization. On the business side several essential activities are often organized as separate departments. The advertising department handles both display advertising from merchants and businesses and the "classified" announcements (such as apartments for rent, used autos for sale, and help wanted). The production department is responsible for typesetting (which today 'is done largely by complex computerized systems) and printing. The circulation department is responsible for arranging for home or mail delivery or sale by street vendors. A general business department handles such things as accounting, personnel, and building maintenance.

Editorial Staff
The people staffing the editorial side of the paper gather and write stories, select what to publish from the "wire" services, and prepare final selections for printing. The editorial staff also handles photographs. Heading this department is the editor (sometimes called editor-in-chief or, with the advent of chain ownership, sometimes called the executive editor). The editor works directly for the publisher (either the owner or the principal owners' representative), and is responsible for all the paper's content, with the exception of advertising. Reporting to the editor is the editorial page editor (sometimes called the associate editor), who is responsible for the editorial page and the "op ed" (opposite the editorial page)

page. The editorial page editor reports directly to the editor because newspapers try to separate opinion from news to the greatest extent possible. Also reporting to the editor is the managing editor, who is responsible for the day-to-day operation of the newsroom. The managing editor is a relatively powerful figure that hires and fires staff members and supervises various sub-editors. The city editor (or metropolitan editor) works for the managing editor and is responsible for local news coverage, including assignments for local re-porters. Depending on the size of the paper, other news-gathering sections such 'as sports, business: entertainment and features will also have editors supervising them. The number of separate sections working within a newsroom is determined by the size of the paper more than any other factor. Also working for the managing editor is the news editor, who is responsible for preparing copy for insertion into the pages. The news editor supervises copyeditors (who edit stories and write headlines), oversees the design of the pages, and decides where stories will be placed. On major stories, the news editor will often' consult with the managing editor and other sub-editors before a decision is made. The wire or news service editor edits and coordinates the national and international news from the wire services, such as the Associated Press (AP) and United Press International (UPl). Although smaller papers may not have personnel with these specific titles, someone on the newspaper staff is performing these functions in order to see that a paper gets produced.

Reporters are the men and women who gather news information and initially write stories. There are basically three kinds of reporters. General assignment reporters cover a wide range of news as it happens, regardless of the topic. They also rewrite stories. Beat reporters are assigned to particular areas of government, such as the courts, police, and stare government:
Specialist reporters cover fields such as business, science, and urban problems.
Larger and more complex newspapers obviously have greater specialization in the reporting and editing functions. For example, large newspapers have specialized business reporters and columnists who report to business editors, and local columnists who capture local color and reflect the general character of the city. Other columnists might specialize in politics or race relations.
During the 1980s a lot of newspapers "repackaged" their product, making greater use of drawings, photos, and color in an effort to make the paper more attractive to' readers. As a result many papers now employ design directors who work with editors to design the paper and its special sections.

Photojournalists have played a major role in the American press since the turn of the century, Today; their work is indispensable, as stylized, illustrative photography has become more vital to overall design. Photography came into its own when newspapers began to use more and more color. Earlier, up until about the end of the 1970s, most newspapers (except Sunday editions) were produced in black and white. Spurred by USA Today's success with color photography and elaborate graphics, many other papers have followed suit.
Computers have rapidly become a pan of reporters and newsrooms' basic tool-kit. Hug~ amounts of data on virtually every conceivable subject are available to them through vendors who assemble and manage on-line databases, such as CompuServe, Nexus, BRS, and Vu/Text. Large newspapers routinely subscribe to such services, often through their librarians. Reporters have learned to access on-line databases to assemble background information that can be helpful in developing stories. New occupational roles for computer specialists are becoming increasingly common at newspapers.

Lesson 08

PAKISTAN ELECTRONIC MEDIA REGULATORY AUTHORITY

The Pakistan Electronic Media Regulatory Authority (PEMRA) is a regulatory body established by Pakistan on 1 March 2002.

Functions of the Authority

The Authority is responsible for facilitating and regulating the establishment and operation of all private broadcast media and distribution services in Pakistan established for the purpose of international, national, provincial, district, and local or special target audiences.

PEMRA's Mandate

Improve the standards of information, education and entertainment;

Enlarge the choice available to the people of Pakistan in the media for news, current affairs, religious knowledge, art, culture, science, technology, economic development, social sector concerns, music, sports, drama and other subjects of public and national interest ;

Facilitate the devolution of responsibility and power to the grass roots by improving the access of the people to mass media at the local and community level;

Ensure accountability, transparency and good governance by optimization the free flow of information.

Notification

S R O- PEMRA–1(1)/2002 In exercise of the powers conferred under Sub-section (1) of Section 39 of the Pakistan Electronic Media Regulatory Authority (PEMRA) Ordinance, 2002, the Pakistan Electronic Media Regulatory Authority, with the approval of the Federal Government, is pleased to make the following rules:

Short Title and Commencement

These rules shall be called The Pakistan Electronic Media Regulatory Authority (PEMRA) Rules, 2002
They shall come into force at once

Definitions

In these Rules, unless there is anything repugnant in the subject or context

- "Code" means the Code of Conduct for Media Broadcasts, contained in schedule annexed to these rules;
- "Federal Government" means the Ministry of Information and Media Development;
- "Form" means the application form set out in the Schedule annexed to these rules;
- "Ordinance" means the Pakistan Electronic Media Regulatory Authority Ordinance, 2002
- "Council" means the Council of Complaints established under the Ordinance;
- "Rules" means the rules made, from time to time, under the PEMRA Ordinance, 2002;
- "Applicable licence fee" means the licence fee determined through the bidding and to be paid by a successful applicant at the time of issuance of the licence;
- "Subscriber" means a person who receives the signal of a cable television system at a place indicated by him to the cable television operator without further transmitting it to any other person;
- "Cable service" means the transmission or re-transmission of audio-visual programmes by cables or by MMDS;
- "Cable television system" means a system for distribution of radio and television programmes through a set of closed transmission paths, including terrestrial wireless, for reception by multiple subscribers, comprising: coaxial or fiber-optic cable; trunk amplifiers; line extender amplifiers; return amplifiers; line isolators; passive devices; connectors and subscriber-drops;
- "head-end" means a specific location for receiving and processing the programming service for further transmission or distribution to the subscribers;

- "Cable television operator" means any person who provides service through a cable television system or otherwise controls or is responsible for the management and operation of a cable television system;
- "Service point" means a system outlet on the system which may be used for monitoring the system parameters;
- "TV de-scrambler or decoder service" means the reception of programmes through satellite or other means of telecommunication, by using TV de-scramblers or decoders, and transmitting to the subscribes;
- "TV de-scramblers or decoders" mean the equipment used to receive the television de-scrambler or decoder service;
- "MMDS" means Multi-channel Multi-distribution Service to transmit audio-video signals through satellite or other wireless telecommunication devices;
- "Up linking" means transmission of audio-video signal from ground transmission facility to a satellite, in order to transmit any programme within or outside Pakistan;
- "Set-top box" means a device for receiving and decoding encrypted television signal for onward transmission to the subscribers;
- "Proprietary radio set" means a radio signal receiving apparatus, sold or provided by the owner of a radio channel, designed to exclusively receive his transmissions;
- "Foreign broadcasting service" means a broadcasting service which is transmitted from outside Pakistan and is received in Pakistan;
- "Programme" means any systematic audio, visual or audio-visual live performance or presentation, or live transmission of films, features, dramas, advertisements and serials relayed or distributed through recognized broadcast or cable TV station;
- "Illegal operation" means the operation of broadcast station or cable TV system, without having a valid licence from the Authority; and
- "Schedule" means the Schedule annexed to these rules

Words and phrases

Words and phrases used but not defined in these rules, unless the context otherwise requires, shall have the meanings assigned to them in the Ordinance.

Remuneration of Members

The members shall receive such fee and expenses as determined, from time to time, by the Authority.

Meetings of the Authority, etc

- The Authority shall hold not less than four meeting in a calendar year However, the Authority may meet as often as it wishes in order to dispose of its functions as prescribed in the Ordinance;
- The agenda and minutes of the meeting shall be circulated at least one-week prior to the date of the meeting
- The Authority may invite any officer or specialist to attend its meeting for a specific item of agenda
- The Chairman shall convene a meeting of the Authority More than half the total membership, may also request for the meeting of the Authority which shall be convened by the Chairman
- The Authority may, in its discretion, appoint ad-hoc committees from among its own members or officers including persons who are not members of the Authority for specific tasks

Officers, employees, etc

The Authority shall make regulations for recruitment, remuneration, service structure and other allied matters relating to the officers and employees and such other experts, consultants and advisers as it may, from time to time, appoint

Categories of broadcast and cable TV network licences

There shall be six categories of licences, namely:

- International scale stations;
- National scale station;
- Provincial scale station;
- Local area/community based stations;
- Specific and specialized subject stations; and
- Cable television network stations

(1), the Authority may divide each category into further sub-categories as may be required. (2) Within the categories specified in sub-rule

Duration and renewal

- The licence shall be granted for period of five, ten or fifteen years
- The licence shall be valid for the term for which it is granted subject to the payment of the annual fee, as specified in the Schedule annexed to these rules
- The fee shall be deposited in the account of the Authority for all applications for issuance, or as the case may be, renewal or revalidation of a licence

Application for grant of licence to operate broadcast or cable TV network stations

- Any person desirous of obtaining a licence shall apply to the Authority, for grant of licence on the prescribed 'Application Form'; set out in the Schedule; or on such other form as the Authority may specify through the official Gazette
- The Authority shall determine the number of licences to be issued in each category and may review these numbers annually taking into account the number of the existing licences and the economic justification and expected demand for service.
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Particulars of application for grant of a licence to operate a broadcast or cable TV station

- The applicant shall indicate the desired category of licence from amongst the categories and the sub-categories provided in rule 6
- Every application for grant of licence shall be accompanied by the application processing fee(non-refundable), as prescribed by these rules and set out in the Table contained in the Schedule
- The Authority may forward the application to the Frequency Allocation Board.

(FAB) to ascertain whether the frequency proposed to be utilized by the applicant is:

- available;
- suitable for the system; and
- the application, prima facie, conforms to the criteria for allocation of frequency
-

The application may be processed simultaneously; however, the licence shall not be granted until the approval of frequency allocation is received from FAB

Criteria for evaluating licence application –

Applications for the grant of a licence shall, in the first instance, be short listed by using the following criteria; namely:

- Economic viability;
- Technical competence;
- Financial capability;
- Credibility and track record;
- Extent of Pakistani share in ownership;
- Prospects of technical progress and introduction of new technology;
- Market advancement, such as improved service features or market concepts;

- Contribution to universal service objectives; and
- Contribution to other social and economic development objectives

Issuance of licence

- The Authority shall process each application and on being satisfied that the applicant(s) fulfils the conditions and the criteria and procedure as provided for in section 19 of the Ordinance, may, on receipt of the applicable licence fee, as determined through the bidding process, and the prescribed security deposit, issue licence to the applicant(s) concerned
- In addition to General Terms and Conditions contained in the Schedule, the Authority may impose on the licensee such other terms and conditions as appear to it necessary;
- The Authority will consult the Government of the Province, with regard to proposed location of the broadcast station and the possible area of coverage, through the Chief Secretary of the Province or an officer so authorized by him
- The Authority, if satisfied that the issue of the licence to a particular person is not in the public interest, may, for reasons to be recorded in writing and after giving the applicant an opportunity of being heard, refuse to grant a licence
- The Authority shall take decision on the application for a licence within one hundred days from receipt of the application;
- The Authority shall make regulations setting the procedures for an open and transparent bidding process in such cases where the number of the applicants is likely to exceed the number of licences which the Authority has fixed for that category of licence

Fees and security deposits

- The fees payable pursuant to these rules shall be as set out in the Tables contained in the Schedule;
- Each successful applicant shall, before the issue of the licence, deposit the applicable licence fee and make a security deposit, set out in the Schedule, at the time of initial installation of a broadcasting or a cable TV station The security deposit shall be refundable after the expiry of one year of operation of the station to the satisfaction of the Authority
- The Authority shall have the power to revise and update, from time to time, the application fee and the fee for the grant, renewal or extension of a licence by substituting the Tables contained in the Schedule by the Authority to be published in the official Gazette

Subscription Tariff

- A licensee operating a cable TV network station may charge from the subscribers for the service provided to them according to the rates as specified in Table-VII contained in the Schedule
- The Authority may, suo moto but with justification to be placed on record, or on a formal written request from a licensee, revise the tariff rates contained in the Schedule by an order of the Authority to be published in the official Gazette;
- The licensee shall notify to its subscribers any change in the subscription tariff as approved by the Authority, not later than thirty days before the enforcement of the revised rates

Decoder Tariff

- A licensee shall be allowed to charge such fixed annual subscription fee, as set out in the Schedule, for decoders and set-top boxes sold to the subscribers;
- The licensee shall not charge more than the approved rates

Sale of proprietary radio set etc

The sale of proprietary radio set shall require a licence from the Authority.

Extension of the licence term-

(1) The licensee may, at least six months before the expiry of the original term, referred to in rule 7 sub-rule (1), apply to the Authority, for the extension of the licence for such term, and the Authority shall extend the licence subject to:

- satisfactory past performance of the licensee The Authority may seek opinion in this regard from Council of Complaints;
- payment of the extension fee as determined by the Authority at that time;
- all other terms and conditions as prescribed in the rules and including any new terms and conditions which the Authority may deem fit to impose having regard to all relevant factors including without limitation, changes in technology and prevalent market conditions

The Authority may decide not to extend a licence beyond the expiry date of the on-going term; provided that the Authority shall convey such decision to the licensee, not later than the one-fourth of the on-going term, before the expiry of the term.

In-eligibility for getting a Licence:

A licence to establish or operate a broadcast or cable TV network station shall not be granted to

- a person who is not a citizen of Pakistan or resident in Pakistan;
- a foreign company organized under the laws of any foreign government;
- a firm or company the majority of whose shares are owned or controlled by foreign nationals or whose management control is vested in foreign nationals or companies;
- a person whose licence under the Ordinance has previously been cancelled because of the contravention of the provisions of the Ordinance; or
- a person who already owns or operates, as sole or joint shareholder, any other broadcast or cable TV network station, printed newspaper or magazine or an advertising agency

Prohibition of broadcasts

(1) The Authority, or an officer so authorized by the Authority, may, giving reasons in writing, prohibit any broadcaster from broadcasting or re-broadcasting any programme, if the Authority, or as the case may be the officer, is of the opinion that such particular programme is likely to create hatred among the people or is prejudicial to the maintenance of law and order or is likely to disturb peace and tranquility or endangers national security or is violative of the terms and conditions of the licence

(2) Subject to sub-rule (1) of this rule, the officer, after making such an order, shall inform the Authority in writing within 24 hours, with his reasons for passing the orders and all relevant supporting material The Chairman shall decide whether the matter requires the convening of an emergent meeting and if in his opinion it does not, the matter shall be put before the Authority in its next regular meeting.

Proscription of a foreign broadcasting service

(1) If the Authority, on having brought to its notice, considers that the content of any foreign broadcasting service is unacceptable, it shall order proscription of that service;

(2) The Authority shall not consider a foreign broadcasting service to be unacceptable, for the purpose, unless it is satisfied that the content of that service included any matter which prejudices the security and sovereignty of Pakistan, the public interest or order or national harmony or is against good taste or decency or morality.

Suspension of the licence

The Authority may suspend the licence of a broadcaster or cable TV operator, for a period not exceeding three weeks, on one or more of the following grounds, namely:-

- the licensee has failed to pay the annual licence renewal fee;
- the licensee has contravened any provision of the Ordinance or rules made there under;

- the licensee has failed to comply with any condition of the licence;
- if the shareholders of the licensee, being a company, have transferred, whether in one or more or a series of transactions, the majority of their shares

Provided that no licence shall be suspended or cancelled unless the licensee has been given reasonable notice to show cause and personal hearing.

Cancellation of licence

(1) Where a licensee contravenes any provision of the Ordinance or these rules, or any condition of the licence, the Authority, in consultation with or on the recommendation of the Council of Complaints, established under section 26 of the Ordinance, may, by written notice require the licensee to show cause within fifteen days, as to why his licence should not be cancelled

(2) If the Authority, on considering the explanation of the licensee, is of the opinion that the licensee has contravened any provision of the Ordinance or the rules or conditions of the licence, it may cancel the licence

Seizure of broadcasting or distributing equipment

The Chairman, or an authorized officer of the Authority, may order the seizure of a licensee's broadcast or distribution system equipment or any other equipment which is used to provide, assist or help to operate or broadcast a programme, which has been suspended or terminated by the Authority or which is in use for illegal operation

Appeals

A person, aggrieved by an order of an officer of the Authority, acting under the delegated powers of the Authority, may, within thirty days of issuance of the order, appeal to the Authority and the Authority shall decide the matter within forty five days of the submission of the appeal.

Programming content

(1) The contents of the programmes and advertisements broadcast or distributed by the broadcast or cable TV network stations shall conform to the provisions of section 20 of the Ordinance and the Code of Conduct set out in the Schedule;

(2) Programmes shall conform to the provisions of the Motion Pictures Ordinance, 1979 (XLIII of 1979), and the rules and Code of Conduct framed there under;

(3) The advertisements shall conform to the TV Code of Advertising Standards and Practices in Pakistan

(4) The duration of the advertising break shall not be more than three minutes continuously and there must be at least a fifteen-minute regular programme duration between successive advertisement breaks;

(5) The licensee shall maintain a record and register of the programmes being broadcast by him and shall preserve the programmes aired or distributed, on audio or as the case may be on the video tapes, at least for a period not less than thirty days

(6) The Authority may issue regulations regarding minimum Pakistani content in the programmes and channel mix, to be broadcast or distributed by a licensee

(7) The Authority may, by regulations, specify as eligible channels, which it considers suitable for broadcasting or distribution

(8) The cable TV operation licensee shall include the national TV broadcast channels, in his respective bouquet, amongst the first five of the serial order of the distributed channels

Sharing of facilities

The Authority may issue guidelines about sharing of facilities by the licensees.

Validation of existing broadcast and cable TV stations

(1) The existing cable TV operators, who on the commencement of the Ordinance, held licences issued by PTA, shall be deemed to hold valid licences in accordance with the

provisions of the Ordinance and the rules made there under and the terms and conditions of the licences as provided in these rules, and issued from time to time, by the Authority The annual fee for renewal of the licences shall be payable to the Authority after the commencement of the Ordinance;

(2) The existing private broadcasters, who on the commencement of the Ordinance, were in operation after having been granted respective monopolies in multi-modal distribution system and FM radio, shall, within sixty days from the date on which these rules are notified, apply for the broadcast licences under the provisions of these rules; and the Authority, on receipt of the applicable fees and the security deposit, shall grant the licence, subject to such terms and conditions, as the Authority may, from time to time, prescribe.

Mergers and transfers

(1) A licensee shall not merge or amalgamate with any other person without the prior approval of the Authority

(2) A person who is the shareholder of, or owns an interest in, a company which is a licensee, shall not transfer or dispose of his shares or the interest, without the prior approval of the Authority.

Provided that in the case of a listed company, the shares, representing not more than two percent of the issued and paid up share capital, may be transferred without such approval.

Maintenance of accounts

The licensee shall maintain proper accounts, as required by the applicable laws, and shall cause to be carried out the audit of his accounts by one or more auditors who are chartered accountants within the meaning of Charted accountants Ordinance, 1961 (X of 1961) and shall submit the audited financial statement to the Authority not later than three months after the closing date of its financial year.

Powers to grant Uplinking permission

(1) The Authority may grant, on receipt of a written application, permission to a broadcast station, cable TV operator, local or foreign radio or television team for uplinking the signal between the ground transmitting facility and a satellite, for a short term or long term duration in order to transmit any programme content for broadcast purposes within or outside Pakistan

Provided that that the short term up linking permission shall be granted by the Authority, on a formal recommendation of the External Publicity Wing of the Ministry of Information and Media Development;

(2) The Authority shall determine the fee chargeable for granting permission for the short term uplinkings and also the for long term uplinkings

Powers to make regulations

The Authority shall issue regulations for exercising the powers given to it under the ordinance and the rules.

Under the amended PEMRA Ordinance 2007, the PEMRA has been given powers to seal any building where it believes the illegal transmission is aired.

The PEMRA also has the power to cancel the license of any TV channel and can forfeit the broadcasting equipment for the said reason.

The Ordinance called the Pakistan Electronic Media Regulatory Authority (Amendment) Ordinance, 2007, shall come into force at once.

Following is the text of the Ordinance: Ordinance No. XXVI of 2007. An ORDINANCE, to further amend the Pakistan Electronic Media Regulatory Authority Ordinance, 2002.

Whereas is expedient to further to amend the Pakistan Media Regulatory Authority Ordinance, 2002 (XIII of 2002), for the purposes here in after appearing; and whereas the National Assembly is not in session and circumstances exist which render it necessary to take immediate action; Now, Therefore, in the

exercise of the powers conferred by clause (1) of Article 89 of the Constitution of the Islamic Republic of Pakistan, the President is pleased to make and promulgate the following Ordinance:-1. Short title, extent and commencement

This Ordinance may be called the Pakistan Electronic Media Regulatory Authority (Amendment) Ordinance, 2007 (2) it shall come into force at once.

Amendment of section 2, Ordinance XIII of 2002:- In the Pakistan Electronic Media Regulatory Authority Ordinance, 2002 (XIII of 2002),Here under referred to as the said Ordinance, in section 2,- (a) in clause (ha) for the letters "DTH" the letters and commas "DTH, IPTV, Mobile TV" shall be substituted; and (b) for clause (j) the following shall be substituted, namely:- (j) "Frequency" means the frequency of the electromagnetic waves measured in Hertz and used for transmission;"

Amendment of section 4, Ordinance XIII of 2002. In the said Ordinance, in section 4, sub-section (3) shall be omitted

Amendment of section 20, Ordinance XIII of 2002.- In the said Ordinance, in section 20, in clause (d), after the word "rules" the words "and regulations" shall be inserted.

Amendment of section 23, Ordinance XIII of 2002. In the said Ordinance, in section 23, in sub-section (2) in the proviso, for the word "fare" the word "Fair" shall be substituted.

Amendment of Section 25, Ordinance XIII of 2002. In the said Ordinance ,in section 25, in Claus e(d), after the word "organization" the words" including any foreign non-governmental organization" shall be added.

Amendment of section 27, Ordinance XIII of 2002. In the said Ordinance ,in section 27,- (a) for the word "therefore," the word "there for" shall be substituted; and (b) after the word "operator" the words "or owner" shall be inserted.

Amendment of section 28, Ordinance XIII of 2002.- In the said Ordinance, in section 28, in the marginal note, of the section for the word "of" the word “by" shall be substituted.

Amendment of section 29, Ordinance XIII of 2002,- In the said Ordinance, in section 29,- (a) in sub-section (5), the proviso, for the full stop, at the end, a colon shall be substituted and thereafter the following further proviso shall be added, namely:- "Provided further that he Authority or the Chairman may seize a broadcast or distribution service equipment or seal the premises which is operating illegally or in contravention of orders passed under section 30."; and (b) in sub-section (6), for the word "one" a word "ten" shall be substituted.

Amendment of section 30, Ordinance XIII of 2002, - In the said Ordinance, in section 30, - (a) in sub section (1), (i) in clause (b), for the colon, at the end, a full stop shall be substituted; and (ii) the proviso shall be omitted, (b) in sub-section (3) the comma and word ", suspended" shall be omitted; and (c) after sub-section (3) following new sub-section shall be added, namely: -"(4) License of a broadcast media may be suspended on any of the grounds specified in sub-section (1), by a duly constituted committee comprising members of the Authority."

Insertion of section 39A, Ordinance XIII of 2002: In the said Ordinance, after section 39, the following new section shall be inserted, namely: "39A. Power of the Authority to make regulations:” The Authority may by notification in the official Gazette, make regulations, not inconsistent with this Ordinance and the rules made there under, to provide for all matters for which provisions is necessary or expedient for carrying out the purpose of this Ordinance."

Lesson 09

TELEVISION BROADCASTINGS

Television (TV) is a widely used telecommunication medium for sending (broadcasting) and receiving moving images, either monochromatic ("black and white") or color, usually accompanied by sound. "Television" may also refer specifically to a television set, television programming or television transmission.

A standard television set comprises multiple internal electronic circuits, including those for tuning and decoding broadcast signals. A display device which lacks these internal circuits is therefore properly called a monitor, rather than a television. A television set may be designed to handle other than traditional broadcast or recorded signals and formats, such as closed-circuit television (CCTV), digital television

Television is a target at which everyone likes to take aim: television is praised, television is faulted; television is blamed. Television serves us as a baby-sitter; a dinner guest, a teacher, a companion. We are entertained by television. We are informed by television. To an extent, we might even be said to be created by television. In this chapter, we will not merely look at television; rather; we will attempt to understand television. To do that we must proceed through the mediated looking glass and examine the role television has played and will continue to play in our lives.

Television: An I View

Let us start by exploring what you think of television. What does the word "television I' mean to you? To what extent do you equate television with a positive experience? A negative one? Why? What would a day in your life be like without television? How much time do you spend watching television, talking about television, or thinking about television? To what extent does television help you structure your life? For example, does it help you determine the hour at which you eat supper or go to sleep? Does it affect the amount of rime you spend in the company of family members or friends? More significantly, does it affect the amount of time you spend talking to family members or friends? If television did not exist, what changes would occur in your life?

Television has become so ingrained in our existence that most of us could not imagine what life would be like without it. Television is such a critical factor in our lives that the New York State legislature passed a bill declaring the television set to be a "utensil necessary for a family" to survive in our society. Should a family have to declare bankruptcy, the television set is treated like other "necessitates," including clothes, kitchen equipment, and furniture; it cannot be taken away. Do you agree with this policy? Why or why not?

It has been estimated that over 98 percent of American households have at least one television set, and more than half have several. The average American household has the television turned on over 6% hours a day; or almost half of our waking day. Americans spend more time watching television than doing anything else except sleeping. For some the time spent watching television equals or surpasses the time spent working. According to media personality and critic Robert Mac Neil, "If you fit the statistical averages, by the age of 20 you will have been exposed to something like 20,000 hours of television. You can add 10,000 hours for each decade you have lived after the age of twenty. By the time you are 65. It is predicted that you will have spent about nine years of your life watching television. Sleeping habits are changed because of TV, mealtimes ale altered because of TV, and leisure time is consumed. In fact, one study demonstrated that more than 40 percent of the leisure time we have available to us is spent watching television; that is almost three times the time ,we spend using all the other mass media. To a great degree, television has affected the structure and the makeup of daily life.

The extent to which we have changed our lives• to accommodate television was not expected. When television was introduced at the 1939 World's Fair, The New York Times staled: "The problem with television is that people must sit and keep their eyes glued to the screen: the average American family hasn't time for it." The reporter further stated that television posed no serious threat to other media. It was, in his eyes, a novelty, one we would soon tire of. As we know, he was wrong. In fact; time spent viewing television continues to increase.

We have direct person-to-person, contact with but a few people each day. Although television does not permit us to have direct person-to-person contact with others, it does allow us to extend our range by offering us the opportunity to have mediated contact with scores more people. But the personalities and

characters we meet on television could affect the way we relate to the individuals who people our real-life environment. In fact, the people we meet through television could affect our image of the real world to be able to understand and appraise what., if anything, television has done to or for us and those we know, to be able to understand and assess ha£, if anything, television has done to or for the society which we are a part of, we must take a step backward and examine the history of the medium, the operation of the medium, and the controversies sparked by the medium.

Looking Backward

In 1882, Albert Robida, a French artist, drew a series of pictures that predicted what life would be like in the future. As Robida saw it, a "screen" on the wall would enable families of the future to take a course taught by a teacher who was not present, survey goods for sale, experience a "girlie" show, and watch a war-all while safe, secure, and comfortable in their living rooms. As we now realize, during the late nineteenth and early twentieth centuries the electronic discoveries that made radio and film possible were joined by various mechanical scanning devices designed to permit the transfer of visual imagery.

The dominant networks of the period were NBC and CBS. Both had network radio experience behind them, experienced talent, capital assets to rely on, and a large number of affiliated stations. ABC's basic problem was the lack of affiliates. After its merger with United Paramount Theatres in 1953 and the demise of the Dumont Network in 1955, this problem was eased.

The Emerging Structure:

Three major networks dominate commercial television: NBC, CBS, and ABC. They are responsible for either producing or arranging the productions of most of the programming transmitted during prime time {7:30 to 11 P.M. on the coasts and 6:30 to 10 P.M. in the Midwest). Each of the three networks directly owns five licensed VHF stations in the largest key cities around the country; these network-owned-and-operated (0&0) stations enable the networks to reach 25 to 30 percent of all television homes in the United States. (A recent FCC proposal advocates raising the number of VHF stations a network can own to 12; the proposal would also lift nearly all ownership limitations in 1990.) In addition to the five VHF stations (hey are permitted to own and operate, each network has about 200 to 250 affiliated stations (local stations that sign contract with (he network), so that approximately 90 percent of all the commercial stations in the United States are affiliated with one of the three networks.

All three commercial television networks are now doing business under new ownership. NBC was acquired by General Electric, CBS is owned by Laurence Tisch, and ABC is under the control of Capital Cities.

In addition, all the networks face a changed and still changing environment. Advertising spending is declining and competition for viewers is increasing as new programming sources proliferate. Also, in 1987, Fox Broadcasting Company-a satellite-delivered national program supplier for independent stations-made a bid to become the fourth commercial network alongside ABC, CBS, and NBC. All signals indicate that Fox is taking a "more of the same" approach to programming and will be duplicating rather than deviating from [he pattern set by the other three commercial networks.

The networks do not broadcast any programs themselves. Rather, they are program suppliers; they feed the shows they themselves produce or arrange to be produced to local stations (0&05 and affiliates), so that they may be broadcast to homes in each station's area. In effect, a network is a group of local stations electronically bonded together so that programs offered by a single source may be broadcast simultaneously by all. The electronic aspect of program distribution (a service that costs each network about $.15 million a year) is handled by the American Telephone and Telegraph Company (AT&T) through its coaxial cable, microwave, and satellite facilities. Networks are not regulated by the FCC because networks require no government licenses. Stations, however, are regulated by the FCC and do require licenses.

Local television stations function as the heart of the American broadcasting system; the owners of the local stations make the final decisions regarding what will be broadcast on the television you watch each day. A local station is licensed by the FCC to provide television service to a particular market or community. The United States is divided into 212 markets ranging from number 1, New York City, with almost 6.5 million homes, to number 212, Miles City-Glendive, Montana, with about 10,000 homes. A

local station that signs a contract with one of the networks is called an affiliate. Every affiliate has a stake in the network's programming schedule since what the network offers will affect the local station's audience size and thus its profitability. Affiliate stations are paid by the network to run a certain amount of the programming produced or supplied by the network. A local affiliate has the choice of accepting or rejecting the programming the network offers, but it is not permitted to run programming provided by the other two networks. On the average, an affiliate takes about 60 percent of its total programming from the network; the percentage tends to rise to dose to 100 percent during the prime-time hours. Although sometimes an affiliate may even decide to reject a number of prime-time offerings.

There are a numbers of reasons a local station might choose nor to broadcast a network program. First, regional differences could make a network offering less desirable to a particular station. For example, some kinds of programming might be more acceptable in the liberal Northeast than in the more conservative South. Second, the show might be judged to be too controversial. For instance, in April 1983, a number of affiliates refused to air The Thorn Birds because of the controversies that could be ignited by the portrayal of a priest's violation of his vow of celibacy. Third, a station might opt to broadcast a sports program featuring a local professional or collegiate team in place of a network offering. Or fourth, a station might believe it could attract more viewers by scheduling one of its own shows or a syndicated program instead of the network's selection.

The networks compete vigorously to generate enthusiasm among their affiliates to run the network schedule-especially the prime-time schedule. Each year the three commercial networks invite their affiliates to California for food, drink, and superlatives. In many ways, the gatherings resemble pregames pep rallies. The networks are estimated to spend somewhere between $750,000 and $1 million to create support for their programs-and with good reason. In many ways, the affiliates hold the keys to network success. Whenever an affiliate rejects a network offering, network ratings are adversely affected. Every time a station refuses to broadcast a network program and broadcasts something else in its place, the size of the audience for the network program is decreased. This directly affects the amount of money a network can charge a national advertiser for running a commercial during that program. If a substantial number of affiliates around the country refuse to air the same program, the potential audience for the show is decreased. Ultimately, the show's rating with be lowered significantly, and when the rating is decreased, the network suffers. As ratings go down, advertising rates go down as well. Consequently, every network tries to get all of its affiliate stations to consent to schedule its programs.

Networks court their affiliates even though the affiliates do not have ‘to pay to schedule network programming. In fact, just the opposite is true: Networks pay their local stations to carry the network's shows. Stations are paid between 20 and 25 percent of what• they would charge advertisers for a slot. For example, in an average city, a TV station might sell time at about $250 per rating point. So if a network offering carried a rating of 20, the station's income for running the show of the network's line would be $3000 (20 x 250 = $5000 per minute, x three advertising spots = $15,000, -:- 20 percent = $3000), just for consenting to air a half-hour network show. This, however, is not all [he local station stands to make. The local station is also free to sell its own advertising on the hour and the half hour at full rate. From a purely monetary perspective, carrying a network schedule makes good sense. And as Harry Skornia writes in Television and Society, "If television can be said to have any values at all, it is those of the salesmen, big businessmen, manufacturers and showmen who control it-essentially materialistic values." If a local station is relatively confident that a network show will secure a high local rating, it will carry the show.

The networks provide their local stations with an array of programming (entertainment, news, and public affairs shows) that on the average attracts a larger audience than locally originated programs probably would, and which few, if any, local stations could afford to produce on their own. For example, networks can afford to maintain large news bureaus in a number of American cities and around the world; no local station can afford to do that. Similarly, networks can afford to fund original entertainment series, miniseries, and specials. Often the network purchases the entertainment segment of its schedule from independent producers. These producers are either major film companies like Paramount, Warner, or Universal or production companies like Tandem Productions or Lorimar Productions. Networks spend over $2 billion a year for first-run programming. Local stations could never afford to do this. For these reasons, only about 5 to 10 percent of the typical affiliated commercial station's programming is locally

produced; such programming is normally limited to sports and interview shows. On the average 65 percent of an affiliated commercial station's programs are fed from the network line. The remaining 25 to 30 percent is purchased from another source-program syndicates.

The Control and Regulation of Television:

Television like radio is a communication medium that uses a scarce and valuable public resource-the open airwaves. This means that television, like radio is subject to a number of different controls and regulations.

Key players in the control and regulation game are the five commissioners who constitute the FCC (before June 30, 1983, there are seven members on this body). As in radio it is the FCC that is responsible for ensuring that the television medium is technically controlled. The FCC assigns frequencies to individual stations, determines the power stations may use, regulates the time stations may he on the air, and works to guarantee that the locations of station transmitters and the type of transmission equipment stations use do not interfere with the effective operation of other stations. The FCC is also responsible for issuing, revoking renewing, and transferring television station licenses. Specifically the communications Act of 1934 noted that "the Commission shall determine that public interest, convenience, and necessity would be served by the granting of a license any station license maybe revoked because of conditions which would Warrant the Commission in refusing to grant a license on an original application." The words "public interest, convenience and necessity" are the words that have generated the most controversy. Exactly what it means to serve the public interest, convenience, and necessity has been debated for Years. While the FCC is not empowered to make the law, it is empowered to interpret and implement the law

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The same act that gave the FCC the right to deny a station a license if its programming did not meet the public interest also specifically forbade the FCC to interfere with the right to free speech or to intervene with program content decisions. How could the FCC involve itself in program regulation without interfering with the right of free speech? In 1946 the FCC issued the Blue Book, as it is now referred to, and in J 960 the FCC issued the 1960 Programming Statement. Both identified program criteria the FCC would have liked to see stations abide by. Specifically, program categories defined by the FCC as "generally required for programming in the public interest" are entertainment programs, opportunity for local self-expression, the development and use of local talent, programs for children, educational programs, public affairs programs, editorialization by licensees, political broadcasts, agricultural programs, news programs, weather and market reports, sports programs, and minority audience programs. Both documents also placed responsibility for programming with the licensee, not the licenser. These documents, although similar in many ways, did contain significant differences. While the Blue Book had called for the development of unsponsored (sustaining) public service programs, the 1960 Policy Statement did not. In its place was introduced a new item-licensee ascertainment. License ascertainment requires stations to survey the needs and problems of their local areas so that they can better provide programs that address these needs and problems.

Once a station is licensed, it is more or less on its own, receiving little supervision from the FCC until license renewal time. Until 981, stations came up for renewal every three years. Then in 1981 Congress extended the period between renewals to five years. At renewal time there are three types of action the FCC can take if it determines that a station has not been operating in the public interest: (l) it can fine a station up to $20,000, (2) it can renew a station's license for a probationary period, or (3) it can revoke or decide not to renew a station's license. Statistics are on the station's side; 99.9 percent of a station licenses are renewed. And the trend in the 1980.s has b en toward deregulation not regulation.

According to New York Times writer Sally Bedell, the former FCC chairman, Mark S. Fowler, had "beaten the drums for broadcast deregulation more insistently than any of his predecessors. Media critic Les Brown supports this view. According to Brown, Mark Fowler came to the FCC "not to regulate or even deregulate, but in his words, to unregulated to abolish the speed limit that was adopted for the public safety. In Fowler's opinion, "The FCC must deal with the reality of broadcasting, a reality that begins with the fact that broadcasting is a business."1 I Fowler believed that the FCC should not impose its judgments on broadcasters, but rather should "defer to a broadcaster's judgment about how best to compare for

viewers and listeners because this serves the public interest. In Fowler's words, "who are we in Government to dictate 'which program is good and socially desirable and which is bad and socially undesirable? We should let the marketplace decide.

Two- particular broadcasting regulations have generated a great deal of controversy over the years and have also become a focus of interest for Fowler. They were the equal opportunity rule and the fairness doctrine. Since it is contained in Section 315 of the Communications Act, (he equal' opportunity requirement is federal law. This requirement focuses on the ability of bona fide candidate's for public office to have access to the air- waves. The law states that if one candidate for public office is sold or given time to appear on the air during a campaign, all other candidates for that office must be given the same opportunity. Thus, if a station sells a candidate one minute of time for $1000, it must use the same fee structure for all other candidates who wish to appear. Likewise, if the station permits one candidate to speak for a minute at no cost, it must also offer a free minute to other candidates.

The fairness doctrine had its origins in the requirement that broadcasters provide response opportunities to broadcast editorials. Gradually the policy was expanded into other broadcasting areas as well. The thinking is that adequate public service includes presenting different sides of controversial topics.

Under Mark Fowler's leadership, the FCC asked Congress to remove both the equal time rule and the fairness doctrine.

In your opinion what should Congress's response have been? Before we reveal how

Congress responded let us attempt to understand the position of both the government and the broadcasters. The roots of the fairness doctrine extend back over fifty years to the early days of radio, when the government sought to ensure that listeners would not be subjected to only one side of a political campaign. The government argues that broadcasters are given use of scare airwaves as a public trust and that they consequently must be accountable. Broadcasters respond that improvements in technology have expanded the number of broadcast outlets and that the public, which uses the airwaves more and more to get most of its news, would be better served if the broadcast industry were as "unregulated" as the print media. Mark Fowler, former FCC chairman, noted: "I envision a print model for broadcasting. I want to see broadcasters as free as newspapers and magazines to write, report, and editorialize. No special rules, like the fairness doctrine, to second-guess you. No so-caned equal time law. No content rules beyond those for obscenity, indecency, defamation and the like," The current FCC chairman, Dennis Patrick, concurs with the stance of his predecessor. "The electronic media," he says, "should enjoy the same First Amendment freedom as the prim media." In further defending its position, the FCC also notes that since 1979, the number of radio stations in operation has risen more than 50 percent from 6,595 to about 12,000. The FCC also notes that since 1969, the number of television stations has increased more than 44 percent from 837 to about 1300. Thus, while the Supreme Court upheld the fairness doctrine in 1969, citing the scarcity of broadcast outlets and the need to enhance the expression of diverse opinions, opponents can counter that the situation has changed much since then. In fact, today you are more likely to find a large city with dozens of radio and TV outlets but just a couple of daily newspapers.

How did Congress respond? On June 3, 1987, it voted to make law the 38years old policy that required radio and television stations to air both sides of controversial issues; by so doing, it codified the fairness doctrine. However, the new bill was soon vetoed by President Ronald Reagan, who called the doctrine "antagonistic to the freedom of expression guaranteed by the First Amendment." In August 1987 the FCC eliminated the fairness doctrine.

In the past when stations came up for renewal, station owners were required to complete long, detailed questionnaires that were designed to reveal whether or not a station had fulfilled its public-interest obligations. Now the FCC has eliminated this form; in its place it has substituted a postcard-size form- hence the new label "postcard renewal." On June 27, 1984, in a sweeping deregulatory move, the FCC lifted its 16-minute an hour limit on ads, removed guidelines that required set amounts of news, information, and public affairs programming, and dropped requirements that stations maintain program logs and survey community needs. FCC chairman Mark Fowler defended the FCC's actions by noting; "At issue is whether the government trusts the common man's ability to makeup his own mind about what he wants to watch."

Other groups of players in the control and regulation game are the networks and the National Association of Broadcasters. All three commercial networks belong to the NAB and until recently voluntarily adhered to the NAB Television Code. The code described the responsibilities of broadcasters, set general program content standards; and limited the amount of advertising that would be permitted during any hour. The programming guidelines contained in the code were generally phrased and led to many different individual interpretations. Here are some excerpts from the now defunct NAB code's guidelines:
In their totality, programs should contribute to the sound, balanced development of children violence, physical or psychological, may only be projected in responsibly handled contexts, not used exploitatively. Programs involving violence should present the consequences of it to its victims and perpetrators.
The presentation of techniques of crime in such detail as to be instructional or invite imitation should be avoided.
Special sensitivity is necessary in the use of material relating to sex, race, color, age, creed, religious functionaries or rites, or national or ethnic derivation.
Subscribers shall not broadcast any material which they determine to be obscene, profane, or indecent.
The use of liquor and the depiction of smoking in program content shall be deemphasized.
A television station's news schedule should be adequate and well-balanced.

News reporting should be factual, fair and without bias.
Every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.
In prime time on network affiliated stations, non-program material shall not exceed 9 minutes 30 seconds in any 60 minute period. In all other times, non-program material shall not exceed 16 minutes in any 60 minute period.
Not all stations belonged to the NAB; and even if they did, not all stations chose to abide by the code. Those stations that did belong to the NAB and who were judged to be in violation of the code simply forfeited the right to display the NAB Television Seal of Good Practice. Since few, if any, viewers were conscious of whether or not a station displayed the seal; having the right revoked was a mild punishment. Also of significance was the fact that except for the provision s that focused on advertising limits, most of the code's guidelines might be construed in a number of different ways. In 1978, FCC commissioner Margita While noted: "It would make no sense to have seven government officials in Washington set standards of morals, taste and creativity. Does it make any more sense for the members of the NAB to pretend to do the same?" On the other hand, the code did offer a general standard against which the broadcasters and the public could evaluate programming. However, the future of the code is bleak. A March 1982 decision by a district court in Washington, D.C., ruled that the section of the Television Advertising Code that limited the number of products or services that could be advertised in a single commercial of less than 60 seconds in length was a violation of the antitrust laws. The NAB subsequently ordered suspension of all the advertising provisions of the code pending the outcome of an appeal.
Each of the networks also has a department usually known as the Program Practices Department or Standards and Practices Department-whose responsibility is to ensure that all the programming on the schedule measures up to the network's own performance standards. In reality, the members of these departments have the task of prejudging whether the programs they air will be acceptable to the majority of the viewing audience. During an average season; standards and practices departments evaluate scripts and programs according to criteria they themselves establish; thus the decisions they make sometimes involve highly subjective judgments. A constant flow of outlines, scripts) revisions; and resubmissions passes from program creators to the standards and practices editors (censors?) and back again. The standards and practices people are also responsible for overseeing the production and editing process as well. According to CBS, because of the diversity of material their editors are faced with, there is no written guidebook for them to refer to. Instead, CBS relies on the individual and collective judgments of the members of that department.

Following are excerpts from the NBC Broadcast Standards for Television:
In general, programs should reflect a wide range of roles for all people and should endeavor to depict men, women and children in a positive manner, keeping in mind always the importance of dignity to every human being.

Narcotic addiction should be presented only as a destructive habit. The use of illegal drugs or the abuse of legal drugs shall not be encouraged or shown as socially acceptable.
The use of alcoholic beverages should be deemphasized and restricted to situations and circumstances necessary to plot and/or character delineation.
Producers of programs designed for children are directed to avoid:

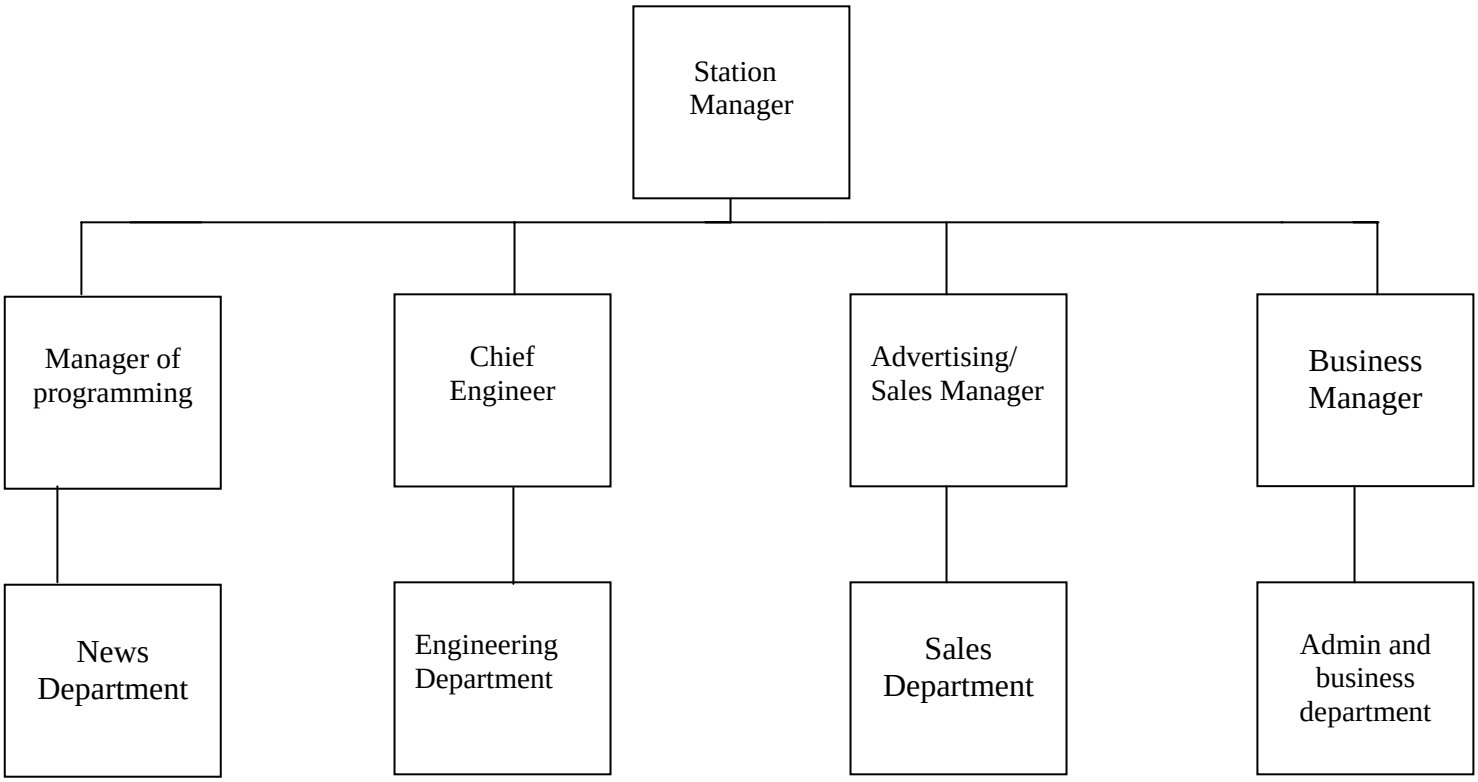
- Placing children in situations that provoke excessive or prolonged anxiety;
- Depictions of unlawful activities or acts of violence that glamorize such acts or make them appear to be an acceptable solution to human problems.
- Depicting violence in manner that invites imitation.

Local stations add their own policy book statements to supplement network policy statements. This book contains a description of the station's philosophy and operation standards and specifies those practices it would like encouraged and discouraged.
Additional players in the control and regulation game are the various public-interest organizations. Among the most widely known of these groups is Action for Children's Television (ACT) and the newer Coalition for Better Television chaired by the Reverend Donald Wildmon. Now over fifteen years old, ACT, led by Peggy Charren, have a paid staff of ten, mote than 20,000 members, and a yearly budget of $400,000. Over the year's, ACT has exerted influence on both the television industry and government regulatory agencies. Donald Wildman's organization has been monitoring television programs and rating them and their sponsors for decency since 1977. The group uses organized economic boycotts as a weapon in attempts to pressure sponsors to withdraw backing from shows of which it does not approve. The Federal Trade Commission is also involved in television regulation from time to time. The FTC, a body composed of five commissioners who serve staggered terms of seven years each, exists to look into matters where it is believed consumers are being deceived. If the FTC believes a company's advertisements are untruthful, it has the power to order the company to stop broadcasting the commercials.

How the Station Operates
Television stations across the country have evolved staffing arrangements that reflect their size and needs. Large stations typically employ about 350 to 400 peop1e and may be divided into a dozen or so different departments. In contrast, small stations may employ only 20 to 30 people and have only a few departments. Regardless of size, however, the typical station performs at least four primary activities: programming, sales, engineering, and administration).

The programming department puts together locally produced programs and handles the programming functions of the station. The programming department is in charge of everything that goes out over the air, whether it is produced locally, fed by the network, or purchased from a syndicator. Thus, decisions regarding what programs should be broadcast and the times at which they should be broadcast are made by the programming manager and his or her staff in consultation with the general manager and other station personnel. Producers, directors, writers, camera people, on-the air talent, announcers, floor personnel, makeup artists, costumers, and editors are part of the programming department. Depending on the size of the station, the news department may operate either under the auspices of programming or as an independent division. News is composed of the news director, reporters, and editors and writers responsible for the station's newscasts.

The administration and business department helps the general manager Tune the station. The station's legal counsel, secretarial and clerical help, accountants, and bookkeepers work in this department.



The Promise of Public Television and Cable TV

During the past two decades two ideas have generated much excitement and interest: public television and community antenna TV. Let us examine the origins and outcomes of each of these innovations.

Public Television

Prior to 1967; noncommercial television was known as educational television, and unfortunately, programs aired on educational television stations had a reputation for being dull and uninteresting. The most common excuse offered by the stations for the amateurish quality and lack of creativity was money; in fact, the main problem facing these stations was how to obtain sufficient funds with which to operate. In 1959 it became known as National Educational Television (NET). Stations were provided with money to purchase kinescope recorders and were invited to submit to the NET program staff proposals for programs they felt they would be able to produce well if given the needed financial resources. Once proposals were approved, NET would arrange with the stations to produce the programs in their studios; each station would also make a kinescope of the show it produced.. Kinescopes, of course, had quality problems, so it wasn't until after 1956, the year the Ampex Corporation demonstrated its new videotape recorder, that the technical deficiency problem could be alleviated. By the late 1950s, NET was distributing programs on videotape. It also moved its headquarters to New York City in the hope that being in the heartland of television would help improve programming.

In 1962 the federal government made its first financial commitment to educational television. The ETV Facilities Act of 1962 was passed. This act amended the Communications Act of 1934 to provide grants which could be used to support educational television facilities. Then, in June 1967, the Carnegie Commission on Educational Television released a report which had far-reaching ramifications. The report recommended a name change. From then on the medium was no longer referred to as educational television; its new appellation was public television. This organization would function as the channel through which, federal and other moneys could be distributed to support program development and individual stations. The commission also recommended "permanent funding" in an effort to avoid

political interference with public television; it was suggested that funds could come from government passage of an excise tax of 2 to 5 percent on new television sets.
The CPB also established the Public Broadcasting Service, an agency designed to parallel the functions of a commercial network; PBS would be responsible for scheduling, promoting, and distributing programming among member stations. The system was not actually a producer of programs; its job was to obtain them from other sources including public TV stations, production companies, and foreign countries. In fact, so many shows from Britain were aired that some said PBS stands for "Primarily British Shows." According to PBS, however, only 11 percent of its first-run schedule is made up of British shows. What is significant is that the Public Broadcasting Act did not contain any provisions for permanent funding. Instead, the law mandated that CPB be given $9 million for its first year of operation and that further funds be appropriated by future Congresses. Though attempts were made to avoid political interference, politically motivated squabbles ensued. For example, in 1974, the Nixon White House expressed the belief that PBS programs were anti administration. Consequently, a CPB funding bill was vetoed by the President. Public television was a controversial issue. And political, as well as organizational, problems continue to plague public broadcasting into the 1980s.

Today a three-tiered process exists: (1) the stations or other sources produce the programs, (2) PBS schedules and distributes the programs, and (3) CPB guides 'the operation and provides funding. Three basic models can be used to describe the way public broadcasting stations get their programs. In the first model, programming is paid for by corporations or foundations and is provided free of charge to all public broadcasting stations in the country. The large oil companies are frequent sponsors of PBS programs. For example, Mobil underwrites the making of Master Piece Theatre. The prevalence of oil-company funding has led some to suggest that PBS really stands for the "Petroleum Broadcasting Service." In the second model, the Station Program Cooperative (SPC) selects programs to be carried by member stations. Member stations around the country are given ballots that include descriptions of potential programs. Stations more for those programs they wish to carry. Once a decision is made, a station that wants to carry a program must pay part of the program's production costs. Approximately 30 to 40 percent of PBS's programming comes from the SPC. Frequently, even after the SPC has voted to underwrite a program, more money is required to fund the production fully. At this point, outside funds ate solicited to make up the difference Johnson & Johnson, for example, has helped to fund Nova, AT&T has helped to fund The MacNeil-Lehrer Report, and Exxon has helped to fund Great Performances. In the third model, stations fund the entire cost of a program. Owing to rising costs, this method of funding is being used with decreasing frequency.
After restudying public television, a second Carnegie Commission recommended that a new administrative structure and funding system be adopted. While these suggestions were being considered, the Reagan administration made additional cuts in the operating budget of PBS. Today, Public broadcasting is short of funds, and many believe that its very existence is in jeopardy.
PBS programs have received numerous awards and high marks from critics. One show, Sesame Street, started a revolution in children's television; it proved that educational content could be presented in an entertaining way. Children raved about it and about The Electric Company and 3-2-1 Contact. Adults raved about Life on earth, NOVA, Cosmos, Upstairs, Downstairs, and Media Probes. But not all of PBS's reviews have been raves. PBS has also been faulted for indicating a lack of commitment to local programs and issues and for practicing elitism that is, offering programs that appeal to highbrow audiences only. However, a 1980 Nielsen survey demonstrated that 68 percent of all American households watch some public television each week.
To be sure, compared to network shows, public television does not measure up in the ratings game. But it was not designed to be a competitor of network television. Instead, it was designed to offer an alternative. Do you think it has succeeded in doing so?
To an extent, public broadcasting has, in the words of New York Times reporter Fred Flaxman, "become a charity case-complete with on-air telethons, premiums, direct mail solicitations, auctions, sweepstakes and extended sponsorship credits." To be sure, the present and future of PBS are open to question. As of 1982, Congress had authorized an eighteen-month experiment during which PHS stations would be permitted to air low-key forms of commercial advertising. And PBS president Lawrence Grossman

proposed that PBS create a new cultural pay-TV service called the Public Subscription Network in order to ease the funding burden. Whatever the solutions, the debates that result should be interesting ones.

Cable TV

Though we will explore cable in greater depth in a later chapter, let us begin our consideration of it now.

Cable television is a system that delivers television by wire instead of through the open airwaves. Its signals are sent through coaxial cables stretched from location to location like telephone wires. Cable was begun a means of bringing television to communities too small to support their own station or to improve reception in communities unable to receive dear TV because of their isolation (distance from television stations) or terrain (mountainous areas). It ended up doing much more than that.

Originally, cable made its home in those areas the TV signal, which travels ill a straight line, was unable to reach; now, however, cable has found the welcome mat laid out for it in cities and suburbs. The appeal of cable is no longer merely the promise of television or improved reception. Instead, cable presel1ls an opportunity for programming of all kinds. While over-the-air' TV is restricted to (he available VHF and UHF frequencies, cable is not; in effect, cable is the television of abundance. All cable systems constructed in the United States must offer at least twenty-four channels; most cable systems. Many offer sixty four channels, and some more double than amount. So, whereas conventional television has been dubbed the television of sacricity, cable television has been heralded the television of diversity.

In 1965 the FCC issued a set of rules that slowed the growth of cable, but in 1972 the rules became less restrictive, and in 1980 the FCC more or less adopted a laissez-faire policy; virtually all rules governing cable have been dropped. Consequently, all expectations are that cable's growth and penetration in to the mainstream of American television life will continue. Consider these statistics. In 1960, fewer than 2 percent of American TV households had cable television. In 1971, about 8.7 percent of the nation's TV households were cable subscribers. From 1970 to 1979, cable subscribers increased by about 9 million. In one year alone, I 979 to 1980, cable added about 3 million new subscribers. By 1981, over 23 million American homes were already hooked up to cable: that corresponded to approximately 28.3 percent of the country. This growth is continuing to accelerate. As of 1984 cable TV was nearing the halfway mark; Nielsen reported that 42.5 percent (35,783,000) of U.S. television households were wired [or cable. The forecast is that cable's growth will continue until 75 to 80 percent of all TV households are connected. At that point we will have fulfilled cable's prophecy: we will have become a wired nation.

What do we watch on cable television?

First, a cable system carries all the TV channels that we 'would watch normally through conventional television. Second, we can also watch programs that the cable system originates, including those shows created under a public-access programming agreement. In such an arrangement, the cable system, for a small fee, offers its studios and cameras to a group or individual wishing to present a program. Third, we 'watch programs derived from the importation of distant, independent stations, known as "super stations." Fourth, we watch shows provided by special programming services like Cable News Network and Nikelodeon. And finally, we may watch one or more pay-television services like Home Box Office, Showtime, or Cinemax. If we are a subscriber lo an even more sophisticated cable system, we may not only watch cable television we may actually "talk to" or interact with our cable television. In other words, some cable systems now offer a two-way capability enabling viewers to use TV to fulfill their shopping, banking, and home security needs. Two way cables have been operating since 1977, when it had its start in Columbus, Ohio. Originated by Warner Communications, QUBE allows viewers to answer multiple-choice and yes-no questions, ask for further information~ shop by television, bank by television, and use electronic mail. Thus, television is beginning to playa larger role in the lives of Americans than it already does.

Research demonstrates that cable subscribers are generally younger and more affluent than conventional TV viewers; they also watch more television than those who are not hooked up to a cable. Likewise, those who have pay TV and other services watch even more than those who subscribe to the basic cable services only.

With such a plethora of offerings from which to select, cable offers the Consumer the chance to become a selective viewer. In theory, if not in practice, cable viewers can mix and match programs to fit their special needs and interests.

How will cable affect the networks? Predictions vary. Some say that the networks stand to lose 10 percent of their viewers to cable; other estimates are as high as 50 percent. Already, a 1981 Nielsen survey showed that in homes wired to pay TV, network ratings were 10 percent lower than the national average. The coming years may well represent an era of transition for television as we know it.

Lesson 10

PRINT MEDIA MANAGEMENT

As the nineteenth century drew to a close, the newspaper business was dominated by yellow journalism. However, many editors were becoming convinced that things did not have to be this way. Among them was Adolph S. Ochs. In 1896 Ochs bought The New York Times and inaugurated an objective-journalism tradition that continues to the present. When Ochs purchased the Times, daily circulation was down to 9000 copies less than it had been when the Times was originally started in 1851. But by the time Ochs died in 1935, daily circulation was 465,000. If you were to visit the limes Building in New York City today, you would see Ochs's credo on display: "To Give the News Impartially, Without Fear or Favor." It is this principle that still guides the paper. In his book The Kingdom and the Power, journalist Gay Talese describes the atmosphere that prevailed: "The New York Times was a timeless blend of past and present, a medieval kingdom within the nation with its own private laws and values and with leaders who felt responsibility for the nation's welfare but were less likely to lie than the nation's statesmen and generals.
Ochs had purchased the Times with only $75,000. For that amount he received 1125 shares of stock. His arrangement with the stockholders specified that if he ran the paper for three years without going into debt, he would receive a total of 5001 shares or a majority. After three years, Ochs was the newspaper's major stockholder. In order to obtain his goal, Ochs created a newspaper of record. Eliminating romantic fiction and what he deemed to be examples of trivia, he demanded that financial news, real estate! court proceedings and governmental activities are given their due. In effect, he turned the Times into a bible of information for its readership. When news appeared in the Times, people assumed it to be true. For his part, Ochs demanded total accuracy and completeness.

Many years ago, after a task force of Timesmen had acquitted themselves very well on a big story, the editors sat around at a conference the following day extending congratulations to one another; but Adolph Ochs, who had been silting silently among them, then said that he had read in another newspaper a fact that seemed to be missing from The Times' coverage. One editor answered that this fact was minor, and added that The Times had printed several important facts that had not appeared in the other newspaper. To which Ochs replied, glaring, "I want it all."
It is this thinking, rigidly enforced, that has created an odd turn of mind and fear in some Timesmen, and has created odd tasks for others. For several years there were clerks in The Times' newsroom assigned each day to scan the paper and count each spoils score. each death notice, making sure that The Times had them all, or at least more than any other newspaper At night there were Times editors in the news-room pacing the door waiting for a copyboy to arrive with the latest editions of other newspapers, fearful that these papers might have a story or a few facts not printed in The Times
Though the traditions adhered to by Ochs arc still in force today, sometimes even Times reporters make exceptions and sacrifice accuracy for timeliness.

Newspapers Consolidate
Although newspaper circulation increased! between 1910 and 1930, the number of newspapers declined. In response to the fact mining whether or not the paper will be an economic success. Today daily newspapers that have a combined circulation of approximately 62.5 million copies have been experiencing changes. Several metropolitan dailies, including the New York Herald Tribune, the Chicago Daily News, and the Washington Star, have folded. Major afternoon newspapers have recently found themselves in financial trouble, while morning dailies have been gaining in numbers. Some people suggest this is because today we have more time to read in the mornings but less time to read at night. Do you agree? Additionally, Americans have been spending more of their time with Sunday papers. Sunday editions rose from 586 in 1970 to 786 in 1982. William Marcil, the chairman and president of the American Newspaper Publishers Association, claims: "Our business is strong and competitive and thriving." One reason for this health has been the advent of national dailies.

National Dailies:
The year is 1975; satellites have entered the newspaper industry and by so doing have made the concept of a national newspaper a reality. In 1975 The Wall Street Journal opened a plant in Florida that was

equipped to publish the newspaper by printing full-page images that had been transmitted by satellite. By 1983 four regional (eastern, midwest, southwest, and western) editions of The Wall Street Journal were being printed at seventeen plants nationwide. Today, the daily circulation of The Wall Street Journal is 1,952,283. Though the news content of each edition is identical, the advertising varies from region to region. The Wall Street Journal was followed into space by other newspapers including the West Coast, Chicago, and Florida editions of The New York Times, The Christian Science Monitor, and the international edition of the Herald Tribune.

Then, on September 15, 1982, USA Today, the country's first general-interest national newspaper, was delivered via satellite. Unlike The Wall Street Journal and other national dailies, USA Today is designed to carry only national advertising. Thus its various plants are able to print identical newspapers. In spite of the technological prowess used to put it together, USA Today is not without its critics. Having been termed "junk-food journalism," it is seen by some .as the McDonald's of the dailies. Developed by the Gannett chairman Allen Neuharth, following a detailed market research effort to determine what people wanted in a daily newspaper, the paper is a splashy product which specializes in short articles. Most of the paper's stories do not jump from page to page as is common in most newspapers. Neuharth says: "We finally had to make a rule that there would only be four stones a day that could jump. Those are the front page feature stories in each section. USA Today is envisioned as a "second buy" for the newspaper reader; thus, it is not expected to interfere with the sales of local newspapers, including those owned by the Gannett chain side Story," voiced the thoughts of many when speaking of USA Today.

The new publication is a highly professional product which has already taught a lot of old dogs some new tricks in the newspaper world. But newspapers have responsibilities as well as rights, and particularly a responsibility to print hard news along with the black ink. Newspapers should give people what is important as well as what is interesting. They must be more than the mirror image of each shift in public taste and opinion. That's where USA Today in particular, and Gannett in general, go wrong. But it's also where much of the newspaper business seems to be heading. And that's bad news for all of us.

And critic Ben Bagdikian, in a recent issue of the Columbia Journalism Review echoed Mr. Carter's lament: "Unfortunately, the country's first truly national daily newspaper of general circulation is a mediocre piece of journalism. To what extent do you support the views expressed by Mr. Carter and Mr. Bagdikian? Why?

Whatever you think of USA Today, currently it is a profit-making operation. **Al**though critics refer to it as "McPaper," the journalistic equivalent of fast food, **major** newspapers across the United States have begun imitating USA Today's artful use **of** color and snazzy graphics. USA Today's daily circulation is 1,179,052.

Suburban Dailies:

As people and merchants moved into the suburbs, so did newspapers. Although today many major papers such as The New York Times do include suburban sections, the suburban dailies have also been quite successful in targeting their edi**t**orial content to their particular readers and in attracting advertisers in their own right**.** Circulation among suburban dailies in communities of 100,000 to 500,000 grew 20 percent during the 1970s and has continued it**s** surge in the 1980s. National advertising is solicited for the sub urban press by two trade associations: the suburban news paper of America and US Urban Press. Among the suburban dailies, Long Island's Newsday is one of the best known. **N**ewsday utilizes a tabloid format and has grown with Long Island since the paper's inception in 1940, with present-day readership estimated at the half-million mark. Today many suburban newspapers are owned by chains; Gannett, which owns ninety papers, Hearst, Knight-Ridder, and W.O. Scripps dominate the suburban daily market.

Weeklies:

About 7600 weekly newspapers in this country serve small towns and suburbs. Designed to provide a sense of identity for local communities, these papers compete for advertising dollars with the dailies. Today weekly newspapers have a combined circulation of 47,593,000.

The Throwaway Shopper: The throwaway shopper is one variety of weekly publication. Advertising occupies an average of 74 percent of the paper. Popular with advertisers because they enable them to reach 100 percent of the households in a specified area, they are delivered free of charge to consumers.

Both the shopper and the weekly local newspaper are usually nonunion opera-lions. These types of papers may constitute the last opportunity for people to start small in the newspaper business. The more than 1500 shopper papers yield combined revenue of $500 million.

Supermarket Tabloids:

Did you realize that aliens may be visiting Earth? That John Wayne may have returned from the dead? That you may diet while consuming pizza after pizza? If not, you probably have not been reading The National Enquirer or its clone, The Star. Many people have, however. In 1982 the Newspaper Readership Project reported that these two publications were reaching 20 million readers each week Generoso Pope purchased the Florida-based National Enquirer in 1952, establishing an "I Cut Out Her Heart and Stomped on It" cannibalism and gore approach to journalism. In 1968 the paper's format was altered in order to make it suitable for supermarket checkout rack distribution. It was followed to those racks in 1974 by Rupert Murdoch's Star, The National Tattler, and Midnight, among others.

Media critic Hodding Carter has called the supermarket tabloid type of newspaper a "journalistic mutt. Although the reporters who write for these papers utilize techniques similar to those of recognized journalists and claim to publish the truth they do so in a rather sensational fashion.

Special-Interest and Alternative Newspapers:

Special-interest newspapers are newspapers directed at particular segments of the newspaper-reading audience. Primary target groups for special-interest papers include college students and minorities.

College Papers:

Many colleges support student-run daily, weekly, or monthly newspapers. Circulation of these papers ranges from a high of 40,000 for some down to a monthly readership of but a few hundred. Some colleges offer competing newspapers one a laboratory publication of a journalism or communications department, and the other a semiautonomous publication emanating from the student government. Because surveys have shown that 96 percent of a college's population read al least part of the campus paper, college papers attract advertisers.

The Alternative Press:

Alternative newspapers are said to have begun with the 1955 publication of The Village Voice. When first published, the Voice offered its readership slanted political and cultural news. According to Robert Glessing, author of The Underground Press in America, the Voice was the first newspaper in the history of modern American journalism to consistently report news with no restriction on language, a policy widely adopted by underground editors to shock the authority structure." The Village Voice was followed by a number of other underground or alternative papers (each the product of Americans who felt alienated from the mainstream); prime among these was The Los Angeles Free Press. For example, during the Vietnamese war era, hordes of young Americans who felt cut off from the establishment also felt themselves alienated from establishment presses. The needs of these people were met by alternative newspapers. The underground press attacked society and the war, frequently advertised sex, and included pleas from parents seeking runaway children. In addition, the underground press also relished attacking the mainstream press. Today, most offerings of the underground press have vanished. The Village Voice does still exist, but under fee ownership of newspaper magnate Rupert Murdoch.

The Minority Press:

The first newspapers for Hispanics, blacks, Native Americans, and Asian Americans were all started in the nineteenth century. The first Hispanic newspaper, EL Misisipi, was founded in New Orleans in 1908; the first black newspaper. Freedoms Journal, was founded in New York City in 1827; the Cherokee Phoenix, the first Native American newspaper, was founded in Echota, Georgia, in 1828; and Kim-Shan Jit San-Luk (The Golden Hills news), the first Asian American newspaper, was founded in San Francisco in the early 1850s. Recently, Editor and Publisher Yearbook listed 215 foreign-language newspapers in this country. Most prominent among these were the offerings* of the Spanish-language press.

The Organization of a Newspaper: Who Does What?

In order to operate effectively, a newspaper, like any media organization, must be organized in a systematic way. Although there is no one scheme used across the board and not all newspapers can afford to staff each department separately, all newspapers fulfill news and opinion and production and business functions. Heading the newspaper is the owner. He or she appoints a publisher, who oversees the newspaper's operation; in small operations, however, the owner may also function as the publisher.

The Business Function:

The newspaper's business department performs advertising, circulation, promotion, and personnel functions. As with any organization, this department is concerned with payments that go out and revenues that come in. Much of the newspaper's incoming revenue is supplied by the advertising group.

Since advertising is expected to bring in approximately three-quarters of a newspaper's income, it is of major concern to the paper. Because newspapers rely so heavily on advertising, more and more of the paper's space is devoted to it. The advertising in a typical newspaper consumes from 23 to 70 percent of the paper's available column space. In most papers, the average space consumed by advertising is 60 percent- Newspapers print local (about 60 percent); national (about 10 percent), and classified (about 25 percent) advertising. National advertising usually comes to the paper from an advertising agency in camera-ready form**.** Classified advertisements are used extensively by people looking for jobs**,** organizations looking for people, and real estate buyers and sellers. Newspapers also distribute preprints—those fliers which are printed elsewhere and inserted into the paper prior to sale.

After all the advertisements are set, the remaining space available in the paper is called the news hole. Thus, it is the news, and not the advertising, that is made to fit the available space. Seldom are pages added to a paper so that more news can be printed. Pages are added regularly, however, to accommodate additional advertising.

On certain days of the week, newspapers increase in length. Since Wednesday and Sunday are heavy advertising days, the papers published on these days will be longer. Keep in mind that as the amount of advertising increases, the size of the news hole may increase as well. Approximately 25 percent of the income a newspaper receives is developed through circulation or sales. Newspapers are sold in a number of different ways. Newsstands or vendors, once popular in cities, have recently experienced a decline in use. Some newspapers, especially weeklies, are now sold entirely by subscription. Boxes or containers on street corners are another method of circulation. According to the Newspaper Advertising Bureau, 77 percent of all newspapers sold are home-delivered. This system depends for the most part on youngsters aged 12 to 16 who deliver the product to homes and apartments. Proponents of this medium believe that since each carrier operates as an independent distributor, this system helps them acquire basic business practices.

Lately, a number of newspapers have experimented with hiring delivery personnel as staff members. Other papers have assumed the carrier's billing responsibilities so that the carrier is not forced to make extra house calls in order "to collect." In some locations like apartment houses or colleges, newspapers are now placed in a locked container to which only the subscribers have a key. This enables such subscribers to receive the daily paper and deposit the subscription charge in the box at the same time. While electronic means of delivery may affect traditional circulation methods in the future, the hand-delivered system seems to be well-entrenched.

Newspaper promotion people perform public relations functions for their organization. They aim to communicate a positive image of the newspaper organization to the general public so that circulation will be increased. To achieve this goal, the people in promotion sponsor athletic leagues, concerts, or other community-oriented events designed to encourage readers and potential readers to view the paper as a "human" enterprise. Of late, games have also been utilized as promotional devices. Wingo-Zingo-Zappo lottery-type games are used to entice people to purchase a particular newspaper. On a more academic note, "newspaper in education" programs are also used as a way to encourage and promote student readership.

The Production Function:

The job of a newspaper's production department is to transfer words and photographs to the printed page. This task is accomplished in three phases: the first phase occurs in the composing room, where the page is laid out; the second phase occurs in the plate making room, where the plates that produce the printed page are prepared; and the last phase occurs in the pressroom, where the paper is actually printed on high speed presses. Computers, offset printers, and lasers have all combined to increase the speed and efficiency of newspaper production. Recently, changes have occurred in large and small newspapers alike. In 1982, for example, The Record, a medium-sized suburban daily, invested $62 million in new production equipment Two high-speed offset presses have come all the way from Tokyo to take up residence in the plant's brand-new four-story pressroom. This awesome installation, designed by Tokyo Kikai Seisakusho (TKS), provides high-quality offset printing and more color printing capability than any other daily currently being published in this country. Completely computer-controlled, the 41-foot-high presses have little resemblance to the Scott letterpresses already being dismantled in the original pressroom. The new presses account for $23 million of the total project cost—the largest item on the books, consistent with the role they play at the core of the operation.

The pioneering TKS presses are linked to an equally unusual inserting and storage system, displaying its Swiss-made precision as it handles the flow of newspapers to The Record's enlarged and renovated mail room. Designed by Ferag, this system is also a pilot installation for the United States. Completely computerized, it not only hastens the collating of newspaper sections and advertising inserts, but also increases geographic and demographic zoning capabilities for The Record and its advertisers.

The News/Opinion Function:

The news and editorial departments provide the product of the newspaper. You will notice in the organizational chart that the news and editorial departments of the paper are distinct and separate, with both reporting to the publisher. In this way, the news department can remain "objective" while the editorial department presents opinions. The editorial function is designed to help readers make sense out of the news and draw conclusions about topics of importance to contemporary society. In addition to the printing of editorials, the editorial function includes the selection and printing of letters to the editor; and on the op-ed or page opposite the editorial page, regular and guest columnists are given the opportunity to voice their views on issues of controversy.

The news division is headed by a managing editor or editor-in-chief. He or she is responsible for coordinating the operation of the newsroom. In addition, a number of editors work for this person and are charged with more specific responsibilities, some of which are as follows:

The wire editor is responsible for regional, national, and international news from the wire services.

The city editor is responsible for local events.

The sports editor is responsible for sports news.

The lifestyle editor is responsible for entertainment, society, food, and other features.

Imagine that your local newsstand carried no magazines or worse, that there were no magazines to which you could subscribe. How might such a situation affect your lifestyle? From the 1950s to the early 1970s the possibility that magazines might vanish appeared to be a very real threat. A number of favorite weekly magazines ceased to exist Life, Look, Colliers, and The Saturday Evening Post all closed their doors. What medium filled the void left by these popular magazines? Network television. Advertisers and readers alike turned in droves to the newer medium. All the indications were that magazines were on the way out. William G. Dunn, publisher of U.S. News World Report, comments that even today, most media directors at advertising agencies will spend money in broadcasting. After all, it is difficult to fill a blank page. It is more fun to go on location and create a TV commercial. What he does not mention, however, is that it is also more expensive.

Of course, the magazine industry has not died. Instead it seems to have heeded the Queen's advice to Alice in Through the Looking Glass: "Now, here, you see, it takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!" Magazines have run hard, indeed. In August of 1980, the Magazine Publishers Association (MPA) reported that magazine circulation had grown twice as fast as the nation's population. Later the MPA was able to state: "Magazines have become such an integral part of our lives that, today, nine out of ten adults read at least

one of the measured consumer magazines during the - average month. The average reader examines eight magazines per month on 3.2 different days. The average page is viewed 1.7 times.
According to current estimates there are approximately 13,000 magazines published in the United States. Thus, magazines still play a formidable role in the lives of Arnericans. While a number of factors, including better demographics, may account for the resurgence of advertiser interest in the magazine business, one key factor was reported in a study done for the National Association of Broadcasters: 49 percent of the respondents reported that they were now watching less television than they had in previous years. The implication is that they have more time to spend consuming other media, including magazines.
What is a magazine? How does it differ from a newspaper? Usually, magazines are published periodically (traditionally, less frequently than newspapers) in a bound format, have a durable paper cover, and contain better-quality paper. Of course, while a trip to your local newsstand may produce exceptions, for the most part these guidelines can be relied upon to help you to distinguish magazines from other media.
Why do people read magazines? We will attempt to answer this question by examining the roots of magazines, the fragmenting of the audience for magazines, current industry patterns, as well as the editorial process.

The Way Things Were:
Although similarities in printing made early magazines in England difficult to distinguish from newspapers, the first magazine was probably The Review, published in 1704 and written for nine years by Daniel Defoe of Robinson Crusoe fame. Consisting of four pages, the magazine appeared three times each week at first and as a biweekly in later years. Included in it was a column entitled "Advice from the Scandalous Club/' in which Defoe discussed literature, etiquette, and other topics of interest. Then in 1709, Richard Steele created the fictitious Isaac Bickerstaff and made him the publisher of The 'Taller. By relying on humor. The Taller was able to handle serious topics and attack human foibles. A few years later, in 1711, Joseph Addison, who had been working with Steele, joined forces with him and the two began to publish The Spectator, an offering which contained humor, essays, and even short stories.

Magazine Books:
Numerous imitations of these publications sprang up in England, but in this country it was not until January 1741 that the first magazines were available. In that month and year The American Magazine or a Monthly View of the Political State of the British Colonies appeared and was followed in short order by Benjamin Franklin's General Magazine and Historical Chronicle for the British Plantations in America. The American Magazine ran but three issues and Franklin's folded after six. A great deal of the materials contained in these magazines and the ones that came after them had been reprinted from other sources- In addition, magazines of the times also had to contend with high postal rates and slow-, primitive printing methods. So although a number of magazines started during the 1700s, most failed: historian John Tebbel reports that by the year 1800 only twelve magazines were being published in the United States. While there were still fewer than 100 magazines in 1825, 600 were in publication by 1850, and Tebbel estimates that 5000 to 6000 others had started and ceased publication.[5] Thus, the early to mid nineteenth century saw the magazine industry in America really begin to come alive.
One editor who embodied the style and tone of this particular period was Joseph Dennie. Beginning his career with the New Hampshire weekly The Farmers Museum in 1793, Dennie went on to publish The Port Folio, a high-quality magazine that feat tired articles and "lay sermons" by such figures as John Quincy Adams and Gouverneur Morris.

General-Interest Magazines:
One important development during this period was growth of monthly general-interest magazines. In 1821, Samuel Atkinson and Charles Alexander began publishing Saturday Evening Post; by 1826, they also publishing a second popular gene interest magazine, The Casket: Flowers of Literature, Wit and Sentiment. In 1839, Atkinso sold The Casket to George Graham, whoa purchased another magazine from ad William Burton and in 1840 combined two into Graham's Magazine. Graham was one of the first magazine publishers to pay reasonable fees to his contributors, thereby attracting the likes of such writers as Poe, Bryant. Longfellow and Holmes to his fold.

Another important general-interest magazine of the times was Knickerbocker, started in 1833 and edited after 1834 by Lewis Gaylord Clark. Clark, like Graham, was will-to pay well to use the original works of major writers of the day. (Mark's major innovation was to include an "Editor's Table" in each issue; in it he discussed fashion and New York City—related topics, much as the "Notes and Comments" section of The New
Yorker does today. As the century progressed, other general-interest magazines, including McClure's Magazine (1893) and Munsey's Magazine (1897), established large circulations by selling their issues at 10 to 15 cents each.

Women's Magazines:
The first successful women's magazine was started in 1828 by Sara Josepha Hale. Titled Ladies' Magazine, Hale's publication campaigned for both women's rights and the need for women to become schoolteachers. After nine years Hale and her chief competitor merged their magazines, creating Godey's Lady's Book. Louis Godey's periodical as edited by Hale attained an impressive circulation of 40,000 monthly copies in 1850. Graham and other publishers also experimented with their formats in an effort to appeal to the growing women's audience. Today, among the magazines we see serving this market are the Ladies' Home Journal, Family Circle, Woman's Day, and Wen-king Woman.

Special-Interest Magazines:
During the first half of the nineteenth century, publications which were directed at special-interest audiences also became available. For example, magazines for children were a popular offering. Nathaniel Willis started Youth's Companion in 1827, and Parley's Magazine was begun by Samuel Goodrich in 1833.
Goodrich wrote under the name of Pet Parley and delighted children for man years. Youth's Companion continued publication until the stock market crash in 1929.
Other special-interest magazines were targeted to appeal to groups of readers oft day. For example The National Police Gautti which you can still find on your newsstand offered its readers a storehouse of violence filled criminal acts. And Turf Register, begun in Baltimore in 1829, foreshadowed sports magazines of today.
In 1838, Nathan Allen, a medical student, began the Phrenology Review.

The Professional Magazinist Emerges:
Nathaniel Willis, a prolific writer of the day, is recognized as America's first professional magazine writer, or magazinist, Willis wrote for many publications, including his own children's magazine, Graham's Magazine, and Godey's Lady's Book. Willis, a writer of both fiction and nonfiction.

Magazines Targeted the General Audience:
Once the Civil War was over, general-interest magazines were on the rise, increasing their numbers from 260 in the year 1860 to 1800 in the year 1900. A number of events contributed to the dramatic growth of these large-circulation magazines. First, improvements in printing technology and production techniques made it possible to reduce the cost of magazines, thereby placing them well within the buying range of most people. Second, the Postal Act of 1879 gave special mailing rates to magazines and enabled editors and publishers to aim for national that busy people will pay for condensed versions of articles from other sources; Reader's Digest has survived to this day. Currently, however, it does include some original material in addition to its staple of reprints.

Newsmagazines:
The year 1923 witnessed the birth of another magazine for the busy reader. By compartmentalizing information in various departments for example, national affairs, foreign news, books Time turned itself into the first successful newsmagazine. Created by Henry Luce, Time set out to keep people well-informed by providing them with a perspective on and understanding of the world's events. By 1930 the magazine was showing a profit, and in 1933 two competitors, Newsweek and U.S. News cif World Report, were also on the newsstands. Time has been quite successful with the reading public.

The newsmagazines provide other media with leads; stories covered in them are often picked up for coverage by radio and television news teams and other magazines.
The situation newsmagazines like Newsweek, Time, and U.S. News World Report are facing today is a tough one. Each one has suffered through the tightening economic conditions of the mid-eighties and finds itself now facing renewed competition for readers' loyalty and advertising revenues. Currently Time is first in total revenues and circulation (4.7 million).

Picture Magazines:
By 1936, Henry Luce had begun yet another type of magazine the photo magazine. Life and its competitor Look (which appeared two months later) gave Americans pictures of major events. Functioning as a window on the world for millions of Americans in the days before television, the magazines gained in popularity. This new development in photojournalism was successful in attracting millions of readers each week what ensued when Life hit newsstands and mailboxes that first week was near-riot. News dealers across the nation telephoned and telegraphed for more copies. Presses creaked**,** groaned and broke down trying to keep up with the demand. Reserve paper stocks dwindled and ran out, occasioning frantic telephone calls for "more paper, find more paper.
As a double check, the machinery measures the thickness of each magazine in an effort to ensure that the correct issue has been produced. The subscriber's name and address are placed on a card and inserted inside the magazine in addition to being printed directly on the front cover for mailing. All of this for a subscription price of $8 per year. Although some of the more than 1 million subscribers who fill out subscription questionnaires may check many more items than they are really interested in, Dale Smith, president of Farm Journal, notes: "A farmer doesn't pick up a farm magazine to be entertained."
Although not as specialized as Farm Journal, other large-circulation magazines, especially newsmagazines like Time and Newsweek, also publish regional and demographic editions in an effort to speak to the interests of particular readers and attract advertisers

Types of Magazines Today:
J. W. Click and Russell Baird provide somewhat more useful classification consisting of six categories.

- Consumer magazines, which are sold at newsstands and are available to everyone. Included among these are such publications as Reader's Digest, Time, Newsweek, MS Magazine, Working Woman, and Science Digest.
- Business magazines or trade journals, which service particular industries. McGraw-Hill, for example, publishes Architectural Record, Aviation Week, Graduating Engineer, Chemical Engineering, Electrical Construction and Maintenance, Power, Coal Age, Modern Plastics, Fleet Owner, to name a few.
- Association-related offerings. Among the more than 600 association magazines published are The American Legion, The Rotation, National Geographic, Journalism Quarterly, and the Journal of the American Medical Association.
- Farm publications. In addition to Farm Journal (mentioned earlier), other farm-oriented publications are California Farmer, Rice Farming, and American Fruit Grower.
- Public relations magazines, which provide a means for business and not-for-profit organizations to relate to one or more of their publics for example, their employees, customers, stockholders, or dealers. Among the more than 10,000 such magazines are Exxon's The Lamp and Friends published by General Motors.
- One-shot magazines, which capitalize on a hot topic or idea. Rock-group magazines, Star Trek, and volumes on Elvis Presley fit into this category.

Magazine Ownership:
The magazine industry today is dominated by giants like Reader's Digest and TV Guide. Who actually owns the magazines you read? To what extent are you surprised by the fact that United, Pan Am Clipper, Continental, Eastern Review, Western's World, as well as other in-flight magazines are all published by the East/West Network? According to East/West Network, they are "publishers of magazines that dominate the sky." Over 1,700,000 copies are run each month for American air carriers, with an additional 1,486,000 copies run for eleven major international carriers. East/West prides itself on being

able to tell advertisers that "each East/ West magazine has its own editorial format directed to a specific audience. Each focuses on a basic theme of executive service and is edited to provide features that our readers can use and take action upon in their business and personal lives. Our editors in New York and Los Angeles create over 500 unduplicated pages each month. The easy chair environment of a jet-liner is naturally most conducive to reading." This network of giveaway magazines is marketed to advertisers as a means of reaching top-level decision makers well-paid corporate executives. Advertisers are free to sell their products or services in one or all in-flight magazines; either way East/West wins, since it owns them all.

Most of our consumer magazines are owned by eleven leading publishers. For example, Time Inc. owns seven magazines, including Time, Life, Sports Illustrated, Money, People, and Discover. CBS owns Field & Stream, Woman's Day, Cycle World, and Road &f Track, among others. Ziff-Davis owns Backpacker, Yachting, and Stereo Review; Vogue House **&** Garden, Glamour, and Mademoiselle. While Triangle Publications, publisher of TV Guide, is not identified as a group owner because Seventeen magazines technically has a separate corporate publisher, for all practical purposes these two magazines are of the same ownership.

Even with these multiple listings, the magazine industry as a whole is characterized by a less concentrated ownership pattern than the broadcasting, newspaper, and film industries. In part, this may be due to the fact that the magazine industry is considered to be an easy-access industry. Because a small-circulation magazine can be operated out of a home by a very small staff, a wide variety of people are encouraged to publish magazines; unfortunately, however, hundreds fail every year.

Magazine Organizations: Who Does What?

Magazines, like other industries, have developed corporate structures to facilitate their operation.

Though magazine publishers have formal responsibility for the editorial aspects of the magazine, most publishers are business people and tend to leave editorial decisions to the editor-in-chief. They do, however, oversee the budgeting and advertising functions of the magazine.

The editor-in-chief is the individual responsible for the non advertising content of the magazine. The managing editor is usually in charge of the day-to-day business of getting a magazine completed and to the printer. Assisting the managing editor are other editors whose task is to oversee particular departments within the magazine. All editors work jointly with art directors to design not only the articles appearing in the magazine but the magazine's cover and logo as well.

The advertising department is responsible for selling space in the magazine. Research staffs facilitate this effort by compiling information about the magazine's audience, which is then shared with advertisers and editors alike. In 1980, Folio magazine reported that approximately 54 percent of the average consumer magazine's revenues are derived from advertising. Today magazines are less advertisement-dependent than they were in earlier days, when the reader who purchased a copy paid for only a small fraction of the magazine's production costs.

Subscriber and newsstand sales are the responsibilities of the circulation director. If leadership is down, the circulation director is the person who must take steps to discover why. The circulation department is divided into three sections: (1) subscription sales, containing the people charged with the job of obtaining and renewing subscribers; (2) single-copy sales, containing the people whose task is to deal with retailers; and (3) fulfillment, containing the people who are responsible for ensuring that subscribers do indeed receive their copies. Fulfillment personnel update subscriber changes of address, renewals, etc. Owing to the complexity of the task, the fulfillment function is sometimes handled by an external service agency.

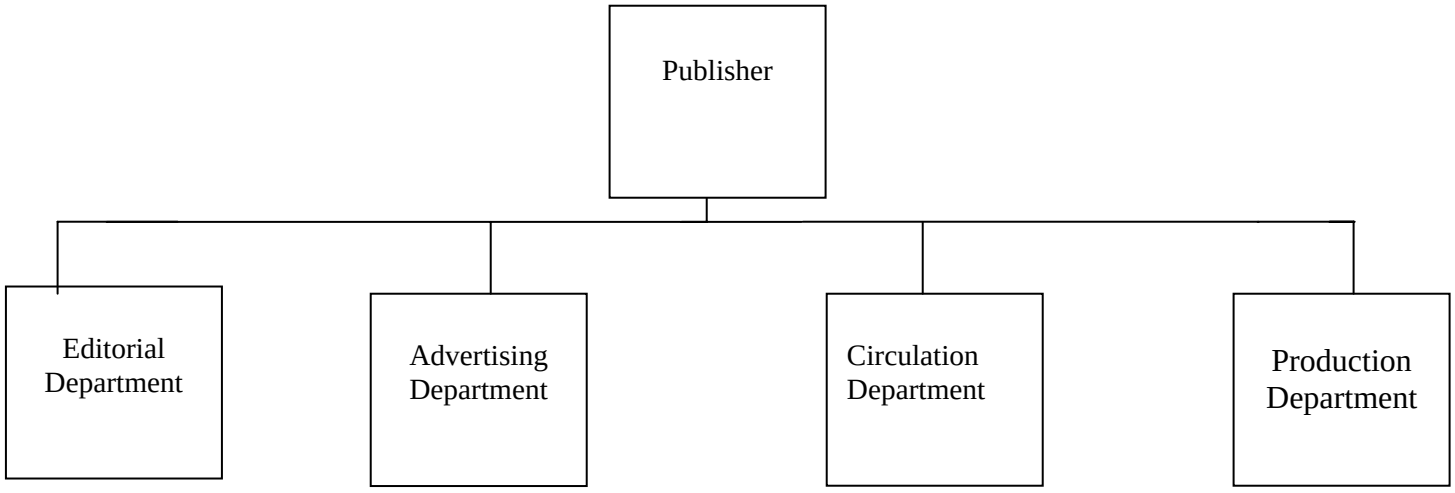
Since seeking new subscribers is a prime function of the circulation department, let us briefly explore a number of the techniques circulation people use to encourage people to subscribe to a magazine. One common technique is to employ 3x5 blow-in cards, which are traditionally found in all magazines. A second strategy is to use sweepstakes sponsored by such organizations as Publisher's Clearing House and Reader's Digest. Heavy television promotion and recognized stars like Ed McMahon help promote the success of these endeavors. Jim Phelps, circulation director of Reader's Digest, when discussing his responsibility to "get the subs," noted that the Reader's Digest Sweepstakes gives readers a reduced rate on subscriptions, and then four to six months before the expiration of that subscription the magazine sends out renewal cards. It is interesting to note that it usually takes four to five years of renewals before

the sweepstakes-solicited customers are paying full subscription price for the magazine. Phelps employs a third technique, the newsstand, as a means of attracting subscribers to Reader's Digest. One lucrative location for newsstands is the checkout counter. In fact, Phelps reports that in 1983, 85 percent of Reader's Digest newsstand sales were made at checkout counters. Examine the checkout counter display in a store that you frequent. How many different publications are available there?

Circulation is also solicited through direct-mail lists, franchising programs of nonprofit organizations, and catalog agents. Magazines also attempt to market themselves as Christmas gifts.

It should be noted that prevailing postal rates do affect magazine circulation. In 1974 postal rates were amended in order to make them more favorable to magazines. Of late, however, magazine postal rates have skyrocketed. Reader's Digest now advertises a basic subscription price noting that postage is additional. To be sure, postage increases will continue to pose problems for the industry in the years to come**.**

Finally, the production department is r**e**sponsible for facilitating the printing and binding of the magazine. Since the quality of the printing, paper, and binding can influence a magazine's success in the marketplace, the decisions made by the production staff are critical.



Contemporary Magazine Editing:

In his book Magazine Editing in the ‘80s. William Rivers tells the following story. "Pasted on the wall at eye level above a type writer in the office of a movie-fan magazine editor is a picture of a young girl, a sales-clerk in a Woolworth’s store. The editor has never met her; he keeps the picture in view to remind him of his primary readership. When he is choosing and editing articles and photographs, he thinks of this young girl's tastes.

The editor described in the preceding passage, like most editors today, is responsible for ensuring that his or her magazine is addressed to a particular audience. Tom Lashnits, associate editor for Reader's Digest, speaking before a Center for Communication Seminar held in New York City, reflected this practice when he noted, "The key is to keep people buying the magazine.

The Editorial Concept: Creating the Formula

A magazine must have a concept or formula that guides it through the editorial process. In effect, the guiding concept or formula represents the magazine's personality, its unique mixture of editorial material and content. Do you think Time has such a personality? Can you compare Time's personality with that of Newsweek? To be sure, each of these magazines has a distinct editorial focus, one that differentiates it from other magazines on the market.

J. W. Click and Russel N. Baird in Magazine Editing and Production note that magazine formulas can be divided into three key categories: (1) departments (containing sections like "Food," "Traveling," "Managing Your Money"); (2) articles within departments (containing articles like "Home Decorating," "This Month," "Win Money for Your Recipes"); and (3) general types of contents (for example, Fiction, Editorials, Cartoons).

Magazine formulas or publication policies are summarized in the Consumer Magazine Farm Publication Rates & Data.

The Redbook entry goes on to discuss topics such as politics, medicine, and education, as well as the fact that one-third of the magazine's space is devoted to services like food, nutrition, fashion, needlecrafts, and the like. In addition, it is noted that a complete novel and short stories are projected for each issue. A magazine formula statement should identify the purpose of the magazine, its market, the standard of living and education of its readership, and the publication's competition.

Covers also sell. According to Fred Bernstein, a free-lance writer for People magazine, a picture of a movie star on the cover sells the most magazines; next in spurring sales are pictures of TV stars, followed by pictures of sports figures and politicians.

Editors Work with Design and Production

An editor's job entails much more than selecting and copyediting stories. To be sure, editors make many decisions which affect the nature of the completed product. For example, it is up to editors to determine which articles warrant several pages, which are worthy of only a single page, and what the cover story or cover article will be. In addition, editors need to work cooperatively with the magazine's art department to set the layout and design of an issue. They must also be knowledgeable about typography because it is the editor's job to provide the printer with marginal notes which describe the various size types to be used for body text, headlines, and titles.

Examine recent or current issues of several magazines. Note five covers which seem particularly effective or provocative to you. Explain why you like them parcel of the editorial process; these tasks may be assigned to one or two people if a publication is small or to hundreds of people if we are dealing with a major news weekly.

Lesson 11

RADIO BROADCASTINGS

Radio broadcasting is an audio (sound) broadcasting service, traditionally broadcast through the air as radio waves (a form of electromagnetic radiation) from a transmitter to an antenna and a thus to a receiving device. Stations can be linked in radio networks to broadcast common programming, either in syndication or simulcast or both. Audio broadcasting also can be done via cable FM, local wire networks, satellite and the Internet.

How did you tell it was time for you to get up this morning? Did the sun wake you? Did the alarm go off? Did a person who lives with you nudge you or shake you? Or did the radio start to play?

What is today's weather forecast? Did you step outside to look at the sky and assess conditions for yourself, or did you check the radio? When you were a teenager living at home, were you ever admonished to "turn down that radio" or "turn off that stereo"?

Recorder and the audio tape, is a permanent fixture in the lives of the American people, having found a place in 99 percent of American homes and 95 percent of American cars. The Arbitron rating service estimates that persons 12 and older typically listen to their radios at least twenty-two hours each week. Indeed, for some, the radio or the cassette player has even become a garment; it is worn or carried lest the individual be caught "naked" without it.

Today's listeners have a wide choice: they can tune themselves into a talk show, a news show, or music; they can change channels as their needs change or as their moods change; they can listen to what is being broadcast, or, by slipping a cassette into their recorder, they can personalize their sound environment further by programming their own selections. Wherever you go today, there is radio. Radios now outnumber people in this country more than two to one. Currently over 457.5 million sets are in operation. We are truly a "sound" society.

Of course, things weren't always this way. A day in the United States did not always begin or end with a top 40 station blaring the latest tunes, a talk show psychologist providing easy-access therapy, an all-news station reporting on the latest events, or advertisers hawking wares and services. No man, woman, or child who lived in a prehistoric society was privy to such a warning as this one: "The Galvanic Tribe has just moved warriers closer to our borders more after this commercial message from " The more than 9000 radio stations in this country do have an interesting history, however a history that has been marked by years of expansion, years of turmoil, and years of change. Let us examine the development of this portable, movable, adaptable survivor medium.

Pioneers: Early developments and developers

It is hard to believe that prior to May 24, 1844, the words "transportation" and "communication" were for all practical purposes synonyms. Until that time information could be moved from one point to another only if it was carried transported by rail, horse, pigeon, or foot. This relationship was altered when Samuel Morse succeeded in opening the first telegraph line between Baltimore and Washington, D.C. His newly devised symbol system of long and short dashes was dubbed the Morse code. Americans were both intrigued and frightened by the "lightning lines" as they contemplated Morse's first message, "What hath God wrought?" In time, telegraph offices opened across the country, and people dropped by simply to watch the process in operation. It was as if communication had become a form of free entertainment. And in many ways it had, for the telegraph office of the nineteenth century probably shared many similarities with the computer store of the twentieth century.

As is the case with many technological breakthroughs, not everyone was pleased with the new development. In his 1854 publication Walden, Henry David Thoreau argued that the telegraph was "an improved means to a unimproved end. We are in great haste to construct a magnetic telegraph from Maine to Texas, but Maine and Texas may have nothing important to communicate. Do you agree? Can the same argument be made today about mass communication? Is it simply an "improved means to an unimproved end"? The work of many inventors was pooled create what eventually became radio. In 1876, for instance, Alexander Graham Bell first demonstrated his invention, the telephone. It is likely that he visualized it as a means of mass communication, since he transmitted dramatic readings, concerts, and even a revival meeting over it. However, the resulting telephone company, commonly referred to as "Ma

Bell," began making such profits simply by transmitting the conversations of individuals that the phone's potential as a mass communication medium was not explored. In the late 1880s, the German physicist Heinrich Rudolph Hertz demonstrated that energy could be sent through the air without the use of wires. Today, the numerical designation of radio stations such as "101 on your dial" refers to the cycles per second, called Hertz, at which the station broadcasts. Around the same time a 21-year-old Italian experimenter, Guglielmo Marconi, began his exploration of radio. When Italian authorities took no interest in his work, Marconi moved to England, where he negotiated an agreement with the British government. In 1896, his Marconi Wireless Telegraph and Signal Company were formed, and by 1901 he had successfully sent the first wireless signals across the Atlantic.

As the technology progressed, a maze of patents was produced. However, it was not until 1906 when American Lee De Forest developed the audition, an improvement on John Fleming's vacuum tube, that it became easier to receive voice and music transmissions. For this reason, De Forest is often referred to as the father of radio. A visionary who saw radio as a medium that could educate as well as inspire an audience, De Forest arranged for Enrico Caruso to broadcast from the Metropolitan Opera House in New York City. By 1916 De Forest was also broadcasting election returns from the offices of the New York American. During his lifetime, De Forest obtained over 200 patents, but owing to a series of poor business decisions and bankruptcies, the rights to these patents were acquired by RCA. However, De Forest did live until 1961, and thus he was able to see his invention develop, change, and change again.
When the United States entered World War I in 1917 there were over 9000 radio transmitters in operation; most were owned by what we would call amateur, or "ham," operators. All were either shut down by the government or operated in the defense of the country during the war years. As World War I drew to a close, the question of what to do with the radio equipment and the newly acquired technology became an important issue. Marconi's company, which in this country was called the American Marconi Corporation, was very much in control of radio equipment manufacturing. Military leaders and executives from General Electric feared that the British-dominated Marconi Company might gain control of world communications. The Radio Corporation of America (RCA) was created to prevent this from occurring: General Electric, Westinghouse, and American Telephone and Telegraph (AT&T) pooled their various patent rights for broadcasting equipment and receiving hardware. Thus, RCA came to dominate communication in this country and abroad. Continued American control of RCA was ensured by the company's articles of incorporation, which stated that all members of the board of directors were required to be American and that at least 80 percent of the company's stock had to be held by U.S. citizens.

One problem that had faced the prewar industry was how to get radio equipment into people's homes and incorporated into their daily lives. Initially, radio stations were owned and operated by radio manufacturers, who used the medium to further sales o their own products. Early radios were sold in kits to be assembled at home by enthusiasts as a hobby or game. But that was prewar radio; the postwar years were different. Broadcasting historian Erik Barnouw has pointed out that by the war's end ever 100,000 people had been trained in the use of radio. And radio really began to boom in the 1920s, when radio receivers requiring no assembly were marketed. Each month, the number of receivers sold steadily increased. Thus, the various corporations found a large home market primed and ready to accept the new medium.

The size of the market created another problem, however the need for continuous programming. Once people owned radios, they wanted something to listen to. In 1920, Frank Conrad, a Westinghouse engineer who was experimenting in radio-telephony, began broadcasting from his home in Pittsburgh under the call letters 8XK. Because Conrad found it tiring to talk all the time, he connected his phonograph to the transmitter, borrowed records from a music store, and began sending music by radio. Conrad's broadcasts fascinated listeners, who began sending him postcards requesting that he play certain selections and refrain from playing others that were scratched and of poor quality. Conrad's broadcasts helped to stimulate a tremendous demand for radios—so much so that Westinghouse began selling its war surplus radios in department stores. Eventually, Westinghouse built a more powerful transmitter and had Conrad broadcast his program from a studio constructed atop a building owned by Westinghouse. Conrad's Westinghouse station, KDKA, had its inaugural broadcast on November 2, 1920, when it announced the Harding-Cox presidential election results. Because of the success of this initial operation

Westinghouse executives constructed similar stations on top of corporate buildings in other cities. The sale of Westinghouse receiver parts also skyrocketed.

By 1921, RCA had begun to mass-produce home sets, as well as to build radio stations of its own. AT&T entered the picture in 1922 with New York station WEAF. WEAF was the first station to sell advertising time. On August 28, 1922, at 5:15 P.M., the Queensboro Corporation, a real estate firm, became the station's first paying customer. As a result of a ten-minute spot, during which they told listeners about available properties and for which they paid $100, two apartments were sold. Commercial radio advertising was born. By 1926, WEAF was grossing $750,000 annually. Other stations would emulate the model it provided.

America's living rooms heard antiaircraft guns in the background. In Trafalgar Square, Murrow moved from the steps of St. Martin-in-the-Fields and the entrance to the church crypt which had become a shelter, and sat on the edge of the sidewalk. He said nothing. His open microphone picked up the sound of unhurried footsteps. Directly above him, two men stopped to talk. One casually asked the other for a light. The sirens and guns kept working.

Thus, Murrow demonstrated through sound that even after all the bombings and the fall of France, England still stood calmly-ready to continue the battle against Hitler's armies. Murrow's reports from all over Europe helped prepare the American public for America's entry into the war and carried us through the war years to its termination. Murrow continued his work as a journalist into the age of television, always ending his broadcasts with the famous closing line: "Good night and good luck." He died in 1965.

Post television Radio

The emergence of television signaled that radio would have to change significantly if it was to survive as a communication medium. Television had captivated and intrigued the radio audience, and TV had picture as well as sound. Media consumers were no longer content listening to their favorite personalities now they could see them too. Television was perceived to be a more complete mass medium. In effect, radio had set the stage for television; the American people already liked to listen, and now they could also watch.

How would you feel if you were a post-World War II owner of a radio station who saw television stations springing up all around you? What do you think your reaction would have been? Would you have sold out and run? Would you have screamed and ranted? Or would you have searched for ways to fight back? At the time, many people in radio were convinced that their medium would simply die. Some felt that the radio system had simply been overpowered by a newer technology, that television was radio with pictures and that, consequently, advertisers would no longer find radio an attractive vehicle for their messages. Of course, these fatalist views proved to be erroneous. In fact, according to the Radio Advertising Bureau's Radio Facts, today more than 80 percent of adults in this country are reached by radio every day and 95 percent are reached each week. Additionally, 99 percent of American households have at least one radio, with the typical household owning 5.5 sets. Radio did not wither and die in the face of competition from television, as many had predicted. Quite the opposite, over the year’s radio has grown and prospered as a mass medium. However, for it to survive and thrive, radio was forced to assess its strengths and learn to capitalize on them. Radio had to find ways to differentiate and distinguish itself from television.

It was reasoned that radio demanded less attention of its listeners than television did of its viewers; the consumer of radio could perform other activities while still attending to the medium. Likewise, it was felt that the greater channel capacity of radio as compared to television also gave it the potential for greater diversification. And it was believed that radio was superior to television as a music medium. (Note: Music Television MTV has only recently emerged as a force.) On the basis of these perceived strengths, an effort was made to discover formulas that would permit radio to coexist with television.

If you were spending a few days visiting a city you had never been to before and you wanted to listen to country and western music, would you have to consult the local radio guide in order to determine the time at which the music you wanted to hear would be broadcast? Of course not. You could simply turn your AM or FM radio dial until you located a country and western station. The same holds true for other types of music as well as for talk shows and news shows. With the exception of a few smaller communities, radio stations have survived and prospered in the age of television by specializing in a particular type of

programming; in other words, they have created identification for themselves. They have no trouble answering the question. Who are you?

Technology has also aided radio's adaptation to the television age. If you compare a radio set built in the 1930s with one in your home today, the most striking differences are probably its size and weight. Most old-fashioned radios were fairly large and heavy; some were even large floor models that listeners "watched." The radio sets in your home today are probably significantly smaller, much more compact, and quite a bit lighter. They are probably scattered throughout your home: some may be perched on night tables and the kitchen cabinet, others may be housed as one component in a stereo system, and still others may be carried in your hand or clamped to your head. The emergence of the transistor as the replacement of large vacuum tubes has helped shape the role radio plays in our life today. In fact, the Radio Advertising Bureau reports that 505 million radios were in operation in 1982 up 11 percent since 1980. Twenty-one million walk-along sets are now in use and that number is still growing. It is interesting that nearly 43 percent of all walk-along owners are adults in the 18- to 34-year-old range. The size and the weight of the equipment have contributed to the personalization of the radio medium.

During television's formative years, the ABC, NBC, and CBS networks were busy establishing themselves in television programming. As television started dominating the evening hours of Americans, network executives began to reduce the scope of their radio offerings; this was done to ensure that they were not competing with their own products. Eventually, network radio affiliates dwindled from 97 percent in 1947 to only 50 percent by 1955. By 1960, the last network programming form, the soap opera, went off the air. As a result, most radio programming was simply left to the discretion and the imagination of the local station manager.

Cost became the overriding factor among the owners and operators compelled to face the television challenge. In an attempt to present large blocks of programming cheaply, radio management began to turn to a natural ally in sound, the recording industry. Relations between the two media had not always been good. Executives of the recording industry would not even permit some phonograph records to be played over the air, since they believed that playing a record on the radio would hurt its sales. Similarly, singing stars like Bing Crosby had expressed the fear that the playing of their recordings would reduce the audience for their weekly radio shows. However, by the early 1950s radio stars were moving into television, and it had been shown that radio could provide the exposure that a recording needed to become a top selling hit.

Since most radio stations, at one time or another, have based their formats or programming strategies on the talents of an omnipresent disc jockey and recorded music, it is important for us to explore the record industry.

The Recording Industry

Radio serves as a prime outlet for and promoter of recordings. In fact, since music is a critical element in much of today's radio programming, some would say that a significant portion of radio is simply an extension of the record industry.

Once again, radio is being forced to compete with and adapt to television.

Record companies keep their eyes on record buyers, who in 1985 spent $4.5 billion on records. According to a study released in 1986 by the Recording Industry Association of America, "There are growing indications that the age profile is changing." In other words, America is growing older. Sales to people 15 to 19 have fallen, while sales to people 20 to 35 have increased. Men are now purchasing a higher percentage of records than in the past; for example, 53 percent of all records bought in 1986 were purchased by men. In addition, 25 percent of the buyers are between 15 and 19 and another 25 percent are 35 and older. This demographic information has also caused some radio stations to alter their "sound" by adjusting the recordings they play accordingly.

Recording Techniques

Making a sound recording no longer means setting up a microphone and singing a song onto a tape or a record. Recording today has become a contemporary art of self-expression. In recording studios, feelings and emotions are merged with technology; they become one. When working with musicians and

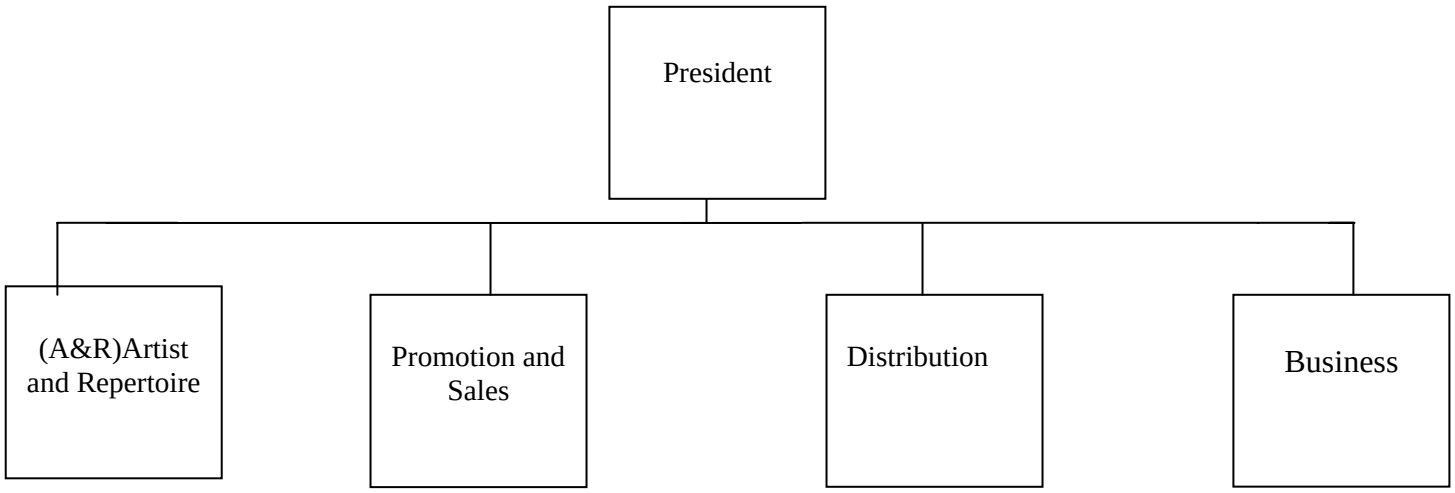
producers, the recording engineer uses recording tape as his or her canvas, and music, microphones, mixers, limiters, equalizers, sound generators, and other technological tools as paint brushes.

There are at least four phases to the recording process: the recording session, mixing, mastering, and stamping. First, let's briefly examine the recording session. Professional sound studios today can handle four to forty-eight tracks of tape. That is, each microphone records sound onto a separate track or line on the tape, providing the ultimate flexibility when the sound is later combined or mixed. Thus, if someone in the studio makes an error, the engineer is able to replace just that track without affecting the remainder of the work that has been recorded. Musicians who appear on the same record may not even record in the studio at the same time, or if they are recording together, they may be separated by soundproof barriers in order to keep their recording track clean of music from other instruments or voices. Musicians wear head-phones to hear what has been recorded before. Many wear one phone on and one off so that they are able to hear themselves as well as the sounds of others. This system provides for unique possibilities. For example, Stevie Wonder is known to have played all of the instruments for a number of his recordings.
Mixing is the second step in the process. In order to approach the mixing process with a "clean ear/' those involved in the production of a record will often get away from the project for a few days after the taping sessions have been completed. Mixing involves combining the various tracks down to two. This can be done by either operating the mixing equipment manually or utilizing a computer to speed the process. During mixing, each track is equalized, echo or special effects are inserted, and decisions are made regarding where to place each track in the stereo spectrum.

Once the mix is completed, the next step is for the record to be mastered from tape to disc. Producers find it helpful to attend the mastering because it gives them the chance to listen for possible defects like skipping, sticking in the grooves, surface noises, or other problems.
After problems have been eliminated, the record is ready to be stamped. It is at this point that the actual phonograph record is molded. Then the discs are labeled, boxed, and shipped to various record distributors.
High technology has changed and is continuing to change the record-making process. Presently, digital equipment is able to record sound onto each track of a tape in a form that the computer can "read" and play back. Newsweek describes this breakthrough: "During the recording process, the sound is 'sampled' at a very high rate of speed 44,100 times a second, and converted in to a digital code. The binary bits of information—a series of ones and zeros are recorded on a master disc by a high-powered recording laser that inscribes billions of microscopic pits in a dense 2 ½ mile-long spiral pattern on the disc's surface. Digital techniques help reduce, if not eliminate, quality loss during the mixing process—a problem commonly experienced when traditional mixing methods are used.

The year 1983 marked the introduction of digital techniques into the home sound system. Known as CDs, or compact discs, these recordings are played by a laser instead of a stylus. The compact of digital system eliminates pops, ticks, and surface noise. Since nothing touches the record, there is virtually no record wear. According to home audio expert Mike Wilburt, "The difference between stereo and digital sound is like the difference between black-and-white TV and color TV." As compact disc recordings increased in popularity, the industry evidenced its first real technological advance since stereo was introduced in the 1950s.
The technology that distinguishes digital audiotape from traditional cassettes is similar to that which separates compact discs from records. When ordinary tapes are used to record music, the music is recorded in a smooth, continuous pattern of magnetic signals. Distortion and tape hiss are by-products. But digital audiotape, like the compact disc, stores sound as a series of "ones" and "zeros" and thus is able to create the illusion of continuous music, at the same time that hiss is virtually eliminated.

How the Business Operates
Today's recordings are manufactured and marketed by major corporations, like RCA, MCA, Columbia, or Warner Brothers; large independents like Motown; or one of hundreds of small specialty houses. In all cases, certain functions including locating talent, making the recording, promoting the product, and distributing the product must be performed. In addition, accurate records must be kept.



The Artist and Repertoire Department

The A&R department is responsible for developing the product. Just as a book company's acquisitions editor is responsible for locating authors and developing books, so the A&R function is carried out by producers whose task is to locate artists and oversee the preparation of the recording. Give Davis, formerly of CBS Records and now president of Arista describes this function:

A record executive's job is to spot emerging artists, nurture them (the right manager, booking agency, producer) and then launch, merchandise and showcase them. He must know the ingredients of musical excitement and be able to feel the potential for commercial success. It is dangerous to be too progressive or too far ahead of your time but it is far more disastrous to lag behind it. The difference can be as subtle as defining what is coming and what is arriving. Errors in judgment can cost millions.

Some A&R people are musicians with creative abilities. Others have sales and management backgrounds but are able to do A&R work as well. In addition to producers, the A&R department employs people" who listen to the hundreds of unsolicited demo tapes that individuals and groups constantly submit for consideration.

The Promotion Department

Advertising and publicity are handled by the promotion or sales department. The promotion director's job is to help create an image for the artist or the group and to see that this image is firmly implanted in the mind of the record-buying public. Promotional devices include large displays for record stores and personal appearances by the artist. In addition, sample records may be given away to stores as well as to various radio stations, and buttons, banners, and posters may be distributed to radio station programmers as well. Company representatives also visit the programmers and DJs regularly in order to keep them apprised of the upcoming releases that will be available to them. One additional function of the promotion department is to generate publicity for clients; one aspect of this task is to keep the press informed of the impending arrival of a particular star or group. For example, the simple release of the day, time, and place where the Puerto Rican group Menudo was to arrive in midtown Manhattan produced enough young teenage girls to snarl afternoon traffic. The event was carried by all three network affiliates and made the front page headlines in two of the three major dailies. A promotion department had done its job well.

The Distribution Department

The distribution system of the record industry is composed of record stores, one-stops, independent distributors, and rack jobbers. The record store manager or owner may purchase recordings from individual manufacturers. This, however, requires that the owner or the manager work with a lot of different record companies, and it is time-consuming. In addition, the owner does not want to wait weeks for the shipment of an album that a consumer wants now. If asked to wait, the purchaser will probably simply locate another local outlet that stocks the item she or he desires. For this reason, the industry has instituted one-stops, distributors who stock inventory from all record companies, especially the major labels. Purchasing from one-stops saves the store manager time and bookkeeping hassles. A third kind of record distributor is the independent distributor. This type of wholesaler stocks and, to some degree, promotes the records of smaller specialty labels, together with the records of some of the larger independent companies as well. The fourth type of promoter, the rack jobber, supply's records to supermarkets, variety stores, department stores, drugstores, and other outlets. With a 100 percent return policy, the rack jobber finds it easy to keep the retailer's racks filled with current recordings. By actually selecting the records to be displayed, the rack jobber also frees the manager from having to become involved in choosing records from the hundreds that are released every month. Jobbers account for 70 percent of all records sold. Billboard bases its surveys on information obtained from the above groups as well as on data derived from radio stations; in this way the weekly top 40, country and western, and other charts are formulated. Additional distribution is accomplished through record clubs such as RCA Record Club and CBS's Columbia House. Direct advertising on television accounts for additional sales, as does direct-mail advertising.

Popular Music: The Lifeblood of the Medium

When TV came on the scene, radio stations began searching for ways to replace the fast-disappearing programming provided by the networks. Some turned to the popular music of the time—the Big Band sounds represented by band leaders Tommy Dorsey, Les Brown, and Mitch Miller and popular singers like Frank Sinatra, Peggy Lee, and Dinah Shore. As competition with television increased and continued into the mid-1950s, new bait was needed to attract young audiences to radio. In 1954 that bait burst upon the scene in the form of rock and roll.

Rock music conflicted with traditional middle-class standards of taste; since it was associated with antisocial values, rock and roll and the dances that accompanied its so-called strident sounds were banned in many cities coast to coast. The embodiment of youthful rebellion, rock's lyrics was condemned by some for offering a vicarious sexual experience, promoting juvenile delinquency, and appealing to unsavory people. For example, on July 23, 1956, Time magazine reported: "In San Antonio, rock n' roll was banned from city swimming pool jukeboxes because, said the city council, its primitive beat attracted undesirable elements given to practicing their spastic gyrations in abbreviated bathing suits." And in its February 16, 1958, issue, Music Journal noted.

AM versus FM

In December 1933 the United States Patent Office issued a patent on a new form of broadcasting—FM—to Edwin Howard Armstrong, a professor of electrical engineering at Columbia University. Armstrong spent the remainder of his life fighting for the development of his invention.

Before Armstrong's time, all commercial radio had been amplitude-modulated, or AM, on AM radio the amplitude, or height, of the carrier wave is altered to fit the characteristics of the sound. With Armstrong's invention, it became possible to keep the amplitude of the wave or its power constant while varying the frequency of the carrier wave in order to transmit the changes in sound. In contrast with the AM signal, the frequency-modulated, or FM, signal operates free of unwanted static and noise. It also offers the capability of stereo broadcasting. Yet, despite the better fidelity of FM, for some reason it did not catch on quickly. FM was destined to be the poor cousin of AM radio for years to come.

A number of factors kept FM from developing. First, more people had AM receivers than FM receivers, and it was not possible to pick up FM on a standard AM radio. Second, many of the same people who owned AM stations owned FM stations; to facilitate the programming effort, they would broadcast the same show over both frequencies. Third, after World War II, the FCC moved FM from the place it had originally occupied on the broadcast spectrum; this rendered all existing FM radios obsolete.

Despondent over the fate of FM, upset because although FM sound was to be used for TV, RCA had not paid him royalties for the sets it built, and exhausted after years of court battles with RCA and others, Armstrong committed suicide in 1954. After his death, FM continued its slow development. It was not until 1961 under the Kennedy administration that the FCC began to encourage FM's growth. In 1961, the FCC authorized stereophonic sound transmission for FM. FM grew in popularity as people were able to buy AM-FM radios. And in 1965 another FCC ruling made it mandatory for owners of both AM and FM stations in cities with populations of over 100,000 people to program their stations differently at least 50 percent of the time. This led to programming innovations on FM that attracted listeners. In 1977 this rule was extended; now only 25 percent duplication of services was permitted for stations in cities of over 100,000 people, and only 50 percent duplication was allowed for stations in cities of between 25,000 and 100,000 people. By 1979 more listening hours were being spent with FM than with AM.

With their roles suddenly reversed, AM went on the offensive. In 1980 the FCC approved a Magnavox AM stereo system as the industry standard. In 1982 under the deregulation philosophy of the Reagan administration, the FCC reversed itself and in effect threw the door open to all types of AM stereo systems. The various systems, however, are not compatible. Therefore, the industry proceeded cautiously. Among those eagerly awaiting the introduction of AM stereo are automobile owners especially those who use a car to commute to and from work. AM has a longer range than FM, which makes it less subject to distortion and fading over long distances. Programmers are hopeful, however, that getting listeners to tune into AM will become easier within the next few years. They reason that when the FCC approved AM stereo in 1982, five systems were on the market; as of the date of this publication, that number has been reduced to two. They are banking on AM stereo making it. And when AM stereo is the rule, AM broadcasts, it is hoped, will again become competitive with those of FM, and move back into the radio spotlight. According to one station owner: "The pendulum will swing that's the way of radio."

National Public Radio

In Lee De Forest's eyes, radio had the potential to educate as well as to entertain the public. While most of today's stations have developed the entertainment function of radio, only a few educational and community-based stations still share De Forest's dream.

Educational radio began as early as 1917, when WHA started broadcasting from the University of Wisconsin. By 1922, seventy-four such stations were on the air. The number decreased through the late 1920s owing to increased competition from commercial broadcasters. Then, as now, the major problem facing noncommercial radio was funding.

Following W[7]orld War II the FCC reserved twenty FM channels for noncommercial use. As the number of stations increased, a so-called bicycle network was formed, and programming tapes were mailed from station to station under the aegis of the National Association of Educational Broadcasters. Then, in 1969, the Corporation for Public Broadcasting (CPB) created National Public Radio (NPR). According to Newsweek, NPR was a product of an afterthought: "When the Carnegie Commission first looked at public broadcasting ... it focused exclusively on television, but because of the persistence of a few radio buffs present at the Congressional hearings, the final version of the Public Broadcasting Act mandated the Corporation for Public Broadcasting to encourage the growth of non-commercial radio as well as TV."[15]

In 1970, CPB identified 80 of the 400 noncommercial stations on the air which met the minimal criteria they had established for NPR stations: they each had at least one full-time staff member and were offering forty-eight hours of programming forty-eight weeks per year.

National Public Radio functioned as a program distribution service controlled by member stations. By 1983, 276 stations were NPR affiliates. Each member station pays annual dues, which entitle it to any or all of the programming NPR offers. NPR gradually replaced the bicycle network with a more up-to-date distribution system, and in 1979 it became the first radio network to distribute programs by satellite. Even with such a wide distribution area, and despite the extensive exposure it has received; only 20 percent of Americans are able to recall ever hearing about National Public Radio.

NPR Programming

During the 1970s and early 1980s, NPR produced a variety of programming for member stations. Jazz Alive was a weekly offering of five concerts; both the New York

City Opera and the Los Angeles Philharmonic were given regular airings. In addition, original dramatic material was commissioned, including Arthur Kopit's play Wings, which later ran on Broadway. But NPR's real claim to fame was All Things Considered and its companion piece, Morning Edition. These programs were unique in broadcasting and became important assets for affiliates during their fund-raising campaigns. All Things Considered earned a reputation as one of the finest news programs on the air with a comparatively modest news budget for instance, just $4.3 million in 1981. All Things Considered was able to assemble a small but dedicated staff.

ATC has only one full-time reporter in Chicago and one in London. However, the satellite broadcast system enables local stations to file or transmit stories to the Washington, D.C., headquarters for possible inclusion in the day's broadcasts. NPR news is really a cooperative effort.

The former host of All Things Considered, Susan Stamberg, originally joined the staff in 1971 and became the on-the-air eohost ten months later. Stamberg told Newsweek, "We're trying to create a new kind of radio that never existed—smart, sassy, irreverent." In her own book, Every Night at Five, she explains the program's philosophy in greater detail: "This was not to be only a news program. We would also pay attention to the arts, humanities, science and everyday life. All Things Considered would take its name seriously. Celebrate the human experience is how our first director of programming, Bill Siemering, put it. During the 1983 budget crisis, station managers and the network agreed that All Things Considered and Morning Edition were the two programs that had to be saved.

Not everyone believes that NPR is doing its job effectively—or that it should be doing it at all, for that matter. Should tax dollars be used to support the public broadcasting of operas, symphonies, and live jazz concerts when only a small percentage of the population is interested in listening to such programs? Is the news programming offered by NPR politically biased? Some people would answer no to the first question and yes to the second question. What is your answer?

Unlike television, the educational uses of radio have not been explored. Although some attempts were made by individual stations, and a 1950s NBC radio series even brought literature to the air, no long-term use has ever been established. National Public Radio is attempting to remedy this. In 1981, NPR published its first catalog of audio cassettes. Suitable for classroom use, the materials are organized under topics like the humanities, education, science, and the social sciences. NPR staffers created the thirty-and sixty-minute cassettes by using the vast audio archives of the network. This catalog is now widely distributed to educators.

Despite NPR's financial problems, Brian Brightly, a former director of educational services for the network, envisions an exciting future for full-scale audio courses offered both over-the-air and in cassette formats for college students. Thus, National Public Radio hopes to develop the long-neglected educational potential of radio.

Station Operation: Who Does What?

Like any other business, radio stations are owned by individuals or corporations. The owner or licensee obtains permission from the FCC to operate a station; the same party may own no more than seven AM and seven FM stations. In addition, no two AM or two FM stations under the same ownership may serve the same community. Hence, it has become common practice for owners to have one AM and one FM station operating in a particular community.

The licensee or owner hires a station manager to supervise the running of the station on a day-to-day basis. The station manager is responsible for overseeing key station functions, including sales, programming, news, and engineering. The departmental structure of a radio station depends on the station's size. Small stations with five or six employees will rely on the same people to fulfill a number of different tasks; in large stations responsibilities will be more dispersed. Most stations are divided into four departments.

Although most listeners probably consider programming to be the prime output of radio, from a management point of view it is the advertising output or sales that is critical. Only by generating advertising revenue can a commercial station compete successfully in the radio marketplace. The sales director is in charge of a sales staff or group of account executives; together they work to sell airtime to sponsors. Each station has a rate card which gives its prices for ten-, thirty-, and sixty-second commercials. Rates vary according to the time of day morning drive times are probably more expensive,

for example size of the market, and the amount of time purchased. Thus, ad rates can range from a few dollars to several hundred dollars per minute.
Payment variations also abound. For example, sometimes sales representatives "go off the card" and offer preferred clients more attractive rates. Stations may also barter or trade for services they need. As a case in point, ads for an automobile repair shop might be provided in exchange for repair of company vehicles. Coop advertising is also used; this form of advertising brings together a nationally sold product and a local store.

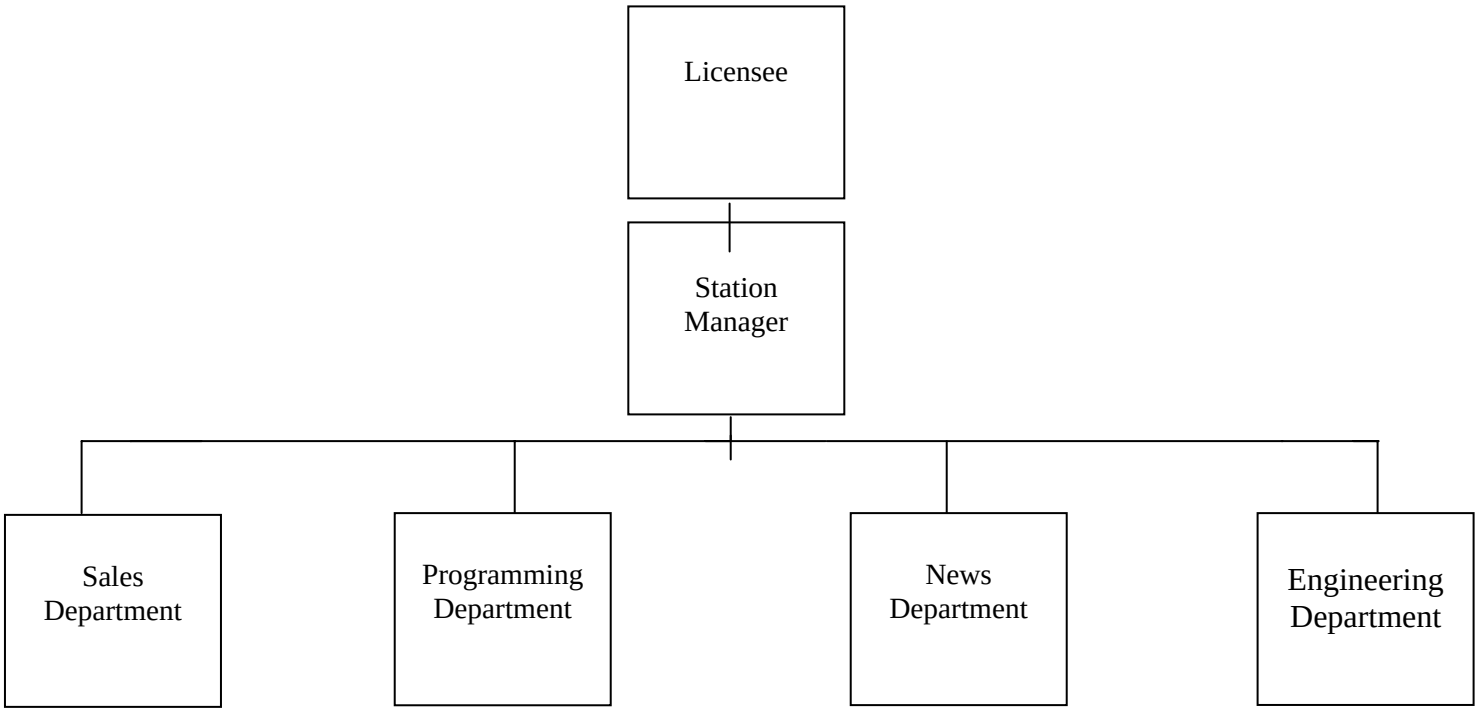
Generic advertising, another service available to stations, is a concept that appeals to smaller business operations. TM Companies of Dallas, for example, supplies stations with what they call their "master plan," that is, generic advertisements which can be combined with copy targeted to meet the needs of specific clients. For instance, "Better than Ever in Every Way “or” Great Deals in the USA" are slogans that have wide applicability. TM provides station sales representatives with a sample series of such ads to aid them in attracting advertisers. With this ammunition the station is able to help the local advertiser create an impressive, professional-sounding advertisement.
The programming department is composed of the program director and a staff of announcers and disc jockeys. The director is the person responsible for the station's "sound" as well as the station's standing in the market. The process of programming a radio show is complicated. Programmers must work with a programming clock in mind; they have a limited amount of time within which to incorporate a number of different programming elements, including music (if that is the station's dominant format), talk, news, station IDs, weather, and commercials.

The sound of the station depends on the emphasis given to the various elements from which the program director has to choose. Simply varying the amount of time devoted to a particular type of music can affect the station's sound. Thus programmers must alter or fine-tune their station's clock so as to attract the maximum number of people in the listening audience.
Satellite distribution and computerized programming have helped to make automated and syndicated formats popular among radio stations—especially FM stations. When such a system is in place, the functions traditionally performed by a programmer are now performed by a consultant or consulting Firm. Drake Chenault in California; Burkhart, Abrams, Michaels, Douglas and Associates in Atlanta; Bonneville Broadcasting in New Jersey; and United Stations in New York are leading programming consulting groups: they pre-tape programs that will be syndicated to stations that avail themselves of the service. United Stations, for example, releases three programs weekly: The Great Sounds, which features hits of the 1930s to the 1960s; The Weekly Country Music Countdown, which spotlights the top 40 country list and also integrates interviews with singers and the stories behind the songs; and Rock, Roll and Remember, a show hosted by Dick Clark that is an effective blend of nostalgia, history, and interviews. Each of the syndicated programs is carefully timed and has space left to incorporate six 60-second commercial positions in each hour to be sold by the stations. In addition, United Stations also sells six network positions and includes these in the tape the station receives. Under the arrangement worked out with stations. United Stations retains all national advertising revenues and supplies the programs to stations free of charge.

While some stations intermix automation with live programming, other stations are fully automated and use programming provided by consulting groups that require no station input. Automated systems use a computer and several tape players to replace the live DJ. Among the fully automatic formats available to stations are these offered by the Tanner Company: Red Satin Rock, Tanner Country, Pacific Green (beautiful music), and Bright Blue (middle of the road).
The news department of the radio station is composed of anchor people, DJs, copywriters, editors, and reporters. Radio news efforts range from a "rip and read" approach, in which the DJ simply takes the information from the Associated Press or United Press International wires and reads it, to the complete and intensive all-news approach, in which news is broadcast twenty-four hours each day. All-news operations require an extensive staffing and equipment commitment and are thus quite expensive to run. Since many stations cannot afford to maintain the large news staffs required of sophisticated news operations, they simply choose to use network news feeds—such as those provided by Mutual, RKO, AP, ABC,

CBS, and NBC or they rewrite the wire service reports for national and regional news and rely on their own people to provide local news only.

The members of the engineering department are responsible for keeping the station on the air and for maintaining the station's equipment. The engineer of a large station will also operate the turntables and tape equipment during broadcasts, while in small stations; this function is performed by the disc jockey.



Radio and Ratings

Is anyone out there listening? Who? How many? Where do they live? How old are they? Can we prove it? How do you spell "success" in radio? The answer: R-A-T-I-N-G-S! Stations and advertisers need to be able to answer questions like those we posed above. If the programs a station offers do not attract sufficient numbers of listeners who belong to the advertiser's target groups, there is little reason for the advertiser to purchase time on that station. Consequently, radio stations like television stations subscribe to ratings services.

Lesson 12

THE MEDIA AS BUSINESS

Behind their similarities we also find significant economic differences among the media in developing as a business, each medium had to adapt to its own continually changing economic circumstances. Competition from other media and the rising costs of services, labor, talent, and materials influenced the businesses' success and their content. Now that we have looked at each medium in detail, we can here frame a more consolidated overview of the constraints that economic considerations place on the media.

The Print Media:
Although each of the print media is faced with both the laws of large and right numbers and the trend toward concentration of ownership, there are important variations among them. Newspapers, books, and magazines are distinctive business enterprises.

Newspapers:
Over the years American newspapers have turned to different sources of revenue, and their content has shifted accordingly. The early colonial papers paid their costs through indirect governmental subsidy, by printing contracts, and by advertising and subscriptions. Then, beginning: with the penny press of the nineteenth century, newspapers began to depend on advertising as their main source of revenue. When it became clear that with increased circulation, advertising could support a newspaper sufficiently to reduce its price, the elite press gave way to the popular press. The papers emphasized human interest, crime, and humor and in some cases resorted to sensationalism as well. Some newspapers also received significant subsidies from political groups: from the time of Thomas Jefferson, political parties arranged to have newspapers serve as their pipelines to the public. But by the beginning of the twentieth century, most newspapers had severed their ties to political parties and lost these subsidies. Consequently, the papers became more general in their point of view and more comprehensive in their coverage of the news.
Thus, over the years American newspapers became more and more dependent on advertising. In 1880 the average newspaper devoted 25 percent of its space to advertising. By World War I, advertising accounted for about 50 percent; currently it accounts for 60 to 70 percent. This dependence has proved to be a mixed blessing.

On the one hand, dependence on advertising discourages newspapers from dealing harshly with the business community that supports them. Publishers who lose the good will of the business community risk losing advertising money as well. On the other hand, what would newspapers be like without support from advertisers? To cover all the expenses involved, a single copy of a daily newspaper .might cost more than a dollar at the newsstand. Delivered to a subscriber's door, a newspaper might cost more than $500a year. Newspapers might be more eager to print stories damaging to the businesses that now help pay the costs of publishing the paper, provided there was another source of revenue. But the end of advertising revenue would probably have other effects on content as well. Sports, news, and in financial section of the paper all require complex logistics. Without advertising revenue, newspapers might become much as they were before dig penny press arose in the nineteenth century, if they could survive at all.
Clearly, then, advertising support for newspapers has both costs and benefits. Dependence on it may bias publishers in favor of the values and interests of merchants and businesses. But the approximately $30 billion spent annually for newspaper advertising brings content and services that only such astronomical sums can produce.
The constraints introduced by dependence on advertising are by no m the only ones felt by the press. Faced with continually rising costs for materials, labor, and services, newspapers have had to increase their income or go out of business. Several hundred newspapers have folded for reason or another since the peak of their popularity at about the time of World War I. In fact, the reduction of the number of newspapers in Am has been one of the most significant trends in newspaper publishing in century.
The prospects of starting a new daily newspaper in a major city are limited. It might require hundreds of millions of dollars to start a newspaper in a city like San Francisco or Chicago, and the newspaper's chances of getting a share of the available advertising revenues would be minimal. Thus, an; who wants a

city newspaper would be well advised to purchase an e one. And, of course, this is precisely what has happened over the

Existing papers have been bought by large corporations that already own papers elsewhere, so the papers can consolidate some activities and management for substantial savings.
There have been occasional exceptions to the "rule" against starting new big city dailies Newspaper owner Ralph Ingersoll in 1988 started the St. Louis Sun, which tried to compete with the St. Louis Post-Dispatch, but died in 1990. USA Today was a new enterprise when it was introduced in 1982, as is the National, a national sports daily begun in 1990. In the 1980s, the Washington Times was established in the nation's capital with subsidies from the followers of Reverend Sun Myung Moon. A decade earlier, the Gannett Company started Florida Today. Still, in general, it is true that starting daily newspapers is difficult in an industry that has seen more failures than successful start-ups.
The result of this trend has been reduced competition. While the number of daily newspapers in the United States declined only slightly in the 1980s to 1,646 morning and evening papers (of which 800 have Sunday editions), Competition has declined sharply. Most surviving papers are quite profitable, but few cities have competing papers that are independently owned.

Books:
Book publishing is not a large industry when compared with such giants as auto making, computer manufacturing, or food processing. In 1989 all American book publishers together produced about $12 billion in book sales in the United States. Many publishers are small, and some 80 percent of the total sales are produced by only about 20 percent of the companies. Although the book publishing industry has grown over the last quarter-century, it is still one in which rather small firms produce and sell very specialized products, compared with America's corporate giants.
Advertising plays virtually no role as a source of revenue for book companies. Instead, they depend on the outright sale of their products to consumers. In general, though, the wholesale price book must be enough both to cover its costs and to yield a profit. That has been going up steadily. In 1970 a hardback college text or a well manufactured technical book could be purchased for about ten doll day its price has more than tripled..
On the average, Americans do not read a lot of books. Current put the figure at about five to ten books per year. High price might factor keeping the sale of books down. Probably, too, the number of book readers has declined as television has grown in popularity, but it is to make such comparisons over time because the proportion of Am. Society that is illiterate has declined and the percentage with advance education has increased.

Although advertising does not play the role in book publishing that it in many other media, and although books have a smaller audience many other mass media, the law of large numbers does operate in the book industry, but in modified form. Like any business, book publishers maintain strong profit margins and produce dividends for their stock holders. They must therefore keep their costs of production down and their sales. This basic economic principle plays a key role in every decision that is made from the time a publisher expresses interest in a manuscript or idea to the time the finished product is delivered to a retail outlet. It has the effect of screening out some manuscripts that could be of great interest to a very specialized audience and favoring those that will attract wide interest. Thus it is far easier to interest a textbook publisher in a basic book that will be used by students in large introductory courses than in an advanced technical book that will interest only a small number of specialists. Similarly; it may be difficult to find a publisher for poetry, short stories, avant-garde fiction, or other works that are unlikely to attract a large number of purchasers.
Today it is difficult to keep pace with the publishing industry's proliferating chains and increasing foreign ownership, especially by British, German and Japanese firms. Happily for individuals interested in the topic, the national press, especially the New York Times and Wail Street Journal, provides detailed coverage of this changing industry.

Magazines:

Unlike books, magazines depend on advertising revenues to cover much of the cost of production. By the turn of the twentieth century, the magazine for a general audience was well developed, because such magazines provided excellent vehicles for advertising. By 1929, the nation's leading 365 magazines had an average readership of about 95,000 each. By 1950, 567 major magazines were reaching, on the average, more than 223,000 readers each.[9] But as more and more Americans watched television, the general-interest magazines failed, mainly because it costs about half as much to reach a thousand people with a television ad as with a magazine ad. The general-interest magazines tried to buck this trend, but they eventually succumbed.

The near death of Harper's in 1980 dramatically illustrated the economics of magazines today. Harper's was a monthly magazine aimed at a fairly educated, prosperous, and influential audience, and it had survived for 130 years. In 1979 it had a circulation of about 325,000—but relatively little advertising and losses of more than $1.5 million. By mid-1980 the magazine had announced that it would soon cease publication.

The vast American population includes enough people with particular interests that a magazine devoted to one of those interests can be a success.

The Movies:

Anyone who doubts that the movies are big business can consider that a Hollywood potboiler, a film with little or no artistic merit that is pr; as quickly as possible simply in hopes of making a large profit, costs $110,000 a minute to shoot. Large additional costs are involved in distributing the final version to a worldwide market and exhibiting it in theaters.

It is therefore not surprising that many of the movies we see are and owned by the same film companies that have dominated the for decades companies such as Columbia, Paramount, Twentieth Century Fox, United Artists, Universal, and Warner Brothers. Since the 1960s, ha ever, independent companies have made more and more films. The studio now has less control over the medium, while independent producers ha more. But because a movie requires such a large financial investment, of the independent companies rely on the major companies for backing, so the major companies still get the largest share of box receipts and thereby retain some influence over which movies are mad Today, the studios seem to be trying to reassert their dominance some but independent film producers are still very much a factor in modern making.

Economic influences on the film industry are very similar to those on other media in one important respect: the law of large numbers pi Movie producers seek above all to maximize the size of their audiences, the 1930s and 1940s they did so by being the dominant form of entertainment. Their content had to conform to the mores of the time, television was developed in the 1950s, it presented entertainment for same general audience, reflecting basically the same tastes, themes, and tent as the movies, but it did so at far less cost and inconvenience to consumer. Television thus stole the movies' audiences, and the movies to change to survive.

At first, movie makers tried to regain their audiences through tech gimmicks. There were experiments with huge screens, three-dimensional films, and special sound effects. Most of these devices failed to boost sales significantly. As the struggle continued, movie makers turned to showing more violence and more explicit sex—content that audience’s generally could not find on television. But even that did not slow the stampede to television.

The very medium that caused the movie industry most of its problems is now one of its major sources of revenue. Television has an almost insatiable appetite for films. They cost less per minute of air time than live broadcasts and can attract more viewers than many other kinds of content. Subscription television and cable movie channels as well as video cassettes have increased the market for films. In 1989, it was expected that about 52 million households would have VCRs. About two-thirds of those numbers are active renters of videos who get their cassettes from some 25,000 rental shops. The video cassette publishers, who are mostly major movie studios, sell to wholesalers, who put tapes in video shops. However, the publishers also sell directly to convenience stores like 7-Eleven and K-Mart. It is noteworthy that originally, industry sources thought that people would buy video tapes and did not anticipate a rental service serving millions of people. Once rentals got started, though, they took off with great success, outdistancing video cassette sales.

Broadcasting

The economic situation of the broadcasting industry differs from that of the other media in the nature of ownership concentration. The Federal Communications Commission (FCC), the federal agency that regulates broad-j casting, has rules that limit the number of stations one person or company can own. Additional differences arise from the importance of local programming in radio and from the growth of cable television However, some critics argue that the ownership of broadcasting is more "concentrated" than it fir appears. While there cannot be 'Vertical" concentration of ownership, that is, dozens of stations under the same corporate roof, there is "horizontal" concentration in which the same firm owns stations, production companies, and distribution systems as well as other media, cable, and even some non media conglomerates.

Ownership and the FCC:

Long regarded as a very weak regulatory agency; the FCC came into the spotlight in the 1980s as a result of deregulation. The changes it instituted affected every American with a radio, a telephone, or a television set. Many FCC initiatives were carried out in the spirit of deregulation that lay behind Carter and Reagan administration programs.

For many years the FCC had maintained strict rules that limited ownership of broadcast properties. Under these rules, no single owner could have more than seven television stations and seven AM and seven FM radio stations. Further, no more than five of the television properties could be VHF station (that is, channels numbered 2 to 13). Under deregulation in 1984, the FCC led by its chairman, Mark Fowler, instituted a new policy that allowed a single owner up to twelve television, twelve AM, and twelve FM stations. The new rule met considerable opposition in Congress, which passed the legislation] but insisted that no single owner be able to reach more than 25 percent of the U.S. population with its combined stations.

The new policy also set off economic shock waves on Wall Street, spurring the buying and selling of broadcast stations among owners who now could own more of the available TV stations. Prices quickly rose. A Los Angeles television station, KTLA, for example, was sold in 1985 for $510 million, exactly twice what it had cost in 1983, when it was acquired in a leveraged buyout. In 1985, 99 stations changed hands. In 1986, the number was 128, but by 1987 the number had declined to 59, and the trend toward escalating prices for TV stations appeared to have peaked by 1989, when both the number of deals, again, and the value of stations declined.

There is some irony in the change in policy at the FCC, though. Once viewed as a weak regulator that rarely denied stations' applications for license renewal, the agency had relatively little impact in Washington or on Wall Street. Now even in spite of deregulation, Wall Street analysts and others interested in profits watch with great interest every move of the FCC whether related to broadcasting, cable, or the telephone company. What happens at the FCC can be critically important, even though the agency is hardly heavy-handed or authoritarian in its approach. At a time when some critics are saying that "industry can now get away with anything," the agency-has great power in national life and is a significant agent for change. A number of liberal critics and commentators are calling for a renewed regime of regulation with more rules aimed at assuring the public interest. Conservatives conversely say that the deregulated FCC is benefiting the public in important ways. By relaxing rules that had held back the development of cable and telephone competition, they claim, FCC actions encourage innovation of all kinds, ranging from telephones in airplanes to videotext experiments.

The changes at the FCC came about as a result of at least two factors. One was the general trend toward deregulation of all industries that began in the late 1970s and continued through the 1980s. The other was court decisions that Changed old arrangements. For example, the federal courts broke up the huge American Telephone & Telegraph Company (AT&T), and that led to competitive long-distance and telephone equipment services for the first time in years. Another court decided that the FCC "must carry" rule, which had required local cable companies to carry all local television stations, violated cable operators' First Amendment rights. Freed of this responsibility, cable companies were able to engage in more vigorous competition.

Whether the move toward deregulation arid the changes at the FCC have been good or bad for consumers is widely debated. Some critics think that deregulation has gone too far and that some regulation ought to be reinstated. Some argue that both program quality and responsible (and responsive) station ownership are suffering. Press critic Ben Bagdikian, for example, sees trends in deregulation as generally harmful to freedom of expression, putting more and more control in fewer hands. Broadcasting, he says, must be seen in the larger context of media ownership generally. Free-market advocates dispute this view. It is clear, however, that big media companies have benefited from the changes. Mark Fowler accurately predicted that new networks would develop and that the ownership changes would actually bring more, not less, diversity in programming. As he put it, "Bigness is not necessarily badness. Sometimes it is goodness.

The influence of networks:

The networks represent a different kind of concentration from that of other station owners: the concentration of control over programming. Their influence goes far beyond the stations they actually own. They also produce or purchase programs and then pay local stations to carry the programs.

The Big Three broadcast networks—ABC, NBC, and CBS-all began as[1] radio networks, but once television appeared, radio networks declined drastically. Today radio networks are not quite what they were in the 1930s, and neither are they a radio parallel to television networks. Also, today CNN is sometimes called a "network," but strictly speaking it is not parallel to broadcast networks, since it is a cable service. There are scores of radio networks-ranging from the Big Three, previously mentioned, to AP and UPI networks, ethnic networks, networks put together by station groups, and others and they sometimes signify ownership but many radio stations have no network affiliation; they are independent stations, locally produced for local consumption. Most often networks are programming services that sell their wares to local stations.

Among the broadcast media, radio appears to have the fewest economic problems. AM radio seems to be losing much of its audience and revenue to FM radio, but radio as a whole is prospering. It has a unique place in American mass communication as a provider of music, weather reports, information on local events, and summaries of the news. Radio reaches people when a production in color on television would be out of place, or when reading a newspaper or going to a movie is not an alternative. For example, radio has a larger audience in the morning than television does. It is unlikely that this role will be taken over by another medium.

Radio is now healthy, but it is-economically dwarfed by television. Here the networks loom large indeed. NBC, CBS, and ABC today provide programming for about 50 percent of all hours broadcast by their affiliates. Since more than 90 percent of the commercial VHF stations in America are affiliated with one of the three major networks, it is clear that the networks have substantial control over what we see and hear on television.

Many critics once deplored the virtual monopoly that these three networks enjoyed over the content that is broadcast nationally. For years their only competition for viewers came from the Public Broadcasting Service (PBS), which is partly tax supported. But PBS has a very limited budget and provides almost no competition to the commercial networks for a significant national share of viewers. Even when stations supported by schools, communities, or other noncommercial sources are included, the viewing audience for "public" television in the United States is still relatively small.

Still, it is argued that the impact of public television can be substantial, especially in the production of high-caliber dramas and programs on the arts and other cultural interests, as well as some "star" billing newscasts and public affairs programs like those of Bill Moyers and MacNeil-Lehrer. Some critics say it is wrong to evaluate long-term impact just on the numbers watching at the moment. As researcher Leo Bogart put it, "What if we evaluated Einstein's theory of relativity on the basis of how many books it sold?"

The influence of the networks over broadcast content, however, began to be challenged in the late 1980s as direct broadcast satellites made regional networks and programming possible. Such entrepreneurs as Stanley S. Hubbard, Jr., a Minnesota broadcaster, and Rupert Murdoch, the press lord, created independent regional networks that gave local stations much wider influence than they had had. Local

stations and regional networks can do some of their own programming. For example, they can send their own anchors to a summit conference or to the State of the Union address and thus cut the networks out of advertising dollars they might ordinarily get. Some critics argue that local stations, in a fierce competition for revenues, are cutting back on network programming and thus denying their viewers higher-quality material. The networks, of course, have great depth of talent and programming support services, which local stations lack. Local stations' coverage of national news tends to be superficial and well below network standards.

No matter who is controlling content, however, local television stations remain very profitable. "They are more profitable than any other enterprise short of Arizona land sales and the illicit drug trade."[14] The principal reason for this profitability is the eagerness of sponsors to advertise on television. Currently television receives about 60 percent of all dollars spent for advertising in the United States, whereas radio gets about 6 percent and newspapers about 12 percent. Television's share of these dollars is increasing. In fact, since there are far fewer television stations than newspapers, they receive a larger per station share of advertising revenue, higher net profits, and higher return per dollar of investment than newspapers.

Advertisers' eagerness to "buy" audiences on television is based solidly on the law of large numbers. With some 90 million households (98 percent of all American homes) owning a television set, with 68 percent owning more than one set in 1988, and with the average home watching about seven hours daily, the audience for TV advertisement can be awesome. For ex-1 ample, the average daily audience for most daytime soap operas is in the tens of millions. For special events such as the Super Bowl, audiences can be five or six times as large. It is little wonder, then, that manufacturers of consumer goods eagerly stand in line to get their messages on commercial television. However, with nearly 68 percent of all television homes having VCRs and 53 percent connected to cable services, traditional over-the-air broadcasting lost ground in the late 1980s.

Competition for advertising time softened slightly after 1988, but the cost of advertising on commercial television rose as high as $1.35 million per minute for the 1989 Super Bowl. The average thirty-second, prime-time television announcement was priced at $100,800 per minute in the late 198Gsj and spots on a top-rated series, such as 'The Cosby Show," were $235,000. Even spots on low-rated shows can range from $75,000 to $89,000 per thirty seconds. On local TV stations, thirty-second spot announcements range from between $9,300 and $15,000 in major markets to between $10 and $128 in tiny markets.

Both the high price of television advertising and television's resulting profitability are based mainly on the scarcity of strong competitors. A limited number of licenses are available in each city because of FCC regulations. Owning a television station licensed to transmit in a good market area is equivalent to having a partial monopoly on an important product that is in great demand—audience attention to advertising messages. The three large commercial networks have an even more profitable oligopoly because they command national audiences and receive the largest share of the broadcasting advertising dollar. For every $5-00 received by local stations for advertising, the networks receive $8.30. Thus ABC, CBS, and NBC have been red-hot money makers.

Television network ownership underwent major changes in the 1980s, however, and this has influenced both the networks' profitability and their advertising rates. ABC was acquired by Capital Cities Communications, which also .owns newspapers and other broadcast properties. The people at NBC, a company long owned by RCA, saw that corporation acquired by the General Electric Company. Nearly 25 percent of the shares of CBS, a public company once controlled by William S. Paley, were bought by Laurence A. Tisch of Loews Corporation, which owns theaters. The economic turmoil represented by these changes at the networks was closely related to a kind of merger mania in American business generally and to other upheavals in the stock market. For the networks, the need to satisfy shareholders with increased dividends meant that old "loss leader" aspects of the business, such as news, now needed to make more of a profit. (A loss leader in a supermarket is an item that is sold below its value to get customers to come in for other items.) At the networks, corporate budget cutters cut jobs in what they said was an effort to increase efficiency and generate higher profits to serve shareholder interests better. In the late 1980s the competition of cable and other new television forms severely challenged the Big Three to the point where two networks reduced their advertising rates for the first time in broadcast history.

Cable television:

Although traditional over-the-air broadcasting is still dominated by the networks, the emergence of various new technologies made possible by the microchip, the computer, and the satellite, has brought much more diversity of ownership and programming to the American people. Cable, for example, had become a national medium of considerable importance by 1989, when more than 53 percent of the nation was wired to receive this service. Subscription television also strengthened its position, as did videotext and various home video services.

Cable television presents problems for the over-the-air broadcasters because it spreads the audience over more channels. Advertisers may be reluctant to spend their dollars on a station's services, or even a network's efforts, if they cannot be assured of a large audience of potential customers. Needless to say, cable television has been vigorously opposed by the commercial broadcasters.

Lesson 13

MASS MEDIA RESEARCH

Research is defined as human activity based on intellectual application in the investigation of matter. The primary aim for applied research is discovering, interpreting, and the development of methods and systems for the advancement of human knowledge on a wide variety of scientific matters of our world and the universe. Research can use the scientific method, but need not do so.
Research takes three main forms:

- Exploratory research, which structures and identifies new problems
- Constructive research, which develops solutions to a problem
- Empirical research, which tests the feasibility of a solution using empirical
- Evidence

Though formal study of the mass media is still relatively new, it is gradually coming into its own. During the last fifty-year period alone, thousands of studies focusing on the media have been conducted, studies that reveal that the media have the capacity to function as both positive and negative influences in our lives. Propelled by an ability to reach and affect virtually every member of our society, the mass media of today are dynamic forces that merit careful and thorough investigation and research.

The Role of Mass Media Research:
Why research the mass media? Why not simply acknowledge that the mass media exist and go about our lives without worrying about them? To be sure, many of us do just that. We live our lives in a media-rich society without ever stopping to consider how each medium that is part of that society affects us, influences the way we work and play, or perhaps even helps to alter the course of world history. Serious students of the mass media think otherwise, however. They understand that the only way that we can advance our knowledge about the media is to ask and answer questions and asking and answering questions is the role of research. When we engage in research, we try to find out what a medium is about, how it is used, what its effects are, and what its potential is. Without adequate research, we are not in a very good position to suggest ways to make the media better or more useful communication tools. What researchers hope to do is to add pieces to an incomplete puzzle, a puzzle which in light of the rapid development of the mass-media field may never be completed. But unfilled spaces in the puzzle, that is, unanswered questions, are precisely what make the mass-media story so exciting and interesting. In fact, they are what make becoming media-wise a challenge. Let us now prepare to meet the mass-media challenge by enhancing our understanding of the role research has played in the development of communication theory.

Mass Media Research: Key to Changing Theories
Research has provided us with the accumulated knowledge we need to formulate, alter, and revise the way we think about mass communication. For example, during the field's early days, it was believed that mass communication was capable of affecting audiences in extremely powerful and antisocial ways. Since it was believed that the mass media controlled audiences much like puppeteers control marionettes, people were understandably alarmed. According to the "hypodermic" or "magic-bullet" theory of mass communication, as it was dubbed in the hands of skilled men and women, the mass media could hit and inject people with messages just as a bullet can penetrate a target.

In other words, the reigning assumption of the day was that a given message reached and influenced every member of the audience in virtually identical ways, eliciting responses also essentially similar in nature. And since information was perceived to flow directly from the media to intended targets, it was believed that the media could control audience behavior. The thirteen Payne Fund studies conducted from 1929 to 1932 seemed to lend support to this magic-bullet model by demonstrating that motion pictures did indeed have a dramatic influence on children, even motivating them to adopt certain play, dress, and speech habits as well as affecting the way they handled themselves during their person-to-person encounters.

Later researchers, however, would dispell the validity of the magic-bullet theory by demonstrating the power that other people and subgroups exerted in influencing how individuals responded to mass-media messages. For example, Hadley Cantril in his 1940 work The Invasion from Mars: A Study in the Psychology of Panic explored the panic-precipitated by the 1938 radio broadcast of The War of the Worlds. Cantril's investigation revealed that while the broadcast frightened some people, it had failed to frighten others; this discovery helped to challenge the belief that audience reaction to a mass medium was necessarily uniform.

In another research project Lazarsfeld, Berelson, and Gaudet tried to discover how and why people decided to vote as they did in the 1940 election. Results of extensive surveys indicated that while many people received information about the candidates directly from the mass media, a significant number of others received information from other people. Thus was born the two-step flow theory of mass communication, that is, the belief that information flows from the media to some people directly, but that it also flows from those people to an even wider circle of people. In addition, it was noted that the people who relayed information to others functioned as opinion leaders, since they were capable of affecting the informational environments of the individuals with whom they interacted. It is important to note that, in practice, more than just a single relay person may be involved in the transfer and interpretation of the information. Thus, social relationships between people that are, discussion and rediscussion of ideas were found to be a significant factor in the mass communication process.

Hovland, Lumsdaine, and Sheffield further exposed the limitation of mass communication to elicit the desired effects. At the outset of World War II, Hollywood was given the charge by U.S. Army Chief of Staff George C. Marshall to prepare films that would explain "to our boys why we are fighting and the principles for which we are fighting. However, while effective in teaching soldiers factual material, the resulting films proved to be ineffective in altering either the attitudes of our soldiers or their motivation to fight.

Each of the three studies demonstrated that mass communication did not affect receivers uniformly, as had originally been hypothesized; rather, owing to each receiver's unique qualities and to group influences, it had a varied impact. Three basic factors were cited as helping to account for this variability: selective attention (receivers selectively expose themselves to certain kinds of information), selective perception (once exposed to messages, receivers will interpret them in ways that support their predispositions), and selective retention (receivers selectively recall those portions of messages with which they agree). Thus, we were led to understand that it is not just what the mass media do to people that we ought to be concerned with, but what the people do with the mass media as well. Receivers are not merely targets; rather, they are active participants in the mass communication process.

Today, mass-media researchers are hard at work attempting to answer more questions about the mass media and their effects. In addition to validating some of the data, explanations, and insights provided to us by studies past, we can anticipate new data, new explanations, and new insights to be revealed. Indeed, according to Shearon Lowery and Melvin L. DeFleur, the current trend in research seems to signal a return of the pendulum to the belief that media influence is greater than we expected, indicating not that the magic-bullet theorists were right, but suggesting that perhaps research methods used previously had been inadequate to determine the influences the media actually have. So generalizations about the mass media cannot be set in stone; instead, we need to recognize that media generalizations may remain applicable for specific time periods only. At this point, let us examine some recent media studies in an effort to become better acquainted with the types of research people conduct.

Media Research: A Pot Pourri Approaches

There are five basic research approaches that are used repeatedly by people who choose to study the mass media: (1) the historical approach, (2) the experimental approach, (3) the field study, (4) the survey, and (5) content analysis. After a brief description of each option, we will provide an example of it in operation.

Historical Research

Researchers who use a historical approach to study the mass media offer us interpretations of the past; their main aims are to gather, record, and evaluate facts relevant to a person or event that they themselves

may or may not have known or experienced personally. Historical researchers rely on interviews, letters, newspapers, magazines, and audio, kinescope, or videotape recording of the period or individual being studied, as well as previous literature on the subject. But because the subjects of historical research are set in the past, the events or persons being studied cannot be controlled by the researcher directly; for this reason, special care must be taken to ensure that researcher prejudices do not bias the investigations. However, when historical researchers are successful in attaining the objectives they set for themselves, they help us add to our storehouse of experience and, at the same time, provide us with standards against which to measure our own progress. It should also be noted that when it succeeds, historical research not only offers us insights into what we should do but also presents us with warnings regarding things we should not do.

For example, a researcher using a historical approach might decide to explore the history of the woman newscaster in network television. In order to complete such a project, the researcher would probably have to dig through the archives of the Museum of Broadcasting, examine critical reviews received by newscasters, read the writings of the newscasters, apply for permission to read network records, interview network and station executives and personnel, speak to the women newscasters and their colleagues (if they are still alive), as well as examine news program ratings and station practices—all in an effort to compile an accurate record that would be of value and interest to television broadcasters and the viewing public today.

Experimental Research

In contrast to historical researchers, experimental researchers who work in laboratories do exercise at least some control over the situations they explore. In fact, experimental research permits investigators to exercise rather tight control over three key factors: (I) the environment, (2) the variables being studied, and (3) the subjects.

When conducting an experiment researchers are free to arrange the environment (the laboratory) any way they desire. (The control that they exert over the environment has led some critics to complain that the results obtained in the laboratory setting cannot be generalized to real-world settings.) Experimental designs permit researchers to control the number and types of variables they will manipulate during the course of their study. And since the researchers themselves select the subjects to be used in their study, it is within their power to limit the number and types of people they will involve in their experiments.

In addition, the goals of most experimental researchers differ from those of most historical researchers. Experimental researchers usually seek to demonstrate that cause-and-effect relationships exist. For example, a researcher might set out to discover if male anchors have more credibility than female anchors when delivering hard-news stories. In order to answer this question, the researcher might expose two groups of people of similar age and sex distribution to a portion of a news broadcast; one test group would watch a male anchor deliver the news, and the other test group would watch a female anchor deliver the news. After viewing the news segment, groups would then be asked to complete news-anchor credibility scales, and the resulting group ratings would then be compared to see if there was a significant difference in the ratings received by the male and the female anchor. Experiments like this one incorporate two basic types of variables into the research design: the independent variable (that which is being manipulated), in this case the sex of the news anchor, and the dependent variable (the variable that is observed and whose value is assumed to depend on the independent variable), in this case the credibility ratings.

Field Research

Field research differs from experimental research in that it is conducted in the Field, not in a laboratory. In other words, the field researcher uses the real world as a natural setting for his or her work. Consequently, subjects in field studies may not even be aware that their behavior is being observed or measured. For example, a researcher might choose to use a field approach to study whether a male or female voice-over has more impact on the sale of a product. To do this, the researcher would arrange to have a male announcer read the commercial message for the product in one test market and a female announcer read the same commercial message in a similar but different test market; then, following each message's airing, the researcher could monitor and compare resulting product sales in an effort to

determine whether to continue airing the spots using the male or female voice-over. Unfortunately, it is virtually impossible for researchers to control all the intervening variables that could affect the outcome of such an experiment when it is conducted in the field.

Survey Research

Another research approach relied on to advance our understanding of mass-media uses and effects is survey research. Surveys are conducted in interpersonal settings (face to face), in mediated settings (via the telephone), or by mail. Typically, researchers use the survey as a tool to help them accomplish two basic goals. First, a survey can aid researchers in describing current conditions or attitudes; for example, during election periods pollsters regularly conduct surveys in an effort to measure public opinion on a number of key election issues as well as to determine the comparative popularity of the candidates. Second, a survey can help re searchers explain and assess why certain situations exist; for example, advertisers and station owners may conduct a survey to determine if viewer or consumer lifestyles may be used to predict program or product success. In addition, let us not forget that in broadcasting and in advertising, companies like Nielsen, Arbitron, and Simmons are continually feeding their clients with current audience data gathered with the assistance of service techniques.

Content Analysis

The last research approach we will examine is content analysis. The goal of the content analysts is to describe the content of communication objectively, systematically, and quantitatively. For example, using a content analysis approach, researchers can investigate topics like the number of women and men holding major roles on prime-time television series, the number of violent acts committed in cartoons aired on Saturday mornings and directed at child audiences, or the amount of newspaper space each presidential candidate received in a major newspaper the week before the election.

The prior Study in Focus contains an example of how content analysis can help researchers answer the questions they pose.

Exploring Research: An Alternative Approach

Of course, the preceding categories are not the only ones we can use to explore the types of mass-media research being conducted. In fact, one popular alternative strategy is to divide the mass communication process into its constituent parts and suggest studies that might help to explain each part of that process. A popular model used to further this effort is Harold Lass well's "Who Says What in What Channel to Whom with What Effect?" Each component in lass well's model corresponds to a prime media research area. For example "Who" suggests that one should analyze the speaker, the reporter, or the medium owner?

"Says what" suggests that one should examine the content of the message being carried over a medium during the communicative process.

"In what channel" suggests that one should analyze the medium itself.

"To whom" suggests that one need to examine the audience for this particular content?

"With what effect" suggests that one should explore the impact that the media exert on audiences and society.

We've now explored the types of research that people conduct in an effort to help fill in the mass media puzzle.

Lesson 14

PUBLIC RELATIONS

Public relations include ongoing activities to ensure the overall company has a strong public image. Public relations activities include helping the public to understand the company and its products. Often, public relations are conducted through the media that is, newspapers, television, magazines, etc. As noted above, public relations is often considered as one of the primary activities included in promotions.

Explaining Public Relations

Do you practice public relations? More specifically,
Do you care what other people think of you? Why?
Do you ever find yourself actively seeking the approval of other people? Who?
Why? Under what conditions? Have you ever tried to secure the help of others in achieving your own goals? How?
Was there ever a time when not having others support you caused you problems? In what ways?
If you care what others think of you, if you actively work to gain the approval of persons important to you, if you try to create conditions that will motivate others to help facilitate your own growth and development, and if you succeed in eliminating those obstacles that could prevent you from achieving your goals, then whether you are consciously aware of it or not, you are practicing public relations.
To various extents we all practice public relations. From the day we realized that how we acted, what we said, and how we looked affected how others viewed us, most of us have taken steps to encourage others to view us positively. In other words, we have used our own brand of personal public relations to build and reinforce as favorable an image or reputation of ourselves in the minds of others as we could. This is essentially what professional public relations is all about. Just as we need help to accomplish our aims and reach our objectives, so do all profit and not-for-profit organizations. Today, few, if any, individuals or organizations can succeed without receiving support from others. As public relations counselor Philip Lesley writes: "Perhaps the most important force affecting all organizations and governments today is the opinion of the people."

Emergent Definitions: A Potpourri of Concerns

Webster's New Collegiate Dictionary defines public relations as "the business of inducing the public to have understanding for and goodwill toward a person, firm, or institution." Philip Lesly develops the idea of goodwill even further. He notes that with the aid of public relations, institutions and people are able to learn what others think of them, determine what they must do to get the goodwill of others, devise ways to win that good will, and carry on programs designed to secure goodwill. Thus, for Lesly, public relations is a bridge to goodwill.
Public relations practitioners assert that it is unfortunate that we do not think about the value of goodwill often enough. In fact, they report that sometimes it seems that people only realize the importance of goodwill once it is missing. Just as individuals learn to appreciate good health the hard way when they have lost it so institutions, corporations, or personal clients learn to appreciate goodwill the hard way when it is absent and a crisis is upon them.

As we see, it is becoming more and more apparent that companies need to take steps to prevent the loss of goodwill, as well as implement programs to help them anticipate and alleviate trouble effectively. Decisions regarding how to win, regain, or maintain the goodwill of relevant groups of people are made every day, and are an overwhelming force in contributing to the success or failure of individuals and institutions.
So what is public relations? Public relations are planned, purposeful communication that is designed to influence and persuade significant publics. Theorist Lawrence Nolte supports this perception. He writes that by public relations we mean "an activity whose purpose is to affect the attitudes and opinions of the public. And E.J. Robinson also reflects this view in his definition. Accord-g to Robinson, public relations is an applied social and behavioral science that

- Measures, evaluates, and interprets the attitudes of the various relevant publics

- Assists management in defining objectives for increasing public understanding and acceptance of the organization's products, plans, policies, and personnel
- Equates these objectives with the interests, needs, and goals of the various relevant publics
- Develops, executes, and evaluates a program to earn public understanding and acceptance

Public Relations News mentions many of these same points in its definition, one that has earned widespread acceptance: "Public relations is the management function which evaluates public attitudes, identifies the policies and procedures of an individual or organization with the public interest and plans and executes a program of action to earn public understanding and acceptance." John Marston, practitioner and author of Modern Public Relations, refined this definition by adding two words: "and communication." So the definition reads: “a Public relations is the management function which evaluates public attitudes, identifies the policies and procedures of an individual or organization with the public interest and plans and executes a program of action and communication to earn public understanding and acceptance. But what do these definitions tell us about the practice of public relations? First, they tell us that management is responsible for the public relations function. Second, they tell us that the public relations arm of an organization is responsible for identifying public attitudes and needs. And third, they tell us that it is the responsibility of the public relations arm of an organization to take steps to realize those needs. So we could say that public relations is the planned, two-way communication effort through which an individual or organization strives to win the understanding, acceptance, support, and cooperation of the public. Note the inclusion of the words "two-way communication." As we shall see, public relations is not simply a one-way street. Public relations does not just benefit the individual or organization that desires public support and cooperation. Public relations is not self-centered. Rather, public relations is also a channel through which the public can make known its concerns and needs. For this reason, public relations helps individuals or organizations and their relevant publics adapt to each other. If done well, public relations can help establish and nourish multidirectional lines of communication between individuals or organizations and their publics.

What Public Relations Is and What It Is Not

Public relations is a familiar but misunderstood term. Despite the fact that it is all but impossible to function in society today without paying attention to public relations, prejudices about the field persist and misconceptions abound. Let us clear up some of those misunderstandings by examining the world of public relations.

The world of public relations is an ever-expanding one. As our world increases in complexity, it becomes more important for the institutions of our society to be able to communicate with selected groups of people (other businesses, employees, customers, stockholders, communities, and the government), and more important for the people to have their feelings and opinions transmitted and listened to by the institutions. But public relations is not just words. Public relations is not just empty phrases. Rather, public relations is action; public relations is behavior. In other words, from a public relations perspective, what an institution says should not be contradicted by what the institution does. Public relations should not be an effort to make people believe what is untrue. But far too frequently that is the conception people have. As Stephen A Greyser noted in his address to the Thirty-Third National Conference of the Public Relations Society of America: "It is important for public affairs/public relations professionals to recognize how and why it could be said in the 1920's that 'the business of America is business' and why that view is less widely accepted today. Today's public relations professionals know that the attitudes and beliefs of people matter. Today's public relations professionals know that a favorable climate of opinion is needed if an institution is to secure public understanding and acceptance. But how is this achieved? What are the tools used by the practitioner to secure public understanding and acceptance? Professionals must be candid and truthful if they are to develop the trust of the press and the public.

Where is the hand of the public relations professional found? Examples are numerous.

A new 500-bed medical center needs assistance in developing a community relations program.

A high tech software manufacturer can't afford an advertising blitz but wants exposure for a new product line.

A controversial chemical manufacturer wants media training prior to a grilling by 60 Minutes

A corporate giant panics when a national product recall threatens to damage the reputation of a well-known household name. What do all these organizations have in common? They all need public relations. Public relations has been called upon to improve the image of the potato chip, and it has been used to try to convince us to use the Susan B. Anthony dollar. It has been useful in helping companies handle crises when the practitioner is skilled.

Though some of these examples might cause you to chuckle, public relations is a serious business. Whenever we read about, view, or listen to a story about a product recall or ingredient scare, we have encountered public relations. Whenever we listen to a speech by a corporate official or political figure, read a release about an organization or public figure, or see a segment on the news provided free of charge by a corporation, we have met public relations. Whenever we attend a grand opening or other celebration, we are experiencing public relations. When a corporation contributes to public television, public relations is at work. When we attend a charity dinner or read an annual report, we are tasting the effects of public relations. When we attend a press conference, participate in a demonstration, or visit a lobbyist's office, we are witness to public relations. And when we conduct or ponder the results of an opinion poll, we are measuring or considering a measurement of public relations.

Each of the preceding stimulus events is designed to influence public understanding and affect the attitudes and opinions of relevant people. But public relations is composed of a group of activities; it is never just one. In the case of public relations, the whole is more than the sum of its parts.

Traditionally, the following activities are included as part of the public relations function: publicity (the placement of newsworthy information in print or broadcast form in the media), opinion research (taking the pulse of the public, conducting polls, surveys, and tests to determine the mood of the public), press agentry and special-event.

Management (the planning or staging of events designed to attract public attention), promotion and fund-raising (the effort to attract personal and financial support for a person, product, institution, or idea), lobbying (the petitioning of the government to support legislation in the best interest of the client), public affairs (performing political, educational, and civic service functions in order to cooperate with and support the community), institutional advertising (aiding in the creation of advertisements designed to sell ideas or images), gift giving (the act of screening, evaluating, and making recommendations for the dispersement of grants), creating the printed voice of the institution or person (writing speeches, reports, and brochures designed to appeal to selected groups of people), and counseling (advising clients on courses of action prior to, during, and after the decision-making process).

The point is that each of these activities plays its part in performing the public relations function, but no one of them alone or clustered in a combination with two or three others approximates the total function. So public relations is not only publicity. It does not consist solely of succeeding in having stories appear in or on the news media. Neither is public relations only press agentry or lobbying. Public relations involves more much more. In fact, each day you are surrounded by diverse examples of public relations in action. It's time to begin paying attention to public relations-related communication.

The Public Relations Practitioner

The label "public relations" was not used until the twentieth century, but the practice of public relations extends far back in history probably to the time that social groups first formed. Direct evidence exists that public relations was being practiced over 4000 years ago. A cuneiform tablet excavated in Iraq served as a bulletin to tell farmers how to harvest, sow, and irrigate their crops; in many ways, this tablet was a forerunner of the many notices released by the United States Department of Agriculture.

One of the first men to understand the advantages of the newspaper (then, the penny press) as a means to reach the public was Phineas Taylor Barnum, the owner of a circus museum. A man who displayed a sharp ability to stage events that gained him free press attention and intrigued the public, Barnum was a nineteenth-century precursor of today's professional publicist and the acknowledged king of public relations pioneers.[8] Among the people Barnum made famous were the midget Tom Thumb and the "Swedish nightingale" Jenny Lind. Thumb traveled with Barnum and his entourage to Europe in 1844, where they were received by Queen Victoria. Some years later, he and Barnum would also be invited to visit Abraham Lincoln in the White House. Credited with coining the phrase "There's a sucker born every

minute," Barnum's keen understanding of people and what aroused public interest paved the road for the generations of press agents that followed him.

The era of the industrial revolution was exemplified by people like William Vanderbilt, J. P. Morgan, and John D. Rockefeller, individuals who were reputed to be more concerned with making a profit than benefiting humanity. For instance, when queried about the public's reaction to his closing a New York-to-Chicago passenger train, Van-derbilt responded: "The public be damned! 1 am working for my stockholders; if the public wants the train, why don't they pay for it?" It is not surprising that Vanderbilt and others like him were cursed by Americans, called "robber barons," and targeted for exposure by the muckrakers. Two of the best-known muckrakers were Upton Sinclair, author of The Jungle in which the deplorable conditions of the meat-packing industry were attacked and Ida M. Tar-bell, author of The History of Standard Oil a work that exposed the unfair business practices of the nation's leading petroleum firm, a company headed by John D. Rockefeller.

This era hastened the emergence of practitioners whose task it was to alter the public's opinion of these large corporations. One of the best known of these public relations practitioners was Ivy Ledbetter Lee. Lee stressed that the key to public acceptance and support of business was an honest information program. In 1906, while working on behalf of the anthracite coal industry, Lee sent to newspaper editors his "Declaration of Principles."

This is not a secret press bureau. All our work is done in the open. We aim to supply news. This is not an advertising agency; if you think any of our matter ought properly to go to your business office, do not use it. Our matter is accurate. Further details on any subject treated will be supplied promptly, and any editor will be assisted most cheerfully in verifying any statement of fact. ... In brief, our plan is frankly and openly, on behalf of business concerns and public institutions, to supply to the press and public of the United States prompt and accurate information concerning subjects which it is of value and interest to the public to know about.

In time, Lee would also represent the family of John D. Rockefeller, Jr. Because of the efforts he made to humanize the Rockefellers and the favorable publicity he generated for them, the family's reputation improved. Lee represented his clients well before the court of public opinion, so well that the Rockefeller family came to be recognized as one of the nation's outstanding philanthropic sources. Called "the father of modern public relations," Ivy Lee did not believe in the suppression of bad information; instead, he believed if you were candid and truthful, in due course, public confidence and trust would be won. Among the public relations tools Lee developed was the written handout, an addition that made the reporter's job easier and also increased the likelihood that positive information about a client would be printed.

Other practitioners soon followed in Lee's footsteps. With the advent of World War I, even the government made use of public relations by establishing the Committee on Public Information headed by George Creel. The Creel Committee effectively mobilized public opinion in support of the war and stimulated the sale of war bonds.

Two practitioners trained by Creel would go on to become famed practitioners in their own right: Edward L. Bernays, author of Crystallizing Public Opinion, the first book on the field of public relations, and Carl Byoir, founder of the public relations firm Carl Byoir and Associates. Begun in 1930, this firm is still one of the world's leading public relations organizations.

Also during the 1930s, George Gallup, Elmor Roper, and others added another dimension to the practice of public relations by developing modern public opinion marketing and survey techniques. With the addition of these tools, public relations counselors could now evaluate public attitudes quantitatively.

In addition, the great depression of the 1930s provided American corporations with an impetus to tell their side of the story. Among the companies that created public relations departments to help them fill that need were Bendix, Eastman Kodak, and U.S. Steel. Because practitioners were successful in regaining the trust of the American people in big business, the field as a whole earned respect and enjoyed a strong position during World War II and the subsequent decade.

Then once more, public trust in large institutions waned during the 1960s. The conflicts of the period paved the way for a new consumer movement, a renewed equal rights movement, and an awakened concern for the environment. As before, public relations practitioners were called upon to help.

The 1970s saw public relations become a first-line responsibility. Corporations abandoned the posture of confrontation and adopted instead the policy of conciliation and compromise.
In general, the public of the 1980s is better informed and more aware than the publics of preceding decades. And so are the public relations practitioners who are charged with the responsibility of communicating with them. To be sure, today's public relations field is an accepted and well-established one.

Communication and Public Relations:
If public opinion were unimportant or inconsequential, there would probably be no public relations. But public opinion does matter, and efforts to influence it are what public relations is all about. Just how important is public opinion? In the eyes of public relations educator Walt Seifert, it is all-important; in fact, Seifert is fond of noting that for all practical purposes, "the United States Supreme Court is not the highest court in our land." In Seifert's eyes, "our highest court is the court of Public Opinion, which meets every hour. So in our society, public opinion is quite an influential force. Positive public opinion can help an aspiring candidate win an election, raise the selling price of a stock, fill the coffers of a charitable organization, attract employees to an organization, and increase the likelihood that community members will view an organization as a good corporate neighbor. In contrast, adverse public opinion can spell failure for a political candidate, a product, a not-for-profit corporation, or a business. But what exactly is public opinion? And what must the practitioner understand about public opinion if he or she is to hope to sway it? Let us examine these questions next.
In order to understand the concept of public opinion, we will begin by dividing the term into its two components, that is, public and opinion. A public may be thought of as a group of people who have something in common and are united by that common bond. Particular publics are affected by and in turn can affect the operation of organizations or institutions; in addition, they may participate in the definition and dialogue about current public issues. We are all identified with several publics. For example, you may now be part of a community, school, investor, political, religious, or employee public. As such, you belong to a group of individuals who are interested in a common subject, higher wages, better dividends, or an improved quality of life, for instance. Now, what is an opinion? We all have opinions, and at one time or another, we all talk about our opinions. An opinion is simply what you get in response to a question you pose to another individual about a controversial topic. From the individual's utterances that is, from his or her expressions of opinion you are then able to infer his or her attitudes toward the subject. For opinion to become public opinion, a consensus about the controversial issue must develop within a group or public. Thus, public opinion is the sum of individual opinions on an issue or issues affecting the group. When enough individuals have the same opinion, we can then talk of public opinion. At this point, let us see the various ways public opinion can break down. Rate the following statements on a 7-point scale. Comparing the results indicated on the scales should reveal the status of public opinion on each of the preceding issues. On which issues did students agree with one another? On which issues were they equally divided? On which issues were they passive or neutral? If 90 percent support a position, only 5 percent are neutral and only 5 percent oppose the position, we can be relatively comfortable saying that public opinion favors it. If only 5 percent support a position, 5 percent oppose it, and 90 percent are neutral, we can say that there is currently no public opinion on the subject. And if 50 percent favor a position, while 50 percent oppose it, then we can say that public opinion is equally divided. So we see that on some issues we achieve a consensus, on some issues opinions are polarized, and for others minds have not been made up. The strength of an individual's opinion may also be analyzed by examining how disposed he or she felt toward the concept being measured. While a number of us may approve or disapprove of an issue, we may do so to varying degrees. Thus, while the direction of our ratings may be similar, the comparative strength or intensity of our ratings may be different. Not all people who support a position support it equally. Finally, some of the statements made above may have had more relevance to some people than to others. We call those statements that were most important or significant to you and your lifestyle salient to you. The important thing to keep in mind is that public opinion can and does change, sometimes very rapidly. And in order to influence public opinion you need to know how to communicate with and influence people.

As public opinion has grown in importance, so have efforts to sway it. The key tool practitioners rely on to help them bring about changes in public opinion is persuasion. According to Cutlip and Center, the basic objective of most public relations efforts is to alter or neutralize hostile opinions, crystallize unformed or latent opinions, or maintain favorable opinions by reinforcing them." To guide them as they work, practitioners use a number of different strategies, not the least of which is the public relations plan, a document that sets forth the goals and objectives as well as the methods and media of a particular public relations program. In any campaign there are at least five questions practitioners need to answer.

- How do we hope to affect public opinion? What are our objectives? Whose support and cooperation do we need to achieve our goals? Who are our target publics?
- In how many different ways and using how many different media can our objectives be accomplished?
- What are the potential risks and benefits of each of the preceding choices?
- Which choices should we select?
- How will we evaluate the effectiveness of our efforts?

Setting objectives, developing strategies, and planning are essential if the public relations effort is to succeed. Most coordinated public relations efforts rely on a variety of media to achieve their goals; for example, they might use advertising, public speeches and presentations, feature articles and films, print and broadcast news releases, press conferences, brochures, newsletters and reports, bulletin boards and posters, displays and press kits, internal television, teleconferences and video conferences, open houses, exhibitions, tours, task forces, entertainment, and person-to-person contacts to influence those they seek to reach. What is especially impressive is the range and variety of media and activities employed.

According to Lloyd Newman, executive vice president of the public relations firm Manning, Selvage and Lee, Inc., before you begin a project, you need to decide exactly why you want to conduct the program. In his opinion, it is critical to ask two basic questions: What do you hope to accomplish? What do you want your audiences to do? Newman has devised a formula which he advocates as a guide to affecting behavior: P + I + A + B. Programs convey information, which creates Attitudes, which affect behavior.
Since organizations today are very sensitive to the way they are portrayed in the media and perceived by the people who work for them, invest in them, live in the communities in which they are located, or simply know of them, they frequently rely on public relations practitioners to help shape and communicate what they are all about. According to practitioner-author Fraser P. Seitel, before the public relations people can go to work, three questions must first be answered: (1) What is the client's present image? (2) What image would the client like to have? (3) What must the client do to win a new image?
The Mobil Corporation appears to have considered each of these questions when the energy crisis of the 1970s, compounded by increasing oil prices, precipitated a surge of negative criticism on the part of the public, criticism aimed directly at Mobil and the nation's other large oil companies. According to Herbert Schmertz, Mobil's vice president for public affairs, Mobil concluded that it was having a problem communicating directly and accurately with the American people, in large part because of the way it was being portrayed in the media. Determined to compel the media and the public to take the company more seriously and treat it with respect, Mobil devised a two-phase plan. First, the company decided that assuming a low profile was no longer a viable option. Therefore, company executives were coached and sent to appear on talk shows, news programs, and call-in programs, where they would be in a position to present the company's side of the story. At the same time, Mobil published print ads that stated the company's position on a number of key issues before the public, including energy and the role of business. Through their program of issue, or advocacy**,** advertising (advertising that reveals the sponsor's viewpoint on matters of controversy), Mobil's personality was prominently displayed to the American people. Second, Mobil committed itself to developing a long-term program of constructive criticism of the press. Whenever Mobil believed itself to have been misinterpreted by the press, it bought and sought space or time to communicate its side of the argument. To date, few corporate advertising-communication campaigns have sparked more controversy than that of the Mobil Corporation.

The Ethics of Public Relations

The code of professional standards adopted by the Public Relations Society of America states that it is the practitioner's responsibility to tell the truth at all times. Indeed, having a reputation as a credible communicator is essential to the successful practice of public relations. But what does it mean to tell the truth? And to whom must you be truthful? Let's see if we can begin to answer these questions.

In order to discover what it means to be truthful, we first need to determine what it means to lie. A person who lies does not merely deliver wrong information; rather, his or her aim is to deceive the people intentionally. In her book Lying, author Sissela Bok notes that liars hope and expect to succeed in misleading one or more individuals to believe something that they themselves do not believe. In effect, what a liar does is invite receivers to accept a statement or statements that the liar knows to be false. In a very real sense, the liar's goal is to exploit the receiver.

It is the unusual person who after telling a lie is able to limit his or her lying to that single episode. In order to cover the lie, frequently the liar must tell more lies. As Sissela Bok writes, "The liar always has more mending to do." Like the counterfeiter who rarely if ever prints only one false bill, the liar often thatches lie upon lie. But lying, like communication in general, has serious consequences. For example, imagine how an editor would react if it turned out that information contained in a release provided to him or her by a public relations practitioner was false and that the practitioner knew it was false when the release was sent. Information exchanged between the two from that point on would be practically worthless. Once we have been lied to by someone, future messages sent by that person are received with suspicion rather than trust. Yet, as you no doubt realize, resisting the temptation to lie, cheat, and hide the truth is not always easy to do, especially if clients or superiors ask you to do so. A few public relations people (unfortunately their behavior tends to taint the whole profession) ask reporters to write news releases that are untrue, delay the delivery of bad news, omit part of the story, or participate in a cover-up. Jim Montgomery, writing for The Wall Street Journal, reported: "In public relations, ethical conflicts pose continuing problems. Lies, stonewalling, cover-ups to protect the company often are a way of life." He further notes that such stresses have caused public relations positions to rank sixth among jobs having the highest admission rates to mental institutions.

On the other hand, there are practitioners who counter that they rarely find themselves involved in ethical conflicts. And others counsel that often there are valid reasons to stick with a job even if by doing so you violate your own conscience. For instance, James E. Grunig and Todd Hunt in Managing Public Relations advice: "We believe ethical practitioners should stay on the job and argue for ethical organizational behavior, even if they are not always successful. If an ethical practitioner quits, he or she will be replaced by an unethical practitioner. In that case, no one will be left to advocate ethical behavior. What do you think?

“John Cooney, writing in The Wall Street Journal, notes that because the public relations agencies accept large fees, sometimes more than $ 1 million a year, they "are viewed as cynical mercenaries willing to fight for any cause if the price is right." Further, Cooney adds, "The PR people themselves tend to brush aside the question of ethics.’ Whom you work for is a business decision, not a moral one,' a publicist says. Another adds huffily, 'I have nothing to feel guilty about.

We should point out that there is nothing wrong with persuasion. The nature of our democracy depends on people having the opportunity to try to convince others, either by appeals to logic or by appeals to emotion, that what they are advocating is right and in the public's interest. John W. Hill, founder of Hill and Knowlton, has identified five criteria he believes are useful in determining what is in the public interest. With regard to a proposal, Hill asks us to consider

- The number of people it will affect
- The number of people it will harm
- The number of people it will benefit
- The significance of its effects
- Its probable long-range effects

In order for people to be able to use these criteria as they should be used that is, to help them make credible decisions they must be provided with accurate and truthful information to work with and this is where the techniques of the persuader and the propagandist diverge. Whereas the propagandist considers the interests of the source exclusively, viewing the receivers as individuals who may be used in order that

desired ends are achieved, a good public relations practitioner does not. Ethical practitioners will not work to deceive the public and subvert truth; instead they will try to persuade in such a way that a democratic consensus is achieved, one that is earned in honest and straightforward ways, not by suppression of facts or the release of false and misleading data. Sound public relations is simply not directed at making people believe what is untrue. Thus, whether or not public relations plays a socially beneficial or socially harmful role in society depends on how it is used.

Lesson 15

MEDIA INFLUENCES

Long-Range Influences on Social and Cultural Change:
It is not difficult to show that mass communications can play a vital role in stimulating social and cultural change. In this section we look at two ways in which the media can be instrumental in bringing about change within a society. The first is by a process of continuous presentation of information related to some particular event or situation a political issue, a war, or a widespread problem of public health over an extended period of time. We can explain how such change takes place by showing it to be a result of what we will call a theory of the accumulation of minimal effects. That is, even though the impact of any one message on any specific person may be minimal (as the research reveals), even minor changes among publics do gradually add up over time. They do so as increasing numbers of individuals slowly modify their beliefs, interpretations, and orientations toward an issue that is repeatedly presented by the media in a way that consistently emphasizes earlier changes in the society, but a new medium television had an important part in the transition to a new era of increasing participation democracy for all citizens.

During the 1960s, when television had barely become a national it played a key role in developing growing public support among citizens for the civil rights movement then in progress. That movement led to subsequent legislation that changed our society. All of the media pi a part, but television was especially important. For decades, die majority the public showed little interest in changing the pattern of black-white relationships in the United States. Then, early in the 1960s, night after r the national TV news showed scenes of African-Americans in southern being denied the right to eat in humble restaurants because of their color. It showed them having to go to the back of the bus. It called attention to how they were excluded by unfair laws from schools and from voting. As the civil rights movement continued to develop, vivid and horrifying scenes appeared on the nation's TV screens of men, women, and even small children being attacked by dogs, blasted with fire hoses, and otherwise mistreated by white police. It also showed both black and white people marching, praying, pleading, and gathering in huge nonviolent demonstrations to protest African-Americans' unequal status. Older segregationist views were retained by many, to be sure, but enough Americans came to support the idea of government action to protect the rights of African-Americans to vote, to work, to go to integrated schools, and to exercise freedom of choice in housing, that it was possible to get strong legislative reform. It was an old cause, but the media brought a new pace of change.

Redefining a war
Another example of slow but steady accumulation of opinion change in which the media (especially television) were a critical factor was in the gradual disaffection of the American public with the war in Vietnam. Television obviously did not "cause" that change of heart in some unilateral sense. Many events in society played a part. All of these portrayals, reports and interpretations in newspapers, magazines, radio, and other media, helped to reshape the shared impressions of Americans concerning moral nature of the war. As the conflict wore on, the news media poi a society in turmoil at home, torn over the meanings and implications of bloodshed in Vietnam. Support for the war gradually eroded to a point where their political leaders had little choice but to terminate it in one of the glorious chapters in our nation's history.

Increasing a nation's concern about health
An example of accumulation theory is the twenty-five years campaign against smoking largely in the media. The continuous portrayal of smoking as harmful health slowly but surely brought about a significant change in the thinking and actions of large segments of the public and even tough new laws concerning the habit. Media messages about smoking were both persistent consistent. Cigarette ads were barred on TV, and no messages were presented to persuade people that smoking was healthy and risk free. Our current emphasis on avoiding fats and cholesterol in our diets and our increasing preoccupation with exercise are similar examples. Even more recent is the current public outcry against drugs. At one time the messages from the media were mixed. Now, the media have placed the negative aspects of this problem high on their agenda and have brought it into sharp focus for the public, which has made it a very

high priority. Also mentioned can be the role of the media in helping to define the nature and dangers of AIDS.

Adoption Theory: The Spread of Innovations

During the age of mass communication the pace of change has increased in American society. Innovations that are, new technologies, new ideas, new facts and fashions, and new standards of behavior. An innovation can be something borrowed from another society or it can be something completely new, invented within the society. Invention is a source of many innovations. It is the process by which an individual or group makes new use of elements that already exist in the culture, putting them together into some new pattern an innovation. New forms of popular music ragtime, Dixieland, swing, and rock were innovations. When many individuals decide to adopt an innovation and it comes into common use in a society, we say that diffusion of the innovation has occurred.

Obviously, people do not immediately adopt every innovation as soon as it is available, even if adopting it is logical and beneficial. It comes into use by a slow process of increasing use as, individual by individual, people make up their minds to adopt it. Decades ago, for example, seat belts for cars were introduced. Many thousands of lives could have been saved by their immediate acceptance. They are not particularly expensive, and they were not much of an inconvenience. Yet the vast majority of Americans simply ignored them. The federal government tried many media campaigns to increase the use of seat bells, and federal legislation required that all new cars have them. Today, all recently manufactured cars have the devices, and many states have laws mandating their use. While increasing proportions of Americans now use seat belts, large numbers of our drivers still do not use them regularly. Thus, the seat belt is an innovation that has by no means been adopted as widely or as swiftly as its promoters hoped.

But for each such limited success, dozens of other innovations have been rapidly adopted with enthusiasm: the small electronic calculator, the digital-display wristwatch, instant breakfasts, microwave ovens, hot tubs, cable TV, home computers, and so on. Other innovations are social rather than material. All around the globe, societies have been replacing age-old customs with modern ways. Media researchers have been particularly interested in the adoption of innovations, and they have shown that mass communications can play a significant role in the spread of new ideas, forms of behavior, and products.

The key to understanding the part played by mass communications in this form of social change is to look closely at the process of adoption. Fortunately, a great deal of information has 'been developed about this process. Studies of the spread of social change go back at least to the nineteenth century, when Gabriel Tarde said that "imitation" explained the spread of new social forms. Later, sociologists made quantitative studies of the spread of such new cultural items as ham radios,' hybrid seed corn, new teaching methods, and public health measures. By the 1950s, research on this process was an established tradition in all the social sciences, and it can be viewed in terms of adoption theory.

Adoption theory states that innovations spread through a society as of specific decisions made by growing numbers of individuals a pattern very similar to that of accumulation theory. This takes place under certain conditions. First, individuals have to know of the innovation's existence, art they must have enough information about its cost versus its benefits to reach a decision to try it out. Everett Rogers and F. Floyd Shoemaker have discussed the adoption process in terms of the following five stages:

Awareness stage

The individual learns of the existence of the new but lacks detailed information about it.

Interest stage

The individual develops an interest in the innovation and seeks additional information about it.

Evaluation stage

The individual uses the information to assess the applicability of the new item to his or her present and expected future situation.

Trial stage

If possible, the individual applies the new idea on a small scale to determine its utility.

Adoption stage
The individual actually acquires and uses the new item or idea continuously on a full scale.

Obviously, these stages do not apply exactly to every individual and every innovation. Some things, for example, cannot be tried out on a small scale; others may be adopted temporarily but then abandoned.
Where do the media fit into this process? The stages outlined by Rogers and Shoemaker suggest that the spread of information via the media and the adoption and diffusion of innovations are closely related. In older societies innovations were adopted in the absence of mass communication; they came to people's attention by word of mouth. Today information about an innovation can spread without resulting in adoption, but as Rogers and Shoemaker pointed out, the first stage in adoption is learning about an innovation. Obviously, then, wide diffusion of a change requires first that news of the innovation be available. In modern society, the mass media facilitate the fast and widespread availability of that information and thus stimulate social change.

In America today the mass media present information on a great many possible innovations, ranging from such items as household products and cosmetics to new models of automobiles. Advertising is an obvious source of information about new consumer products. In addition, various kinds of media, such as magazines and newspapers, regularly report on advances made in medicine, physical science, biology, education, and various kinds of hobbies. Person-to-person communication supplements this media-initiated diffusion of information. As a result, Americans adopt many innovations over varying periods of time. Thus, adoption theory, explaining the communication and behavioral dynamics of the diffusion of innovations, is one step in understanding the mass media's contribution to social change.
Imitating and adopting modeled behavior under what circumstances a viewer imitate a form of activity observed on television or in a movie? And even if the person imitates the action once, what will lead him or adopt it on a more permanent basis? One answer is that on at least occasions a person is confronted with a situation to which some sort of response must be made, but for which he or she lacks an appropriate, previously learned way of acting to handle the problem. In this situation a mode of response remembered from television or a movie may seem worth trying works as a way of responding to the situation, that alone provides positive reinforcement of the imitation. If the response generates even more valued rewards, such as approval from others or a strong feeling of self-satisfaction or achievement, then the reinforcement is even stronger.

In short, modeled behavior will be adopted if (a) an individual identifies with the model; (b) an appropriate situation occurs in which the individual needs a guide for behavior; and (c) the imitated behavior is reinforced some sort of rewarding experience.

Social Expectations Theory: Learning Group Requirements
With modeling theory, the focus is on the acquisition of specific forms behavior that are used by individuals in responding to stimuli that encounter in their social environment. In studying how people learn rules and requirements for acting out parts within groups, the focus is on isolated specific acts that are acquired from models, but on developing an overall understanding of the customs and routines of group behavior What are the sources from which we acquire such knowledge and skills? From whom do we learn the social expectations of the others participate with us, so that we can conduct ourselves in ways that will be regarded as deviant? There are a number of sources. Obviously, we learn from our family, especially early in life, and then from peers as well as from schools and general experience within the community. Just as obviously, we learn a great deal from our mass media. Our media provide incidental lessons on "group etiquette"—instructions as to how people are expected to behave when they become members of specific kinds of groups. Thus, by viewing television, we learn the rules to follow in particular kinds of social .settings at the horse races, gambling in a casino, or having dinner at an elegant restaurant (even if we have never been to such places). We can understand the requirements of navy life, what is expected of a judge, and what an airline pilot expects from the copilot. This kind of influence is called the social expectations theory of media effects.

In every human group there is a complex set of understandings that an individual must acquire before he or she can act effectively in the group. To understand this process we can begin by noting that the people in groups come together to accomplish a goal that cannot effectively be accomplished by the same number of individuals acting separately. The coordination of their actions into an organized team-like pattern gives the advantage to the group. The rules of that team-like coordinated behavior are often called the group's social organization. Without such a pattern of social organization, learned and followed by each member, the group's collective actions would be unlikely to achieve the goal. Thus, groups from the smallest family to the largest government agency or corporation have rules and expectations that define and govern the activities of each of their members.
A group's social organization can be defined as that pattern of general norms (rules of conduct), specialized roles (the part played by individual members in the group), differential ranking positions (reflecting prestige and power), and the set of social controls (rewards and punishments) used by the group to ensure reasonable conformity to the requirements. Each of these components of organized social activities is important in stabilizing a group and getting it to work effectively for whatever goals brought its members together in the first place.

People in societies without media learn the requirements of different groups by a slow process. Others in the society teach them, or they acquire the needed knowledge by a process of trial and error, which can sometimes be a painful experience. In a media society, however, an enormous variety of groups and social activities are portrayed in mass communications. These can serve as a rich source of learning for viewers.
By watching television, then, or by going to a movie, one can learn the norms, roles, and other components of social organization that make up the requirements of many kinds of groups. One can learn the required patterns of group and personal etiquette what one must do to abide by the norms and act out various roles as a prisoner in a penitentiary, a nurse in a hospital, or a corporation president conducting a board meeting. There is, in short, an almost endless parade of groups, with their norms, roles, ranks, and controls portrayed in the media. There is simply no way that the ordinary individual can actually participate in most of these groups, so as to learn by trial and error the appropriate forms of conduct. The media, then, provide broad if unwitting training in such social expectations.
That is not to say that such media portrayals are accurate. They may be completely unrealistic, as were the television depictions of family life in series and sit-coms during earlier decades. They may be misleading, inconsistent, or just plain wrong. Nevertheless, they often provide audiences beliefs about the requirements of many kinds of groups that they may to deal with at some point in their lives.

Media-Created Meanings as Influences on Behavior
Several years ago, a group of scientists filed complaints with the Federal Communications Commission and other authorities against both NBC and the Reader's Digest. The complaints against NBC concerned programs called quasi-documentaries. These programs presented "evidence" concerning the existence of unusual phenomena, such as "Bigfoot" a legendary had monster said to walk like a human being and roam the forests of the Northwest and die "Bermuda Triangle" a supposedly dangerous area of the ocean near Florida where, it is claimed, many ships and aircraft have vanished under unnatural circumstances. The Reader's Digest had published an article entitled "What Do We Really Know about Psychic Phenomena?" which implied that such events are real. The scientists complained that the broadcasts misrepresented reality and that, the article was based on hearsay evidence and anecdotal claims that were unacceptable as proof.
What possible damage could result from such media content? Clearly, Bigfoot and the Bermuda Triangle are hokum, but they are exciting to hear about. The scientists who complained to the FCC, however, did not seethe situation as a harmless spoof. They maintained that by offering the public a torrent of stories and depictions of nonexistent phenomena, the media create "cults of unreason." They said that many people cannot distinguish the evidence" advanced in quasi-documentaries from the verified factual evidence that scientists require before accepting a claim as true. The result, these scientists claimed, is to lead people away from valid sources of truth and reliable procedures of assembling evidence toward a world of confusion and unreality.

The scientists may have been right. Perhaps the media are helping to build "cults of unreason" among the public, influencing what they believe about strange phenomena presented in imaginative television programs and articles about mysterious matters.

But what about the rest of media content? Does it faithfully represent reality? In other words, is it possible that equally serious misrepresentations occur in the daily soap operas, movies, the evening news, advertisements and commercials, or even children's books about Dick and Jane? If the media do indeed misrepresent reality, what kind of impact do portrayals of reality of any kind have on people's beliefs and behavior?

In this section we look at two major ways in which mass communications provide us with meanings for reality that help shape our personal and shared interpretations of the physical and social world around us. We also discuss what difference it makes if they distort reality in doing so. The first way in which mass communications portray reality is in constructing and maintaining die standardized meanings we all learn for the words we use to describe and think about things, events, and situations around us. The second way is by repeatedly presenting certain "clusters" of meanings that is stereotypes for categories of people in our society. We learn such stereotypes as part of our socialization, and they are passed on from one generation to the next as a part of our general culture. The media are one major channel by which this passing on takes place.

Meaning Theory: Shaping Personal and Shared Interpretations

The meaning theory of the effects of mass communications sees the meanings people hold as strongly influenced by their exposure to mass communications. Those meanings, in turn, shape people's understandings of, and actions in, situations with which they must cope in the real world.

Personal structures of meaning are shaped by many forces. Through our participation in a variety of communication processes, we shape, reshape, and stabilize our meanings so that we can interact with others in predictable ways. These processes take place in our families, among peers, and in the community and society at large. In modern society, the mass media are a very important part of these communication processes. Not only do people attend to content directly from mass communications, but they discuss such information in conversations and pass on news and interpretations in a process of diffusion. Thus, in a media-saturated society, exposure to mass communications plays a singularly important part in forming our habits of perception and interpretation of the world. In this significant way the media's portrayals of reality can indirectly, but strongly, influence our behavior.

Words as constructions of meanings for reality

Attending to mass communications can influence our interpretations of our physical and social world because such exposure can shape the meanings we share for specific words. Words are the basic units of communication with which we perceive understand, and communicate about what we believe to be true. Thus, meanings are subjective experiences "in our heads," to again use Walter Lippmann's words; we really do not know if they are actually the true features of what exist in "the world outside.

Understanding the idea of "meaning" in this way reveals that the language we create and use together separates us in many ways from the objective world. That is, for every word in our culture we have constructed a pattern of subjective meanings that are undoubtedly different from the derailed objective characteristics of the tiling or situation for which the word stands. This is because no word or other kind of symbol can capture all aspects of the objective reality to which it refers.

Therefore, we do not communicate by using realities; we communicate by referring to our own subjective meanings aroused by words. We also think and understand in terms of such word-linked meanings. That is, after we learn a word in our language we soon become accustomed to following the shared rules concerning the subjective experiences that it is supposed to arouse in each of us. Then we use the word not only to communicate with each other but also to perceive and think about the reality for which it is a substitute. In that sense, words separate us from actual reality, focusing our attention on our constructed meanings.

In this way the word itself becomes far more important to us in many ways than the objective reality for which it originally was a substitute. In fact, most of us have never had any firsthand contact with the realities to which the majority of the words we freely use refer! For example, only a few of us have ever

put on "scuba" gear and dived to a tropical "coral reef. Yet because of the learned meanings we have acquired, we feel that we have a reasonably good understanding of what the scuba diving experience is like and what we would encounter upon reaching the reef. Those meanings are "in our heads" because we have communicated about coral reefs and about scuba diving with others. In thinking and talking about such an activity, we, subjectively respond to representations to which we have been exposed n processes of communication, rather than to the objective realities of an actual dive or a real coral reef.

The important principle underlying the meaning theory of media effects is that the personal and subjective interpretations we experience for symbols constitute the world to which we adjust. We cannot relate accurately to the objective world of reality* itself because our access to that world is both selective and limited. We create our cultural and private worlds of meaning through communication. Generally, our ideas, interpretations, and understanding of the social and physical world shape the way we cope with that world. In short, the heart of the whole idea is that meanings shape behavior.

Media portrayals as influences on meanings

By presenting endless portrayals of reality in its content, mass communications provide experiences from which we collectively shape our meanings for words. Meaning theory explains that people learn or modify at least some of the meanings they ' associate with words through exposure to portrayals encountered in mass communications. Then, in their interpersonal communications, the meanings they derive from the media are further shaped, reshaped, and eventually stabilized into conventions that they share with others to become part of the general language and culture. The media also play a key role in stabilizing these meanings. Thus, the mass media are a source both of changes in language, as they modify meanings for individuals, and of stabilization, as they reinforce conventional usages. These may be subtle influences of media content, but they are of profound importance.

In more specific terms, we can summarize four basic stages in the process of learning meanings from the media, which then serve to guide actions:

- Meaning is linked to a label (a language symbol, such as a word, or some pattern of symbols) by a written, audio, or screen presentation describing an object, event, or situation.
- A member of the audience perceives the portrayal and undergoes some change in his or her personal interpretation of the meaning of the label. The individual's subjective meanings may then shape behavior toward the object, event, or situation.
- More often, the individual communicates with others using the new or revised meaning. In this interpersonal communication, the revised meaning is further shaped and reshaped until the interacting parties hold parallel (shared) interpretations, which gradually become cultural conventions of meaning.
- As a result, individual behavior toward objects, situations, or events is guided by the meanings people hold, either individually or collectively, toward them.

Through such portrayals, the media can modify the relationship be a symbol and the subjective experiences aroused by that symbol within an individual. In other words, the media can shape meanings for people exposed to their content and establish similar meanings among large audiences. The media may not intend to do this, any more than we intend to be influenced by them when we enjoy their content.

Types of meaning modification

The influence that the media have on our meanings may be simple or complex. For example, by exposure to print, film, and broadcasting, audiences can learn new words and new meanings, or we can acquire new meanings for old words. In recent years the media brought us nerd, dweeb, and yuppie, with complex denotative meanings. We have learned that substances called carcinogens cause cancer, and that things are recyclable. We acquired foreign words, such as glasnost, ayahtollab as part of our everyday vocabularies. Today such words arouse more or less parallel meanings in the minds of millions of Americans. W also learned new meanings for old words. Today we know that neat may not mean orderly, as it once did, but likable; that heavy may not simply mean weighty in a physical sense, but important or significant; and that describ1 some people as gay does not just mean that they are jovial and lighthearted

Our mass media have had a significant influence in transforming these symbols by adding denotative meanings that are now widely shared.

According to meaning theory, there are at least four ways in which media portrayals can play a part in shaping the process whereby we modify meanings. These can be called establishment, extension, substitution, and stabilization. Each term refers to a relationship between a symbol and the learned subjective experiences of meaning to which that symbol refers.

- Establishment is a process by which new words and new meanings become part of our language system through our exposure to media portrayals. For example, the acronym AIDS meant nothing to most Americans several years ago. Because of extensive media presentations of the term, it is now a new part of our vocabulary. Another word of clear media origin ' Rambo.
- Extension or expansion of meanings also takes place as outcome media portrayals. In this way, people learn additional meanings that can be attached to symbols with which they are already familiar. For example, a few years ago, the term crack was a physical defect that one found in a surface. Similarly, a child accustomed to her own friendly dog can learn from media portrayals that dogs can also be dangerous, extending the meaning of the symbol dog.
- Substitution or displacement of older meanings takes place as a result of media portrayals. For example, prior to about 1978, the term Vietnam veteran implied a person who had served his or her country in the armed forces during a particular period in a particular place. In recent years the news media, television, and the film industry have been presenting content that is modifying at least some of the implications of that term. They have done so by giving a great deal of attention to the psychological problems of some of those who served in Vietnam. The result has been to provide the public with alternative meanings for the term Vietnam veteran. Instead of meaning courageous people who served their country in a difficult time, the term has come to mean individuals with deep psychological problems. The connotative meanings imply mental instability, raising questions about their suitability as employees, husbands, and so on. This is a regrettable situation that must pose difficulties for the overwhelming majority who served in that war and returned to civilian life without mental difficulties.
- Stabilization of meanings is still another outcome of certain kinds of media portrayals. In this case, members of the audience already share a more or less similar set of meanings for symbols in the portrayal. By repeatedly showing the accepted meanings for these symbols, the media reinforce the conventions regarding their interpretation. For example, the public now holds certain beliefs about drug dealers. Generally, they are thought to be dangerous and aggressive. Conventions concerning the expressions people use to refer to such delinquents scum, slime, and maggot, and so on link these symbols to inner experiences of potential danger and apprehension. When the media show drug sellers engaged in shootouts, beatings and murders, and other deviant acts, and use such terms in dialogue or descriptions, they reinforce and stabilize these conventions.
- Media portrayals that establish, extend, substitute, or stabilize our meanings are important at two closely related levels. At die personal level, inner meanings and the symbols we use to activate them govern our perception, understanding, and response to the physical and social world. At the collective or cultural level, changes in meaning systems are at the heart of social and cultural change.

Despite their importance, the effects of changes in meanings, and their influence on behavior, are not detected easily by the strategies that have characterized communication research for decades. The media's influence on our subjective meanings is undoubtedly a long-term and cumulative process. Nevertheless, the link between media portrayals that modify qui socially shared and personal constructions of meanings for reality, on the one hand, and the specific actions that we take in coping with our external world because of those meanings, on the other, can result in powerful consequences.

Stereotype Theory: Meanings for Categories of People

An extension of the meaning theory of mass communication effects can be, used to analyze other specific ways in which our media reinforce existing patterns that are part of our culture. An example is what we will call stereotype theory, which brings together the meaning theory and the older idea of rigid beliefs that are a part of our shared culture.14 Stereotypes are clusters of negative meanings that are shared by many people concerning minority groups or other categories of people in our society. Generally, such negative meanings make it easier for the dominant segments of society to keep minorities and women in subordinate positions. For example, prior to the chit rights movement, it was to the advantage of whites to keep alive the idea that African-American citizens were intellectually inferior, lazy, oversexed, criminally inclined, and generally characterized by a long list of negative attributes. To maintain their power and prestige, dominant people perpetuated stereotypes about many religious, ethnic, and racial groups.

Before World War II, virtually all of our media portrayed gross stereotypes of various kinds of minorities. After various reform groups and activists spoke out strongly against such portrayals, the American media sharply reduced their frequency. However, many kinds of stereotypes have survived. We mentioned earlier the negative cluster of meanings associated with the Vietnam veteran. Such new stereotypes have been added to older ones that have always been part of media content.

Today, the "incidental lessons" offered by media-portrayed stereotypes arc undoubtedly less blatant than the mass-communicated curriculum of earlier years. But the process is still there; mass media audiences still learn meanings that lead to prejudices toward various categories of people.

Traditional meanings of insanity

The mentally ill have long been treated as social outcasts. To understand this pattern of social rejection, we need to look very briefly at the history of meanings for mental illness. In this way we can show the power of culture over individual interpretations and behavior and then illustrate the role of the media in perpetuating this particular set of stereotypes.

Media Role in Governance:

Medieval English and French societies were highly structured into classes of people called estates. The first estate was the clergy. The second was the nobility. The third was the common people. After Gutenberg the mass-produced written word began emerging as a player in the power structure, but it couldn't be pigeonholed as part of one or another of the three estates. In time the press came to be called the fourth estate. Where the term came from isn't clear, but Edmund Burke, a member of the British Parliament, used it in the mid-1700s. Pointing to the reporters' gallery Burke said, "There sat a Fourth Estate more important by far than them all." The term remains for all journalistic activity today. The news media report on the other estates, ideally with roots in none and a commitment only to truth.

The fourth-estate concept underwent an adaptation when the United States was created. The Constitution of the new republic, drafted in 1787, set up a balanced form of government with three branches: the legislative, the executive and the judicial. The republic's founders implied a role for the press in the new governance structure when they declared in the Constitution's First Amendment that the government should not interfere with the press. The press, however, was not part of the structure. This led to the press informally being called the fourth branch of government. Its job was to monitor the other branches as an external check on behalf of the people.As one wag put it, the founders saw the role of the press as keeping tabs on the rascals in power to keep them honest.

Government-Media Relations:

Although the First Amendment says that the government shouldn't place restrictions on the press, the reality is that exceptions have evolved.

Broadcast Regulation

In the early days of commercial radio, stations drowned one another out. Unable to work out mutually agreeable transmission rules to help the new medium realize its potential, station owners went to the government for help. Congress obliged by creating the Federal Radio Commission in 1927. The commission's job was to limit the number of stations and their transmitting power to avoid signal overlaps. This the commission did by requiring stations to have a government-issued license that specified technical limitations. Because more stations were broadcasting than could be licensed, the

commission issued and denied licenses on the basis of each applicant's potential to operate in the public interest. Over time this criterion led to numerous requirements for broadcasters, in radio and later television, to cover public issues.

Because of the limited number of available channels, Congress tried to ensure evenhandedness in political content through the equal time rule. If a station allows one candidate to advertise, it must allow competing candidates to do so under the same conditions, including time of day and rates. The equal time requirement is in the law that established the Federal Radio Commission and also the 1934 law that established its successor, the Federal Communications Commission. The rule has since been expanded to require stations to carry a response from the opposition party immediately after broadcasts that can be construed as political, like the president's state of the union address.

From 1949 to 1987 the Federal Communications Commission also required stations to air all sides of public issues. The requirement, called the fairness doctrine, was abandoned in the belief that a growing number of stations, made possible by improved technology, meant the public could find plenty of diverse views. Also, the FCC figured the public's disdain for unfairness would undermine the ability of lopsided stations to keep an audience. The commission, in effect, acknowledged the marketplace could be an effective force for fairness without further need for a government requirement.

Abandonment of the fairness doctrine was part of the general movement to ease government regulation on business. This shift has eased the First Amendment difficulties inherent in the federal regulation of broadcasting. Even so, the FCC remains firm against imbalanced political broadcasting. In 1975, for example, the commission refused to renew the licenses of stations owned by Don Burden after learning that he was using them on behalf of political friends. At KISN in Vancouver, Washington, Burden had instructed the news staff to run only favorable stories on one U.S. Senate candidate and negative stories on the other. At WIFE in Indianapolis he ordered "frequent, favorable mention" of one U.S. senator. The FCC declared it would not put up with "attempts to use broadcast facilities to subvert the political process." Although the Burden case is a quarter-century old, the FCC has sent no signals that have modified its position on blatant slanting.

Print Regulation

The U.S. Supreme Court gave legitimacy to government regulation of broadcasting, despite the First Amendment issue, in its 1975 Tornillo opinion. Pat Tornillo, a candidate for the Florida Legislature, sued the Miami Herald for refusing to print his response to editorial urging voters to the other candidate. The issue was whether the FCC's fairness doctrine could apply to the print media—and the Supreme Court said no. As the Court sees it, the First Amendment applies more directly to print than broadcast media.

This does not mean, however, that the First Amendment always protects print media from government interference. The Union Army shut down dissident newspapers in Chicago and Ohio during the Civil War. Those incidents were never challenged in the courts, but the U.S. Supreme Court has consistently said it could envision circumstances in which government censorship would be justified. Even so, the court has laid so many prerequisites for government interference that censorship seems an extremely remote possibility.

Internet Regulation

The Internet and all its permutations, including chatrooms and web sites, are almost entirely unregulated in terms of political content. The massive quantities of material, its constant flux and the fact that the Internet is an international network make government regulation virtually impossible. Even Congress' attempts to ban Internet indecency in 1996 and again in 1999 fell apart under judicial review. The only inhibition on Internet political content is not through government restriction but through civil suits between individuals on issues like libel and invasion of privacy.

Media as Information Sources:

Direct versus Indirect

Many people once saw a direct link between press reports and individual decision making. Today we know the linkage between the media and individuals generally is less direct. Paul Lazarsfelds pioneering

studies on voter behavior in 1940 and 1948 found most people rely on personal acquaintances for information about politics and governance. Lazarsfeld called this a two-step flow process, with opinion leaders relying heavily on the news media for information and ideas, and other people relying on the opinion leaders. In reality this is hardly a clinically neat process. The influence of opinion leaders varies significantly from issue to issue and even from day to day, and people who normally don't use the media much may do so at some points and then rely less on opinion leaders. As Lazarsfeld came to recognize the complexity of the process, he renamed it multistep flow.

In short, news coverage and media commentary have influence on the public, but usually it is through the intermediaries whom Lazarsfeld called opinion leaders. Lazarsfeld's observation is underscored every time network television reporters talk on-camera with political leaders and refer to the public in the third person as "they." as if they aren't even watching. Implicit in the third person is the reporters' and political leaders understanding that their audience is made up more of opinion leaders than the body politic.

Citizen Preferences

Which media do people use most for political news? Opinion leaders lean heavily on newspapers and magazines, which generally are more comprehensive and thorough than broadcast sources. Not surprisingly, scholar Doris Graber found that better-educated people favor newspapers. Even so, there is no denying that television has supplanted newspapers as the primary source for national news for most people. A TechnoMetrica survey found that people relied more on television than newspapers by a 2:1 margin in the 2000 presidential campaign. For national coverage the television networks present news attractively and concisely.

For local and state political news, however, television isn't as respected. Newspapers, political scientist William Mayer found, are the primary source for most people on local political campaigns. In many communities, local television coverage is superficial and radio coverage almost nonexistent. In state-level gubernatorial and senatorial races, television is favored 5:3 as a primary information source, according to Mayer's 1992 studies roughly half as much as at the national level.

Media preference studies generally ask people to rank their preference, which can lead to a false conclusion that the second-ranked preference isn't relied on at all.

The daily press turns out more than 50 million copies a day nationwide. Also, broadcast assignment editors look to newspapers and magazines, especially those with veteran political reporters and commentaries, for ideas on stories to pursue. Daniel Patrick Moynihan, the former New York senator, once noted that the New York Times is the standard by which other media decide what's worth covering.

Media Effects on Governance:

Agenda-Setting

Media -scholars Maxwell McCombs and Don Shaw cast media effects succinctly when they said the media don't tell people what to think but rather what to think about. This has come to be called agenda-setting.

Civil Rights

The civil rights of American blacks were horribly ignored for the century following the Civil War. Then came news coverage of a growing reform movement in the 1960s. That coverage, of marches and demonstrations by Martin Luther King Jr. and others, including film footage of the way police treated peaceful black demonstrators, got the public thinking about racial injustice. In 1964 Congress passed the Civil Rights Act, which explicitly forbade discrimination in hotels and eateries, government aid and employment practices. Without media coverage the public agenda would not have included civil rights at a high enough level to have precipitated change as early as 1964.

Watergate

Had the Washington Post not doggedly followed up on a break-in at the Democratic Party's national headquarters in 1972; the public would never have learned that people around the Republican president, Richard Nixon, were behind it. The Post set the national agenda.

CNN Effect

Television is especially potent as an agenda-setter. For years nobody outside Ethiopia cared much about a devastating famine. Not even after four articles in the New York Times was there much response. The Washington Post ran three articles, and the Associated Press distributed 228 stories still hardly any response. The next year, however, disturbing videos aired by BBC captured public attention and triggered a massive relief effort. In recent years many scholars looking at the agenda-setting effect of television, other media have focused on CNN, whose extensive coverage lends it to study. As a result, the power of television to put faraway issues in the minds of domestic audiences has been labeled the CNN Effect.

Framing

Related to agenda-setting and the CNN Effect is a process called framing, in which media coverage shapes how people see issues.

Partisan framing is the easiest to spot. But news, though usually cast in a dispassionate tone, is also subject to framing. Framing cannot be avoided. Not everything about an event or issue can be compacted into a 30-second television story item or even a 3.000-word magazine article. Reporters must choose what to include and what not to. Whatever a reporter's choices, the result is a framing of how the audience will see the reality.

Priming

Media coverage not only creates public awareness but can also trigger dramatic shifts in opinion.

Media Obsessions

Although critics argue that the media are politically biased, studies don't support this. Reporters perceive themselves as middle-of-the-road politically, and by and large they work to suppress personal biases. Even so, reporters gravitate toward certain kinds of stories to the neglect of others, and this flavors coverage.

Conflict

Journalists learn two things about conflict early in their careers. First, their audiences like conflict. Second, conflict often illustrates the great issues by which society is defining and redefining its values.

Part of journalists' predilection for conflict is that conflict involves change whether to do something differently. All news involves change, and conflict almost always is a signal to the kind of change that's most worth reporting. Conflict is generally a useful indicator of newsworthiness.

Scandals

Journalists know too that their audience like scandal stories a fact that trivializes political coverage. This also has led to more negative news.

