

INSTRUCTOR'S RESOURCE MANUAL

MEDIA & CULTURE

Mass Communication in a Digital Age

Tenth Edition

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Instructors who have adopted *Media & Culture: Mass Communication in a Digital Age, Tenth Edition*, as a textbook for a course are authorized to duplicate portions of this manual for their students.

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Preface

As Chapter 1 of *Media & Culture* explains, we need to develop an informed critical perspective to participate in a debate over media culture as a force that influences both democracy and consumerism. Part of this perspective entails a concrete understanding of media history, the structure of media industries, and their major players. Another part aims to encourage students to think beyond the dry facts and consider how the media influence and are influenced by culture. Other media-communication texts ask students to become only savvier *consumers* of media. *Media & Culture* asks students to become cultural *critics* of media, connecting their own consumption of media to the larger issues of citizenship and democracy.

This *Instructor's Resource Manual* is designed to give instructors resources and suggestions that will assist them in lectures, discussions, and exercises in media culture. The textbook already provides a good start in this direction. At the end of each textbook chapter, the new Common Threads section makes connections between individual chapters and the larger themes of the book, challenging students to critically analyze content. Review Questions then help students focus on major concepts. Finally, the Questioning the Media section provides provocative, open-ended questions for launching classroom discussions and writing exercises. An instructor can also build on the Extended Case Study at the end of the textbook as well as the Media Literacy and the Critical Process boxes in each chapter as examples of critical, rather than cynical, inquiry. This *Instructor's Resource Manual* also includes sample answers and feedback related to the open-ended discussion questions that accompany *Media & Culture's* integrated video program.

An instructor can never be too prepared, however, particularly in drawing analytical connections about the intricate web of media and culture. In addition, instructors in courses about media and culture may be lecturing to class sizes ranging from a dozen to several hundred students. Teaching backgrounds

may vary as well, from experienced professor to adjunct lecturer or teacher's assistant. For any instructional situation, this *Instructor's Resource Manual* offers advice in critiquing the media and culture and in formulating valuable and stimulating ideas to engage students.

It is also an invitation to be part of a growing community of committed instructors. We will continue to relate our own experiences in how to teach this material. We also will be drawing on the experiences of the many talented people who teach media and culture; our aim is to include as many good ideas in these pages as possible. In addition, the LaunchPad for *Media & Culture*, at macmillanhighered.com/mediaculture, offers more resources, including the integrated videos of *VideoCentral: Mass Communication*, the Online Image Library, PowerPoint slides, iClicker Questions, Media Headlines (an RSS Feed page dedicated to media news), and links to media-related content through our Media Portal.

TEACHING PHILOSOPHY

The Teaching Philosophy section offers suggestions on how to shape and lead your course:

- **Organizing the Course.** This section explains why the text's organization starts with electronic media and works toward print. It also proposes course syllabi for several different approaches to the course for both semester and quarter schedules.
- **Advice from Seasoned Instructors.** For any instructor who is new to this course material, this section offers some wisdom and companionship. You are not alone.
- **Facilitating In-Class Discussions.** Creating participatory and democratic in-class discussions is important in developing a critical approach to media and culture, and these tips—particularly aimed at new faculty and graduate assistants—will help encourage student participation in your classes and discussion groups.

- **Strategies for Writing Assignments.** Writing helps students develop and hone their critical thinking skills, and the guidelines in this section will help you create three different kinds of writing assignments.
- **Assignments and Activities from Seasoned Instructors.** For an instructor who is new to this course material, this section provides useful activities.
- **Using Media in the Classroom.** Using media examples to illustrate your lecture points can be fun and informative for your students. This section offers advice on how to incorporate media into your lectures and discusses current thinking on the “fair-use” rights that educators have in using copyrighted material in the classroom.

CHAPTERS 1 THROUGH 16

The following elements complement each of *Media & Culture*'s sixteen chapters with extensive classroom lecture and discussion resources:

- **Chapter Outlines.** Detailed chapter outlines highlight key concepts and definitions, provide quick overviews of chapter content, and offer guidance for lecture organization.
- **Lecture Topics.** Several general topics suggest various ways to contextualize key issues raised in the chapter and build them into the framework of both long and short class lectures.
- **Lecture Spin-Offs.** One of the most time-consuming elements of class preparation is updating and expanding on elements in the text, thus avoiding the appearance of “teaching out of the book.” So, to increase instructor options beyond what students will be reading, this manual provides additional material for classroom use. The numerous Lecture Spin-Off topics are linked to specific subheadings in the chapter, bringing updated information, alternate approaches, and compelling stories to add variety to class lectures. For new instructors and teacher's assistants leading discussion groups, the Lecture Spin-Offs should prove especially useful.

- **Media Literacy Discussions and Exercises.** Because so many large mass communication courses are complemented by smaller discussion groups often led by teacher’s assistants, we have provided two or three “Media Literacy and the Critical Process” exercises per chapter (these exercises are in addition to the ones in the textbook) to launch these discussions and to expand on the material in the textbook. With each topic, we supply background information to provide discussions with a critical base, pre-exercise questions to warm up the class, and possible directions for the discussion. Most of the exercises are grounded in the Critical Process steps—description, analysis, interpretation, evaluation, and engagement—outlined in Chapter 1 of the text on pages 32–33. We also provide tips on how to bring closure to the discussion. Besides anchoring class discussions, any of these Media Literacy exercises can work just as well for a one- to three-page writing exercise or as the basis for a longer midterm paper. We also offer additional assignment ideas from professors around the country who teach with *Media & Culture*. Some of them are general assignments that can be assigned at the beginning of the semester. Others correspond to specific chapters.
- **Classroom Media Resources.** Beyond our own video offerings, there are other online, video, and audio resources that we would recommend using. For each chapter, we list these recommendations and include a brief annotation.
- **LaunchPad for *Media & Culture* (macmillanhighered.com/mediaculture10e).** LaunchPad for *Media & Culture* is an online platform featuring the e-book and exclusive digital content; it can be packaged for free with the print book or can be purchased separately. Alongside quizzes and activities, it features video clips from media texts, as well as interviews with working media professionals discussing media issues as well as how some media is made and marketed. These videos have been integrated into the print book. You can look through the book—in the table of contents, the margins of the textbook pages, or the Chapter Review section—or refer to the list of relevant clips in this section. The clips are available at macmillanhighered.com/mediaculture10e.

- **Further Reading.** As a final preparation resource for instructors, we have provided lists of books, magazine articles, and newspaper reports for further investigation and for staying current on media and culture developments. The bibliography may be shared with students who are doing media research.

MASS COMMUNICATION VIDEO RESOURCES

The final section of this *Instructor's Resource Manual* presents an extensive annotated list of more than two hundred contemporary and historical documentaries and media-related entertainment films, organized around compelling cultural, ethical, and economic issues explored in *Media & Culture*.

A FINAL NOTE

If you have developed some teaching strategies or Media Literacy exercises that you would like to share with a broader audience or have some lecture material that has been invaluable to you, please don't hesitate to contact us at mediaandculture@bedfordstmartins.com. We welcome any ideas that would help instructors teach this material more effectively.

If you need the computerized or printed test bank for *Media & Culture*, contact faculty services at 800-446-8923.

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Teaching Philosophy

Teaching a topic that students already know something about can be a luxury. Students have common experiences watching the same television shows, listening to many of the same songs, and experiencing media culture firsthand. Some students can even offer a considerable amount of personal expertise in certain areas of the media.

Teaching a subject that is as universal as media presents a challenge, however. Students have grown up with various media and have already formulated strong opinions about them. More often than not, they have arrived at these evaluations without having gone through a critical process. Our job is to take our students back through that process and help them analyze the media and culture within a deliberative, informed context. We have found that it's helpful to rely on the five critical steps—*description, analysis, interpretation, evaluation, and engagement*—outlined in Chapter 1 of *Media & Culture* (pp. 32–33). The goal is to bring in examples, scenarios, and case studies—we try to keep them as current as possible—and engage students in thinking critically about them. Discussion sections offer a lot of latitude for students to be experimental and creative, and they often work well when students have done assigned research beforehand or can draw on their own expertise in a certain area.

It can sometimes take an entire semester for students to begin to question their own assumptions. But participatory and democratic class discussions are where such critical processes can happen.

ORGANIZING THE COURSE

Media & Culture can be a text for a variety of classes and teaching schedules. The text is organized thematically, but it also may be taught chronologically or with a focus on journalism and its relationship to other mass media. The thematic approach of the text begins with Part 1, “Digital Media and Convergence,” which introduces critical and ethical processes, the Internet, digital media, and the concept of media convergence. The text continues with Part 2, “Sounds and Images,” which covers the recording

industry, radio, television, cable, and movies. Part 3, “Words and Pictures,” includes chapters on newspapers, magazines, and books. Part 4, “The Business of Mass Media,” deals with advertising, public relations, and media economics. The final section, Part 5, “Democratic Expression and the Mass Media,” examines journalism ethics, media effects, and legal issues of media expression.

There are two main reasons behind the thematic organization of the book. First, it’s often best to understand print culture in terms of what’s happened recently in electronic and digital culture. The more contemporary media are more pervasive and have shaped media culture with cross-ownership and technological convergence. The second reason is pedagogical: Students do better when the course begins with what they are most familiar with. By starting with chapters on such media as the Internet and sound recording, the book engages students with the cultural landscape that they are most immersed in: It is where they live.

You may want or need to teach the course differently, however. The following are sample syllabi for the book’s thematic approach, a traditional chronological approach, and a special journalism-centered approach.

SAMPLE SYLLABI: SEMESTER SCHEDULE

THEMATIC APPROACH

Digital Media and Convergence

Week 1: Mass Communication: A Critical Approach (Chapter 1)

Week 2: The Internet, Digital Media, and Media Convergence (Chapter 2)

Digital Gaming and the Media Playground (Chapter 3)

Sounds and Images

Week 3: Sound Recording and Popular Music (Chapter 4)

Week 4: Popular Radio and the Origins of Broadcasting (Chapter 5)

Week 5: Television and Cable: The Power of Visual Culture (Chapter 6)

Week 6: Movies and the Impact of Images (Chapter 7)

Words and Pictures

Week 7: Newspapers: The Rise and Decline of Modern Journalism (Chapter 8)

Week 8: Magazines in the Age of Specialization (Chapter 9)

Week 9: Books and the Power of Print (Chapter 10)

The Business of Mass Media

Week 10: Advertising and Commercial Culture (Chapter 11)

Week 11: Public Relations and Framing the Message (Chapter 12)

Week 12: Media Economics and the Global Marketplace (Chapter 13)

Democratic Expression and the Mass Media

Week 13: The Culture of Journalism: Values, Ethics, and Democracy (Chapter 14)

Week 14: Media Effects and Cultural Approaches to Research (Chapter 15)

Week 15: Legal Controls and Freedom of Expression (Chapter 16)

CHRONOLOGICAL APPROACH

Week 1: Mass Communication: A Critical Approach (Chapter 1)

Words and Pictures

Week 2: Books and the Power of Print (Chapter 10)

Week 3: Newspapers: The Rise and Decline of Modern Journalism (Chapter 8)

Week 4: Magazines in the Age of Specialization (Chapter 9)

Sounds and Images

Week 5: Sound Recording and Popular Music (Chapter 4)

Week 6: Popular Radio and the Origins of Broadcasting (Chapter 5)

Week 7: Movies and the Impact of Images (Chapter 7)

Week 8: Television and Cable: The Power of Visual Culture (Chapter 6)

Week 9: The Internet, Digital Media, and Media Convergence (Chapter 2)

Digital Gaming and the Media Playground (Chapter 3)

The Business of Mass Media

Week 10: Advertising and Commercial Culture (Chapter 11)

Week 11: Public Relations and Framing the Message (Chapter 12)

Week 12: Media Economics and the Global Marketplace (Chapter 13)

Democratic Expression and the Mass Media

Week 13: The Culture of Journalism: Values, Ethics, and Democracy (Chapter 14)

Week 14: Media Effects and Cultural Approaches to Research (Chapter 15)

Week 15: Legal Controls and Freedom of Expression (Chapter 16)

JOURNALISM APPROACH

Week 1: Mass Communication: A Critical Approach (Chapter 1)

Journalism and the Mass Media

Week 2: Newspapers: The Rise and Decline of Modern Journalism (Chapter 8)

- Week 3:* Magazines in the Age of Specialization (Chapter 9)
- Week 4:* Popular Radio and the Origins of Broadcasting (Chapter 5)
- Week 5:* Television and Cable: The Power of Visual Culture (Chapter 6)
- Week 6:* The Internet, Digital Media, and Media Convergence (Chapter 2)
- Week 7:* The Culture of Journalism: Values, Ethics, and Democracy (Chapter 14)

Competing Voices and Values

- Week 8:* Public Relations and Framing the Message (Chapter 12)
- Week 9:* Advertising and Commercial Culture (Chapter 11)
- Week 10:* Media Economics and the Global Marketplace (Chapter 13)
- Week 11:* Legal Controls and Freedom of Expression (Chapter 16)
- Media Effects and Cultural Approaches to Research (Chapter 15)

Other Voices in the Media Landscape

- Week 12:* Books and the Power of Print (Chapter 10)
- Week 13:* Sound Recording and Popular Music (Chapter 4)
- Week 14:* Movies and the Impact of Images (Chapter 7)
- Week 15:* Digital Gaming and the Media Playground (Chapter 3)

SAMPLE SYLLABI: QUARTER SCHEDULE

THEMATIC APPROACH

Digital Media and Convergence

- Week 1:* Mass Communication: A Critical Approach (Chapter 1)
- The Internet, Digital Media, and Media Convergence (Chapter 2)
- Digital Gaming and the Media Playground (Chapter 3)

Sounds and Images

- Week 2:* Sound Recording and Popular Music (Chapter 4)
- Week 3:* Popular Radio and the Origins of Broadcasting (Chapter 5)
- Week 4:* Television and Cable: The Power of Visual Culture (Chapter 6)
- Week 5:* Movies and the Impact of Images (Chapter 7)

Words and Pictures

- Week 6:* Newspapers: The Rise and Decline of Modern Journalism (Chapter 8)
- Week 7:* Magazines in the Age of Specialization (Chapter 9)
- Books and the Power of Print (Chapter 10)

The Business of Mass Media

- Week 8:* Advertising and Commercial Culture (Chapter 11)
- Public Relations and Framing the Message (Chapter 12)
- Week 9:* Media Economics and the Global Marketplace (Chapter 13)

Democratic Expression and the Mass Media

- Week 10:* The Culture of Journalism: Values, Ethics, and Democracy (Chapter 14)
- Media Effects and Cultural Approaches to Research (Chapter 15)
- Legal Controls and Freedom of Expression (Chapter 16)

CHRONOLOGICAL APPROACH

- Week 1:* Mass Communication: A Critical Approach (Chapter 1)

Words and Pictures

- Week 2:* Books and the Power of Print (Chapter 10)
- Newspapers: The Rise and Decline of Modern Journalism (Chapter 8)
- Magazines in the Age of Specialization (Chapter 9)

Sounds and Images

- Week 3:* Sound Recording and Popular Music (Chapter 4)
- Week 4:* Popular Radio and the Origins of Broadcasting (Chapter 5)
- Week 5:* Movies and the Impact of Images (Chapter 7)
- Week 6:* Television and Cable: The Power of Visual Culture (Chapter 6)
- Week 7:* The Internet, Digital Media, and Media Convergence (Chapter 2)
- Digital Gaming and the Media Playground (Chapter 3)

The Business of Mass Media

- Week 8:* Advertising and Commercial Culture (Chapter 11)
- Public Relations and Framing the Message (Chapter 12)

Week 9: Media Economics and the Global Marketplace (Chapter 13)

Democratic Expression and the Mass Media

Week 10: The Culture of Journalism: Values, Ethics, and Democracy (Chapter 14)

Media Effects and Cultural Approaches to Research (Chapter 15)

Legal Controls and Freedom of Expression (Chapter 16)

JOURNALISM APPROACH

Journalism and the Mass Media

Week 1: Mass Communication: A Critical Approach (Chapter 1)

Newspapers: The Rise and Decline of Modern Journalism (Chapter 8)

Week 2: Magazines in the Age of Specialization (Chapter 9)

Week 3: Popular Radio and the Origins of Broadcasting (Chapter 5)

Week 4: Television and Cable: The Power of Visual Culture (Chapter 6)

Week 5: The Internet, Digital Media, and Media Convergence (Chapter 2)

The Culture of Journalism: Values, Ethics, and Democracy (Chapter 14)

Competing Voices and Values

Week 6: Public Relations and Framing the Message (Chapter 12)

Advertising and Commercial Culture (Chapter 11)

Week 7: Media Economics and the Global Marketplace (Chapter 13)

Legal Controls and Freedom of Expression (Chapter 16)

Other Voices in the Media Landscape

Week 8: Books and the Power of Print (Chapter 10)

Sound Recording and Popular Music (Chapter 4)

Week 9: Movies and the Impact of Images (Chapter 7)

Digital Gaming and the Media Playground (Chapter 3)

Researching the Impact of Mass Media on Society

Week 10: Media Effects and Cultural Approaches to Research (Chapter 15)

ADVICE FROM SEASONED INSTRUCTORS

Preparing a new class or revising teaching methods can be difficult. Below are some general examples of classroom-tested activities, assignments, and approaches to teaching *Media & Culture* from several experienced instructors.

- **Make the Media Strange.** If I had any advice to give new instructors, it would be to emphasize that we need to make the media seem strange to our students. They have lived with these modes of communication for their whole lives and most students accept the media as naturally as the air around them. I try to emphasize that the media are not natural and require a more critical response beyond mere acceptance. The instructor is for many students the lone voice in the wilderness, calling out that what appears to be natural because of its pervasiveness is a human construct that may be used and misused by human beings. *Media & Culture* is a great book to help emphasize this key point of media literacy instruction because Campbell and company make a similar point early and often throughout the text.

—Matthew Smith, Wittenberg University

- **Don't Be Overwhelmed.** For new instructors I would advise that there is a lot of material in the book (discussion questions, paper topics, etc.), and not to be overwhelmed. . . . I've found both the Review Questions and Questioning the Media sections to be useful. The Review Questions make for good term paper topics, and the Questioning the Media questions seem particularly good for class discussions.

—Larry Burriss, Middle Tennessee State University

- **Go over the Big Picture.** I would urge an instructor to try to go over the “big picture” of media on the first day—to get students thinking about how we come to “know” things (which is often through reading, watching, etc.) and how important the media are as a site of study. Also, I like to take a “media ecology” approach and get them thinking about the differences in media forms. So, I'll often ask them things like, “Why are people more concerned about violence in television than violence in books?” or “Can you imagine staying focused on a three-hour radio program? Why or why not?” Such an approach asks them to think about the properties of certain media forms and serves as a useful place to come back to as you move through the mediums covered in the book.

—Karen Pitcher, University of Iowa

- **Provide a Safe Environment.** Framing the course in a nonthreatening manner is crucial the first day and throughout the term. First, instructors should prepare the students by mentioning that the critical/cultural approach is not one they will have to adopt but one they must understand. Many first- and second-year students resist media theory that challenges what they learned in high school. Second, students must know that they are free to disagree with the instructor and with one another, provided they do so in a respectful manner. This approach creates a “safe” environment for everyone and allows the instructor to adjust the class to student concerns with the subject matter. Third, provide a brief introduction to critical media theory. I often begin with a brief lecture on Marx, the Frankfurt School, and British and American Cultural Studies. The lecture breaks down the general ideas of these scholars/schools of thought into a few brief sentences and helps students understand that they

will be exposed to ideas outside the traditional view and why such views matter. . . . The classes I taught had about 125 students, and lecturing was the standard for most class meetings. We had a Q&A session once every three or four weeks, wherein students could ask the instructor questions and share ideas with their peers. With a large class, it would be a good idea to have students in small groups read the extended focus on critical processes, then ask each group to answer a short series of three to five questions. The groups can then discuss their answers among themselves and present them to the class after each group is finished.

—Frank Perez, University of Texas at El Paso

- **Stay Flexible.** My advice to instructors using this text for the first time would be to stay flexible. There is so much material in the text that you will not be able to give equal time to all topics. Create a theme or themes and emphasize that focus in each chapter. For example, the influence of technology development is a theme present throughout the book. Also, I'd say it's essential to incorporate the news of the week into the class to make it timely and relevant to students. For example, Janet Jackson's wardrobe malfunction at the Super Bowl is about the best introduction to FCC regulations.

—Donna Hemmila, Diablo Valley College

- **Ask for Help.** Since 1984, I have taught media and culture (which we call Introduction to Mass Communications) most quarters/semesters—a total of probably thirty-five or so times. . . . Lecturing to a big class (eighty or more students) for the first time can be intimidating enough without the fear of getting lost in your message. My best advice to a new instructor is to pick the brains and borrow the materials of experienced colleagues, using that foundation to let you move ahead confidently as you develop your own materials and style. Starting purely from scratch in preparing to teach for the first time is a really bad idea unless you have no colleague resources on whom/which to call. . . .

My introduction to mass communications is a general-education course taught at the freshman level and is a popular choice on my campus. Class size ranges from a modest 70 to a horrifying 260. I teach the class without the benefit of teaching assistants or other help. Thus formal assignments (i.e.,

work to be done and handed in) are impossible to manage. The course grade is based on scores from three or four objective exams that are computer-scored. The teaching methods I have found most effective in such large classes involve (1) using an overhead-projected lecture outline to guide the students in taking notes as I expand on the outline and (2) requiring a class manual that includes lists of questions for every audiovisual used in the course to help students in taking notes over the video material.

—Marshel Rossow, Minnesota State University, Mankato

FACILITATING IN-CLASS DISCUSSIONS

BASIC SUGGESTIONS

- To begin, use brief, narrative accounts to set the context for classroom interaction.
- Get students to talk about *themselves* and then to think about their experiences in a larger context.
- Ask students to fill out a Profile Form (see pp. 7–8 in this manual), which allows you to get to know their names and some of their interests early in the course, and then integrate this information into your class discussions.
- Assign the Oral History Project (see pp. 8–21 in this manual), which asks students to interview people in their seventies, eighties, or even nineties about their experiences with different media. This assignment makes history come alive for students (names like Paramount and *The Shadow* will suddenly make sense to them), and it's a fabulous way to bring students into discussions about early sound recording, film, radio, and TV.
- Ask frequent questions that demand specific answers, such as “What is your understanding of . . .?” and “How would you evaluate . . .?” In other words, ask questions that can't be answered with a yes or no. Also, ask numerous follow-up questions, such as “Why do you agree?” “Can you elaborate?” “Would you tell me more?” and “Can you give an example?”

- Avoid wasteful, overgeneralized questions that go nowhere, such as “Does everyone understand?” “Have I made myself clear?” and “Are there any questions?” A student rarely responds to any of these questions because they address what students don’t know instead of what they do know. Also, because these questions call for an answer of either yes or no, whereby silence indicates understanding, an instructor might infer that learning has occurred when in fact it hasn’t.
- In dealing with students’ responses, make sure they know that all answers, even wrong answers, are part of a critical investigation. The aim of discussions should always be to arrive at the best interpretation and judgment. In this process, students need to think beyond their personal experiences and see media and culture through a larger lens. As instructors, we can offer students a new way to look at things and new things to see. Through practice with the critical process, students should eventually gain the tools for a lifetime of critical decisions, evaluations, and even activism.
- Encourage a free flow of divergent ideas. Make sure your students avoid personal attacks, however, and also be sure to synthesize wandering discussions.
- Call on students randomly, not just on those whose hands are raised.
- Create a climate of trust, support, acceptance, and respect.

SPECIFIC STRATEGIES

Questioning the Media: “Think-Pair-Share”

The “think-pair-share” strategy uses the chapter-opening questions and the Questioning the Media section in the Chapter Review to allow students to try out their ideas in a one-on-one context. The probing questions can help students explore the implications of the information discussed in each chapter and can provide great discussion points for the class.

First, assign one of the questions and allow students about two minutes of “think time” to reflect independently and write down a few ideas. Then ask each student to find a partner and give them two minutes of “pair time” to discuss the questions’ content and explore each other’s ideas. Finally, open up

the question for class discussion. This strategy is an efficient use of time that can energize the class and stimulate a free flow of ideas.

Common Threads

The Common Threads section at the end of each chapter is designed to help instructors connect themes to different topics throughout the course. These sections also offer questions to spur deeper reflection and discussion about important media effects. The Common Threads ideas can even be used as in-class activities. For example, the Common Thread feature for Chapter 4 is how sound recording technologies and the development of digital singles drive the kind of music we hear. An instructor could ask students to bring their iPods or other MP3 players to class to discuss both their portable music choices and what those choices say about the students as consumers and society as a whole.

Research-Based Discussion

Some of the Media Literacy exercises ask students to conduct their own informal surveys, gather material from their personal music collections, or do library research in preparation for a class discussion. Students bring their findings or media materials to class and draw on their own discoveries about their cultural environment. Out-of-class preparation can lead to invigorating critical discussions.

Seminar-Style Presentations

Short (three- to five-minute) presentations by one or a few students on designated days can often lead to effective and stimulating discussions. The students don't necessarily need to lead the class, but they should prepare for the class by developing a presentation. These presentations can be used to begin the discussion.

The key to effective learning retention is owning the discovery. Create situations in which the students piece knowledge together on their own and have an "Aha!" moment. The best situation is when a student gains new insight and then shares that discovery with others.

If we demand more mental effort of our students, it may be more painful in the short run, but it will be extremely satisfying in the long run. We are far better off having our students' respect than their immediate approval. When students say at the end of a semester, "You've changed the way I see television" or "Now I can never listen to my favorite bands in the same way," we've helped them gain a *critical* perspective. That's the goal.

STRATEGIES FOR WRITING ASSIGNMENTS

Many writing assignments can be extremely valuable. Even though students may complain about the workload, the more they write, the more they retain. What's most important about writing is that it aids students in developing the logic of a critical perspective.

Possible writing assignments can be divided into three categories:

1. Private writing for one's self, which allows a student to take the time to think about a topic. These assignments could involve formulating answers to the Review Questions at the end of every chapter.
2. Public writing for the class, which puts pressure on students to make sense in front of their peers yet leaves room for them to take risks and be creative. These short assignments could ask students to take a position on a certain topic, critically evaluate a certain aspect of the mass media, or give a personal viewpoint on media consumption. All these approaches could springboard into lively class discussions.
3. Formal public writing, which consists of short or long papers that the instructor evaluates.

Although nearly everyone agrees on the value of writing, the reality for many instructors is large class sizes with little grading assistance. To keep writing in the curriculum but not become overwhelmed by daunting stacks of papers, instructors may wish to assign a *media journal*. For example, students could be asked to respond to one or more Questioning the Media questions at the end of each chapter, write a short reaction to the chapter, or both. Media journals can be kept in notebooks,

or weekly entries can be e-mailed to the instructor, who could then respond more quickly and informally to the student. A more public version of the media journal is an *electronic computer conference*, which can be set up exclusively for course use at many colleges and universities via a mailserv for e-mail or through a Web-based environment such as Blackboard. With this kind of writing assignment, students can post messages responding to the textbook and read other students' postings while instructors can also engage in the forum. Online writing assignments are best used only when students have a basic familiarity with the technology, however.

ASSIGNMENTS AND ACTIVITIES FROM SEASONED INSTRUCTORS

1. Activity Idea: What's Your Media Guilty Pleasure?

What is your guilty pleasure? It could be anything from a TV show/genre to particular books, magazines, Web sites, or music genres/groups. Is there anything you feel embarrassed or ashamed about consuming? The more specific the answer, the better. Why do you feel guilty about it? Does this guilt run against the norms of your gender? Your age? What youth culture currently determines as "cool"? What society sees as worthwhile? (*Note*: This activity is another good way to get the ball rolling on the tasteful/trashy debate outlined in *Media & Culture* in Chapter 1 on pp. 17–24. You may want to ask students to read their guilty pleasure out loud or to collect the papers and redistribute them for others to read. From there, you may want to break it down on the board.)

General Discussion Questions (use within or separate from activities)

- Is there anything you can think of that is "universally trashy"? Or universally in good taste?
- What does it take for something to move from "trashy" to accepted, popular, and revered? Any good examples from the rise of popular music?

- When it comes to music, do you have a strong identification/association with a taste culture (i.e., do you embrace the values of the taste culture, and if so, to what extent)? How important is taste culture for you in your social associations?
- What are some examples of strong taste cultures in American society, particularly for music?
- What kind of influence does popular music have in American society? Has it changed in recent years? If so, how?
- On the whole, are Americans seen as having good taste? Why or why not? Is there a country/culture that seemingly is always tasteful in its cultural products?

—Developed by Karen Pitcher, University of Iowa

2. Profile Form

Last name, first name (print large and clearly): _____

What name do you prefer to be called in class? _____

Place photocopy of your ID or a photo here:

E-mail address:

Major:

Year in school:

Why are you taking this course?

What career plans are you considering?

What do you like to do when you aren't in class or studying?

If you have a job, what is it, and where do you work?

Tell me something about yourself to help me remember you:

Tell me what mass media you enjoy, in this order:

Web sites:

Sound recordings:

Radio stations:

TV shows (network and cable):

Movies:

Newspapers:

Magazines:

Books:

Advertisements:

What other considerations should I understand to help you be successful in this course?

Your signature: _____

—Adapted from Phyllis V. Larsen, University of Nebraska–Lincoln

3. Oral History Project

Interview a person in his or her seventies, eighties, or nineties—someone who likes to talk!—and ask questions about your interviewee’s mass media experiences in the twentieth century (1930s on). Use the questions below as a starting point. If you don’t have a family member or other acquaintance in this age bracket, there are plenty of retirement communities and nursing homes in the area filled with people who would love to talk to you. (You may want to give your students a list of local retirement communities and nursing homes.)

a. Sound Recording: What records did you listen to? Who was your favorite recording artist?

What kind of record player did you have, and where was it in your home?

Was there any kind of music you weren’t supposed to listen to? Why?

Were you allowed to play music whenever you wanted, or were there parental limitations in your home?

How much did a record cost?

Where did you buy your records?

How did you find out about the artists you listened to?

What did your parents think about records and record players?

b. Radio:

What do you remember about your experiences with radio?

What kinds of programs did you listen to (entertainment, music, talk, etc.)?

When were they on, and why did you like them?

Do you remember anything about the early radio commercials?

Do you remember any public concern about radio commercials?

Do you remember any educational radio programs?

What technical problems did you experience with your radio set?

Do you have some specific memories (good or bad) about listening to the radio when you were young? What are they?

What was it like when FM radio became available?

c. Television/Cable: What was it like when TV became available?

Where did you watch your first TV programs, and what was the viewing experience like?

How much did your family's first TV set cost, and what factors figured into its purchase?

What was reception like?

What was a typical family viewing session like?

How did TV change your home life?

What do you remember about the corporate sponsors of TV shows?

What (if anything) do you remember about the quiz-show scandals?

What do you remember about the first thirty-second TV commercials?

How do your television experiences in the 1950s compare with your television experiences now?

If you have it, how did you decide to get cable or satellite TV? What factors went into this decision?

d. Movies: What were your first moviegoing experiences like, and how were they different from today?

What were some of your favorite films growing up, and why?

Do you remember anything about Al Jolson and the first talkies?

What do you remember about the excitement surrounding *Gone with the Wind*?

Were there films your parents forbade you to see? What were they, and why were you not allowed to see them?

What films were the most influential for you?

Please organize your interview information according to the following guidelines, trying to make your paper as readable and accessible as possible:

- Type in 12-point single-spaced Times New Roman.
- Put your name, the participant's name and age, and the relationship you have with your interview participant at the top of the page.
- Group your interview participant's answers under the assignment's four categories: sound recording, radio, TV/cable, and movies.

- Write at least a paragraph (single-spaced) for each category.
- Paraphrase your interview. However, if there's a great quote—something that you think might be fun to read in class—include what your participant said verbatim.
- Include only information that seems the most poignant or interesting. For example, if your participant didn't say anything interesting or worthwhile about radio, skip that category entirely. (He or she might make up for it in another category.)
- Use **bold** text for the responses that are the most poignant or interesting to you—something that made you say “Wow” or “Aha!”
- The entire project should be between one and two pages, single-spaced.

—Adapted from Jimmie Reeves, Texas Tech University

4. **In-Class Presentation and Discussion Facilitation**

With a partner, create an in-class presentation of material from an assigned chapter of the *Media & Culture* textbook. You will be responsible for a ten- to fifteen-minute presentation of the assigned material, followed by a twenty-minute led discussion/activity with the class. Presentations should (a) illustrate the main purpose and argument of the reading; (b) point to and comment on two to three important passages and two to three key terms; and (c) propose at least two topics for discussion. Though you will certainly cover some key aspects of the material, this is not meant to be just a summary of the assigned reading. Rather, it should function as a guide to the pivotal issues raised in the readings and as a catalyst for generating class discussion, which may include bringing in your own relevant outside examples. Prepare and photocopy a one-page typed handout that briefly outlines the key issues/terms you will cover in your presentation, and be ready to distribute it. On the day you present, turn in either a detailed outline or a “script” of your presentation that clearly explains what you will talk about—who does what in what order, etc. Also hand in any hard copies of overheads or other supplemental materials.

—Developed by Karen Pitcher, University of Iowa

5. Collaborative Critical Media Inquiry

Begin to develop an understanding of the critical process as a class and move to applying it in a collaborative project with a classmate. Each collaborative team will be pursuing a response to the same question: “How is sexual behavior portrayed in the media?” You and your partner will select a single medium to explore, either one of those media covered in the textbook (e.g., recorded lyrics, films, magazine ads) or other media not directly addressed in the readings (e.g., poster art, comic books, video games). The two of you should consume a number of messages within your given medium and meet to work through the critical process (describe, analyze, interpret, evaluate, and engage).

In a jointly authored report, you should describe, analyze, interpret, evaluate, and ultimately engage the messages within your medium. Brief examples of working through the critical process are modeled in each chapter’s “Media Literacy and the Critical Process” boxes.

—Developed by Matthew Smith, Wittenberg University

6. Applied Media Literacy Proposal and Paper

This assignment asks you to demonstrate an understanding of the critical process presented in *Media & Culture* and to do so by means of developing a sophisticated response to an original question that you have about the media, their content, or their role in society.

Proposal

Provide an introduction to the topic, assuming an intelligent but uninitiated reader who has not consumed the message(s) or is not as familiar with the given issue as you are. Establish a rationale for the study of this particular medium, issue, or message (you may wish to consult outside sources to help strengthen your reasoning). Identify clearly the question you wish to explore. For this you will want to look at the “Media Literacy and the Critical Process” boxes within each chapter for inspiration or guidance. Additionally, look ahead to chapters we have yet to cover for questions. The proposal should be no more than two pages in length (without references). Cite accurately any and all

sources used to create this proposal, including any primary sources among the media (e.g., actual magazines or specific episodes of a television series).

Paper

This paper should build on your proposal and should account for each step in the critical process (*description, analysis, interpretation, evaluation, and engagement*). This means that you will create an original piece of criticism. If you consult outside scholarly sources, be careful not to be unduly influenced by their readings of the media. This is not a synthesis paper collecting the findings of previously published scholarship. Your paper should demonstrate your ability to engage the media in a critical fashion and to communicate your criticism in effective academic prose. Write about eight to twelve pages (not including bibliography for the artifact[s] under scrutiny and additional supporting materials).

—Developed by Matthew Smith, Wittenberg University

7. Carrying the Critical Process into Civic Engagement

This assignment is designed to work as a course final project paper with a twist. You will be asked to take a position on an issue in the media (pending instructor approval) and prepare a well-researched argument defending that position. But unlike a regular persuasive piece for a class, you will be asked to prepare a cover letter for your argument and to send both parts to an appropriate lawmaker, community leader, or organization to ask them to take an action or endorse a position. For example, you might investigate the success or failure of community Wi-Fi systems around the country and then send a letter backed up by a copy of your research to a local mayor or city council asking for a similar system.

This assignment is designed to:

- Engage you in a particular area of mass media
- Give you practice in developing informed, critical opinions about the mass media

- Give you a chance to explore who controls various aspects of the mass media, a vital component in knowing to whom you should send your letter/argument
- Give you a chance to prepare a research paper for someone other than an instructor, which can motivate extra care in your writing
- Drive home the concept of engagement as part of the critical process, hopefully igniting your sense of empowerment in a democratic society beyond just casting a vote every few years

Note to instructors: Here are a couple of hints for success:

- Have students turn in two copies of their research paper and cover letter, one for you and one in an addressed and stamped but unsealed envelope to make sure the students' work gets mailed—an important part of learning engagement.
- Have the assignment due a couple of weeks before the end of the course so there is a possibility that at least some of the students will get a response, which can then be shared and discussed during class.

—Developed by Shawn Harmsen, University of Wisconsin–Superior

USING MEDIA IN THE CLASSROOM

Media examples are crucial when teaching mass communication. We have provided numerous DVD clips, PowerPoint slides, and Web links (compiled over years of teaching) for you to use in your classroom as well as a list of “tried and true” video documentaries that we and other instructors swear by and urge you to acquire for your personal or university library.

When playing an audio or video segment, you will often find it helpful to provide a guiding summary beforehand so that students have a critical framework as they're watching it. Using a video example to fill up an entire lecture or discussion section is not as effective as leaving time at the beginning and end of

class for clarification and exploration. For those occasions when a video does fill the entire class time, make sure students take notes or write a short response for discussion in the following class.

In addition to using the resources provided here and purchased or library-loaned videos or DVDs in class, you will also probably be videotaping or digitally recording television news shows, documentaries, news reports, and commercials for classroom use. We have noticed, though, that across the United States instructors and media lab directors are confused about the legality of using programs and segments taped from television.

You might be surprised to learn that there is no national law on using self-videotaped programs in class. Creators of videos have exclusive rights to their works under the Copyright Act of 1976, but educators and critics have “fair-use” rights to limited amounts of copyrighted work. The debate has been over how much use is fair use. In 1982, the U.S. House of Representatives suggested a policy called “Guidelines for Off-Air Recording of Broadcast Programming for Educational Purposes,” but the policy is not legally binding. The guidelines suggest that material taped for class must be used within ten days of taping. Furthermore, the tape can be used once again in class within forty-five days of taping but should then be erased. The intent of the guidelines is for the instructor to use self-recorded videotapes in the short run but to purchase tapes in the long run. Of course, most of the programming on television isn’t for sale.

A helpful guide is “The Copyright Implications of Using Video in the Classroom” by Lance Speer and Paul Parsons (*Journalism Educator* 49, no. 4 [Winter 1995]: 11–20). Based on the interpretations of three legal scholars, Speer and Parsons conclude that most off-air taping for classroom use is fair, even if the instructor archives tapes for future classroom use. If a tape is available for purchase (e.g., a broadcast documentary), the instructor (or the school’s library) should indeed buy it. To assist instructors in locating videos, the list of video resources at the back of this manual includes contact information for a large number of video distributors. If the program or excerpts aren’t available for purchase, however, taping, archiving, and making copies for other instructors are permissible because these activities are for educational use and cause no harm to the copyright holder.

Chapter 1

Mass Communication: A Critical Approach

Preview Story: At their best, in all their various forms—from mainstream newspapers and radio talk shows to blogs—the media try to help us understand the events that affect us. But, at their worst, the media’s appetite for telling and selling stories leads them not only to document tragedy but also to misrepresent or exploit it. To understand the history and business of mass media and discuss the media as a central force in shaping our culture and our democracy, we must become media literate.

I. Culture and the Evolution of Mass Communication

Culture is a broad category that includes fashion, sports, architecture, education, religion, science, and mass media. Culture links individuals to their society, providing shared and contested values, and the mass media distribute those values.

- A. *Oral and Written Eras in Communication.* Written communication—a manuscript culture—came into conflict with oral communication tradition.
- B. *The Print Revolution.* The printing press paved the way for major social and cultural changes by transmitting knowledge across national boundaries and stimulating the rise of the middle class.
- C. *The Electronic Era.* While the Industrial Age in America and Europe shifted the focus from farms to cities, new technology shifted the way people learned about their new society. The telegraph started the transformation of communication, which was continued by film, radio, and television.
- D. *The Digital Era.* The ability to convert words, pictures, and sound into electronic signals allowed for modern communication technology, including the Internet and cable television. This technology led to the emergence of e-mail, blogging, and social media.

- E. *The Linear Model of Mass Communication.* In the linear model of mass communication, the *sender* transmits a *message* through a *mass media channel* to groups of *receivers*. In the process, *gatekeepers* filter the message and occasionally allow for *feedback*.
- F. *A Cultural Model for Understanding Mass Communication.* Moving beyond the linear model of mass communication, *selective exposure* explains how audiences shape or bend messages according to their own viewpoints.

II. *The Development of Media and Their Role in Our Society*

The word *media* does not represent a single entity. *Media* is the plural of *medium*, and each medium is capable of producing worthy products or pandering to society's worst side.

- A. *The Evolution of Media: From Emergence to Convergence.* Four key stages contribute to most mass media development: the emergence, or novelty, stage; the entrepreneurial stage; the mass medium stage; and the convergence stage.
- B. *Media Convergence.* The term *convergence* is used by media critics and analysts to describe recent changes in media content and media companies.
 - 1. *The Dual Roles of Media Convergence.* Media convergence involves the technological merging of content as well as *cross platform*, the business model of consolidation of media holdings under a corporate umbrella.
 - 2. *Media Businesses in a Converged World.* This business model is revealed through digital age strategies of companies like Amazon, Facebook, Apple, and Google.
 - 3. *Media Convergence and Cultural Change.* The Internet and social media have changed the ways in which media culture is engaged and consumed. Media multitasking has led to growing media consumption, particularly for younger people.
- C. *Stories: The Foundation of Media.* The common denominator between entertainment and information culture is the *narrative*.

D. *The Power of Media Stories in Everyday Life*. Media's impact on culture has been a source of debate, even dating back to the time of the ancient Greeks.

III. *Surveying the Cultural Landscape*

Most societies arrange culture in hierarchical categories.

A. *Culture as a Skyscraper*. Throughout the twentieth century, we tended to organize culture in the hierarchical terms of *high culture* and *low culture* instead of thinking of culture as a social process.

1. *An Inability to Appreciate Fine Art*. Critics claim that popular culture distracts people from serious literature, art, and philosophy.
2. *A Tendency to Exploit High Culture*. Powerful and complex themes get lost or trivialized in popular or commercial adaptations.
3. *A Throwaway Ethic*. Lower forms of culture are unstable or fleeting; higher forms have more staying power.
4. *A Diminished Audience for High Culture*. Popular culture may be choking out higher forms of culture and cheapening public life.
5. *Dulling Our Cultural Taste Buds*. Popular media may inhibit rational thought and social progress by distracting audiences with the promise of commercial goods.

B. *Culture as a Map*. Culture can also be interpreted as a map, which is a more flexible and multidimensional way of imagining culture than a high-low ranking.

1. *The Comfort of Familiar Stories*. Familiar stories offer the security of repetition and common landmarks on the cultural map.
2. *Innovation and the Attraction of "What's New."* In contrast to familiarity, individuals sometimes feel the need to explore new cultural places.

3. *A Wide Range of Messages*. Cultural products from Shakespeare to *The Simpsons* can contain layers of messages, from the simple to the complex.
 4. *Challenging the Nostalgia for a Better Past*. Were the “good old days” really that good?
- C. *Cultural Values of the Modern Period*. The major values of the *modern period* were working efficiently, celebrating the individual, believing in rational order, and rejecting tradition and embracing progress.
- D. *Shifting Values in Postmodern Culture*. The major values of the *postmodern period* are celebrating populism, emphasizing diversity and fragmentation, questioning science and revering nostalgia, and accepting paradox.

IV. *Critiquing Media and Culture*

In contemporary life, lines between information and entertainment are now blurred. It is useful to replace a cynical perception of media with more genuine criticism.

- A. *Media Literacy and the Critical Process*. Developing *media literacy* requires following a *critical process*. Adjectives like *high*, *low*, *popular*, and *mass* may artificially force media forms into predetermined categories.
- B. *Benefits of a Critical Perspective*. Developing an informed critical perspective allows us to participate in a debate about media culture as a force for both democracy and consumerism. Democracy requires the active participation of interested citizens. By becoming more critical consumers and engaged citizens, we can better influence the relationship among mass media, democratic participation, and the cultural landscape.

Examining Ethics: Covering War (pp. 18–19)

Case Study: Is Anchorman a Comedy or a Documentary? (pp. 22–23)

Media Literacy and the Critical Process (pp. 32–33)

Global Village: Bedouins, Camels, Transistors, and Coke (p. 31)

LECTURE TOPICS

1. Describe the five eras of media and communication: oral, written, print, electronic, and digital. Explore their impact on cultural history as well as their continued cross-reliance on one another. In other words, explain why one form of communication has not completely supplanted another (e.g., e-mail is a form of both oral and written communication, with electronic and digital components). You may want to refer to the foldout chart “Timeline: Media and Culture through History” at the front of the text to help students situate the various eras of mass communication and to illustrate the accelerated adaptation of communication tools.
2. Describe the cultural impact of the printing press in terms of the Protestant Reformation and the Industrial Revolution.
3. Describe the classic tensions between high culture and low culture and ways that the determination of *high* and *low* can easily shift.
4. Explain the notion of “culture as a map.” Ask students to design their own cultural map.
5. Explain the shift from modern to postmodern (see examples in Lecture Spin-Off).
6. Outline the sequential steps of a critical process and explain why an open, critical perspective on culture can often be more satisfying and democratic than a cynical perspective that skips the critical process and goes straight to evaluation.
7. Demonstrate the presence of media convergence in the classroom by examining the technology that students carry with them, such as MP3 players, smartphones, e-readers, laptops, or tablet devices. Explain how these devices tie into the theme of media convergence by asking students to list the types of media content they have on one device.
8. Explain how the Internet and social media have changed the ways in which media culture is engaged and consumed. Examine the ownership implications of media convergence by using the foldout chart “Media Ownership: Who Owns What in the Mass Media?” at the front of the text. Ask

students to consider how much of their daily media consumption is produced and controlled by such corporations. Discuss the implications of media multitasking.

9. Discuss the implications for society when serious political issues are as likely to be debated on talk shows like *The View* or satirical news shows like *The Daily Show* as they are in the editorial section of the *New York Times* or on *NBC Nightly News*.

LECTURE SPIN-OFFS

Preview Story

Here are other high-profile media stories. They were all openers for previous editions of *Media & Culture*.

- The 2012 U.S. presidential election was projected in favor of Barack Obama by Fox News just after 11 P.M. on election night. It was the most expensive federal election ever in the United States, with the campaigns raising more than \$1 billion each, and outside partisan groups raising an additional \$4 billion. Much of this money was spent on political TV ads. The Obama campaign's use of social media may have given him the edge and could change how candidates use their election funds in the future.
- *Rally to Restore Sanity and/or Fear*: On Halloween eve in 2010—right before the nation's midterm elections—Jon Stewart and Stephen Colbert, Comedy Central's popular fake-news anchors, held a "Rally to Restore Sanity and/or Fear" on the Mall in Washington, D.C. News media estimates of the crowd for this comedic extravaganza ranged from 200,000 to 300,000 (although Colbert said it was closer to "six billion"). The rally both satirized and criticized the loud partisan pundits on the Right and Left who control the nation's political debates. The rally also took aim at the news media, especially cable news outlets like MSNBC and Fox News, where much of these partisan debates play

out by promoting conflict over compromise. On Twitter, a former *Newsweek* reporter said that “the Rally to Restore Sanity turn[ed] out to be history’s largest act of press criticism.”¹

It is common to hear complaints about the mean-spirited partisanship that thrives in our politics and news media. A key factor behind the recent rise of partisanship in today’s news media is economics. In the nineteenth century and far into the twentieth century, newspapers and then TV news outlets strove for “objectivity” or neutrality, muting their political viewpoints to appeal to the broadest possible audience. However, in today’s fragmented marketplace (where we now have more and more media options), newspapers and TV news have lost a lot of their audiences to smartphones, social networks, and the Internet. The media must now target smaller groups with shared interests—such as conservatives, liberals, sports fanatics, history buffs, or shopaholics—to find an audience as well as the advertisers and revenue that come with them.

Such is the economic incentive behind news outlets encouraging the partisan divide. As Stewart said at his rally, “The press can hold its magnifying glass up to our problems . . . illuminating issues heretofore unseen, or they can use that magnifying glass to light ants on fire and then perhaps host a week of shows on the sudden, unexpected, dangerous flaming ant epidemic.”² So if you can keep enough viewers week after week focused on whatever is that next “flaming ant epidemic” (e.g., a congressman’s sexual indiscretions, conspiracy theories about the president’s birth certificate), you can boost audience ratings and sell ads at higher rates.

But as news-media outlets—often subsidiary companies of large entertainment conglomerates—chase ratings and ads, how well are democracy and journalism being served? In their influential book *Elements of Journalism*, Bill Kovach and Tom Rosenstiel worry that “the public sphere” has become “an arena solely for polarized debate, not for compromise, consensus, and solution.”³ At the 2010 rally, Stewart made a related point—that the twenty-four-hour political punditry “did not cause our

¹Gabriel Snyder, quoted in David Carr, “Rally to Shift the Blame,” *New York Times*, October 31, 2010, http://www.nytimes.com/2010/11/01/business/media/01carr.html?module=Search&mabReward=relbias%3Ar%2C%2222%22%3A%22RI%3A15%22}&_r=0.

²Jon Stewart, quoted in Carr, “Rally to Shift the Blame.”

³Bill Kovach and Tom Rosenstiel, *Elements of Journalism* (New York: Three Rivers, 2007), p. 86.

problems but its existence makes solving them that much harder.” Promoted as “a rally for the militantly moderate,” the event underscored a major point that Stewart has made frequently over the years: Too often the point of these news/argument programs is conflict rather than compromise, hostility rather than civility. As Kovach and Rosenstiel argue, “A debate focused only on the extremes of argument does not serve the public but instead leaves most citizens out.”⁴

In the end, the role the news media play in presenting the world to us is enormously important. But we also have a job that is equally important. Like Jon Stewart and Stephen Colbert, we must point a critical lens back at the media. Our job is to describe, analyze, and interpret the stories that we hear, watch, and read daily to arrive at our own judgments about the media’s performance. This textbook offers a map to help us become more *media literate* so that we can effectively critique the media, not as detached cynics or entrenched partisans, but as informed audiences with a stake in the outcome.

- *The Ongoing Health-Care Debate*: During the health-care and insurance reform debates that began in earnest in fall 2009, some Republican and Democratic politicians accused one another of plans that would create government “death panels” for older Americans or advise sick people to “die quickly.” They also accused one another of being liars or lackeys of insurance companies. Meanwhile, political pundits from both sides of the aisle continued the battle on nightly cable news shows. The debates and name-calling served as a reminder to viewers and voters of the mean-spirited partisanship that thrives in both our politics and our news media.

It wasn’t always like that. True, newspapers in the eighteenth century were subsidized by political parties and cultivated nasty partisanship. Alexander Hamilton and Thomas Jefferson each ran papers that attacked each other, and newspapers referred to President George Washington at various times as “a horse beater,” “a dictator,” “a most horrid swearer and blasphemer,” “a spoiled child,” and “a

⁴Ibid., p. 167.

tyrannical monster.”⁵ But in the nineteenth century, the press started to strike a more detached and moderate tone in their reports. Jon Katz, media critic for *Wired*, pointed out that this turn to moderation—or what came to be called “objectivity” in the twentieth century—was driven by economics:

The idea of respectable detachment wasn’t conceived as a moral principle so much as a marketing device. Once newspapers began to mass market themselves in the mid-1880s, after steam- and rotary-powered presses made it possible to print lots of papers and make lots of money, publishers ceased being working, opinionated journalists. They mutated instead into businessmen eager to reach the broadest number of readers and antagonize the fewest.⁶

So if being neutral and appealing to the largest audience possible made up a profitable strategy for journalism for such a long time, why has there been a return to such overt and contentious partisanship, whether it’s the ongoing feud between Fox News and MSNBC or the 24/7 blogosphere attacks from the *Drudge Report* on the right and the *Daily Kos* on the left?

Ironically, economic interests are also behind the current rise of partisanship in our news media. Today’s media marketplace is a fragmented world in which there are more media options than ever. Network television news has lost more than half its viewers in the last decade to cable news, social networks, blogs, and Twitter. Newspaper readership also continues to age and decline as young readers turn instead to Facebook, online news aggregators like Yahoo!, and their smartphones, tablets, and iPods. The notion of a mass audience is breaking down as individuals and small groups pursue more specialized interests in politics, entertainment, and lifestyle. Media outlets must now appeal not to mass audiences, but to interest groups: conservatives or progressives or sports fanatics or history buffs or addicts of reality TV. For the news media, muting political leanings to reach a broad mass

⁵See Eric Burns, *Infamous Scribblers: The Founding Fathers and the Rowdy Beginnings of American Journalism* (New York: Public Affairs, 2006).

⁶Jon Katz, “AIDS and the Media: Shifting Out of Neutral,” *Rolling Stone*, May 27, 1993, p. 32.

audience makes no sense in a world in which a broad mass audience no longer exists. Instead, the media make money today by catering to niche interests.

One effect of this transition is that the news media—mostly on cable and the Internet—now transform important debates about issues like health-care reform into highly partisan narratives of good versus evil in an effort to serve their smaller, specialized audiences. Depending on our political persuasions, then, we can find a media source that targets whoever our bad guys are, whether it's big government, greedy insurance companies, inept doctors, posturing politicians, crazy pundits, town hall agitators, or evil HMOs. In 2009, the news coverage of health-care and insurance reform often became two-dimensional, pitting liberals against conservatives or predatory institutions against vulnerable individuals, instead of trying to sort out the real issues of the reform or tackle the numerous rumors. Further complicating the actual nuances of varying policies and legislative options was the more than \$100 million spent on TV ads from insurance companies, health-care providers, and other businesses that would be affected by health-care reform. It is no wonder that in polls during this time, most respondents said they did not understand the issues and had even less faith in Congress and the news media to sort them all out.

So what can we do in a world in which mainstream media are mostly concerned with profit and pandering to niche markets? Despite these distractions and issues, the news media's role in presenting the world to us is enormously important. But we also have a job that is equally important. We must point a critical lens back at the media and describe, analyze, and interpret their stories to arrive at our own judgments about their performance. This textbook offers a map to help us become more media literate, critiquing the media not as detached cynics or entrenched partisans, but as informed audiences with a stake in the outcome.

Oral and Written Eras in Communication

The invention of the alphabet was an enormous leap in human communication. The simple notion of using a graphic symbol to represent a sound meant that suddenly any utterance could be recorded. Writing was first used as a memory aid before evolving into a primary communication tool.

The Print Revolution

Industrialization in the United States required a more educated workforce and provided opportunities for women, who generally stayed in high school longer than men and tended to have more proficient writing and reading skills. These skills would come in handy for dealing with the burgeoning amounts of paperwork generated by the industrial bureaucracy.

The Electronic Era

We like to stress the drastic shift from agrarian to industrial society because it is such a significant period in the development of electronic media. If you have a large lecture class, you may ask 20 percent to stand (representing the city-dwelling population in the 1880s) and then ask them to sit while the other 80 percent stands (representing the city-dweller population by the 1920s). You may want to talk in general about the Industrial Revolution and the changing roles of literacy during this period.

The Linear Model of Mass Communication

You may want to describe the Shannon-Weaver model of linear communication (developed by Claude Shannon and Warren Weaver, two engineers from Bell Telephone):

1. Human stimulation results in a thought.
2. The thought is encoded into a message.
3. The message is transmitted.
4. The recipient decodes the message into a thought.

5. The recipient internalizes the message.

Media Convergence

To illustrate media convergence, you may want to discuss the latest breakthroughs in smartphone and tablet development since the revolutionary iPhone was released in June 2007, with a multitouch interface that connects users to the device's phone, camera, and music and video libraries as well as to the Internet.

The growing popularity and market dominance of the iPhone and iPad have led other wireless companies to create their own counterparts to Apple's gadgets. The nickname given to these phones by technology reporters ("iPhone killers") leaves no doubt as to their producers' intent. However, none of them has yet killed off the iPhone or iPad. Recent entries include the Samsung Galaxy Tab, the Amazon Kindle Fire, and the BlackBerry Bold. As these tablets and phones gain more popularity and add to their capabilities—more apps, better user interfaces, and higher-resolution video recording—what role do they play in the changing habits of our media consumption?

The Power of Media Stories in Everyday Life

With regard to this topic, you might want to divert from the text a little bit and discuss the value and significance of the First Amendment (also discussed in Chapter 16). We like to put up part of the First Amendment on an overhead. For example,

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or **abridging the freedom of speech, or of the press**; or the right of people peaceably to assemble, and to petition the Government for a redress of grievances. (1791)

We then discuss it in relation to the Declaration of Independence (1776) and the U.S. Constitution (1787). We go over the reasons the First Amendment was established in colonial America, when the government would shut down printing presses or throw people in jail if they wrote or said something

against the British colonial rulers. We talk about the idea behind the First Amendment: that information itself is good for democracy and that it's important to have as much information distributed as possible so that we all can make informed decisions about whom to elect as our political leaders or about laws and regulations that affect our lives. We discuss how the First Amendment protects the U.S. media: No other business gets this special privilege within the Constitution.

We talk about the term *public sphere* (you may or may not want to discuss sociologist Jürgen Habermas at this point):

Public Sphere: The idea of public rational-critical debate. Communication, not domination. A functioning public sphere is the core of a functioning civic society. Crucial to the political functions. In early days, the pub or coffeehouse might have served this function. In some small towns, the town meeting hall is still an active place.

Then we discuss the relationship between good communication and democracy. You may want to note the following things:

- In a democratic society, we should always work on creating the most favorable communication situation possible.
- If we don't have an open communication system, we don't have a functioning society.
- In our country of more than 300 million people, our public sphere is our mass media.
- Because the media business is protected by the First Amendment, which is a special privilege, it also has a public responsibility to sustain democratic communication.

Surveying the Cultural Landscape

Jason Mittell, an associate professor of American studies and film and media culture at Middlebury College in Vermont, puts the TV shows Americans watched during the height of TV viewership into perspective. "It's not like we watched *Gilligan's Island* because it was good," he says, "it was what the

networks gave us. We would watch and have this shared reference point, but it was shared for us, not shared by us” (quoted in Toronto’s *Globe and Mail*, April 28, 2007).

Culture as a Skyscraper

According to historian Lawrence Levine in his book *Highbrow/Lowbrow* (1988), the works and performances of Shakespeare enjoyed wide popularity in nineteenth-century America. Audiences were a vociferous mix of every class, much like audiences at contemporary sporting events. Shakespearean performances were often part of an entertaining spectacle that included dancers, jugglers, singers, and acrobats. But in the late nineteenth century, Shakespearean drama began to become a symbol of cultural hierarchy in the United States. By the twentieth century, Shakespeare was considered high culture for “polite” society. Performances of Shakespeare required audiences to embrace a more formal churchgoing demeanor.

Consider the various high-culture arguments of E. D. Hirsch (*Cultural Literacy*, 1987) and Allan Bloom (*The Closing of the American Mind*, 1987). Hirsch calls for a back-to-basics approach to education and culture, and he lists five thousand “essential names, phrases, dates and concepts” that every American “needs to know” to contribute effectively to American society. Bloom, a translator of Plato and Rousseau, calls for a return to “the great tradition of philosophy and literature that made students aware of the order of nature and of man’s place in it.” Both are nostalgic for “the good old days” of American culture when the cultural canon was much simpler, much whiter, and much more male. An antidote to Hirsch and Bloom is Lawrence Levine’s *The Opening of the American Mind* (1996), which describes the canon of high culture as “a living thing—shifting with the politics and society of the times.” Levine views culture, in other words, as a map that is open to interpretation and demands new critical criteria.

Think of these seeming “contradictions”:

- *Glamour* magazine (low culture?) prints a list of TV recommendations that includes historical documentaries, classical music, opera, and Shakespeare.

- The Tate Museum in London holds sleepovers for kids and commissions rock bands such as the Chemical Brothers and Klaxons to write songs based on works in the gallery. The Tate is also linking art to soccer in a way that makes art relevant to younger generations.

Media critic Howard Hampton has written extensively about high versus low culture. In *Born in Flames: Termite Dreams, Dialectical Fairy Tales, and Pop Apocalypses* (2007)—his first collection of articles, written between 1987 and 2005—Hampton makes significant connections between *Buffy the Vampire Slayer* and D. H. Lawrence’s *Studies in Classic American Literature*, and between *Apocalypse Now* and Nirvana. As one reviewer recently wrote in the *Los Angeles Times*, “[Hampton] refuses to treat ‘high culture’ as cultural dead matter while being wary of the cant its gatekeepers employ to keep out the rabble. Best of all, he’s fun to read.”

Cultural Values of the Modern Period

Woody Allen once observed that modernism began when Nietzsche declared “God is dead” and ended when the Beatles sang “I Wanna Hold Your Hand.” The term *postmodernism* was coined in 1949 by Joseph Hudnut in *Architecture and the Spirit of Man*. It was used exclusively in the architecture and design world to describe a playful mixing of styles. *Postmodern* began to be used in literary circles when describing novels that included the process of writing a novel as part of the story. In April 1988, *Spy* magazine published a seminal cover story on postmodernism, which was followed by a *New York Times Book Review* essay in November. Suddenly, *postmodern* and its abbreviation, *pomo*, were considered hip terms that explained anything ironic, retro, paradoxical, or incomprehensible.

Shifting Values in Postmodern Culture

A comparison of modern and postmodern symbols:

Modern: The Sears Building in Chicago, because it is sleek, unembellished, and “wholly practical”

Postmodern: Philip Johnson's AT&T Building in New York, a sleek skyscraper topped with an eighteenth-century Chippendale pediment; Michael Graves's Portland Building and his Humana Building in Louisville (Ky.), both of which feature a wild pastiche of decorative elements

Modern: John Travolta in *Grease*

Postmodern: John Travolta playing Edna Turnblad in *Hairspray*

Modern: An advertisement for a can of Campbell's soup

Postmodern: An Andy Warhol painting of a can of Campbell's soup

Modern: Charlie Rose, who interviews prominent personalities and news figures on his PBS talk show

Postmodern: Space Ghost, a recycled Hanna-Barbera cartoon character who "interviews" real celebrities on "his" Cartoon Network show

Modern: A tuxedo

Postmodern: A tuxedo T-shirt

Modern: *NBC Nightly News*

Postmodern: *The Daily Show with Jon Stewart*

Media Literacy and the Critical Process

Consider steering your students to organizations that advocate various kinds of media literacy. Visit the Web sites listed at the end of this chapter for an orientation to media literacy efforts throughout the United States and Canada.

Examining Ethics: Covering War

To better understand the U.S. occupation of Iraq, many people in the United States have looked to international news sources for alternative perspectives. Web sites of news organizations such as the British newspapers the *Guardian* (www.guardian.co.uk) and the *Independent* (www.independent.co.uk), the BBC (www.bbc.com), France's *Le Monde*, Israel's *Jerusalem Post*, and Abu Dhabi TV have become

increasingly popular. The Arabic satellite news network Al Jazeera, based in Qatar, launched an English-language Web site (www.aljazeera.com) in March 2003 to cover the war, with a U.S. cable branch following about a decade later. The site was immediately one of the most popular—and controversial—sites on the Web, but it was also at times inaccessible owing to attacks by computer hackers.

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: CATEGORIZING CULTURE

Develop a model or metaphor for categorizing culture other than the skyscraper model offered on page 20 in the text. How would your model help us better understand the ways in which culture works? Discuss your model.

IN BRIEF: HOW TIME SHIFTS CULTURAL ICONS AND MEANINGS

Pre-Exercise Question: Who are some media figures whose image has shifted up and down and back and forth during their public careers?

One example could be John Travolta, who has gone from popular young sitcom actor and teenage sex symbol (*Welcome Back, Kotter*, 1975–1979); to TV actor (*The Boy in the Plastic Bubble*, 1976); to major Hollywood star (*Saturday Night Fever*, 1977; *Urban Cowboy*, 1980) and recording artist (Top 10 hit “Let Her In” in 1976 and two hits with Olivia Newton-John from *Grease*, 1978); to washed-up Hollywood star (the mid-1980s); to comeback star (*Look Who’s Talking*, 1989), cult star (*Pulp Fiction*, 1994), romantic leading man (*Phenomenon*, 1996), and top box-office action star (*Broken Arrow*, 1996; *Face/Off*, 1997); to yet another film star led astray by his own hubris (*Battlefield Earth*, 2000); and to risk-taking throwback in *Hairspray* (2007), where Travolta plays a woman in a genre he is most known for, the musical.

Other possibilities include Britney Spears, Tony Bennett, Kanye West, Taylor Swift, Courtney Love, Lindsay Lohan, Tom Cruise, and Mel Gibson.

Consider the different ways we think about people in the media eye, from the conventional, recognizable, stable, and comforting to the innovative, unfamiliar, unstable, and challenging:

- How have people with mass mediated careers changed to improve their public image? When did they change, and what was the change in response to?
- Are there other public figures who make a successful career out of maintaining the same image or meaning for long periods of their public life?
- How important is it for public figures to change or maintain their image to succeed in different public arenas (e.g., the movies, television, sports, politics)? Is there a recipe for success?
- Is it easier to think of these public figures and their meanings in terms of a high-low cultural hierarchy or as part of a cultural map of varying dimensions?

IN BRIEF: DEVELOPING A CRITICAL APPROACH

[Taught as a means to introduce the critical process in Chapter 1, pp. 32–33]

Your textbook suggests that developing a critical view is a process involving five overlapping stages:

1. **Description:** Observing the phenomenon and making notes of those observations
2. **Analysis:** Mapping patterns that play out in the phenomenon
3. **Interpretation:** Answering “So what?” or “What does that mean?”
4. **Evaluation:** Arriving at a judgment based on previous steps, not just taste
5. **Engagement:** Taking some kind of action

Let’s start with a nonmedia example. Imagine that you’ve never seen a deck of cards before. As I flip over the cards, describe what messages are present. Are there patterns appearing? What do they mean?

[Here I use a document camera to help students see the cards.]

Because you know the nature of a deck of cards, it's easy to recognize patterns and meanings. You may not know the totality of a medium, but making it more challenging may help students figure out the context of the messages presented.

Any questions? The process guides one to build a case rather than default to individual tastes.

Let's turn to a media example while also taking advantage of having a peer's guidance through the process.

Match a student with a peer. One student stands with his or her back to the screen while the other student describes the image. Then the student with his or her back to the screen turns around to see how good a description was offered.

Repeat the process by changing roles. Introduce a second image. Have students turn around to see how good a description was offered.

Collectively discuss the patterns of meaning here. What do they mean? How would you evaluate that?

—Developed by Matthew Smith, Wittenberg University

IN DEPTH: SUSTAINING HIGH CULTURE

Pre-Exercise Questions: What is your image of a typical listener to classical music? Do you listen to classical music on the radio, buy recordings, or attend classical concerts? Why or why not? Where have you been exposed to classical music? Watching cartoons? Watching figure-skating competitions?

Relating to the Culture as a Skyscraper section (pp. 17–24 in the text), this Critical Process exercise examines how classical music maintains a reputation as “elite” music, and it explores alternative ways of interpreting the genre. For this exercise, students may need to listen to a radio station that plays classical music, go to a classical-music concert, or visit a music store that sells classical-music CDs.

1. *Description.* Note the way classical music is experienced in our culture. What are the typical elements of a classical-music radio format? How is the music introduced and discussed? What tone of voice is used? How are the programs organized? How often do you hear the same piece of music? What are the major elements of a classical-music concert? What are the rituals or formalities? What do people

wear? What is required of the audience, the conductor (if there is one), and the musicians? What age group does the audience typically fit into?

2. *Analysis.* How does a classical-music deejay compare with a deejay from another radio format? What kind of prior knowledge is necessary to understand the deejay? How does a classical concert compare with a rock concert? How does typical classical-music CD packaging compare with that of other music genres?
3. *Interpretation.* How is classical music positioned as “high culture,” and why? Are there alternative ways to experience classical music that you know of or can imagine? Is the packaging of classical music partly responsible for its limited audience?
4. *Evaluation.* Does the gloss of “high culture” make the classical-music experience more—or less—pleasurable? How important is pleasure to the classical-music experience? How might classical-music radio formats, concert performances, and CD packaging be reconceived to appeal to a larger audience or to different audience niches?
5. *Engagement.* Experiment with alternative classical-music formats at your college radio station.

IN DEPTH: TELEVISION—QUALITY OR TRASH?

This Critical Process exercise analyzes the quality of television programming and what characteristics determine that quality. In small groups or as a class, write the headings *Quality* and *Trash* on the board or on a sheet of paper. As a group, agree on several television shows that serve as examples of quality programs and trashy programs. In another column, if necessary, place any programs that are in dispute (i.e., those that may divide group opinion). (Films, books, magazines, and advertisements can be used here as well.) Your column headings should look like this:

Quality

Trash

In Dispute

1. *Description.* For each set of programs, gather information and evidence. On a separate piece of paper, describe the programs by listing their narrative features, such as basic plots, central conflicts or tensions, typical subject matter, major themes, main characters, and how tensions are resolved.
2. *Analysis.* Now return to your listing of programs. Under each category, name and analyze the attributes that led your group to classify the programs as you did. Identify as many characteristics as you can, and then summarize which virtues are essential to a quality show, which vices make a show trashy, and which elements make a particular show hard to classify.
3. *Interpretation.* Examine the patterns among the characteristics you have chosen, and interpret what they mean. Why did you pick the characteristics you did for each category? Why did you associate particular features with quality or with trash? What made your disputed programs a problem for different members of your group?

Why do some viewers (or readers) gravitate toward trashy shows (or books)? What might the programs mean to those audiences? For the programs you could not easily categorize, what led to their disputed standing?

4. *Evaluation.* Evaluate the programs on your lists. Assess whether these shows are good (quality) or bad (trash). Should restrictions be placed on some programs even if it means testing the First Amendment protections of the press and free speech?

Discuss the differences that were evident in your group between individual tastes and the critical standards used to make judgments. Are more categories needed to evaluate programs adequately? If so, what categories should be added?

What standards did your group use to judge merit? Is there such a thing as a “good” trashy program? Give an example. Why is it important to make critical judgments of this kind?

5. *Engagement.* Pick a program from the “trash” category, and organize a group to write a letter or make a call to the producers of that program. Report your findings, and offer your critical suggestions to

them, engaging them in a discussion of the program and its contributions to consumer culture and to democracy.

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Agenda Setting and Gatekeeping (2009, 4:22 minutes). Featuring Richard Campbell, Jamal Dajani, Amy Goodman, Mickey Huff, Harvey Nagler, and Robin Sloan, this video discusses how the media exert influence over what's considered important in public discourse.

The Media and Democracy (2010, 4:42 minutes). Featuring Richard Campbell, Robin Sloan, Jonathan Adlestein, and Jamal Dajani, this video discusses the role of media in democracy, focusing in particular on television and the Internet.

Tablets, Technology, and the Classroom (2010, 3:07 minutes). Featuring Glenn Simpson, an English teacher at Chico Green School, and his students, this video examines the benefits and drawbacks of using the iPad and other technology in the classroom.

VIDEOS/DVDS/CDS

Bowling for Columbine (2002, 120 minutes). Following the massacre at Columbine High School in Littleton, Colorado, documentary director Michael Moore explores some of the possible causes of the tragedy and looks at the roots of America's fascination with guns and its deadly consequences. Winner of the Academy Award for best documentary in 2003.

Modern Times (1936, 87 minutes). Charlie Chaplin is a factory worker who is driven crazy by his repetitious job in this critique of efficiency measures enforced during the height of the Industrial Revolution and modernism. Distributed by Facets Multimedia, 800-331-6197; www.facets.org.

WEB SITES

The Action Coalition for Media Education: <http://smartmediaeducation.net/>

An organization based in Albuquerque, New Mexico, and founded in 2002 to “develop, distribute and promote media literacy curricula that encourage critical thinking and free expression, examine the corporate media system, and inspire active participation in society.” Unlike the National Association for Media Literacy Education (below), this organization prefers not to align itself with the media industry but rather to critique it.

Center for Media Literacy: www.medialiteracy.com

A noncommercial gateway for U.S. and global media literacy sites.

Media Channel: www.mediachannel.org

A nonprofit site dedicated to global media issues.

MediaSmarts: www.mediasmarts.ca

A comprehensive collection of media education and Internet literacy resources, in both English and French, created by Mnet, a nonprofit Canadian media literacy organization.

National Association for Media Literacy Education: <http://name.net>

A national media literacy organization that works with grassroots organizations as well as the media industry to bring media literacy into schools.

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Chapter 2

The Internet, Digital Media, and Media Convergence

Preview Story: Mobile phones are multipurpose devices, and their latest use is as money exchange devices. Retailers can turn a mobile phone or tablet into a point of sale (a digital cash register) with Square, a credit card reader that plugs into a mobile device's headphone jack. Enabling consumers to use their mobile phones to exchange money without involving credit card companies and their high fees is the next goal in digital transactions. Cash remains the most secure medium for information security, though, because it contains no personal information at all.

I. *The Development of the Internet and the Web*

According to digitaltrends.com, in 2014, about 87 percent of American adults used the Internet.

- A. *The Birth of the Internet.* The Internet began in the 1960s as a Defense Department communications system called *ARPAnet*.
- B. *The Net Widens.* The introduction of *microprocessors* and *fiber-optic cable* allowed data to flow at increased speeds.
- C. *The Commercialization of the Internet.* As with other mass media forms, the Internet quickly became commercialized.
 1. *The World Begins to Browse.* Browser software displays the Web on your computer screen. Firefox and Google Chrome are the top Web *browsers*.
 2. *Users Link In through Telephone and Cable Wires.* High-speed service is now available via cable, telephone, and satellite companies.
 3. *People Embrace Digital Communication.* E-mail was one of the earliest services of the Internet. By the late 1990s, *instant messaging* (IM) was introduced, offering easy real-time communication.

4. *Search Engines Organize the Web.* Directories organize Web sites into specific, searchable categories. *Search engines* scour the Web according to a particular search term and list the most relevant sites on top. Google has the largest share of the search engine market, with nearly 70 percent.

II. *The Web Goes Social*

The Internet is more than just an information source; now it is a robust and social environment with digital media platforms called *social media* that engage users to create content, add comments, and interact with others.

A. *Types of Social Media.* There are multiple platforms for the creation of user-generated content.

1. *Blogs.* These sites contain articles in chronological, journal-like form, often with reader comments and links to other sites.
2. *Collaborative Projects.* *Wiki Web sites* enable anyone to edit and contribute to them. The most famous example is Wikipedia.
3. *Content Communities.* These sites exist for the sharing of content from text to photos and videos. YouTube is the most well-known *content community*.
4. *Social Networking Sites.* Online destinations like Facebook, Pinterest, LinkedIn, and Google+ allow users to create content, share ideas, and interact with friends and colleagues.
5. *Virtual Game Worlds and Virtual Social Worlds.* These sites invite users to role-play in rich 3-D environments.

B. *Social Media and Democracy.* Social media is an effective tool for democracy and for undermining repressive regimes.

III. *Convergence and Mobile Media*

The Internet is now a hub for convergence, where media is created, distributed, and presented.

- A. *Media Converges on Our PCs and TVs.* Technological advances such as broadband connections make computers into home entertainment and information centers, capable of accessing movies and music, making phone calls, and more.
- B. *Mobile Devices Propel Convergence.* The proliferation and popularity of today's Internet-capable smartphones and their accompanying apps have made talking a secondary function of cell phones. Touchscreen tablets like the iPad, Kindle Fire, and Samsung Galaxy allow for more media convergence.
- C. *The Impact of Media Convergence and Mobile Media.* Convergence of media content and technology has changed our relationship with media.
 - 1. *Our Changing Relationship with the Media.* The merging of all media on one device such as a tablet or smartphone blurs distinctions between media.
 - 2. *Our Changing Relationship with the Internet.* Apple now makes more than five times as much money selling iPhones, iPods, iPads, and related accessories than it does selling computers. Facebook had 1.23 billion users in 2014.
 - 3. *The Changing Economics of Media and the Internet.* The digital turn in the mass media has profoundly changed the economics of the Internet, requiring digital distribution of books, newspapers, music, TV, movies, and games.
- D. *The Next Era: The Semantic Web.* The Semantic Web is about creating a more meaningful Web experience, with a layered, connected database of information and software agents to sift and process it.

IV. *The Economics and Issues of the Internet*

One of the unique things about the Internet is that no one owns it. That hasn't stopped corporations from trying to control it.

- A. *Ownership: Controlling the Internet.* By the end of the 1990s, four companies—Yahoo!, Microsoft, AOL, and Google—had emerged as major Internet players. In today’s converged world, Microsoft and Google still remain powerful.
1. *Microsoft.* The oldest of the dominant digital firms, Microsoft’s flourishing digital game business (Xbox) has helped it remain influential.
 2. *Google.* Established in 1998, Google now controls about 70 percent of the search market and generates billions of dollars of annual revenue through pay-per-click advertisements.
 3. *Apple.* The most valuable company in the world, Apple transformed the mobile phone industry with the iPhone, introduced in 2007, and the iPad, introduced in 2010.
 4. *Amazon.* Since beginning in 1995 as an online book retailer, Amazon has become the world’s largest e-commerce store.
 5. *Facebook.* Facebook generates enormous income through selling ads specifically targeted to the tastes and interests of users.
- B. *Targeted Advertising and Data Mining.* Targeted advertising has made companies like Google and Facebook more profitable, but it may undermine users’ neutral access to information; also, *data mining* raises issues of Internet security and privacy. At the same time, *e-commerce* sites gather personal information cookies, *spyware* is secretly bundled with free download software, and many Web sites do not have *opt-in* or *opt-out policies*.
- C. *Security: The Challenge to Keep Personal Information Private.* Threats to online privacy include government surveillance, online fraud, and unethical data-gathering.
1. *Government Surveillance.* Government agencies from around the world have obtained communication logs, Web browser histories, and online records of individual users. The National Security Agency has been scrutinized for monitoring peoples’ Web habits for at least a decade.

2. *Online Fraud*. Identity theft victimizes hundreds of thousands of people, with about \$24.7 billion in the United States lost to online fraud artists in 2012. *Phishing* is one method of online fraud that is very effective (and costly).

D. *Appropriateness: What Should Be Online?* The question of appropriate content has been part of the story of most mass media and has found new life in the digital age.

E. *Access: The Fight to Prevent a Digital Divide*. A key economic issue is whether the cost of purchasing a personal computer and paying for Internet services will undermine equal access, creating a *digital divide*.

F. *Net Neutrality: Maintaining an Open Internet*. *Net neutrality* is the principle that every Web site and user have the right to the same Internet network speed and access.

G. *Alternative Voices*. Independent programmers invent new ways to use the Internet and communicate over it.

1. *Open-Source Software*. Independent software creators persist in developing alternative options to large companies like Microsoft. Linux is perhaps the most prominent example of *open-source software*.

2. *Digital Archiving*. Librarians have worked tirelessly to build nonprofit digital archives that exist outside of any commercial system to preserve open access to information.

V. *The Internet and Democracy*

Many have praised the Internet for its democratic possibilities and for its accessibility. The biggest threat to this potential may well be the Internet's increasing commercialization.

Examining Ethics: The "Anonymous" Hackers of the Internet (pp. 50–51)

Global Village: Designed in California, Assembled in China (p. 61)

Media Literacy and the Critical Process: Tracking and Recording Your Every Move (p. 63)

LECTURE TOPICS

1. Describe the developmental, entrepreneurial, and mass medium stages as they relate to the Internet.
2. Explain how the Internet converges with other technologies, and discuss how these new technologies and social media can potentially transform businesses, institutions such as schools or government, neighborhoods and cities, and finally our own homes. Discuss the possibilities and limitations of newer technology like smartphones and tablets.
3. Explore the evolution of digital communication. Discuss how digital forms have changed the styles and uses of communication.
4. Understanding the way in which people interact with the Internet goes beyond the content available on the Internet. Arguably just as important are the tools that people use to go online. Discuss how those options have changed since the mid-1990s and what that has meant for the day-to-day ways in which people use the Internet. Ask students what kinds of Internet-capable devices they have, and if they have multiple devices, ask them how they use each device.
5. Discuss how the Internet is different from other mass media: To what extent are we “users” rather than “consumers”? Explore how the “free” nature of the Internet comes into conflict with corporate interests and what business models have worked for companies seeking profits on the Internet.
6. Explore the impact of the Internet on the concept of democracy worldwide. Discuss the consequences of the digital divide both within the United States and between rich and poor nations. Explain the strategies of some Third World countries for getting ahead in the digital age as well as the wider infrastructural challenges they face. Examine the impact the Internet has had on freedom of expression in the world.

LECTURE SPIN-OFFS

The Development of the Internet and the Web

- President Bill Clinton pushed Internet use in his 1997 State of the Union address (which was carried live over the Internet for the first time). Calling the Internet “a new town square,” “a teacher of all subjects,” “a connection to all cultures,” and “a necessity,” Clinton called for a computer in every home over the next decade. He also discussed the “need” to wire every classroom and library to the Internet by 2000 so that “children in the most isolated rural towns, the most comfortable suburbs, the poorest inner-city schools, will have the same access to the same universe of knowledge.” The push to computerize the United States is certainly a boon for the computer industry, which continues to be one of the largest lobbying forces in government today. However, as author Todd Oppenheimer argues, placing a premium on computers has meant cutting other school programs—such as art, music, and physical education—as well as cutting back on building repairs. It also isn’t clear, he notes, that computers on students’ desks have anything to do with improving education. (See “The Computer Delusion,” *Atlantic Monthly*, July 1997, pp. 45–62.)
- Among the fastest-growing applications of Internet technology are closed systems called *intranets*. These password-protected Webs are used for communication within companies and organizations.
- According to a 2010 study by the Kaiser Family Foundation, “Generation M²: Media in the Lives of 8- to 18-Year-Olds,” young Americans are spending practically every waking moment on an electronic device, be it a computer, smartphone, tablet, or television. Most of these devices have multitasking and Internet capability; thus American youth are typically packing 11 hours’ worth of media consumption into 7.5 hours. The study also concluded that media consumption in this age bracket grew far more between 2005 and 2010 than it did between 1999 and 2004 because of the development of more sophisticated and more portable Internet-capable devices, such as smartphones and tablet devices. Although most of the young people in the study got good grades, 47 percent of the heaviest media users—those who consumed at least 16 hours a day—had mostly Cs or lower,

compared with 23 percent of those who consumed media three hours a day or less. However, the heaviest media users reported similar exercise levels as those that consumed less media. (See “If Your Kids Are Awake, They’re Probably Online,” *New York Times*, January 20, 2010.)

The Net Widens

*This section is a previous opener for Chapter 2 that gives an overview of commercial interests in the broadest spectrum.

In the United States, the future of mobile phones as Internet devices will be built, oddly enough, on the demise of old-fashioned television. When television made its transition from analog to digital broadcasting in 2009, the Federal Communications Commission (FCC) assigned the old broadcast spectrum a new purpose: wireless broadband for the Internet. While the FCC planned the auction for the frequencies, observers expected the two largest cell phone companies, AT&T and Verizon, to be the main bidders. But then a company more famous for its search engine became interested: Google.

Why was Google interested? As it turns out, Google didn’t want to build a competing cell phone network but wanted to ensure that the next generation of wireless broadband would be *open access*—that is, open to all companies that make cell phones, other communication devices, or provide wireless Internet content. Google, of course, is involved in providing wireless content (like Google search and YouTube), and it would like to put its wireless content and sell ads—its chief source of revenue—on the new network.

Google didn’t win the auction for the wireless spectrum—Verizon and AT&T did—but it did push bids high enough to meet government conditions for making the new network open access. AT&T or Verizon will manage the new network but will be required to allow other companies’ devices and cell phone service resellers to operate on it. Up until this point, the U.S. mobile phone market has been a relatively closed system, with customers forced to buy only cell phones approved by their wireless company and to sign contracts for long-term service plans, often with limited Internet content. Closed mobile phone systems are advantageous for companies like Verizon and AT&T but have slowed

innovation in the U.S. mobile telephone market. Google envisions an open-access system more like the systems in Europe, East Asia, and Australia. In those regions, customers can keep their cell phones if they switch to new service providers, applications like text messaging are less expensive than in the United States, and Wi-Fi is widely available for mobile Internet connections.¹

Open access in the wireless phone industry could force innovation, similar to what happened with wired telephones. For years, U.S. phone customers were required to rent telephones from the limited selection offered by AT&T (at the time, the company had a monopoly on the phone industry). The most common telephone was the heavy black rotary-dial desk model. In 1968, the FCC opened access to other telephone makers, and innovations like answering machines, cordless phones, caller ID, fax machines, dial-up modems, and even novelty phones (like a hamburger or football phone) hit the market. Today, Google and other companies hope to create a similar wave of innovation, “bringing the Internet developer model to the mobile space,” which serves almost three billion people worldwide.²

Now, with spectrum space dedicated to open access, wireless broadband Internet service is poised to become the third major route to high-speed Internet service, in addition to cable and DSL. And Google hopes to be a significant presence on the wireless broadband network, enabling anyone to use its search engine on the run and increasing Google’s advertising revenue.

Search Engines Organize the Web

- Here are four myths about commercial search engines that the industry has been very good at sustaining:
 1. Search engines are impartial information tools.
 2. Search engines search the entire Web, gleaning the most relevant results.
 3. Search engines vary greatly, thus offering choice and a competitive marketplace.

¹Federal Communications Commission, “Statement of Chairman Kevin J. Martin,” July 31, 2007, http://hraunfoss.fcc.gov/edocs_public/attachmatch/DOC-275669A2.pdf.

²Intel News Release, <http://www.intel.com/pressroom/archive/releases/2010/20100520corp.htm>.

4. Search engines are the only place to go for relevant information on the Web.
- Search engines were once considered a failed business idea because they were only a conduit to other pages. In other words, they lacked stickiness; no one stayed long enough to see the advertising. Then search engine portals began experimenting with sponsored links—a list of two or three paying sites that appear above the actual search results. Because sponsored links are so highly targeted (they directly relate to the search terms that users type in), they became enormously profitable and are some of the hottest properties on the Web. As a result, search engines have experienced a gradual and quiet commercialization, and because of this commercialization, they are hardly impartial information tools. Instead of “searching the entire Web,” search engines intentionally search through a greater number of “paying” sites. Moreover, since only a few search engines (Google, Yahoo!, and Bing) power almost all others and since these search engines promote the most popular, “known” sites, there is hardly any difference among search engines. Most discouraging, their results are becoming less and less relevant, marginalizing non-profit-generating information by the bucketful.
 - Google has taken an admirable stance on search engine integrity since its inception, and although it has rigorously pushed its AdWords program, which matches sponsored sites to key words within a search, the company has widely publicized its refusal to allow any direct commercial influence in its search result lists. That is not to say, however, that Google’s result lists are free from market influence. One of the most significant developments just outside of (but directly affecting) the search engine industry has been the rise of search engine marketing. This mini-industry exists to influence placement within the databases of search engine providers and maximize the overall visibility of their clients’ Web sites. The industry’s main target: Google.
 - Microsoft tried to buy Google in 2003, but Google decided to go public instead. Not to be outdone, Microsoft quickly hired top engineers and began to build its own search engine, “Longhorn.” Unfortunately for the software giant, the project never lived up to its potential. On June 3, 2009,

Microsoft decided to try again with a new “decision” engine, Bing. This site managed to capture its own market share within a few months of release thanks to a large advertising effort by its parent company.

- There is a growing movement among digital librarians and computer scientists to sidestep commercial search engines (which favor commercial enterprise) and link hundreds of thousands of subject directories (also called subject gateways) together and then search them in the same way one uses a search engine. This linking would give hard-to-find, marginalized nonprofit sites (such as academic specialty sites) a presence on the Web. For an example, visit OAIster (www.oclc.org).
- No other search company has even come remotely close to matching Google’s unabashed dominance on the Internet. Google has even gone abroad, customizing search sites in numerous languages and tailoring its site to dozens of countries (google.de, google.fr, google.ru, google.cn, google.it). Some companies, however, are taking a stab at Google by rethinking how Web searches could be reconfigured. Niche search engines have also gained some ground: Kayak and Mobissimo for travel, ShopItToMe and Ideeli for fashion, and Healthline for health (health is a particularly difficult area for a general search engine like Google to handle because the jargon is so specific).
- Start-ups don’t have the advertising budget to get noticed by the general public, so survival is difficult. However, the typical exit strategy is to get acquired by one of the major search companies: Google, Yahoo!, or Bing. MedStory, for example, was purchased by Microsoft in 2007.

Content Communities

- User-generated video content (e.g., the video clips on YouTube) is turning the economic commercial media model on its head. The old model was that consumers or marketers paid for content through subscription fees or advertising revenue. The new model is that media outlets pay consumers for their amateur video content. Amateur video has an appealing rawness and realness (consider the popularity of *America’s Funniest Home Videos*). Yahoo! and many other companies

have started paying users for content. Some of the content is winding up on television shows such as *Tosh.0* on Comedy Central. Other content is circulated widely online.

Virtual Game Worlds and Virtual Social Worlds

- In South Korea, the biggest attractions by far are the Internet cafés and video game parlors called PC bangs, with their rows of late-model computers and ultrafast Internet connections, and Internet video games like *MapleStory*, *City of Heroes* (both South Korean titles), and *World of Warcraft* (the leading U.S. title in South Korea). These massively multiplayer online role-playing games (or MMORPGs) involve thousands of players who stylize individual avatars and participate in historical fantasy games and graphically sophisticated battles. MMORPGs are very popular in South Korea, and a burgeoning industry has developed around them.

Convergence and Mobile Media

- In May 2010, there were reports that the iPad was cutting into sales of the iPod, and in September 2010, the CEO of Best Buy stated that the iPad had cannibalized sales of laptops by approximately 50 percent. Given that every new device is expected to access a variety of media, it is possible that single-function devices might be phased out, especially if people decide they don't need more than two or three devices in their life. In fact, when the iPad launched, e-readers such as the Kindle, the Nook, and the Kobo slashed their prices to stay competitive. And with the release of iPad competitors like the HP Slate and the Samsung Galaxy, multifunction touchscreen devices could further damage the sales of e-readers, MP3 players, and laptops. In 2011, both Amazon and Barnes & Noble released multifunction devices, perhaps recognizing that just having an e-reader would no longer keep them competitive.

Mobile Devices Propel Convergence

- It is ironic that a device at the cutting edge of communication technology got tripped up by problems with its most basic function. In June 2010, Apple released the iPhone 4 to the public. The latest version of the popular iPhone promised a new feature, video calling, as well as improved abilities to download and read books and periodicals, watch movies, play games, surf the Web, and more. But consumers soon noticed that the phone often dropped calls. It turned out that a simple design flaw caused calls to suddenly end if users placed pressure on the bottom left corner of the device, where the phone's antenna was located. The flaw could be fixed by placing the phone in an optional bumper case, which Apple started providing for free to its iPhone 4 customers. Even as more and more cell phones are marketed for almost everything but their ability to make a phone call, this episode reminded the smartphone industry that at the end of the day consumers still want their phones to make calls reliably.

Ownership: Controlling the Internet

Some more facts about Google:

- Although you could find it on Google Maps, Google doesn't advertise its global network of computers. In one location—a barren stretch of desert along the Oregon–Washington border—a single computer complex stretches over two football fields. The multibillion-dollar “factory” of computer power handles such an enormous number of search queries that two four-story-high cooling plants work twenty-four hours a day to keep the heat down. It is estimated that Google owns approximately one million servers, or more than 2 percent of the world's servers. Google ties its global computer centers together via fiber-optic cable.
- In October 2006, Google acquired YouTube, paying \$1.65 billion (and causing people to jokingly refer to the acquisition as “GooTube”). This acquisition was no joke, though; it sent waves through the media industry. “The YouTube team has built an exciting and powerful media platform that complements Google's mission to organize the world's information and make it universally

accessible and useful,” said Eric Schmidt, chief executive officer of Google. “Our companies share similar values; we both always put our users first and are committed to innovating to improve their experience. Together, we are natural partners to offer a compelling media entertainment service to users, content owners and advertisers.” The deal, however, marked the real beginning of an online video entertainment and copyright war between the ten-year-old media kid, Google, and the old and entrenched media establishment, including Viacom, Sony, News Corp., Disney, and Time Warner.

The problem media companies have with YouTube is unique: They disdain losing revenue when their content is posted on YouTube. However, YouTube’s massive reach can lead to increased exposure to their content, particularly with younger consumers. *Saturday Night Live*, for example, has received a major boost from users sharing various skits across the YouTube platform.

To compete with YouTube, big media companies are scrambling to invest in their own online video sites. NBC, Fox, and ABC partnered to create Hulu, one of the most popular video sites on the Web. In their effort to reclaim viewers who watch clips of their shows on YouTube, media rivals also formed unlikely video distribution alliances in 2007: NBC + News Corp. + Microsoft, Yahoo! + AOL, and Yahoo! + Viacom, for example.

As the *Seattle Times* reported in 2007 (March 23, p. D1), “The willingness of media rivals to forge a partnership underscores the pressure they feel to rein in the widening use of their shows across the Web.”

Here are a few questions to ask students about Google’s role as an access point for information:

- What is Google, an advertising firm or a search firm?
- What does it mean that Google is a publicly traded company, competing with rivals Yahoo! and Microsoft?
- If certain searchable information becomes threatening to Google, couldn’t Google easily block and/or erase very controversial or “socially threatening” sites from its servers that it doesn’t want the world to see—that is, Web sites that some might deem threatening to the social order (e.g., sites

with instructions on how to make weapons, sites with information on notoriously reclusive yet very powerful people or groups)?

- Even if Google doesn't block controversial search results, couldn't the company just as easily bury these pages (e.g., on the ten thousandth page of results that obviously no one will ever reach), thus keeping them extremely low in the results even if they contain highly relevant and useful information?
- Does Google privilege mainstream information over controversial information? If so, how?
- Does "Googleization" cause reason for worry?
- Does Google's "undisputed" preeminence on the Internet threaten the free flow of information?

Security: The Challenge to Keep Personal Information Private

- Services like My Yahoo! and iGoogle offer personalization to their users—that is, they allow users to organize Internet information according to their specific preferences. Users visiting their personalized My Yahoo! or iGoogle page, for example, can retrieve specific types of news, weather reports, sports scores, horoscopes, television schedules, and state lottery results as well as access their favorite Web sites, chat rooms, and message boards. They also can view daily health tips and online reminders of a friend's birthday or anniversary. The service is convenient for people who don't know how to create their own home pages (which can be just as personalized) and want their preferred sites only a click away. The downside of personalization, however, is that it requires users to fill out a detailed questionnaire that can take up to a half hour to complete. The questionnaires, users are told, serve to fine-tune their personal pages, but they also work as market surveys for companies like Yahoo! and Google to decide what kind of content is working and what should be removed. More important, the information helps companies target their advertising more efficiently (enabling them to charge more to advertisers) and stylize sales pitches as users enter Internet "stores." There are also growing concerns that companies with such detailed information

will sell it to other companies and information services, raising important issues about Internet privacy.

- Almost all companies promise not to sell their consumer data, but what they do not mention is that they sometimes rent such information. The list owner doesn't sell the data to an outside marketer, but it will send messages to people on its list on behalf of a third party.
- Robert Ellis Smith, who publishes the *Privacy Journal*, says users should consider e-mail as a postcard rather than a letter because it can be intercepted and read by virtually anyone along its path over the Internet.
- By 2007, there was mounting public, congressional, and regulatory concern over online privacy and the extreme data-collection practices of the four major search companies: Google, Yahoo!, Microsoft, and Ask.com. Google acquired DoubleClick, one of the first successful online advertising companies and a major data collector, for \$3.1 billion. Amid FCC and consumer concerns, the four largest search engine companies responded with a gesture of self-regulation, announcing they would tighten their privacy policies as follows:
 - *Microsoft*: Make all data on search queries anonymous after eighteen months.
 - *Yahoo!*: Make all data on search queries anonymous after thirteen months.
 - *Ask.com*: Users can “opt out” of data collection by asking the firm not to retain their Web searches.
 - *Google*: Make search-query data anonymous after eighteen to twenty-four months and shorten the life span of cookies—small files attached to a user's browser.

Access: The Fight to Prevent a Digital Divide

- As it has done with other technology, Apple helped popularize the use of wireless networking, or Wi-Fi. In 1999, Apple began putting Wi-Fi interface cards in its iBook computers, enabling them to wirelessly communicate up to a few hundred feet from a base station, which was connected to the

user's Internet service. Soon, wireless advocates expanded Wi-Fi service beyond just homes to more public locations, creating Wi-Fi "hotspots" in coffeehouses, hotels, and parks.

- In Illinois, Champaign–Urbana's wireless network, called CUWiN, is an initiative committed to a low-cost municipal network owned *by* citizens and created *for* citizens. It is also trying to support sustainable community networks throughout the world by developing and disseminating open-source Wi-Fi software.

Alternative Voices

Linux is Microsoft's main rival for PC operating systems. Because Linux is open-source software, it allows programmers from around the world to participate in a major computer development. A number of countries, including China and Germany, have embraced open-source software for government computer systems because it is less expensive; they also use it to keep Microsoft from having too much influence over their computing systems. For more information, check the numerous Linux sites online, including www.linux.com and www.linux.org.

For more open-source initiatives, see the following:

- *The Linux Documentation Project* (www.tldp.org). This site aims to provide reliable, accurate, and helpful documentation to Linux users, from beginners to advanced systems administrators, in every language in the world.
- *The Degree Confluence Project* (www.confluence.org). This project has scores of volunteers documenting the world by visiting every degree confluence on the earth, photographing it, and adding it to the project database.
- *Internet Archive* (www.archive.org). This site contains vast digital archive of moving images, texts, audio, and software as well as more than 8.5 billion saved Web pages from as early as 1996.

The Internet and Democracy

The Wayback Machine, a key component of the Internet Archive, was launched in April 1996. Its millions of computer codes called “bots” automatically search the Internet and copy content. The bots copy the *entire Web* (a task that in 2005 took about two months). Then the bots start all over again, copying the Web page by page and storing the pages in the archive’s enormous database. The Internet Archive (www.archive.org) is a nonprofit organization based in San Francisco that is dedicated to preserving the Web and making public domain and creative-commons content available to researchers, educators, and citizens.

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: INFORMATION TECHNOLOGIES THEN AND NOW

Describe the information technologies that your parents or their peers use at work. Describe the information technologies that your grandparents used at work. Describe the information technologies that your great-grandparents used at work. Contrast the pros and cons of these eras in terms of the devices used and the quantity and quality of information received.

—Developed by Kim Lauffer, Towson University

IN BRIEF: INAPPROPRIATE WEB CONTENT

This “think-pair-share” exercise focuses on the Internet and its content.

1. *Think*. On your own, spend two to three minutes writing down what kind of content—if any—you think should not be on the World Wide Web. Be sure to consider pornography, hate speech, and potentially violent information, such as how to make bombs.

2. *Pair.* Turn to your neighbor and compare notes. Are you concerned about certain kinds of Internet content that children might see? Did either of you list excessive commercialism as a problem? What are the most valuable things about the Internet?
3. *Share.* As a class, consider the content of the Internet. Should anything on the Internet be censored? What is the value of the Internet to our society? The Internet is relatively new. Does it seem to be developing in a positive direction? If you could rethink the direction and uses of the Internet, what would they be?

IN DEPTH: ONLINE PRIVACY

The following Critical Process exercise focuses on the issues of online privacy.

1. *Description.* Interview a sample of people about their online privacy. In what ways has their privacy been violated through their Internet use? Do they regularly have to divulge personal information to gain access to certain Web sites? Do they enter contests, play games, download files, or register on sites that require them to enter their e-mail address or disclose specific interests? What types of Web sites try to gather the most personal information from them? Have they noticed Internet advertising that targets their personal tastes? Do they contend with increasing amounts of spam e-mail? What is their biggest complaint about being online? Does it have anything to do with privacy?
2. *Analysis.* What sorts of patterns emerge from your interviews? Is online privacy consistently violated in particular ways? Are there certain strategies for maintaining privacy on the Internet? Do these work pretty well? Do the interviewees generally seem to be concerned or unconcerned about their online privacy? Have your questions made them consider their online privacy for the first time?

3. *Interpretation.* What do these patterns mean? Are current marketing practices merely inconvenient, or is there something more insidious going on? Do Internet privacy invasions undercut the usefulness of the medium?
4. *Evaluation.* Are data mining, spam, and other invasions of privacy tolerable “costs” for the benefits of the Internet? What should be the standards of privacy for the Internet? How should they be enforced?
5. *Engagement.* Learn about and take action against privacy infringements. Visit the Center for Democracy and Technology (www.cdt.org/privacy) and GetNetWise (www.getnetwise.org) to learn how to prevent and/or delete unwanted cookies, spyware, spam, and online fraud as well as how to report violations to the FTC. Share your knowledge with your peers.

IN DEPTH: THE WEB AS A UNIVERSE OF KNOWLEDGE

Pre-Exercise Questions: Do search engines supply researchers with a “universe of knowledge”? Are they necessarily the first stop for researchers?

This Critical Process exercise is designed to help students evaluate the benefits and barriers of search engine research. Divide your class into an even number of team pairs, and assign every team the same research topic. Choose from a wide range of subjects and ideas; they could be related to Chapters 1 and 2. A sample topic might be Plato, Johannes Gutenberg, the Lindbergh baby kidnapping case, Charlie Chaplin, obesity, the Iraq War, the Arab Spring, or media convergence. Within a set time, one group will research the topic using all library facilities, excluding search engines, and the other group will research the topic using only Internet search engines. Ask students to return with brief annotated descriptions of the best fifteen or twenty sources they discover.

1. *Description.* Ask your students to present and describe the materials they have researched, perhaps starting with the search engine group followed by the library group. Describe the research experience. Did the search engine users experience dead ends? Were the result lists cluttered with

commercial sites? Was there a redundancy of information? Did the library group waste time walking all over the library? Was the information easy to find? Were some books lost or checked out? Was the research librarian helpful?

2. *Analysis.* How do the research methods and materials compare? Which group's search gleaned more useful information and materials? Did search engine users have similar experiences? Were some people more astute at finding useful Web sites than others?
3. *Interpretation.* Can you adequately research any topic via search engines? If not, why? Is time a factor? Could one group's research be considered more "complete" or "better" than the other's? If so, why? How do you cite your Web research in a term paper if Web material cannot be considered permanent? Did this research experience vary by topic? How did the breadth of both searches compare?
4. *Evaluation.* Is it feasible to do legitimate research via search engines? How comfortable do you feel about relying solely on search engines for research? How legitimate are Web sources? How can you tell? Are there subject areas in which the Web is clearly superior to the library? How might you change search engines or the library to make either one more user-friendly?
5. *Engagement.* Take the time to get to know your college or university library. Go through a library orientation, or attend a refresher orientation if it's been a while since you went through one. What sort of library databases exist that you had no idea about? Choose a topic of particular interest to you (your career goals or some questions or issues you have been considering lately), and take the time to browse the stacks. Check out a few books to do some research at home.

Option: This assignment could also work as an individual writing assignment.

IN DEPTH: THE INTERNET AND NEW TECHNOLOGIES

In general, the textbook focuses on technology in this chapter but doesn't really flesh out many of the larger social questions that are raised by the Internet. It is easy to get students talking about the Internet; it is a site of heavy use and lots of opinions.

General Questions: The questions listed under "Questioning the Media" on page 71 are wonderful discussion starters. Depending on your section, you could easily spend the period going through these questions. Other possible discussion generators:

- Have students consider the issues of social class and accessibility in regard to the Internet. Is society too often assuming that "everyone" has easy access to the Internet? Have them read through "Access: The Fight to Prevent a Digital Divide," pages 65–66.
- If the Internet didn't exist, what would you miss the most about it: information, opportunity for interaction, services?
- Discuss e-mail as a medium. When do you use it? Do you have problems with spamming? Has e-mail changed your phone or interpersonal communication habits? When do you feel obligated to respond to someone? When is it a burden? When is it a convenience? What can you say over e-mail that you wouldn't say in person? Where's the dividing line? What sort of e-mail etiquette are you aware of, especially when addressing your instructors?

Possible activity: The Internet has such a broad impact that it may be useful to narrow the focus by splitting students into groups and assigning them a category of issues to discuss. Ask them to think about the ways in which the Internet has affected these areas and its potential for generating new developments in the future. Then have each group report back to the class and generate discussion from there.

Political: Internet voting in the future: What are the drawbacks and/or benefits? Campaigning: Who would be the audiences here (attention to social class)? Discuss the Internet as a space for alternative political groups. Ask about hate groups campaigning: Is it fair or not? How to regulate campaigning: Should the government step in? If so, when or where? Also consider the Internet on a global level.

Economic: Ask students to pay attention to page 62 on e-commerce, considering the Internet's effect on buying and selling online and the eBay phenomenon. What does the Internet do for consumers (information provider)? What industries can students think of that have been impacted (retail, services, travel) and how? Discuss the ability to work from home.

Education: How does the Internet help or hurt academia in terms of research capabilities and plagiarism? What is the place of the Internet in the classroom (e.g., Blackboard)? What do students like or dislike about it? Also discuss anticheating initiatives such as Turnitin and iThenticate.

Medical: Consider the idea of self-care and self-diagnosis over the Internet. What about medical consulting online with doctors or ordering prescription drugs? What role does the Internet play in self-research on alternative treatments, medical conditions (particularly useful for anything with a social stigma, e.g., HIV/AIDS), and support groups? Where or how can the Internet be dangerous for people's health? How do we know what's a valid site or advice, and so on? Investigate WebMD: Who sponsors this company's information?

Interpersonal (this subject dovetails with the e-mail question above): Are virtual relationships or communities somehow less real or legitimate in our society? Why or why not? Internet dating and personal ads: How have they changed social interaction? How is "tweeting" at friends different than chatting on the phone or in person? Get students thinking about the physical qualities of communication, such as voice and nonverbal communication (or body language). Has the Internet made us all homebodies? This question should probably be saved for last, as people often like to talk about this element the most.

Other time filler: The chapter briefly discusses cell phones at the beginning but generally focuses on the Internet. If you have time left, launch into a discussion about cell phone use. Who has smartphones and who doesn't? What do they like and dislike about smartphones (sometimes they are the same things)? How has students' cell phone use changed their interactions with friends and family and the structure of

their social life? Do they keep up connections better? Do they get more done “on the move”? It is a great topic, but it may be best to save for another section.

—Developed by Karen Pitcher, University of Iowa

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Net Neutrality (2009, 2:35 minutes). In this video, experts discuss net neutrality and privatization of the Internet. This video features Jonathan Adelstein, Amy Goodman, and Robin Sloan.

The Rise of Social Media (2010, 2:50 minutes). Social media are now indispensable media tools. Kevin Smith-Fagan, James Rainey, and Richard Campbell discuss the role they play in dispensing information and reshaping oral communication culture.

Tablets, Technology, and the Classroom (2010, 3:07 minutes). Featuring Glenn Simpson, an English teacher at Chico Green School, and his students, this video examines the benefits and drawbacks of using the iPad and other technology in the classroom.

User-Generated Content (2009, 3:34 minutes). Editors, producers, and advertisers—David Gale, Jeff Goodby, Robin Sloan, and Matt York—discuss the variety of user-generated content and how it can contribute to the democratization of media.

VIDEOS/DVDS/CDS

Cyber Cafés (1996, 25:31 minutes). Another excerpt from the television show *Computer Chronicles*, which looks at the “new” hangouts where “newbies” and “technophiles” can pay to surf the Web. Owner Marshall Smith invested \$1 million to build a technology café in Harvard Square. What happened to Cybersmith? It went bankrupt in 1999. Available for download on the Internet Archive: www.archive.org/details/CyberCaf.

Did You Know? (2007, 6:06 minutes). This quick YouTube video puts into words and music the drama and impact of globalization, demonstrating the fast pace of technology, the awesome potential of China, and the humbling place that the United States has in our technologically rich world. Available for download at www.youtube.com/watch?v=xHWTLA8WeeI. For the narrated version, go to www.youtube.com/watch?v=ljbI-363A2Q.

Hackers (2001, February 13, 60 minutes). This in-depth discussion of computer hacking via the Internet was produced by Neil Docherty and first aired on *Frontline*. We like to play the first ten minutes or so in our classes. You can find video excerpts from this film at www.pbs.org/wgbh/pages/frontline/shows/hackers/etc/video.html. A full transcript of the film is also available at www.pbs.org/wgbh/pages/frontline/shows/hackers/etc/script.html.

History of the Internet (1993, 26:47 minutes). This episode from the syndicated television show *Computer Chronicles* discusses how the Internet started at ARPA; introduces one of the first Internet search tools, Gopher; and displays the first Web browser, Mosaic. The video is a step back into the 1990s and the clunky interfaces that today would be intolerable. Hear how people talk about “Internet” (not *the* Internet) when discussing Internet technologies. Students can marvel at how un-user-friendly “Internet” was before the widespread use of the World Wide Web. Available for download on the Internet Archive at http://archive.org/details/episode_1134.

The Internet: Behind the Web (2000, 50 minutes). This documentary from the History Channel ventures back to 1969 when ARPAnet, the precursor to today’s World Wide Web, first went online. Includes Ray Tomlinson, the man who wrote the software for the first e-mail program, as well as Vint Cerf and Robert Kahn, who developed the TCP/IP protocols that make the modern Internet possible. Distributed by the A&E store, 800-933-6249; also on YouTube <https://www.youtube.com/watch?v=SDucuVi5FrI>.

The Machine Is Us/ing Us (2007, 4:33 minutes). A YouTube video response to *Web 2.0* (described below) about digital technology, the meaning of hyperlinks and XML, the blogosphere, and humans’

relationship to technology. Available for download at
www.youtube.com/watch?v=6gmP4nk0EOE&eurl=.

Triumph of the Nerds (1996, 3 vols., 55 minutes each). An irreverent chronicle of the computer industry, from the Silicon Valley pioneers of the 1970s to the growth of the Internet in the 1990s. Includes such personalities as Steven Jobs and Bill Gates. Distributed by Insight Media, 800-233-9910; available on Amazon.

Web 2.0 (2006, 4:31 minutes). A YouTube tutorial describing the applications of Web 2.0. Available for download at www.youtube.com/watch?v=nsa5ZTRJQ5w.

WEB SITES

Bluetooth: www.bluetooth.com

The public site for a consortium of companies (including Nokia, Ericsson, IBM, Toshiba, and Intel) that developed a global technical standard enabling mobile telephones, computers, and other devices to communicate using inexpensive wireless technology. Bluetooth is named after the tenth-century Viking king who united Denmark.

The Internet Archive: www.archive.org

An online library offering permanent access to texts, audio, moving images, software, and archived Web pages.

Internet World Stats: www.internetworldstats.com

Usage and population statistics about the Internet.

Nielsen: <http://www.nielsen.com/us/en/insights/reports.html>

Nielsen media research on Internet audience measurement and analysis.

Pew Research Internet Project: www.pewinternet.com

One of the Pew Research Center's projects, focusing on research on the impact of the Internet on various facets of our lives.

Superpower: Visualizing the Internet: <http://news.bbc.co.uk/2/hi/8552410.stm>

This interactive map from the BBC traces the development of Internet activity country by country from 1998 to 2008.

FURTHER READING

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Chapter 3

Digital Gaming and the Media Playground

Preview Story: The major digital media companies—Apple, Google, Amazon, and Facebook—are now all invested in digital games, especially those used on mobile phone, tablet, and social media platforms, giving rise to tens of thousands of gaming apps. Facebook recently purchased Oculus VR, a small company that invented the Oculus Rift, a virtual reality headset. Facebook sees digital gaming as part of the future and as part of the future of the company.

I. *The Development of Digital Gaming*

These days, most digital games go beyond a simple competition like the 1975 tennis-style game of Pong: They often entail sweeping narratives and offer imaginative and exciting adventures, sophisticated problem-solving opportunities, and multiple possible outcomes.

- A. *Mechanical Gaming.* The seeds of modern gaming were planted in the coin-operated *penny arcades* of the 1880s.
- B. *The First Video Games.* The key component of the first video games was the cathode ray tube. The first home television game, called *Odyssey*, was released in 1972.
- C. *Arcades and Classic Games.* Games such as *Asteroids*, *Pac-Man*, and *Donkey Kong* filled arcades in the 1980s. Joysticks and buttons were used to play these games. After *Pac-Man*, the *avatar* became the most common figure of player control and position identification.
- D. *Consoles and Advancing Graphics.* Home *consoles* took off with the production of Atari in the 1970s. One of the most enduring games from the period is the *Super Mario Bros.* series, which was the best-selling video game of all time until 2009, when it was unseated by Nintendo's *Wii Sports*. Wii, Xbox, and PlayStation are now the three leading digital gaming consoles.

E. *Gaming on Home Computers*. Early home computer games mimicked arcade games like *Pac-Man*. Today's trends include free-to-play games, subscription games, and social media games.

II. *The Internet Transforms Gaming*

The Sega Dreamcast was the first console with a built-in modem. Online connections are now a part of console video games.

A. *MMORPGs, Virtual Worlds, and Social Gaming*. MMORPGs (massively multiplayer online role-playing games) are set in virtual worlds and require users to play through an avatar of their own design. *World of Warcraft* is the most popular MMORPG. *Online fantasy sports* games also have mass appeal.

B. *Convergence: From Consoles to Mobile Gaming*. Today, games can be consumed just about anywhere and in many different ways.

1. *Consoles Become Entertainment Centers*. Video game consoles are now part computer and part cable box.

2. *Portable Players and Mobile Gaming*. Handheld game consoles like Nintendo's Game Boy and 3DS have made games portable. Smartphones and touchscreen tablets are now competing with these portable devices.

III. *The Media Playground*

Digital games are compelling entertainment and mass media, allowing players to engage in challenging, fantastical situations and socialize with others while playing.

A. *Video Game Genres*. The electronic games industry organizes games into genre by *gameplay*.

1. *Action and Shooter Games*. Players test their reflexes and strategically move up levels in *action games*; shooter games with a *first-person shooter* perspective allow players to feel like they are holding the weapon.

2. *Adventure Games*. Adventure games are nonconfrontational and require players to interact so as to solve puzzles.
 3. *Role-Playing Games*. *RPGs* are typically set in sci-fi or fantasy worlds in which each player chooses to play as a character with a particular skill set.
 4. *Strategy and Simulation Games*. *Strategy games* often involve military battles that require careful thinking and skillful planning, whereas *simulation games* often involve building worlds and managing resources.
 5. *Casual Games*. *Tetris* was the first *casual game*; today, games such as *Candy Crush Saga* are used as time fillers, with simple rules and quick play.
 6. *Sports, Music, and Dance Games*. *Madden NFL* is a popular sports game, and there are many 3-D sports games offering a realistic experience. Similarly, *Rock Band* allows players to simulate rock performance, and motion-detecting technology is used in *Dance Dance Revolution* and *Just Dance*.
- B. *Communities of Play: Inside the Game*. Virtual communities crop up around online video games and fantasy sports leagues. Players play in *PUGs* (pick-up groups) or *guilds/clans*.
- C. *Communities of Play: Outside the Game*. Communities form through Web sites and in face-to-face gatherings dedicated to electronic gaming.
1. *Collective Intelligence*. Media productions are usually collaborative efforts. Game developers take it further, listening to gamers and communities for ideas, for criticism, and to gauge game popularity. *Modding* (slang for “modifying game software or hardware”) is the most advanced form of collective intelligence in gaming.
 2. *Game Sites*. Game sites and blogs are popular external sites for gamers.
 3. *Conventions*. Game enthusiasts gather in person at conventions and expos to compete and try new products.

IV. *Trends and Issues in Digital Gaming*

Digital games are a venue for advertising and are difficult to define and regulate.

- A. *Electronic Gaming and Media Culture.* Electronic games have had a pronounced effect on media culture, from television to books and movies. A video game spin-off is common for Hollywood blockbusters, and major Hollywood films, such as *Tomb Raider*, have been made based on popular video games or series.
- B. *Electronic Gaming and Advertising.* *Advergaming* are purely promotional video games. *In-game advertisements* integrate advertisements or products into the game.
- C. *Addiction and Other Concerns.* Gaming is a leisure activity, but many are concerned with gaming addiction as well as the level of violence and misogynistic content in games.
 - 1. *Addiction.* Electronic games are addictive and are designed to be so, particularly multiplayer online games such as *Halo* or *World of Warcraft*.
 - 2. *Violence and Misogyny.* Many games are violent and misogynistic, but debate continues about the possible effects of such games.
- D. *Regulating Gaming.* The *Entertainment Software Rating Board (ESRB)* has instituted a six-category voluntary rating system for electronic games.
- E. *The Future of Gaming and Interactive Environments.* Gaming technology will make future games more immersive and portable. Gamification describes how interactive game experiences are being embedded in everyday activities. Games are now used in workforce training, for social causes, and in classrooms.

V. *The Business of Digital Gaming*

About 72 percent of households play computer or video games, and the U.S. video game market is a \$20.8 billion annual industry.

- A. *The Ownership and Organization of Digital Gaming.* The two major components of the gaming industry are console makers and game publishers.
1. *Console Makers.* Nintendo, Sony, and Microsoft are the top three game console makers.
 2. *Game Publishers.* Game publishers have to adapt to new technological innovations and predict future media trends, all while still offering good gameplay and stories.
- B. *The Structure of Digital Game Publishing.* AAA game titles can cost as much as a blockbuster film to make and promote.
1. *Development.* The largest portion of *development* funds is spent on talent, digital artists, and game testers.
 2. *Licensing.* Gamemakers pay royalties to console manufacturers for the right to distribute games based on a particular system. *Intellectual properties* also require licensing agreements.
 3. *Marketing.* Marketing costs for launching a game equal or exceed development costs and include online promotions, banner ads, print ads, in-store displays, and television ads.
- C. *Selling Digital Games.* Some games are available at retail stores, some are free, and many are made immediately available through digital stores.
1. *Pay Models.* The three main types of pay models are the boxed game/retail model, subscription model, and free-to-play.
 2. *Video Game Stores.* Retailers such as Target and Amazon sell boxed game titles, as does GameStop, the only major video game store chain devoted entirely to new and used video games.
 3. *Digital Distribution.* Games can be purchased directly through the three major consoles. Multiple sites offer digital downloads for PC games.

D. *Alternative Voices*. Mobile gaming has created new opportunities for independent game developers such as Rovio, the developer of *Angry Birds*. Some smaller companies find funding through Kickstarter, the crowdsource fund-raising social media Web site for creative projects.

VI. *Digital Gaming, Free Speech, and Democracy*

In 2011, the Supreme Court granted electronic games speech protections afforded by the First Amendment, the same protection afforded to other mass media.

Case Study: Watch Dogs Hacks Our Surveillance Society (p. 85)

Global Village: South Korea's Gaming Obsession (pp. 96–97)

Media Literacy and the Critical Process: First-Person Shooter Games: Misogyny as Entertainment? (p. 98)

LECTURE TOPICS

1. Describe the development of electronic games in comparison to other mass media.
2. Explain how electronic gaming converges with other mass media, and discuss how these convergences can potentially transform businesses, institutions such as schools or government, neighborhoods and cities, and, finally, our own homes.
3. Explore the evolution of video games from simple, single-player games to more complex, multiplayer social activities. Discuss how the Internet contributed to making video games part of mass media. What are some future possibilities for video games and video game consoles?
4. Discuss how mobile devices have changed electronic gaming. Ask students what kinds of mobile game devices they have, and if they have multiple devices, ask them how they use each device. Has their use of such devices changed in recent years? If so, discuss how.

LECTURE SPIN-OFFS

The Business of Digital Gaming

Video games, despite their emphasis on play, are actually big business with annual sales measured in billions of dollars. The market research company NPD Group has been tracking the business of video games since 1995. Here are a few of its more recent findings:

- Americans spent more than \$15 billion in 2010 on video game content. This figure doesn't count the sale of gaming consoles and other equipment.
- In 2010, the top five games of the year in the US were *Call of Duty: Modern Warfare 3*, *Kinect Adventures!*, *Pokemon Black Version*, *Just Dance 3*, and *Gears of War 3*.
- Extreme gamers (who represent about 4 percent of the gaming population) spend an average of more than two full days (48.5 hours) a week playing games.
- Overall, U.S. gamers ages two and up spend an estimated thirteen hours per week playing games.
- The average age of gamers, as revealed in a 2010 study, is thirty-two years old.
- According to a 2011 Nielsen study, 93 percent of app downloaders are willing to pay for games. In contrast, only 76 percent are willing to pay for news apps.

The Web site VGChartz tracks video game sales. The sales chart below gives an idea of the kinds of numbers a popular video game can sell worldwide (in millions of units):

1. *Wii Sports* (Wii): 77.30
2. *Super Mario Bros.* (NES): 40.24
3. *Pokemon Red/Green/Blue* (GB): 31.37
4. *Tetris* (GB): 30.26
5. *Mario Kart Wii* (Wii): 28.50
6. *Duck Hunt* (NES): 28.31
7. *Wii Play* (Wii): 28.22
8. *Nintendogs* (DS): 24.11

9. *Pokemon Gold/Silver Version* (GB): 23.10

10. *Wii Fit* (Wii): 22.72

Not only can a video game generate huge sales on several different brands of game consoles, but the success of the release of a popular video game title can rival, or even surpass, the release of popular films, DVDs, and albums. Compare the top five highest grossing video games and the top five highest grossing movies below.

Top five highest grossing video games over five days:

1. *Grand Theft Auto V* (\$1 billion in three days)
2. *Call of Duty: Modern Warfare 3* (\$775 million)
2. *Call of Duty: Black Ops* (\$650 million)
3. *Call of Duty: Modern Warfare 2* (\$550 million)
4. *Grand Theft Auto IV* (\$500 million)

Top five highest grossing movies over five days:

1. *The Avengers* (\$244 million)
2. *The Dark Knight* (\$203 million)
3. *Harry Potter and the Deathly Hallows Part 2* (\$202 million)
4. *Transformers: Revenge of the Fallen* (\$200 million)
5. *The Dark Knight Rises* (\$198 million)

The Future of Gaming and Interactive Environments

- The kinetic and tactile experience of motion-sensing gaming consoles (like the Nintendo Wii and the Xbox Kinect) is popular with consumers and represents a revolution in video games. From the old Atari joysticks to the two-handed modern video game controllers with close to a dozen buttons, playing video games has been considered a mostly sedentary activity. But with a system that can

sense and track the movement of the players themselves, the Wii and Kinect require much more movement to play the games. An example on the Wii is a version of a game of tennis in which a figure on the screen (an avatar) swings its racket as the human player moves the Wii controller as if it were the racket. Another game designed for the Kinect system allows players to imitate the dance moves shown onscreen, and a motion-sensing device records and assesses the accuracy of the players' moves. The active nature of this style of gaming has made it popular in a number of atypical settings for playing video games. Numerous assisted living and nursing home facilities now use such games to help keep seniors active. With systems like the Wii and the Kinect, gaming continues to become more and more integrated into the mainstream.

Global Village: South Korea's Gaming Obsession

- The state-funded Korea Game Development and Promotion Institute said that the Korean game industry grew to about \$2.35 billion in 2007, up from an already significant \$1.54 billion in 2005.

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: INAPPROPRIATE GAME CONTENT

This “think-pair-share” exercise focuses on gaming and its content.

1. *Think.* On your own, spend two to three minutes writing down what kind of content—if any—you think should *not* be in electronic games. Be sure to consider misogyny and violence as well as ad content within games.
2. *Pair.* Turn to your neighbor and compare notes. Are you concerned about certain kinds of gaming content that children might see? Did either of you list excessive commercialism as a problem? What are some valuable uses of electronic games?

3. *Share*. As a class, consider electronic gaming content. Should game content be legally censored?

Does it seem to be developing in a positive direction? If you could rethink the direction and uses of electronic games, what would they be?

IN DEPTH: ELECTRONIC GAMING AND NEW TECHNOLOGIES

It should be easy to get students talking about games, considering their availability and popularity.

General Questions

- Have students discuss the ways new technologies have changed electronic gaming. Consider the rapid advances in technology since the first gaming consoles were developed in the 1970s. Discuss where new technology might lead next.
- Ask students if they use motion-sensing game consoles such as Xbox Kinect and Nintendo Wii. If so, are they likely to use these games with friends or on their own?
- What are some of the possible uses of new gaming technologies outside the realm of games? How could motion-sensing controllers and motion-detecting technology be used in education or in the military, for example?
- If the option for gaming on mobile devices were suddenly eliminated from smartphones and tablets, would students miss them? How much time do students spend with games in a given day? Do they use smartphones and tablets, gaming systems, computers, or some combination of these devices?

Possible activity: Ask students how they obtain games. Do they visit brick-and-mortar stores such as GameStop, or are they more likely to download games directly to their device? How does this direct availability of games influence their purchasing habits?

Other time filler: The chapter does have some material about gaming on portable devices but generally focuses on the history of electronic gaming. If you have time left, launch into a discussion about the use of games on smartphones and touchscreen tablets and the availability of these devices. Who has

smartphones, and who doesn't? Do class members have tablets? What do they like and dislike about gaming on smartphones and tablets? How have these devices changed their use of games?

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Tablets, Technology, and the Classroom (2010, 3:07 minutes). Featuring Glenn Simpson, an English teacher at Chico Green School, and his students, this video examines the benefits and drawbacks of using the iPad and other handheld (and sometimes game-like) technology in the classroom.

VIDEOS/DVDS/CDS

Angry German Kid (2006, 4:19 minutes). A German boy named Leopold wants to play *Unreal Tournament* but can't (the computer is too slow), and he has a violent fit. This video, which became an Internet meme, was believed to be true but it was staged. It is still a good discussion starter about violence and video games (and there are other similar examples online as well). Available for download at www.complex.com/tech/2012/06/the-100-greatest-internet-memes-of-all-time/angry-german-kid.

Frag (2008, 88 minutes). This documentary offers a provocative critique of high-stakes professional gaming. "Frag" is a gaming term that means "kill" (although the game character being fragged can instantly respawn). Available for purchase at Amazon.com.

Game Over: Gender, Race, and Violence in Video Games (2000, 41 minutes). This video offers a dialogue about the complex and controversial topic of video game violence, and it is designed to encourage students to think critically about the video games they play. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Leroy Jenkins (2006, 2:51 minutes). This famous YouTube clip illustrates *World of Warcraft* gameplay in action: A guild is working to overthrow enemy forces, and Leroy Jenkins (one of the gamers) decides

to go in on his own. It's funny (almost 34 million views) and a perfect introduction to this game.

Available for download at www.youtube.com/watch?v=LkCNJRfSZBU.

South Park Episode: Make Love, Not Warcraft (2008, 22 minutes). A hilarious critique of *World of Warcraft* addiction. Available at www.southparkstudios.com/full-episodes/s10e08-make-love-not-warcraft.

WEB SITES

Entertainment Software Rating Board: www.esrb.org

The site for the gaming industry's rating system.

GameInformer (online version): www.gameinformer.com

The industry's top video game magazine, featuring the latest in video game news, reviews, previews, podcasts, and gamer culture.

Five leading Web sites for gaming (they all appear in the text of Chapter 3):

GameSpot: gamespot.com

Similar to IGN, with a culture section that features interviews with game designers and other creative artists.

GameTrailers: gametrailers.com

A large library of high-resolution video game trailers, gameplay edits, and original features.

IGN: ign.com

Covers all the major gaming platforms and provides reviews, news, videos, cheats, and forums as well as the regular webcast of a news show about games called *The Daily Fix*.

Kotaku: kotaku.com

Online gaming magazine with trailers, reviews, guides, and humor.

Penny Arcade: penny-arcade.com

Perhaps the best-known of the independent community-building sites.

FURTHER READING

Bogost, Ian. *How to Do Things with Videogames*. Minneapolis: U of Minnesota P, 2011.

Kent, Stephen L. *The Ultimate History of Video Games: From Pong to Pokemon—The Story Behind the Craze That Touched Our Lives and Changed the World*. New York: Three Rivers, 2001.

McGonigal, Jane. *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*. New York: Penguin, 2011.

Melissinos, Chris, Patrick O'Rourke, and Mike Mika. *The Art of Video Games: From Pac-Man to Mass Effect*. New York: Welcome, 2012.

Chapter 4

Sound Recording and Popular Music

Preview Story: The career of musical artists Macklemore & Ryan Lewis is a great example of how the music industry has significantly changed since 2000. A YouTube sensation, they are the first musical act to have a No. 1 hit without a recording contract.

I. The Development of Sound Recording

Before the Internet, the first major media convergence involved the relationship between the sound recording and radio industries.

- A. *From Cylinders to Disks: Sound Recording Becomes a Mass Medium.* Sound recording, like most new media, passed through three developmental stages. The novelty stage involved experimenting with hog's hair bristle as a needle, connected to a vibrating membrane. In the entrepreneurial stage, Thomas Edison envisioned the phonograph as a kind of answering machine. In the mass medium stage, Emile Berliner's gramophone and technology for record duplication allowed people to collect and play back recordings.
- B. *From Phonographs to CDs: Analog Goes Digital.* Several innovations advanced the sound recording industry: magnetic *audiotape*, *stereo* sound, *analog* and *digital recording*, and *compact discs*.
- C. *Convergence: Sound Recording in the Internet Age.* Music is part of the social fabric of life, and like other media, the Internet became a place to share music. Music's convergence with the Internet began to unravel the music industry in the 2000s.
 1. *MP3s and File-Sharing.* The rise of *MP3s* in the late 1990s led to rampant illegal downloading and file-swapping, which resulted in copyright lawsuits by artists and record

companies. The recording industry is now adapting its business to the digital age by embracing legal downloading.

2. *The Next Big Thing: Streaming Music.* Streaming music is growing in popularity, and the music industry is shifting from physical ownership of music to access to music. Listeners use free or subscription streaming services such as Spotify to play music on demand via almost any Internet-connected device.

D. *The Rocky Relationship between Records and Radio.* The free programming of radio threatened the recording industry. The alliance of the two media eventually enabled both to prosper, although this arrangement has been tested with the turn to digital music.

II. *U.S. Popular Music and the Formation of Rock*

Popular music today includes a diverse number of styles that appeal to a wide cross section of the public as well as smaller subdivisions.

A. *The Rise of Pop Music.* Pop music's origins claim many influences, including the piano sheet music of the early twentieth century, *jazz*, *blues*, and vaudeville.

B. *Rock and Roll Is Here to Stay.* Rock and roll hit in the mid-1950s and was considered the first "integrationist music" in the United States. Blues music is the foundation of rock and roll. A significant factor in the growth of rock and roll was the breakdown of racial barriers between white and black cultures.

C. *Rock Muddies the Waters.* Rock and roll tested traditional boundaries in five critical ways.

1. *High and Low Culture.* Songs like Chuck Berry's 1956 "Roll over Beethoven" challenged the supremacy of high culture.
2. *Masculinity and Femininity.* Rock-and-roll stars such as Elvis Presley, Mick Jagger, and Little Richard often employed androgynous appearances, confusing issues of sexual identity and orientation.

3. *The Country and the City*. The *rockabilly* sound (Buddy Holly and Carl Perkins) merged black urban Memphis rhythms with white Nashville country & western music; rhythm and blues spilled into rock and roll.
4. *The North and the South*. Like white teens today who are fascinated by hip-hop, white Southern musicians like Elvis Presley and Buddy Holly were influenced by a black urban style of music.
5. *The Sacred and the Secular*. Many of rock and roll's early figures had close ties to the church and gospel music.

D. *Battles in Rock and Roll*. Producers and performers experienced a great deal of resistance in popularizing rock and roll.

1. *White Cover Music Undermines Black Artists*. Clean-cut white artists were employed to cover black performers, capitalizing on and transforming R&B songs into hits on the white pop charts.
2. *Payola Scandals Tarnish Rock and Roll*. *Payola* is the paying of deejays or radio programmers by record promoters to play their labels' songs.
3. *Fears of Corruption Lead to Censorship*. By late 1959, the disruptive early figures of rock and roll had largely been replaced by a new generation of clean-cut white singers.

III. *A Changing Industry: Reformations in Popular Music*

In the 1960s, rock music was beginning to spread out in several directions.

- A. *The British Are Coming!* In 1964, the Beatles, with their new fashions and reinterpretations of American blues and rock, opened the door for the "British invasion."
- B. *Motor City Music: Detroit Gives America Soul*. The independent Motown label from Detroit nourished *soul* and black popular music.

C. *Folk and Psychedelic Music Reflect the Times.* The social upheavals of the 1960s and 1970s brought social concerns into the music of the time.

1. *Folk Inspires Protest.* From its simple, democratic origins, *folk music* and *folk rock* became “finger pointin’ ” music that addressed social injustices.
2. *Rock Turns Psychedelic.* The link among alcohol, drugs, and music became much more public in the late 1960s and early 1970s.

D. *Punk, Grunge, and Alternative Respond to Mainstream Rock.* By the late 1970s, rock seemed to define itself by what it wasn’t.

1. *Punk Revives Rock’s Rebelliousness.* *Punk rock* rose in the late 1970s to challenge the orthodoxy and commercialism of the record business.
2. *Grunge and Alternative Reinterpret Rock.* The *grunge* scene updated punk and represented a significant development in rock in the 1990s.

E. *Hip-Hop Redraws Musical Lines.* A political form of black music, *hip-hop* emerged in the late 1970s and includes the controversial subgenre *gangster rap*.

F. *The Reemergence of Pop.* The era of digital downloads and the advent of iTunes have made the single the dominant unit of music, leading to the flourishing of pop music in recent years.

IV. *The Business of Sound Recording*

The complexities of making, selling, and profiting from music affect the economies of sound recording.

A. *Music Labels Influence the Industry.* Beginning in 2000, recording industry revenue began a decline that has stabilized in recent years. The U.S. and global music business constitutes a powerful *oligopoly*.

1. *Fewer Major Labels and Falling Market Share.* Since Universal’s purchase of EMI in 2012, three companies—Universal Music Group, Sony Music Entertainment, and Warner Music Group—control about 65 percent of the recording industry market in the United States.
2. *The Indies Grow with Digital Music.* Independent production houses, or *indies*, control nearly 35 percent of the U.S. recording industry. They are able to take more risks with the artists that they sign than the major labels and operate with lower overhead.

B. *Making, Selling, and Profiting from Music.* The music business is divided into several areas.

1. *Making the Music.* Recording companies are generally driven by *A&R (artists & repertoire)* agents, the talent scouts of the music business.
2. *Selling the Music.* The Internet has become a major venue for selling and downloading music; digital sales are about two-thirds of the U.S. market.
3. *Dividing the Profits.* The process of dividing revenue among record labels, composers, and performers varies according to the method of distribution.

C. *Alternative Voices.* Indie labels use the Internet for low-cost distribution, promotion, and merchandise sales. Some established recording artists have succeeded in the music industry without signing with a major label. The Internet can also be used to build an online community and a place for fans to sample and discover new music.

V. *Sound Recording, Free Expression, and Democracy*

As in the past, popular music today breaks down barriers and reflects the personal and political anxieties of society.

Media Literacy and the Critical Process: Music Preferences across Generations (p. 132)

Tracking Technology: The Song Machine: The Hitmakers behind Rihanna (p. 138)

Case Study: Psy and the Meaning of “Gangnam Style” (p. 142)

Digital Job Outlook: Media Professionals Speak about Jobs in the Music Industry (p. 145)

LECTURE TOPICS

1. Discuss the novelty, entrepreneurial, and mass medium phases of sound recording. It helps to bring in examples of old records (78s, 33s, and 45s) to pass around. See www.recording-history.org for Web sites that show good illustrations of early sound-recording equipment and formats. You may want to demonstrate stereo separation by playing a Beatles record.
2. Compare and contrast the recording industry's reactions to the coming of radio with the threats it is facing in the Internet age (e.g., album leaks and online piracy). Explain the defensive strategy of the industry. Look at the possible consequences of alienating consumers (e.g., by suing them).
3. Discuss the potential of streaming music as the future of music distribution. Take a poll in class to find out how your students access music. Do they download songs or albums, or do they stream music using a service like Spotify? Discuss the pros and cons of downloading versus streaming music.
4. Explore the “muddied” history of rock and roll (pp. 124–126) by sampling early rock songs in class. Playing original hits by black artists and then their white cover versions is particularly illuminating. For suggested recordings, see Classroom Media Resources at the end of this chapter.
5. Draw parallels between early punk and post-punk by playing samples of the Sex Pistols or Patti Smith from the 1970s and then Green Day, Nirvana, the Foo Fighters, Nine Inch Nails, or Hole from the 1990s. Draw similar parallels between early rappers like the Sugarhill Gang, Grand Master Flash and the Furious Five, or Kurtis Blow, and more recent hip-hop acts like Lil Wayne, Kanye West, Rihanna, Eminem, and Drake. In both cases, define how the lyrics and styles are socially resistant to status quo values, but also discuss how these lyrics and styles have changed. For this lecture, tap into your students' expertise. Students could contribute sample recordings from their own collections.
6. Point out the differences and similarities between the music industry and the motion-picture industry. Should the major music labels still try to sign artists to long-term contracts (as the film industry once

did in its studio system days, as Chapter 7 notes)? Some artists, such as Prince and George Michael, have fought the long-term contract system. Or should artists work with labels on an individual recording basis (as movie stars now change studios, based on their current projects)? Which system is better for the artists? Which is better for the labels?

7. Discuss the implications of music sold as singles rather than as albums (see the Common Threads discussion at the end of Chapter 4). It is possible to trace the idea of pop music singles back to individual songs sold as sheet music from the Tin Pan Alley era, through the era of 45s, then albums and CDs, and now back to singles again (this time in a digital format). Explore why each format might have been successful in turn. Discuss the cultural implications of each form.
8. Describe the alternatives available to music artists through the Internet. Discuss how artists can use the new technology to bypass music companies, producing and selling their work independently via digital download.

LECTURE SPIN-OFFS

From Cylinders to Disks: Sound Recording Becomes a Mass Medium

Edison was issued more than one thousand U.S. patents in his lifetime, including 389 for electric light and power, 195 for the phonograph, 150 for the telegraph, 141 for storage batteries, and 34 for the telephone.

- To test his phonograph invention for the first time, Thomas Edison's mechanic recited "Mary Had a Little Lamb" into the mouthpiece.
- Edison said of the phonograph:

This tongueless, toothless instrument, without larynx or pharynx, mimics your tones, speaks with your voice, utters your words and centuries after you have crumbled into

dust, may repeat every idle thought, every fond fancy, every vain word that you choose to whisper against the thin, iron diaphragm.

I never perfected an invention that I did not think about in terms of the service it might give others. . . . Of all my inventions I liked the phonograph best. . . . I am proud of the fact that I never invented weapons to kill.

- Edison made the most money with his storage battery. Thinking that gasoline was a filthy way to power cars, he hoped to produce batteries for electric cars. Ironically, he was very good friends with Henry Ford.
- When Edison found out that teenagers were turning up the speed of his cylinder phonograph to make the music faster, he was irate. “This change of speed is far worse than any loss due to having dance records too slow,” he wrote in his notebook. “They are absolutely right time but young folks of family want this fast time & like stunts & I don’t want it & won’t have it.” He then told his machinists to install controls so that the speed remained constant.
- Edison has been described as “a large burly figure with piercing eyes and a bristling intolerance for laziness.”
- Edison’s cylinders can still be found in antique stores throughout the United States. You may be able to find one to show to your class (but be aware: they break easily).
- Here is why cylinders were impractical as recording materials:
 - They broke easily and wore out quickly.
 - They could not be mass produced (they could be copied only in very limited numbers).
 - They were difficult to store as they took up too much room.
 - Instead of labels (which didn’t exist until Emile Berliner’s flat disks arrived), cylinders relied on printed paper slips, which were then inserted into the storage box. These slips were easily lost.

Emile Berliner was born in Germany in 1851 and came to the United States as a young man. He was interested in telephones at first and actually figured out how to make sound transmit better. After working for a telephone company as a research assistant for a short while, he became an independent inventor in 1884.

- Besides the gramophone, Berliner invented a floor covering, acoustic tile, and combustion engines.
- He at first thought celluloid would be the material of choice for his flat disks. However, celluloid was too flimsy to bear repeated playings with the very big, heavy needles used in the 1890s. Berliner's early celluloid disks are extremely rare.
- Berliner turned to hard rubber disks in 1893.
- Berliner began to use shellac disks in 1895.
- The gramophone was also called a *graphophone*. Both of these words were replaced by the more popular term *phonograph*.

From Phonographs to CDs: Analog Goes Digital

The invention of the CD was both a blessing and a curse for the music industry. At first, fans flocked to the music stores to replace their records with CDs, and by the early 1990s, hit albums on CD were selling in greater numbers than were hit albums on vinyl. CDs also turned out to be a brilliant way of repackaging a label's "catalogue"—that is, all the recordings no longer in production on vinyl. CDs spawned record executives whose skill was in putting together compilations of existing music rather than in discovering new artists. CDs also made it a lot easier to copy music and gave rise to a flourishing piracy industry. (Adapted from John Seabrook, "The Money Note: Can the Record Business Survive?" *New Yorker*, July 7, 2003, p. 42.)

Convergence: Sound Recording in the Internet Age

- Here is a definition of how MP3 works (from www.mp3.com): "MP3 shrinks audio files in such a way that sound quality is preserved, but the file size is significantly smaller than it would be as a

regular CD song file. This means you're able to download an entire song in a few minutes." Today, with a high-speed Internet connection, the download will take only a few seconds.

- Here is some more information about illegal file sharing:
 - KaZaA, iMesh, BearShare, eDonkey, and Grokster have settled with record labels for damages, and by 2010, eDonkey, Morpheus, and LimeWire had been shut down.
 - BitTorrent is quite different from early file-sharing methods such as Napster in that it is optimized for very large files, making it incredibly useful for transferring video. According to varying figures, BitTorrent accounts for between 18 and 55 percent of all Internet traffic. BitTorrent is a fragmented network built on a vast selection of different clients and Web sites, which makes it hard for large media companies to track down illegal file-sharing practices.
 - Another file-sharing strategy is to go private. In this scenario, users close ranks and form private groups in which members exchange files.
 - The RIAA (Recording Industry Association of America) began suing U.S. citizens for illegal file sharing in 2003. After a period of attacking U.S. universities, where file sharing is rampant, the RIAA recently scaled back its tactic of suing individual students.
 - Universities are now spending as much as \$100,000 a year on software that blocks illicit visits to file-sharing Web sites.
 - Beyond shutting down P2P Web sites (e.g., Napster, KaZaA) and suing people who have illegally downloaded copyrighted songs and videos, the RIAA is employing a few other counterpiracy methods in its fight to protect copyrighted content:
 1. *Decoys*. A media company uploads files to large P2P networks and places a decoy (garbage or promotional content) instead of the real thing.
 2. *Stuck torrents*. A media company uploads a file that stops loading when it is 97 percent done. The remaining parts (stuck torrents) never get released, frustrating the user. This tactic is most effective on users who are new to the P2P network. The hope is that when they encounter stuck torrents, they will abandon the site.

3. *Swarming*. A company pretends it has some part of an existing torrent's file and when asked for parts of the file, it sends garbage, polluting the recipient's download.
 4. *Copy-restriction software (or DRM software)*. DRM stands for *digital rights management*, an all-encompassing term for the scrambling and encryption systems that control what someone can do with digital audio and video files. The most common form of DRM limits the number of times downloaders can copy a file (iTunes limits the number of downloads to five).
- The next big format is streaming music, which focuses on access to music rather than physical ownership of it. Streaming services can be free, ad-based, or subscription based, and they allow users to stream music from any Internet-connected device. Swedish-based service Spotify allows users to listen to music without a subscription fee as long as they are willing to listen to a few ads. (There is also a paying option for those who wish to listen to music ad-free.) Spotify started in Europe and launched in the United States in 2011.
 - According to an NPD Digital Music Study, only 37 percent of music acquired by U.S. consumers in 2009 was paid for. Will subscription services change that?

The Rocky Relationship between Records and Radio

Radio stations currently enjoy a federal exemption from paying royalties to performers and record labels because, as radio management argues, airplay sells music. (Radio stations do, however, pay small royalty sums to composers and publishers.) That may be changing, though, as the music industry continues to face declines in sales and panic about revenue. In 2007, the RIAA and several artists' groups made a move to push Congress to repeal the exemption. Repealing the exemption could generate hundreds of millions of dollars annually in new royalties but would deliver a severe blow to the radio industry. Although a bill was introduced, no final outcome has been reached, and debates still continue about whether Web-based offshoots of traditional radio stations should pay royalties. Streaming services are making deals to pay reduced royalties for streaming music.

High and Low Culture

In the 1940s and 1950s, “cats” was the nickname for working-class white southern kids who lived alongside blacks in the poorer sections of town and often worked with blacks at the same low-paying jobs. The cats related more to urban black culture than to white hillbilly culture, and they bought an increasing number of R&B records. They also tended to buy flamboyant clothes with wild color combinations at stores that catered primarily to young urban black males. Elvis Presley, who bought his clothes at Lansky’s in Memphis, was a cat and used to prefer loud pink-and-black color combos. Other cat outfits featured huge winged collars, pegged pants, and shiny fabrics. Shoes were often made of imitation leopard skin and other exotic patterns. (See Ed Ward et al., *Rock of Ages*, 1986, 6–77.)

Masculinity and Femininity

Elvis Presley entered the rock-and-roll scene at a time when the median marriage age was 20.5 years for women and 22.5 years for men; it was the youngest median age of marriage for Americans in the twentieth century. Once young women, many of them teenagers, married, they were expected to start a family, fulfill the domestic role of homemaker, and take their place in society as the chief household consumer. With feminine success defined as a marriage of appropriate status and then motherhood, teen girls had to constantly negotiate the difficult role of keeping marriageable boys sexually interested while preserving their virginity until marriage.

In much the same way that African American women in the 1920s used the blues to reclaim control of their own sexuality, white middle-class teenage girls of the 1950s found rock-and-roll music to be a medium through which they could begin resisting the limiting structure of sexual roles that confronted them in post-World War II America. To the horror of political leaders and “the social order,” Elvis provided a stage for girls to safely experience and express sexual pleasure and freedom without being branded as “bad girls.” The recording industry responded to the parental and political concern over girls acting out at rock concerts by bringing in clean-cut singers like the very white, already married Pat Boone as an antidote to stars like Elvis, Chuck Berry, and Jerry Lee Lewis (see Martin, 1995).

White Cover Music Undermines Black Artists

The Chords eventually changed their name to the Sh-Booms, a sort of last-ditch effort to communicate that they, and not the Crew Cuts, were the originators of the hit song “Sh-Boom.” Fats Domino, another black artist, was born Antoine Domino. He was called Fats because he was five feet, five inches tall and weighed 224 pounds. Domino was tremendously successful on the R&B charts and even crossed over to the pop charts. A white musician’s cover of one of his songs hit No. 1, but Domino never had a No. 1 single himself. His biggest hit was “Blueberry Hill,” which reached No. 2 in 1956.

Fears of Corruption Lead to Censorship

More detail on the tragic accident mentioned in this section (see pp. 128–129 of *Media & Culture*, 10th ed.):

Buddy Holly, Ritchie Valens, and the Big Bopper (J. P. “Jape” Richardson), along with Dion and the Belmonts and others, were on a two-week tour in February 1959 called the Winter Dance Party. For transportation, the musicians used a drafty bus that kept breaking down, and with dates in cold places like Wisconsin and Iowa, breaking down was often painful; one backup musician got frostbitten feet and had to stay behind in a hospital. On the trip between Green Bay, Wisconsin, and Clear Lake, Iowa, the bus broke down again, and the tour finally got into town only two hours before the concert. Buddy Holly, determined to fly to the next gig so that there would be more time to relax, talked to a local charter outfit where a young pilot agreed to take him and his band to the next tour stop in Fargo, North Dakota. The other tour members heard about the chartered plane, and two backup musicians in Holly’s band, Waylon Jennings and Tommy Allsup, agreed to give up their seats to the Big Bopper and Ritchie Valens. That night at the airport, the air traffic controllers somehow forgot to tell the pilot that certain parts of the journey had visibility advisories. Unfortunately, the pilot had flunked his instrument

certification a year earlier. After takeoff, the young pilot lost his bearings and crashed the plane in a cornfield. Buddy Holly, Ritchie Valens, the Big Bopper, and the pilot all died on impact. Don McLean's "American Pie," which chronicles the tragedy, became one of the most popular songs in the country in 1972. McLean, who saw himself as a "folkie" and wanted to avoid becoming a pop star, refused to play the song for a number of years. Waylon Jennings, who became a popular country star, returned to the Surf Ballroom in Clear Lake, Iowa, in 1995 to revisit the place "where the music died" and performed a musical tribute in honor of those who went down in that fateful crash.

Motor City Music: Detroit Gives America Soul

The record label Motown (short for "motor town") was headquartered in the automaking center of Detroit. Motown was so successful that Detroit was known as Hitsville USA.

Marvin Gaye appeared on the Motown scene in 1962. He was a tall, skinny singer with a silky voice that he had honed by singing in church. Gaye had an enormous amount of sex appeal onstage, and women regularly swooned at his concerts. He ended up marrying a woman who was almost seventeen years older than he was, the sister of Berry Gordy, the Motown label's founder (see p. 130 in the text). Gaye also found a singing partner in fellow Motown artist Tammi Terrell, with whom he recorded such hits as "Your Precious Love" (1967) and "Ain't Nothing Like the Real Thing" (1968). In 1967, Gaye and Terrell were performing a duet at a college in Virginia when Terrell collapsed; she was soon diagnosed with a brain tumor. She died in 1970, and Gaye withdrew from live performances for nearly four years, became involved with cocaine, and had a series of personal misfortunes. In 1984, Gaye was fatally shot by his father—a retired Pentecostal minister—during an argument. Gaye had just had his first hit of the 1980s with "Sexual Healing."

Punk, Grunge, and Alternative Respond to Mainstream Rock

The Velvet Underground: The diverse group of performers and musicians known as the Velvet Underground was made up of Lou Reed and John Cale (the group's leaders), Sterling Morrison, and Maureen "Moe" Tucker. Reed had a background in pop, poetry, and journalism, and Cale had a background in avant-garde music. Reed's lyrics, mostly about heroin, sadomasochism, homosexuality, and violence, were inspired by his experiences on the New York streets and had a beat-reporter quality to them that seemed real.

The Sex Pistols: Five songs into the Sex Pistols' first public performance at Central St. Martin's College of Arts and Design in London in 1975, the school's social secretary went backstage and cut off the band's electrical supply. The Sex Pistols had already made their impact, however. Their act consisted of anger, energy, humor, nihilism, and rhythm, and even though it shook up the social order in Britain, it energized a whole new trend in music. The Sex Pistols were actually very much a manufactured band in the same way the Monkees were created to capitalize on the success of male rock groups in the 1960s. British entrepreneur Malcolm McLaren almost single-handedly masterminded the punk-rock music genre, rightly thinking that a new musical style would be profitable. He began with John Lydon, a janitor with no musical experience but the right sort of charisma. Lydon became "Johnny Rotten" and the lead singer of the band. (In the mid-1990s, one could hear Lydon's distinctive voice singing in a Mountain Dew commercial.) McLaren added Glen Matlock, who worked in a clothing store, and Paul Cook and Steve Jones, both of whom were professional rock musicians. The Sex Pistols' first single, "Anarchy in the U.K." (with its first line, "I am an Antichrist"), sent shock waves through Britain, as did Rotten's behavior on a national talk show when he called the host a "dirty bastard" and said, when asked about the money the group earned from a record deal, "[Bleep]-ing spent it, didn't we?" (see Ward et al., 1986, 557). Soon Glen Matlock quit the band and was replaced by Sid Vicious. The group's next single, "God Save the Queen," was so heavy-handedly antimonarchy that it was banned all over Britain.

The movie *Sid and Nancy* (1986), directed by Alex Cox and starring Gary Oldman and Chloe Webb, reconstructs the love story of Sid Vicious and American Sex Pistol groupie Nancy Spungen. In this film, 1990s rock star Courtney Love makes her first acting appearance in a small part as Nancy's friend.

Music Labels Influence the Industry

The buzzword in the music industry today is *diversification*. The owners of all three of the major record companies (Universal, Sony, and Warner) have recently discussed deals to diversify into merchandise sales, concert tickets, advertising, and other fields that are not part of their traditional business.

Making, Selling, and Profiting from Music

- Music formats have been in a state of flux for the past ten years. Record labels were slow to produce their own legal digital downloads, saw a boom in that business via iTunes, and now have started to see digital sales falling for the first time as CD sales continue to plummet. Vinyl sales have shot up over the last few years as a new generation of collectors have turned on to the format, but they remain a specialty item. Many music listeners now turn to streaming, which doesn't involve buying individual albums or songs but rather access to a large collection of music.

Selling the Music

- Paul McCartney released his album *Memory Almost Full* in June 2007. Abandoning his longtime record label EMI, McCartney decided on a new arrangement with Starbucks. Starbucks distributed and sold *Memory Almost Full* in regular music-retail shops but also acted much like a radio station, playing the album repeatedly in thousands of its coffee shops in more than two dozen countries on the day of its release. McCartney also premiered the first music video from the album on YouTube. McCartney, in announcing his deal with Starbucks, described his rationale simply: "It's a new world."

- Prince has constantly defied the typical way music labels and artists promote and sell their music. In 1996, he broke with Warner Brothers Records, his label of twenty years. The fallout was highly publicized: Prince appeared with the word *Slave* painted on his face and made it clear that his label was limiting his creativity. Since then, he has become a successful self-promoter. He was an early adopter of the Internet, believing that music should be free to be heard, and found ways to upload his music and distribute his albums digitally. He has also kept up a vigorous touring schedule and has performed for a variety of onlookers at a range of venues, from the mass audience of the Super Bowl to elite audiences at a famous Hollywood hotel and even at Macy's in Minneapolis. Prince also worked with the British newspaper the *Daily Mail* to include CDs of his 2007 release, *Planet Earth*, in its Sunday edition (the newspaper paid him the equivalent of what he would have earned had he sold individual copies). As Jon Pareles summed it up in the *New York Times*, "With a sponsorship deal here and an exclusive show there, worldwide television appearances and music given away, Prince has remade himself as a twenty-first-century pop star" ("The Once and Future Prince," *New York Times*, July 22, 2007).
- The healthiest sector of the music business at the moment is music publishing, in which a company represents a number of songwriters (who may or may not also be performers) who earn money when their songs are used in TV commercials, video games, or other media. The publishing arm collects royalties when a track by one of the firm's artists is played live, on the radio, or via any other medium, offering private equity a reliable stream of revenue. Universal Music Group, already the biggest record label, became the world's biggest music publisher in 2007 after closing its purchase of BMG Music—publisher of songs by artists like Keane—for more than \$2 billion. EMI, which represents such artists as the Beatles, Robbie Williams, Norah Jones, and Coldplay, is also a big music publisher; 60 percent of EMI's income comes from publishing. EMI's music publishing business was bought by Sony in 2011 for \$2.2 billion.

Alternative Voices

There are two great pop-music dreams, according to *New York Times* music writer Neil Strauss. The first one is to start a band in a garage, write songs, perform in local clubs, and get discovered by a major label that provides limo rides, arena shows, parties, and a big house. The second dream is about independence—breaking away from the record label and going it alone.

Major labels routinely reject the new material of their recording artists in the nonstop search for a sure hit. The bureaucratic and demanding relationship between label and artist often stifles creativity and breeds resentment.

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: ILLEGAL DOWNLOADS

Survey the class to discover how many individuals download copyrighted digital audio files from the Internet.

1. Even though the unauthorized downloading of copyrighted music is inherently unethical, why are many people doing it?
2. Considering how the profits on a typical CD or legal digital download sale are divided, who is getting hurt by online piracy?
3. If most music becomes distributed on the Internet via streaming services, how much would you pay per month for a service that allowed unlimited music streaming?

IN DEPTH: THE PERVASIVENESS OF ROCK MUSIC

This Critical Process exercise explores the role of rock and roll in American society.

Pre-Exercise Questions: What are some of the images that come to mind when you think of rock and roll? What might the United States be like without rock and roll?

1. *Description.* List five to ten ways in which rock and roll has had a positive impact on American society since the 1950s. In a second column, list five to ten ways in which rock and roll has had a negative impact on American society.
2. *Analysis.* What sorts of patterns emerge from these lists? Are some of the positives and negatives related to the same themes or issues?
3. *Interpretation.* Can negative influences be reinterpreted as positive, or vice versa, depending on one's cultural or political perspective? How would another generation interpret these influences?
4. *Evaluation.* Do you think rock has been more of a negative or a positive force in American culture? If you reconsider both lists, are there some significant elements of rock and roll that you might have overlooked? How do you think people will interpret rock in another twenty years?
5. *Engagement.* Have students bring samples of music they think are socially positive or negative, and play the music for the class. Enjoy and discuss.

IN BRIEF: SOUNDTRACK OF YOUR LIFE ASSIGNMENT

Choose five—and *only* five—single songs to include on the Soundtrack of Your Life. They may be from any genre of music and may be chosen for any reason (meaningful lyrics, memories associated with the song, favorite artist, etc.). Write a one-page (and *only* one-page!), double-spaced essay listing the songs and describing why you picked them.

—Developed by James Douglas, Valparaiso University

IN DEPTH: INVESTIGATING THE INDIES

This Critical Process exercise takes a deeper look at indie labels.

In small groups, investigate a small, independent recording company (of which there are tens of thousands throughout the United States and the world). Visit its Web site, and e-mail or telephone the company. In your investigation, try to proceed through the five steps of the critical process:

1. *Description.* What kind of music does this label specialize in? Is the label limited to only one genre? What are some of the groups the label produces? Where and how does the label identify its musical artists? How does the label describe itself? How does the label distribute its recordings to consumers?
2. *Analysis.* Look at the variety of groups the label produces. What kind of fan is the label trying to target? How does this label promote its artists and get a recording to the consumer? What obstacles does the label face in popularizing its artists? Is the label fiercely independent, or is its goal to sell to a major label? Is the label struggling, or is it financially viable?
3. *Interpretation.* From what you've gathered so far from your research, what major problems do independent recording labels face? Do you see independent labels overcoming these problems? How?
4. *Evaluation.* What is the value of small independent recording companies to the entire recording industry? What would be different about the recording industry as a whole if small independent labels didn't exist? Add other questions and information as you go along. Meet with the members of your group to discuss your findings. Your group might want to prepare a chart or provide information about your label that can be shared with the rest of the class.
5. *Engagement.* Now that you know about indies, give some a try. Sample independent label artists on Web sites such as <http://wiki.etree.org> (all music is free and legal to download and trade). Better yet, buy some music. Also request that local radio stations play quality local independent artists so that other people can hear them. (This strategy will be more effective if several people make requests over a sustained period of time.) You might also talk with retailers about carrying local independent music CDs if they don't already do so.

(*Note:* This assignment can be adapted to other media industries covered in the text.)

IN DEPTH: YOUR ROLE IN THE MUSIC BIZ

Pre-Exercise Questions: What does it mean when a musical artist is a “sellout”? Is signing a long-term contract with a major recording label an artistic compromise?

In this Critical Process exercise, students analyze their own music collection and connect it to issues in “the business of sound recording” (see text pp. 136–137, 139–141, and 143–144).

1. Using the pie chart in the text (p. 137), students should go through their music collections (MP3s, CDs, cassettes, LPs, etc.) and chart their collections by the three major labels and their subsidiaries or as independent labels. (For owners of large music collections, consider limiting this exercise to recent recordings and just MP3s.) To figure out the parent company of a label, look at the fine print. For example, the Warner Music Group includes the following labels:
 - *Atlantic Group* (Atlantic, Rhino, Atlantic Classics, Atlantic Nashville, Beggars Banquet, Big Beat, Celtic Heartbeat, Curb, Lava, Mammoth, Matador, Mesa/Bluemoon, 143, TAG)
 - *Elektra Entertainment Group* (Elektra, EastWest, Asylum, Elektra/Sire)
 - *Warner Bros. Records* (Warner Bros., Reprise, Giant, Maverick, Qwest, Warner Bros./Nashville, Warner Bros./Reprise Home Video, American Recordings, Slash)
 - *Warner Music International* (Teldec, Erato, Nonesuch, Finlandia, CGD, Cold Blue, Carrere, DRO, WEA Latin, PWL, ZIT, rooArt, Magneoton, UFO, Fazer, Telegram, Continental, London/Sire Records)
 - Joint ventures with labels such as former indie Sub Pop (49 percent ownership)
2. In addition, students can compute where their music money goes. Individuals should count the number of MP3s they own and then multiply that number by the average retail price of \$0.99 per song to determine the approximate cost of their MP3 collection. Next, using the pie-chart breakdowns in Figure 4.3 (p. 141), determine where the money went. Students might also wish to consider music obtained for free (and illegally, if the music was copyrighted) and what percentage of that kind of music is part of their collection.

With this information in hand, discuss the following questions:

- a. Do you detect a qualitative difference in content and style between the independent label recordings and major label recordings? Does the major label mean a sellout in terms of content?
- b. How can you be a music fan and support artists you like, yet resist dominant music companies? Is it possible? Do you wish to resist them? What motivates you to make music purchases? Do you actively seek indies?
- c. Where do you buy most of your music? How many different sites do you frequent? Does it make a difference to you?
- d. Do you pay attention to recording-industry labels? Does the company make any difference to you? Should it?

Suggestion: This exercise needs a few days of preparation for students to analyze their recording collections.

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Alternative Strategies for Music Marketing (2009, 3:42 minutes). This video explores how music marketing is evolving and the strategies independent artists and marketers now employ to reach audiences, including the Internet and video games. Featuring Richard Campbell, Scott Dugdale, David Gale, Gina Mendello, and Mike Molenda.

Recording Music Today (2009, 2:32 minutes). Composer Scott Dugdale discusses how technological innovations have changed modern music recording.

VIDEOS/DVDS/CDS

Don't Look Back (1968, 96 minutes). Notable documentary by *cinema verité* filmmaker D. A.

Pennebaker, who follows Bob Dylan on tour in 1968.

A Hard Day's Night (1964, 90 minutes). The first film starring the Beatles, this pseudodocumentary follows the Fab Four during an average "day in the life."

Hip-Hop: Beyond Beats and Rhymes (2006, 61 minutes). This documentary, produced by Byron Hurt, examines representations of gender roles in hip-hop and rap music.

The History of Audio Recordings (1997, 30 minutes). A history of the sound-recording industry and a look at the connections among technology, business, artistry, and social dynamics when producing an audio recording. Distributed by RMI Media, 847-297-8680; www.rmimedia.com.

La Bamba (1987, 103 minutes). A romantic biography of Ritchie Valens, including his tragic death in an airplane crash that also took the lives of Buddy Holly and the Big Bopper. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Material Witness (1995, 42 minutes). In this video lecture, Michael Eric Dyson discusses the volatility of gangsta-rap lyrics in relation to classical poetry and personal anecdotes in an eloquent lecture that blends popular culture with critical theory. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Money for Nothing: Behind the Business of Pop Music (2001, 48 minutes). Independent musicians, music historians, music critics, and scholars argue that the music industry is being threatened by a shrinking number of record companies, the centralization of radio ownership and playlists, and the increasing integration of popular music into the broader advertising and marketing aspects of the market. The history is excellent, but the video does not take into account the rise of the Internet. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Rock & Roll (1995, 10 hours). A comprehensive visual illustration of rock-and-roll history. Available on WGBH's Open Vault, <http://openvault.wgbh.org/collections/roll-rock-and-roll>.

Sid and Nancy (1986, 101 minutes). Based on the true and tragic love story of Sid Vicious of the Sex Pistols and an American groupie named Nancy Spungen. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

This Is Spinal Tap (1984, 87 minutes). A hilarious “fake” documentary about a British rock group on tour in the United States.

Truth or Dare (1991, 118 minutes). A documentary about Madonna’s 1990 *Blonde Ambition* tour of Japan, the United States, Canada, and Europe.

Woodstock (1970, 180 minutes). A film that chronicles the 1969 Woodstock concert and the more than 400,000 people who witnessed performances by artists and groups like Joan Baez, Joe Cocker, Arlo Guthrie, Jimi Hendrix, and the Jefferson Airplane.

RECORDINGS

LaVern Baker: “Tweedlee Dee,” *Soul on Fire: The Best of LaVern Baker*, 1991, Rhino.

The Beatles: *Sgt. Pepper’s Lonely Hearts Club Band*, 1967, Parlophone.

Chuck Berry: *His Best, Vol. 1*, 1997, Chess.

Pat Boone: “Ain’t That a Shame,” *His Greatest Hits*, 1995, Laserlight.

Pat Boone: “Tutti-Frutti,” *His Greatest Hits*, 1995, Laserlight.

David Bowie: *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, 1972, RCA.

Manu Chao: *Clandestino*, 1998, Ark 21.

Ray Charles: “I Got a Woman,” *The Best of Ray Charles: The Atlantic Years*, 1994, Rhino.

The Chords: “Sh-Boom,” *The Best of the Chords*, 1954, Cat Records.

Eric Clapton: “I Shot the Sheriff,” *Cream of Clapton*, 1995, Polydor.

The Crew Cuts: “Sh-Boom,” *The Best of the Crew Cuts: The Mercury Years*, 1996, Mercury.

Sheryl Crow: “Love Is a Good Thing,” *Sheryl Crow*, 1996, A&M.

Fats Domino: "Ain't That a Shame," *Crescent City Soul: The Sound of New Orleans*, 1996, EMI.

Bob Dylan: "Like a Rolling Stone," *Highway 61 Revisited*, 1965, Columbia.

Georgia Gibbs: "Tweedlee Dee," *Best of the Mercury Years*, 1996, Mercury.

Gotan Project: *La Revancha del Tango*, 2003, Beggars XI Recording.

Grand Master Flash and the Furious Five: "The Message," *Greatest Messages*, 1984, Sugar Hill.

Jimi Hendrix: *Are You Experienced*, 1967, Track Records.

Lauryn Hill: *The Miseducation of Lauryn Hill*, 1998, Ruffhouse.

Robert Johnson: *The Complete Blues*, 1996, Columbia/Legacy.

Little Richard: "Tutti-Frutti," *Little Richard: The Georgia Peach*, 1991, Specialty.

Bob Marley: "I Shot the Sheriff," *Talkin' Blues*, 1991, Tuff Gong/Island.

Don McLean: "American Pie," *Greatest Hits Alive*, 1997, Hip-O.

Moby: *Play*, 1999, BMG/V2.

Motown: *Hitsville USA: The Motown Singles Collection, 1959–1971* (features 104 tracks), 1992,
Motown.

Nirvana: "Smells Like Teen Spirit," *Nevermind*, 1991, DGC.

Notorious B.I.G.: *Life after Death*, 1997, BMG/Arista/Bad Boy Entertainment.

Public Enemy: *It Takes a Nation of Millions to Hold Us Back*, 1988, Def Jam/Columbia.

Radiohead: *OK Computer*, 1997, Parlophone.

Rhythm and Blues: *Atlantic R&B, 1947–1974* (seven volumes on the history of modern black music),
1991, Atlantic.

Sex Pistols: *Never Mind the Bollocks, Here's the Sex Pistols*, 1977, Warner Bros.

Supremes: *Diana Ross and the Supremes, Anthology*, 1974, Motown.

2Pac: *Greatest Hits*, 1998, Universal/Interscope.

Velvet Underground: *Loaded: Fully Loaded Edition*, 1997, Rhino.

WEB SITES

The All-Music Database: www.allmusic.com

One of the most comprehensive online music resources on the Internet, providing extensive knowledge of every musical style from opera to alternative rock.

Billboard Magazine: www.billboard.com

A source for some of the best-known music charts.

Inventing Entertainment: The Early Motion Pictures and Sound Recordings of the Edison Companies:

<http://memory.loc.gov/ammem/edhtml>

The Library of Congress's Web site devoted to the motion pictures and sound recordings of the Edison Companies.

Pitchfork: www.pitchfork.com

An Internet publication devoted to music news and criticism, particularly the underground and independent music scene.

The Recording Industry Association of America: www.riaa.com

A source for statistics on music sales.

FURTHER READING

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Chapter 5

Popular Radio and the Origins of Broadcasting

Preview Story: Prerecorded on-air segments may make it seem as if there is a live deejay at a radio station, but that is rarely the case. This side effect of corporate ownership consolidation has led to a radio industry that has become more homogenized in ownership as well as content.

I. *Early Technology and the Development of Radio*

The *telegraph*, precursor of radio technology, introduced the idea of nearly instantaneous communication. However, the telegraph could not transmit voice and was limited by the reach of wires.

A. *Maxwell and Hertz Discover Radio Waves.* James Maxwell theorized about the existence of *electromagnetic waves*, and Heinrich Hertz proved that electricity emitted them.

B. *Marconi and the Inventors of Wireless Telegraphy.* In the mid-1890s, Guglielmo Marconi and others developed *wireless telegraphy*, a form of voiceless point-to-point communication.

C. *Wireless Telephony: De Forest and Fessenden.* Lee De Forest and Reginald Fessenden both aimed to go beyond Marconi and began transmitting voices and music with *wireless telephony*. By 1906, radio transmission was evolving from *narrowcasting* into *broadcasting*.

D. *Regulating a New Medium.* The two most important international issues affecting radio in the 1900s were ship radio needs and signal interference.

1. *Radio Waves as a Natural Resource.* The *Radio Act of 1912* addressed the problem of amateur radio operators who were increasingly cramming the airwaves and also determined that radio should benefit society.

2. *The Impact of World War I.* As wireless telegraphy played an increasingly large role in military operations, the navy sought tight security controls on information.

3. *The Formation of RCA.* RCA was created as a private-sector monopoly with government approval to dominate the radio industry.

II. *The Evolution of Radio*

A Westinghouse engineer's radio experiments in a Pittsburgh garage in 1916 evolved, in 1920, into KDKA, the first commercial radio station.

A. *Building the First Networks.* AT&T attempted to monopolize radio and form the first radio network with its telephone lines.

B. *Sarnoff and NBC: Building the "Blue" and "Red" Networks.* David Sarnoff, the general manager of RCA, created NBC as a subsidiary and organized independent stations as its affiliates. The telephone group was the NBC-Red network, and the radio group was the NBC-Blue network.

C. *Government Scrutiny Ends RCA-NBC Monopoly.* Concerned about RCA's growing control of radio content, the federal government revoked the company's monopoly status in 1932.

D. *CBS and Paley: Challenging NBC.* In 1928, William Paley, whose family owned a cigar company, bought CBS and became NBC's main competitor.

E. *Bringing Order to Chaos with the Radio Act of 1927.* The first federal legislation to bring order after radio's chaotic rise, the *Radio Act of 1927* initiated the policy of operating in the "public interest, convenience, or necessity."

F. *The Golden Age of Radio.* Radio commanded a central position in most American living rooms in the 1930s and 1940s.

1. *Early Radio Programming.* Listeners tuned in to favorite fifteen-minute programs each night that included variety shows, quiz shows, radio plays, and "soaps."

2. *Radio Programming as a Cultural Mirror.* By the 1930s, the most popular comedy was the controversial *Amos 'n' Andy*, which launched the idea of the serial program.

3. *The Authority of Radio*. The 1938 broadcast of *War of the Worlds* caused several hours of panic across the country and illustrated the power of radio.

III. *Radio Reinvents Itself*

The story of radio, from its invention at the turn of the twentieth century to its survival in the age of television, reflects how many communication industries adjust to media convergence.

- A. *Transistors Make Radio Portable*. Radio adapted to television with important technological innovations. Developed by Bell Laboratories in 1947, the *transistor* enabled radios to shrink in size and be portable.
- B. *The FM Revolution and Edwin Armstrong*. *FM*, developed by Edwin Armstrong, was a dramatic breakthrough in broadcast sound and a better medium for music.
- C. *The Rise of Format and Top 40 Radio*. Inspired by jukebox play, a station owner invented the idea of rotating top songs.
- D. *Resisting the Top 40*. The expansion of FM in the mid-1960s created room for *progressive rock* and *album-oriented rock (AOR)*.

IV. *The Sounds of Commercial Radio*

Radio becomes even more specialized.

- A. *Format Specialization*. More than forty different formats serve diverse groups of listeners.
 1. *News, Talk, and Information Radio*. Buoyed by popular hosts like Rush Limbaugh and Glen Beck, the *news/talk/information* format is the most dominant format on AM radio and the second most popular format in the United States.
 2. *Music Formats*. *Adult contemporary (AC)*, *contemporary hit radio (CHR)*, *country*, and *urban contemporary* are a few of the most popular music formats on radio today.
- B. *Nonprofit Radio and NPR*. Today, more than three thousand nonprofit stations are in operation.

1. *The Early Years of Nonprofit Radio.* In 1948, the government began authorizing noncommercial licenses to stations that were not affiliated with labor, religion, education, or civic groups and also approved 10-watt FM stations.
2. *Creation of the First Noncommercial Networks.* *National Public Radio (NPR)* and the *Public Broadcasting Service (PBS)* were created in the late 1960s and mandated by Congress to provide alternatives to commercial broadcasting.

C. *New Radio Technologies Offer More Solutions*

1. *Satellite Radio.* Two services, XM and Sirius, started offering more than one hundred digital music, news, and talk channels in 2002 through a subscription *satellite radio* service. In 2008, they merged to form SiriusXM radio.
2. *HD Radio.* At least two thousand radio stations now broadcast in *HD*, a technology that compresses digital signals and allows for multicasting.

D. *Radio and Convergence.* Media convergence, or radio converging with the Internet, is taking radio back to its roots by providing a wider variety of content to listeners.

1. *Internet Radio.* Emerging in the 1990s, *Internet radio* involves either an existing station streaming its programming on the Web or a service like Spotify that creates a radio station based on a user's musical taste.
2. *Podcasting and Portable Listening.* Internet radio is no longer tied to a computer. Through *podcasting*, audio files are available for download onto devices like MP3 players, smartphones, and tablets; Internet radio sites have also developed apps for streaming radio on such devices.

V. *The Economics of Broadcast Radio*

Radio's broad reach makes it very desirable real estate for advertisers.

- A. *Local and National Advertising*. About 10 percent of spending on media advertising goes to radio stations.
- B. *Manipulating Playlists with Payola*. Record promoters continue to influence playlists with *payola*, although recently there have been increased efforts to enforce payola laws.
- C. *Radio Ownership: From Diversity to Consolidation*. The *Telecommunications Act of 1996* eliminated most ownership restrictions on radio.
- D. *Alternative Voices*. *Low-power FM (LPFM)* community radio works to promote civic discourse.

VI. *Radio and the Democracy of the Airwaves*

Deregulation and the trend to corporatize rather than local control means the public needs to play a role in ensuring mass media industries continue to serve democracy and local communities.

Case Study: Host: The Origins of Talk Radio (p. 171)

Media Literacy and the Critical Process: Comparing Commercial and Noncommercial Radio (p. 174)

Global Village: Radio Mogadishu (p. 176)

Digital Job Outlook: Media Professionals Speak about Jobs in the Radio Industry (p. 183)

LECTURE TOPICS

1. Discuss the telegraph in greater detail. Students sometimes have a hard time understanding the significance of the telegraph and that telegraphs operated with wires. It's important for them to understand the telegraph in relation to "wireless telegraphy." A helpful Web site to aid your discussion is <http://morsecode.scphillips.com/jtranslator.html>, which can translate any message you type into Morse code and then play it back for you.
2. Drawing on the Lecture Spin-Offs, enliven radio history by exploring the lives of early radio pioneers: Heinrich Hertz, Guglielmo Marconi, Lee De Forest, David Sarnoff, and Edwin Armstrong.

If you have Internet access in your classroom, you may want to play the famous radio broadcast from the Hindenburg crash (www.otr.com/hindenburg.shtml).

3. Chart the influence of GE, RCA, AT&T, and Westinghouse from their beginnings in radio to their status as media corporations today.
4. Draw comparisons between the development and growth of radio and the development and growth of the Internet.
5. Play excerpts from radio programs such as *War of the Worlds*, and discuss the success and impact of radio drama in American culture during the Golden Age of Radio (see Lecture Spin-Offs and Classroom Resources).
6. Discuss radio's business model. Explain how radio in the United States ended up being financed by advertising and not, for example, by license fees. Explore the advantages and limitations of commercial radio versus public-owned radio and the impact of a radio program's funding on its content. Discuss under which model (if any) the listeners are better served and why (see Lecture Spin-Offs).
7. Using the radio stations in your area as examples, discuss their various formats as well as how and why over the years those formats may or may not have changed. Relate these changes to the economics of broadcast radio and the conditions and population profile of your own radio market. The market size of your metro area is ranked in the annual *Broadcasting & Cable Yearbook*.
8. Conduct a classroom experiment to illustrate the homogeneity of radio programming and promotion despite differences in location. Spend a few minutes asking students about the radio stations in their hometowns. Do they remember the call letters or catchphrases (Mix 96, Kool, Lite, etc.), the names of on-air personalities (deejays, morning show hosts, etc.), and the songs that were played? If your classroom has computer access, look up a few of the stations to see how many of them have overlapping ownership. Or you could ask students to look up the ownership of their favorite

hometown station prior to class and see how many stations have overlapping ownership during class discussion.

9. Explore the influence of online radio stations that allow users to create tailor-made stations (e.g., Pandora, Last.fm, Slacker) based on their musical tastes and listening habits. Ask students if they use these services. If so, have they discovered new artists or listen to more diverse radio content because of Internet radio stations? Also discuss Internet-streaming radio in conjunction with your students' music-purchasing habits. Have students downloaded songs they heard and liked on an Internet radio site?
10. Discuss the emergence of podcasting. Explore the many uses of podcasts, and discuss how they are changing radio.

LECTURE SPIN-OFFS

Early Technology and the Development of Radio

The people who invented radio were often very young, much like computer innovators today.

- Heinrich Hertz was originally from Hamburg, Germany, and came from a highly educated family. German, English, French, and Italian were spoken at home. Fascinated by science, Hertz knew all there was to know about electromagnetism by the time he was twenty. He discovered wavelengths and how to measure them. He called them “invisible light” and compared them to the rings in water after a stone is thrown into a pond, except that wavelength “rings” travel at 186,000 miles per second (the speed of light). By the time Hertz was thirty-four, he was working on shooting invisible beams in all directions. He died of blood poisoning in 1894, when he was only thirty-six, but his name lives on as the international synonym for “cycles per second.”
- Guglielmo Marconi, another young genius, was born in 1874. The introverted son of a prosperous Italian family, he lived with his parents and one brother in a country house near Bologna and was

educated at home by tutors. As a teenager, Marconi became interested in electricity and the experiments of Benjamin Franklin. While on vacation in the Alps in 1892, the eighteen-year-old Marconi first came into contact with the concept of “Hertzian waves” in a magazine article. He was so excited that he immediately started to plan for a way to transmit sound without wires. Marconi returned home and began working in his third-floor room behind locked doors, instructing his mother to leave his meals outside the door. He finally invited her in when he had finished his invention, which could transmit the sound of distant ringing bells. The Italian Minister for Post and Telegraph wasn’t interested, so the whole Marconi clan sailed to England. At customs, Marconi was carrying his wireless telegraph in a little black box and was stopped by customs officers, who reportedly thought he “had the eyes of a fanatic” and who suspected him of terrorism. They seized his box and smashed it to bits, but Marconi eventually reconstructed the invention in England, got it patented, and became famous.

- Lee De Forest, an American, got his early education by reading the Bible and the *Patent Office Gazette*. Later, he attended the Sheffield Scientific School at Yale and was voted the “nerviest” member of his class. De Forest was regarded as both a genius and a very odd man. He used to keep a diary to record his thoughts. One entry early in his scientific career stated, “What finer task than to transmit the sound of a voice or song to one a thousand miles away. Oh, if I could do that tonight.” When De Forest decided to compete with Marconi in the transmission of a yacht race, he hadn’t yet completed his sending-and-receiving equipment and had barely eaten or slept so as to be ready for the start of the race. Eventually, he collapsed and was rushed to a hospital. As it happened, however, President William McKinley was assassinated while De Forest was recuperating in the hospital, and the yacht race was rescheduled out of respect for the president. De Forest was able to finish his equipment in time. Eventually, De Forest figured out how to multiply an electric current billions of times, thereby making transmissions more powerful. De Forest was a passionate scientist, but he was also a bit of a romantic. “My present task,” he once wrote, “is to

distribute sweet melody over the city and the sea so that even the mariner far out across the silent waves may hear the music of his homeland.”

- David Sarnoff was born in the Russian province of Minsk and came from a family of hard workers who believed very strongly in education. At an age when most children were struggling with the alphabet, for example, Sarnoff had already memorized parts of the Pentateuch, the first five books of the Old Testament. In 1900, when he was ten years old, Sarnoff’s family emigrated to the United States. He contributed to his family’s finances by becoming a newsboy and then a newsstand owner. As a teenager, Sarnoff became a member of his high school’s debating team and began to work for Marconi. One of his first key roles at the Marconi station involved being at the controls when the *Titanic* went down. Many radio history books (including Sarnoff’s own biography) erroneously describe Sarnoff as the sole individual to detect the ship’s distress signal, call the newspapers, and “single-handedly” record the names of the survivors for days, becoming the only link between the rescue operation and the rest of the world. Although a number of men at the Marconi station helped communicate rescue information to survivors and ultimately saved more than seven hundred lives, Sarnoff claimed much of the credit. (He developed a reputation for being an egomaniac, making people at NBC call him “General” after his brief stint with the World War II propaganda effort and establishing a museum to himself in New York called the Sarnoff Museum.)

Early radio’s contributions to the *Titanic* rescue effort nevertheless inspired throngs of American boys to build short-range telegraphy sets as a hobby. Electrical gadgetry became readily available in hobby stores, and many boys—and perhaps some girls—dreamed of becoming wireless operators like Sarnoff. Wireless clubs also became popular in high schools and colleges.

- When Edwin Armstrong was a Columbia University undergraduate, he invented a “feedback” circuit, another way to multiply electrical current, which would lead to FM radio. When he showed his invention to Sarnoff, both were only twenty-three years old. As the text mentions on page 167, Armstrong committed suicide by jumping out a window after repeated failures to secure suitable

patent deals from RCA for his inventions. Another version of Armstrong's suicide in radio lore has his wife pushing him out the window. Apparently, suspicions arose after Armstrong's death when his wife quickly settled her husband's patent deals with Sarnoff and became a millionaire. She was reportedly abused by Armstrong and was rumored to have a lover, so the push, as the story goes, was as much a crime of passion as it was motivated by personal financial gain. Tom Lewis's book *Empire of the Air* (see Further Reading), also made into a documentary by Ken Burns, is a worthwhile chronicle of Armstrong's patent arguments with Sarnoff and does much to demystify the two characters.

The Evolution of Radio

Clear channels were among the first AM channels established, and they have the most powerful signals in radio (50 kilowatts), which enables them to broadcast over an enormously wide area, often across much of North America. A person listening in Chicago can very well pick up a clear channel from Atlanta, for instance. These AM stations have long been protected from interference within their primary and secondary service areas. The best time to listen to a clear channel is at night, when many smaller AM stations are required to power down to reduce interference. (For a complete listing of stations, see the list compiled by AC6V: www.AC6V.com/clearam.htm#USA.)

- *WMAQ-AM*: WMAQ-AM was Chicago's oldest radio station and one of the most famous clear-channel stations. It is where *Amos 'n' Andy* premiered in 1928, and it was the home of such radio stars as Red Skelton, Dave Garroway, Garry Moore, and Hugh Downs. Its call letters, chosen by then secretary of commerce and future president Herbert Hoover, meant, "We Must Ask Questions."

In July 2000, WMAQ-AM signed off for the last time, a victim of the CBS and Viacom merger and FCC regulations. It was replaced by an all-sports station called The Score. Before its demise, however, WMAQ-AM had already gone through numerous format changes, from easy listening to country and finally all news.

Bringing Order to Chaos with the Radio Act of 1927

Call letters were originally created so that telegraph operators could send messages to ships and other parties without having to spell out the entire name with every communication. Beginning in 1912, at the London International Radiotelegraphic Conference, international call letters were assigned to various countries: Germany got *D* (for Deutschland) and *A*, Britain got *B* and *M*, France got *F*, Canada got *C*, and Mexico got *X*. The United States got the letters *K* and *W*; no one knows exactly why. U.S. stations west of the Mississippi River were then assigned call letters that began with the letter *K*, and stations east of the Mississippi were given the letter *W*. (KDKA in Pittsburgh and WHO in Des Moines, Iowa, are two of about thirty stations established before this rule that were allowed to keep their original letters.) Some early stations (clear channels especially) have only three call letters, but the FCC moved to four because three-letter combinations would be exhausted too quickly.

When radio stations select their call letters, the FCC also requires that no two be alike and that the combination of letters be in good taste; in other words, no obscene or suggestive words are allowed. Some stations choose call letters that suggest ownership affiliation, such as WABC or KNBC, and some select pronounceable combinations, such as KORN or WREN. Others try to find combinations that are easy to remember or that establish a connection with their identity, such as KJAZ, which programs jazz music, or KUNI, which has its station at the University of Northern Iowa. For a list of call-letter meanings and their origins, consult www.earlyradiohistory.us/recap.htm.

The Communications Act of 1934 states:

It is the purpose of this Act, among other things, to maintain the control of the United States over all the channels of interstate and foreign radio transmission; and to provide for the use of such channels, but not the ownership thereof, by persons for limited periods of time, under licenses granted by Federal authority, and no such license shall be construed to create any right, beyond the terms, conditions, and periods of the license.

—The Communications Act of 1934, Title III, Section 301

Members of Congress are responsible for setting spectrum management policy and overseeing the FCC and the National Telecommunications and Information Administration. Congress sets basic policies, such as whether spectrum licenses are auctioned or given away free to private companies.

Here are some quotes from elected officials and others on the value of the public airwaves:

The wireless spectrum belongs to the public, and thus should be made to serve the public.

—Senator Ernest Hollings, former chairman, Senate Commerce Committee

They used to rob trains in the Old West. Now we rob spectrum.

—Senator John McCain, chairman, Senate Commerce Committee

[Spectrum is] the most valuable natural resource of the information age.

—William Safire, *New York Times*

[The spectrum allocation] system is inefficient, unresponsive to consumer demand, and a huge barrier to entry for new technologies anxious to compete in the marketplace.

—Thomas Hazlett, former chief economist, FCC

The bottom line is that spectrum is just as much a national resource as our nation's forests. That means it belongs to every American equally. No more, no less. If someone wants to use our resources, then we should be fairly compensated.

—Senator Bob Dole

It's like giving Yellowstone National Park to timber companies.

—William Safire, *New York Times*

The Golden Age of Radio

The creative side of radio: Radio was an intimate medium that took some getting used to. In the early 1930s, some actors were so scared of microphones that engineers devised lamp-shade covers to make them appear more innocuous. Actors stood very close to one another around the microphone when

rehearsing and performing, and they often found their bodies pressing close to those of other actors. Consequently, breath fresheners became standard fare for radio performers between the 1930s and 1950s. According to radio historian Robert L. Mott, the breath freshener Sen-Sen was effective for disguising boozy breath during rehearsals and performances. It became so popular that “most actors were afraid to use it for fear of being guilty by association.” (For more information, see Mott, 1993, p. 3.) Actors usually received \$6 an hour for rehearsals and \$15 for a broadcast that was usually fifteen minutes long. Some actors worked on as many as four soap operas a day.

Being a sound-effect artist was often nerve-wracking and uncomfortable, with artists often standing in 2 feet of water to get the kinds of splashing sounds the director wanted. The biggest dread was dropping anything accidentally, having an equipment failure, or making some other kind of noticeable mistake. One artist, desperate not to let a sledgehammer hit the floor, put his foot in its path and broke his foot. What follows are some examples of how sound-effect artists colored a radio show with sound:

- A bowl of cooked spaghetti squeezed rhythmically = a giant worm devouring people in their sleep
- Glass wind chimes tinkling = sunlight
- Two moist rubber gloves twisted and stretched = a human body turned inside out
- A hopper that drained bird seed onto a piece of stretched waxed paper = rain on a roof
- Flashlight bulbs dropped into a glass = ice cubes
- A cork dipped in turpentine and rubbed against a bottle = a squealing rat
- A box of cornstarch squeezed in a rhythmic fashion = footsteps in snow
- Cotton balls ripped close to the microphone = footsteps in snow
- Water from a seltzer bottle squirted into a pail = milking a cow
- Audiotape crinkled close to the microphone = fire crackling (audiotape was developed in Germany in the 1940s and was introduced to the United States in 1945)

If you don't have a chance to play a recording of *War of the Worlds* in class, here's a brief description of the broadcast: The production was scripted in the form of fake news flashes that repeatedly interrupted musical recordings. The first news flash reported strange activity sighted on Mars. The next interruption was an urgent message saying a meteor had crashed near Grover's Mills, New Jersey. Then came a "live" report from the New Jersey site saying that it wasn't a meteor at all but, rather, Martians with death-ray guns who had just killed one thousand people. A subsequent "eyewitness report" described the Martians as "weird creatures streaming from a huge silver cylinder and burning everything that lay in their path." The report stopped suddenly "for reasons beyond the station's control." Then news bulletins from across the country started streaming in, telling listeners that the National Guard had been called out, the U.S. military was rapidly mobilizing, and the White House had declared a state of national emergency. Even though there had been a strong disclaimer at the beginning of the broadcast saying that the story was only make-believe, people crowded into churches, highways became jam-packed with cars, and many people put on gas masks. In one unlucky town in Washington State, an actual power failure magnified the frenzy and horror.

Format Specialization

Here are some Arbitron marketing statistics on the specialized radio marketplace:

- *Contemporary Hit Radio*: Of all formats, CHR has the highest share of teen listeners (20 percent). More than two-thirds of the listeners are age thirty-four and younger.
- *Classical*: Adults age fifty-five and older account for more than two-thirds of those listening to classical stations.
- *Country*: Forty percent of country music listeners invested at least \$500 in home maintenance in 2008. They are the least likely of any format listeners to be online. About 54 percent eat fast food more than five times in thirty days.

- *News/Talk/Information*: Ninety percent of the news/talk/information audience are age thirty-five and older.
- *Oldies*: Hispanics constitute 8.5 percent of the oldies audience. Oldies listeners are more likely to use coupons than the general population.
- *Urban*: Black listeners constitute the overwhelming majority—79.5 percent—of the urban audience. They eat at fast-food restaurants and Chinese restaurants more frequently than any other format group.

Nonprofit Radio and NPR

There was active debate concerning commercialized radio in the 1920s and 1930s. In 1933, the year's national high school debate topic asked students to argue in favor of either the British or the American broadcasting system. In the British system, radio was (and in part continues to be) owned and operated by the government and supported by funds generated through some form of taxation. In the contested American system, radio would be owned by private enterprises, and its existence would depend solely on advertising for funding. Not surprisingly, the debate topic sent shock waves throughout the radio industry. Educators were angered by both the radio industry's and the government's favoritism toward commercial and not educational radio; the debate topic was one way of fighting back.

During the early 1930s, there continued to be a push among educators, religious organizations, and other interested groups for 25 percent of all broadcasting licenses to be given to nonprofit institutions. One central argument was that commercialized radio was promoting negative cultural values, especially to children. Other educators expressed concern that the radio would replace parents, teachers, and the clergy in determining children's attitudes and that it would simply supplant the public-school system as a creator of mass culture. The broadcasters fought back by claiming that commercial radio had already brought educational programs to the American home. In 1934, NBC's president, Merlin Aylesworth, told educators that radio programs were a source of public enlightenment, with 20 percent being educational and 30 percent having some educational value. (Similar arguments were later made for television and the

Internet.) In the end, the FCC, with heavy lobbying pressure from commercial broadcasters, agreed with Aylesworth that commercial radio was providing enough educational programming to its listeners.

Another debate revolved around violence in radio's popular horror and crime stories. Some children were said to have been mimicking violent acts after hearing about them on the radio. A few advertisers pulled back, and the radio industry altered radio scripts with criminal themes (the FCC called these programs Goosepimple Kid Shows) in an act of self-censorship that would repeat itself with other mass media in decades to follow. (For more information, see McChesney, 1993, and Spring, 1994.)

Some facts about the BBC:

- The national government-supported broadcasting network began in 1924. BBC is affectionately known throughout Britain as "Auntie."
- The BBC gets its funding from the \$193 television license fee that TV-owning Brits must pay annually (under penalty of law). There is no radio license fee. The television license fee finances eight BBC television channels and ten radio networks. The terms of the BBC's funding are determined in a royal charter. The current charter expires in 2016.
- The BBC receives \$3.8 billion a year from television license fees.
- The BBC successfully competes against five national radio networks and forty local radio services, plus cable and twenty-four-hour news offerings. Most Brits watch or listen to the BBC for at least two hours a week.
- Viewership has begun to sag, however, falling below 30 percent for the first time. The decline of sports broadcasting on the BBC may be partially responsible. For forty years, the BBC brought domestic cricket matches, Formula One racing, England rugby, and the FA Cup soccer championship to its viewers. That tradition has ended, however, as commercial TV and satellite services began to outbid the BBC on all these events.
- The BBC has been successful, however, in expanding its network's reach around the world. Worldwide syndication of *Teletubbies* has brought in \$51 million a year.

In the United States, House Republicans voted to axe federal funding for the Corporation of Public Broadcasting in 2011. Ultimately, this measure was rejected by the Senate. Here are some of the arguments for and against federal funding for public radio and television that were used during this debate:

- “It is time for American citizens to stop funding an organization that can stand on its own feet. . . . As a country we no longer have this luxury.”—Rep. Doug Lamborn (R-Colo.), one of the sponsors of the 2011 measure, arguing that taxpayers should not have to pay for nonessential services.
- “Why should we allow taxpayer dollars to be used to advocate one ideology?”—Majority Leader Eric Cantor (R-Va.), arguing that content on NPR and PBS has a liberal bent.
- “The issue about taxpayers funding public broadcasting isn’t about who gets hired or fired. . . . It’s about two simple facts: We can’t afford it and they don’t need it.”—Sen. Jim DeMint (R-S.C.)
- “All of these guys that finally are going to be taken off the public payroll. The Republican Party, no one can say they are not in touch. They get it. They understand where the American people are. The American people are not concerned about the economy around the world. They’re staring at their radio station saying, ‘Get rid of Click and Clack.’ ”—former Democratic congressman Anthony Weiner
- “Their government funding is a larger share of revenue—30 percent, 40 percent, 50 percent or more. These are areas where listeners may have no other access to free over-the-air news and information.” —Vivian Schiller, former president and CEO of NPR, on why federal funding is important for rural stations
- “The funding restrictions put forward in this legislation strike at the heart of these great stations. It will cripple their ability to produce local programming. Eliminating funding for NPR would do little to rein in our national debt. It will not create jobs. In fact, 9,000 would be in jeopardy if this passes.” —Rep. Jim Moran (D-Va.)

You could also show students the statement Fred Rogers (also known as “Mr. Rogers”) gave to the U.S. Senate defending PBS in 1969 during a similar debate to cut funding for public broadcasting.

Satellite Radio

Commercial radio broadcasters once had automobile drivers’ ears all to themselves. Now, however, SiriusXM (satellite) radio has stolen listeners away with the lure of ad-free stations. In addition, new vehicles are increasingly being equipped to play iPods and other devices via Bluetooth, and Internet streaming is available. One Clear Channel radio station in Texas has responded by dropping its spot ads and implementing sponsored programs in a throwback to the early days of radio and television broadcasting. With sponsored programs, a radio hour begins with product-themed chitchat, after which the programming is free.

HD Radio

Threatened by the competition from SiriusXM, radio stations are increasingly supportive of high-definition digital radio. It makes AM sound as good as FM and FM sound as good as a CD. Moreover, it allows for song identification on the radio dial, instant weather reports, and location advertising (e.g., drive by a McDonald’s and you immediately hear a McDonald’s ad).

Internet Radio

It might be helpful to visit a digital radio Web site like Pandora.com or Live365.com (or have your students visit these sites if they haven’t already) to demonstrate how users access digital radio. Pandora allows users to create their own customized radio stations: Users enter songs they like, and Pandora adds other music that is categorized similarly. Pandora is an outgrowth of the Music Genome Project, started by Tim Westergren (who also heads up Pandora) in his San Francisco apartment in 2000. However, in 2009, Pandora and other Web-streaming radio ventures narrowly avoided a big financial hit that would have made it too expensive for many of them to survive. Earlier, the U.S. Copyright Royalty Board had decided that it would no longer allow these sites to pay a percentage of revenue in performance royalties.

Instead, the board proposed that Webcasters would be charged each time a user listened to a song, representing a rate increase of 300 to 1,200 percent, and that there would also be a minimum charge of \$500 per radio station. These changes would have been disastrous for Pandora because it allows users to create their own radio stations. Thankfully, in June 2009, Congress passed the Webcaster Settlement Act. The act enabled Internet stations to negotiate royalty fees directly with the music industry, presumably at rates Webcasters could more easily afford.

The Economics of Broadcast Radio

The radio industry is tremendously healthy, but that doesn't mean that radio jobs pay well. Most deejay salaries are low, and deejays no longer have artistic control over the music they play.

- *Technology Update:* Many radio stations are now automated. With automated computer systems, deejays can record their breaks between songs ahead of time and sound live when their shows play long after they've left the station. Although this strategy means lower costs (a deejay might work only one hour to create a four-hour shift), it leaves no one in the studio to deal with unexpected glitches or to provide emergency weather updates.
- The new pattern of radio ownership:
 - Large companies buy several stations in a market.
 - They change the formats to make them complementary, not competitive.
 - They focus each station at a different niche market.
- As of 2014:
 - Radio reached 91 percent of all consumers every week.
 - People age twelve and older spent an average of nearly fourteen hours listening to the radio every week.

(From the *Radio Marketing Guide and Fact Book for Advertisers*,

<http://www.rab.com/whyradio/WRFacts.cfm>)

Manipulating Playlists with Payola

Besides paying deejays to play specific songs, record companies have been guilty of the following:

- Making arrangements with radio stations to purchase a number of advertisements in order to get added to a station's playlist (or to keep from getting dropped from it)
- Forcing bands to play concerts sponsored by radio stations for little or no money in order to be added to a station's playlist (or to keep from getting dropped from it)
- Paying for a radio station contest in which the winners are flown to meet one of the company's top bands if the station will play one of the label's new, lesser-known bands

According to *The Citizen's Guide to the Airwaves* (2003):

1. "The public airwaves are immensely valuable."
2. The government uses and licenses the airwaves (spectrum) with gross inefficiency.
3. The government is granting free, exclusive licenses to prime frequencies in what is perhaps the largest corporate welfare giveaway in U.S. history.
4. Opening more of the spectrum to unlicensed sharing by individual citizens can reduce spectrum scarcity and promote high-speed Internet access.

The Citizen's Guide to the Airwaves promotes "smart radio" as an alternative to the way the airwaves are currently used. Smart radios (which are an outgrowth of the Wi-Fi movement) allow the dynamic sharing of frequencies. "In the future," the New America Foundation writes, "meshed networks of software-defined (smart) radios will be . . . far more efficient than Wi-Fi. First, they can be programmed to utilize the white space in underutilized bands across large ranges of both licensed and unlicensed frequencies; second, wireless networks can be configured like the Internet, with additional users actually adding capacity by passing along (repeating) messages to and from nearby users."

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: RADIO LISTENING HABITS

1. *Think.* Take two minutes to write down answers to the following questions about your radio listening habits: How much radio do you listen to? When do you listen? What attracts you to a particular station?
2. *Pair.* Turn to a neighbor and compare notes. Which radio formats (if any) do you agree on? What do you think the stations are doing that is “right”? What aspects of radio programming bother you?
3. *Share.* Open up the discussion to the entire class. If you could envision the perfect radio station with the perfect format, what would it be? How would it be funded? Whom would it serve? What should be the purpose of this radio station in the community?

IN BRIEF: CENSORSHIP AND TALK RADIO

Considering that talk radio is now one of the most popular formats, discuss the following questions: Do you listen to talk radio? Why? Should talk-radio hosts be able to say anything they want on the radio? Is it important to air all potential issues over the airwaves, even if those issues might upset some listeners? Are radio talk shows just silly sideshows of extreme views and shocking behavior, or do they appeal to listeners in unique and significant ways? Do all potential topics contribute to democracy? What kinds of things shouldn't be said or discussed on the radio?

IN BRIEF: UNDERSTANDING *WAR OF THE WORLDS*

Ask students about their familiarity with the Mercury Theatre Broadcast of October 30, 1938. Is it the most infamous radio broadcast of all time? Have you ever heard the dramatization?

- Listen to the opening segment of the broadcast. (The CD included in *The Complete War of the Worlds* book has the entire broadcast. I usually play about ten minutes of the broadcast, beginning about ten minutes into the recording.)

- Ask students to write a response to the questions, “What skills are involved in being a radio listener? In other words, how is ‘reading’ or interpreting the radio program different from ‘reading’ a television program?” Discuss the differences.
- Ask students to comment on what elements would have been familiar to the listeners and what elements contributed to the panic.
- Were these people media illiterate? Or did the Mercury Theatre broadcast play against people’s media literacy? (That is, you had to know something of the conventions to make it “real.”)

—Developed by Matthew Smith, Wittenberg University

IN DEPTH: FORMAT SPECIALIZATION

This Critical Process exercise examines radio-group ownership and format specialization. Assign each radio station in your market to individuals or small groups in the class. Listen to the same hour (e.g., 4:00 to 5:00 P.M.) during the day for each station.

1. *Description.* Create a chart that breaks down the selected hour into a program log. Describe what you hear, including music, news, deejay chatter, ads, community announcements, station promotions, and contests. Describe the style of these broadcasts as well as the number of minutes devoted to each category. Who is the target audience? Who owns the station? Do the ad and promotion styles match the general flavor of the station?
2. *Analysis.* Compare program logs and other station information with classmates. What patterns emerge? Do the stations owned by the same radio group sound similar in certain ways (e.g., advertisers, newscasters, promotions)? Are there any locally owned stations, and do they program differently? Which (if any) stations provide the best local news, events, and weather information? Which (if any) stations feature local artists? What did you like best of what you heard? What did you like least?

3. *Interpretation.* According to FCC rules, radio stations are trustees of public airwaves. Basing your opinion on the limited hours you listened, do you think these stations are doing a responsible job of serving the public? If some radio stations in a single market have similar formats, is that bad? Is there enough station differentiation in your market? What audience segments are not targeted by the radio stations in your market? Why not?
4. *Evaluation.* Does the radio industry give listeners what they want, or does it give listeners what the industry wants? Do you think radio companies are being responsible stewards of the public airwaves? What are some changes you'd like to see in radio?
5. *Engagement.* Listeners have the right to provide written comments about a station's programming to both radio stations and the FCC. Commercial stations are required to keep letters and e-mails received from the public in their public file, which must be open for inspection at every station by any citizen during regular business hours. Listeners also have the right to comment on a radio (or TV) station's license renewal process (which usually happens every eight years). Citizens may file a petition to deny a license, an informal objection, or positive comments with the FCC. For details on how to do so, see "The Public and Broadcasting" document at www.fcc.gov.

IN DEPTH: TALK RADIO AND DEMOCRATIC CONVERSATION

Pre-Exercise Question: What topics do you normally associate with talk radio?

This Critical Process exercise looks at the role of talk radio in democracy.

As noted in the Case Study "Host: The Origins of Talk Radio" on page 171 of the text, contributors to the show use the intimacy of radio perhaps better than anyone else on the air. For this project, listen, for thirty minutes to an hour, to two radio talk-show programs: *This American Life* on NPR and a talk show on commercial radio (such as one hosted by Rush Limbaugh, Sean Hannity, Glenn Beck, or Jim Bohannon) or a local equivalent.

Compare the two talk shows:

1. *Describe* the range of topics and the typical callers/participants on the shows. Also consider the pace of each show, the musical intros and outros (or conclusions), the tone and language style of the host and contributors, and other elements.
2. *Analyze* the similarities and differences of the shows. How does each program work to engage a listener? Are there patterns?
3. *Interpret* each show's ultimate effect. Do the talk shows seem to be open to a wide range of topics and various points of view? Are the talk shows creating a democratic discussion, an entertaining sideshow, or both?
4. *Evaluate* the role of talk radio in American democracy. Do both the NPR and commercial radio shows create a democratic forum for marginalized people and ideas?
5. *Engagement*. If you were to become involved in talk radio, what format would you choose? Consider launching a talk show on your college station. What sort of innovations could you bring to the format?

IN DEPTH: NPR VERSUS COMMERCIAL RADIO NEWS

Pre-Exercise Question: Why should taxpayer money support NPR (through the CPB) in the United States when it could probably be supported solely by corporate sponsorship and private donations?

In this Critical Process exercise, you'll compare newscasts of NPR's *Morning Edition* or *All Things Considered* and those of their affiliates with morning and afternoon newscasts of commercial radio stations in the same market.

Find your local NPR affiliate (check www.npr.org to find a nearby station) and a local news/talk/information station (usually on the AM dial). Compare and contrast the stations' coverage by taping and listening to the same hour on the same day during the morning or afternoon "drive time."

1. *Description.* Develop a profile of a full hour of news from each station, including the total time of news versus commercials/promotions/corporate sponsorships, the number and length of news stories, and the news story topics.
2. *Analysis.* What are the major differences between the news programs of the NPR affiliate and those of the commercial news stations? Look for patterns.
3. *Interpretation.* Do you think that being nonprofit and publicly supported makes a difference in the content and length of a station's news stories? Were longer stories more comprehensive and thoughtful? What do the differences mean?
4. *Evaluation.* *Morning Edition* and *All Things Considered* draw three to four million listeners a day, more than twice the number of people who read the *Wall Street Journal* or *USA Today*. Based on these news programs, does NPR deserve some kind of public-funding mechanism that could keep it free of advertising? Do you think there is a difference in the kind of news and delivery provided by a noncommercial program versus a commercial one?

Suggestion: For a class project, students should work in pairs, with each responsible for recording a newscast at the same time.

5. *Engagement.* If you're interested in the kind of journalism found on NPR, you may want to consider becoming involved in the Next Generation Radio training project. Cosponsored by NPR and a number of journalism and media organizations, the project enables budding radio journalists to report and produce their own radio stories.

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Radio: Yesterday, Today, and Tomorrow (2009, 4:09 minutes). Scholars and radio producers explain how radio influences other media and how radio has adapted to today's audience and media landscape. Featuring Richard Campbell, Dino Corbin, Charles Osgood, and Sedge Thompson.

VIDEOS/DVDS/CDS

The Agronomist (2004, 90 minutes). This documentary, directed by Jonathan Demme, examines the life and assassination of Haitian radio journalist and human rights activist Jean Dominique. Demme uses a combination of historical footage of Haiti's troubled past and interviews with Dominique and his wife, Michelle Monta, highlighting the unique role of radio technology in remote areas of underdeveloped countries, as well as the personal danger that crusading journalists face. This film could be used in conjunction with the "Global Village: Radio Mogadishu" box in the text (p. 176).

The Complete War of the Worlds (2001). This book with accompanying audio CDs tells how Orson Welles and the Mercury Theatre drove 1.2 million people into a panic over something that never happened. Available used at Amazon.com.

FDR Fireside Chats and Speeches (1940s). Distributed by Old Time Radio Catalog, www.otrcat.com.

Green Hornet (1936–1952). Distributed by Radio Spirits, 203-265-8044; www.radiospirits.com. Also available for download at the Internet Archive, <http://archive.org>.

Invasion from Mars (1988, 25 minutes). This program illustrates how the increased reliance on radio as an information and news medium set the stage for the panicked reaction to the *War of the Worlds* radio broadcast. The video includes interviews with Orson Welles as well as with people who remember listening to the broadcast. In discussing the dominance of radio during that period, this video also includes elements of President Franklin Delano Roosevelt's fireside chats and Edward R. Murrow's and H. V. Kaltenborn's newscasts from Europe right before World War II.

Low-Power Empowerment: Neighborhood Radio in Ireland and the U.S. (1994, 30 minutes). An irreverent and funny video that illustrates radio democracy in action. Distributed by the Civic Media Center, 352-373-0010, www.civicmediacenter.org; and Paper Tiger Television, 212-420-9045, <http://papertiger.org>.

Rock 'n' Roll Invaders: The Story of the AM Radio DJ's (1998, 96 minutes). The story of pioneering deejays such as Alan Freed and Wolfman Jack and how they helped make rock and roll part of American mainstream culture.

Smithsonian Collection of Old Time Radio Mysteries (1999) by David Kogan. Radio Spirits; Audio CD edition (September 1, 1999). Each radio broadcast has been digitally restored and remastered from original recordings for superb sound quality. The sixty-page book is filled with rare photographs and insightful commentary about the shows and performers. Available used at Amazon.com.

WEB SITES

The Arbitron Company: www.arbitron.com/home/content.stm

A company that conducts surveys of radio listenership.

Billboard Magazine: www.billboard.biz

Trade magazine about music and radio industries.

Clear Channel Communications: www.clearchannel.com

A media company specializing in radio, concerts, and outdoor advertising.

History and Old Time Radio: www.old-time.com/otrhx.html

A Web site that offers examples of old-time radio during its developmental period.

National Public Radio: www.npr.org

A nonprofit media organization that acts as a national syndicator of public radio stations.

Pandora: www.pandora.com

The home of the digital Webcaster Pandora and the music genome project.

Radio Locator: www.radio-locator.com

A search engine for radio station Web pages around the world.

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Chapter 6

Television and Cable: The Power of Visual Culture

Preview Story: The tense relationship between broadcast networks and cable television has quieted down, and a new battle is playing out over smaller screens such as smartphones and tablets.

I. *The Origins and Development of Television*

In 1948, only 1 percent of U.S. households had a television set. By the early 1960s, more than 90 percent of all U.S. homes had a TV.

A. *Early Innovations in TV Technology.* In the late 1880s, invention of the cathode ray tube and the scanning disk made the transmission of visual images possible.

B. *Electronic Technology: Zworykin and Farnsworth.* Television's early history involved a patents battle between a Russian scientist and a young man from Idaho.

1. *Setting Technical Standards.* The analog NTSC (National Television Systems Committee) standard for all U.S. television sets was adopted in 1941.

2. *Assigning Frequencies and Freezing TV Licenses.* The FCC declared a freeze on new television licenses from 1948 to 1952.

3. *The Introduction of Color Television.* Deliberations about color TV standards began in 1952, but it wasn't until 1966 that all three networks broadcast in color.

C. *Controlling Content—TV Grows Up.* By the early 1960s, television had become a dominant mass medium and cultural force.

1. *Program Format Changes Inhibit Sponsorship.* New, longer formats—which single sponsors couldn't afford—allowed networks to shift to a spot-ad system and limit sponsor control of program content.

2. *The Rise and Fall of Quiz Shows*. Quiz shows were popular first on radio and then on television, but audiences were shocked to learn that sponsors had rigged the shows to make them more interesting and to improve ratings.
3. *Quiz-Show Scandal Hurts the Promise of TV*. The scandal undermined Americans' expectations of the democratic promise of television and gave birth to contemporary cynicism about electronic culture.

II. *The Development of Cable*

Cable systems began to develop and cut into the broadcast networks' audience.

- A. *CATV—Community Antenna Television*. *CATV* systems originated in Oregon, Pennsylvania, and New York City, where mountains or tall buildings blocked regular TV signals.
- B. *The Wires and Satellites behind Cable Television*. National cable programming is downlinked from satellites and then sent out to households in a service area from the headend, or computerized nerve center.
- C. *Cable Threatens Broadcasting*. By 1997, cable channels had captured a larger prime-time audience than the broadcast networks. *Narrowcasting*, or specialized programming, attracted advertisers and audiences to cable, siphoning off network viewers.
- D. *Cable Services*. Consumers choose programming from a two-tiered system of basic and premium cable channels.
 1. *Basic Cable Services*. A typical basic cable system consists of 100-plus channels, including local broadcast, local access, and local PBS as well as cable channels like CNN, MTV, Comedy Central, and *superstations*.
 2. *Premium Cable Services*. *Premium channels* lure customers with promises of no advertising, recent and classic Hollywood movies, and original movies or series.

- E. *DBS: Cable without Wires*. Direct broadcast satellite (DBS) systems transmit signals directly to small satellite dishes near or on customers' homes, offering many of the same channels and services that cable providers offer.

III. *Technology and Convergence Change Viewing Habits*

Nontelevision delivery systems are one of the biggest technical innovations in TV. Downloading, streaming, and smartphone/tablet viewing are expanding television viewing hours in the United States.

- A. *Home Video*. The introduction of videocassette recorders (VCRs)—and later DVD, Blu-ray DVD, and digital video recorders (DVRs)—enabled viewers to record programs and watch them later in a practice called *time shifting*.
- B. *The Third Screen: TV Converges with the Internet*. The Internet has transformed the way many of us (especially younger generations) watch movies, TV, and cable programming. Computer screens are the third major way we view content.
- C. *Fourth Screens: Smartphones and Mobile Video*. People are watching more video on *fourth-screen* technologies such as cell phones, iPods, iPads, and mobile TV devices. Content providers and creators are capitalizing on this growing trend.

IV. *Major Programming Trends*

The once-clear lines between entertainment and information are now less distinct.

- A. *TV Entertainment: Our Comic Culture*. The enduring appeal of comedy has made it a staple of television programming. *Sketch comedy*, *situation comedy* (sitcom), and *domestic comedy* are the three main types.
- B. *TV Entertainment: Our Dramatic Culture*. TV dramas developed in two directions from early stage influences: *anthology dramas* and the episodic series.

1. *Anthology Drama and the Miniseries*. Artistically significant teleplays feature changing stories, casts, directors, writers, and sets from week to week.
 2. *Episodic Series*. Main characters and setting remain the same from week to week. Each episode of a *chapter show* has a self-contained beginning, middle, and end. *Serial programs* like soap operas are more open-ended. Hybrids have both self-contained episodes and story lines that extend over several episodes.
- C. *TV Information: Our Daily News Culture*. Since the 1960s, broadcast news, especially on local TV stations, has consistently topped print journalism in national research polls that ask which news medium is most trustworthy.
1. *Network News*. Daily evening newscasts began on NBC in February 1948 with the *Camel Newsreel Theater*. NBC, CBS, and ABC all produce a variety of news programming.
 2. *Cable News Changes the Game*. The success of the Cable News Network (CNN) and the Headline News channel in the 1980s revealed a lucrative market for twenty-four-hour news.
- D. *Reality TV and Other Enduring Trends*. Other genres like talk shows, game shows, newsmagazines, variety programs, and sporting events have played major roles in television history. Reality-based TV and Spanish-language television are two of the latest in growing trends.
- E. *Public Television Struggles to Find Its Place*. Created in 1969, the Public Broadcasting Service (PBS) has aimed to provide educational programming for children and to serve other audiences deemed “less attractive” to commercial networks and advertisers.

V. *Regulatory Challenges to Television and Cable*

- A. *Government Regulations Temporarily Restrict Network Control*. Through the FCC’s passage of the *Prime Time Access Rule (PTAR)*, the networks lost the first hour of prime time and the right to run their own syndication companies in the 1970s, but they gained back the right to produce and syndicate in-house production in 1995.

- B. *Balancing Cable's Growth against Broadcasters' Interests.* The FCC protected broadcasters for several decades by severely limiting the growth of cable, but the commission started reexamining the issue in the 1970s.
1. *Must-Carry Rules.* *Must-carry rules* required all cable operators to assign channels to and carry all local TV broadcasts.
 2. *Access-Channel Mandates.* The FCC required cable systems to provide and fund *access channels* for local education and government use.
 3. *Cable's Role: Electronic Publisher or Common Carrier?* Cable companies argue that they are *electronic publishers*, entitled to pick and choose the channels and content they carry, rather than *common carriers*, which provide services and are not involved in content.
- C. *Franchising Frenzy.* By the end of the 1970s, entrepreneurs were engaging in intense competition to make deals, called franchises, with local governments for sole rights to provide cable services.
- D. *The Telecommunications Act of 1996.* With this legislation Congress knocked down regulatory barriers, allowing regional phone companies, long-distance carriers, and cable operators to enter one another's markets. The effects for consumers and citizens have been mixed.

VI. *The Economics and Ownership of Television and Cable*

Networks and cable services work hard to attract the audiences and subscribers that net them a share of the \$60 billion in annual television advertising revenues.

- A. *Production.* Networks, producers, and film studios spend fortunes creating programs that they hope will keep audiences coming back.
- B. *Distribution.* Production companies have a variety of ways to get money from broadcasters or cable companies for their programs.

- C. *Syndication Keeps Shows Going and Going.* Television programmers can lease exclusive rights to game shows, talk shows, and reruns of regular programs through *syndication*.
1. *Types of Syndication.* *Off-network syndication*, or reruns, allows production companies to make enormous profits with reruns of popular shows. *First-run syndication* usually refers to programs like game shows or talk shows.
 2. *Barter versus Cash Deals.* Television stations can offer cash, barter deals (for a split of advertising revenue), or a combination of both to pay for a syndicated program.
- D. *Measuring Television Viewing.* The Nielsen Corporation has been the major organization tracking and rating television viewing since 1950.
1. *Impact of Ratings and Shares on Programming.* Typically, the higher a show's *ratings* and *shares*, the more money the show can generate through ad sales and therefore the more likely it is to continue. Cable programs that may not attract a large audience could still survive because most of cable's revenue comes from subscription fees, not from advertising.
 2. *Assessing Today's Converged and Multiscreen Markets.* The fracturing of the television audience due to cable, the Internet, and other technology means that the bar has been lowered for what rating makes a show "successful."
- E. *The Major Programming Corporations.* Many players in the TV and cable industries took advantage of a deregulation trend that started in the 1980s to consolidate, broaden their offerings, expand market share, and lower expenses.
1. *The Major Broadcast Networks.* Despite their declining reach and the rise of cable, the traditional networks—NBC, ABC, and CBS—have remained attractive business investments.
 2. *Major Cable and DBS Companies.* In cable, the industry behemoth is Comcast, serving more than twenty-two million households.

3. *The Effects of Consolidation*. Some observers are concerned that the trend toward mergers among cable, broadcasting, and telephone companies will limit political viewpoints, programming options, and technical innovation and will lead to price fixing.

F. *Alternative Voices*. Some small U.S. cities have decided to challenge private cable monopolies by building competing, community-owned cable systems.

VII. *Television, Cable, and Democracy*

Despite audience fragmentation because of competition from mobile devices and the Internet, TV continues as the nation's chief storyteller.

Case Study: ESPN: Sports and Stories (p. 198)

Media Literacy and the Critical Process: TV and the State of Storytelling (p. 210)

Tracking Technology: Changing Channels: Big Studios Diversify on YouTube (p. 222)

Digital Job Outlook: Media Professionals Speak about Jobs in the Television Industry (p. 227)

LECTURE TOPICS

1. Discuss the retransmission battles between broadcast networks and cable providers, including the motivations behind these battles, what they mean for consumers, and what role (if any) the federal government and/or the FCC should play in these negotiations.
2. Retrace the evolution of television entertainment from *I Love Lucy* to current reality shows. Explain how and why certain TV shows have become cultural references.
3. Explore the possible consequences of the increasing audience fragmentation and the proliferation of third and fourth screens on television programming and advertising.
4. Explain how television news has changed from its beginning as Movietone newsreels to the development of local stations, national network news anchors, and twenty-four-hour news cable channels such as CNN and MSNBC.

5. Play a clip from *Quiz Show* (1994, dir. Robert Redford) or from the documentary *The Quiz Show Scandals* (1991, dir. Julian Krainin and Michael Lawrence) to illustrate the impact of the quiz-show scandals on American television. Compare the early quiz shows and their ethical problems to the potential ethical problems of today's quiz shows and reality TV programming.
6. Discuss the history and role of public broadcasting. Consider its place in the current climate of television, and explore how it might compete in this era of evolving technology.
7. Lecture on the economics of television production, using examples from your own market's stations to illustrate the various types of distribution and syndication.
8. Discuss the ways in which corporate sponsorship of news and entertainment programming affected the content of those programs in the early days of broadcasting (e.g., the smoking news anchors example in the Lecture Spin-Offs section, the quiz show scandals), and discuss whether things have changed since then.
9. Show the numerous historical clips on the *About the Media* DVD to lecture on (1) the history of telecommunications satellites and (2) their impact on television programming and delivery as a competitor to cable in the multichannel video programming industry (see Lecture Spin-Offs).

LECTURE SPIN-OFFS

Early Innovations in TV Technology

Early television's black-and-white tubes were so primitive that to create the proper contrast under studio lights, actors had to wear green face makeup and purple lipstick.

Controlling Content—TV Grows Up

- To illustrate the corporate sponsor's power over newscasts in the days when single corporations sponsored entire programs, consider this: During the *Camel News Caravan* programs, news anchor

John Cameron Swayze smoked while delivering the news, and a pack of Camel cigarettes and a Camel ashtray were always in sight. Another stipulation was that no person on the program, including the news anchors, could be shown at any time smoking a cigar. The only exception was Winston Churchill, the British prime minister, who was a famous cigar smoker. No Smoking signs were also forbidden. As other news programs were established, it was considered undignified *not* to smoke while delivering television news. Anchors sometimes took the ultracasual/suave approach, sitting on the front of the news desk (instead of behind it) with a cigarette in one hand and the news copy in another. Sometimes the anchors would also pace back and forth as they read the news (see Barnouw, 1990, p. 170).

- Television, like the Internet today and radio before it, was sold as a “world university” that would collapse spatial boundaries and bring knowledge and democracy to all. Advertisements for television in the early 1950s positioned TV sets in front of scenic backdrops to convey the exploratory potential of television, which brought the world to the home. In 1953, Emerson TV even placed an ad in publications like *Better Homes and Gardens* that showed a TV set with a picture of New York City on its screen in front of a backdrop displaying the planets (see Spigel and Mann, 1992, p. 9). Even early broadcasters seemed to be in awe of television’s power to collapse space and time. For example, the first episode of CBS’s *See It Now* in November 1951 featured a first-time-ever split screen of live shots of the Brooklyn Bridge and Golden Gate Bridge, with broadcaster Edward R. Murrow expressing his amazement at television technology that could unite the country from the Atlantic to the Pacific (see Barnouw, 1990, p. 171). It was also thought that television could effectively replace teachers, especially during the teaching shortage of the 1960s.

Quiz-Show Scandal Hurts the Promise of TV

- FCC head Newton Minow’s famous “vast wasteland” speech in 1961 about the state of television programming had an impact on the public consciousness and is still often quoted. Minow asked

listeners to sit in front of a TV set for an entire day's worth of programming and "discover" the vast wasteland of broadcast television. This wasteland is, he said,

a procession of game shows, violence, audience participation shows, formula comedies about totally unbelievable families, blood and thunder, mayhem, violence, sadism, murder, western badmen, western good men, private eyes, gangsters, more violence, and cartoons. And endlessly, commercials—many screaming, cajoling, and offending. . . .

And most of all, boredom. True, you will see a few things you will enjoy. But they will be very, very few.

He also said, "I am here to uphold and protect the public interest. Some say the public interest is merely what interests the public. I disagree." The question of a broadcaster's role as a public utility with public responsibilities still underlies many debates about broadcasting regulations today. By 1967, and in part because of Minow's speech, Congress approved funding for the Corporation for Public Broadcasting. Minow published a book in 1995 titled *Abandoned in the Wasteland: Children, Television, and the First Amendment*.

- Here's a prescient quote from Robert Pinsky, the U.S. poet laureate from 1997 to 2000, that can just as easily apply to reality programming:

Television's great moments have had to do with presence, immediacy, and unpredictability: Oswald wincing at Ruby's bullet; Carlton Fisk dancing his home run onto the right side of the Fenway foul pole; Joseph Welch shaming Joseph McCarthy; Richard Nixon and Charles Van Doren sweating; athletes in agonies and ecstasies of struggle; funerals; congressional hearings; men on the moon or in a white Bronco; political conventions in the days before they were scripted and rehearsed. . . . The quiz show, no matter how banal the form, no matter what scandals taint its history, cannot die because—like sports programming—it offers predictable unpredictability.

—Robert Pinsky, “Creating the ‘Real’ in Bright Yellow and Blue,”

New York Times, November 5, 2000, pp. 12, 17

The Wires and Satellites behind Cable Television

- The first satellite, AT&T’s Telstar, was launched on July 10, 1962, from a NASA rocket and sent into orbit. The three American networks and Eurovision coordinated the first formal transatlantic broadcast two weeks later on July 23, 1962. It started with Walter Cronkite of CBS asking Eurovision to begin transmitting a shot of the Eiffel Tower. Then, in a manner reminiscent of the first American coast-to-coast broadcast, the networks used a split screen to simultaneously broadcast a shot of the Statue of Liberty and the Telstar-transmitted Eiffel Tower. The networks followed this by transmitting snippets of American life to Europe for the next eighteen minutes. The first images were from a Chicago Cubs game at Wrigley Field that showed people packed in the stadium, cheering the successful satellite transmission. The broadcast also included parts of President John F. Kennedy’s national address in Washington, D.C., and the Mormon Tabernacle Choir. The segments were introduced and narrated by Chet Huntley of NBC and Howard K. Smith of ABC. As soon as Telstar dipped below the horizon (which happened after eighteen minutes), its transmission snapped, and the telecast turned to Eurovision’s cameras, which transmitted segments from Europe such as Big Ben in London.

After the successful telecast, the pop group the Tornadoes released an instrumental called “Telstar,” which reached No. 1 on the charts in 1962. Later, NASA launched a geosynchronous satellite that could match the earth’s rotation and thus provide a continuous link over the Atlantic.

Cable Services

- The employees of cable channel Comedy Central probably don’t like to think of their network as the channel that was saved by Mr. Hankey, The Talking Christmas Poo. Yet it was the gross-out humor of the animated series *South Park* (especially fan favorites like the “Mr. Hankey, the

Christmas Poo” episode) that secured Comedy Central’s position on cable systems across the United States in the late 1990s. Formed in 1991 by a merger of HBO’s Comedy Central and MTV’s Ha! Channel, Comedy Central struggled to find its place in a competitive cable-television business where cable operators quickly bump low-rated channels to make room for more promising or more requested offerings. Throughout the 1990s, Comedy Central developed a lineup of stand-up comedy shows, with *Saturday Night Live* reruns, cult hits like *Mystery Science Theater 3000* (*MST3K*), the talk show *Politically Incorrect*, and the British comedy series *Absolutely Fabulous*. But sustaining a competitive schedule was difficult: Host Bill Maher took his *Politically Incorrect* to bigger audiences at ABC (and later back to HBO), *Absolutely Fabulous* ended production, and the cult buzz about *MST3K* wore off. Even worse, the second-largest cable operator in the United States, TCI, dropped Comedy Central from millions of households on cable systems around the country.

- From its debut in the summer of 1997, *South Park* quickly gained a huge share of the eighteen- to twenty-four-year-old audience, and a year later it trailed only ESPN’s *Sunday Night Football* game as cable’s most-watched program. With the smart-alecky and scatological humor of the show’s foul-mouthed fourth-grade characters (which earned it a “mature audiences” rating) and one of the Internet’s most active entertainment Web sites, *South Park* developed a heavy following on college campuses and created a multimillion-dollar product licensing business. The show’s success came even though fewer than half of American households had access to Comedy Central. The channel has since developed a reputation for what *TV Guide* critic Matt Roush calls “dangerous comedy.” This new image, combined with some of cable’s most popular television programs—including “fake-news” shows *The Daily Show* and *The Nightly Show*—has made Comedy Central one of the Top 25 cable channels today.
- MTV started airing more than music videos in the 1990s. By 1997, its regular programming had begun to lean more toward in-house productions, with shows like *The Real World*, the *Jenny*

McCarthy Show, *Singled Out*, *Oddville*, *MTV Sports*, *Road Rules*, *Beavis and Butt-Head*, *Daria*, *Loveline*, and MTV's Spring Break extravaganzas. The channel was no longer an exclusive showcase for videos, a development that tweaked both the music industry and music video viewers. Thus MTV launched MTV2 in 1996 as a free-form music format station with a broad music video playlist. MTV2, in other words, would replicate the earlier MTV. For many years, MTV programming was almost exclusively reality-based, with popular shows such as *Jersey Shore*, *16 and Pregnant*, and *Teen Mom*; now they program more scripted series but are still rarely music-related.

- In 1991, University of Massachusetts professor Sut Jhally produced a video called *Dreamworlds* that critiqued images on MTV. Jhally strung together various MTV clips to emphasize some of the sexually charged and misogynistic elements in typical music videos and attempted to open up a dialogue on gender issues in the media. In 1995, Jhally produced *Dreamworlds II*, which updated the earlier version and drew on more than two hundred music videos. The latest update, *Dreamworlds III*, came out in 2010.

DBS: Cable without Wires

In April 2003, Rupert Murdoch's News Corp. purchased 34 percent of Hughes Electronics for \$6.6 billion to gain control of DirecTV. The purchase capped a three-year effort by News Corp. to buy DirecTV and gain a satellite foothold in the U.S. market. Earlier attempts by rival bidder EchoStar to buy DirecTV were shot down by U.S. regulators because an EchoStar–DirecTV merger would have resulted in a single DBS provider in the United States. In 2007, News Corp. sold DirecTV to Liberty Media.

Technology and Convergence Change Viewing Habits

- In some ways, the proliferation of third-screen technologies has contributed to bringing back the viewing technology of the 1950s, "rabbit ear" antennas. Because viewers can now watch popular shows and films online, many consumers are combining a set-top box like Roku (where they can

access Amazon OnDemand, Hulu Plus, and Netflix) with a digital antenna for the broadcast channels. This option is becoming increasingly attractive to consumers as cable subscriptions get more expensive and the variety of online viewing options increases.

- In a random survey of one thousand cable TV customers conducted by Comcast in July 2010, 62 percent of viewers said they have used time-shifting technology, and 60 percent said they own a DVR. More than half of those who are time shifting said they were doing it significantly more often than they did three years before. They are also using more video-on-demand services to watch programs at times other than when they originally air. To better understand what that means for networks and show producers, consider the HBO program *Entourage*, which concluded in September 2011 after eight seasons. According to the Associated Press, the show “average[d] 1.78 million viewers for the live Sunday-night debut of each week’s episode. Another 1.87 million people watch[ed] a playback on DVR, 1.66 million order[ed] it later in the week on demand, and 2.3 million watch[ed] during other times it is shown on the network.” (See David Bauder, “DVRs Are Changing the Way People Watch TV,” *Associated Press*, August 18, 2010.) While time shifting might not be good news for advertisers, it can mean excellent exposure for the shows themselves.
- A 2007 Nielsen Media Research study of eighteen- to forty-nine-year-olds watching *The Office* confirmed TV advertisers’ fears. Viewers who watched the episode in real time skipped 6.2 percent of the commercials; viewers who watched the episode on a DVR skipped 51 percent of the commercials. This news, however, was not entirely disheartening for network executives, for although DVR viewers skipped half the commercials, they also watched half of them. Still, compared with real-time viewing, the difference is drastic.
- Ironically, the technology that seemed to be hurting advertisers is also valuable to them: Digital set-top boxes, video-on-demand, and digital video recorders can tell advertisers who we are and what we watch. They can track viewers’ choices as effectively as clicks through the Web. One idea advertisers are experimenting with is the swapping of new commercials into shows taped on a

DVR: If a user tapes a show using a DVR but doesn't watch it until a few days later, commercials will be inserted to appeal directly to the viewer's marketing profile. For example, people who have ordered on-demand Westminster dog shows are categorized as dog lovers, so subsequent programming that they order is peppered with pet-food advertisements. Another option is a pay-rate scheme whereby viewers can pay more in return for ad-free programming: The more advertisements viewed, the smaller the cable bill.

- Some companies are also developing digital set-top boxes that segment audiences by demographic characteristics, enabling advertisers to target viewers with specific types of commercials. Similar technologies would be able to customize messages for particular geographical regions, cities, streets, and even homes by customizing the last few moments of an ad (“Visit your Ford dealer on Spring Street!”).
- Here are some other ways networks are fiddling with content and ad delivery (beyond product placement and show sponsorship) in light of increased DVR use:
 1. Five-second commercials.
 2. Entertaining “shorts” within commercial pods. In 2007, NBC hired Jerry Seinfeld to appear in some of these shorts.
 3. “Back loading” commercials: Shows will run without ads at the beginning but will contain extra ads in the second half.
- Another piece of information related to these developments: For the first time, Nielsen will release ratings for commercial minutes.
- Although the growing popularity of services like Netflix and Hulu Plus, and devices like the Roku and Apple TV, has led to speculation of mass “cord cutting” (consumers giving up their cable subscriptions for streaming options), a 2011 *Ad Age* survey suggests that consumers are actually fairly evenly split on whether or not they would drop their pay TV service. In fact, it seems that

consumers would prefer to add more and different options for watching television rather than eliminating services.

- Cable providers like Time Warner are countering the new streaming options by offering streaming apps for their subscribers so that their subscribers can access real time cable programming on their iPads. However, programmers like Discovery and Viacom fought to get their channels removed from such apps, arguing that their contracts with the cable providers did not include mobile devices. Cable providers argue that they've already paid for the programming, so who cares what the distribution channel is? (See "Fight over Time Warner Cable's iPad Service Comes Down to Philosophical Differences," *Los Angeles Times*, April 11, 2011.)

TV Entertainment: Our Comic Culture

The Los Angeles Entertainment Industry Development Corporation (EIDC), which has a stake in keeping TV production in the Hollywood/Los Angeles area, reported in 2005 the following about Hollywood-based TV production:

- Full-season shows on broadcast networks typically produce twenty-two episodes per season, provided they are not canceled during their production run. Midseason replacements typically shoot twelve episodes per season and begin airing in the winter. The exception is the reality genre, which produces anywhere from six to twenty-two episodes per season.
- Of the 134 scripted and reality episodic series on the prime-time broadcast schedule, at least 96 (72 percent) are shot and produced in the Los Angeles area.
- Although the broadcast networks begin their new season in the fall, the more than sixty cable networks operate on a different schedule. Returning series air new episodes at various times throughout the year, with about 80 percent of new original series making their debut during the summer.

- At least thirty-one (43 percent) of the seventy-two prime-time episodic programs on the cable networks EIDC surveyed are shot and produced in Los Angeles. Part of the disparity in Los Angeles's share of cable versus broadcast production is due to the higher percentage of reality shows on the cable networks surveyed. Many such shows tend to shoot in multiple locations.
- Today, TV's successful comedies—*Modern Family*, for example—tend to be shot with a single camera, like film. There is no studio audience or canned laughter, and there is no common, shared environment such as a living room, a couch, or a set of stairs in the background leading up to an unseen second floor.
- A number of people in the television industry saw *Home Improvement*'s final episode in 1999 as the end of an era. Domestic comedies, which tend to celebrate family and appeal to a broad audience, are no longer attractive to television executives looking for younger and more affluent audiences. One domestic comedy, *Everybody Loves Raymond*, faced enormous resistance from network executives when they were presented with the show's premise. Creator and producer Phil Rosenthal said that executives were looking for something "hipper, edgier, and not so family." ABC Entertainment chairman Stu Bloomberg agrees that the domestic comedies that will survive will not succeed without "an unusual point of view."
- Although it might be easy to dismiss the role of comedies in terms of social importance or impact, a well-scripted comedy can address even the most difficult and complicated issues with wit, humor, and valuable insight. To illustrate, consider a classic scene from the groundbreaking comedy *All in the Family* in which the consummate bigot Archie Bunker is visited by African American performer Sammy Davis Jr. In this brilliant ten-minute scene, the writers examine and lampoon several positions related to racial prejudice, religious intolerance, and traditional gender roles. You can find the clip on YouTube.

TV Information: Our Daily News Culture

- “Good night, Chet. Good night, David,” was the precursor to happy talk on television news. Brinkley and Huntley thought the exchange, which ended up in the *American Heritage Dictionary*’s volume of American quotations, made them “sound like a couple of sissies” and hated saying it. What’s more, the phrase originated out of technological necessity, not as an attempt to create a warm ending to a news program. Brinkley was in Washington, D.C., and Huntley was in New York, and airing a news program from two separate cities was difficult at that time. Networks either rented another TV circuit in the second city (very expensive) or told AT&T technicians to quickly unplug the network and replug it again with the second feed, repeating back and forth as needed. Scripts needed to be predictable so the technicians would know exactly when to switch. On the *Huntley-Brinkley Report*, Huntley would end his pieces with “David” and Brinkley would end his pieces with “Chet.” Both names were nothing more than switch cues. The duo became popular, and when NBC’s sales department tried to figure out why, they found out that viewers liked the way Huntley and Brinkley “talked” to each other. The two newscasters hardly knew each other, but television created a false sense of intimacy for the viewers (see Reuven, 1991, pp. 111–112).
- Dan Rather’s career is an interesting illustration of how television news has evolved since the 1960s. He was an impressive news reporter who quickly accelerated through CBS’s ranks as one of the network’s young stars and became one of television journalism’s more colorful characters. He was the first to get the scoop on President John F. Kennedy’s assassination; he expertly handled the pressure of that event with a good deal of diligence and clarity and moved on to cover the Nixon White House. Soon Rather landed a coveted spot on *60 Minutes*, where the focus was investigative journalism. In 1981, Rather was chosen over Roger Mudd to become anchor for *CBS Evening News*, and he was one of the first to garner an enormous salary—\$2.2 million a year for ten years—that would be typical of network news anchors to follow.

- Even as television news depended more and more on stars, Rather, who was paid to be one, never did attract the highest ratings of the three network news broadcasts. One of Rather's most controversial moments was when he stormed off the set of *CBS Evening News* in 1987 after learning that the U.S. Open tennis tournament might delay his 6:30 P.M. broadcast. When the match did finish, Rather could not be found, and CBS was dark for six minutes. A year later, in a live interview with Rather on *CBS Evening News*, presidential candidate George H. W. Bush, who was being questioned about his involvement in the Iran-Contra affair, strategically deflected Rather's inquiries on ethics and responsibility by raising the issue of Rather's six-minute absence. (For more information, see Robert Slater's book *This . . . Is CBS*.) Most recently, Rather apologized to CBS viewers for CBS's failure to authenticate documents in its investigation of George W. Bush's service record with the Texas National Guard, and he retired in 2005.
- Although other countries regard CNN as having an unmistakably American perspective, the network has tried to avert these perceptions by several means. In the 1980s, Ted Turner announced that writers using the word *foreign* to mean "outside the United States" would have to pay a \$50 fine. Turner also promoted a unique TV show, *CNN World Report*, which shows news reports produced by broadcasters from around the world. In addition to providing an international flair for CNN's programming, *World Report* contributors have sometimes become key sources on international stories, giving CNN an edge over the competition. Its newsroom is a mixed bag of nationalities, but people from English-speaking countries are still the large majority. CNN splits its signal in five regions (North America, Latin America, Europe/Africa/Middle East, South Asia, and Pacific), but it targets principally European and Asian audiences.
- Although CNN has set new standards in TV news, it is no longer the most-watched twenty-four-hour cable news network. It first started to get competition in 1996, when two other news networks were launched: Fox News Channel and MSNBC. In the wake of the 2001 AOL–Time Warner merger, CNN came under heavy pressure to cut costs, even though the network had been turning a profit since 1985. It let go of four hundred people out of its workforce of four thousand, including

many senior employees, thereby relieving the budget of their high salaries but also depleting the newsroom of the people with the most experience. During this period, CNN lost a third of its viewers, and Fox News jumped ahead in cable ratings. In 2010, CNN continued its decline in ratings, falling behind both Fox and MSNBC during prime-time hours (although it beat MSNBC during the daytime).

- While CNN is still the most common cable news channel in the United States and has a powerful presence worldwide, it is not the only big name on the international news stage. The British Broadcasting Corporation (BBC) has a powerful international presence (not terribly surprising considering the geographic spread of the former British Empire) and is featured on some U.S. cable and DBS systems (although usually not in a basic package). Its content is also sometimes carried in the United States on National Public Radio (NPR) and the Public Broadcasting System (PBS).

Reality TV and Other Enduring Trends

- Paul Farhi of the *Washington Post* has summarized the long-term downside of reality programming. In his article “TV’s New Reality: Hit Shows Are Here Today, Gone Tomorrow” (*Washington Post*, February 17, 2003, p. A01), Farhi points out that the primary reason reality shows are so popular with networks is that they are relatively inexpensive to produce. The average reality show costs about \$600,000 per episode, compared with \$5 to \$13 million per episode for their scripted prime-time counterparts. Even though reality shows can provide easy revenue for networks, the shows themselves often have a short shelf life, however. Only a few programs such as *American Idol* and *Project Runway* have been able to retain their popularity while bringing in advertising revenue.
- Reality TV show writers are generally treated poorly by the networks and by television production companies. In part, it’s because the television industry refuses to admit that there are actually *writers* on reality shows. The networks at first tried to promote the idea that these shows were unscripted and completely spontaneous, with no writers involved. When that argument failed, they maintained that writing for reality shows—which includes plotting story lines, editing interviews,

and in many cases creating dialogue—is still not really *writing*. To maintain this idea, reality show writers are called “story editors,” “story producers,” and “post producers.” With barely any legitimacy, reality TV writers have consequently been unable to unionize, and without unionization, they earn shockingly low wages (\$800 a week on some shows) and have to endure egregious working conditions. Such conditions include 90- to 120-hour workweeks with no overtime, meal breaks, or holidays; time-card falsification; and other labor abuses. The networks, in love with cheap programming, do everything they can to keep it as cheap as possible.

- For manufacturers, reality TV has been wonderfully successful in terms of selling their products. Scripts often feature anything from a sponsoring toothpaste to automobiles, and manufacturers are reporting huge increases in sales. *The Apprentice* and *American Idol* both featured Crest’s vanilla mint toothpaste, AT&T’s text-messaging phones, and Illuminations’ candle sconce in 2005, and sales rose dramatically for all these products. Competitive shows like *Top Chef* and *Project Runway* sometimes integrate products into their challenges (e.g., “create a new frozen meal for Schwan’s” was a challenge on *Top Chef* Season 7).
- NMA Entertainment is one of the most prominent brand-integration companies; it brokers fifteen to twenty new reality show concepts a week.
- Reality shows first became a force in the television industry because they were cheap to produce. But because reality shows are among the most-watched television programs and because reality TV personalities are becoming stars, they are demanding higher salaries. The cast of *Jersey Shore* shared \$25,000 for the whole first season; for the fourth season, they reportedly earned \$100,000 per episode.
- Reality TV is not just a U.S. phenomenon: American viewers turning on the television in many European countries will recognize familiar programming. As a matter of fact, many reality TV shows originated in Europe (such as *Big Brother*, *American Idol*, and *Who Wants to Be a Millionaire?*), reversing a long-standing trend of American entertainment exports. The Dutch-based entertainment group Endemol, for example, brought *Big Brother* and *Fear Factor* to the United

States, and the UK's Syco TV (Simon Cowell's company) brought *The X Factor* to the United States in September 2011.

Public Television Struggles to Find Its Place

It's likely that many students grew up with *Sesame Street*. Created in 1969, *Sesame Street* aimed to boost literacy across the country, but especially in America's poorer inner cities. By communicating "a vision of the world as it might be," *Sesame Street* was also positioned as a tool for greater democracy. The program became an antidote to Minow's charge that television was a "vast wasteland."

Production

Budget for One-Hour TV Pilot (Drama)

Above-the-Line Costs

Story rights and continuity	\$67,100
Producer's unit	\$162,158
Direction	\$104,500
Cast	\$349,157
Travel and living	\$59,629
Fringes	\$83,430
Total	\$825,974

Production-Period Costs (Below the line)

Production staff	\$182,852
Extra talent	\$38,300
Set design	\$30,341
Set construction	\$106,311
Set striking	\$11,000
Set operation	\$83,646

Special effects	\$49,667
Set dressing	\$77,479
Property	\$45,297
Wardrobe	\$72,197
Makeup and hairdressing	\$28,651
Lighting	\$66,590
Camera	\$81,250
Production sound	\$30,080
Transportation	\$177,895
Locations	\$181,674
Film and laboratory	\$124,686
Second unit/miniatures	\$64,859
Tests	\$1,100
Fringes	\$104,487
Total	\$1,558,362

Editing-Period Costs (Below the line)

Special photo effects	\$137,849
Film editing	\$88,402
Music	\$8,250
Sound	\$42,313
Film and laboratory	\$45,514
Main and end titles	\$6,050
Fringes	\$13,209
Total	\$341,587

Other Costs (Below the line)

Amortization	\$0
Publicity	\$4,400
Insurance	\$11,000
General expense	\$82,240
Retroactive salaries	\$0
Fringes	\$0
Total	\$97,640
Total above the line	\$825,974
Total below the line	\$1,997,589
Total above and below the line	\$2,823,563
*Total fringes	\$201,126
GRAND TOTAL	\$2,823,563

(Source: University of Western Ontario)

- There are about 5,600 Writers Guild of America members who write for television; according to the union, the increasing hours devoted to reality shows have significantly reduced jobs.
- The networks have long been considered a “gravy train” in the world of comedy writing. The average annual pay starts in the low \$100,000 bracket. Successful writers working in the industry for about five years can make up to \$500,000 a year. At the executive producer level, income can exceed \$1 million a year.

Distribution

- The chance to infuse programs with a range of subtle and obvious corporate messages in the context of entertainment has become appealing. Reality shows lend themselves particularly well to product placement. Contestants on NBC’s *The Apprentice*, for example, try to cleverly market Mars candy bars or Mattel’s newest toy product within the show. But TV comedies and dramas are also

increasingly sponsored by product placement. TNT's *The Closer* has featured a Toyota Prius in an episode plot; *30 Rock* mocked the product placement in its own script; and ABC's *Modern Family* devoted an entire episode to the acquisition of a new iPad (although Apple said it did not pay for the product placement).

- The most accepting age group for product placement comprises viewers age fifteen to thirty-four. This group is also most likely to try a brand they have noticed on TV.

Syndication Keeps Shows Going and Going

When *Seinfeld* was sold into syndication in 1998 for \$1.7 billion, both Jerry Seinfeld and his collaborator, Larry David, made a fortune: \$267 million and \$242 million, respectively. They made so much, in fact, that they vaulted to the top of *Forbes* magazine's list of highest-earning celebrities worldwide, easily eclipsing Steven Spielberg (\$175 million), Oprah Winfrey (\$125 million), and *Titanic* director James Cameron (\$115 million) for that year.

Measuring Television Viewing

- In December 2009, Nielsen released its A2/M2 (Anytime Anywhere Media Measurement) Three Screen Report. The report states that DVR and online video show considerable growth from 2008, up 22.5 percent and 34.9 percent, respectively. The report also shows that people are adding video platforms to their weekly viewing schedule rather than replacing them. Some other observations from that report:
 1. The average American watches thirty-one hours of TV a week, with thirty-two minutes in playback mode with a DVR.
 2. The average consumer spends four hours on the Internet a week, with twenty-two minutes of that time devoted to watching online video.
 3. Young adults (age eighteen to twenty-four) still spend most of their three-screen time watching live TV, but they typically devote more time to online video than to time-shifted television.

4. Teens with mobile access are the heaviest users of mobile video, at seven-plus hours per month.
 5. Time spent watching video on social media sites increased by 98 percent from October 2008 to October 2009.
- Nationally, there are five thousand television households in which electronic meters (called People Meters) are attached to every TV set, VCR, cable converter box, satellite dish, or other video equipment in the home. The meters continually record all set tuning. In addition, Nielsen asks each member of the household to let it know when he or she is watching by pressing a preassigned button on the People Meter. By matching this button activity to the demographic information (age/gender) that Nielsen collects when the meters are installed, it can match the set tuning—what is being watched—with who is watching. All these data are transmitted to Nielsen Media Research’s computers, where they are processed and released to customers each day.

In addition to this national service, Nielsen has a slightly different metering system in fifty-five local markets. In each of those markets, Nielsen gathers just the set-tuning information each day from more than twenty thousand additional homes. Nielsen then processes the data and releases “household ratings” daily. In this case, Nielsen can report what channel or program is being watched, but not the “who” part of the picture. To gather that local demographic information, Nielsen periodically (at least four times per year) asks another group of people to participate in its diary surveys. For these estimates, Nielsen contacts approximately one million households each year and asks them to keep track of television viewing for one week, recording TV viewing activity in a diary. This survey takes place for all 210 television markets in the United States in November, February, May, and July. It is generally referred to as the “sweeps.”

Major Cable and DBS Companies

The latest big product advanced by cable conglomerates is Internet telephony. Comcast, the biggest cable operator in the United States, is promoting voice telephony using its existing coaxial cables. Time Warner Cable and Cox Communications—the second- and third-largest U.S. cable groups, respectively—have

already begun to offer voice services to cable television and high-speed Internet subscribers using VoIP (voice over Internet Protocol) technology. It doesn't cost much to add on this technology, and the benefits promise to be lucrative.

Alternative Voices

- According to a 2012 FCC report, average monthly cable rates (basic and digital) increased from \$22.35 to \$61.63 between 1995 and 2012, an increase of 176 percent. Here's a list of monthly rates from 2009 to 2012:

2009: \$52.37 2011: \$57.46

2010: \$54.44 2012: \$61.63

The cable companies argue that higher programming costs have pushed up their rates. ESPN alone was charging \$4.08 per subscriber in 2009 and was the costliest cable network. The increase in cable costs has spurred some senators such as John McCain (R-Ariz.) to call for a system whereby subscribers pay only for the channels they want to watch regularly. A recent study in *The Economist* found that people routinely watch only fifteen cable channels. Not surprisingly, ideas such as McCain's have met fierce opposition from the cable industry.

- Large telecommunications companies, threatened by municipal plans to start their own cable utilities, have gone to great lengths to demolish these initiatives. Consider Iowa, for example. In 2005, thirty-one towns and cities were planning on forming municipal telecommunications facilities. In the case of Waterloo, Iowa, the state's third-largest city after Des Moines and Cedar Rapids, telecommunications giant Mediacom went to work convincing Waterloo residents that municipal cable was bad. Mediacom funded an opposition group called Project Taxpayer Protection, which raised \$941,610 to plaster antimunicipal messages on TV, on radio, and in newspapers saying that municipal cable would drastically increase residents' taxes. Mediacom also contributed an additional \$409,000 in in-kind contributions all in the form of thirty-second television commercials. Qwest Communications also contributed \$100,000 to the statewide effort

to ban municipal initiatives. In Waterloo, municipal groups raised \$16,429 to combat this media machine. In the end, however, Waterloo approved its own telecommunications utility, and the plan passed in seventeen other cities that year.

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: UNITY IN CULTURE THROUGH TELEVISION

Do you think television plays a greater role in uniting us as a culture or in separating us as individuals? Make two lists of examples on the board (or in groups) that support your point, and discuss them in class.

IN BRIEF: TELEVISION RATINGS—ARE THEY NECESSARY AND VALUABLE?

What problems do television ratings attempt to solve? What do ratings indicate about the quality of television content? Are there alternatives to the ratings system? How well is the public served by the ratings system?

IN BRIEF: DESIGNING A NEW CABLE CHANNEL

Working alone or in a group, propose a new cable channel that will do two things: (1) find a unique market niche, and (2) be successful (i.e., it should satisfy the demands of the television industry by drawing an audience that appeals to advertisers). Keep in mind that only 10 to 15 percent of new cable channels succeed. Lists of existing and planned cable channels are available online at the National Cable and Telecommunications Association's Web site, www.ncta.com. Consider the following while creating your proposal: What kinds of programs would run each day? What audience would the channel try to reach? Why would this market be attractive to advertisers?

IN DEPTH: FAILED TELEVISION PROGRAMS

Pick a fairly recent TV program that failed to survive for more than a year. In this Critical Process exercise, examine the reasons for your program's demise, and write a four- to five-page paper on your findings.

1. *Description.* Do as much research as you can on the program (use the LexisNexis database to check old reviews). In your paper, give a brief description of the program, including its story line and major characters. Also describe the history of the program, such as when it aired, for how long, and ratings information. Discuss why you picked this program.
2. *Analysis.* After reviewing your research, identify specific problems that may have contributed to your program's failure to stay on the air. Discuss whether they were problems with the program itself or problems with the industry in general.
3. *Interpretation.* What does it all mean? Why do you think the program failed? What's your interpretation of all the information you've examined?
4. *Evaluation.* Try to go beyond conventional "TV executive" thinking to offer some fresh insights. Was your program a good one that deserved better? What made it good? Was it a weak program that deserved to fail? What made it weak? Or was it a mixture?
5. *Engagement.* Write a letter to one or more network executives. Ask them what qualities they look for in a successful program. Ask them if they bear a responsibility to improve the cultural landscape.

IN DEPTH: CREATING A TELEVISION SHOW

Pre-Exercise Questions: What do you think of most prime-time comedy shows on television? Do you sometimes think you could create a better show?

This exercise illustrates the difficulty in creating a television show that is interesting, entertaining, and commercially successful.

1. Divide the class into groups of three to five students. Each group should invent a prime-time show—a thirty-minute situation or domestic comedy—for one of the four major networks. Each show proposal should include major characters, setting, and typical plot situations. The creative groups should also explain the financial viability of each show, including characteristics of the target audience.
2. Record each group's proposals, outlining the major elements on a blackboard or overhead.
3. Discuss the new show proposals. Were the ideas distinct and original? If derivative, why did students model their shows after certain other ones? (*Note:* Students of homogeneous backgrounds often tend to create surprisingly similar proposals.) Did financial considerations put constraints on creativity? Do the shows' characters, settings, and plotlines have the potential to sustain a run of at least three to five years so that the show may be sold into syndication and provide a good return to the producers? Do you think the show would appeal to the target audience? What are some of the program ideas that the groups rejected in this process? Why? What target audiences *are not* served by the programs created? Why?

Option: This exercise could also work as an individual writing assignment.

IN DEPTH: CABLE'S FRAGMENTED AUDIENCE

Pre-Exercise Questions: Are you more aligned with a particular channel or just with types of shows?

What television channels do you enjoy watching with friends from your age group? Can you enjoy those same channels with people a generation older than you?

The purpose of this Critical Process exercise is to determine if people who grew up with network television are still predisposed to watching it and if those who grew up on cable are not. To do the exercise, each student needs to have a copy of the local cable-channel chart in his or her area for reference. Have students independently interview one person from each of the following five age groups (for a paper, we recommend two or three individuals per age group): (a) 12–17, (b) 18–24, (c) 25–34, (d) 35–49, and (e) 50–65. The students should ask each individual to rate his or her top five networks or cable channels and then return to class with their data.

1. *Description.* In class (if the class is small) or before class (if the class is large), compile the students' survey data in a table or chart. List all the channels down the far left column, list all the different age groups along the top, and fill in the information accordingly.
2. *Analysis.* As the chart evolves, start looking for viewing patterns among the different age groups. Where are the younger groups situated in relation to the older groups? Do you have any hypotheses about why certain age groups gravitate toward certain networks or channels? Did anyone find it difficult to rate his or her top five networks or cable channels?
3. *Interpretation.* What can be said about these patterns? Do the younger viewers have more eclectic viewing habits than older viewers? Are there any surprises? How has cable affected this spectrum of ages? Do you think cable has had a profound cultural impact? Do you think this chart is representative? Is it problematic to make such a generalization?
4. *Evaluation.* Do cable choices fragment American culture? Is it possible to discuss television among different age groups? Is there anything besides television that creates a common cultural thread? Is specialized TV ultimately good or bad for democracy?
5. *Engagement.* Read the cable industry magazine *Broadcasting & Cable* (www.broadcastingcable.com; you can sign up for temporary access) to get a sense of the main issues affecting the cable industry.

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Blurring the Lines: Marketing Programs across Platforms (2010, 2:22 minutes). MTV New Media executive David Gale explores how recent television programs blur the line between reality and scripted shows and how MTV markets shows online and on TV to reach today's younger viewers.

Changes in Prime Time (2009, 4:44 minutes). Television industry professionals and experts discuss shifts in television programming, including the fading influence of prime time. Features Terry Curtis, Jeff Goodby, Harvey Nagler, and Robin Sloan.

Television Networks Evolve (2009, 2:37 minutes). Producers, insiders, and experts discuss how cable and satellite delivery have changed the television market and how even the basic concept of a network is also evolving.

What Makes Public Television Public? (2010, 3:54 minutes). Television executives and media critics explain how public television is different from broadcast and cable networks and what services public TV stations provide for their communities.

Wired or Wireless: Television Delivery Today (2010, 3:35 minutes). This video explores how television delivery is changing after the switch to digital signals in 2009, including third-screen technologies and mobile digital television.

VIDEOS/DVDS/CDS

Big Dream Small Screen: The Story behind the Television (1997, 60 minutes). This story of Philo Farnsworth begins in 1921 when he is fourteen years old and tracks the inventor's life as an optimistic and creative man who is ultimately undermined by RCA president David Sarnoff and his "pet" inventor, Vladimir Zworykin. Distributed by PBS Home Video, 800-828-4PBS.

Bill Moyers on Big Media (October 10, 2003). Moyers offers his insights into media consolidation and what it means for democracy. You can view the video online at www.pbs.org/now/commentary/moyers27.html.

Broadcast News (1987, 131 minutes). This feature film dramatizes the goings-on in a Washington, D.C., television newsroom. It depicts fairly accurately the pressures on producers and anchors as well as the tensions between traditional journalism values and the commercial constraints of a television station. Stars Holly Hunter, William Hurt, and Albert Brooks.

Color Adjustment (1991, 88 minutes). Directed by Marlon Riggs, this film traces the networks' reluctant and selective integration of African Americans into network television and prime-time family representations.

Current Events, 1950s (and '60s) Style, Vol. 2 (1952–61, 110 minutes). Historical television programs, including *Plymouth News Caravan* (1955) with John Cameron Swayze from New York and David Brinkley from Washington, D.C.; *You Can Change the World* (1952), a morning show; and *The White House Story* (1961), a White House tour narrated by Jacqueline Kennedy. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Dreamworlds III (2007, 60 minutes). In this film directed by Sut Jhally, some two hundred clips from MTV are expertly combined with an incisive narrative about the impact of sexual imagery in music videos. Distributed by Media Education Foundation, 800-897-0089; www.mediaed.org.

The Ed Wynn Show (1949, 120 minutes). Features a very young Mel Tormé, along with Dinah Shore, Virginia O'Brien, and Buster Keaton; a monologue (by Wynn) about the new TV medium; and sketches, including the goings-on at a record store. In another sketch, Keaton re-creates his first silent-movie routine. As a bonus, Shokus Video includes a 25-minute documentary produced in 1954 by NBC and RCA that demonstrates the new phase: color television. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Game Show Program, Vol. VIII (1955–58, 115 minutes). This compilation includes *Chance of a Lifetime* (1955), *Bingo at Home* (1955), *Tic Tac Dough* (1957, and obviously rigged), and *To Tell the Truth* (1958). Commercials are included. Shokus Video, 800-SHOKUS-1; www.shokus.com.

Global Communication (1994, 24 minutes). From coaxial cables and copper wires to satellite images and optical fibers, this video explains the ways data are transmitted around the world. Distributed by Films for the Humanities & Sciences, 800-322-8755; <http://ffh.films.com>.

Guerrilla TV: The Next Generation (2000, 50 minutes). A look at some alternative television organizations in the United States and Canada and how they challenge the corporate entities that control mainstream television.

How Television Ratings Work (1998, 20 minutes). This video explains how ratings data are gathered and how television stations use this information. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Quiz Show (1994, 133 minutes). Robert Redford directs the story of the quiz-show scandals of the mid-1950s. Stars Ralph Fiennes, John Turturro, and Rob Morrow.

Vintage Commercials, III (1950s, 60 minutes). Besides early commercials, this tape features a 1939 newsreel depicting America's first glimpse of television at the 1939 New York World's Fair. Shokus Video, 800-SHOKUS-1; www.shokus.com.

WEB SITES

ABC: www.abc.com

The American Broadcasting Company.

Al Jazeera: www.aljazeera.com

The Al Jazeera America Network.

BBC: www.bbc.com

The British Broadcasting Corporation.

CBS: www.cbs.com

The Columbia Broadcasting Company.

CNN: www.cnn.com

The Cable News Network was the first of the twenty-four-hour broadcast news channels.

C-Span: www.c-span.org

Officially known as the Cable-Satellite Public Affairs Network, C-Span is devoted to twenty-four-hour-a-day coverage of government affairs and various public affairs programs.

CW: www.cwtv.com

The CW TV network was created by the merger of UPN and the WB in 2006.

DTV: www.fcc.gov/dtv

The Federal Communications Commission's Web site known as the FCC Digital Television Pages is devoted to the switch from analog to digital broadcast signal, which occurred on June 12, 2009.

FOX: www.fox.com

The FOX network.

Fox News: www.foxnews.com

The Fox News Channel.

Fuse: www.fuse.tv

Fuse TV focuses on alternative and indie musical acts.

HBO: www.hbo.com

The Home Box Office.

Hulu: www.hulu.com

A Web site that hosts ad-supported streaming shows from ABC, NBC, and Fox, among other networks.

Internet Archive: www.archive.org

The Internet Archive is devoted to preserving the seemingly infinite number of Web sites that have been and currently are online.

Ion Television: www.iontelevision.com

The Ion Television network, formerly known as the PAX TV.

MTV: www.mtv.com

Music Television.

National Cable and Telecommunications Association: www.ncta.com

The NCTA is the primary trade association for the cable TV industry in the United States.

NBC: www.nbc.com

The National Broadcasting Company.

NBC News: www.nbcnews.com

Separate from the MSNBC TV network, this Web site is the main home of the NBC News family.

Nielsen: www.nielsen.com/us/en.html

The Nielsen Company is responsible for generating the Nielsen ratings, which measure media audiences across television, radios, theatrical films, and newspapers.

PBS: www.pbs.org

The Public Broadcasting System.

Satellite Broadcasting & Communications Association: www.sbca.com

The SBCA is the national trade organization for the satellite industry.

Satellite Industry Association: www.sia.org

The SIA is another trade organization for the satellite industry; it specializes in representing the manufacturers and providers of satellite equipment and services.

SES (satellite program): www.ses.com/4232583.en

A provider of satellite services that is part of the larger SES network.

YouTube: www.youtube.com

The video-sharing Web site known for both its popular viral videos and the presence of illegal copies of movies and TV shows.

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Chapter 7

Movies and the Impact of Images

Preview Story: *Avatar* is an example of a blockbuster film that broke new technical ground and changed the way Hollywood does business.

I. *Early Technology and the Evolution of Movies*

Social and economic forces, and inventions by known and unknown people, contributed to the development of movie technology.

A. *The Development of Film.* The concept of film goes back to Leonardo da Vinci's theory of a device that would reproduce reality, the Magic Lantern in the 1600s, and the invention of the thaumatrope and the zoetrope in the 1800s.

1. *Muybridge and Goodwin Make Pictures Move.* By the late 1800s a number of inventors—including photographer Eadweard Muybridge and Hannibal Goodwin, a minister—worked on capturing moving images and projecting them.

2. *Edison and the Lumières Create Motion Pictures.* Thomas Edison developed the kinetograph and the kinetoscope. Meanwhile, Louis and August Lumière developed the cinematograph. Edison followed with the vitascope.

B. *The Introduction of Narrative.* To become a mass medium, the early silent films had to offer what books achieved: the suspension of disbelief and *narratives* that engaged an audience's imagination.

C. *The Arrival of Nickelodeons.* *Nickelodeons*, frequently housed in converted storefronts built to mimic vaudeville theaters, required a minimal investment. They were often managed by immigrants.

II. *The Rise of the Hollywood Studio System*

By the late 1910s, the movie industry's three basic economic divisions—production, distribution, and exhibition—had been established, and the industry was an *oligopoly*.

- A. *Production*. By the 1920s, film production had evolved into the studio system, which turned moviemaking into an assembly-line process, with stars, directors, editors, writers, and others working under exclusive contracts for the major studios.
- B. *Distribution*. Production companies developed distribution techniques like *block booking*, pressuring theater operators to screen marginal films with no stars so as to have access to popular films with stars.
- C. *Exhibition*. Producers like Adolph Zukor conspired to dominate exhibition by owning the first-run theaters, attracting middle- and upper-class audiences with *movie palaces*.

III. *The Studio System's Golden Age*

Film's storytelling capabilities were enhanced by the addition of sound and the development of the classic Hollywood style.

- A. *Hollywood Narrative and the Silent Era*. Filmmakers refined narrative techniques during the silent era. The Hollywood star system was also established as film became a viable art form.
- B. *The Introduction of Sound*. *The Jazz Singer* (1927), starring Al Jolson, was the first feature-length film with sound. But the breakthrough *talkie* was *The Singing Fool* (1928), also starring Jolson.
- C. *The Development of the Hollywood Style*. Three ingredients give Hollywood movies their distinctive flavor: narrative, genre, and author (or director).
 - 1. *Hollywood Narratives*. The two basic components of the narrative are the *story* (what happens to whom) and the *discourse* (how the story is told).

2. *Hollywood Genres*. By making films that fall into popular *genres*, the movie industry provides familiar models that can be imitated. Two related economic goals are product standardization and product differentiation.
 3. *Hollywood "Authors."* Although hundreds of people contribute to a film's production, the director serves as the main "author."
- D. *Outside the Hollywood System*. Movie history has a long tradition in alternatives to the Hollywood approach, including international films, documentaries, and independent films.
1. *Global Cinema*. Other countries have rich histories in producing successful and provocative short-subject and feature films.
 2. *The Documentary Tradition*. Beginning as newsreels and travelogues, documentaries developed as an educational, noncommercial, and often experimental form and have made major contributions in tackling controversial subject matter.
 3. *The Rise of Independent Films*. Independent filmmakers typically operate on a shoestring budget, but they continue to find substantial audiences and to make a mark on the film industry.

IV. *The Transformation of the Studio System*

The Hollywood movie industry was faltering by the mid-1940s, but the industry adapted and survived numerous challenges.

- A. *The Hollywood Ten*. In 1947, conservative members of Congress began investigating Hollywood for communist ties. The *Hollywood Ten* were jailed for contempt of Congress.
- B. *The Paramount Decision*. By the mid-1940s, the Justice Department was demanding that the five major film companies end vertical integration, the simultaneous control over production, distribution, and exhibition.

- C. *Moving to the Suburbs.* After World War II, people began moving to the suburbs and spending most of their discretionary income on household products instead of on movie tickets.
- D. *Television Changes Hollywood.* With television dominating family audiences by the mid-1950s, Hollywood directors began to explore topics that were formerly off-limits to film such as alcoholism, mental illness, racism, drug abuse, and sexuality.
- E. *Hollywood Adapts to Home Entertainment.* Cable TV and the videocassette transformed contemporary movie exhibition, a transformation that continues with streaming video and other new technologies.

V. *The Economics of the Movie Business*

Today, the movie business continues to thrive.

- A. *Production, Distribution, and Exhibition Today.* By the 1970s, Hollywood had begun to invest in multiscreen movie complexes and to try for blockbuster hits.
 - 1. *Making Money on Movies Today.* Studios need a couple of major hits each year to offset losses on other films. Today, studio revenue comes from six main sources.
 - 2. *Theater Chains Consolidate Exhibition.* The top five theater chains operate more than 50 percent of U.S. screens.
- B. *The Major Studio Players.* From the late 1990s to today, the movie industry has been ruled by six companies, called the *Big Six*: Warner Brothers, Paramount, Twentieth Century Fox, Universal, Columbia Pictures, and Disney.
- C. *Convergence: Movies Adjust to the Digital Turn.* After witnessing the difficulties that illegal file-sharing brought on the music labels, the movie industry has embraced the Internet for movie distribution.
- D. *Alternative Voices.* Digital video technology has created opportunity for independent filmmakers.

VI. *Popular Movies and Democracy*

Commercial U.S. films function as *consensus narratives* by providing shared cultural experiences.

With the rise of international media conglomerates, however, movie diversity and a public debate over U.S. domination of the global film business fall by the wayside.

Case Study: Breaking through Hollywood's Race Barrier (p. 247)

Global Village: Beyond Hollywood: Asian Cinema (p. 250)

Media Literacy and the Critical Process: The Blockbuster Mentality (p. 259)

Digital Job Outlook: Media Professionals Speak about Jobs in the Film Industry (p. 263)

LECTURE TOPICS

1. Lecture on the development of the American movie industry and how the major studios gained control of production, distribution, and exhibition. Consider drawing parallels with the rise of other media industries.
2. Discuss the dramatic shift from silent films to films with sound (see Lecture Spin-Offs).
3. Explain the development of Hollywood storytelling, including Hollywood genres and the notions of product standardization and differentiation (see Lecture Spin-Offs).
4. Detail the transformation of the Hollywood system after World War II, including the Paramount decision and the effects of suburbanization and television. Consider the historical changes in the ways Americans watch movies (see Lecture Spin-Offs).
5. Lecture on the existing alternatives to Hollywood, including both global cinema and independent filmmakers.
6. Outline the current major Hollywood studios, their former Hollywood origins, and their increasing horizontal and vertical integration.

7. Compare and contrast the impact of the digital revolution and media convergence on the movie and music industries.
8. Discuss the importance of digital downloads and streaming to the current film industry.
9. Detail the many ways in which digital technology has impacted the film industry, from digital distribution to digital video and digital film restoration.
10. Discuss the various ways to interpret the cultural significance of American films on the world stage.
Do the globally popular films create more of a sense of a global village and break down barriers?
Does the same American-based common culture stifle local cultures and the diversity of moviemaking? How does the growing popularity of Hong Kong and Bollywood films around the world fit into this picture?

LECTURE SPIN-OFFS

Preview Story

- *Avatar* was a costly gamble for Fox in that it cost about \$300 million to make. Although a good portion of that money went toward producing the film, Fox also spent a lot on marketing the movie. The company knew that typical thirty-second advertising spots would not do the film justice, so it needed to find a more dynamic and engaging format. One way was to team up with Coke Zero and McDonald's for extensive promotions that allowed consumers to play in the world of Pandora. For example, consumers could scan their Coke Zero can or twelve-pack to take a virtual ride in the Samson helicopter featured in the film. McDonald's launched Happy Meal and Big Mac tie-ins where fans could interact with aspects of the Pandora environment in a virtual space called "McWorld."
- One obstacle that director James Cameron faced in releasing *Avatar*, even after he had developed the camera required to film the movie in digital 3-D, was that theater chains were not adopting the

technology. The equipment costs approximately \$100,000 per theater to install, and exhibitors weren't sure the investment would pay off. Although other films released in 3-D before *Avatar* had proved fairly successful (e.g., *Spy Kids 3-D* in 2003 made \$200 million worldwide), exhibitors still were not convinced. Cameron went to the ShoWest convention in March 2005 to try to convince the chain executives himself. He emphasized that he believed that digital 3-D was the future of film and that those who didn't switch would regret it. At the end of 2005, only seventy-five theaters nationwide were capable of showing digital 3-D movies, but between 2005 and 2009, three thousand new screens that could handle the technology were added. Today, the majority of movie theaters are capable of showing 3-D films.

- *Avatar* may be a box-office champion, but it is not the first to claim blockbuster status. That honor belongs to *Star Wars*. The chapter opener from a previous edition explains the success of the *Star Wars* franchise:

In a pivotal scene in *Star Wars: Episode III—Revenge of the Sith* (2005), Senator Padmé Amidala (Natalie Portman) witnesses the power-hungry Supreme Chancellor's decree of the first Galactic Empire, to the cheers of the Senate. She responds, "This is how liberty dies. With thunderous applause." This is how *Star Wars* ends as well, to the thunderous applause of millions of fans. Or, rather, how *Star Wars* begins, since episode 3 sets up the story line of the original *Star Wars* from 1977 (the original three films were actually episodes 4, 5, and 6).

The enormous success of the 1977 *Star Wars*, produced, written, and directed by George Lucas, changed the culture of the movie industry. As the late film critic Roger Ebert explained: "*Star Wars* effectively brought to an end the golden era of early-1970s personal filmmaking and focused the industry on big-budget special-effects blockbusters, blasting off a trend we are still living through. . . . In one way or another all the big studios have been trying to make another *Star Wars* ever since." The release of *Revenge*

of the Sith had all of the now-typical blockbuster characteristics: a targeted youth audience, massive promotion, and lucrative merchandising tie-ins.

The blockbuster mentality spawned by *Star Wars* formed a new primary audience for Hollywood—teenagers. Repeat attendance and positive buzz among young people made the first *Star Wars* the most successful movie of its generation and started the initial trilogy that included *The Empire Strikes Back* (1980) and *Return of the Jedi* (1983). The youth-oriented focus begun by *Star Wars* is still evident in Hollywood today, with the largest segment of the U.S. movie audience—the twelve- to twenty-four-year-old age group—accounting for 38 percent of theater attendance.

Another part of the blockbuster mentality created by *Star Wars* and mimicked by other films is the way in which movies are made into big-budget summer releases with merchandising tie-ins and high potential for international distribution. Lucas, who also created the popular *Indiana Jones* film series, argues that selling licensing rights is one of the ways he supports his independent filmmaking. By 2008, the six *Star Wars* films had generated an estimated \$12 billion in merchandising—far more than the record-breaking \$4 billion worldwide box-office revenue—as *Star Wars* images appeared on an astonishing array of products, from Lego's X-Wing fighter kits to Darth Vader toothbrushes. When Lucasfilm was sold to Disney in 2012, a series of new films was announced (along with plenty of TV content, merchandising, and theme park opportunities).

Star Wars has impacted not only the cultural side of moviemaking but also the technical form. In the first *Star Wars* trilogy, produced in the 1970s and 1980s, Lucas developed technologies now commonplace in moviemaking—digital animation, special effects, and computer-based film editing. With the second trilogy, Lucas again broke new ground in the film industry—this time becoming a force in the emerging area of digital filmmaking. Several scenes of *Star Wars: Episode I—The Phantom Menace* (1999) were shot on digital video, easing integration with digital special effects. The two subsequent

movies, *Star Wars: Episode II—Attack of the Clones* (2002) and *Revenge of the Sith*, were shot entirely in the digital format.

The Phantom Menace also used digital exhibition—becoming the first full-length motion picture from a major studio to use digital projectors, replacing standard film projectors. Changing exhibition technology will eventually move motion pictures away from bulky and expensive film reels toward a digital distribution system via satellite or optical disks. Digital film distribution also threatens to bypass theaters, as films could be delivered directly to a viewer’s computer or digital television set-top box.

The Development of Film

- Here is Thomas Edison’s 1911 prediction about the promise of motion pictures as an educational tool:

[They will make schools] so attractive that a big army with swords and guns couldn’t keep boys and girls out of it. You’ll have to lick ’em to keep ’em away.

- Edison’s first movies were forty to eighty seconds in length.
- Here is a description of Edison’s vitascope London premiere on April 23, 1896:

The whirr of the machine brought to view a heaving mass of foam-crested water. Far out in the dim perspective one could see a diminutive roller start. It came down the stage, apparently, increasing in volume, and throwing up little jets of snow-white foam, rolling faster and faster, and hugging the old sea wall, until it burst and flung its shredded masses far into the air. The thing was altogether so realistic and the reproduction so absolutely accurate, that it fairly astounded the beholder. It was the closest copy of nature any work of man has ever yet achieved.

—*New York Herald*, April 24, 1896, p. 11

The Rise of the Hollywood Studio System

Between 1910 and 1920, Hollywood became the film capital of the world for several reasons:

- Film producers could avoid Edison's trust stipulations by slipping across the border to Mexico.
- Southern California offered cheap labor.
- There was diverse scenery for outdoor shooting.
- The mild climate allowed year-round production.

By the late 1990s, however, film production was increasingly located around the New York–New Jersey area. One reason is that the edgy, urban moviemaking style—long associated with the New York film world and with New York–based independent filmmaking in general—became trendy. On the West Coast, a great deal of film production moved to Vancouver, Canada, where production costs are often half what they are in Southern California.

Exhibition

- Consider how our moviegoing experiences have changed over several generations:
 - 1931: There is no television yet. We are enjoying Mary Pickford in *Kiki*. What's more, we're sitting in a large downtown movie palace that comfortably seats more than four thousand filmgoers. An afternoon or evening at the movies is part of a weekly ritual that includes watching a cartoon, a newsreel, a film short or travel documentary, and a feature-length movie.
 - 1961: There are no VCRs yet. We are heading to our favorite downtown theater along with throngs of teens and families, or we're piling into hot rods and station wagons to go to the drive-in at the edge of town. We are watching Natalie Wood and Richard Beymer in *West Side Story*.
 - 2001: Our filmgoing experience starts a group of teenagers gathered at a multiplex near a major highway intersection on the outskirts of a city. Video games line the entrances that lead into twenty or more tiny theaters featuring projection screens not much larger than an oversized

double-door garage but perhaps with new stadium-style seating. There are only a few families in the theater, although there would be many more if we were attending on a weekend afternoon. Most families are at home, watching movies like *Shrek 2* on their VCR or DVD player and home theater system.

- Today: We are downloading movies (legally and illegally) onto our iPads and iPods and ordering Netflix films from our online account; we return the films (after maybe illegally copying them) in little red prepaid envelopes. We are also becoming creators, ripping scenes from DVDs, editing mash-ups with increasingly affordable digital editing software, and sharing them with friends. Teenagers are still the main audience for movies but are putting more time into video games. Meanwhile, on-demand digital home-entertainment options increase with instant streaming by Netflix, Hulu, and others and with movie downloading options from Amazon and iTunes, which in turn keep more of us at home rather than in theaters.

- The number of drive-in theaters exploded between 1946 and 1958:

<i>Year</i>	<i>Number of Drive-ins</i>
1946	102
1948	820
1958	5,000

- One of the largest drive-in theaters was the All-Weather Drive-In in Copiague, New York, with space for 2,500 cars. It also had an indoor 1,200-seat viewing area that was heated and air-conditioned, a playground, a cafeteria, and a restaurant with full dinners. A shuttle train took customers from their cars to the various areas on the drive-in's twenty-eight acres.
- One scholar of drive-ins, Don Sanders, argues, in *The American Drive-In Movie Theater* (1997), that the decline of drive-in movies corresponded with the start of daylight saving time, which meant that movies started and finished later, well past children's bedtimes. Color television also added to

the demise of drive-ins during the 1960s, and some theaters began showing X-rated films. The first drive-in opened in Camden, New Jersey, in 1933.

The Introduction of Sound

- Al Jolson was born in Russia and immigrated to the United States as a boy. He was a successful Broadway singer and was known to have a “hypnotic” and “egocentric” personality. *The Jazz Singer* (1927), which starred Jolson, was supposed to contain only musical numbers, but because Jolson was so energetic and excitable, he couldn’t resist talking between songs and ad-libbed, “Wait a minute, wait a minute. You ain’t heard nothin’ yet.” *The Jazz Singer* was a story about the difficult ethnic assimilation of a Jewish cantor’s son. After the movie was released, theaters began rapidly wiring for sound at the not-so-small sum of \$20,000. *The Singing Fool* (1928) also starred Jolson; it was about a successful singer who goes on the skids when his small son dies. It was considered a sensation more because of Jolson than because of the plot, which, by one account, was considered “pretty maudlin.” People paid a record \$11 at the premiere, and the film ended up drawing \$5 million. Two songs from the film, “Sonny Boy” and “There’s a Rainbow ’Round My Shoulder,” went on to become the first soundtracks of the talkie era to sell a million records each.
- Two feature films, *Sunset Boulevard* (1950) and *Singin’ in the Rain* (1952), chronicle the film industry’s transition from silent pictures to sound. *Singin’ in the Rain* has a few hilarious scenes in which film producers attempt to work with an actress trying to adapt to talking pictures. She looks good on camera but has the most awful voice imaginable. She takes “speaking lessons,” but to no avail.

Global Cinema

- Foreign films are becoming less and less available in U.S. theaters, as independent features, which are deemed more accessible than subtitled movies, grow in number. Even seeing foreign films in college towns is more difficult than it used to be. In addition, celebrated foreign directors such as

Hou Hsiao-hsien of Taiwan (who some people consider to be one of the world's greatest filmmakers) have a hard time getting on any screens in the United States. There are so few foreign commercial releases that *Film Comment* magazine compiled a list of the Top 150 unreleased foreign-language films of the 1990s. The golden era of international cinema was in the 1960s, when U.S. audiences waited impatiently for the latest films by such screenwriter/directors as Jean-Luc Godard, Akira Kurosawa, and François Truffaut. At the same time, however, there are more foreign titles being created than ever before. Romanian cinema, for example, is experiencing a rebirth, as highlighted by the critical success of the 2007 film *4 Months, 3 Weeks, and 2 Days*.

- Typically, major studios try to steer clear of subtitles in movies geared for U.S. audiences. There have been some recent exceptions, however. Quentin Tarantino's *Inglourious Basterds* (2009) and Mexican filmmaker Alejandro González Iñárritu's *Babel* (2006) both have lengthy subtitled scenes.

The Documentary Tradition

- Some of Frederick Wiseman's most recent film documentaries about institutions have been *Aspen* (1991); *Zoo* (1993); *High School* (1994), an update of the high school documentary he produced in the 1960s; *Ballet* (1995); *La Comédie Française* (1996), about France's three-hundred-year-old state theater; and *The Garden* (2005). Wiseman's films now appear regularly on PBS.
- Netflix has become a notable distributor of documentary films and distributes documentaries that studios find too risky.

The Rise of Independent Films

Developed by Robert Redford as an alternative (non-Hollywood) venue for independent filmmakers, the Sundance Festival in Park City, Utah, has become a major launching pad for American and foreign films and their directors; it is a serious, established, A-list industry event. In late January each year, the festival swarms with agents and distributors looking for new films and fresh directing talent, often channeling them directly into the control of major studios. Some say that the purpose of Sundance has thus been

compromised, and one group has even begun another “alternative” festival, called Slamdance, across the street. National and international film festivals, however, still remain a crucial step in getting independent films in front of audiences and attaining critical notice. Some films that reached wider distribution after being screened at Sundance include *Roger and Me* (screened in 1990), *Shakespeare in Love* (1998), *The Blair Witch Project* (1999), *Little Miss Sunshine* (2006), *Precious* (2009), *The Kids Are All Right* (2010), and *Martha, Marcy, May, Marlene* (2011). Sundance has recently expanded its categories to include world cinema in its annual film festival.

Hollywood Adapts to Home Entertainment

- More on the history of VCRs: In 1975, Sony introduced Betamax, the first home videocassette recorder. Because there was no movie rental industry at the time, the marketing behind Betamax was all about “time shifting.” You could tape a TV show and then watch it whenever you wanted. A year later, the Victor Company of Japan introduced the incompatible Video Home System (VHS). The competing format offered a two-hour cassette, but the playback was of much worse quality than that of Betamax tapes. As it turned out, consumers preferred length to quality. The popularity of private pornography viewing drove the initial VHS sales. Then a rental industry evolved around two-hour Hollywood movies. Betamax became the preferred tape format for professional video use.
- Although the DVD format (introduced in 1997) had a slow start, it gained popularity at a faster rate than the audio CD or the VCR. In 2003, sales and rentals of DVDs outstripped those of VHS for the first time. According to the Motion Picture Association, about 60 percent of U.S. households owned a DVD player by 2004. By 2010, the average price of a DVD player was \$70, down from \$200 in 2000.
- The rapid take-up of DVDs owes a lot to the work of one man, former president of Warner Home Video Warren Lieberfarb. In 1992, Lieberfarb was looking to give a boost to the video market with a new format that could compete with digital television. For the next few years, Lieberfarb worked

tirelessly to get the Japanese and European electronics industries as well as the big Hollywood studios and the computer industry to agree on a single digital format. In December 1995, the ten major players in the video industry announced that an agreement had been reached, and the DVD was born. Production of the first DVD players started in Japan the following year.

- Blockbuster, a video/movie rental business, filed for bankruptcy in September 2010 after being unable to keep up with Netflix's delivery and instant streaming service. Although Blockbuster made an attempt to meet the digital age by introducing its own mail service (even including video games), Netflix's wide range of films and instant streaming option made that company more popular with consumers.
- In 2010, Netflix made deals with major studios—including Warner Brothers, Fox, and Sony—to delay providing actual DVDs of new releases for twenty-eight days in exchange for more content for instant streaming. This arrangement benefits both sides: Studios have longer to push DVD sales, and Netflix's streaming business (arguably the future of home video distribution) grows stronger.
- After several years of being touted as a major Internet success story, including the owner and creator Reed Hastings being named *Fortune* magazine's Business Person of the Year in 2010, Netflix stumbled hard in the summer of 2011, losing about 600,000 subscribers when it announced a price increase and plans to separate streaming and DVD-by-mail service into two separate subscription plans. It also failed to strike a deal with the Starz network to continue offering thousands of titles. Then there was another surprise in September 2011, when the company announced that it was splitting in two, with the online streaming service still to operate under the name Netflix and with a new business and Web site, Qwikster, to handle the DVD-by-mail service. After a huge uproar from its customers, Hastings apologized and scrapped the plans for the separate services. It was not a great time to stumble as a number of competitors—Amazon, Google, Facebook, and Hulu, for example—were gunning for Netflix's share of the streaming video market.

But don't count Netflix out just yet. Its original TV show, *House of Cards*, starring Kevin Spacey has received positive reviews and premiered its third season in 2015.

Production, Distribution, and Exhibition Today

Typical Movie Budget

(Hypothetical Costs)

Above-the-line costs

Script Costs

Story rights	\$1,000,000
Writer	\$750,000
Rewrites, brush-ups, and miscellaneous	\$500,000
Total	\$2,250,000

Producer's Costs

Producers	\$1,500,000
Production bonus	\$500,000
Executive producer	\$350,000
Miscellaneous production costs	\$300,000
Total	\$2,650,000

Director's Costs

Director	\$2,000,000
Second-unit director and miscellaneous	\$200,000
Total	\$2,200,000

Cast Costs

Male lead	\$10,000,000
Female lead	\$10,000,000
Supporting actor 1	\$3,000,000
Supporting actor 2	\$3,000,000
Supporting actress	\$1,000,000
Entourage	\$330,000
Other above-the-line principal characters	\$3,500,000
Bits and stunts and miscellaneous	\$750,000
Above-the-line travel and living	\$1,500,000
Total	\$33,080,000
Total above-the-line costs	\$40,180,000
Below-the-line costs	
Extras and stand-ins	\$1,000,000
Production staff	\$650,000
Wardrobe	\$110,000
Makeup and hair	\$200,000
Camera, film, and miscellaneous	\$1,750,000
Set dressing and action props	\$1,000,000
Props, other	\$500,000
Set design	\$400,000

Set construction	\$150,000
Set strike	\$150,000
Production—sound	\$150,000
Set lighting	\$800,000
Set operation and facilities	\$1,000,000
Special effects	\$500,000
Tests/rehearsals	\$50,000
Locations	\$750,000
Transportation	\$2,000,000
Second unit	\$1,000,000
Aerial unit and miscellaneous	\$100,000
Below-the-line travel and living	\$1,600,000
Total below-the-line costs	\$13,860,000
TOTAL COSTS	\$54,040,000

(Source: University of Western Ontario, www.lib.uwo.ca/files/business/entermediastat.pdf.)

- Every studio has a product placement department. A vice president of product placement at a studio like Twentieth Century Fox, for example, has the following responsibilities:
 - Read through every script that is close to being approved for production.
 - Identify all the products used by the characters, and find places to add additional products.
 - Make deals with the specific companies whose products are desired for placement. (Some will donate in exchange for free publicity, some will pay to have their products placed, and some will agree to promote the film.)

- Consult with producers and directors.
- Coordinate with the legal department, which handles “clearances.”

(Adapted from *Brill's Content*, November 2000, p. 48.)

- One of the reigning champions of product placement is MGM's James Bond series. In the 2002 Bond film *Die Another Day*, placements were sold to more than twenty companies, which paid more than \$120 million. Placed products included Swarovski crystal chandeliers, Revlon cosmetics, Ford and Aston Martin cars, Sony Ericsson mobile phones, Omega watches, British Airways, Finlandia vodka, Heineken beer, Fendi furs, and Hugo Boss suits. *Casino Royale* (2006) featured the most brands of any other film that year: twenty-five. Another installment in the Bond franchise, *Quantum of Solace* (2008), also had more than twenty-five brand integrations and promotional tie-ins, and it continued with *Skyfall* (2012), the biggest Bond ever.
- Ford has prominently placed its cars in both films and television programs, but the automaker didn't pay a cent for these placements. Product placement is so important to Ford that the company has started its own Global Brand Entertainment Department to work on nothing but finding relevant roles in films and television for Ford vehicles. To date, this department has been successful: Ford supplied the Ford Expeditions for the Joker's henchmen in *The Dark Knight* (2008) and cars for popular shows like *New Girl*.
- Companies that place their products in films and television programs have found that they have some leverage when it comes to scripts.
- The industry considers five types of product placements:
 1. *Classic*: The product is incorporated into the stage set (e.g., an HP computer monitor in *The Office*).
 2. *Corporate*: The product's brand name is highlighted in the film's or show's dialogue (e.g., when Hugh Grant talked about “Googling” his love interest, Drew Barrymore, in the 2007 film *Music and Lyrics*).

3. *Evocative*: Placement that doesn't show or cite the product, but its packaging or shape is sufficient to be identified (e.g., the Mercedes Smart Car in the 2006 film *A Good Year*).
4. *Stealth*: No brand name is mentioned or heard, and the product is not identified but is featured in the show/film nonetheless (e.g., a Chevy on the TV dramedy *Glee*).
5. *Fictional*: The film uses a fake name for a product that is a derivative of a real product (e.g., *TMNT* used the fake name "Trans Latin American Airline company," playing on TWA). Fictional placement usually occurs when no partnership is available.

(Adapted from Jean-Marc Lehu, *Branded Entertainment: Product Placement and Brand Strategy in the Entertainment Business* [London: Kogan Page, 2007].)

- Studios are the big beneficiaries of digitally distributed films. They can save a couple of million dollars on each movie they release if all go to theaters as digital files (via satellite, high-speed network, or on hard drives). Studios now ship most film prints at around \$1,200 each. Releasing the typical two thousand copies of a new release can amount to about \$2.4 million in duplication costs. According to *Screen Digest*, movie studios spend about \$1.36 billion a year on film distribution worldwide. Going digital doesn't affect theaters nearly as much. Still, theaters will most likely bear most of the brunt of transforming their projection systems to digital (see below).
- Multiplex theaters have also spread across Europe over the past decade. This explosion has largely benefited Hollywood studios, not local filmmakers.
- One significant saving that will result from going digital will come from having fewer employees. Today, when theaters prepare a standard 35-mm film for projection, it takes several employees to physically splice the film onto the preview trailers. By contrast, only one operator is needed to ready a digital film for screening: One has to simply select the appropriate trailers (and ads) from the computer listings.

- There are technical considerations. To make sure a film continues despite a possible computer meltdown, digital exhibitors run two hard drives simultaneously; if there's a problem with one, an operator can quickly switch to the other.
- In a hurry to capitalize on the 3-D craze ushered in by *Avatar*, many blockbusters that were released in 2010, including *Clash of the Titans*, *The Last Airbender*, and *Alice in Wonderland*, rushed to convert their 2-D film into 3-D. The poor quality of the 3-D conversion (which made the images fuzzy and dim)—and that 3-D did not necessarily enhance the experience—led to a backlash from some critics and even from some 3-D proponents. Roger Ebert added this footnote to his review of *Clash of the Titans*: “Explain to your kids that the movie was not filmed in 3-D and is only being shown in 3-D in order to charge you an extra \$5 a ticket. I saw it in 2-D, and let me tell you, it looked terrific.” Even Jeffrey Katzenberg, CEO of DreamWorks, who is a huge cheerleader for 3-D movies, called *Clash of the Titans* “cheeseball” and worried that quickie 3-D conversions would kill the potential of 3-D movies to revive the film industry. (See Roger Ebert, “Why I Hate 3-D [and You Should Too],” *Newsweek*, May 10, 2010.) Percentage of tickets sold to 3-D versions of movies inched downward after the initial boom, although a 3-D version remains standard for many big Hollywood blockbusters.
- In 2011, DirecTV launched Home Premiere, which is a premium video-on-demand (VOD) service allowing certain films to be rented for \$30 a mere two months after their theatrical premieres. Studios are hoping to boost their home video operations, but naturally theater owners are unhappy with this shorter window and accused studios of compromising revenues for theaters and the entertainment business in general. The National Association of Theater Owners released a statement saying: “These plans fundamentally alter the economic relationship between exhibitors, filmmakers and producers, and the studios taking part in this misguided venture.” A group of filmmakers, including James Cameron, Kathryn Bigelow, Todd Phillips, Guillermo del Toro, and Christopher Nolan, agree and all signed an open letter opposing the Home Premiere service.

Cameron argued that this VOD service would undermine filmmakers' work and the filmgoing experience, saying: "The cinema experience is the wellspring of our entire business, regardless of what platforms we trickle down to. If the exhibitors are worried, I'm worried. We should be listening to them. Why on earth would you give audiences an incentive to skip the highest and best form of your film?"

The Major Studio Players

The time it takes for a film-to-video release has decreased from six months to between four and five months. The reasons behind the rush to video differ depending on the film. If a movie does terribly at the box office, it has to go straight to the video store before people forget about it. High-volume video rental is necessary to recoup the millions spent on the film. For blockbusters, the rush to video is crucial because more people are buying films as holiday gifts. Megahits are now released to the multiplexes in the late spring and early summer to be ready for their video sales during the holidays.

Alternative Voices

- Here are some more facts about digital filmmaking:
 - A foot of film costs \$1 to buy and process versus 1.5 cents for digital tape; the cost of processing a conventional film is roughly one hundred times that of producing high-definition video.
 - Because tape is so cheap, filmmakers using digital cameras can shoot more footage, which gives them more choices in the editing room. Because tapes run up to an hour, they also enable directors to keep cameras rolling longer than the ten-minute maximum for a film reel. Directors can also review a shot immediately after it is completed rather than wait an entire day for the film dailies to be processed and printed.
 - Digital prints played on high-definition projectors offer a more pristine image than film: Film is plagued by flickers, scratches, dirty transfers, degraded third-generation prints, and torn sprockets. Every run of a digital master has the same color, detail, and brightness.

- The movie *Bounce*, starring Ben Affleck and Gwyneth Paltrow, was the first digital master to be distributed via satellite. From Tulsa, Oklahoma, the digitally compressed (and encrypted) movie was “bounced” off an orbiting satellite, then decrypted and loaded onto computer hard drives, and then decompressed at showtime.
- A good portion of the money George Lucas got from the merchandising of *Star Wars* action figures went toward developing nonlinear digital video-editing technology. The technology was then sold to Avid, which is now one of the leading producers of nonlinear editing equipment. Lucas said in a 2000 Q&A session at the University of California–Berkeley: “It’s hard to believe but the whole [ability to do] nonlinear editing came out of action figures. . . . The ability to spend the \$20 million it took to create that, and make it a real thing and prove it, and go to the trade shows and everything and show everybody and say this works, you can do this, and then everybody will go out and copy it and eventually sell it to Avid—you need the money to do it in the first place. . . . We started with revenue from the toy companies.”
- The *New York Times* published a compelling essay in 1999 comparing the movement in film from celluloid to digital with the transformation in painting from fresco to oil paint on canvas, which took place in the fifteenth century. The piece was written by Walter Murch, a sound-mix editor based in Hollywood (and an Oscar winner for editing and sound mixing for *The English Patient*).

Fresco was a “painstaking process whereby damp plaster is stained with pigments that bond chemically with the plaster and change color as they dry.” Because so many variables needed to be controlled, the technique required amazing preparation and a precise knowledge of pigments. No revisions were possible, and it was a very “expensive effort of many people and various interlocking technologies, overseen by the artist who took responsibility for the final product.” The shortcomings of creating frescoes, Murch argues, are similar to those of working with celluloid film.

When oil paint on canvas was invented, it freed artists to paint wherever and whenever they wished, without having to worry about the paint color changing when it dried. They could paint over

areas they didn't like and have more control over every aspect of their work, thereby intensifying their personal vision. Because it was so liberating, oil on canvas transformed painting, the images that were created, and the purpose of the medium. According to Murch, digitized filmmaking will have a similar impact on cinematic art. The technique can be controlled by one person because previously disparate components are able to coexist on the same platform. A digital filmmaker is liberated to shoot without hordes of technical helpers, and working with the equipment takes less time. Although certain auteurs will be able to put their exact vision on the screen, the collaborative process of filmmaking (a positive for many filmmakers) will be lost. (See Walter Murch, "A Digital Cinema of the Mind? Could Be," *New York Times*, May 2, 1999.)

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: THEATER OR DVD?

In class, make a tally of students who prefer to attend movies in the theater and students who prefer to watch movies at home on DVD or online. Discuss the advantages and disadvantages of both viewing habits. Discuss whether theatergoing will become obsolete in the next decade given that increasingly more revenue is earned through video release than through box-office receipts. What could be done to enhance moviegoing in theaters? Make a list. How might your ideas be reasonably financed? Would there be a payoff for theater owners?

IN BRIEF: HOLLYWOOD REPRESENTATIONS OF OTHER COUNTRIES

Pre-Exercise Question: What's your most memorable image of a foreigner in a Hollywood movie?

Films from the United States dominate world markets. For example, American films occupy about three-fourths of the European market. Make a list of representations of "foreign" people and places in several of these American films. Also make note of how the American characters interact with these foreign characters. Then discuss issues of cultural imperialism in the storytelling of Hollywood movies.

If Hollywood movies are the dominant movie narratives of the world, how does Hollywood structure global relationships and understanding?

IN DEPTH: WRITING A MOVIE CRITIQUE

Pick a current popular film that you have seen or that the class has seen together. In this Critical Process exercise, write a three- to four-page (750- to 1,000-word) movie critique either defending or attacking the movie as a form of popular culture (see Chapter 1). Include plenty of examples to support your argument, and focus on three or four significant points.

1. *Description.* In preparing to write your critique, describe important plot, theme, or character points that are relevant to your argument. (This step is essentially the note-taking part of your paper.)
2. *Analysis.* Analyze the particular patterns (the three or four significant points) that emerge from your Description step and that you have chosen to examine.
3. *Interpretation.* Interpret what all this information might mean based on the evidence you provide.
4. *Evaluation.* Discuss the limits of your critique, and offer evaluations of the film industry based on your evidence and your interpretations. Evaluate the movie by judging whether it works as high art or as popular culture.
5. *Engagement.* Does your critique of the movie differ substantially from published reviews in local or national newspapers and magazines or a Web page? (Try Movie Review Query Engine at www.mrqe.com to find reviews.) Use the evidence from your critique to present your interpretation of the film in a written response to a published review.

IN DEPTH: FILM SUCCESS: FINDING THE BALANCE BETWEEN FAMILIARITY AND NOVELTY

Pre-Exercise Question: Why do some films become enormous hits while others become enormous failures?

This Critical Process discussion/exercise investigates the factors that determine a movie's success with audiences.

To begin, select two recent big-budget films (one success and one box-office flop) and two small independent films (one that became commercially successful and one that never made a huge impact). (To find listings and reviews of smaller films, check big-city alternative publications like the *Village Voice*, *Chicago Reader*, or *LA Weekly*. These magazines also have World Wide Web listings; see Web sites later in this chapter of the manual.) Proceed with a critical inquiry:

1. *Description*. Isolate the major elements of the four films: What genre (or combination of genres) does each film belong to? What are the major attractions of each film: popular actors, renowned directors, intriguing “unknown” actors, expensive special effects, a familiar story, an unfamiliar story? Check newspaper ads: How were the movies marketed? Were the movies critically acclaimed?
2. *Analysis*. Compare the movies’ elements. Do any patterns emerge among the successes and the flops?
3. *Interpretation*. What seems to bring success? What seems to cause failure? What role does genre play in success? How important is it to balance familiarity and novelty? (You may wish to again consider the “culture as a hierarchy” vs. “culture as a map” models from Chapter 1 of the text.) Why do movies succeed or fail? How do we measure that?
4. *Evaluation*. What do you think of these films? Is box-office success a reliable indicator of how good a movie really is? Do we as a culture fixate excessively on box-office winners and losers?
5. *Engagement*. Write a movie review of a film that you think was fabulous but that did not do well at the box office. Publish it online (you can offer your critiques on various movie databases, such as the Internet Movie Database, www.imdb.com), in your college newspaper, or in another venue.

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Based On: Making Books into Movies (2009, 3:25 minutes). Authors, screenwriters, and producers—including David Gale, Tom Perrotta, and Anne Rice—discuss the process that brings a book to the big screen.

More Than a Movie: Social Issues and Film (2010, 3:45 minutes). Chris Gebhardt of Participant Media discusses how movies like *The Cove* can turn audiences into activists through the power of film and social media.

VIDEOS/DVDS/CDS

Behind the Screens: Hollywood Goes Hypercommercial (2000, 37 minutes). Tracking the phenomenal rise in product placements, tie-ins with fast-food chains, and mammoth toy-merchandising deals, this video argues that mainstream, big-budget movies have become largely a vehicle for advertising and marketing. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Hollywood on Trial (date not available, 90 minutes). The story of the Hollywood Ten and the accusations by the House Committee on Un-American Activities of their supposed communist activities. Distributed by Facets Multimedia, 800-331-6197; www.facets.org.

The Jazz Singer (1927, 89 minutes). The first feature-length film with spoken dialogue. Distributed by Facets Multimedia, 800-331-6197; www.facets.org.

The Learning Tree (1969, 107 minutes). This film is a coming-of-age story about a black boy in the 1920s South. Distributed by Turner Classic Movies, www.tcm.com/tcmdb.

Midnight Ramble: The Story of the Black Film Industry (1994, 55 minutes). This program examines the role of race movies—films that featured all-black casts—in American culture from the beginning of the twentieth century through the 1940s. The documentary illustrates that race movies were an answer to the demeaning stereotypes that emerged from mainstream studios and discusses the reasons behind

the genre's decline. Distributed by Instructional Support Services at Indiana University, 800-552-8620.

Pioneers of Cinema (1999, 180 minutes). This film chronicles the birth of cinema and the contributions of such pioneers as the Lumière brothers, Thomas Edison, and George Méliès. Available on Amazon.com.

The Player (1992, 123 minutes). Tim Robbins plays the vice president of a Hollywood movie studio in a film that satirizes the Hollywood system. Directed by Robert Altman.

Shaft (1971, 98 minutes). This film is about the "mean streets" of Harlem, where a black private eye searches to find a Harlem gangster's daughter.

Women Who Made the Movies (1992, 55 minutes). A chronicle of the careers and films of pioneer women filmmakers in cinema history.

WEB SITES

AllMovie Guide: www.allmovie.com

A commercial database that provides information about movies.

American Film Institute: www.afi.com

A nonprofit organization devoted to preserving America's film heritage.

Box Office Mojo: www.boxofficemojo.com

A Web site devoted to box-office tallies.

Chicago Reader: www.chicagoreader.com/movies

A section of the weekly alternative newspaper the *Chicago Reader* that is devoted to arts and entertainment.

Hollywood Reporter: www.hollywoodreporter.com

Hollywood-based trade newspaper that covers the movie industry.

The Independent: www.aivf.org

A grassroots organization designed to help inform, promote, and organize independent media.

Inside Film Magazine Online: www.insidefilm.com

An online directory for film festivals and other filmmaking competitions.

Internet Movie Database: www.imdb.com

Known colloquially as IMDb, a comprehensive online database of films and TV shows both past and present.

LA Weekly: www.laweekly.com/movies

The film section of the *LA Weekly*, an alternative newspaper known for its coverage of the entertainment industry.

Motion Picture Association of America (MPAA): www.mpa.org

The MPAA is a nonprofit business and trade association that administers and monitors a rating system from G to NC-17.

Variety: www.variety.com

One of the most famous entertainment industry newspapers.

Village Voice: www.villagevoice.com/movies

A section of the New York City alternative newsweekly devoted to movie reviews and news.

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Chapter 8

Newspapers: The Rise and Decline of Modern Journalism

Preview Story: As more newspapers cut staff—or shut down altogether in tough economic times—Warren Buffett is purchasing newspapers, arguing that papers “will remain viable for a long time.” Regardless of format, media businesses will always be needed to tell the stories of each community.

I. *The Evolution of American Newspapers*

The first news accounts were news sheets, posted items distributed by local rulers and governments.

A. *Colonial Newspapers and the Partisan Press.* By 1765, about thirty newspapers operated in the American colonies. They were of two types: political and commercial.

B. *The Penny Press Era: Newspapers Become Mass Media.* Cheaper paper and higher literacy rates in the 1820s caused a wave of *penny papers*, most of which were sold at newsstands instead of by subscription.

1. *Day and the New York Sun.* Benjamin Day, who founded the *New York Sun* with no subscriptions, set the price at one penny, generating a large circulation. Like today’s tabloids, the *Sun* fabricated stories and favored human-interest stories.

2. *Bennett and the New York Morning Herald.* Considered the first U.S. press baron, James Gordon Bennett freed his newspaper from political influence.

3. *Changing Economics and the Founding of the Associated Press.* Penny papers shifted their economic base from political parties to advertising revenue, classifieds, and street sales. Six New York newspapers founded the AP, the first major news *wire service*.

C. *The Age of Yellow Journalism: Sensationalism and Investigation.* The era of *yellow journalism* during the 1890s emphasized profitable papers that carried high-interest stories, large headlines,

and readable copy. The in-depth stories published by such papers created the legacy of twentieth-century *investigative journalism*.

1. *Pulitzer and the New York World*. Joseph Pulitzer influenced journalism by encouraging plain writing and including maps and illustrations to help immigrant and working-class readers understand the text. In addition to sensational stories, he instituted advice columns and women's pages, generated a large number of ads, and crusaded for better conditions for women and equitable labor laws.
2. *Hearst and the New York Journal*. William Randolph Hearst focused on lurid, sensational, and exploitative stories, but he also appealed to immigrant readers with large headlines and bold layout and was a champion of the underdog.

II. *Competing Models of Modern Print Journalism*

By the late 1890s, two types of journalism competed for readers: a story-driven model that dramatized important events and was supported by the penny and the yellow press, and a "just the facts" model that was favored by the six-cent papers.

- A. *"Objectivity" in Modern Journalism*. Facts and news became marketable products that could be sold to consumers.
 1. *Ochs and the New York Times*. After buying the *New York Times* in 1896, Adolph Ochs created an informational paper targeting businesses, legal professionals, political leaders, and intellectuals.
 2. *"Just the Facts, Please."* The ideal of objectivity began to anchor American journalism at the dawn of the twentieth century. The story form for *objective journalism* has been the *inverted-pyramid style*.
- B. *Interpretive Journalism*. By the 1920s, there was a sense that the impartial approach to reporting was insufficient.

1. *The Promise of Interpretive Journalism*. With the world becoming more complex in the modern age, some newspapers started reexploring the analytical function of news. A significant development was the rise of *interpretive journalism* and the political column.
 2. *Broadcast News Embraces Interpretive Journalism*. By trying to protect its dominion over “the facts,” print news allowed broadcast radio to take on an interpretive role in reporting.
- C. *Literary Forms of Journalism*. During the late 1960s, key institutions—including journalism—lost much of the credibility they had previously commanded.
1. *Journalism as an Art Form*. Some journalists began exploring journalism’s ties to storytelling through a *literary journalism* model.
 2. *The Attack on Journalistic Objectivity*. Objective-style reporting was criticized throughout the 1960s. As a result, some journalists adapted alternative techniques, including advocacy, promoting a cause or viewpoint, and precision journalism, or making news more accurate through poll surveys and questionnaires.
- D. *Contemporary Journalism in the TV and Internet Age*. Online newspapers and *USA Today*’s slick style have steered journalism into the postmodern era.
1. *USA Today Colors the Print Landscape*. *USA Today* emphasized visual style by using TV-inspired color and design.
 2. *Online Journalism Redefines News*. Online journalism is changing the news industry. Readers are now getting their news from a variety of different sources, which has contributed to the phenomenon of the 24/7 news cycle and nontraditional sources shaping news stories.

III. *The Business and Ownership of Newspapers*

In the news industry today, there are several kinds of papers, including national newspapers, metropolitan dailies, and weekly newspapers.

- A. *Consensus versus Conflict: Newspapers Play Different Roles.* Small nondaily papers are *consensus-oriented*, promoting social and economic harmony in their communities. National and metro dailies are *conflict-oriented*, monitoring their city's institutions and problems.
- B. *Newspapers Target Specific Readers.* Minority papers are often published outside the social mainstream and provide alternative viewpoints to mainstream journalism.
1. *African American Newspapers.* Since 1827, more than five thousand newspapers have been edited and owned by African Americans.
 2. *Spanish-Language Newspapers.* Bilingual and Spanish-language newspapers have long served a variety of Cuban, Mexican, Puerto Rican, and other Hispanic readerships.
 3. *Asian American Newspapers.* Asian American newspapers help readers both adjust to unfamiliar surroundings in the United States and retain ties to their traditional heritage.
 4. *Native American Newspapers.* An activist Native American press has provided oppositional voices to mainstream American media since 1828.
 5. *The Underground Press.* Alternative newspapers labeled the *underground press* exploded during the 1960s and have played a unique role in documenting social tension.
- C. *Newspaper Operations.* Most newspapers generally distinguish editorial or news functions from business operations. Most major dailies would like to devote one-half to two-thirds of their pages to advertisements.
1. *News and Editorial Responsibilities.* In the traditional newspaper chain of command, the publisher and owner are on top. Next comes the editor in chief and managing editor, then the assistant editors, and finally the reporters, who are divided into general assignment reporters, specialty reporters, and bureau reporters. However, consolidations and cutbacks have reduced the number of personnel at many papers.

2. *Wire Services and Feature Syndication*. Daily papers generally pay monthly fees for access to all wire stories. *Feature syndicates* serve as brokers, distributing columns, comic strips, and other features that appeal to a wide audience.
- D. *Newspaper Ownership: Chains Lose Their Grip*. Overleveraged newspaper chains facing the recent financial crisis, shareholder demands, and declining readership have been drastically restructuring or selling off many newspapers.
- E. *Joint Operating Agreements Combat Declining Competition*. Congress passed the Newspaper Preservation Act in 1970, allowing papers to continue publication through a *joint operating agreement (JOA)*. In 2014, only six JOAs remained in place.

IV. *Challenges Facing Newspapers Today*

Besides failing to attract younger readers, the newspaper industry struggles to figure out the future of digital news.

- A. *Readership Declines in the United States*. U.S. newspaper owners struggle daily with readership concerns, an issue that began during the Great Depression.
- B. *Going Local: How Small and Campus Papers Retain Readers*. Small-town and campus newspapers tend to do better than larger operations due to less competition from other media outlets, which helps them retain advertising revenue, and their consensus-oriented style, which keeps readers loyal.
- C. *Blogs Challenge Newspapers' Authority Online*. By about 2005, the wary relationship between journalism and blogging began to change, and blogs became a viable main feature of news.
- D. *Convergence: Newspapers Struggle in the Move to Digital*. Although newspapers are taking advantage of the Internet's flexibility, they have struggled to find ways to generate revenue from online content. Most are now establishing a *paywall*, charging a fee for access to news stories.

- E. *New Models for Journalism*. Concerned journalists are calling for new business models to save the newspaper industry, such as an increase in nonprofit ventures and philanthropic support from organizations committed to public affairs news.
- F. *Alternative Voices*. As a grassroots movement, *citizen journalism* involves activist amateurs and concerned citizens—not professional journalists—who use the Internet and blog sites to disseminate news and information.

V. *Newspapers and Democracy*

Of all mass media, newspapers have played the longest and the strongest role in sustaining democracy and championing freedom.

Media Literacy and the Critical Process: Covering Business and Economic News (p. 286)

Case Study: Alternative Journalism: Dorothy Day and I. F. Stone (p. 292)

Digital Job Outlook: Media Professional Speak about Jobs in the Newspaper Industry (p. 305)

LECTURE TOPICS

1. Chart the developmental, entrepreneurial, and mass medium stages of newspapers.
2. Compare and contrast how William Randolph Hearst and Rupert Murdoch built their media empires.
3. Retrace the evolution of newspaper writing. Compare especially the story model of journalism (as practiced by the Hearst and Pulitzer papers) with the information model (as practiced by Ochs). Discuss the advantages and limitations of each model. Explain the economic motives behind each story style. Explore how relevant these distinctions are today.
4. Consider the local newspaper in your area. What is its circulation history? How does it correspond to the general history of newspapers in the United States, especially in terms of ownership? When

did it make the switch from story model to information model? What is the current state of its readership? Does it reflect current trends in the newspaper industry?

5. Discuss how newspapers have had to adjust to emerging media (radio, television, and the Internet). Explain how radio and television posed a threat to print newspapers and how newspapers reacted. Compare this threat to today's impact of electronic publication on newspapers (see Lecture Spin-Offs).
6. Ask your students to think about where they get their news online. How many different sources do they read regularly, and what types of news sources do they read (online-only news sites, Web sites of print newspapers and cable channels, blogs)? Of these different sources, which would they pay for and why? What type of paywall system would be most appealing to them? If they wouldn't pay for any news online, ask them to explain why.
7. Consider the recent rise of alternative newspapers and how this rise comments on the state of traditional journalism (see Lecture Spin-Offs). If your area has an alternative newsweekly (see www.altweeklies.com for listings), you could compare it with the mainstream daily.
8. Discuss the proliferation of blogs and their impact on online newspapers. Ask students if they read blogs and what they see as the place of blogs in the news media (see Lecture Spin-Offs).
9. What effect has the recent economic crisis had on the local newspapers in your area? How has local readership changed?

LECTURE SPIN-OFFS

Preview Story

More on print and digital newspapers:

- In September 2011, John Nitti, an advertising executive who works with the *Daily*, said the iPad-only newspaper was averaging 120,000 unique visitors a week, which still doesn't reveal the number of paying subscribers.
- Some critics feel that established media brands like the *New York Times* will have more success on tablets than new tablet-only publications like the *Daily* because people want to have access to content across a variety of platforms (attractive to advertisers, too).
- The *Daily Beast*, an online publication, merged with the print magazine *Newsweek* in 2010. But *Newsweek* still ceased print publication in 2012 and was sold to IBT Media in 2013. IBT launched a new print edition of the magazine in 2014. (See Edmund Lee, "News Corp. 'Daily' with 120,000 Readers Trails Murdoch Goal," Bloomberg .com, September 28, 2011.)

The Age of Yellow Journalism: Sensationalism and Investigation

- The *New York World* tried colored ink in its pages in 1893 and was the first newspaper to do so. Some of the first colors were in the bright yellow frock of "The Yellow Kid" cartoon. The *New York Times* refrained from colorized pictures until the 1990s, when it began to publish color photos in its Sunday issue.
- Cartoonist R. F. Outcault's other cartoon character—and one perhaps more recognizable than the Yellow Kid—was Buster Brown, which featured a boy with a blond pageboy haircut and his dog, Tige. Outcault sold product licenses for the popular cartoon character, including an enduring license signed at the 1904 World's Fair in St. Louis for Buster Brown to become the brand name and logo for the Brown Shoe Company. In the following years (1904–1930), the shoe company hired a succession of little people, dressed like Buster Brown and accompanied by dogs, to tour the country and play to audiences in rented theaters, department stores, and shoe stores.

Pulitzer and the New York World

After receiving a good education at a private school, Joseph Pulitzer left Hungary for the United States at age seventeen to become a volunteer in the Union army during the Civil War. He had tried to join an army in Europe but was denied because of poor vision. When the Civil War ended, he waited on tables in St. Louis and finally got his first job as a reporter working for a German-language daily. Pulitzer had enormous energy and incredible nerve. He was elected to the Missouri State Assembly and became a lawyer before he became part owner of the *St. Louis Dispatch*. He later owned the *New York World*. He was considered very dashing but not quite approachable.

Hearst and the New York Journal

- While at Harvard, William Randolph Hearst was business manager for the university's humor magazine, *The Lampoon*. He was suspended from Harvard for setting off a fireworks display after Grover Cleveland won the presidential election, and he was finally expelled for drawing his professors' faces on public chamber pots. When Orson Welles was making *Citizen Kane*, a movie modeled after Hearst's life, the newspaper magnate campaigned to stop the film's production. Hearst was later relieved when critics panned *Citizen Kane* as worthless. Today, the film is considered a masterpiece.
- Hearst used his newspaper to further his political career: He served two terms in Congress and was a presidential candidate in 1904. He is also said to have helped start the Spanish-American War just to have a good story to cover. Hearst published exaggerated accounts of atrocities suffered by Cubans at the hands of the Spanish. One of the newspaper's artists was sent to Cuba, but he found that the situation there was peaceful and wanted to return home. Hearst reportedly cabled him: "You furnish the pictures and I'll furnish the war."

Contemporary Journalism in the TV and Internet Age

- The online magazine *Salon* (www.salon.com) was founded in 1995 by five former reporters from the *San Francisco Examiner* who believed that the newspaper had lost its spark. Deciding to build an audience around talented writers and interesting content, *Salon* editor David Talbot (now chair of *Salon*) told the *New Republic* in May 1997 that the idea behind *Salon* “is to emulate not the newspapers of the present but the newspaper philosophy of long ago. There are things that new media can learn from old media that old media’s forgotten: how to tell a story, how to do colorful commentary. I think newspapers, daily newspapers, have become so corporate, so bureaucratic, so politically correct—all these things have sucked the life out of them. The Internet can exploit that, take advantage of that, by building a different kind of newsroom.”
- The Online Journalism Awards were launched in 2000 by the Online News Association in conjunction with the University of Miami’s School of Communication to honor excellence in online journalism around the world. Past winners for the General Excellence Award include MSNBC.com, nytimes.com, spokesman.com, ELPAIS.com, CNN.com, and ProPublica.org. The categories for the Online Journalism Awards have expanded as digital journalism has become more innovative and varied.

Consensus versus Conflict: Newspapers Play Different Roles

In France, newspapers purposefully occupy specific places along the political spectrum. *Le Monde* is the most like the *New York Times* and is considered the “paper of record,” resting in the middle (or even slightly to the left) of the political spectrum and targeting an educated, upscale audience. *Libération* is solidly on the left. *Le Figaro* is considered a “general information” newspaper, but is on the right. *France-Soir* and *Le Parisien* are sensationalist papers, but not on the level of the *National Enquirer*. Other newspapers occupy other niches either on the far left or the far right. Those who choose to read a certain paper know beforehand what its political bent is and usually read it to find support for their own values, while being fully conscious that another point of view is represented in an opposing paper.

The Underground Press

- Politically alternative newspapers have a long history in the United States. In the early twentieth century, the country's largest-circulation weekly newspaper was *Appeal to Reason*, a socialist paper. Circulation peaked at more than 760,000 copies in 1913, and its readers were largely among the working class and immigrants. During World War I, though, the government suppressed—sometimes violently—leftist newspapers. In the 1930s, during the Great Depression, another alternative paper—the *Daily Worker*, a communist journal—saw its circulation climb to 100,000. The communist witch-hunts of the 1940s and 1950s later devastated this newspaper's circulation. The *Daily Worker* became a weekly in the 1950s, and after a series of name changes it became the *People's Daily World* in 1986 and then the *People's Weekly World* in 1990. Today, the weekly newspaper has a circulation of about 62,000.
- During the 1990s, the alternative press made a comeback. The number of alternative newspapers increased dramatically, with cities suddenly supporting three or four papers, whereas only one had existed a decade earlier. Membership in the Association of Alternative Newsweeklies—now renamed the Association of Alternative Newsmedia—experienced an 80 percent increase, and circulation figures doubled from 3 million in 1991 to 6.6 million in 2010. Alternative newspapers generally offer an approach that is indeed different from most middle-of-the-road newspapers, including a focus on city issues, opinionated debates, a clear political perspective, and investigative reports. The advertising industry also discovered that alternative-press readers fall in the eighteen- to-forty-nine age bracket, are generally college educated, and earn more than \$50,000 a year.

News and Editorial Responsibilities

Solo journalism (also called “sojo” or “backpack” journalism) is an increasing trend in reporting. Sojos are journalists who perform single-handedly the combined functions of a journalist, photojournalist, videographer/editor, and blogger. Most often working in field locations, sojos transmit stories, photos, and video via satellite phone, doing the work that is typically done by a four-person crew. Although there

have been other solo journalist pioneers before him, journalist Kevin Sites has emerged as one of the most high-profile sojos to date, independently reporting from war zones around the world.

Challenges Facing Newspapers Today

Trends in print newspapers:

- Layoffs in newsrooms are more prevalent.
- Print circulation is dwindling.
- Ad sales are flat or declining (although Internet ad sales are growing).
- Readers and advertisers increasingly defect to the Internet.
- The mainstream press continues trying to make serious money from the Internet, uses the Web to enrich traditional journalistic forms, and retains its professionalism. For some wonderful examples of interactive features produced by daily newspaper sites, visit <http://interactivenarratives.org>.
- Readers are content with part print, part Web; newspapers, it seems, are staying alive as hybrids.
- At many dailies, reporters are working across platforms, writing breaking news for the Web site, posting blog items, adding video journalism to the mix, and making audio slide shows.

Some interesting quotes about future trends of print from leading U.S. newspaper editors:

- “We will stop printing the *New York Times* sometime in the future, date TBD,” said Arthur Sulzberger Jr., the paper’s publisher and chair of the New York Times Company, at a conference in 2010.
- A few weeks after the above comment, Bill Keller, executive editor of the *New York Times*, said, “I expect that in my lifetime there will be a *New York Times* in print,” but he also said that it could be a “boutique” product like vinyl.
- “No trucks, no trees,” said former *Boston Globe* publisher Ben Taylor.

- “Even though more and more of our readers are online, they’re not online all day. If they’re in wall-to-wall meetings, or at their kids’ soccer game, they need the print [*Wall Street Journal*],” said Paul Steiger, former managing editor of the *Wall Street Journal*.

Readership Declines in the United States

- A recent survey completed by the *Boston Globe* showed that the top two reasons people give for not renewing their newspaper subscriptions are (1) “not enough time” and (2) “green guilt” (the guilt that environmentally conscious people feel about throwing away pounds of newspapers without having the time to read them).
- In an effort to raise circulation and attract readers between the ages of twenty-one and thirty-four, some newspapers are branching into the alternative market. Gannett has launched alternative weeklies in Lansing, Michigan, and Boise, Idaho, allowing the two weeklies different standards from those of the chain’s daily newspapers (e.g., in the use of profanity). In Chicago, both the *Tribune* and the *Chicago Sun-Times* are publishing free daily newspapers to target young readers. Such efforts are welcomed by advertisers, but it’s not clear if these papers will manage to turn a profit on a sustained basis. New York’s *Daily News* had to give up on such an experiment only a few months after it started.
- Fifty-five percent of *USA Today*’s circulation comes from newsstand sales, whereas 25 percent comes from bulk purchases for free distribution in hotels and airlines, which helps boost the newspaper’s circulation base. Because *USA Today* is heavily associated with travel, the newspaper is usually loaded with hotel and airline ads as well as articles aimed at the travel market. Home delivery of the paper is about 320,000 daily, a large volume for most regional papers but less than 20 percent of *USA Today*’s total circulation.
- The Pew Research Center’s Project for Excellence in Journalism’s *State of the News Media 2014* report offers an interesting and detailed snapshot of the current state of the newspaper business.

The report also includes a number of graphs and illustrations that might be helpful. The report can be found at <http://www.journalism.org/packages/state-of-the-news-media-2014/>.

Blogs Challenge Newspapers' Authority Online

- In September 2010, the *Huffington Post* “poached” two traditional journalists, Peter Goodman (formerly of the *New York Times*) and Howard Fineman (formerly of *Newsweek*), to be editors on the site. Arianna Huffington, the site’s cofounder, stated that the *Huffington Post* always intended to bring together “the best of the old and the best of the new,” and now that the Web site is growing and turning a profit, it can afford to hire the best traditional journalists. Moreover, traditional journalists see an online platform as an opportunity to have more freedom with their writing and cultivate a personal identity. Peter Goodman said in an interview about his move: “For me it’s a chance to write with a point of view. . . . It’s sort of the age of the columnist. With the dysfunctional political system, old conventional notions of fairness make it hard to tell readers directly what’s going on. This is a chance for me to explore solutions in my economic reporting.” (See Howard Kurtz, “Huffington Snags N.Y. Times Star,” Media Notes, *Washington Post*, September 21, 2010. See also Jeremy Peters and Brian Stelter, “Pundit Leaves Newsweek for Huffington Post,” *New York Times*, September 19, 2010.)
- *Crog* is a shorthand term for “carefully researched weblog.” Although these sites tend to look like blogs, they take a more analytical, serious approach. Today, there are thousands of high-quality clogs covering nearly every public issue, and because the sites are also rich in hyperlinks, a reader can often delve into primary sources. As such, clogs have become of great value to journalists and ordinary readers. Examples of clogs include:
 - Dean Baker’s site on economic reporting (*Beat the Press*, www.cepr.net/index.php/beat-the-press)
 - University of Michigan professor Juan Cole’s crog on Middle East affairs (*Informed Comment*, www.juancole.com)

- Nicholas Lemann, in an August 7, 2006, *New Yorker* article called “Amateur Hour,” noted some interesting parallels between pamphleteering in eighteenth-century England and blogging. The printing press made pamphleteering easily affordable, so all of a sudden “anyone” could be a journalist. Likewise, creating a blog is infinitely more affordable than any other kind of news medium. In eighteenth-century England, political unrest and urbanization meant that people had a lot to say, and they could write pamphlets anonymously (like blogs) if the information was controversial. Not everyone wanted to be anonymous, though; Daniel Defoe was a famous pamphleteer. Hawkers distributed the pamphlets in streets and at marketplaces by shouting about the contents in the latest pamphlet. Like blogs today, pamphlets were more conversational than the newspapers of the day. A pamphlet would be distributed in the morning, and by the afternoon there would be another pamphlet that offered a response.
- Key moments for bloggers:
 - Matt Drudge, who created the proto-blog the *Drudge Report* in 1995, broke the Clinton–Lewinsky scandal in 1998, very much threatening mainstream journalists by getting the story out first.
 - Bloggers kept the story of Senate Majority leader Trent Lott’s bigoted birthday salute to Strom Thurmond in the blogosphere to the point that it became big news in the mainstream press. Lott resigned under the intense public scrutiny.
 - Bloggers doggedly researched the 2005 CBS News report about Bush’s National Guard service and proved that the story was based on falsified documents. Their persistence in covering this story ended with Dan Rather resigning. The episode is now referred to as “Rathergate.”
 - *Talking Points Memo* won a George Polk Award in 2008 for its reporting on the political firings of eight U.S. attorneys.
- Some mainstream journalists have blamed blogs for lowering journalistic standards. The blogosphere would argue otherwise, stating that it constitutes the “fifth estate,” monitoring

journalists and *raising* standards. Indeed, journalists have turned against bloggers in part because journalists feel economically threatened by the blogosphere:

- Bloggers, who are mostly amateurs, rely on anonymous sources, post news items immediately, can keep a story alive longer than any newspaper, and do not have to worry about paying staff or earning advertising revenue. They often do not work for pay.
- Journalists operate within an advertising-based, commercial media system that depends on retaining circulation. Readers buy newspapers because they *trust* what they read, so a newspaper's entire economic structure is heavily invested in integrity and accuracy. When journalists delay story publication, it is to avoid error. Journalists tend to shun anonymous sources, and they usually require more than one source to verify a story.
- Meanwhile, bloggers use anonymous sources all the time and are consistently getting their stories out faster, which is in turn creating a catch-22 for newspapers. To keep up with the blogosphere, newspapers cut corners, which in turn can undermine the publication's integrity (as bloggers find and reveal these errors). Bloggers consistently expose newspaper errors (the blogging mantra is "we can fact check your ass"), which has been draining for the news media system both economically and emotionally.

Convergence: Newspapers Struggle in the Move to Digital

- Katharine Weymouth, publisher of the *Washington Post* and CEO of Washington Post Media, on the future of online journalism and the iPad:

This is an exciting time to be in journalism, and I think newspaper companies have been quite forward-thinking about technology and trying new ways to tell stories. Online journalism is still journalism. It's just a different format, which enables us to give Flip videocameras to our reporters so that they can do video with their stories. . . . Many of our readers come to the paper because they want to find out what's on sale on Saturday at

Macy's. So the fact that you will be able to have ads on the iPad is just going to be a better user experience.

—Katharine Weymouth, quoted in “10 Media and Tech Luminaries Look Ahead to the Business of Reading,” February 10, 2010, CNNMoney.com

- In June 2010, News Corp. put two more of its newspapers, the *Times of London* and the *Sunday Times*, behind a paywall (following in the *Wall Street Journal's* footsteps). The company reported in November 2010 that the new *Times* and *Sunday Times* sites and the iPad app attracted more than 105,000 paying customers and that an additional 100,000 print subscribers activated their (free) digital accounts. Despite these encouraging numbers, the online readership of the *Times* Web site actually declined overall by four million unique visitors a month. However, some analysts say that this decline may not be as bad as it sounds, for subscribers are more valuable to advertisers than occasional online readers because they tend to be more engaged.
- In 2009, the *Seattle Post-Intelligencer* went online-only, joining the ranks of papers like the *Ann Arbor News* that ceased print production.
- The *New York Times* digital paywall was a bigger success out of the gate than many critics thought it would be, but its subscriptions have leveled off since that initial success, with less growth than needed to make up for drops in advertising and print circulation. The paywall move has been profitable and has become an accepted model in the online newspaper business, but the future of this structure remains unclear.

Newspapers and Democracy

Critics of conservative cable channel Fox News have long complained of its strong ties to conservative and Republican politicians. This criticism increased in August 2010 when it was revealed that News Corp., the parent company of Fox News, had donated \$1 million to the Republican Governors Association. News Corp. is a global media industry with extensive holdings, including newspapers,

radio stations, TV channels, and magazines. Although this donation is the most egregious example to date of an organization claiming to hold public officials accountable while giving money to their campaigns, it is far from the only example.

An August 2010 report from CNN showed just how pervasive these conflicts of interest are and how convoluted the contributions can be, involving more than just one media outlet or political party. The following list reflects only the 2010 election cycle through August, well before the midterm elections.

- News America Inc. (a subsidiary of News Corp.) made additional donations to both Republicans and Democrats, including \$50,000 to the Democratic Attorneys General Association and \$65,000 to the Republican State Leadership Committee.
- News Corp. used its political action committee (PAC) in 2010 to contribute more than \$105,500 directly to Democratic candidates and \$74,700 directly to Republican candidates, in addition to more than \$45,000 to other Democratic and Republican committees.
- General Electric (former owner of NBC) donated \$688,900 to Democratic candidates and \$410,000 to Republican candidates through its PAC. In addition, the company donated \$237,000 to the Democratic Governors Association and \$205,000 to the Republican Governors Association.
- Time Warner (which owns CNN) donated \$70,500 to Democratic candidates compared with \$41,500 for Republican candidates through its PAC.
- The PAC for Viacom (which owns CBS) contributed \$108,700 to Democratic candidates and \$64,000 to Republican candidates, plus almost \$50,000 more to Republican- and Democratic-affiliated PACs.
- Disney (parent company of ABC) gave \$110,500 to Democratic candidates and \$95,000 to Republicans through its PAC, plus almost \$70,000 for various political groups for both parties.

Sheila Krumholz, executive director of the Center for Responsive Politics, is quoted in the article as saying: “This is one piece of the puzzle that the public should consider when they are viewing the coverage of politics. The question is ‘Are these companies credible when they say they are only

supporting the democratic process?’ I think that is largely ignored by the public as an adequate explanation for these big checks.” (See <http://politicalticker.blogs.cnn.com/2010/08/17/fox-news-takes-heat-for-news-corporations-gop-donation/>.)

The 2011 phone-hacking scandal in Britain only intensified these concerns regarding News Corp’s influence and cozy relationship with politicians in Britain and in the United States. (For more, see the Extended Case Study, “How the News Media Covered the News Corp. Scandal,” reprinted in the back of this manual.)

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: READING THE NEWSPAPER

In class, make several lists on the board of the sections of the newspaper that you and your classmates read first, second, or not at all. Why do you make these choices? What do you think draws you to these particular sections? Which sections are people more likely to read first? Can you make any generalizations about your own newspaper-reading behavior and the newspaper-reading habits of your classmates?

IN BRIEF: NEWSPAPERS AND DEMOCRACY

What is the role of a newspaper? If journalism is supposed to be important to democracy, how much do students learn from newspapers about the decisions that affect their everyday life? Is there something missing in the local newspaper(s) that students in class would want to know more about so as to be more active citizens in a democracy?

IN BRIEF: NEWSPAPER ANALYSIS

In the Newspaper section, I like to bring in as wide a range of papers as possible (alternative presses, *USA Today*, foreign newspapers, etc.) and have the students pass them around and note the similarities and differences in relation to the newspaper chapter.

—Developed by Karen Pitcher, University of Iowa

IN DEPTH: COVERING INTERNATIONAL NEWS

The purpose of this Critical Process exercise is to sharpen your analytical approach to news. Work with a partner or in a small group. Over a period of three weekdays, study the *New York Times*, *USA Today*, and one local daily paper. Devise a chart and a descriptive scheme so that you can compare how each of the three papers covers international news. You should consider international news to be any news story that is predominantly about a country or about another nation's relationship with the United States. Exclude the sports section of the papers. Follow these steps as you work on your project:

1. *Description.* Count the total number of international news stories in each paper. Which foreign cities are covered? Which countries? What are the subjects of these stories (civil wars, anti-Americanism, natural disasters, travelogue profiles, etc.)?
2. *Analysis.* Using your chart as a guide, write two or three paragraphs discussing patterns that emerge. What locales get the most attention? What kinds of stories appear most frequently? In other words, what kind of issue or event makes another country newsworthy? Do not try to summarize your chart here. Instead, focus on three or four intriguing patterns that you noticed.
3. *Interpretation.* Write a two- or three-paragraph critical interpretation of your findings. What does your analysis mean? Why do some countries appear more frequently than others? Why do certain kinds of stories seem to get featured?

4. *Evaluation.* Discuss the limitations of your study. Which paper seemed to do the best job of covering the rest of the world? Why? Do you think newspapers give us enough information about other people's cultures and experiences?
5. *Engagement.* Either individually or with a group of students, write a letter or e-mail to your local editor. Report your findings. In the note, discuss the strengths and weaknesses of the local coverage of international news and other cultures. Mention what the paper does well in this area, and suggest what the paper might do better. What kind of response did you get?

IN DEPTH: THE SWEETER EXPERIENCE: PRINT VERSUS ONLINE NEWSPAPERS

Pre-Exercise Questions: *New Yorker* media critic Jon Katz once wrote: "There's almost no media experience sweeter . . . than poring over a good newspaper. In the quiet morning, with a cup of coffee—so long as you haven't turned on the TV, listened to the radio, or checked in online—it's as comfortable and personal as information gets." How do you feel about the experience of reading a print newspaper? How do you feel about the experience of reading a newspaper online?

This Critical Process exercise is designed to compare the content and experience of print and online editions of a newspaper. National newspapers such as *USA Today* and the *New York Times* as well as most regional and local newspapers have Web versions of their papers.

1. *Description.* Look at the same day of the print and Web versions of a chosen newspaper. Describe the content, style, organization, advertisements, and experience of reading both types of newspapers.
2. *Analysis.* Is the Web version organized in a similar way, with the same section topics? Are the stories the same, and are they edited in the same way? Does either version offer unique elements that couldn't be duplicated in the other format? Which version is more interesting or easier to read? Is either version more information-based or more interpretive?

3. *Interpretation.* Does the Web version of the newspaper duplicate the print content and reading experience? (This duplication is called *shovel-casting*.) How does the medium (print vs. computer-based) affect the design, content, style, and reading experience of the newspaper? Why do we prefer one over the other?
4. *Evaluation.* Will Web versions of newspapers prevail over print? Could they coexist? What's more important: the news content or the experience of getting the news content?
5. *Engagement.* Try to make it your habit to read a newspaper every day. Experiment with a range of different papers and formats. After a while, increase your reading load by reading both a mainstream newspaper and an alternative news Web site (i.e., *The Weekly Standard*, *Common Dreams*, *Media Channel*, or *AlterNet*) every day. You'll be amazed at how much you'll have to talk about and how much more engaged you are with the world.

Options: Students can cover several different newspapers in groups or individually. As a discussion, this exercise can be done in a computer lab, with a live projection of a Web newspaper (if equipment is available). Alternatively, a printout of Web newspaper pages could serve to illustrate the comparison in the discussion.

IN DEPTH: THE EVOLUTION OF JOURNALISM

As *Media & Culture*'s Chapter 8 explains, today's journalism is quite different from the journalism of the past. In their history, newspapers have reached extremes, from overtly partisan to superficially neutral and from outlandishly sensational to matter-of-fact reporting. Analyze what happened along the way in the Critical Process exercise.

1. *Description.* Look at the difference in reporting styles as illustrated in *Media & Culture*, Chapter 8.
2. *Analysis.* Divide the class into groups of two to review some of the highlights in the evolution of journalism. Refer to the "Newspapers: The Rise and Decline of Modern Journalism" time line at

the beginning of the chapter (p. 272), review the history, and consider the patterns that emerge with each given era.

3. *Interpretation.* Come up with some appropriate headlines for each era for a major news story. Be as creative as you want, but try to be true to the spirit of the era. In class, share some of the best examples with your peers. Together analyze how your headlines illustrate some quality of the era. Note that newspapers are not wholly objective reports of the world.
4. *Evaluation.* Do we still live with the legacy of previous eras of journalism? Do we still see partisan politics in newspapers? Human interest stories? Investigative journalism? The inverted pyramid style of reporting? Syndicated columns?
5. *Engagement.* When is the last time you sat down to read a good paper? This week, read a newspaper every day. In your reading, see if previous eras have influenced the paper by noting some aspect (headline, section, caption) reflective of the distinct eras on your worksheet. Invest at least one half hour each day reviewing all, and reading some, of your newspapers. Record your influences on your worksheet.

(*Note:* Students can easily access online versions of most newspapers. However, for printed copies of your local newspaper, you may want to contact your local Newspapers in Education coordinator so you can distribute papers in class.)

—Developed by Matthew Smith, Wittenberg University

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Double Play: The New Era of Sports Reporting (2010, 2:20 minutes). In this video, Chris Haft, the San Francisco Giants beat reporter for www.majorleaguebaseball.com, talks about how the Internet has

enabled sports reporting to be more immediate—and therefore more effective—and how players themselves have embraced the Internet as a way to connect with fans.

Newspapers and the Internet: Convergence (2009, 4:06 minutes). This video discusses some of the ways newspapers and journalists are adapting to online delivery of news. Featuring Richard Campbell, John Katsilometes, David Little, and Clarence Page.

Real News/Fake News: A Fine Line (2009, 4:11 minutes). In this video, the editor of *The Onion*—Joe Randazzo—describes how the publication serves as a critique on the “real” news media.

VIDEOS/DVDS/CDS

All the President's Men (1976, 135 minutes). Robert Redford and Dustin Hoffman play *Washington Post* investigative reporters Bob Woodward and Carl Bernstein, who uncovered the shady Nixon affairs of Watergate.

The Black Press: Soldiers without Swords (1998, 86 minutes). The first film to chronicle the history of the black press, with coverage from 1827 through the 1960s. Distributed by California Newsreel, 877-811-7495; <http://newsreel.org>.

Citizen Kane (1941, 119 minutes). The story of a publishing magnate based on the life of newspaper publisher William Randolph Hearst. Although critics excoriated this film in 1941, it was eventually heralded as one of the century's best films. The scene we like to show is the one, occurring in Bernstein's memory, where Kane woos the staff of the *Chronicle* (aka the *New York World*) over to *The Inquirer* (aka the *New York Journal*). Distributed by Facets Multimedia, 800-331-6197; www.facets.org.

The Myth of the Liberal Media (1997, 60 minutes). Edward Herman and Noam Chomsky challenge the myth of the “liberal media” and argue that American news media are in effect subordinated to corporate and conservative interests. Distributed by Media Education Foundation, 800-897-0089; www.mediaed.org.

The New Pamphleteers: Entrepreneurs, Watchdogs and Citizens in the Digital Age (2008, 78 minutes).

An informal video view of the motivations, operations, and challenges faced by citizen-journalist entrepreneurs, told in the words of more than forty-four participants and experts. The video is available for \$9.50 plus shipping from the Media Giraffe Project Web site:

www.mediagiraffe.org/wiki/index.php/Mgp2006-video.

Newspaper Industry (1997, 29 minutes). This program spotlights the crosstown rivalry between the *Denver Post* and the *Rocky Mountain News* and analyzes the benefits and drawbacks of competition for the same readership. It also provides an engaging overview of the entire industry (part of the *Film, TV, and Media Today* series). Distributed by Films for the Humanities & Sciences, 800-322-8755; www.films.com.

The Paper (1994, 112 minutes). This film shows twenty-four hours of newspaper life at a large New York daily called the *Sun*. It stars Michael Keaton, Robert Duvall, Glenn Close, and Marisa Tomei.

Tabloid! Inside the New York Post (1999, 50 minutes). A look inside the *New York Post*, the tabloid owned by Rupert Murdoch's News Corp. It shows the processes involved in pitching and prioritizing news stories and how different reporters handle a single news story. Available at Amazon.com.

Tell the Truth and Run: George Seldes and the American Press (1996, 111 minutes). This video illustrates the career of foreign correspondent and media critic George Seldes and raises important questions about the nature of American news media. Includes interviews with Ralph Nader, Victor Navasky, and Ben Bagdikian. Distributed by New Day Films, 888-367-9154; www.newday.com.

WEB SITES

ipl2 (a merging of the Internet Public Library and the Librarians' Internet Web sites):

www.ipl.org/div/news/

The ipl2 is a “public-service organization and a learning/teaching environment hosted by Drexel University’s College of Information Science & Technology” and developed and maintained by a consortium of colleges and universities with programs in information science.

Newspaper Association of America: www.naa.org

Formed in 1992 by the merger of seven other newspaper associations, the NAA represents more than 90 percent of the daily circulation in the United States.

Village Voice: www.villagevoice.com

The Web site for the *Village Voice*, the famed alternative newspaper.

BLOGS

Altercation (Eric Alterman): www.thenation.com/blogs/eric-alterman

The online home of liberal journalist, media critic, and professor Eric Alterman, hosted by the *Nation*.

BuzzMachine (Jeff Jarvis): www.buzzmachine.com

BuzzMachine serves as the online home of Jeff Jarvis, a famed media critic who once worked for *TV Guide* and *Entertainment Weekly*.

The Dish (Andrew Sullivan): <http://dish.andrewsullivan.com>

Conservative political commentator Sullivan publishes his thoughts on current events from his blog *The Dish*.

InstaPundit.com (Glenn Reynolds): <http://pjmedia.com/instapundit/>

The Web site of law professor Glenn Reynolds, with a particular focus on how the worlds of technology and law intersect.

JimRomenesko.com: <http://jimromenesko.com/>

A blog run by former Poynter Institute blogger Jim Romenesko, with a focus on the media.

Kausfiles (Mickey Kaus): <http://dailycaller.com/author/mickeykaus/>

A blog run through *The Daily Caller*, written by journalist Mickey Kaus, with a focus on politics.

MediaWire (Poynter Institute Online): www.poynter.org/category/latest-news/mediawire/

The online home of the Poynter Institute, a school and resource for journalists located in St. Petersburg, Florida.

PressThink (Jay Rosen): <http://pressthink.org>

Rosen is a press critic and a strong supporter of citizen journalism. He has been a professor of journalism at New York University since 1986 and is widely published (*the Nation*, *the New York Times*, *Washington Post*, *LA Times*, and *Chronicle of Higher Education*, to name a few).

Talking Points Memo (TPM) (Josh Marshall): www.talkingpointsmemo.com

Founded during the Florida recount following the 2000 presidential election, *Talking Points Memo* serves as a liberal political site, particularly focused on U.S. foreign and domestic policy. Josh Marshall is the site's editor and publisher.

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Chapter 9

Magazines in the Age of Specialization

Preview Story: Cosmopolitan, launched in 1886, has been an illustrated monthly, a literary magazine, a muckraking magazine, a literary monthly targeted to women, and a top women's fashion magazine.

I. *The Early History of Magazines*

The first *magazines* probably developed in seventeenth-century France as catalogue extensions of the book-publishing industry.

A. *The First Magazines*. Early magazines were channels for political commentary and argument.

B. *Magazines in Colonial America*. The first colonial magazines appeared in Philadelphia in 1741, about fifty years after the first newspapers.

C. *U.S. Magazines in the Nineteenth Century*. The idea of specialized magazines devoted to certain categories of readers developed throughout the nineteenth century.

D. *National, Women's, and Illustrated Magazines*. With increases in literacy and public education and faster printing technology, a market was created for magazines such as the *Saturday Evening Post*, launched in 1821.

II. *The Development of Modern American Magazines*

By 1870, about twelve hundred magazines were produced in the United States.

A. *Social Reform and the Muckrakers*. Some newspaper reporters became dissatisfied with conventional journalism and turned to magazines, where they could write about broader issues in greater depth. President Theodore Roosevelt dubbed these reporters *muckrakers* in 1906 because they were willing to crawl around in society's muck to uncover a story.

B. *The Rise of General-Interest Magazines*. After World War I, the prominent publications were *general-interest magazines*, which covered a wide variety of topics aimed at a broad national

audience. A key aspect of these magazines was *photojournalism*—the use of photos to document the rhythms of daily life.

1. Saturday Evening Post. The first widely popular general-interest magazine was the *Saturday Evening Post*.
2. Reader's Digest. By the 1980s, *Reader's Digest*, which printed condensed versions of articles from other magazines, became the world's most popular magazine.
3. Time. National newsmagazines such as *Time* were also major commercial successes but began to have serious problems by 2008.
4. Life. More than any other magazine of its day, *Life* advanced photojournalism and effectively competed with radio.

C. *The Fall of General-Interest Magazines*. General-interest magazine circulation fell because of changing consumer tastes, rising postal costs, falling ad revenues, and the increasing role of television as a family medium.

1. TV Guide *Is Born*. Appearing in 1953, *TV Guide* addressed the nation's growing fascination with television.
2. Saturday Evening Post, Life, and Look *Expire*. Distribution and production costs were rising, while national magazine ad sales had flattened out.
3. People *Puts Life Back into Magazines*. *People*, which was launched in 1974, was the first successful mass-market magazine to appear in decades.

D. *Convergence: Magazines Confront the Digital Age*. Although once viewed as the death knell of print magazines, the industry now embraces the Internet.

1. *Magazines Move Online*. As paper, printing, and postage costs rise, creating a magazine companion Web site is a popular and successful method for expanding the reach of consumer publications.

2. *Paperless: Magazines Embrace Digital Content.* Online-only magazines such as *Salon* and *Slate* pioneered the *Webzine* format, making the Internet a legitimate source for news as well as discussion of culture and politics.

III. *The Domination of Specialization*

Magazines adapted to the rise of television by becoming more specialized.

- A. *Men's and Women's Magazines.* Magazines found niches in the age of television. *Playboy* featured male-focused articles and adult subject matter; *Better Homes and Gardens*, *Good Housekeeping*, *Ladies' Home Journal*, and *Woman's Day* targeted women as homemakers and consumers.
- B. *Sports, Entertainment, and Leisure Magazines.* The most popular sports and leisure magazine is *Sports Illustrated*, which launched in 1954.
- C. *Magazines for the Ages.* In the age of specialization, magazines have delineated readers along age lines. As of 2014, *AARP The Magazine* and the monthly *AARP Bulletin* both have circulations more than twenty-two million, far surpassing any other magazine.
- D. *Elite Magazines.* Elite magazines appeal to educated urban readers with their combination of literature, criticism, humor, and journalism.
- E. *Minority-Targeted Magazines.* Like newspapers, minority-targeted magazines have existed since before the Civil War. With increases in Hispanic populations, magazines appealing to Spanish-speaking readers have developed rapidly.
- F. *Supermarket Tabloids.* Based on bizarre human-interest stories, unexplained phenomena, and celebrity gossip, *supermarket tabloids* continue to be popular.

IV. *The Organization and Economics of Magazines*

Large or small, online or in print, most magazines deal with the same functions: production, content, ads, and sales.

- A. *Magazine Departments and Duties.* Computer-based desktop publishing enables an aspiring publisher-editor to write, design, layout, and print or post online a modest publication. For large publications, work is divided into departments.
1. *Editorial and Production.* The editorial side produces magazine content, excluding advertisements.
 2. *Advertising and Sales.* The advertising and sales department of a magazine secures clients, arranges promotions, and places ads. *Regional, split-run, and demographic editions* are produced to attract advertisers.
 3. *Circulation and Distribution.* A magazine's circulation and distribution department monitors single-copy and subscription sales. *Evergreen subscriptions* and controlled circulations are distribution strategies employed by magazines.
- B. *Major Magazine Chains.* Large companies or chains increasingly dominate the magazine business, which resembles the cable television business in structure.
- C. *Alternative Voices.* Numbering more than two thousand, alternative publications include diverse political, cultural, and environmental interests.

V. *Magazines in a Democratic Society*

Magazines can offer more analysis of and insight into society than can other media outlets.

Unfortunately, they often identify their readers as consumers first and as citizens second.

Case Study: The Evolution of Photojournalism (pp. 320–321)

Tracking Technology: The New “Touch” of Magazines (p. 326)

Media Literacy and the Critical Process: Uncovering American Beauty (p. 330)

Digital Job Outlook: Media Professionals Speak about Jobs in the Magazine Industry (p. 337)

LECTURE TOPICS

1. Discuss the launching of popular magazines and what it takes for a magazine to succeed.
2. Discuss magazines as important vehicles for democracy: political pamphlets (see Lecture Spin-Offs), muckraking publications (see Lecture Spin-Offs), and today's political interest magazines.
3. Explain the impact of the first U.S. national magazines on American culture, particularly in relation to the rise of a consumption-oriented economy (see Lecture Spin-Offs).
4. Discuss the magazine industry's early niche-marketing strategies once television began to snatch sponsors. Link these strategies to those of radio (see Lecture Spin-Offs).
5. Discuss the ways in which the look and feel of magazines has changed along with society, from the early text-only magazines to the inclusion of illustrations, then photographs, and now multimedia content like slide shows and video.
6. Explain the various categories and types of magazines. Elaborate on some of the leading American magazines, and touch on their histories and their impact on the magazine industry and on American culture (see Lecture Spin-Offs).
7. Discuss the specialization, advertising, and ownership patterns of the magazine industry and what sort of positive and negative impact these patterns may have on democracy.
8. Discuss how the changing demographics of the United States are widening the market for minority-targeted magazines. Evaluate growth niche markets in this area.
9. Discuss how magazines and the Internet have converged in the last twenty years. Compare the magazine industry's convergence with that of other media industries such as books, radio, and television.

LECTURE SPIN-OFFS

Social Reform and the Muckrakers

We like to talk about Theodore Roosevelt (“TR”) when we discuss muckraking reporters who wrote for magazines such as *McClure’s* and the early *Cosmo* (whose muckraking past is often met with disbelief from our students). There’s a good TR quote that is worth drawing your students’ attention to: “Men with the muckrake are often indispensable to the well-being of society, but only if they know when to stop raking the muck.” This president was himself a reformist and was involved in many antitrust actions during his presidency (much to the chagrin of big business), but at times he was also at odds with reporters, whom he felt raked up too much muck and caused his administration problems. When talking about TR, it’s also helpful to use David Grubin’s *TR: The Story of Theodore Roosevelt*, which aired as part of the PBS/American Experience series on U.S. presidents in the late 1990s (available for purchase through www.shoppbs.org). We especially recommend the section called “The Bully Pulpit.”

Saturday Evening Post

The *Saturday Evening Post* came in the mail on Thursdays. Norman Rockwell ended up illustrating 321 covers for the magazine over forty-six years. For magazine collectors, issues with Norman Rockwell covers and inside illustrations are more valuable (\$15 to \$50) than issues that showcase the work of other artists. Rockwell originals now fetch hundreds of thousands of dollars, and six hundred of them are publicly displayed at the Norman Rockwell Museum in Stockbridge, Massachusetts, where the artist painted his famous versions of small-town life. Rockwell also printed advertisements, portraits of famous people, and calendars, which were extremely popular in middle-class homes. You can find an online gallery of his work at www.saturdayeveningpost.com/artists-gallery/saturday-evening-post-cover-artists/norman-rockwell-gallery.

Convergence: Magazines Confront the Digital Age

As with newspapers, magazines and their publishers are immersed in digital initiatives. Here are a few samples:

- *AARP The Magazine*: Offers an online audio version of the magazine for blind consumers.
- *Time Magazine*: Features user-generated content, a new in-house online production studio, online video, podcasts, and news feeds; partnering on a photo archive project with Google.
- *Glamour (and similar fashion magazines)*: Offers virtual try-ons, where users can enter data about their body size and shape and find clothes that fit their body type.
- *Playboy*: Features eCommerce site; entire photo and text on digital archive and available on DVD.
- *Hachette Filipacchi Media U.S.*: Features virtual test drives for new cars, online video, and Web site redesigns.
- *Hearst Magazines*: Features user-generated content, expanded video offerings, and online games.
- *Meredith Corporation*: Offers a comparison online shopping service, making it the first publisher to cross the line between editorial content and closing sales.
- *Wired*: Because cutting-edge technology is its main content, it's no surprise that *Wired's* Web site is robust, interactive, and very popular. The magazine was also one of the first to be available on the iPad.

A new type of magazine for touchscreen tablets—the social magazine—capitalizes on the mass customization trend. Much like customized Google or Yahoo! home pages, magazines like *Flipboard* and AOL's *Editions* allow readers to pull content from a variety of sources—such as blogs, friends' Facebook and Twitter pages, and other magazine and news sites—and access it through a single, easy-to-use, magazine-like interface with social sharing capabilities. These “magazines” update with the individual content providers, making it a hyperindividualized, personal experience and truly reinventing the

magazine for the tablet. Yahoo! and Google are also working on their own social magazine apps. (Google tried to buy *Flipboard*, but its offer was refused.)

Paperless: Magazines Embrace Digital Content

According to a June 2010 *New York Times* article, Issuu is “a Web platform where, for \$19 a month, anyone can upload a PDF and instantly create an online magazine that looks like a print one.” Such innovations have allowed print magazines to transition online. However, the online interior design magazine *Lonny* shows how online magazines can be much more for readers and advertisers. The magazine’s Web site directly links readers to more information about featured products (including where to buy them), making it an attractive option for advertisers. As Adam L. Penenberg, a journalism professor at New York University, stated in the same article, “You’ll know a new narrative form has emerged when you have to consume a particular story on an iPad to truly understand its content, and reading it on any other platform simply wouldn’t work.” (See Claire Cain Miller, “For Interior Designers, D.I.Y. Philosophy Extends to Web Magazine,” *New York Times*, June 21, 2010, p. B3.)

Sports, Entertainment, and Leisure Magazines

When Joe Weider launched a newsletter called *Your Physique* in the 1940s, he had a difficult time finding fitness-equipment and nutritional-food companies to advertise in it. Frustrated, he solved the problem by building his own line of fitness equipment, starting up a nutritional-supplement company, and marketing the items in his own newsletter, which developed into a magazine, *Muscle and Fitness*. Weider would eventually become known as a fitness and nutrition guru as well as one of the leading promoters of bodybuilding in the United States; he helped make the careers of people like Arnold Schwarzenegger and Lou “the Incredible Hulk” Ferrigno.

Magazines for the Ages

In the 1950s, businesses began to realize that teenagers were a potentially lucrative market segment, with more than \$9 billion in disposable income to spend. Rock and roll and movies were targeted at teens, and magazines began targeting them, too. In the first edition of *'Teen* magazine in June 1957, the editors announced that their publication was “born into a generation that has finally come to recognize persons between the ages of 13 and 19 as a distinct cultural group.” By 2015, *Seventeen* maintained a circulation of two million.

Surpassing even teen magazines, the fastest-growing age-related magazine is *AARP The Magazine*. In fact, *Los Angeles Times* staff writer Bob Baker had the following comments about *AARP The Magazine's* hugeness. *AARP* is so huge that:

- *AARP* shrugged off about 60,000 membership cancellations in 2003 by members who were angered by *AARP's* support of a Medicare bill that added prescription drug benefits but will partly privatize the system.
- *AARP's* magazine circulation of 22 million is the biggest in the nation, more than *Reader's Digest* and *TV Guide* combined.
- *AARP* takes six weeks to mail out an issue of the magazine.

Some other information about *AARP*:

- A full-page ad in *AARP* costs more than \$500,000.
- So many of the magazine's subscribers die off every year that *AARP* needs to attract new and younger members just as quickly.
- Big problem: America's baby boomers (78 million of them) are not very good at renewing their membership. Changing the name from *Modern Maturity* to *AARP The Magazine* has helped. *AARP* has also hired editors from *Utne Reader* and *Men's Health*.

(See Bob Baker, “AARP’s Revamped Magazine Attempts Hip without the Replacement,” *Los Angeles Times*, April 4, 2004, part E, p. 1.)

Supermarket Tabloids

After TV star Carol Burnett won a \$1.6 million libel judgment (reduced to \$800,000 on appeal) against the *National Enquirer* in the 1980s, supermarket tabloids behaved for a time. Although tabloids have usually been protected by the First Amendment, celebrities have sued them frequently over the years for fallacious stories.

Editorial and Production

- One way that many young people break into the magazine business’s editorial side is through the fact-checking department. Before an article is published, magazine fact checkers carefully go over it, correcting inaccurate spellings, double-checking dates and figures, tracking down and verifying every tidbit of data, and affirming that a person quoted meant what he or she said. It is a time-consuming job that is noticed only when it is not done well. Magazine editors hate it when they receive a letter to the editor complaining about a factual error or, even worse, when they get hit by a libel suit. In the book *Bright Lights, Big City* (1984) by Jay McInerney, the main character is a fact checker for the *New Yorker*. The book was made into a film starring Michael J. Fox.
- Another way of breaking into the business is through internships. Most magazines offer internship opportunities. The Association of Magazine Media sponsors a program every summer called Magazine University, offering networking opportunities for interns across different publications.
- Magazines that have had an impact:
 - Rolling Stone: Fred Woodward became art director of *Rolling Stone* in 1987 and changed art design with his eclectic and powerful use of type as a primary design element.

- Elle: Launched in 1985, *Elle* transformed American fashion photography from the all-American Condé Nast style to a vibrant, multicultural approach. The magazine’s decision to use models of different ages, races, and shapes was considered daring.
- Spy: Like *Elle*, *Spy*, begun in the mid-1980s, had a huge impact on design and editorial innovations. Funny charts, “Separated at Birth” photo features (later made into paperback books), and splashy bits of color are now common in many magazines. *Spy*’s hallmark snideness and irreverence also gave the mainstream media permission to be a bit more strident and cutting-edge. The magazine’s approach was ultimately more appropriate in the 1980s; by the mid-1990s, moods had shifted, and the magazine folded.
- Wired: Launched in 1993 as a member of the Condé Nast magazine group, *Wired* calls itself the “journal of record for the future.” Focusing on people, companies, and ideas within the high-tech industries, *Wired*’s splashy design has also taken magazine art direction to daring new levels.
- Texas Monthly: Beginning in 1973, *Texas Monthly* has set the standard for regional magazines, with often groundbreaking articles on politics, the environment, industry, and education. The magazine calls itself (and it is) the “indispensable authority on the Texas scene.”

Circulation and Distribution

- Women’s magazines have taken another hit because of the growth of superstores. With many checkout lanes, not all of which are stocked with magazines, people are moving through the supermarket more quickly and are no longer lingering as long in front of glossy magazine titles.
- By 2003, Walmart accounted for 15 percent of all magazine sales in the country. That gave the retailer more clout over magazine sales—and magazine content—than ever. Under pressure from public policy groups such as Morality in Media, Walmart pulls from its racks any titles it deems too racy, as was the case with *Maxim*, *Stuff*, and *FHM*. Walmart has even started to use U-shaped blinders to partially obscure the sexually explicit covers of some women’s magazines, including *Redbook*, *Cosmopolitan*, *Marie Claire*, and *Glamour*.

Major Magazine Chains

- Most high-profile American magazines operate out of New York and have created a distinct New York magazine culture. Easily the most colorful—and the most written about—is the Advance Publications/Condé Nast magazine chain. The atmosphere at Condé Nast is chic, glamorous, witty, and tense. The staff is 76 percent female and characteristically includes many young, hardworking, smartly dressed assistants. Throughout the 1980s and early 1990s, top executives at Condé Nast had their own car and driver, senior staffers had free access to a fleet of cars, and lunch was free every day for all employees if they ate at their desks. (The perks have reportedly been scaled down due to the recent recession and decreasing ad revenue.) After one year at the company, everyone receives an African violet in a terra-cotta pot.
- Personalities who work, or have worked, at Advance Publications/Condé Nast:
 - *S. I. Newhouse Jr.*: Referred to as Si, Newhouse is the eldest son of newspaper magnate Sam Newhouse. He started in the magazine world when Newhouse Sr. gave him *Vogue* and four other Condé Nast women's magazines in the early 1960s. At the time, the magazines were only a sideline business, but they would eventually become the cornerstone of the Newhouse empire. Today, S. I. Newhouse rules over one of the largest private fortunes in the United States. His holdings include magazines, daily newspapers, cable-television ventures, and other media properties. Newhouse won't reveal how much his empire is worth, but estimates range between \$8 billion and \$13 billion. Newhouse is famous for brutally axing his most seasoned employees without notice. Longtime *New Yorker* editor Robert Gottlieb found out that he was fired while on vacation in Japan. Grace Mirabella, who edited *Vogue* for thirty-six years, discovered that she was axed when she heard it on the television news. She later started *Mirabella* magazine, which targeted older fashionable women.
 - *Tina Brown*: The British-born Brown was a prize-winning journalist and editor of England's *Tatler* at age twenty-four. She then headed up *Vanity Fair* in the United States. At *Vanity Fair*,

Brown turned the magazine around with daring cover designs (Demi Moore pregnant and naked) and incisive writing. In 1992, Newhouse selected Brown to be editor in chief of the *New Yorker*. She resolved to make the *New Yorker* more hip, timely, and colorful, and by doing so she became the most talked-about woman in magazine publishing. Circulation increased by 38 percent between 1992 and 1997, and ad pages increased by 57 percent through 1995. Brown's run as the *New Yorker's* editor lasted for six years; in 1998, she left to work at a new venture owned by Disney's Miramax film units. Her mission: to create a magazine that would dig up the kinds of articles that might be turned into movies and television specials. The new magazine, *Talk*, premiered in September 1999 and folded in February 2002 when Miramax and Hearst, the other investor, pulled the plug after losses of \$50 million. However, in 2008, Brown returned to the world of magazines with the online venture *The Daily Beast*. In 2010, *The Daily Beast* merged with *Newsweek*, with Brown as the editor in chief of both the Web site and the now online magazine.

- *Anna Wintour*: Wintour, who is British born but later became an American citizen, had a brief stint at *American B* and then became fashion editor of *New York*, editor of *British Vogue*, editor of *House & Garden* (once on board, she immediately renamed it *HG*), and then editor of *Vogue*. Her time at *Vogue* has made her into a noted fashion personality, with the 2009 documentary *The September Issue* providing a glimpse into how Wintour runs *Vogue*.
- *Graydon Carter*: A native of Canada, Carter founded the *Canadian Review*, became a staff writer for *Time* and *Life*, and then cofounded *Spy*. Then he became editor of the *New York Observer* before filling Brown's shoes as editor of *Vanity Fair*.
- *James Truman*: Another British magazine executive, Truman started as a music journalist in London, edited the *Face*, and was fashion editor at *Vogue* before Newhouse chose him to head up *Details*. By 1999, Truman had become the director of Condé Nast Publications and had hired Mark Golin, editor of the competing young men's magazine *Maxim*, to be *Details's* new editor in

chief. With a less-than-successful run at *Details*, Golin left the magazine in 2000 to become creative director of AOL Moviefone (a telephone movie listing guide and ticketing service).

- *The Devil Wears Prada* (2006) and *Ugly Betty* (ABC, 2007) both attempted to capture the chic, vain world of New York–based fashion magazine publishers such as Condé Nast.

Magazines in a Democratic Society

Advertiser pressure to dictate a magazine’s editorial content is mounting. Here are a few examples:

- *Fortune* magazine did a cover story on Louis Gerstner Jr., the CEO of IBM. The article hailed him for doing a good job but also called him arrogant, brusque, and obsessed with status. Gerstner didn’t like the piece, however, and soon thereafter announced that all Lotus advertising would be pulled from *Fortune* indefinitely (Lotus is a subsidiary of IBM). The move cost *Fortune* an estimated \$6 million a year for its editorial audacity.
- Walmart and a number of other supermarkets and big discount chains are reserving the right to review (and reject) editorial copy and magazine covers before magazines are placed in their stores. Many of these magazines are obliging by (1) altering their content or (2) sending advance copies for preapproval, thus allowing only certain issues, and not the magazine title, to be pulled. Because supermarkets and big discount chains control about 55 percent of single-copy sales of U.S. magazines, the magazine industry is forced to work within their rules.

Shopping magazines are putting pressure on traditional women’s and men’s magazines to adapt. For example, the companion Web site to *Vogue*, Style.com, offers an online store allowing readers to purchase products featured in the magazines.

- *InStyle* magazine was the first American magazine to implant product information immediately adjacent to editorial images.
- The Japanese were the first to launch full-blown magalogs. The magalogs enjoyed immediate success.

- The product evaluations in the new shopping magazines are relentlessly upbeat. Unlike *Consumer Reports*, which doesn't carry advertising and objectively evaluates product quality, magalogs are all about advertiser support.
- Rather than highlight cars that cost as much as a house, the point is to highlight *obtainable* goods.
- *Shop Etc.* has only twenty employees. It does not require extensive photo shoots with A-list models and high-priced photographers.

(See David Carr, "With Shopping Magazines Thriving, Who Needs Articles?" *New York Times*, August 2, 2004.)

However, the economic crisis that began in 2008 has curbed the growth of shopping magazines because consumers are spending less.

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: MAGAZINE ADVERTISEMENTS

Using a few sample magazines in class, discuss the following issues related to magazine advertisements:

- Are ads placed in proximity to editorial content of a related topic (e.g., suntan lotion or sunglasses ads next to an article about beach vacations)?
- How aesthetically similar are the ads and editorial content (e.g., the style of a magazine's fashion ads and its photo shoot)?
- Do some ads seem to be at odds with the editorial content (e.g., cigarette ads in a youth-oriented magazine)?
- Do ad pages outnumber editorial content pages?
- Do ad pages make it hard to find the magazine's table of contents?
- Do ads add a positive experience to magazine reading?

- Do ads seem to influence magazine content?
- Can a magazine's credibility be damaged by too much adherence to advertiser values?
- Are some magazines purchased largely for the ads?

IN BRIEF: THE SHELF LIFE OF A MAGAZINE

Pre-Exercise Question: Do we experience magazines more the way we do newspapers (read and discarded each day) or the way we do books (read and stored on bookshelves)?

Ask your students to consider the way they or other people in their home use magazines. How did the magazines get there? Which ones (if any) were part of a paid subscription, purchased at a newsstand, received in the mail for free, or passed along? Are the magazines read by one or many people in the home? Do the magazines get passed on to others outside the home? How long are the magazines kept? Are they archived, given away, or thrown out? Are some pages ripped out, hung up, mailed off, or saved for a specific reason?

IN BRIEF: MAGAZINE ACTIVITY

Utilizing magazines in class is always useful. One activity I conduct is a basic critical analysis of ads—finding ones they think use stereotypes, or are directed to a certain class, and so on. Second, I ask them to look at the ads of a certain magazine and show how the ads feed into or directly support the content. I like to assign magazines that I hope my students haven't read before, or switch it up by gender, so they tend to really see the differences and can look critically.

—Developed by Karen Pitcher, University of Iowa

IN DEPTH: IDEOLOGICAL DIVERSITY IN NEWSPAPERS

The purpose of this Critical Process exercise is to appreciate the ideological diversity of weekly newsmagazines. Work with a partner or in small groups. (This project could also be converted into a formal argument paper.)

1. *Description.* Take a recent issue of the mainstream newsweekly *Time* and review all the articles, including the various topics covered, the writing style and tone, the level of analysis within the articles, and the information sources employed. In the same manner, review all the articles in a recent issue of the conservative magazine the *Weekly Standard* and the progressive magazine the *Nation*, each of which has a fraction of *Time*'s circulation. (Other political magazines may be substituted.) To add another dimension to your research, review the ads in each magazine.
2. *Analysis.* Devise a chart to organize your findings according to (a) the stories covered and (b) the way the stories are covered. What patterns emerge? How do the publications differ? What do you notice about the advertisers in each magazine?
3. *Interpretation.* The *Weekly Standard* and the *Nation* represent competing visions of society. To what extent are their viewpoints also reflected in the mainstream media? Why do you think certain topics covered in these magazines are included/excluded from mainstream magazines like *Time*?
4. *Evaluation.* What value do magazines like the *Weekly Standard* and the *Nation* add to the debate on various social issues? What other mass media (television, radio, etc.) regularly cover the same issues from their political perspective? Should their views be reflected more in the mainstream media? What would this public dialogue look like? If people read only mainstream media, what would they be missing?
5. *Engagement.* Keep track of what may be missing in the mainstream media sphere by reading magazines that offer alternatives, and make sure you read articles that you don't agree with. Try dipping into the following conservative publications: the *National Review*, the *Weekly Standard*, and the *American Conservative*. Likewise, sample the stories from the *Nation*, the *Progressive*, and *Mother Jones*. Begin to question your own ideology. Where do you stand on these important issues? Finally, impress your friends with your knowledge, and inspire them to start reading more.

IN DEPTH: THE THIN LINE BETWEEN EDITORIAL CONTENT AND ADS

Pre-Exercise Question: Imagine you're a magazine editor and have just published a well-researched article on the potentially dangerous side effects of a new diet drug. The article is one of a series on the hazards of diet drugs. The advertising executive for the manufacturer of the drug, who buys a significant amount of advertising in your publication for its many products, calls and says, "Don't ever run an article like that again." What would you do?

This Critical Process exercise looks at the relationship between editorial content and advertisements in magazines and at how magazines cope with the desire for editorial independence and the drive for advertising revenue.

1. *Description.* Select a magazine (or several magazines). Chart the kinds of ads (cigarettes, automobiles, cosmetics, exercise equipment, etc.) that appear in the magazines. Then note the editorial content of the magazine(s), including the stories, photographs, and other features.
2. *Analysis.* How similar are the ads and the editorial content? Are ads placed in proximity to editorial content on a related topic (e.g., suntan lotion or sunglasses ads next to an article about beach vacations)? How similar aesthetically are the ads and editorial content (e.g., the style of a magazine's photo shoot and its fashion ads)? Is the similarity more common in special-interest magazines? Are there ads that seem to be at odds with the editorial content (e.g., cigarette ads in a youth-oriented magazine)? Do ad pages outnumber editorial pages?
3. *Interpretation.* Do advertisements seem to influence magazine content? Can a magazine's credibility be compromised by too much adherence to advertiser values? Explain.
4. *Evaluation.* Can there be a desirable balance between advertisements and editorial content? Would magazines be better without advertisements?
5. *Engagement.* Send letters to the editors of magazines that seem to ignore or soft-pedal topics that might offend advertisers. Or join the efforts of a nonprofit organization like the Campaign for Tobacco-Free Kids, which monitors tobacco advertising in youth-oriented magazines.

Option: The Pre-Exercise Question could also be addressed by a discussion exercise in which a magazine's editorial policy is developed to handle these kinds of situations.

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Magazine Specialization Today (2009, 3:58 minutes). Magazine editors discuss the original motivations for magazine specialization and how the market and the Internet are changing the industry. Featuring Mike Molenda, Ernie Rideout, and Matt York.

Narrowcasting in Magazines (2009, 1:46 minutes). Magazine editors explain the benefits and consequences of narrowcasting. Featuring Mike Molenda, Ernie Rideout, and Matt York.

VIDEOS/DVDS/CDS

Magazine Industry (1997, 29 minutes). This program examines the evolution of the magazine industry during the twentieth century (part of the *Film, TV, and Media Today* ten-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; www.ffh.films.com.

Theodore Roosevelt (1996, 240 minutes). Part of the Presidents' Collection by American Experience documentary producer David Grubin, this film tells the story of TR. The film is particularly useful for its description of TR on the "bully pulpit" in the age of muckraking magazine journalism. We recommend the six-minute excerpt titled "The Bully Pulpit." Distributed by PBS Video, 800-531-4727; www.shoppbs.org.

WEB SITES

Atlantic Monthly: www.theAtlantic.com

Founded in 1857, the *Atlantic* is a political magazine with a center-right approach to American government.

Condé Nast: www.condenast.com

The online home of several lifestyle-oriented magazines that are part of Condé Nast's family of magazines.

Hearst Corporation: www.hearst.com

Hearst specializes in magazines such as *Cosmopolitan* and *Good Housekeeping* as well as newspapers.

Meredith Publishing Company: www.meredith.com

Publisher of several well-known magazines, including *Ladies' Home Journal* and *Better Homes and Gardens*.

The Nation: www.TheNation.com

The Nation, the self-described "flagship of the left," focuses on politics and culture.

National Geographic: <http://ngm.nationalgeographic.com/>

National Geographic is the flagship magazine of the National Geographic Society.

North American Review: <http://northamericanreview.org>

The oldest literary magazine in the United States, *NAR* is currently published by the University of Northern Iowa.

Salon: www.salon.com

An online news magazine with a focus on political and entertainment news.

Slate: www.slate.com

An online news magazine founded in 1996, *Slate* focuses on analysis and commentary of politics, news, and culture.

Smithsonian: www.smithsonianmag.com

A monthly magazine published by the Smithsonian Institute.

TimeWarner: www.timewarner.com

One of the largest media conglomerates in the world, the company owns the famed *Time* magazine.

TV Guide Online: www.tvguide.com

The online home of *TV Guide*.

Wired: www.wired.com

Wired, along with its companion Web site, reports on science and technology news.

FURTHER READING

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Chapter 10

Books and the Power of Print

Preview Story: In 2014, Amazon entered a dispute with Hachette that illustrated some of the issues to be faced in the future of the book industry.

I. *The History of Books from Papyrus to Paperbacks*

The Egyptians began writing on *papyrus* as early as 2400 BCE. The first protomodern book, the *codex*, was developed by the Romans in the fourth century.

A. *The Development of Manuscript Culture.* The Christian clergy influenced what has become known as *manuscript culture* during the Middle Ages by producing *illuminated manuscripts*.

B. *The Innovations of Block Printing and Movable Type.* To make mechanically produced copies of pages, Chinese printers developed *block printing*.

C. *The Gutenberg Revolution: The Invention of the Printing Press.* Between 1453 and 1456, Johannes Gutenberg used movable type to develop a printing press.

D. *The Birth of Publishing in the United States.* By the mid-1760s, all thirteen colonies had printing shops. The introduction of *linotype* machines in the 1880s and *offset lithography* in the early 1900s made the printing process even more efficient.

II. *Modern Publishing and the Book Industry*

Throughout the 1800s, the rapid spread of literacy as well as the Industrial Revolution spurred the emergence of the middle class and a demand for books.

A. *The Formation of Publishing Houses.* The modern book industry began with the development of early “prestigious” publishing houses in the nineteenth century.

- B. *Types of Books*. The book categories in the modern book industry include trade books, professional books, textbooks, mass market paperbacks, religious books, reference works, and university press books.
1. *Trade Books*. The *trade book* category is by far the most lucrative part of the industry.
 2. *Professional Books*. The book industry subdivides *professional books* into the areas of law, business, medicine, and technical-scientific works.
 3. *Textbooks*. Divided into elementary–high school, vocational, and college categories, *textbooks* have had a solid market niche since the nineteenth century.
 4. *Mass Market Paperbacks*. Despite representing a large segment of the book industry in terms of units sold, *mass market paperbacks* are typically released in the low-cost (under \$10) format months after the hardcover version is released. There has been a decline in this delivery method as consumers turn toward purchasing e-books.
 5. *Religious Books*. The success of Bible sales spawned a large religious-book industry.
 6. *Reference Books*. *Reference books* include dictionaries, encyclopedias, atlases, and a number of substantial volumes directly related to professions or trades.
 7. *University Press Books*. The smallest unit in the book industry is the noncommercial *university press*, which publishes scholarly works for small groups of readers.

III. *Trends and Issues in Book Publishing*

The book industry tries to ensure success by creating best-sellers and working with both traditional authors and celebrities, in addition to licensing books for film and television and investing in the audio and e-book format.

- A. *Influences of Television and Film*. By the 1990s, the book industry had become deeply interdependent with the television and film industries.

- B. *Audio Books*. Another major development in publishing has been the merger of sound recording with publishing.
- C. *Convergence: Books in the Digital Age*. The idea of an *e-book*, a digital book read exclusively on a computer, has existed since the 1970s, but the idea of commercially viable e-books took longer to take hold.
 - 1. *Print Books Move Online*. With the vast commercial success of Amazon's e-reader, the Kindle, companies like Apple rushed their own e-readers and tablets to the market.
 - 2. *The Future of E-Books*. E-books show how digital technology can help the oldest mass medium adapt and survive and also help reimagine what books can be.
- D. *Preserving and Digitizing Books*. Because the paper in older books gradually deteriorates, a recent trend in the book industry involves the preservation of books through digital imaging.
- E. *Censorship and Banned Books*. As societies have discovered the power associated with knowledge and the printed word, books have been subjected to a variety of censors.

IV. *The Organization and Ownership of the Book Industry*

A publisher can be a large company or a one-person home-office operation.

- A. *Ownership Patterns*. Like most mass media, publishing is dominated by a handful of major corporations with ties to international media conglomerates.
- B. *The Structure of Book Publishing*. Larger publishing house divisions usually include acquisition and development; copyediting, design, and production; marketing and sales; and administration and business.
- C. *Selling Books: Brick-and-Mortar Stores, Clubs, and Mail Order*. Some of the traditional outlets for selling books are bookstores, book clubs, and mail-order services.

D. *Selling Books Online*. Since the late 1990s, online booksellers have created an entirely new book-distribution system. Amazon was the trailblazer, and Google Play and Apple's iBookstore are its main rivals.

E. *Alternative Voices*. Libraries, Internet sources, and *e-publishing* offer free or lower-cost venues for those outside the mainstream.

V. *Books and the Future of Democracy*

After almost twenty years of decline, the overall rate at which adults read literature increased in 2009, with the biggest gains among young adults age eighteen to twenty-four and Hispanic and African American populations. Although the book industry can be a hard place for new authors and ideas to find success, literature has proven its power as a medium through which individuals can understand ideas and cultures outside their own experience.

Case Study: Comic Books: Alternative Themes, but Superheroes Prevail (pp. 352–353)

Global Village: France and the Anti-Amazon Law (p. 359)

Media Literacy and the Critical Process: Banned Books and “Family Values” (p. 360)

Digital Job Outlook: Media Professionals Speak about Jobs in the Publishing Industry (p. 369)

LECTURE TOPICS

1. Explain the social and historical transformations caused by the book as the first mass medium. (Use images from the *About the Media* DVD.)
2. Chart the formation of the early publishing houses (e.g., Houghton Mifflin; Little, Brown; G. P. Putnam), and explain how they've evolved into holdings of present media conglomerates (see Lecture Spin-Offs).
3. Discuss the book categories (e.g., trade, professional, textbooks) in the publishing industry (see Lecture Spin-Offs).

4. Discuss how e-books are revitalizing the publishing industry, and explore the ways in which they can continue to do so with changing technology.
5. Compare and contrast the pricing dispute between Amazon and the publishing industry with Apple's pricing battle with the recording industry.
6. Explain the organizational strata of the publishing industry and some of the more celebrated people in the industry (see Lecture Spin-Offs).
7. Discuss the various distribution outlets in the publishing industry, including the rise (and fall) of book superstores and online distribution outlets (see Lecture Spin-Offs).
8. Clarify the mergers and consolidations in the publishing business and the various patterns of synergy that have emerged in the past decade (see Lecture Spin-Offs).
9. Discuss the ways books have been important to the spread of ideas, including but not limited to democracy. Explore the ways in which ownership convergence and technological convergence might change the way those ideas are spread.

LECTURE SPIN-OFFS

Preview Story: The Power of Amazon

- In January 2010, Amazon temporarily removed the “buy” button for Macmillan titles (both print and digital versions) as the dispute between Amazon and Macmillan over e-book pricing came to a head. Prior to the release of the iPad and Apple's announcement that it would allow publishers more control over e-book pricing, Amazon had been selling e-books at a flat rate of \$9.99 each. Amazon wished to continue the \$9.99 flat-rate pricing scheme, whereas Macmillan wanted an “agency model,” with which it would set the price (between \$12.99 and \$14.99 for new releases) and the retailer would take a 30 percent cut.
- Amazon's statement on why it pulled Macmillan books:

Macmillan, one of the “big six” publishers, has clearly communicated to us that, regardless of our viewpoint, they are committed to switching to an agency model and charging \$12.99 to \$14.99 for e-book versions of bestsellers and most hardcover releases. We have expressed our strong disagreement and the seriousness of our disagreement by temporarily ceasing the sale of all Macmillan titles. We want you to know that ultimately, however, we will have to capitulate and accept Macmillan’s terms because Macmillan has a monopoly over their own titles, and we will want to offer them to you even at prices we believe are needlessly high for e-books. Amazon customers will at that point decide for themselves whether they believe it’s reasonable to pay \$14.99 for a bestselling e-book. We don’t believe that all of the major publishers will take the same route as Macmillan. And we know for sure that many independent presses and self-published authors will see this as an opportunity to provide attractively priced e-books as an alternative. (Posted online at the Amazon.com Kindle Community.)

- Excerpt from a January 2010 ad taken out in *Publisher’s Lunch* by John Sargent, CEO of Macmillan:

Amazon has been a valuable customer for a long time, and it is my great hope that they will continue to be in the very near future. They have been a great innovator in our industry, and I suspect they will continue to be for decades to come. It is those decades that concern me now, as I am sure they concern you. In the ink-on-paper world we sell books to retailers far and wide on a business model that provides a level playing field, and allows all retailers the possibility of selling books profitably. Looking to the future and to a growing digital business, we need to establish the same sort of business model, one that encourages new devices and new stores. One that encourages healthy competition. One that is stable and rational. It also needs to ensure that intellectual property can be widely available digitally at a price that both is fair to the consumer and

allows those who create it and publish it to be fairly compensated. Under the agency model, we will sell the digital editions of our books to consumers through our retailers. Our retailers will act as our agents and will take a 30% commission (the standard split today for many digital media businesses). The price will be set for each book individually. Our plan is to price the digital edition of most adult trade books in a price range from \$14.99 to \$5.99. At first release, concurrent with a hardcover, most titles will be priced between \$14.99 and \$12.99. E books will almost always appear day on date with the physical edition. Pricing will be dynamic over time.

- While e-readers are gaining in popularity, some legal issues are cropping up regarding the difference between selling electronic and paper copies of a published work. In the summer of 2009, Amazon was actually able to delete copies of George Orwell's *Animal Farm* and *1984* from Kindle devices that had already downloaded the books. Although Amazon did refund the Kindle owners for the price of the book, critics attacked the company for seemingly "stealing" back a purchased work of fiction. Amazon countered that it had to recover books that hadn't actually entered the public domain yet under U.S. and European copyright law (in 1998, copyright was extended in the United States from fifty years to seventy years after the death of an author), but had been added to the Amazon e-book catalogue by a third party without the rights to the book. Amazon has since promised not to remove books from customers' devices again, but the deletions left some skeptical about how companies can control digital purchases.
- Another function of the Kindle reader is "Read-to-Me," which allows the device to read aloud any book, newspaper, magazine, or the like purchased for the e-reader device. Groups representing readers with vision and hearing impairments have praised the function. However, some of the businesses and individuals who hold the rights to certain books aren't as happy. They complain that the function undercuts the sales and copyrights of the audio-book version of their works. To meet

this concern, Amazon allows the rights holders of these works to disable the “Read-to-Me” function for that particular book.

The Gutenberg Revolution: The Invention of the Printing Press

A physicist and a scholar of rare books from Princeton University have begun to rewrite the role Gutenberg played in the movable-type revolution. They contend that whereas Gutenberg was the first person to mass-produce Bibles and other materials, he may not have invented the metal-mold method of printing but instead may have used a cruder sand-casting method. This method involved making sand molds and then pouring lead alloy into them to create letters. The sand molds had to be remade for every single letter, making printing extremely labor-intensive, with not every letter looking exactly the same. By studying the slightly varied shapes of letters in Gutenberg’s earliest printed manuscripts, the physicist and scholar were able to determine that movable metal molds came about twenty years later. (See Peter Spencer, “Scholars Press for Printing Clues,” *Princeton Weekly Bulletin*, February 12, 2001.)

More facts about Gutenberg:

- He was born in Mainz, Germany, around 1400 and was first employed as a metalworker.
- He moved to Strasbourg (then a German city) and began making the mirrors that pilgrims would hold above their heads in a crowd to get a better view of sacred relics.
- Gutenberg may have used sand casting to make the molds for his mirrors (and then translated that method to printing).
- Around 1450, Gutenberg began printing copies of papal indulgences, a Latin grammar book, and a poem predicting the end of the Roman Empire.
- He invented an oil-based ink.
- Around 1455, he perfected his printing system to produce a Latin Bible (the Gutenberg Bible), making about 180 copies.

- The Gutenberg Bible remains one of the oldest surviving printed books; one copy is on display in the Scheide Library at Princeton University.

Trade Books

Here are some facts about the Harry Potter books and children's books in general:

- The Harry Potter books are the most popular children's books ever written.
- Each title in the series has sold more than fifteen million copies, blowing away the reigning best-seller, *Charlotte's Web*, which has sold just under twelve million copies since 1952.
- Picture books such as *Goodnight, Moon* and *The Poky Little Puppy* have sales numbers close to those of the Harry Potter books.
- Two-thirds of all American children have read at least one Harry Potter novel.
- More than 375 million Harry Potter books have been sold worldwide.
- Harry Potter books have been translated into more languages than any other book except the Bible.
- Hundreds of thousands of people have paid extra for editions of books with more sophisticated book jackets.
- Only J. R. R. Tolkien's *Lord of the Rings* trilogy has both a significant adult and young adult readership.
- Many books, including *Catcher in the Rye* and *Lord of the Flies*, are now read primarily by adolescents but were originally meant for adults. Similarly, *Robin Hood*, *Aesop's Fables*, *Mother Goose*, *Grimm's Fairy Tales*, *Robinson Crusoe*, and *The Three Musketeers* are now considered children's classics, but they, too, were meant for adults.
- The first "children's book" was a dour 1641 Puritan tract, *Spiritual Milk for Boston Babes*, that doled out "heavy-handed morals about the importance of revering god and obeying parents."

Another title from Puritan times was *A Token for Children: Being an Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of Several Young Children*.

- The first publisher to specialize in books for young people was John Newbery (1713–1767). He began publishing in 1744. The Newbery award, established in 1921, is the most prominent children’s book award in the United States.
- *Alice’s Adventures in Wonderland*, by Lewis Carroll, published in 1865, was a revolutionary children’s book in that it was the first to capture children as they are. It was the first book written for children that didn’t lecture to them.
- By the 1950s, the Nancy Drew and Hardy Boys series became prominent. They were action/adventure books that sought to compete with television and comic books.
- In the 1960s and 1970s, a new genre of young adult novels focused (like movies) on sex, drugs, death, and family dysfunction. A good example is *Are You There God? It’s Me, Margaret* by Judy Blume. (By the 1990s, these books were deemed to be too preachy and fell out of favor.)

Textbooks

Economics textbooks have been lucrative for textbook publishers. Enrollment in economics courses tends to be huge, which translates into big sales, and the overall economics textbook market amounts to \$30 million annually. But when Harcourt Brace College Publishers offered N. Gregory Mankiw a \$1 million advance plus a grant of \$400,000 in 1996 to write a new economics textbook, the publishing industry took notice. Mankiw was one of the youngest professors to receive tenure at Harvard. The advance was the result of a nasty bidding war among textbook publishers vying for his product. When Harcourt Brace emerged as the winner, the publisher decided to market the textbook with author appearances on national television, a glossy press kit, and store promotions with a leading chain. It was the first time a textbook publisher marketed a textbook the way trade houses market a hot new novel.

Influences of Television and Film

- Examples of Hollywood's encroachment on the publishing industry:
 - Studios tend to look more favorably on film ideas based on novels or magazine articles than on original screenplays because the studios believe that such manuscripts are more fully developed and have more believable characters.
 - Some industry trackers believe that the publishing industry is acting increasingly like Hollywood and spending lavish sums of money on projects that fail.
 - Agents for novelists are going straight to Hollywood instead of to publishing houses. The idea is to generate interest and buzz on the West Coast and then procure a larger advance from publishers in New York. Before this trend, studios called on publishers and bought screen rights directly from them.
 - Literary scouts from Hollywood are now threatening literary agents by getting hold of unauthorized copies of manuscripts in their fervent search for new properties.
 - A good book, it turns out, is a great way to attract talent in the film and television industries.
- Here is some information about Oprah's Book Club, which sent happy shock waves through the publishing industry from 1996 to 2002, took a short hiatus, and was then revived in 2003:
 - Publishers call it the "Oprah Effect." It happens when a certain talk-show host selects a book for discussion and asks viewers to read it, and then hundreds of thousands of people do. The idea behind the book club is a grassroots phenomenon of the past few decades: the rise of reading groups. Across the United States and Canada, small groups of people join together to read selected books and then meet in places like living rooms, libraries, bookstores, churches, and community centers to debate and discuss them. Reading groups take an individualistic medium—the book—and use it as a launching pad for the shared experience of conversation and friendship.

- Between September 1996 and April 2002, forty-eight books were featured on the coveted Oprah's Book Club list, including Toni Morrison's *Song of Solomon* (which sold twice as many copies in a few months after making Oprah's list than it had in the previous nineteen years), Jane Hamilton's *The Book of Ruth*, and Wally Lamb's *She's Come Undone*. Of the forty-eight approved works listed by her club, all became best-sellers; about three-fourths were written by women.
- A by-product of the Oprah Effect is that talking about books on TV is now cool. NBC's *Today* and ABC's *Good Morning America* started their own clubs when the Oprah Book Club went on hiatus. *The PBS Newshour* regularly features interviews with book authors. And in 1998, C-Span2 and its bookish founder and CEO Brian Lamb committed the entire weekend schedule to Book TV, which focuses on discussions, interviews, book festivals, and readings (www.booktv.org). Besides programming interviews with authors and book readings, C-Span2's Book TV camera crews visit neighborhood reading clubs, quirky independent bookstores, and personal home libraries. They have also videotaped the inside of the Library of Congress.

Print Books Move Online

- As the e-book demand grows by leaps and bounds, so does the competition for devices on which to read e-books. It seems that every few months a new producer enters the market or existing players come out with new features, so the list of popular items and features can change rapidly.

Consumers can choose from:

- Small, dedicated e-readers like the Amazon Kindle, Sony Reader Pocket Edition, or Kobo eReader
- Midsize readers/tablets like the Samsung Galaxy Tab, HTC Flyer, Kindle Fire, and Nook Tablet
- Large-screen readers/tablets like the Amazon Kindle DX, Apple iPad, and Samsung Galaxy Tab

10.1

- Features like an e-ink screen on some readers that reproduce the look of black-and-white print and can be read in full sunlight or LCD displays that can allow for color and other graphics
- Sizes and weights ranging from 5 inches and a few ounces to larger than 10 inches and about a pound and a half in weight
- Additional features ranging from Wi-Fi capabilities to more advanced apps in the larger tablets
- Prices ranging from around one hundred dollars to several hundred dollars
- Reading e-books on other platforms such as computers and smartphones

The Future of E-Books

- The classic children's book series *Choose Your Own Adventure* has been updated for the digital age. Edward Packard, one of the original authors, helped create an app for the iPhone and iPad called U-Ventures that incorporates sounds and special effects into the original stories. The app makes a dynamic book into an even more dynamic experience.
- Amazon announced in October 2010 the introduction of a shorter and cheaper e-book format called Kindle Singles. These texts range from ten thousand to thirty thousand words (roughly thirty to ninety pages of a printed book). Amazon is offering these books not only as an alternative for readers in the digital age who don't have the patience or attention span for a full-length book, but also as a solution for writers who don't have a traditional publisher because these medium-length pieces (longer than a magazine article, but shorter than a book) have typically been a difficult sell for publishers.

Preserving and Digitizing Books

Because of rapidly changing digital formats, today's digitally processed words and images may not have nearly the same kind of longevity as words printed or written on paper. Material from the 1960s and 1970s that was preserved on tapes and computers has already become unavailable because the archiving

formats are now obsolete. Eight-inch floppy disks, which were common only a dozen or so years ago, are now extinct. Zip and Jaz disks, DVDs, and CD-ROMs will no doubt face the same future. Digital-storage devices may also be more susceptible to humid or extra-dry storage conditions than are paper volumes. The current forecast is that high-quality optical media are likely to last one hundred years. Low-quality media should last about two to five years. Librarians thus face the challenge of having to copy entire collections onto more advanced digital systems every five years just to keep them accessible.

Ownership Patterns

- Mergers began in earnest in 1960, when Random House bought Knopf (along with Vintage Paperbacks), Beginner Books, and Pantheon. Six years later, RCA bought Random House, and in 1980, S. I. Newhouse (with his younger brother, Donald) bought Random House and put it under Advance Publications. Advance Publications sold Random House to Bertelsmann in 1998. In October 2012, Bertelsmann announced that Random House would merge with Penguin, and on July 1, 2013, the merger was completed, officially becoming Penguin Random House.
- As conglomerates go, Bertelsmann is rare because it does not have a movie-studio connection. With books and print remaining at the foundation of the company's assets, editors at Bertelsmann are not continuously under pressure to develop books with movie tie-ins and other cross-promotional pushes.
- Of the top trade book publishers, nine out of ten are headquartered in New York City.
- Book distribution—where retail and online bookstores get their books—is also monopolized by two huge companies: Ingram and Baker & Taylor.
- The more powerful the media mogul, it seems, the more likely that any book about that person, unless it's a positive portrayal, will be suppressed. A 1994 biography of S. I. Newhouse by Thomas Maier called *Newhouse* was, in the author's words, "a parable on American power" and a meticulously researched account of the Newhouse monopoly and his rise to dominance, including

an analysis of a tax-evasion trial, various newspaper monopolies, power grabbing, ruthless firings, and legendary secrecy. No matter how absorbing the book, however, Maier could find no one to publish it. St. Martin's Press finally decided to give it a go but had difficulty selling it. Not one newspaper or magazine in New York reviewed or mentioned the book, and Maier found himself blacklisted. The book would have disappeared completely if a publishing house in Colorado (far away from New York) hadn't printed it in paperback.

The Structure of Book Publishing

Having a "book imprint" means that an editor has his or her own division within a publishing house (the division is often named after the editor). This editor not only influences editorial content but also makes key buying and marketing decisions.

- Judith Regan started the ReganBooks imprint (a subsidiary of HarperCollins) in 1994 and had stunning success in turning media personalities' autobiographies into best-sellers. Howard Stern, Rush Limbaugh, the Fabulous Sports Babe, Denise Brown (Nicole's sister), Jenny McCarthy, Christopher Darden, and Drew Carey are just a few of the celebrities she cultivated. Not surprisingly, Regan became known as one of the most famous book editors in New York City in the 1990s. Besides ReganBooks, Regan was president and publisher of the Regan Company, where she developed feature films and television miniseries for Twentieth Century Fox and Fox Television (which, like ReganBooks, are both owned by Rupert Murdoch's News Corp.). Regan also launched her own talk show, *That Regan Woman*, in 1996, with actors and authors as featured guests. The show then became *Judith Regan Tonight* and aired on Fox News in the Saturday and Sunday night lineups, lasting until 2003. In 2006, Regan was fired from ReganBooks by Murdoch; the official reason was not made public. In January 2007, soon after Regan's firing, HarperCollins shut down ReganBooks.
- In December 1995, thirty-year-old Rob Weisbach joined William Morrow (a unit of the Hearst Corporation) to head up his own division, Rob Weisbach Books. No editor that young had been

given an imprint since 1981, when Simon & Schuster gave Ann Patty the Poseidon Press when she was only twenty-nine. Weisbach's success came from a string of books he edited in the early 1990s by the popular TV comedians Jerry Seinfeld, Paul Reiser, and Ellen DeGeneres. Part of the surprise at Weisbach's appointment, no doubt, was that the young editor was a college dropout and had only seven years' experience in publishing.

- Bookjobs.com is a Web site launched by the Association of American Publishers (AAP) in 2003. Directed at college-age people, the Web site is part of a campaign to increase diversity within the book industry and also to entice college-age students about a potential career in book publishing. Besides giving lots of information on the publishing industry, Bookjobs.com lists available jobs and internships from every major book publisher in the United States. According to the AAP press release when the site opened, "AAP will target colleges with diverse student populations as well as demanding academic standards to increase awareness of book publishing as a viable career choice for students in a range of academic disciplines, from finance to literature, to graphic design, to business."

Selling Books: Brick-and-Mortar Stores, Clubs, and Mail Order

- Out of every eight books, one is very profitable, one is very unprofitable, and six either break even or lose money.
- According to former Random House CEO Peter Olson, the best way to make money in the bookselling business is to underpay authors. "The most profitable books are highly successful authors early in their career with a contract that doesn't reflect their success," says Olson. Writers who sign multibook contracts along with their first novel tend to pay off big (for the publisher) if the first book is a blockbuster.
- Coffee shops became popular elements of book superstores starting in 1994, when Borders and Barnes & Noble began to see their chains as cultural destinations and serene, nonthreatening

environments in contrast to malls and bars. Some of the free, community-based offerings at superstores have included classes, concerts, food tastings, displays of local artwork, children's story hours, and parties (with prizes). Many middle school and high school students see Barnes & Noble as a place to do their homework, including research.

- Despite efforts by mega bookstore chains to turn their locations into places to linger, the challenge posed by online bookselling has overwhelmed at least one of the giants. On Sunday, September 18, 2011, the final thirty-one Borders book superstores closed. Founded in 1971 in Ann Arbor, Michigan, by Tom and Louis Borders, the chain had grown by 2005 to more than twelve hundred stores in several countries. That number had shrunk to under four hundred by the early part of 2011. (The Borders sold off the chain in 1991 to Kmart.) Mike Edwards, the final Borders CEO, said his predecessors had failed to appreciate the rapidly growing popularity of buying books online. He said Borders essentially failed to keep up with competitors like Barnes & Noble and Amazon.com.
- Barnes & Noble is the largest bookstore chain in the United States, with more than seven hundred superstores in operation. Despite its size, Barnes & Noble is not the largest retailer of books. According to a 2011 *USA Today* article, Fordham University marketing professor Albert Greco, who studies book retailing, estimated that Amazon had a little more than 20 percent of the market, Barnes & Noble had about 17 percent, the now defunct Borders had about 8 percent, and independents accounted for about 6 percent of sales. The rest of the sales could be attributed to other places, such as smaller online sites, larger retail stores like Walmart, and college bookstores. (See Bob Minzesheimer, "Is There Hope for Small Bookstores in a Digital Age?" *USA Today*, February 10, 2011.)
- Powell's in Portland, Oregon, which first opened its doors in 1971, is both an independent bookstore and an institution. Taking up an entire block in downtown Portland, the store carries more than 1.5 million used and new volumes, and it has special sections, like European history and

feminist theory, that go on for hundreds of feet. As a point of comparison, a chain superstore like Barnes & Noble carries more than one million titles. Powell's also sponsors about 250 authors a year; the readings have become so popular that the store has to use a four-hundred-seat auditorium. Besides its enormous range of books and level of author support, the bookstore has become a public meeting place and has taken on a vocal public role in city and statewide debates. The store also operates the www.powells.com site, which many online book buyers prefer to Amazon.com. Founder and owner Michael Powell explains the store's mission: "We have a social responsibility to the community and to our industry to fight censorship, promote literary awareness, and encourage authors and their works."

Selling Books Online

- Some statistics from Amazon's 2012 third-quarter report:
 - Amazon made a net profit of \$13.18 billion in the third quarter of 2012, a growth of 27 percent when compared with the \$10.88 billion it made in the third quarter of 2011.
 - Amazon reported a net loss of \$274 million in the third quarter of 2012. According to Amazon, a large portion of that, around \$169 million, came from losses resulting from its investment in LivingSocial.
 - The \$199 Kindle Fire HD was the No. 1 best-selling product across Amazon worldwide.
- The American Booksellers Association (ABA) offers independently owned, brick-and-mortar ABA bookstores the opportunity to create an online retail site through its IndieCommerce program so that they can stay competitive but still offer their customers the intimate experience and unique character of an independent bookstore. Two examples of IndieCommerce sites are www.vromansbookstore.com and <http://steamboatbooks.com>.

Books and the Future of Democracy

- One often thinks of magazines and newspapers as the muckraking platforms of the twentieth century, but let's not forget about the impact of muckraking in book form. Here are some classic muckraking books that have stimulated both debate and social change. Many of these titles started as magazine or newspaper pieces and then evolved into books.
- *History of the Standard Oil Company* by Ida M. Tarbell (1904). This 815-page classic of investigative journalism helped pave the way for the Supreme Court to break up the giant Standard Oil Company.
- *The Jungle* by Upton Sinclair (1906). Carefully reported yet written as a novel, this book prompted President Theodore Roosevelt to investigate meatpackers and led Congress to pass the Pure Food and Drug Act.
- *Hiroshima* by John Hersey (1946). The publication of this account of atomic-bomb survivors was a huge event. The original article filled an entire (sold-out) *New Yorker* issue and was also read on the ABC radio network and discussed in magazines and papers around the country. The book version sold millions. "Hersey was one of the very first to make us confront the ethical dimensions of how we won the war and what keeping the peace might really be like," said Columbia University journalism professor Andie Tucher.
- *The Hidden Persuaders* by Vance Packard (1957). This sensationalistic shot at admen in the business-friendly Eisenhower era was a cultural milestone, marking a new interest in questioning authority.
- *The Other America* by Michael Harrington (1962). This monumental study of poverty helped pave the way for the Great Society programs.
- *Silent Spring* by Rachel Carson (1962). Originally a *New Yorker* report, this book on herbicides and pesticides helped launch modern environmentalism.

- *My Lai 4* by Seymour Hersh (1970). Hersh's story of the infamous massacre appeared first in the *New York Times*, ratcheting up pressure to end the war in Vietnam.
- *All the President's Men* by Bob Woodward and Carl Bernstein (1974). Watergate, the cover-up, and President Nixon's fall as reported in the *Washington Post*.
- *A Promise of Justice* by David Protess and Rob Warden (1998). This book freed four innocent men, struck a blow against the death penalty, and offered what investigative guru Steve Weinberg calls a "superb account of how to detect a potential wrongful conviction."
- *Fast Food Nation* by Eric Schlosser (2000). This best-seller connected the dots between bad nutrition, exploited workers, and the car culture.

(Adapted from Kenneth Klee, *Modern Muckrakers*, September/October 2001.)

- According to a study from Central Connecticut State University, the top ten most literate cities in the United States in 2013 were the following:
 1. Washington, D.C.
 2. Seattle, Washington
 3. Minneapolis, Minnesota
 4. (tied) Atlanta, Georgia
 4. (tied) Pittsburgh, Pennsylvania
 6. Denver, Colorado
 7. St. Paul, Minnesota
 8. Boston, Massachusetts
 9. St. Louis, Missouri
 10. San Francisco, California

(See <http://web.ccsu.edu/americasmostliteratecities/2013/>)

- People in the Pacific Coast states buy more books than anyone else. They make up 15 percent of the U.S. population but buy 19 percent of books sold.
- What are the three most important factors that influence book buying in the United States?
 1. An appealing dust jacket, which influences 20 percent of all book purchases
 2. Price
 3. A glowing book review

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: THE COST OF COLLEGE TEXTBOOKS

This think-pair-share exercise focuses on the publishing and sales of college and university textbooks.

1. *Think*. On your own, write down:
 - How much money you spent this semester on textbooks and the cost of each book
 - How much money you got back if you returned any books last semester
 - What your choices are for purchasing textbooks
2. *Pair*. With a partner, discuss your observations, and consider these questions: Which types of books seem most expensive? Why do they cost so much? What do you typically do with textbooks at the end of a semester—keep them or sell them—and why? Who do you think is responsible for pricing books? Who do you think reaps the most profit from textbooks?
3. *Share*. As a class, consider the college textbook publishing business. If a particular book is more expensive than others, are you more or less likely to buy it? Should professors tie lectures closely to the texts, or should the required reading be done independently by the student? What are some of the factors in the production and distribution of textbooks that account for their cost?

IN DEPTH: BOOKS AND YOU

Pre-Exercise Question: What have been the most important books in your life, and why?

This Critical Process exercise is designed to reevaluate the significance of books in people's lives, especially in an era of electronic media. It is a variation of the think-pair-share discussion strategy explained in the Teaching Philosophy section in the beginning of this manual (p. 1). Divide the class into teams of two or three. Give students two to three minutes to think independently about the questions, five to ten minutes to share their experiences with their teams, and about fifteen minutes to compare and discuss the issues with the entire class.

1. *Description.* Consider the books that have made a difference in your life. What kind of books are they (e.g., novels, reference books, religious books, children's books, comic books)? How did you access these books? Were they already in your home? Did you go to the library? Did you get them as gifts, or did you buy them at a bookstore? What were your early experiences with school libraries, public libraries, and bookstores? What role do books currently play in your life? Have you kept many of the books that are important to you? Why or why not?
2. *Analysis.* Does your group or class share certain patterns of experience around your favorite books? Are these patterns related to your age at the time, your gender, where you live, or the way you were raised to think about books?
3. *Interpretation.* Consider your book experiences in relation to the decade in which you started reading and the other media and activities battling for your attention. Did you generally have negative or positive experiences connected to books and reading? Do you have certain coming-of-age experiences connected to books? Why or why not?
4. *Evaluation.* After considering your book experiences, what do you think is the role of books in an age of electronic media?
5. *Engagement.* Create an annotated list of the class's favorite books, and pass it around. Steer students to the college library's reading room.

IN BRIEF: BOOK READING

Answer each of the following questions in a few sentences or short paragraph(s):

1. Do you read books outside the school setting? If so, what books do you tend to read, and why? (If you don't read books, reflect on why you choose not to.)
2. Think about reading as a practice. When do you read (time of day/time of year)? Where do you read? (In what types of locations/environments/situations do you pick up a book?) If you don't read books regularly, can you pinpoint at what point you stopped reading? (Do you ever want to pick up a book now but just don't get around to it?) What type of reader are you? (Do you read many books at once? Do you read sporadically?)
3. What influences (or what would influence) you to read a particular book?
4. In your opinion, what do books offer that TV or movies don't? What place do books have in our fast-paced, visual culture?

—Developed by Karen Pitcher, University of Iowa

IN DEPTH: COLLEGE BOOKSTORES

In this Critical Process exercise, you will investigate a college bookstore in your area. Compare it with other college bookstores in your state. Look at the National Association of College Stores Web site for information (www.nacs.org), and see Figure 10.2, “Where the New Textbook Dollar Goes” (text p. 351).

1. *Description.* Describe each store and the variety of products sold. How does the bookstore make most of its money? Is it operated by the college or university, operated by a private franchise that is contracted to manage the store for the college, or independently owned? Does it have any local competitors? How does it price its textbooks? What is the bookstore's policy on returning/reselling used texts? Is warehousing and handling of used books expensive? What factors also affect the store's bottom line?

2. *Analysis*. Make a chart to organize your comparisons of the bookstores. What sorts of patterns emerge? Are textbook sale and return policies and prices similar? Are supplies, computer products, trade books, and insignia merchandise important? Are local residents significant customers, too?
3. *Interpretation*. Critically interpret the findings. For example, does competition (or lack of it) affect the pricing and strategies of the stores?
4. *Evaluation*. How would you evaluate the college bookstore industry based on your observations and experiences? Can you envision creative ways for existing or new bookstores that discount textbooks to students yet still make a reasonable profit?
5. *Engagement*. You could directly lobby the university bookstore to reduce rates on textbooks. Alternatively, you could do what other students have already done: set up a book-swap Web site, arrange an informal network of person-to-person book swaps, or establish a designated book-swap or sale day in a public location at the end or beginning of each semester.

IN-DEPTH: HOW DO YOU FIND OUT ABOUT BOOKS?

This Critical Process exercise examines how people discover books.

Pre-Exercise Questions: Every year, the book industry publishes more than 100,000 titles in North America. Some could be life changing, inspiring, or unbelievably fascinating, but you might never know about them because somehow the book industry failed to reach you. How do you discover books? And if you knew about more great reading material, would you read more often?

1. *Description*. Interview ten of your friends about their relationship with books. Ask them (1) whether they read books at all, and why or why not; (2) how they choose the books they read; (3) what books were transformative for them and whether they would read more books if they knew about recommended titles; and (4) if viewing a particular movie or TV show has transformed them as much as a book has.

2. *Analysis*. What important patterns emerge? For example, how many of your participants said they choose their books by “word of mouth”? How many browse the shelves of libraries or bookstores, actively seek out books on the Internet by reading recommended listings (perhaps on Amazon), participate in a book club or reading group, or never read books at all? Discuss the most significant patterns.
3. *Interpretation*. What can you glean from this information? Is it difficult to learn about book titles you’d be interested in reading? Why do some people read more than others?
4. *Evaluation*. Do you think the publishing industry is doing a good job educating U.S. citizens about books? How does publicity for books compare with other mass media products (films, television, recordings)? What are the advantages and disadvantages of publicizing a book? Discuss.
5. *Engagement*. One of the best places to find out about past and present titles is the Barnes & Noble Review, available at www.barnesandnoble.com/review. Here you can access titles and reviews by subject, store recommendations, award winners, great new writers (and its archive), various best-seller lists, and so on. You may also want to start reading the *New York Times Book Review* (www.nytimes.com/pages/books/index.html) or the *London Review of Books* (www.lrb.co.uk).
Choose some titles. Start a book club. Read.

IN DEPTH: THE BIG BOOK BUSINESS

Pre-Exercise Question: What are some recent books that are connected to other media content or media personalities? Think of all the possibilities across many media, including television, film, radio, newspapers, comics, and the recording industry.

This Critical Process exercise analyzes the sometimes uncomfortable relationship between book publishing and the media business, and it begins with the weekly best-seller lists in the *New York Times Book Review*. You can also check www.nytimes.com/best-sellers-books/overview.html.

1. *Description*. Check the current best-seller and paperback best-seller lists, and make a list of the titles. Students can work in groups that will analyze several fiction or nonfiction titles or as individuals responsible for just one or a few titles.
2. *Analysis*. Determine the parent corporation of the book: Is it a multinational media conglomerate or an independent? Some of the largest conglomerates are Bertelsmann SE (Random House, Bantam Ballantine Dell, Doubleday, Anchor, Delacorte, Broadway Books, Penguin, etc.), News Corp. (HarperCollins, William Morrow, Avon, Amistad, etc.), Pearson PLC (Viking, Dutton, Pearson, Razorbill, etc.), Hachette Livre (Little, Brown and Company; Grand Central Publishing; Orbit), CBS (Simon & Schuster, Scribner, Touchstone, Free Press, Pocket Books, etc.), and Macmillan (Farrar, Straus & Giroux; Hill & Wang; Bedford/St. Martin's; Henry Holt; etc.).
3. *Interpretation*. Search LexisNexis, the National Newspaper Index, or other sources for news articles about these books, their authors, the ways in which the books were promoted, and the sales estimates for the books. (Some useful Web sites are www.publishersweekly.com and www.bookwire.com.) Research the history of the book's content. Is the book connected to a known entity, such as a current movie, comic strip, magazine article, or television show? In regard to synergy, are these other media versions of the same content produced by subsidiaries of the same company? Were subsidiaries also used for reviews or promotion of the book (e.g., a *Wall Street Journal* magazine review of a HarperCollins book)? Did the subsidiary connection seem impartial or excessively promotional?
4. *Evaluation*. Finally, evaluate the role of big publishing in the book industry. Is it good to bring book ideas and stories to a wider audience through the synergy of big companies? Is there a sufficient variety of genres and ideas in the best-seller lists, or—perhaps owing to business pressures—is there too much of the same thing?
5. *Engagement*. Check out local independent bookstores and online book sites such as IndieBound (www.indiebound.org) to keep tabs on what is popular outside the mainstream.

Option: This exercise can also be an individual research assignment, using current or past *New York Times* best-seller lists.

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Books in the New Millennium (2009, 3:51 minutes). This video features authors, editors, and bookstore owners discussing the future of the book publishing industry. Featuring Elizabeth Beier, Richard Campbell, Heather Lyons, and Anne Rice.

Turning the Page: Books Go Digital (2010, 3:04 minutes). Featuring authors Andre Dubus III, Junot Diaz, and Kathi Kamen Goldmark, this video looks at how books are going digital and what that means for our reading experiences.

VIDEOS/DVDS/CDS

Book Industry (1997, 29 minutes). This program provides a detailed look at how trade and educational/reference books are made, sold, and marketed (part of the *Film, TV, and Media Today* series). Distributed by Films for the Humanities & Sciences, 800-322-8755; <http://ffh.films.com>.

The History of Print (1997, 30 minutes). This video illustrates the evolution of print culture and notes print's influence on cultural changes in Europe and the United States. The program also evaluates the impact of new technologies on print culture.

WEB SITES

American Booksellers Association: www.bookweb.org

The national trade association for independent booksellers since 1900.

American Library Association: www.ala.org

An organization designed to promote and support the educational goals of libraries across the United States.

Barnes & Noble Online Bookstore: www.barnesandnoble.com

The online home of Barnes & Noble.

Bibliomania: www.bibliomania.com

A literary Web site with more than two thousand texts available for free.

Book Industry Study Group: www.bisg.org

The book industry's main trade association for research.

Complete Works of William Shakespeare: <http://shakespeare.mit.edu>

A site that has offered the complete works of Shakespeare for free on the Internet since 1993.

R. R. Bowker's Bookwire: www.bookwire.com

One of the best-known online resources for new books, new authors, and general information about the book industry itself.

Subtext: www.dawhois.com/www/subtext.net.html

A twice-monthly newsletter offering exclusive business research on the book-publishing business.

FURTHER READING

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Chapter 11

Advertising and Commercial Culture

Preview Story: In 2014, Google introduced its latest device, Google Glass. Although it has not yet been determined if Google Glass will succeed, it has already redefined ways advertisers can track users and further personalize advertising.

I. Early Developments in American Advertising

Advertising has existed since 3000 BCE, when shop owners hung signs outside their shops in ancient Babylon.

A. *The First Advertising Agencies.* The first American advertising agencies were newspaper *space brokers*, who purchased space in newspapers and sold it to various merchants.

B. *Advertising in the 1800s.* N. W. Ayer & Son, the first full-service modern ad agency, helped create, write, produce, and place ads in selected newspapers and magazines.

1. *Trademarks and Packaging.* Manufacturers realized that if their products looked distinctive and became associated with quality, people would ask for them by name.
2. *Patent Medicines and Department Stores.* By the end of the 1800s, patent medicines and department stores accounted for half of the revenues taken in by ad agencies.
3. *Advertising's Impact on Newspapers.* The demand for newspaper advertising significantly changed the copy-to-ad ratio. In the mid-1880s, newspapers were 70 to 75 percent news and 25 to 30 percent ads. By the early 1900s, more than half the space in a newspaper was ads. However, the recent recession (starting in 2008) hit the newspaper industry hard, as ad revenue dropped from \$49 billion in 2005 to \$24 billion in 2013.

C. *Promoting Social Change and Dictating Values.* Advertising significantly influenced the switch from a producer-directed to a consumer-driven society, promoted technical advances, and encouraged economic growth.

1. *Appealing to Female Consumers.* By the early 1900s, advertisers believed that women controlled most household purchasing decisions.
2. *Dealing with Criticism.* To deflect criticism that advertising created consumer needs that ordinary citizens never knew they had, the industry developed the War Advertising Council in the 1940s, creating public service announcements that supported civilian conservation efforts during World War II and leading to the eventual establishment of the Ad Council.

D. *Early Ad Regulation.* Fraudulent advertising practices led to the formation of several watchdog organizations, including the Better Business Bureau and the Federal Trade Commission (FTC).

II. *The Shape of U.S. Advertising Today*

Until the 1960s, the ad *slogan* dominated the ad. Eventually, images would come to be more important.

A. *The Influence of Visual Design.* European designers in the 1960s and 1970s and MTV in the 1980s and 1990s heavily influenced ad design, while the Internet and interactive media influence ads today.

B. *Types of Advertising Agencies.* Of about fourteen thousand advertising agencies in the United States, nearly all fall into two categories—*mega-agencies* or *boutique agencies*.

1. *Mega-agencies.* Ad agencies have moved toward large ad firms that are formed by merging several individual agencies and that maintain worldwide offices, a trend that has stirred debate among consumer and media watchdog groups.
2. *Boutique Agencies.* Designers and graphic artists who make a name for themselves often break away from bigger agencies and form smaller, more personalized boutique agencies.

Boutiques are often bought up by larger agencies but continue to operate as fairly independent subsidiaries.

C. *The Structure of Ad Agencies.* Advertising agencies are generally divided into four departments—account planning, creative development, media coordination, and account management.

1. *Account Planning, Market Research, and VALS.* Account planning combines the views of the client, the creative team, and consumers to plan an effective advertising strategy. *Market research* assesses the behaviors and attitudes of consumers toward particular products before any ads are created. The Values and Lifestyles (VALS) strategy divides consumers into various psychographic profiles.
2. *Creative Development.* Writers and artists make up the nerve center of the advertising business.
3. *Media Coordination: Planning and Placing Advertising.* *Media buyers* select and purchase the media outlets that are best suited to carry a client's ad to reach the target audience.
4. *Account and Client Management.* *Account executives* bring in new business and manage the accounts of established clients.

D. *Trends in Online Advertising.* Paid search advertising is the dominant form of Web advertising. Other forms include banner and pop-up ads like interstitials as well as *spam* and search ads.

1. *Online Advertising Challenges Traditional Media.* Internet advertising is the leading growth area of advertising and draws consumers away from traditional mass media.
2. *Online Marketers Target Individuals.* Marketers can develop consumer profiles through cookies and online surveys to direct targeted ads to individual consumers, a practice that troubles citizens and privacy advocates. Smartphones also enable advertisers to target consumers by geographic location or demographic.

3. *Advertising Invades Social Media.* Social networking sites like Facebook provide advertisers with access to a potentially huge audience by enabling them to turn their paid media into earned media.

III. *Persuasive Techniques in Contemporary Advertising*

Although ad agencies often argue that the main purpose of advertising is to inform, advertising is largely about persuasion.

- A. *Conventional Persuasive Strategies.* The *famous-person testimonial* is one of the most popular of the many persuasive strategies.
- B. *The Association Principle.* In this strategy, the ad associates a product with a positive cultural value or image. On the other side, disassociation as an advertising strategy often links new brands in a product line to eccentric or simple regional places rather than to images conjured up by big cities and multinational conglomerates.
- C. *Advertising as Myth and Story.* According to *myth analysis*, most ads are narratives with stories to tell and social conflicts to resolve.
- D. *Product Placement.* Product companies and ad agencies have become adept at strategically placing ads or buying space in movies, TV shows, comic books, and video games—so that they appear as part of a story’s set environment.

IV. *Commercial Speech and Regulating Advertising*

Commercial speech supports the right to circulate goods, services, and images in the marketplace of products.

- A. *Critical Issues in Advertising.* Concern about advertising manipulation exists, especially with regard to children, teens, and health.
 1. *Children and Advertising.* Children are often viewed as “consumer trainees” and are considered particularly vulnerable to commercialism.

2. *Advertising in Schools*. Channel One, an advertising-based school news program, is considered by many to be particularly intrusive.
3. *Health and Advertising*
 - a. *Eating Disorders*. A long-standing concern is the effect of ultrathin female models on the self-image of girls.
 - b. *Tobacco*. Numerous ad campaigns have appealed to teenage and minority consumers of cigarettes.
 - c. *Alcohol*. Many of the same complaints about tobacco ads are also being directed at alcohol ads.
 - d. *Prescription Drugs*. Direct-to-consumer advertising on television and online has translated into big sales for certain prescription drugs, but the practice raises new safety concerns.

B. *Watching over Advertising*. Government agencies like the Federal Trade Commission (FTC) and private groups like Commercial Alert and the Better Business Bureau monitor the excesses of commercialism.

1. *Excessive Commercialism*. Since 1998, Commercial Alert has been working to “limit excessive commercialism in society.”
2. *The FTC Takes on Puffery and Deception*. Through its truth-in-advertising rules, the FTC has played an investigative role in substantiating the claims of various advertisers.

C. *Alternative Voices*. The “Truth” anti-tobacco campaign is one example of advocacy advertising that challenges status quo ad campaigns.

V. *Advertising, Politics, and Democracy*

Through its seemingly endless supply of persuasive strategies, advertising today saturates the cultural landscape.

- A. *Advertising's Role in Politics*. Since the 1950s, political consultants have been imitating market-research and advertising techniques to sell their candidates using *political advertising*.
- B. *The Future of Advertising*. As a society, we have developed an uneasy relationship with advertising. We enjoy the creativity and humor of some ads, but we also detest manipulative and misleading political ads and irritating television commercials.

Case Study: Hey, Super Bowl Sponsors: Your Ads Are Already Forgotten (p. 395)

Examining Ethics: Brand Integration, Everywhere (p. 398)

Media Literacy and the Critical Process: The Branded You (p. 399)

Global Village: Smoking Up the Global Market (p. 404)

Digital Job Outlook: Media Professionals Speak about Jobs in the Advertising Industry (p. 409)

LECTURE TOPICS

1. Explain the rise of advertising in the United States, the troubling claims of some early brands, and the significance of advertising in the historical shift from a producer-driven to a consumer-driven society. If you or your students are familiar with nations in Eastern Europe or Asia, or developing countries elsewhere, you may wish to discuss advertising's role in the shift to consumer society in those places, too. (See the *About the Media* DVD for supplemental visuals.)
2. Describe the structure of the advertising industry, including the development of mega-agencies and boutique agencies and the process of doing advertising (see Lecture Spin-Offs).
3. Explain the use of the Values and Lifestyles (VALS) strategy in advertising. Consider its uses and limitations in determining consumer orientations.
4. Detail the persuasive strategies and techniques in contemporary advertising, using current print, broadcast, and online examples (see Lecture Spin-Offs).

5. Discuss the evolution of both print and broadcast ads. Track the aesthetic influences on ads' visual design. Look at changes in the use of language in the ads' phrasing. Explore the interaction between advertising and popular culture (see Lecture Spin-Offs).
6. Take your students through a VALS psychographic survey during class (see www.strategicbusinessinsights.com/vals/presurvey.shtml).
7. Outline some of the problematic aspects of advertising, such as advertising aimed at children and the impact of advertising on health, and discuss any resulting advertising regulations (see Lecture Spin-Offs and the *About the Media* DVD).
8. Discuss the evolution of online advertising, from early spam and pop-up ads to sponsored links on search-engine results, to e-mail programs (like Gmail) that search messages for keywords that trigger specific ads (see Lecture Spin-Offs), to mobile marketing on smartphones and touchscreen tablets.

LECTURE SPIN-OFFS

Preview Story: Google Glass and Mobile Advertising

- Internet advertising revenue continues to grow at a quick pace. It overtook newspaper advertising for the first time in 2010. But some large companies like Apple and Google are already looking ahead to the next step for marketing: mobile technology. Forty percent of every device sold is a smartphone, and tablets are becoming more popular, too. Mobile Internet research firm In-Stat predicts that app downloads will be close to 48 billion by 2015, which means that in-app ads will also grow exponentially.
- Short demonstration videos of mobile ads are available at Google's AdMob Web site (www.admob.com) and at iAd (<http://advertising.apple.com>). Apple even has an iAd Gallery app where you can view a selection of iAd campaigns.

- Steve Jobs on iAd: “iAd offers advertisers the emotion of TV with the interactivity of the Web, and offers users a new way to explore ads without being hijacked out of their favorite apps.”

Advertising in the 1800s

The first full-service modern advertising agency, N. W. Ayer & Son (established in 1869 in Philadelphia, after Volney Palmer died), remained active until 2002. Here are some of the slogans N. W. Ayer came up with over the years:

- “When it rains it pours.” (Morton Salt, 1912)
- “I’d walk a mile for a Camel.” (Camel cigarettes, 1921). Sometimes this slogan was formed into a jingle: “I’d walk a mile for a mild, mild Camel.”
- “A diamond is forever.” (De Beers, 1948)
- “Reach out and touch someone.” (Long-distance telephone service for AT&T, 1979)
- “Be all you can be.” (United States Army, 1981)

N. W. Ayer was also responsible for the Absolut Vodka campaign.

Patent Medicines and Department Stores

- Patent medicines associated themselves with the following appeals: exotica, the medical knowledge of Native Americans, death, religion, patriotism, mythology, and science.
- Patent medicines for teething or colicky babies often contained morphine and alcohol.
- At the turn of the twentieth century, U.S. cities were reporting an alarming rise in deaths due to heart, kidney, and liver failure. The powder acetanilide, an ingredient in a number of patent medicines advertised for headache cures, was linked to higher death rates.

Promoting Social Change and Dictating Values

Early twentieth-century advertising appeals threatened citizens with social failure if they didn't consume the product. Here are some examples:

- Listerine: If you don't use Listerine, you'll have bad breath, which will lead to spinsterhood.
- Antidandruff shampoo: People with dandruff are "guilty."

By the 1920s, agencies began to associate more positive experiences with product use and focused on the pleasure of consumption. Some examples:

- Metropolitan Life Insurance Company: You'll have a happy, robust life.
- Soap advertising: You deserve an afternoon of leisure.
- Radios: "Here's a picture of keen enjoyment."
- Kodak Girl: Like the Kodak Girl, you will radiate happiness every time you take a photo. . . .

Kodak cameras were so simple that "even a girl could do it."

During the 1960s and 1970s, there was much talk about subliminal advertising. In fact, the FCC actually banned subliminal advertising from the airwaves in 1974. However, in 2006, a team of Dutch researchers concluded that if conditions are right, subliminal advertising can successfully promote a brand. The researchers asked their subjects to count *Bs* on a screen. They then flashed a millisecond image of the words *Lipton Ice* among the *Bs* to one group and the nonsensical words *Nipeic Tol* to the other group. After the test, people from the first test group were more inclined to choose Lipton Iced Tea than people who were in the second group.

The Shape of U.S. Advertising Today

- The first TV commercial ever was a twenty-second spot for Bulova watches in 1941 that was placed for a cost of \$9. The ad played during a Dodgers-Phillies baseball game and consisted of a rather boring twenty-second-long shot of a ticking Bulova watch.

- Here are some famous slogans:

“No More Tears.” (Johnson & Johnson)

“Nobody Doesn’t Like Sara Lee.” (Sara Lee)

“Nothin’ says lovin’ like somethin’ from the oven.” (Pillsbury)

“Nothing comes between me and my Calvin Klein jeans.” (Calvin Klein)

“Once you pop, you can’t stop!” (Pringles)

“Mama mia, that’s a spicy meatball!” (Alka-Seltzer)

“M’m, M’m, Good!” (Campbell’s)

“Plop plop, fizz fizz, oh what a relief it is!” (Alka-Seltzer)

“Built Ford tough.” (Ford)

“Snap! Crackle! Pop!” (Kellogg’s Rice Krispies)

“See the USA in your Chevrolet.” (Chevrolet)

“Something special in the air.” (American Airlines)

“The best part of waking up is Folger’s in your cup.” (Folger’s)

“The best seat in the house.” (Jockey)

“Melts in your mouth—not in your hand.” (M&M’s)

“See America at sea level.” (Amtrak)

“Think outside the bun.” (Taco Bell)

“The King of Beers.” (Budweiser)

“Tastes great, less filling.” (Miller Lite)

“The Other White Meat.” (National Pork)

“The Un-Cola.” (7-Up)

“Fabric of our lives.” (Cotton Inc.)

“Finger-lickin’ good.” (Kentucky Fried Chicken)

“Silly Rabbit, Trix are for kids.” (Trix Cereal)

“Two great tastes that taste great together.” (Reese’s Peanut Butter Cups)

The Influence of Visual Design

Before the introduction of Dockers pants (a division of Levi Strauss) on television in the 1980s, Americans had never seen handheld, “shaky-cam” camera work in commercials. The extra movement, derivative of MTV video styles, created a kind of excitement and suggested the inexperienced “human” camera work of people with camcorders, which were then becoming popular consumer items. After the Dockers commercials debuted, the shaky-cam formula was quickly adopted by other agencies, making handheld camera shots commonplace. Dutch angles (shots with the horizon line askew) have also become extremely popular for more visual variety. AT&T commercials during the early 1990s also created a stir by framing talking heads in the lower corners of the television screen, which violated the traditional framing of people being interviewed. The shots were so novel that the ads were instantly recognizable as AT&T commercials. Soon other agencies were copying this style. Other television advertising trends throughout the 1990s include shooting images from television monitors and mixing these “distorted” shots with “normal” shots for visual variety and using jump cuts (which broke another long-established television rule), overexposed images, and point-of-view shots that look as if the viewer is peering through a camcorder viewfinder. Not surprisingly, these experimental visual strategies eventually found their way into other television programming.

Mega-Agencies

WPP (originally Wire and Plastic Products) acquired the Grey Global Group (the world’s seventh-largest advertising agency by revenue) in late 2004. With this and other acquisitions, WPP overtook the Omnicom Group as the world’s largest agency. Said Edward H. Meyer, Grey Global Group’s chair and chief executive, about the acquisition: “You can scan the horizon and slowly you come to realize the

world is changing. . . . With reluctance, I finally concluded we had to be part of a larger aggregate. The need for more services, more tools, just outran our ability to provide them as an independent.”

WPP was just a shell of a company twenty years ago. The Grey Global Group was the fourth major acquisition for WPP in four years, coming after Young & Rubicam (2000), the Tempus Group (2001), and the Cordiant Communications Group (2003). In 2007, WPP acquired online advertising firm 24/7 Real Media, highlighting the increasing value of online advertising to the global advertising market. WPP now employs over 162,000 people across the world.

Account Planning, Market Research, and VALS

By 2010, American college students—who number about 16 million, including full-time, part-time, and graduate students—had a spending power estimated at about \$306 billion a year. Although many of them best fit into the VALS “experiencers” group, they are still considered to be hard to pin down as a target audience. Here are some of the ways the college market has been described by ad agencies: “restless, easily disinterested”; “smart enough to have their own opinions”; “don’t buy into the idea of corporate America”; “a hard sell, but a smart investment”; and “there are already signs that this generation is not enamored with commercialism.”

Creative Development

- Local television ads are typically shot on video, whereas national ads are shot on film and often have a higher-quality image than the programs they interrupt. The average thirty-second television commercial costs \$200,000. However, digital technology is bringing down these costs significantly.
- One of the worst advertising campaigns ever was an expensive and ineffective campaign for Burger King in the mid-1980s that attempted to make a fictional guy named Herb famous. The \$40 million Burger King promotion began in November 1985 with the search for Herb the Nerd, a man who was purportedly the only person in the United States who had not eaten at a Burger King restaurant. The ad-induced excitement over the identity of Herb reached its peak in January 1986, when

Burger King promised to reveal the identity of Herb to the more than 100 million people watching the Super Bowl. The rather anticlimactic Super Bowl commercials unveiled Herb, an actor adorned in horn-rimmed glasses, ill-fitting clothes, and white socks. Shortly after the Super Bowl appearance, *Chicago Tribune* columnist Bob Greene wrote that with all the media exposure, “Herb is currently one of the most famous men in America.” Herb toured the country for the next few weeks, stopping at Burger Kings in each state for surprise Herb-sightings, but the campaign flopped after the Super Bowl ads broke the mystery. The Herb promotion had little impact on hamburger sales. (Apparently, most Americans didn’t want to eat fast food with nerds.) The campaign did, however, initiate the now-common practice of advance publicity for Super Bowl ads or, in other words, advertisements to watch advertisements.

Trends in Online Advertising

- Hulu took in over \$1 billion in ad revenue in 2013, a huge increase from 2009, when it took in \$108 million. However, large chunks of that money go to the networks that provide content and to other distribution partners.

Although Hulu may be popular, an *Ad Age* article reminds us that “Hulu is, essentially, an online ad network for television and serves the purpose of keeping online ad rates high for premium TV . . . [and] network online sales execs hate competing against Hulu in the market. NBC, for example, is buying back most of its inventory from the service to offer it directly to advertisers.” A market in which more viewers watch TV online and are willing to sit through the ads on sites like Hulu will likely become an even more competitive marketplace. (See Michael Learmonth, “Hulu’s New Economics: \$240 Million in 2010 Revenue,” *Ad Age*, http://adage.com/digitalnext/article?article_id=147005.)

Advertising Invades Social Media

Here are some facts about Facebook and its advertising:

- Facebook’s global ad revenues for 2012 are estimated at \$4.3 billion, a 13 percent increase over its ad revenues in 2011.
- According to State of the Media 2012 data, Facebook accounts for about 17 percent of total dollars spent on online advertising.
- According to *Business Insider*, in 2012 the top advertiser on Facebook was Zynga, followed by the e-commerce company Fab.com.

The Association Principle

- In 1997, the makeup and skin-care company Clinique introduced a new perfume called Happy and launched numerous commercials with deliriously happy models urging women to “wear it and be happy.” This persuasion strategy was a marked departure from that of other perfume companies, which used sex (Obsession), vanity (Beautiful), tradition (Chanel No. 5), and status (Polo) to sell perfumes. Industry observers agreed that Happy would be a risk. By 1999, however, Happy was doing very well.
- Since 2005, there has been a fascination with cavemen in the advertising industry. The cavemen were associated with Mr. Every Guy. Geico cavemen worried about their modern-day portrayals as simpletons; FedEx cavemen worried whether their packages would arrive the next morning. Geico’s cavemen were also showing up at golf tournaments and at Hollywood dinner parties after the Academy Awards. The success of these commercials prompted ABC to greenlight a 2007 half-hour sitcom based on the cavemen characters, although it was quickly canceled.

The Burger King mascot is marketed to the same demographic, eighteen- to thirty-five-year-old men. The Burger King “King” mascot has actually appeared in print and television advertisements since the 1970s. Burger King then hired actors to dress up as the King mascot and appear in parking lots outside Burger Kings across the United States, doing magic tricks. This character led to the 2004 television incarnation of a mute King who stalks average, all-American guys (i.e., white men age eighteen to thirty-five) and brings them breakfast. The King then became the star of a series of Xbox

video games (three million were sold) and, like the cavemen, was positioned to appear in a feature film about the character's origins.

Product Placement

- The movie *Willy Wonka and the Chocolate Factory* (1971) was entirely funded by Quaker Oats, which used the movie to promote its new Wonka brand of candy and sweets.
- Here are some more brand partnerships: Snapple is the official beverage of New York City; Coca-Cola has a marketing deal with Huntington Beach, California, and East Lansing, Michigan; and PepsiCo has deals with San Diego and Fresno, California.
- Product placement has been around since the 1940s, when the diamond company De Beers supplied jewelry for stars to wear on the screen. In the 1950s, James Dean used an Ace comb in *Rebel without a Cause*, which caused sales of the comb to soar.
- In 1968, HAL, the computer in *2001: A Space Odyssey*, was actually a disguised IBM computer (count one letter back in the alphabet to get HAL), something that surely wouldn't happen today.
- MGM's release of the James Bond movie *Die Another Day* (2002) set a record for product placements. The company sold spots in the movie to more than twenty companies, including Omega (watches), Norelco (razors), Aston Martin (cars), and Finlandia (vodka). Because MGM was, at the time, the only major studio not affiliated with a conglomerate and had less synergistic opportunities as a result, it heavily depended on product placement. The movie cost \$100 million to produce and \$30 million to market. Eleven companies spent \$100 million to create ads that associated their product with Agent 007 and *Die Another Day*, and the movie was criticized for its overabundance of product placement. By the time the 2006 Bond movie *Casino Royale* was released, Sony had purchased the struggling MGM, significantly altering the number of product placement deals in the film. However, there are enough shots featuring Bond with Sony's then-new Vaio laptop to make the movie look like an ad for the laptop. *Casino Royale* also features a most

unlikely product placement for an action film: underwear that shows the British brand name Sunspel. Sony also signed a six-figure deal with Heineken to showcase the company's beer, taking James Bond away from his martini routine and positioning him as a "tough every guy."

- During his first run for office, President Barack Obama became the first presidential candidate to advertise *inside* a video game. Using the online connection of game consoles like the Xbox 360, the games can be updated so that ads appear on things like billboards and other signage in the background of the games. In the weeks leading up to the 2008 election, the Obama campaign targeted ads to ten states that allowed early voting. The ads appeared for about a month in popular games such as *Guitar Hero*, *Madden '09*, and *Burnout: Paradise*. Game manufacturers such as Electronic Arts say similar ad arrangements have been struck with businesses like the Ford Motor Company and Puma.

Commercial Speech and Regulating Advertising

- A saturated marketplace means increasingly invasive advertising. However, a 2004 study by marketing consultancy Yankelovich Partners indicated that consumers have had enough:
 - 60 percent of consumers have a much more negative opinion of marketing and advertising in 2004 compared to five years ago.
 - 61 percent believe that the amount of marketing and advertising is out of control.
 - 65 percent believe that they are constantly bombarded with too much marketing and advertising.
 - 59 percent believe that most marketing and advertising has very little relevance to them.
 - 64 percent are concerned about practices and motives of marketers and advertisers.
 - 61 percent believe that marketers and advertisers don't treat consumers with respect.
 - 65 percent believe that there should be more limits and regulations on marketing and advertising.
 - 69 percent are interested in products and services that would help them skip or block marketing.

- 33 percent would be willing to have a slightly lower standard of living to live in a society without marketing and advertising.

Children and Advertising

- Teenage girls are a prime target for advertisers. Alloy Entertainment is making a profit by creating the books and movies the girls love and by courting the advertisers who want to reach them. Alloy is behind such franchises as *Gossip Girl* and *Pretty Little Liars*. According to a 2010 *Businessweek* article, nearly 21 million teens logged on to Alloy’s Web sites, and 6 million saw Alloy’s ads in school on Channel One each month. However, seeking more control over its messages to consumers (and therefore the profits), Alloy’s newest frontier is Web series. Its first, *Private*, had nearly 14 million hits. Further Web series, including the current *Wendy*, have followed. This shift is important. According to *Businessweek*:

On the Web, Alloy hopes to do what it can’t on television or in film: control the content, the distribution, and the advertising sales, and thus the profits, for its shows. If all goes according to plan, Alloy could be a digital studio and broadcaster in one. It could own the teenage girl, and maybe even the holy grail of demographics, prized for its spendthrift, trendsetting ways: the 18- to 34-year-old woman.

—Susan Berfield, “Alloy Wants to Own Teenage Girls,” *Businessweek*,
www.businessweek.com/magazine/content/10_43/b4200084876175.htm

- A 2010 Kaiser Family Foundation survey on daily media use among children and teens showed that media use among youth has risen dramatically. Here are some of the specific findings:
 - Eight- to eighteen-year-olds spend an average of seven hours and thirty-eight minutes a day consuming entertainment media.
 - They spend so much time “media-multitasking” that they actually pack ten hours and forty-five minutes worth of media content into the seven hours and thirty-eight minutes.

- Ownership of cell phones rose from 39 to 66 percent over the five previous years. Young people now spend more time listening to music, watching TV, and playing games on their cell phones than they do talking on them.
- 71 percent have a television in their bedrooms.
- 50 percent have a video game console in their bedrooms.
- 41 percent of television watched is time-shifted, watched on DVD, watched online, or watched on a mobile device.
- The top online activity is social networking, and 74 percent of seventh- to twelfth-graders have a social networking profile.
- Television remains the dominant type of media consumed, followed by music/audio and computers. Time spent with every medium, other than print and movies, increased over the five previous years.
- Ad portrayals of girls as princesses and in relation to cosmetics and shopping continue to draw criticism. According to Colby College professor Sharon Lamb, here are some of the worst marketing messages targeted to girls in the early 2000s:
 - Dora the Princess: Dora has a makeover from adventurer to little princess (Dora's hair grows and shortens at the touch of a jewel in her crown).
 - Bratz party plane with "juice bar": "Rock Angelz" Bratz use the on-plane hot tub; primp at the primping station with the supplied makeup kit; play a board game about fashion runways; watch movies on the plane's flat-screen TV; and read a magazine that glorifies drinking cosmos, flirting with boys, and clubbing.
 - American Girl: Purchased by Mattel in 2006, this doll is now partnered with Bath and Body Works to sell body lotion, fragrances, and lip gloss to American Girl doll owners.

- Victoria's Secret: As part of its Pink line, Victoria's Secret sells stuffed animals in front of its stores to get younger girls inside the door.

Advertising in Schools

Exclusive marketing contracts with public schools have become more common in the last few decades, particularly with soft-drink companies. Pepsi, for example, pays a school a nominal fee for placing soft-drink machines on school property; schools are asked to encourage soft-drink consumption and to discourage the consumption of competing beverages. Pepsi and Coke (as well as other companies) also purchase school property-naming rights. For example, they'll supply the school with a football scoreboard that prominently displays the company logo. Meanwhile, childhood and teenage obesity rates are soaring. An estimated 25 percent of U.S. children are overweight, and 11 percent are obese. About two-thirds of U.S. children drink soda every day. Boys drink nineteen ounces of soda a day, compared with twelve ounces for girls.

- Complete broadcasts of the advertising-based school news program Channel One are now available at www.channelone.com.

Health and Advertising

- In late 2001, NBC broke a fifty-four-year-old taboo by accepting liquor advertising—a series of ads for Diageo's Smirnoff Vodka—on network television. Beer and wine ads were already acceptable to broadcasters, generating more than \$1 billion of revenue a year. Moreover, four hundred local broadcast stations across the country as well as thirty national cable networks have run ads for spirits since 1996. However, congressional leaders argued that broadcasting liquor advertisements is an entirely different matter, and legislators announced in 2002 that Congress would hold hearings to examine the propriety of liquor product promotions. Consequently, just a few months after introducing liquor ads on network TV, NBC pulled the ads, worried that all alcoholic beverage ads would come under scrutiny during the proposed hearings.

- Tobacco ads in sports stadiums and arenas were outlawed under the 1998 agreement between the tobacco industry and state attorneys general. The agreement greatly curtailed a long association between the tobacco industry and sports. The first baseball cards came in cigarette, not bubble-gum, packs. New York Yankee stars Lou Gehrig, Joe DiMaggio, and Mickey Mantle all represented Camel at various times. The New York Giants baseball team and Boston Red Sox player Ted Williams were associated with Chesterfields. In more recent years, cigarettes have been closely associated with car-racing events. In one study of a televised Marlboro Grand Prix race, a researcher counted 5,930 mentions of—and signs for—Marlboro in a ninety-minute period. In total, Marlboro associations occupied 46.17 minutes of the entire ninety-minute broadcast. (See John Maher, “All Sports May Be Forced to Kick the Tobacco Habit,” *Dayton Daily News*, July 8, 1997, p. 1D.)

Watching Over Advertising

More than two hundred online publishers, including the online version of *Forbes* magazine (www.forbes.com), have begun to place advertising word links within the text of magazine articles. A company called Vibrant Media has developed the system, called “IntelliTXT.” In short, advertisers pay Vibrant to be associated with particular words. When these words appear in the articles of participating publishers, IntelliTXT creates a link, which is underlined twice. Clicking on the link brings the reader to the advertiser. Rolling over the link reveals a pop-up box with the words “sponsored link” and additional ad copy. This system raises new questions about the distinction between journalism and advertising. One important issue concerns the way content will change to attract more advertising. Journalists for *Forbes.com* (and other publications using IntelliTXT) may be more inclined to choose language that will generate more linked advertisements and hence more revenue.

- Areas advertising has encroached upon:

- Fruit, including apples, bananas, oranges, and grapefruit, starting in the late 1990s. For example, tiny stickers pasted to six million apples advertised the Jim Carrey film *Liar, Liar* in 1997, and the ABC television network used stickers on bananas to publicize its yellow ABC logo.
- Airport baggage carousels and lounges.
- Cash machines.
- Gas pumps, which are installed with televisions and speakers, inundating people with commercials as they pump.
- Cars and trucks: Numerous companies, such as Brand on the Run and Autowraps, Inc., now sell ad space on trucks and rental cars. Private citizens can also earn money by driving around in an ad-covered car, and some communities have allowed ads to be placed on police cars and school buses. The wraps are not supposed to damage the cars, and they can last a few years.
- Floor tiles in grocery and convenience stores.
- Virtual billboards, which allow television sports viewers to see ads that seem to appear on ballpark fences (the fans in the stands do not see them).
- Public parks, building sites, or rave spots: These “wild postings” are meant to seem illegal and thus attractive to the Generation X and Y counterculture.
- Textbooks: A McGraw-Hill math textbook featured such products as Oreos and Nike shoes in word problems.
- Boxing: Boxers wear advertising as “fake” tattoos during boxing matches.
- For the first time, in 2003, the ice of the skating rink at Rockefeller Center.
- Hospitals.
- Baseball uniforms and batting helmets.
- Eggs (CBS used this tactic for its television shows).

- Subways, subway turnstiles (Geico used this tactic), and in New York City’s Herald Square subway station. (Passersby said they liked the sign, which seemed like a static picture of a sneaker until someone walked past it, triggering a motion sensor that sent a spray of miniature sneakers flying.)
- Chinese food cartons.
- Motion-sickness bags.
- Trays used in airport security lines.
- Video screens in elevators.
- Video screens in taxicabs.
- The sides of buildings: Toyota projected ads for its Scion cars on the sides of buildings in fourteen cities, including Chicago, Atlanta, and Dallas.
- Skin: Major brands Dunlop and Dunkin’ Donuts have hired face space and customized hairstyles to promote new products. When Toyota launched the Scion TC Coupe, it paid a group of skinvertisers to walk around Times Square with temporary tattoos on their foreheads. Skinvertiser Andrew Fischer (www.HumanAdSpace.com) writes:

To be honest, I doubt that there will ever be a day where every forehead is used as ad space, however, I wouldn’t be surprised to see more of this in the future. The media loves the idea, and so does the general public. I think forehead advertising will be around for a while. As long as people are still turning their heads when they see somebody with a forehead ad, the marketing value is still there.

Advertising, Politics, and Democracy

- One of the earliest uses of a famous pop song for a television advertisement was the long-running use of Carly Simon’s 1972 hit “Anticipation” for Heinz ketchup. The ad campaign featured a person waiting for the presumably thick Heinz ketchup to exit the tilted bottle. Leo Burnett

Company was responsible for the 1974–79 campaign. The contract for the commercial rights to the song precluded Leo Burnett from using Simon to sing the TV ad, but the music agency hired by Burnett did such a good job that most viewers were convinced they were listening to Simon’s version of the song. Another famous pop-song appropriation is the use of “I Heard It through the Grapevine” by the California Raisin Advisory Board. Beginning in 1986, the Marvin Gaye (and Gladys Knight & the Pips) hit accompanied commercials with dancing Claymation raisins. The Rolling Stones’ “Start Me Up” was part of Microsoft’s huge campaign to introduce Windows 95. A 1990 study on the use of Top 40 hits in television advertisements found that, for better or worse, associations of a song with an ad can endure in people’s memories years after the conclusion of the original ad campaign. (See Christopher R. Martin, “Top 40 Music in Television Commercials: An Exploration of Certain Exposure Effects,” thesis, Emerson College, Boston, 1990.)

- A mysterious group called the Modern Action Club has distributed free, innocent-looking coloring books in public places in New York City to draw attention to labor issues that advertising and corporate campaigns gloss over. For example, when Disney held a huge parade in New York City on June 14, 1997, to promote its new movie *Hercules*, the Modern Action Club handed out hundreds of coloring books titled *Disney’s Hercules: From Zero to Hero*. According to the *Village Voice*, the subversive coloring books look like Disney products until one realizes that in this story Hercules’s friend Meg discovers that the Disney *Hercules* merchandise “was being made in evil factories called sweatshops.” Meg then beseeches the mighty Hercules to stop Disney, saying, “If they’re going to make shoes and shirts with your name on them, they ought to pay the workers a living wage.” The Modern Action Club also distributed a *Space Jam* sweatshop coloring book and subway stickers aimed at Guess! clothing that read, “Guess! who uses sweatshops?”
- Free software called Adblock Plus (for Firefox browser users) helps eliminate the ads that accompany many Web sites. The software works as a proxy, standing between the browser and the Internet and checking every HTTP request for each resource against a blockfile of URLs before

sending it over to the user and stopping ads and cookies as a result. The software can be used to block whole sites or to accept some cookies. Besides helping Internet users enjoy a less ad-intense surfing environment, the software also enables Web pages to load up more quickly without the extra graphics.

- In what is often called “culture jamming” or “subvertising,” artists from New York to San Francisco have been hijacking billboards for years to either parody advertisements or create original work. The Billboard Liberation Front in San Francisco has been altering ads since 1978, and New York artist Ron English has been “culture jamming” since 1982. The idea behind this art activism is to reclaim public space from commercial interests and force a public dialogue on ads and our increasingly corporate-controlled environment. Advertisers have caught on, however, and are mimicking the very ads that mimic them, even employing illegal graffiti tactics to appear more “cool.”
- Digital-media artist, activist, photographer, and independent journalist Jonathan McIntosh has created a series of video mash-ups critiquing the advertising industry and the culture at large (see www.rebelliouspixels.com). For example, using a Kodak commercial that originally featured two women driving around Europe, taking snapshots, and then exalting in their developed photos, McIntosh edited in war images from Iraq in place of the travel photos. McIntosh also has some notable photographic and graphic art imagery on his home site.

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: ADVERTISING’S EFFECT ON YOUR CAMPUS

As a class, consider the effect of advertising on your college campus. Are any buildings or sports facilities named after advertisers? Are any on-campus dining facilities run by fast-food franchises? What company has the soda franchise on your campus, and how much does it pay? What companies dominate the

advertising on your campus, and where do they place their ads? Should college campuses be free of advertisements? Why or why not? Are any places in society free of ads and corporate sponsorship?

IN BRIEF: WHAT'S YOUR PSYCHOGRAPHIC PROFILE?

Pre-Exercise Questions: How would you categorize college students as a psychographic group? What are their attitudes, beliefs, interests, and motivations?

Are the eight VALS groups (p. 387 in text) accurate descriptions of you and people you know, or do they reduce people to simple stereotypes? Do the categories capture the essence of most people, or are there values and lifestyles that fall outside these categories? If so, would these other types of people be of interest to advertisers? Briefly describe two to three advertisements that seem to be targeting your psychographic group, and explain your response to these ads.

IN DEPTH: ANALYZING MAGAZINE ADS

From a business perspective, magazine ads function to promote advertisers' goods or services over competing brands and to place these goods or services before consumers so that they can make informed buying decisions. We know, however, that ads mean more than what advertisers intend because readers form their own opinions. We know, too, that ads function as popular culture. They operate on a symbolic level to affirm cultural values.

In this Critical Process exercise, compare and critique three magazine ads. The ads should all feature the same type of product but should be taken from contrasting magazines (e.g., three alcohol ads from women's and men's magazines or three clothing ads from various kinds of publications).

1. *Description.* Take notes on your three choices, laying out what is going on in the ads. Briefly describe each ad. Is a narrative apparent here (setting, characters, conflict, etc.)? What different persuasive strategies seem to be at work?
2. *Analysis.* Figure out common patterns or differences that emerge among the three ads, and then develop an argument that you want to prove. For example, you may notice that one ad demonstrates

more social responsibility than the others or provides better consumer information. In your critique, use the association principle to deal with the ads' cultural meanings. Your analysis should go beyond the issue of whether the ads successfully market their products.

3. *Interpretation.* Now think about these questions in regard to the ads you have chosen: What's going on? What different sets of values are being sold (e.g., ideas about patriotism, family, sex, beauty, technology, tradition)? Are the ads selling a vision (or stereotype) of what it means to be male or female? Young, old, or middle-aged? A member of a particular racial or ethnic group?
4. *Evaluation.* Make a judgment about which ad works best and why. Which ad is the best at treating both the product and the consumer fairly and responsibly? Are any of the ads deceptive or irresponsible? Again, your paper should have a central argument or thesis, drawing on evidence from your ads.

To this end, organize your paper around an idea that is worth proving. For example, pointing out that your ads "sell their products in different ways" is not an argument, but stating that an ad "sells the American dream as equal opportunity for all" or that it is racist or sexist is an argument worth proving.

5. *Engagement.* A number of projects and organizations bring a critical eye to advertising messages through education and activism. For example, the Gender Ads Project is a growing collection of more than 3,800 advertisements (mostly from magazines) categorized into various topical areas in advertising (e.g., The Gaze, Social Class, Dolls, Males as Hero). Visit the site (www.genderads.com), and contribute to the project's image database or offer your own commentary on issues related to gender and advertising. Also visit Adbusters (www.adbusters.org), an organization that offers insights into our consumer culture, and join the Culture Jammers Network, "a global network of artists, activists, writers, pranksters, students, educators, and entrepreneurs who want to advance the new social activist movement of the information age."

IN DEPTH: YOU ARE WHAT YOU WEAR

Pre-Exercise Question: If we wear a piece of clothing with a logo on it, is it personal expression or corporate advertising?

This Critical Process exercise is for rethinking the reasons behind name-brand logos on T-shirts, shoes, baseball caps, jeans, and so on.

1. *Description.* Prior to the day of this exercise, ask your students to inventory their own or a friend's wardrobe and identify all the pieces of clothing and footwear that have visible logos. Make sure students record the logo name as well as the type of clothing the logo is on. Also have students note where the clothing or footwear came from (e.g., bought it, received it as a gift).
2. *Analysis.* In class, chart students' collective findings. What patterns emerge from students' wardrobes in terms of logo-wear? Which companies had greater representation? Did some clothing items have higher levels of logo branding? Did gender matter in the number and types of logos in wardrobes?
3. *Interpretation.* Why have corporate logos become a part of our wardrobes? Because it is common knowledge that ads are propaganda, why do we still spend money on these images? What sort of status is related to clothing that contains corporate logos? Have you ever felt uncomfortable wearing a cheap brand of sneakers or a no-name brand of jeans? What does it mean to wear clothing that doesn't have a brand name? What is the appeal for people who elect to resist labels or intentionally buy their clothes at secondhand stores?
4. *Evaluation.* We pay lots of money to wear clothes with corporate logos. Should corporations pay us to wear their advertising logos? Why do you think our culture adapted to this wardrobe trend? Do you think this practice is a positive or a negative comment on our culture?
5. *Engagement.* Just don't do it. Wear logo-free clothing (or cut off attached logos), or try items like the Blackspot sneaker, a global antibrand shoe (see www.blackspotsneaker.org).

IN DEPTH: MALE STEREOTYPES IN TELEVISION ADS

Pre-Exercise Question: Are the men you know like the guys in television ads?

The portrayal of women in advertising has generated a considerable amount of controversy, but what about the portrayal of men? This Critical Process exercise is designed to evaluate the visible stereotyping of men in advertising.

In preparation for this exercise, there are two options:

1. Videotape all the commercials during one night of prime-time television on a chosen channel, and bring that tape into class for analysis.
2. Ask your students to watch (and tape, if they can) all the commercials during one evening's prime-time schedule. Ask them to describe the depictions of men in these commercials and to bring the information to class.
 - a. *Description.* What sort of categories do these male characters fall into? For each category, what are the characters' typical behaviors? What do they look like, including their normative body types? What is the range of their actions? If they were coupled with a female counterpart, what did she look like? What are the male characters' relationships with other men and other women?
 - b. *Analysis.* Look for patterns in the descriptions of male characters in prime-time ads, especially with regard to body type, behaviors, race and ethnicity, social class, and relationships with other men and women. Is there a certain kind of male character that predominates in these ads? If so, what is that character?
 - c. *Interpretation.* What conclusions can you draw about male characters on television? What is it about these characters that suggests an appeal to the "ordinary" guy? Is it evident, from watching these portrayals of men, that standards for male behavior are high or not very high? Why is that? How close are the portrayals of men in advertisements to men you know in real life?

- d. *Evaluation.* If portrayals of women in advertising affect the status of women in society, what might be the effect of advertising images of men on men's status in society? What sorts of changes might you make to the portrayals of male characters in ads?
- e. *Engagement.* There isn't the equivalent of the National Organization for Women for men to voice collective opposition to ad images of men. Still, register your own opinion to corporations that peddle stereotypes of men.

IN DEPTH: ADVERTISING ANALYSIS (PAPER ASSIGNMENT)

From a business perspective, magazine ads function to promote advertisers' goods or services so that consumers can make informed buying decisions. We know, however, that ads mean more than what advertisers intend. Advertisements are one of the more obvious ways of showing us what we "need," what we ought to desire, and who we should be. Ads operate on a symbolic level to affirm cultural values, selling us a particular idea of "normal": what's normal for our age group, for our particular station in life, or for the values we aspire to.

In this Critical Process exercise, you'll be focusing your powers of analysis and observation on print advertisements from magazines. You'll make explicit these ads' techniques for selling their products, and you'll compare and contrast ads across different target markets.

Your job: Compare and critique *two* different magazine ads. The ads should feature the same type of product but should be taken from contrasting magazines (e.g., two alcohol ads, one from a women's magazine and one from a men's magazines; or two car ads from two different publications).

1. Provide an analysis of the content for each ad. In this part, you will consider how the ad is constructed and how it aims to reach its particular audience. Consider the following questions and ideas:
 - What types of appeals and persuasive strategies are being used here? (Refer to the Chapter 11 text for ideas.)

- What types of images are used in the ad? What effects are they intended to have on the audience?
Do we see the actual product, or is the company concentrating on selling a brand or an idea?
- You may want to consider layout/design, text/language, and placement. What grabs your attention in this ad, and why?
- How exactly does the ad appeal to its target audience? In other words, if your ad is from a men's magazine, what types of ideas, images, and slogans are used to appeal to guys? If it is an ad from *Rolling Stone*, how does it appeal to those interested in music?

2. You need to take a closer look at the ads to provide a cultural critique. In your critique, use the association principle or myth analysis to deal with the ads' cultural meanings. Think about these questions in regard to the ads you have chosen:

- What different sets of values are being sold (e.g., ideas about patriotism, family, ethnicity, sex, beauty, femininity, masculinity, age, nature, technology, tradition)?
- Are the ads selling a particular vision (or stereotype) of what it means to be male or female? Young, old, or middle class? A member of a particular racial or ethnic group? In essence, what do these ads “normalize” for us?

Particulars:

- Prepare approximately four pages, typed, double-spaced, twelve-point font, stapled.
- Include copies of advertisements you analyze (they may be originals or photocopies).

—Developed by Karen Pitcher, University of Iowa

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Advertising and Effects on Children (2009, 4:23 minutes). Featuring Richard Campbell, Jeff Goodby, and Liz Perle. Scholars and advertisers analyze the effects of advertising on children, with attention to the Budweiser Frogs campaign.

Advertising in the Digital Age (2010, 2:04 minutes). Jeff Goodby and Richard Campbell discuss how advertisements are evolving to keep up with consumers' changing media-consumption habits and resistance to advertising.

VIDEOS/DVDS/CDS

Advertising and the End of the World (1997, 46 minutes). Focusing on the world of commercial images, Professor Sut Jhally asks some basic questions about the cultural messages emanating from this market-based view of the world. It looks at how advertising promotes consumerism, which may be a threat to life as we know it if consumption of resources keeps growing. It's a good video to conclude a discussion of advertising. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Behind the Screens: Hollywood Goes Hypercommercial (2000, 37 minutes). The video tracks how Hollywood movies are rapidly becoming vehicles for the ulterior marketing and advertising motives of studios and their owners rather than entertainment in their own right. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Big Bucks, Big Pharma (2006, 46 minutes). This video pulls back the curtain on the multibillion-dollar pharmaceutical industry to expose the insidious ways that illness is used, manipulated, and in some instances created for capital gain. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Brand Marketing: Why We Eat, Drink, and Wear Brand Names (2000, 19 minutes). This video explores the shift from generic to brand-specific goods. It looks at the power of brands and how they shape judgment. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Business Ethics: Truth in Advertising (1997, 29 minutes). This video exposes the frenzy behind slick, sensational, and sophisticated ad campaigns, and it discusses how truth in advertising can be lost in the process of trying to stand out from the competition. It features two advertising executives who discuss how companies develop ads to target consumers. Distributed by Films for the Humanities & Sciences, 800-322-8755; www.films.com.

Captive Audience: Advertising Invades the Classroom (2003, 45 minutes). The relatively uncluttered school environment represents the final frontier for marketers who wish to reach the lucrative youth market and gain access to a captive audience of millions of students. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Consuming Kids: The Commercialization of Childhood (2008, 67 minutes). With virtually no government or public outcry, the multibillion-dollar youth marketing industry has been able to use the latest advances in psychology, anthropology, and neuroscience to transform American children into one of the most powerful and profitable consumer demographics in the world. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Deadly Persuasion: The Advertising of Alcohol and Tobacco (2003, 60 minutes). In this video, Jean Kilbourne exposes the manipulative marketing strategies and tactics used by the tobacco and alcohol industries to keep Americans hooked on their dangerous products. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Direct Effect PSAs—Volume 1 (1990, 6 minutes), *Volume 2* (1991, 8 minutes), and *Volume 3* (1992, 8 minutes). An ongoing series of progressive, creative public-service announcements on underreported issues. The messages are produced in various visual styles, and the tape includes PSAs by singers

Natalie Merchant and Michael Stipe (R.E.M.) and magazine editor Jane Pratt. Distributed by the Video Data Bank, 312-345-3550; www.vdb.org.

Emergence of Advertising in America: Advertising Ephemera (2007, 4-CD set). This set of CDs has brought together hundreds of examples of early advertisements, dating from the early 1840s, that appeared in newspapers, in independent publications, as posters, and even as concert hall ticket stubs. Available at Duke Digital Library: <http://library.duke.edu/digitalcollections/ea/>.

Emergence of Advertising in America: The Evolution of Photography (2005, 1 CD). This CD explains how photography evolved in the years between 1890 and 1920 and uses early advertisements to demonstrate the commercial success of the camera. Available at Duke Digital Library: <http://library.duke.edu/digitalcollections/ea/>.

Emergence of Advertising in America: A Historic Review (2005, 1 CD). This CD presents examples of advertisements from the early twentieth century. Drawing heavily on the works of J. Walter Thompson, the CD helps in understanding the thought processes of people at the turn of the century. Available at Duke Digital Library: <http://library.duke.edu/digitalcollections/ea/>.

Emergence of Advertising in America: R.C. Maxwell Company Outdoor Advertising (2005, 2-CD set). In the period between 1865 and 1920, while the U.S. economy shifted from rural farming to urban manufacturing, a major transformation also occurred in the behavior of American consumers. This transformation is illustrated in the advertisements that appeared in every popular magazine and on every conceivable outdoor location. This set of CDs contains photographic evidence of how manufacturers used advertising to persuade people to buy products they had never used or seen before, much less purchased. Available at Duke Digital Library: <http://library.duke.edu/digitalcollections/ea/>.

Killing Us Softly 3 by Jean Kilbourne (2000, 34 minutes). The follow-up to Kilbourne's popular *Killing Us Softly* (1979) and *Still Killing Us Softly* (1987) videos. *Killing Us Softly 3* documents the

continuing limited characterizations of women in advertising's images. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

No Logo: Brands, Globalization and Resistance (2003, 40 minutes). Adapted from Naomi Klein's book of the same name, the video uses hundreds of media examples to show how the commercial takeover of public space, destruction of consumer choice, and replacement of real jobs with temporary work—the dynamics of corporate globalization—impact everyone, everywhere. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The Overspent American: Why We Want What We Don't Need (2004, 33 minutes). In this powerful video, Juliet Schor scrutinizes what she calls “the new consumerism,” a national phenomenon of upscale spending that is shaped and reinforced by a commercially driven media system. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Pack of Lies: The Advertising of Tobacco by Jean Kilbourne (1992, 35 minutes). This program examines the tobacco industry's role in promoting addiction among children, young adults, and women. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The Persuaders (2004, 90 minutes). An analysis of marketing and advertising methods. Includes interviews with Frank Luntz, one of the key PR brains behind the George W. Bush administration. A *Frontline* presentation, this DVD is available from PBS: www.shoppbs.org.

Sell and Spin: A History of Advertising (1999, 100 minutes). Explores the techniques that have pushed everything from patent medicines to Volkswagens; revisits the slogans, jingles, and catch lines that have become part of our culture; and presents comments from some of the biggest names in the business. Available on Vimeo: <http://vimeo.com/95813029>.

Slim Hopes: Advertising and the Obsession with Thinness by Jean Kilbourne (1995, 30 minutes). An in-depth illustration of how female bodies are depicted in advertising imagery and the devastating effects of that imagery on women's health. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Vintage Commercials (1950s and 1960s, 60 minutes). Features many celebrity stars, such as Lucy and Desi, Dick Van Dyke and Mary Tyler Moore, Andy Griffith and Don Knotts, and Danny Thomas and Jean Hagen; and includes the Flintstones smoking cigarettes, Bugs Bunny drinking orange juice, and a cigarette company claiming how “you’ll feel better” and that “coughs due to smoking disappear” when using its product. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Why You Buy: 21st Century Advertising (2002, 23 minutes). This video looks at contemporary advertising tactics. Distributed by Insight Media, 800-233-9910, www.insight-media.com; and Learning Seed, 800-634-4941, www.learningseed.com.

WEB SITES

Ads of the World: <http://adsoftheworld.com>

A commercial archive for the best and most creative ad work worldwide.

Advertising Educational Foundation: www.aef.com

Educational material on advertising’s role in culture, society, and the economy.

BrandChannel.com: www.brandchannel.com

Global perspective on brands and their power in the marketplace.

Jonathan McIntosh’s Rebellious Pixels: www.rebelliouspixels.com

Digital artist Jonathan McIntosh makes corporate media images into alternative political and cultural narratives.

Naomi Klein’s No Logo: www.naomiklein.org/no-logo

Web site for the book *No Logo*, a look at the history of various multinational corporations and their brands.

Phillip Morris Document Site (tobacco settlement documents): www.pmdocs.com

Providing public access to documents released by Phillip Morris USA detailing, among other things, the company’s advertising practices as related to cigarettes.

VALS Survey: www.strategicbusinessinsights.com/vals/presurvey.shtml

A survey designed to determine what kinds of groups consumers identify with, information that businesses often use to determine marketing strategies.

FURTHER READING

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Chapter 12

Public Relations and Framing the Message

Preview Story: Public relations professionals often try to influence audiences through social media outlets like Twitter and Facebook. However, not all interactions can lead to positive results, leaving the professionals to work harder to shape the outcome.

I. Early Developments in Public Relations

The rise of public relations accompanied America's shift to a consumer-oriented, industrial society at the beginning of the twentieth century.

- A. *P. T. Barnum and Buffalo Bill.* Press agents such as P. T. Barnum and William F. Cody were among the first to use publicity to attract an audience.
- B. *Big Business and Press Agents.* During the 1880s, America's largest industrial companies, particularly the railroads, also employed press agents to win favor in the court of public opinion.
- C. *The Birth of Modern Public Relations.* By the early 1900s, professional public relations had begun to develop in response to a more literate and informed citizenry that could not be as easily fooled.
 1. *Ivy Ledbetter Lee.* "Poison Ivy" Lee is considered one of the founders of modern PR and had John D. Rockefeller as a notable client.
 2. *Edward Bernays.* The nephew of Sigmund Freud, Bernays developed the first public relations class and wrote the field's first textbook.

II. The Practice of Public Relations

The formal study of public relations has experienced significant growth in college and university settings since the 1980s.

- A. *Approaches to Organized Public Relations.* The Public Relations Society of America (PRSA) offered this definition of PR: “Public relations helps an organization and its publics adapt mutually to each other.”
- B. *Performing Public Relations. Propaganda* is one of many practices and techniques used by public relations firms.
1. *Research: Formulating the Message.* Often using social science techniques, research has become the key ingredient in PR forecasting.
 2. *Conveying the Message.* One of the chief day-to-day technical functions of PR is composing *press releases*.
 3. *Media Relations.* Through publicity, PR managers promote a client or an organization by securing favorable news-media coverage.
 4. *Special Events and Pseudo-events.* To promote their clients, public relations firms associate them with special events. The term *pseudo-event* refers to any circumstance created to obtain coverage in the media.
 5. *Community and Consumer Relations.* Another important PR activity is encouraging positive relationships between companies and their communities and customers.
 6. *Government Relations and Lobbying.* Government PR specialists engage in *lobbying* to influence the voting of lawmakers.
- C. *Public Relations Adapts to the Internet Age.* The Internet’s instant accessibility offers new opportunities and challenges for PR practitioners.
- D. *Public Relations during a Crisis.* One important duty of PR is helping a corporation handle a public crisis or tragedy, especially if the public assumes that the company is at fault.

III. *Tensions between Public Relations and the Press*

Reporters and editors have a derogatory term for PR professionals, *flacks*, because they are protective barriers between clients and the press.

A. *Elements of Professional Friction*. PR and journalism are codependent: PR needs journalists for publicity, and journalism needs PR for story ideas and access.

1. *Undermining Facts and Blocking Access*. The PR profession is sometimes charged with manipulating factual accounts and blocking access to news sources.

2. *Promoting Publicity and Business as News*. A great deal of journalistic content is generated by public relations publicity.

B. *Shaping the Image of Public Relations*. The PR industry formed the PRSA to maintain a code of ethics and probe its own practices, especially pertaining to its influence on the news media.

C. *Alternative Voices*. The Center for Media and Democracy works to expose unethical and invisible public relations practices.

IV. *Public Relations and Democracy*

Many people believe that after corporate mistakes or misdeeds occur, PR firms are hired to alter the image rather than to correct the problem.

Case Study: The NFL's Concussion Crisis (p. 426)

Examining Ethics: What Does It Mean to Be Green? (p. 428)

Media Literacy and the Critical Process: The Invisible Hand of PR (p. 437)

Digital Job Outlook: Media Professionals Speak about Jobs in the Public Relations Industry (p. 439)

LECTURE TOPICS

1. Describe the role of P. T. Barnum, Buffalo Bill, and railroads and utility companies in the development of corporate public relations (see Lecture Spin-Offs and the *About the Media* DVD).

2. Detail the rise of modern public relations, noting various PR tactics pioneered by Ivy Lee and Edward Bernays (see Lecture Spin-Offs).
3. Review today's PR tactics (including the use of social media), and discuss their effectiveness.
4. Discuss ethics in public relations. Consider new ethical issues that arise with the use of social media and other Internet tools.
5. Explore online press releases and other information offered online by a major company. Although any number of companies or sites would work, one possibility is the site for General Electric (www.ge.com). By clicking on the "news" tab, you can find a number of different offerings, ranging from fairly traditionally formatted press releases, to links to other news articles about GE, to video and audio produced by the company for use by the press and the public.
6. Discuss the conflicted yet "codependent" relationship between PR professionals and journalists. Show examples of obvious press releases that became newspaper stories. Show examples of video news releases (VNRs) using the *About the Media* DVD.
7. Explore the impact of good and bad public relations on democracy.

LECTURE SPIN-OFFS

The Birth of Modern Public Relations

John Stauber, who runs the Center for Media and Democracy, said that Ivy Lee would probably have shared the mantle of "Father of Public Relations" with Edward Bernays "if he hadn't made the fatal career mistake of going to work with the Nazis, and then dying before he could clean up his own image."

Edward Bernays

- One of Bernays's clients was Lucky Strike cigarettes. Women weren't buying the brand because surveys indicated that the forest-green package clashed with their wardrobes. The company didn't

want to change the color of the box because it had already invested money in the package's look and color. To convince the women's fashion world to embrace the color green, Bernays did the following:

- Organized a "Green Ball" and hired a well-connected socialite to talk Paris couturiers into supplying green gowns
- Talked a leading textile manufacturer into organizing a luncheon for fashion editors, with the discussion centering on "new green fashions" for fall
- Convinced historians and psychologists to talk about the significance of green as a color
- Organized a "Color Fashion Bureau," which disseminated the new green trend to the press
- Wrote to interior decorators, department stores, art-industry groups, and women's clubs—on green paper—about the new trend
- Got department stores to display green dresses in their windows
- Got an established gallery to feature a "green" painting exhibition

Bernays must have been very satisfied when green became the favored color of the 1934 season.

By the way, color trends in product and fashion design are still decided by industry insiders. The Color Marketing Group (CMG, www.colormarketing.org), a nonprofit organization of about fifteen hundred designers from a wide range of industries, determines the dominant colors for each year. For example, CMG designated "Marsala," a reddish-brown hue, as its Color of the Year for 2015.

Although dominant design colors are chosen almost two years in advance, advertising copy later generally suggests that the public demanded such colors.

- Here are some more examples of Bernays's PR campaigns:
 - Bernays established a national soap-carving contest in schools to promote Ivory soap. The contest didn't suggest any association with Ivory, but Ivory was the only brand soft enough for sculpting.

- Working for American Tobacco in the 1920s, he tried to convince women that smoking was more than acceptable by organizing a troupe of fashionable women to smoke “Torches of Freedom” during the 1929 Easter Parade on Fifth Avenue in New York City. He also organized a group of “neutral” doctors to celebrate the benefits of smoking, including a trim waistline and a soothing effect on the throat. Meanwhile, he forbade his own wife to smoke, flushing her cigarettes down the toilet and calling smoking a nasty habit.
- In promoting the Ballets Russes’s *Scheherazade* performance, he took prima ballerina Flores Revalles to the Bronx Zoo and had her photographed with a snake around her neck. The snake would become the dancer’s trademark.
- He tried to refashion the rather dour image of Calvin Coolidge in 1924 by bringing forty Broadway performers—including Broadway and film star Al Jolson—to the White House.
- He helped the United Fruit Company (today’s United Brands) continue its profitable banana business in Guatemala. The term *banana republic* actually originated in reference to United Fruit’s domination of corrupt governments in Guatemala and other Central American countries. United Fruit basically paid off governments so that it could exploit labor to produce cheap bananas for the lucrative U.S. market. When a mildly reformist Guatemalan government attempted to rein in the company’s power, United Fruit called in Bernays, reportedly paying him \$100,000 a year, a huge fee in the early 1950s. Bernays created a media and political campaign to recast this new Guatemalan government as a communist dictatorship, an idea that resonated throughout 1950s North America. He did so by engineering articles in the *New York Times*, the *New York Herald Tribune*, the *Atlantic Monthly*, *Time*, and *Newsweek* that discussed the growing influence of Guatemala’s communists. He also mailed 300,000 copies of a brochure titled *Communism in Guatemala: 22 Facts* to American Legion posts and auxiliaries. Bernays’s propaganda campaign for United Fruit led directly to the CIA’s overthrow of the elected government of Guatemala. The

result meant decades of tyranny under a United Fruit–friendly Guatemalan government, whose brutality, according to some, rivaled that of the Nazis. Bernays apparently never regretted his work for United Fruit.

- Bernays is not remembered too dearly by many of his own children and grandchildren. A relentless self-promoter as well as a successful PR man, he is recollected as a womanizer who called his secretaries “Little Miss Nitwits,” and he once fired five employees on Christmas Eve.

The Practice of Public Relations

- Because the PR industry has tended to skew female in the last two decades, men have an advantage when applying for jobs and promotions.
- According to salary.com, as of January 2015, the median annual salary for PR managers is \$87,963.

Approaches to Organized Public Relations

- According to *Jack O’Dwyer’s Newsletter* (one of the industry’s touchstones), PR firms have recently begun to have relationships with their clients that are much more like those of ad agencies (indeed, more and more are actually owned by ad agencies). That means unbridled enthusiasm for a client’s goals and *complete client confidentiality*. In fact, the world of PR has become increasingly insular.

Performing Public Relations

Today, most PR departments are almost universally called “communications” departments, an indication that PR firms are detecting bad vibes from their own name. So instead of PR campaigns, communications departments now create “communication programs” or “communication efforts.” The name “public relations” has also evolved into “strategic communication.”

Conveying the Message

Some more facts about video news releases (VNRs):

- Anytime you see a shot taken inside a factory to supplement a story about a certain product or industry, such as cereal boxes on a conveyor belt or pills flying down tubes, there's a good chance that you're watching a VNR. To protect the secrecy of their equipment or operation procedures, corporations rarely allow TV news crews into their factories.
- Eighty percent of American news directors use VNRs or materials from them (e.g., additional video footage) at least several times a month.
- When McDonald's introduced its McLean hamburger with an accompanying VNR story, the "news event" was watched by twenty-two million people.
- An amusing human-interest story on *Good Morning America* about a cow with spots shaped like Mickey Mouse's head was actually a strategically placed VNR supplied by Disney (which owns ABC, which airs *Good Morning America*).
- In a 2006 study of VNR use completed by the Center for Media and Democracy, 89 percent of the VNRs studied "included no disclosure whatsoever of the nature or source of the sponsored video." This multimedia study can be a useful classroom resource. It contains video footage of thirty-three VNRs, the television news segments that incorporate them, and many other VNR facts. It is available at www.prwatch.org/fakenews2/execsummary.
- Here are the results from a 2006 survey that asked seventy-four PR professionals if they would consider paying for editorial or broadcast placement:
 - 43 percent said they would not because they believed that the practice was unethical.
 - 32 percent said they would not because they were not convinced that the practice was effective.
 - 26 percent said their company did not do editorial or broadcast placements.
 - 24 percent preferred a distinct separation between ads and editorials.
- A Web site containing excellent examples of VNRs from the Center for Media and Democracy can be found at www.prwatch.org/fakenews/findings/vnrs.

- There are now sites that enable PR agencies and businesses to create customized social media releases for distribution across a variety of social media platforms. One of the best examples of these sites is PitchEngine. Go to www.pitchengine.com to see the latest “pitches” on its site.

Special Events and Pseudo-Events

- Creating pseudo-events everywhere they go, the Budweiser Clydesdale horses appear in hundreds of events and travel thousands of miles each year. There are actually several Clydesdale hitch teams, which travel from their home bases in St. Louis, Missouri; Merrimack, New Hampshire; and Fort Collins, Colorado; they make about 330 appearances a year. Anheuser-Busch acquired the first eight-horse team in 1933 to celebrate the end of Prohibition. In 1985, Domino’s Pizza tried to promote its brand with a family-oriented hitch team of miniature horses, but the team never became the official symbol for the company.

(Sources: “Budweiser Clydesdales Facts,” Anheuser-Busch, accessed December 13, 2012, <http://anheuser-busch.com/index.php/our-heritage/budweiser-clydesdales/budweiser-clydesdale-facts/>; “About the Budweiser Clydesdales,” Anheuser-Busch, accessed December 13, 2012, www.warmspringsranch.com/warmspringsranch/Clydesdale-FAQ.html#/clydesdale-story.)

- Anheuser-Busch is the second top-spender in sporting events worldwide.

(Source: David Broughton, “Verizon Tops among Ad Spenders,” *Street & Smith’s SportsBusiness*, June 4, 2012, www.sportsbusinessdaily.com/Journal/Issues/2012/06/04/Research-and-Ratings/Ad-spending.aspx.)

- Convincing the American public to endorse and invest huge amounts of tax dollars in space exploration in the 1960s required a strategic public relations campaign. There was much to be gained politically and economically from a space race with the Soviet Union. Instead of framing space travel in terms of these advantages, however, NASA and other space boosters packaged space travel as an exploratory journey for the positive and benign pursuit of knowledge. In contrast to the Soviets, the

Americans were understood as good guys winning the race for the sake of humanity. Astronauts became the helmsmen for the new frontier and were individually celebrated as heroes so that Americans could identify with them, enjoy the thrill of space travel vicariously, and unite in public approval. The public relations campaign worked. Politicians' careers were rejuvenated, the space industry enjoyed full funding, the communications industries got satellites launched for free, and (aside from ads for Tang and space-food bars) there was hardly any discussion about how the race would actually benefit the American public at large. The 1980s brought another gimmick—sending a teacher into space—to stir up public interest in space exploration, but it ended in the horrible *Challenger* disaster and a more critical discourse about the purpose of the space program. The 2003 explosion of the space shuttle *Columbia* exposed malfunctions at NASA and led to renewed questions about the role and purpose of the agency.

Community and Consumer Relations

- Two of the biggest attractions in Atlanta are corporate headquarters. Coke has a popular museum, and CNN gives tours. Both corporate headquarters have gift shops, too.
- Apple initiated the practice of donating computers to schools, a sure way to generate good PR. Apple's donations, along with those from other computer companies, however, are tied in with a marketing strategy for accustoming young people, their parents, and teachers to a certain computer or software brand. Donations also enable the company to make future sales and upgrades because the school has already committed to its brand. Other companies outside the computer industry donate computers as well, and although these moves are also widely regarded as philanthropic, these companies are usually undergoing a computer upgrade and need to get rid of their old systems anyway. Some computer donations have been contingent on students and their families shopping at a certain local store and collecting register receipts to prove it or on writing letters to relatives and friends begging them to buy magazine subscriptions in return for more school equipment.

- To enhance consumer relations, retailers such as Pier 1 Imports invite their “preferred” customers to do secret surveillance of the company’s own employees. Pier 1 mails credit card customers a form asking them to come to the store, document their consumer relations experience, and mail the responses back to the company, all for a discount on their next purchase. The PR strategy works in more than one way: It brings customers back to the stores, it ensures that store employees are on their toes in terms of individual consumer relations, and it gives the consumer a sense of control and ownership in how the store is run.
- American Express was one of the first companies to do “cause-related” marketing, a strategy whereby a company supports a cause but generally spends more money to celebrate its own generosity than to help the cause. In 1983, American Express offered to support the renovation of the Statue of Liberty over a three-month period. The more people spent on their credit cards, the campaign urged, the more funds would be raised for the project. The campaign raised \$1.7 million toward statue renovation. American Express spent \$6 million in advertising to tell Americans of its good deed. Ultimately, the generosity came from people being inspired to use their American Express cards to help preserve the landmark. As they created more debt for themselves, more profit was ultimately generated for American Express, a percentage of which went to the statue renovation project.

Public Relations Adapts to the Internet Age

- The environmental and financial damage to the Gulf Coast from the 2010 BP Deepwater Horizon oil spill will take decades to clean up. However, one element of the news story that might never be fully cleaned up is BP’s public image. This damage occurred both through traditional news reports and through constant coverage of the disaster on the Internet. From a live feed of the massive amount of oil gushing from the burst pipe in the Gulf, to viral video parodies of the company’s often-inept responses, to YouTube videos of disaster-relief efforts, the digital messages about the disaster took on a life of their own. In a segment aptly titled “PR-mageddon,” Stephen Colbert, host of *The Colbert Report*, discussed these Internet phenomena and observed how BP’s public relations team tried to

exert control over Web coverage of the spill. The clip (some strong language) is available at www.colbertnation.com/the-colbert-report-videos/311942/june-08-2010/the-word---p-r--mageddon.

- According to the CEO of Next Fifteen, a holding company for a group of worldwide PR consultancies, here are the top four digital skills PR professionals need to develop today:
 1. An understanding of how to use the analytical tools that capture what is being said on social media sites like Twitter, Facebook, and Ning, and how to interpret the results of these social media measurement tools and connect them to traditional media measurement results.
 2. Knowledge of how to manage an online community so that it feels as though the client is interacting and engaging with its audiences.
 3. The ability to create content that is suited for a variety of digital platforms, going beyond text and understanding how to effectively use video, audio, and images.
 4. An understanding of search-engine optimization (SEO) and knowing how to optimize text, images, and video so that people can find them easily.

Elements of Professional Friction

- A 2006 Toronto *Globe and Mail* article reported that between 2000 and 2003, ExxonMobil Corp. gave more than \$8.6 million to think tanks, consumer groups, and policy organizations to configure a PR assault on the idea of global warming. Despite the World Meteorological Society's Intergovernmental Panel on Climate Change (IPCC) consensus on climate change, ExxonMobil and a large contingent of oil and related industries have promoted the "research" of a minority of scientists who generally receive undisclosed amounts from industry interests to undermine the IPCC consensus and instill disagreement (or the notion of disagreement) in the science community. The assault against the global warming consensus is an example of what PR practitioners call "the echo chamber technique." A PR firm finds a scientist (often retired or past his or her prime) who says there is no global warming to worry about. The PR firm then takes this statement and promotes it, and the

scientist goes on the road giving speeches, talking to reporters, doing press briefings, and making sure the message is repeated over and over.

- During the 2000 and 2004 presidential campaigns, George W. Bush's camp relied heavily on VNRs that were produced and released within hours of Bush's political appearances. Using a \$5,000 digital camera, Bush's "VNR team" captured nonscripted footage of the candidate on the campaign trail and then hustled over to a local TV station, where they would rent an editing suite. There they quickly pasted together an advertisement that looked and felt very much like "raw" local news. VNRs from the Bush camp regularly ambushed the news agenda. "It's like news," said Mark McKinnon, Bush's media adviser. "It allows us to present our version of the news of the day."
- The rescue of Private Jessica Lynch is an example of how easy it is to manipulate the press in time of war, but it also shows how such manipulations can backfire. An injured Lynch was captured by Iraqi forces after her Humvee took a wrong turn near the southern city of Nasiriyah in March 2003. She was rescued nine days later, when U.S. troops stormed the hospital where she was kept. In the first version of her story, the *Washington Post*, quoting U.S. officials, wrote that Lynch had sustained stab and bullet wounds while fiercely resisting capture ("fighting to the death" was the chosen expression). The paper reported that Iraqis had then taken Lynch to a local hospital, where she was slapped about while being interrogated. She was saved thanks to the intervention of an Iraqi lawyer, Mohammed Odeh al-Rehaief, whose wife was working at the hospital. Al-Rehaief had risked his life by telling U.S. authorities where they could find Lynch. After the rescue, the Pentagon released a five-minute film showing the assault on the hospital, saying the troops had come under fire but had managed to whisk Lynch away by helicopter.

Six weeks later, a different story started to emerge, most notably thanks to a BBC documentary that included interviews with the Iraqi doctors who treated Lynch. They said Lynch had no bullet or stab wounds but had suffered a broken arm, a broken thigh, and a dislocated ankle when her Humvee crashed. They said they gave her the best care they could under the circumstances, had tried to deliver

her to U.S. forces, but had turned around when they heard gunfire as their ambulance approached a U.S. checkpoint. They also said there were no Iraqi soldiers in the hospital at the time of the U.S. assault and that Iraqi military had fled the area the day before.

Al-Rehaief, the Iraqi lawyer, was granted asylum in the United States and was offered a book deal and a job in Washington. In another twist to the story, the Al-Rehaief book was promoted by Lauri Fitz-Pegado, who is best known for her work coaching a Kuwaiti girl in her phony testimony that she'd seen Iraqi soldiers murder Kuwaiti babies.

Lynch herself was able to tell her story seven months after the fact when she left the army. Her biography, written by former *New York Times* feature writer Rick Bragg, came out in November 2003. A made-for-TV movie about Lynch's ordeal was also released that November.

(Two interesting sources on this story: John Kampfner, "The Truth about Jessica," *Guardian*, May 15, 2003, p. 2; and Christopher Hanson, "American Idol: The Press Finds the War's True Meaning," *Columbia Journalism Review*, July/August 2003. Also interesting is the *Washington Post* original story: Susan Schmidt and Vernon Loeb, "'She Was Fighting to the Death': Details Emerging of W. Va. Soldier's Capture and Rescue," *Washington Post*, April 3, 2003, p. A1.)

- Here are some tactics used by corporations or politicians to try to "kill" a negative story, as documented by Alicia Mundy in the *Columbia Journalism Review*:
 - Trying to take the story away from the reporter by threatening legal consequences if the story is pursued, printed, or aired. Managing editors then ask themselves if the story is worth the hassle.
 - Trying to control the timing or placement of the bad news such as by releasing it on Friday afternoon or, better yet, Friday at midnight.
 - Playing on the competitive nature of journalism. If information is released to one news organization, its rival will often feel obliged to find a new angle or will ignore the scoop.

(See Alicia Mundy, "Games PR People Play; Corporate Damage Control Turns Tough," *Columbia Journalism Review*, September/October 2003, p. 10.)

Promoting Publicity and Business as News

- Two PR consultants, Al Ries and his daughter/consulting partner, Laura Ries, have predicted the fall of advertising in favor of more ambitious PR campaigns. “All the recent brand successes have been basically PR successes, not advertising successes,” they wrote in a 2003 *Ad Age* article. They name Red Bull, Harry Potter, JetBlue, Linux, Palm, Starbucks, PlayStation, and Microsoft’s Xbox as examples of products that relied almost solely on public relations to get them into the public consciousness. “No new brand is as clearly a PR success as Botox. Imagine trying to use advertising to introduce a new product with the theme ‘Let us inject a toxin made from the bacteria that causes botulism into your forehead to cure your wrinkles.’ Yet PR did just that. In eight years, with no advertising at all, Botox became a \$300 million brand,” they wrote. The Rieses’ strategy is to first use PR to change minds and then turn to advertising to keep people from changing their minds back.
- The “Will it blend?” campaign, launched by BlendTec in 2006, is a mixture of PR and advertising. BlendTec created a series of videos, shot for under \$100, that featured a nerdy/cheesy, science-guy host putting unlikely objects into the BlendTec blender: a video camera, golf balls, an iPod, marbles, glow sticks, and so on. BlendTec released the videos on YouTube hoping to generate a social media marketing buzz. The result was an enormously successful viral video campaign that, according to one media analyst, “is the stuff of marketing legend, like Apple’s ‘1984 Macintosh’ campaign or Wendy’s ‘Where’s the beef?’ advertisements.” The company drove more than six million visitors to its Web site (www.willitblend.com) in less than a week, and sales went up 43 percent.

Public Relations and Democracy

- Because successful public relations requires a mastery of the nuance and subtlety of language and meaning, compare and contrast the way these different sources define public relations.

- Textbook (p. 415): “Broadly defined, public relations refers to the total communication strategy conducted by a person, a government, or an organization attempting to reach and persuade an audience to adopt a point of view.”
- Edward Bernays: “Public relations is the attempt, by information, persuasion, and adjustment, to engineer public support for an activity, cause, movement, or institution.”
- *New York Herald Tribune* editor Stanley Welker: “mass mind molders, fronts, mouthpieces, chiselers, moochers, and special assistants to the President.”
- PRSA: “Public relations helps an organization and its publics adapt mutually to each other.”
- A survey published in 2000 by *PR Week* revealed some troubling numbers. Of 1,705 PR professionals, 25 percent admitted to lying on the job, 39 percent said they had exaggerated the truth, and 44 percent were uncertain of the ethics of a task they were required to perform. And nearly two in three of those surveyed said their work had been compromised by being told a lie.
- In 1996, the California-based Odwalla fruit juice company did a commendable job in responding to a crisis after *Escherichia coli* bacteria in its unpasteurized products made children sick. It was the first time *E. coli* had been found in fruit juice. Within twenty-four hours, Odwalla had set up an explanatory Web site that received twenty thousand hits in forty-eight hours. The product was pulled from shelves in seven states and Canada.
- When safety problems of Bridgestone-Firestone tires on Ford Explorer sport-utility vehicles came to the forefront in 2000, many said it would be enormously bad news for Ford and the end of the Firestone brand. In 2001, Brandchannel.com, operated by the branding company Interbrand (a subsidiary of Omnicom), discussed options for the brand’s future.

First, Bridgestone could spend heavily to rehabilitate the brand (the current company line). Or it could drop or rename the Wilderness line, which had been linked to most faulty tires. More drastically, it could drop the Firestone name in favor of Bridgestone or even create a new name altogether. What was certain was that if the brands were to recover, tires would have to be replaced

quickly, lawsuits settled promptly, and stringent new quality-monitoring procedures put in place. (For more information, see Jack Trout, *Big Brands Big Trouble* [Hoboken, NJ: Wiley, 2001].)

- Imagine McDonald's disappointment, from a PR standpoint, when *Merriam-Webster's Collegiate Dictionary* created a new entry in 2003 for *McJob*, defining it as "low-paying and dead-end work." McDonald's got straight to work, writing an open letter to Merriam-Webster asking the publisher to remove the entry and contesting the notion that jobs at McDonald's were essentially low-paying, dead-end work. This letter was sent to every media organization possible. Then the McDonald's PR team developed a "Not bad for a McJob" campaign, creating new terms such as *McProspects*, *McOpportunity*, and *McFlexible*, and hanging posters examining the benefits of working for the company in every McDonald's restaurant. According to the BBC, "The term *McJob* was coined by the Canadian novelist Douglas Coupland in his 1991 novel *Generation X* to describe a 'low-prestige, low-dignity, low-benefit, no-future job in the service sector.' "
- A company called Lifetime Learning Systems in Fairfield, Connecticut, does public relations footwork for other companies that want to get their corporate products or ideological messages into schools. The firm's brochure says, "Let Lifetime Learning Systems bring your message to the classroom, where young people are forming attitudes that will last a lifetime. . . . Imagine millions of students discussing your product in class. Imagine their teachers presenting your organization's point of view." Lifetime specializes in producing teaching kits that work corporate products into lesson plans. One teaching kit says it is geared toward teaching math, language, and social science skills, but it is actually allied with the National Potato Board and the Snack Food Association. The kit uses "The Chip Story," a tale about the history of the potato chip, to emphasize reading. Students are asked to become "chip-e-maticians" and solve basic math problems by using potato chips or to figure out how many potato chip bags add up to the six pounds of potatoes the average American supposedly eats per year. (For more examples, see Jacobson and Mazur, 1995, pp. 29–39.) Organizations that have used

Lifetime include the American Nuclear Society, the Coca-Cola Company, the National Frozen Pizza Institute, and the Snack Food Association. The government of Saudi Arabia has also used Lifetime.

- The use of PR is, of course, not restricted to the corporate world. The George W. Bush administration resorted to various PR tactics to improve America's image overseas. Here are some examples:
 - In 2002, the White House created the Office of Global Communications to combat anti-American news stories in the Arab world.
 - In 2003, the State Department spent \$6 million to launch an Arabic-language monthly magazine called *Hi*, aimed at eighteen- to thirty-five-year-olds in the Middle East. It focused on similarities between American and Middle Eastern cultures. At \$2 a copy, however, it might have been more than many in the Middle East were willing to spend.
 - By mid-2003, as news from Iraq grew increasingly negative, the U.S. government unleashed a flood of positive news releases, promoting U.S. good deeds in the country. Stories typically depicted how GIs were helping rebuild the country's infrastructure (much of which was destroyed by U.S. war efforts) or how children's lives were improving.
 - Starting in 1991, during the Persian Gulf War and continuing until the spring of 2009, the U.S. government banned media coverage of the caskets of dead soldiers as they returned to Dover Air Force Base. During this time, the government also quit using any direct reference to "body bags," favoring instead the euphemism "transfer tubes." Critics charged that these moves were designed to prevent the public from seeing the true cost of war. President Barack Obama ended the ban on media coverage of the arrival of soldiers' caskets in 2009.
 - The year 2004 saw the launch of an Arabic television network funded by the U.S. government to compete with the Qatar-based Arabic network Al Jazeera.
 - The year 2006 saw the launch of a blog called *Grandma in Iraq*, which featured the good deeds that a "grandma" (Suzanne Fournier) was doing to promote peace and goodwill in Iraq. But this grandma was actually a public affairs official working for the U.S. government. The picture-filled

blog was picked up by such newspapers as the *Cincinnati Enquirer*, which never revealed the PR motives behind *Grandma in Iraq*. Amid public outrage, the *Enquirer* eventually pulled the link.

- Here are some other tactics used by the Bush administration to secure favorable coverage on various initiatives:
 - In 2005, *USA Today* revealed that Armstrong Williams, a conservative television and radio talk-show host, had been contracted through Ketchum Communications by the Department of Education to promote the No Child Left Behind Education Act. Williams plugged the policy on both his television and his radio programs without consistently disclosing that he was being paid \$240,000 to do so. The Government Accountability Office (GAO) conducted a subsequent investigation into government PR practices and declared that Williams's contract was but one part in a network of activities determined to be covert propaganda. The Bush administration immediately distanced itself from the controversy, saying that the contract was established in the Education Department and denying knowledge of the deal. The episode caused ripples of self-analysis within the public relations industry. For more information, visit www.prwatch.org/node/3632.
 - According to a GAO report on PR spending by the government, all branches combined spent \$1.6 billion in 2005. The money was spent on everything from producing "fake news" (VNRs) to Caribbean cruise prize giveaways, to embroidered golf towels, all part of "engineering consent."

Examining Ethics: What Does It Mean to Be Green?

Green marketing emphasizes how buying a company's product is environmentally and socially responsible. The *Huffington Post* has identified the following companies as "America's groundbreaking socially responsible entrepreneurs":

1. Seventh Generation
2. Patagonia

3. The Body Shop
4. Green Mountain Coffee Roasters
5. Stonyfield Farm
6. TOMS shoes
7. Honest Tea

Ask students about the brands on this list. What do they know about the socially responsible campaigns conducted by these companies? Do they agree that these companies are truly socially responsible?

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: RESHAPING A CONTROVERSIAL IMAGE

Imagine that you work for a high-powered PR firm, and a controversial client (e.g., a tobacco company, a pharmaceutical company, the government of Saudi Arabia) hires your firm to reshape the client's image. To perform this job, what strategies would you employ, and why? (Before you begin, your class may want to discuss which clients the firm would refuse to work for.)

IN BRIEF: HELPING YOUR COLLEGE RELATE TO ITS PUBLICS

Pre-Exercise Question: What's a recent public relations disaster at your college or university?

Identify a problem or situation on your campus that could use PR strategies to improve relations with groups on or off campus. Next, agree on a general goal or solution for the kinds of strategies that could serve to meet your goal and improve public relations. Do the strategies meet the PRSA Ethics Code? (See Table 12.2 on text p. 435 or www.prsa.org for the complete code.) Could the strategies backfire? Do the strategies embrace a democratic process and serve all parties' "public interest"?

IN BRIEF: CAN YOU SPOT A PRESS RELEASE?

Look through one or two weeks' worth of articles in your local paper. Which articles do you think were spawned by a press release? Why do you think so? How much do you believe that the reporter did to alter the release to make it pass as news?

IN DEPTH: THE INFLUENCE OF PRESS RELEASES

Pre-Exercise Question: What influence do press releases have?

In this Critical Process exercise, track three to five press releases from the time they are released through any resulting news stories. First check with a PR organization that issues releases. For example, you can check with your university's PR office or the athletic department's sports information office. Both offices may post their press releases on a Web site as well. On the day that the press releases are issued, track the local print news stories that are generated. (Alternatively, you could track broadcast news stories.)

1. *Description.* Describe your list of stories. How many stories are there? Which newspaper(s) used the press releases?
2. *Analysis.* What kinds of patterns emerge? Do most publications and broadcasts seem to be willing to report the information in a press release? Did the reporters do any additional investigation, or did they take the point of view of the release? Did certain types of releases fail to get any coverage? What kinds of stories received more prominence and coverage?
3. *Interpretation.* What changes, if any, were made between each press release and the corresponding news story? Why do you believe that these changes were made? Do newspapers ever print releases verbatim? Should they? Which version—the press release or the news story—represented the better story? Why? (Keep in mind that each story has a different purpose and audience.)
4. *Evaluation.* How much should press releases drive a newspaper's coverage of an institution like a local college or university?

5. *Engagement.* Are there potentially significant stories on campus that don't get reported because they are not likely to be suggested to the press via a press release? Research some of these ideas, develop the information a little further, and then pitch the story idea to a local newspaper (via phone or e-mail).

IN DEPTH: PERSUADING PEOPLE TO ACT FOR THE GREATER GOOD

Pre-Exercise Question: Why don't some people recycle?

This Critical Process exercise is a case study for nonprofit public relations; it involves the process of persuading citizens to make a minor personal investment of time and energy for the good of the community.

As the new environmental coordinator for the make-believe city of Murphystown (population 100,000), your duty is to get the citizens to reduce, reuse, and recycle their household garbage. More than six months ago, a citywide curbside recycling program went into effect. Each household received plastic bins for separating its paper, metal, glass, and plastic products. Pickup is every two weeks, on the same day as weekly garbage collections. Many citizens of Murphystown, though, are not recycling or are forgetting to put out their recycling bins on time and then later overloading the containers. Others are incorrectly sorting their recyclables, and still others are putting nonrecyclable waste into their bins. Moreover, few citizens are composting yard waste such as leaves and grass clippings, and many are still putting those items into their garbage cans, a practice that is now illegal. So, after six months, the new recycling program has been deemed a failure, and you have been hired with the unenviable task of fixing the situation. A survey indicates that Murphystowners are accustomed to a throwaway convenience culture, and they believe that recycling and composting are too time-consuming, with little benefit for them.

The recycling program needs to be a success. The program will extend the life of the city's landfill from twenty to seventy years, and it will also provide (through the sale of bulk recycled garbage) an important revenue source for the operation of the city's environmental management system. Your job

success depends on your ability to turn the program around. The city's mayor has privately demanded that you dramatically improve the citizen participation rate in the program in a year; if you don't, you'll be fired.

Your Job

1. Identify all the public relations problems in this scenario. Who are all the "publics" you need to consider? How will you communicate with them?
2. Your solutions should shun top-down administrative edicts and, instead, encourage open, democratic communication and creative participation. How will you frame your strategies and messages to do that? How will you get all residents of the entire city of Murphystown to make a personal investment in energy and time for a long-term plan in which they may not see immediate tangible benefits?
3. Consider not only the message but the entire organizational process. Are there things you could do to change the entire recycling process that might create higher participation rates and improved performance? How will you find out which parts of the process to improve?

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Filling the Holes: Video News Releases (2009, 3:29 minutes). Television and public relations experts explain the increasing use of VNRs as business concerns drive networks to cut costs. Featuring Jonathan Adelstein, Shana Daum, and Robin Sloan.

Give and Take: Public Relations and Journalism (2009, 3:44 minutes). News editors, publicists, and advocates debate the relationship between journalism and public relations. Featuring Dino Corbin, Shana Daum, Mickey Huff, and Bob Speer.

VIDEOS/DVDS/CDS

Ammo for the Info-Warrior (2002, 55 minutes). A series of five- to ten-minute documentaries combining high-impact images with commentary by media experts, scholars, and political leaders as well as with music cuts by top recording artists like Peter Gabriel and the Beastie Boys. Of particular relevance for this chapter is the short featuring John Stauber called “Stealing the Spin from the PR Industry.” Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Counterfeit Coverage (1992, 30 minutes). This video explains how the first Gulf War was not merely reported but marketed to the American public. It includes interviews with several public relations firms, network news-show officials, Amnesty International, Citizens for a Free Kuwait, and a large polling service, and it shows actual broadcast footage and newspaper photos.

Hijacking Catastrophe: 9/11, Fear and the Selling of American Empire (2006, 76 minutes). This video places the George W. Bush administration’s original justifications for war in Iraq within the larger context of a two-decade struggle by neoconservatives to dramatically increase military spending while projecting American power and influence globally by means of force. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The Image Makers (1984). This video is part of the *A Walk through the Twentieth Century with Bill Moyers* series. We recommend the first twenty minutes. It is the best history of PR available and an essential video resource for understanding the role of Ivy Lee, the Ludlow massacre, and Bernays. The video is out of print and available only in VHS, but check your university or college library. The entire series was popular in the 1980s, and it’s likely that your library still has it. Despite its age, the video is a classic and is completely timeless in many ways.

Peace, Propaganda, and the Promised Land: U.S. Media and the Israeli-Palestinian Conflict (2004, 80 minutes). This video provides a striking comparison of U.S. and international media coverage of the crisis in the Middle East, zeroing in on how structural distortions in U.S. coverage have reinforced

false perceptions of the Israeli–Palestinian conflict. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Public Relations (1996, 24 minutes). This program examines PR’s three broad functions: promotion, image-building, and image protection. The video also features a number of case study examples from a PR agency, a nonprofit organization, and a small business. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Thank You for Smoking (2005, 92 minutes). This darkly satirical fictional account of the inside of the tobacco industry’s public relations campaign creates a framework for discussions about public relations, journalistic ethics, and personal ethics. Starring Aaron Eckhart, Katie Holmes, and Maria Bello.

Toxic Sludge Is Good for You (2002, 45 minutes). A critical look at the PR industry with PR Watch founder John Stauber and cultural scholars Mark Crispin Miller and Stewart Ewen. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Wag the Dog (1997, 97 minutes). This fictional film shows how a spin doctor and a Hollywood producer join efforts to “fabricate” a war to cover up a presidential sex scandal. Starring Robert De Niro and Dustin Hoffman.

WEB SITES

O’Dwyer’s Inside News of Public Relations & Marketing Communications: www.odwyerpr.com

An online database of PR firms, complete with rankings and a weekly newsletter on the PR industry.

PR Newswire: www.prnewswire.com

Provides news and information for the public relations world.

PRWatch: www.prwatch.org

The Center for Media and Democracy’s organization dedicated to investigating the practices and claims of public relations.

Public Relations Society of America: www.prsa.org

The official professional organization of the public relations industry.

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Chapter 13

Media Economics and the Global Marketplace

Preview Story: Dave Eggers's fictional digital media company the Circle resembles the dominant media corporations of today: Google, Apple, Amazon, Microsoft, and Facebook. Digital mass media is enmeshed in our everyday lives.

I. *Analyzing the Media Economy*

The increasing power and reach of large media conglomerates raise questions about balancing unlimited free-market growth against some government controls.

A. *The Structure of the Media Industry.* Three common organizational structures characterize the media business: *monopoly*, *oligopoly*, and *limited competition*.

B. *The Performance of Media Organizations.* When analyzing media organizations, economists pay attention to a number of elements.

1. *Collecting Revenue.* *Direct payment* involves media products supported primarily by consumers, who pay directly for a book or a CD. *Indirect payment* involves media products supported primarily by advertisers.
2. *Commercial Strategies.* Economists look at other elements of the commercial process, including program or product costs, price setting, marketing strategies, and regulatory practices.
 - a. *Price.* How high can the price of a product be before people won't pay for it?
 - b. *Length, Frequency, and Tolerance.* How long will people tolerate a commercial break before they switch the channel or click on something else?
 - c. *Data Mining and Privacy.* How much data collection is considered an invasion of privacy?

d. *Regulation*. How much can media companies get away with?

II. *The Transition to an Information Economy*

The 1950s marked a transition from the Industrial Age to the Information Age.

A. *Deregulation Trumps Regulation*. Regulation of industry began in 1890 with the Sherman Antitrust Act, which sought to break up monopolies in the oil, railroad, and steel industries.

1. *Deregulation Spurs the Formation of Media Conglomerates*. Deregulation started with the Carter administration and accelerated during the Reagan era. An era of unprecedented deregulation began when President Clinton signed the Telecommunications Act of 1996.

B. *Media Powerhouses: Consolidation, Partnerships, and Mergers*. Despite the strong antitrust laws, these rules have been unevenly applied, especially in terms of the media.

C. *Business Tendencies in Media Industries*. A number of other factors characterize the economics of mass media businesses.

1. *Flexible Markets and the Decline of Labor Unions*. Although 80 to 90 percent of media products fail, larger companies are able to absorb losses with one or two major successes while also exporting jobs to other countries to avoid the high price of U.S. unionized labor.

2. *Downsizing and the Wage Gap*. CEOs earn huge salaries, sometimes by overseeing huge layoffs. The wage gap has been growing since the 1970s.

D. *Economics, Hegemony, and Storytelling*. To understand why our society doesn't participate in much public discussion about wealth disparity and salary gaps, it is helpful to understand the concept of *hegemony*.

III. *Specialization, Global Markets, and Convergence*

In today's complex economic environment and as global firms seek greater profits, companies have sought to move labor to less economically developed countries.

- A. *The Rise of Specialization and Synergy.* Beyond specialization, what really distinguishes current media economics is the extension of *synergy* to international levels.
- B. *Disney: A Postmodern Media Conglomerate.* Disney has been very successful in leveraging its many properties to create synergies.
 - 1. *The Early Years.* After Walt Disney's first cartoon company, Laugh-O-Gram, went bankrupt in 1922, Disney moved to Hollywood and found his niche.
 - 2. *Global Expansion.* In 1984, a new management team, led by Michael Eisner, reinvented live-action cartoons for adults as well as children and explored the synergistic possibilities of media consolidation.
 - 3. *Disney Today.* The cartoon pioneer experienced multiple shocks of a recession, failed films and Internet ventures, and declining theme park attendance during the early 2000s. Back on its feet in 2009, Disney purchased Marvel Entertainment, and it purchased Lucasfilm in 2012.
- C. *Global Audiences Expand Media Markets.* International expansion has allowed media conglomerates some advantages, including secondary markets to earn profits and advance technological innovations.
- D. *The Internet and Convergence Change the Game.* The Internet offers a portal for viewing and reading older media forms but requires all older media companies to establish an online presence.
 - 1. *The Rise of the New Media Conglomerates.* Digital marks a shift from legacy media powerhouses to new digital media conglomerates: Amazon, Apple, Facebook, Google, and Microsoft.
 - 2. *The Digital Age Favors Small, Flexible Start-Up Companies.* The current juncture is the growing importance of social media and mobile devices.

IV. *Social Issues in Media Economics*

Stripped-down regulations have virtually suspended most ownership limits on media industries.

- A. *The Limits of Antitrust Laws.* Media conglomerates subvert antitrust laws by exploiting weaknesses.
 - 1. *Diversification.* Most media companies diversify among different media products, never fully dominating a particular media industry.
 - 2. *Applying Antitrust Laws Today.* Antitrust laws aim to curb national monopolies and have no teeth globally.
- B. *The Fallout from a Free Market.* Consumer critics have pointed to the lack of public debate surrounding the tightening oligopoly structure of international media.
 - 1. *Equating Free Markets with Democracy.* In the 1920s and 1930s, commercial radio executives succeeded in portraying themselves as operating in the public interest while labeling their noncommercial radio counterparts as mere voices of propaganda.
 - 2. *Consumer Choice versus Consumer Control.* Consumers have a choice among a range of media products, but they have no control over what kinds of media get created and circulated.
- C. *Cultural Imperialism.* American popular culture often overwhelms the traditions of indigenous cultures.

V. *The Media Marketplace and Democracy*

In our society, superficial consumer concerns, stock-market quotes, and profit aspirations receive more attention than the broader social issues that affect media's role in a democracy.

- A. *The Effects of Media Consolidation on Democracy.* Merged and multinational media corporations will continue to control more aspects of production and distribution, including news operations.
- B. *The Media Reform Movement.* Local groups and consumer movements are trying to address media issues that affect individual and community life.

Case Study: Minority and Female Media Ownership: Why It Matters (pp. 458–459)

Media Literacy and the Critical Process: Cultural Imperialism and Movies (p. 461)

Case Study: From Fifty to a Few: The Most Dominant Media Corporations (p. 466)

LECTURE TOPICS

1. Explain how the emphasis on mass production and mass consumption led to the development of mass media outlets, specialized niche markets, and further media consolidation. Note how niche programming has also made greater accuracy in audience ratings systems an important issue in the television industry.
2. Describe the climate of deregulation from the late 1970s onward, and note the consequences of deregulation for the media industry. Provide current examples of monopoly, oligopoly, and limited competition in the mass media.
3. Explain the concept of hegemony and how it relates to the way a society creates and accepts what it deems “common sense.” Discuss how this process might undermine important critical discussions about the national (and global) media systems.
4. Consider Disney, News Corp., or Time Warner as an example of postmodern media conglomeration (see Lecture Spin-Offs).
5. Describe the major digital corporations. Explain how they differ from traditional media corporations and how they are similar in their need for narrative.
6. Describe why *capitalism* is so often used as a synonym for *democracy* and why it has become increasingly difficult to criticize the concept of media conglomeration. Also explain why the media giants are still dependent on independent, alternative artists, producers, and writers.
7. Detail some of the concerns regarding American “cultural imperialism.”

LECTURE SPIN-OFFS

Deregulation Trumps Regulation

- The FCC’s ownership regulations for radio (both AM and FM stations) and television have changed dramatically, particularly in recent years. As the table below notes, the FCC established a long-lasting rule in 1954 that limited the number of radio and television stations a single company could own in the United States. Informally known as the 7-7-7 Rule, or the Rule of Sevens, the regulation limited multiple station ownership to seven AM radio stations, seven FM stations, and seven television stations. Beginning with the deregulation of the FCC in the Reagan administration in the 1980s, the limits were gradually lifted.

<i>Year</i>	<i>Radio Limits (National)</i>	<i>TV Limits (National)</i>
1954	7 AM, 7 FM	7 TV
1984	12 AM, 12 FM	12 TV
1992	18 AM, 18 FM	12 TV
1993	20 AM, 20 FM	12 TV
1996	The 1996 Telecommunications Act eliminated the limit on total nationwide station ownership and allowed corporations to own up to eight stations per market. It created new rules for ownership based on market size. In markets with forty-five or more radio stations, a company may own eight stations, only five of which may be in one	Reach capped at 35 percent of national audience. A company can own TV stations reaching no more than a 35 percent share of U.S. TV households. (The share of U.S. TV households is calculated by adding the number of TV households in each market in which the company owns a station. Regardless of the station’s ratings, it is

class, AM or FM.

In markets with thirty to forty-four radio stations, a company may own seven stations, only four of which may be in one class, AM or FM.

In markets with fifteen to twenty-nine radio stations, a company may own six stations, only four of which may be in one class, AM or FM.

In markets with fourteen or fewer radio stations, a company may own five stations, only three of which may be in one class, AM or FM.

counted for all the potential viewers in the market. Therefore, a 35 percent share of U.S. TV households is not equal to a 35 percent share of TV stations in the United States.)

In markets with eighteen or more TV stations, a company can own three TV stations, but only one of these stations can be among the top four in ratings.

In markets with five or more TV stations, a company may own two stations, but only one of these stations can be among the top four in ratings. (The FCC adopted a waiver process for markets with eleven or fewer TV stations in which two top-four stations seek to merge. The FCC will evaluate on a case-by-case basis whether such stations would better serve their local communities together rather than separately.)

In 2003, the reach limit was lifted to 45 percent. After major citizen protests against this and other deregulations, the House and Senate conferees agreed to maintain the 35 percent reach cap. At the last minute, Republican leaders moved the cap up to 39

2003

percent, just enough to accommodate recent television station acquisitions of Viacom and News Corp.

Sources: FCC and Center for Media and Democracy, www.democraticmedia.org; *NOW with Bill Moyers*; Media Regulation Timeline, www.pbs.org/now/politics/mediatimeline.html; Robert W. McChesney, *The Problem with the Media* (New York: Monthly Review, 2004).

- There are other important ownership rules under the FCC’s jurisdiction. Since 2003, many of them have been under review by the FCC or by courts. The George W. Bush administration’s FCC supported deregulation.
 - *Local Radio-Television Cross-Ownership Rule.* Corporations can own up to two TV and six radio stations (or one TV and seven radio) as long as there are at least twenty independent voices in the market (TV, radio, daily newspapers, cable service).
 - *Local Broadcast-Newspaper Ownership Rule.* Since 1975, a company cannot own a local radio or television station and a major local daily newspaper. Companies with existing same-city newspaper and TV station ownership at the time were “grandfathered in” and allowed to continue.
 - *Local Cable-Television Ownership Rule.* A company cannot own a cable system and a TV station in the same area. (Vacated in court February 2002.)
 - *National Cable Ownership Rule.* A company cannot own stations that pass more than 30 percent of total U.S. households. (Court remanded to FCC, and FCC suspended rule March 2001.)

(See Media Access Project, www.mediaaccess.org.)

Media Powerhouses: Consolidation, Partnerships, and Mergers

For ownership lists, pick up a copy of Project Censored's annual analysis of the year's top twenty-five censored stories. Within the book (called *Censored 2015*) are up-to-date ownership charts for Time Warner, News Corp., Vivendi Universal, Disney, and Viacom. Also visit the *Columbia Journalism Review's* "Who Owns What" site (www.cjr.org/resources) and *Frontline's* "Media Giants" site (www.pbs.org/wgbh/pages/frontline/shows/cool/giants). You can also find detailed ownership information within the corporate Web sites of each conglomerate.

Media analysts are saying these days that mergers and acquisitions will continue to multiply as "old media" gradually turn into "diversified media." As every major media company works hard to reshape its distribution model to reach new audiences, many dollars are exchanging hands in the process of moving from nondigital to digital. Murdoch's acquisition of the *Wall Street Journal* is a good example of a company paying an exorbitant sum (\$5 billion) with the goal of turning old media into new media and hoping that the old media will become even more profitable online.

Some notable media mergers between 1986 and 2011:

- *Broadcast ownership:* In 1986, General Electric purchased NBC for \$6.4 billion. In 1995, Disney bought ABC for \$19 billion; Time Warner bought Turner Broadcasting (including CNN) for \$6.5 billion; and News Corp. established Fox News. In 1999, Viacom purchased CBS for \$47.5 billion. In 2000, Time Warner merged with AOL in the largest media deal ever, worth more than \$160 billion. In 2006, Time Warner and Paramount abandoned WGN and UPN, respectively, and launched a collaborative network called CW. Two private equity firms, Thomas H. Lee Partners and Bain Capital Partners, bought Clear Channel in 2006 for \$18.7 billion. In 2011, the FCC approved Comcast's purchase of a majority stake in NBC Universal, a deal valued at \$13.8 billion. Also in 2011, Cumulus Media and Citadel Broadcasting merged in a \$2.5 billion deal.
- *Music and movies:* Seagram's (owner of Universal) took over Polygram, creating the largest company in the recording industry in 1998. French conglomerate Vivendi bought Seagram's

Universal unit for \$33.7 billion in 2000, creating a new media powerhouse, Vivendi Universal. In 2003, to avoid bankruptcy, Vivendi Universal ceded its entertainment division (movie studio, television channels, and theme parks) to General Electric (owner of NBC). Sony and a consortium of partners (including Comcast) acquired MGM in 2005. Tom Cruise and MGM resurrected United Artists in 2006. In 2010, the Filmyard Holdings group bought Miramax from Disney for \$600 million.

- *Internet:* America Online Inc. bought Netscape Communications Corp. for \$4.2 billion in 1998. Yahoo! bought GeoCities for \$5.02 billion in 1999. Time Warner merged with AOL in 2000. There was a proliferation of search-engine acquisitions in 2002 and 2003. Yahoo! bought Inktomi for \$235 million in 2002; Overture bought AllTheWeb (\$70 million) and AltaVista (\$140 million) in 2003; Yahoo! bought Overture for \$1.63 billion in 2003; and Microsoft tried to buy Google in 2003, but Google rejected the offer.

In 2005, News Corp. acquired MySpace for \$580 million and arranged a \$900 million advertising deal with Google. Then in 2006, Google acquired YouTube for \$1.64 billion. (*Note:* Google created and continues to improve on the fastest and most capable search-engine algorithm, which it continues to syndicate.) By 2003, keyword advertising had become the “killer app” in advertising, and Google had developed an arsenal of advertising clients (via its AdWords program) and a sophisticated program of contextual linking (via its AdSense program) to reposition itself in advertising. Because Google’s keyword advertising business also draws on the famous (and always evolving) Google algorithm, the business/marketing community considers Google’s advertising reach to be more effective than Yahoo! or Microsoft, which both compete with Google in brokering online ads. The company brokers millions of sponsored links across the Internet, on YouTube, and many online newspapers. In 2007, Google also acquired DoubleClick, a global leader in digital marketing technology, for \$3.1 billion as well as Adscape, a leading video game advertising firm. In 2010, Google acquired AdMob. With these acquisitions, Google caused tremendous upheaval in the

traditional advertising industry: Targeted keyword advertising and mobile advertising have proven to be effective ways to reach customers. Google's strategies of acquiring content, distribution, and production capabilities make it one of the leading media conglomerates of the twenty-first century. By 2009, Yahoo! and Microsoft were trying to catch up, and AOL was spun off into its own company. In 2011, AOL acquired the *Huffington Post* for \$315 million.

- *Cable*: In 1998, AT&T acquired TCI Inc. for \$31.8 billion in stock. In 1999, AT&T bought the cable company MediaOne. In 2001, Comcast and AT&T merged their cable operations in a \$72 billion deal, creating the nation's largest provider of pay television and high-speed Internet service. Comcast and Time Warner carved up Adelphia in a \$17.6 billion cash and stock deal in 2005. In 2009, Time Warner spun off its cable division into a separate company, Time Warner Cable.
- *Satellite*: In 1999, DirecTV bought rival Primestar for about \$1.82 billion. In 2001, Echo-Star outbid News Corp. to merge with DirecTV in a \$30 billion deal that would have created a direct broadcast satellite monopoly. But U.S. regulatory agencies, including the FCC, shot down the merger. Then News Corp. returned to purchase DirecTV in 2003 (buying 34% of Hughes Electronics for \$6.6 billion to gain control of it). For comparison, Ford bought Volvo for \$6.45 billion in 1999, and Daimler-Benz merged with Chrysler in 1998 in a \$39 billion deal.
- *Newspapers*: In 2007, News Corp. acquired the *Wall Street Journal* for \$5 billion, and Thomson acquired Reuters for \$17.24 billion.
- *Books*: In 2007, industry analysts predicted a merger between Barnes & Noble and Borders (which didn't happen). Both companies, which historically had been each others' worst competitors, were losing money owing to online booksellers (particularly Amazon.com) and to an increase in nonbook retailers such as Target and Sam's Club. In 2010, Barnes & Noble put itself up for sale, and in 2011, Borders closed its doors.
- In 2006, the FCC ordered its staff to destroy all copies of a draft study concluding that local media ownership is beneficial to the public. The report was written by two FCC economists who had

analyzed 4,078 news stories broadcast in 1998. According to the two economists, local TV ownership adds almost five and a half minutes of total news to broadcasts and more than three minutes of “on-location” news. The report was annihilated because it went against the FCC’s agenda of deregulation/media consolidation.

- In 2011, the FCC issued a report (www.fcc.gov/info-needs-communities) detailing how consolidation and cutbacks in local newsrooms across the country have led to a shortage of the kind of investigative journalism needed to hold local governments, schools, and businesses accountable to the public. The report says that this lack of accountability comes even as the number of channels to deliver investigative journalism multiplies. The report claims that this change is putting the watchdog function of the press, and therefore democracy, at risk.
- Two other reports have also suggested that consolidation is harmful to radio and television programming. The Benton Foundation and the Social Science Research Council found that a consolidated radio company that owned more than one station in a local market rejected niche formats (e.g., classical, bluegrass, and Spanish-language programming) in favor of several versions of Top 40, adult contemporary, and talk.
- Women and minority groups had limited media ownership opportunities. A 2007 study conducted by Free Press Research found that women owned only 5.87 percent of commercial television stations and that minorities owned only 3.15 percent.
- As a result of the economic crisis that began in 2008, some media conglomerates (i.e., Time Warner and the Tribune Company) have sold or spun off parts of their empires. The economic conditions over the next few years will determine if this practice is a short fix or a long-term trend.

Specialization, Global Markets, and Convergence

There was an explosion of cable and digital-television channels across Europe as state broadcasting monopolies broke up during the late 1980s and early 1990s. American shows still dominated European

prime time in the 1990s, but by the late 1990s, Europe's most popular shows were being produced locally, often with the help of American companies like Disney (which owns 50% of the German Station SuperRTL and a portion of the United Kingdom's GMTV, for example).

Internationally syndicated versions of American shows still remain popular in Europe. Shows like *Sex and the City* and *Friends* are dubbed into local languages and fill the fringe hours of most European television channels. American movies are also popular on cable and pay-per-view. But with the rise of pan-European media conglomerates have come more European television channels and the opportunity for more European shows, ranging from high-quality miniseries productions to copies of American shows, like a French version of *Baywatch* called *St.-Tropez*.

Disney: A Postmodern Media Conglomerate

- EuroDisney, which began operations in 1992, was a flop during its first two years of operation, losing \$1.4 million. Although France had lobbied heavily against other European countries to get the park, it seemed that the French weren't interested in spending their money and their free time in an American amusement park. However, after its rocky start, the park made a surprising turnaround, attracting 10.7 million visitors in 1995 and 12.5 million in 1998. One of the first things EuroDisney's directors did was to allow the sale of alcohol inside the park, a European-friendly amenity not available at the American parks. They also changed its name to Disneyland Paris (DLP), arranged for a DLP stop on the TGV (France's high-speed railway), set up exclusive bus transportation that leaves every hour from Paris as well as from both outlying airports, and began offering a competitively priced package at the seven surrounding hotels and one large campground. In a PR coup that must have caused a lot of back-patting around Disney, the 1997 Tour de France's last leg began at Disneyland Paris and ended, as it always does, in Paris.

In 2003, the park was once again in trouble, announcing in the summer that it wouldn't be able to repay its debts. Officially, the company blamed the lack of visitors on the worldwide economic downturn, the war in Iraq, and the resulting slump in tourism. But EuroDisney also seemed to have

repeated the mistake of its beginning by having opened a second theme park, Disney Studios, that failed to attract the number of visitors the company had counted on. About 40 percent of visitors to Disneyland Paris are French, 18 percent are British, and 8 to 10 percent are German.

- Hong Kong Disneyland opened on September 12, 2005. It is China's first amusement park. Disney is planning a second Chinese amusement park, to open in Shanghai. Disney is focusing a lot of attention on China these days. As Michael Eisner said in 2004, "Introducing the magic of Disney to the world's most populated nation is a truly thrilling and historical undertaking" (Disney Press Release, July 28, 2004).
- In 1999, Universal opened Islands of Adventure in Orlando, Florida; it was the first time another company built an entire park that competes with Disney in technology, architecture, and storytelling. Some of the attractions include Seuss Landing and the Amazing Adventures of Spiderman ride.
- In 2006, Disney acquired top animation studio Pixar, which is responsible for *Toy Story*, *The Incredibles*, *Monsters Inc.*, and *Toy Story 3*, launching Disney once again into the preeminent position in animated film.
- In 2009, the studio acquired Marvel Entertainment, famous for its wide stable of comic-book action heroes and successful film franchises; in 2012, it acquired Lucasfilm and with it the *Star Wars* and *Indiana Jones* franchises.

The Internet and Convergence Change the Game

- In the past, when YouTube users uploaded copyrighted clips, copyright holders would typically ask YouTube to remove the clip. Now, some copyright holders allow these clips to remain on YouTube, and instead they split the advertising revenue that YouTube gets from running ads with the clip. These clips are automatically recognized by YouTube's Content ID program, which scans clips and compares them to material provided by the copyright holder.

- YouTube regularly exceeds over a billion dollars in net revenue, though some recent years have fallen behind forecasts.

SOCIAL ISSUES IN MEDIA ECONOMICS

The Limits of Antitrust Laws

A *trust* is a collection of investments. *Antitrust* legislation is thus concerned with situations in which owners/corporations have too many investments concentrated in a certain area, leading to a noncompetitive monopoly or oligopoly.

Consumer Choice versus Consumer Control

- Here's a quote from Martin H. Bosworth (a writer for ConsumerAffairs.com) about radio in 2007:

Let's face it—radio stinks. It's 40 minutes of commercials, 10 minutes of annoying DJs looking to offend, and maybe 10 minutes of music. And in that 10 minutes, you're bound to hear the same five artists multiple times, and the music will generally be the most inoffensive Pablum imaginable. DJs are corrupted by payola and stations are driven by the profit motive to turn as much time over to advertising as possible.

- Clear Channel faced such declining profits in 2005 and 2006 that it decided to cut commercial ad time by 20 percent. The company is desperate to retain an audience increasingly annoyed by the homogenized and ad-driven environment of commercial radio and drawn to a wider array of listening choices. With online options such as Pandora, where users can build their own radio stations by selecting from an enormous pot of artists and songs (and can click through to buy the recordings), traditional radio seems far less democratic.
- A proliferation of channels is not the same as diversity of information. (Advocates of media deregulation typically talk about the powerful conglomerates' ability to create a proliferation of

channels.) Indeed, consumers can get hundreds of channels and connect to millions of Web sites. But they turn to only a few select channels for their news media, which survive by selling advertising. In the atmosphere of media conglomeration, the bigger companies get, the more they tend to cut and/or streamline their news programming. News is simply not as profitable as entertainment.

- Some examples to back up this story:
 - Disney/ABC's proposal in 2005 to replace Ted Koppel's *Nightline* with David Letterman's *The Late Show* was indicative of this trend.
 - Sinclair Broadcasting has killed off local news departments in Tallahassee and St. Louis, and likely will continue to close down local news on stations that aren't returning huge profits.
 - Clear Channel has continued to consolidate its radio news operations (and in 2005 signed an agreement with Fox News to carry the network's programming).
 - In 1945, the Supreme Court declared that "the widest possible dissemination of information from diverse and antagonistic sources is essential to the welfare of the public, that a free press is a condition of a free society."

Cultural Imperialism

International media conglomeration is also a force in making English a universal language. The *New York Times* reports that the media conglomerates that have grown the fastest are those that have adopted English as the primary language of business. Big publishers in Spain, Italy, and Japan have resisted using English, which has limited their international growth. (See Doreen Carvajal, "Americans Buy Books. Foreigners Buy Publishers," *New York Times*, August 10, 1997, sec. 4, p. 4.)

The Media Marketplace and Democracy

- The U.S. Supreme Court made an important decision with regard to political speech in 1978 in *First National Bank of Boston v. Bellotti*. In a five-to-four vote (with William Rehnquist

dissenting), the Court allowed virtually unregulated amounts of special-interest money into political campaigns. This decision changed the media environment in unprecedented ways: It gave a huge amount of power to big media companies, which benefit from political advertising. In 2010, also in a five-to-four vote, the U.S. Supreme Court declared in *Citizens United v. Federal Election Commission* that the U.S. government cannot ban political spending by corporations in candidate elections.

- When Michael Eisner was Disney's CEO, he was quoted as saying, "We have no obligation to make history. We have no obligation to make art. We have no obligation to make a statement. To make money is our only objective."
- You may want to consider having your students read portions of Aldous Huxley's *Brave New World* and George Orwell's *1984*. Neil Postman summarized the two books' fictional worldviews in the foreword to his 1984 book, *Amusing Ourselves to Death*:

What Orwell feared were those who would ban books. What Huxley feared was that there would be no reason to ban a book, for there would be no one who wanted to read one.

Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egoism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture, preoccupied with some equivalent of the feelies, the orgy porgy, and the centrifugal bumblepuppy. As Huxley remarked in *Brave New World Revisited*, the civil libertarians and rationalists who are ever on the alert to oppose tyranny "failed to take into account man's almost infinite appetite for distractions." In *1984*, Huxley added, people are controlled by inflicting pain. In *Brave New World*, they are controlled by inflicting pleasure. In short, Orwell feared what we hate will ruin us.

Huxley feared that what we love will ruin us. This book is about the possibility that neither Huxley, nor Orwell, was right.

- Here is an excerpt of a letter that *Media & Culture* author Richard Campbell sent to the editor of *Brill's Content* in 1999, exposing the problems arising from conflicts of interest faced by journalists working for big corporations and whose voices are most likely to be heard:

For a democracy to work best, news media need to be independent of political parties and corporate decrees. We live in a world where journalists have turned into TV stars, commanding multimillion-dollar salaries and \$20,000 speaker fees. In such a world, the era of *60 Minutes* is ending. The turning point: the 1995 tobacco industry story that Don Hewitt killed after feeling the heat from his CBS corporate bosses. Unfortunately, many of the star journalists who should be investigating this business story are so heavily invested in or beholden to their multinational corporate bosses that it is no longer in their best interest to tell this tale to the public.

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: MARKETING FOR INDEPENDENT COMPANIES

Imagine that you are either a small independent record label or a book publisher. You have produced a high-quality product, but it has limited appeal. Without relying on signing distribution agreements with giant companies, how might you go about creating a market for your product and reaching the audience that might be interested in your product? Be specific.

IN BRIEF: WILL THE REAL CONGLOMERATE PLEASE STAND UP?

This instructive exercise is for large classes. Pick a media conglomerate, such as Viacom, but don't tell your students which one you've chosen. Assign the name of a different conglomerate subsidiary (e.g., CBS, MTV) to each student, and instruct each of them to stand up and say the name, one at a time, and

remain standing. Once students have read their subsidiary names, reveal that each one operates under the same conglomerate umbrella.

—Developed by Mark Neuzil, University of Saint Thomas

IN BRIEF: DISNEY'S CULTURE OF MARKETING SYNERGY

Pre-Exercise Question: To what extent were you immersed in Disney culture?

Consider Disney animated movies such as *The Little Mermaid* (1989), *Aladdin* (1992), *The Lion King* (1994), *Toy Story* (1995), *The Hunchback of Notre Dame* (1995), *Tarzan* (1999), *Toy Story 2* (1999), *Finding Nemo* (2003), *Up* (2009), and *Toy Story 3* (2010). What do you think about the culture that Disney creates around these kinds of movies? Is this synergy blatant overcommercialization that exploits children and their parents, or does it create a worthwhile shared culture for children and adults?

IN BRIEF: THE CONFLICTING AGENDAS THAT CAN INFLUENCE OR SUPPRESS THE NEWS

First watch the documentary *Fear and Favor in the Newsroom* (1996), distributed by California Newsreel. The documentary includes interviews with journalists who claim that their stories were in some way censored by the news organization they worked for or that they were forced out of their jobs after something they produced was aired or printed. It documents the board members that media corporations share with other big businesses. The documentary includes examples of stories influenced by the local business community, advertisers, and ownership of the news corporation itself.

Follow this film with a small-group role-playing exercise in which you examine hypothetical news stories similar to those discussed in the film. Each student plays the role of someone involved in the news-making decision: reporter, producer, station manager, advertising director. Ask students to argue for or against running a news story depending on the likely viewpoint of the decision maker. The group has to reach a consensus. This exercise helps illustrate the different gatekeeper roles and the conflicts of interest involved in news decisions.

—Developed by Donna Hemmila, Diablo Valley College

IN DEPTH: NEWSPAPER READERSHIP IN INDIA AND THE UNITED STATES

The number of newspaper readers is rising in India, but declining in the United States. Why? Do newspaper media companies in India better serve their cities?

In this Critical Process exercise, investigate a U.S. newspaper and a newspaper that is serving one or more of India's largest cities, such as Mumbai, Calcutta, or New Delhi. Do some general research to choose your cities and newspapers (if you can, try to find stories about the newspapers and the cities for context). After choosing your papers, find out what they are doing to serve their readers.

1. *Description.* In a LexisNexis search, locate recent articles about your newspapers. Find out if the paper has a parent corporation or if it owns other media properties. Using the newspapers' Web sites, read the papers for a three-day period, and log a typical day's news coverage. (Work with your instructor to limit which sections of the paper's site you will use for your analysis.) Most major Indian newspapers offer an online English version. Create categories of news and information based on what you read. How much local and national information is there? How much do the two papers cover parts of the world outside their region and nation?
2. *Analysis.* What patterns did you find in the papers' coverage of their cities and nations? What kind of news is offered, and what kind of information is available about local and national events? What patterns did you find in the stories devoted to events and issues from abroad? What other nations and what kinds of issues tended to get covered? Are things missing from the coverage?
3. *Interpretation.* Look at what you have discovered. What does it mean? Can you make an argument about whether or not the cities represented by these papers are well served by their newspapers? Just from looking at the three days of coverage, can you offer any reason why the U.S. paper may be in decline while the Indian paper might be on the rise? Provide evidence.
4. *Evaluation.* Based on what you have found, are the companies that are running these papers doing a good or bad job? What are they doing well? What are they doing poorly?

5. *Engagement.* Try to interview (via e-mail) editors from one or both of the papers. Ask them how well they believe that they are serving their cities. Ask them about readership and who their customers are. Why do these editors think readership is going up or down? How is the Internet affecting their readership?

IN DEPTH: UNDERSTANDING MONOPOLIES

This project will help you get to know the small number of media corporations that control so much of U.S. and global culture and will help you understand what this influence may mean for democracy.

Visit *Columbia Journalism Review's* "Who Owns What" Web site (www.cjr.org/resources), and choose a media conglomerate to research (your instructor may also assign one to you). Then do more research by looking at news stories on Web sites like LexisNexis, the corporation's own Web site, the corporation's annual reports, Web sites such as www.freepress.org, and the Federal Communications Commission's www.fcc.gov site (because big media corporations continually have business before the FCC).

- Describe the company's history: When and how did it get so big?
- Find out where the company is headquartered, where its many divisions are located, and where its products are distributed to get a general idea of the company's global expansiveness.
- Note the company's latest revenue data and current standing among competitors.
- Describe the company's current chair and CEO and, if relevant, the previous chair or CEO. What are their credentials?
- List all the company's many subsidiaries.
- Describe the company's corporate values. What terms does the company's corporate Web site use to describe the company? How do descriptions directed to the general public differ from descriptions directed to shareholders? What can you learn from the company's latest annual report

(usually located under “investor information” or “financial data” on the corporate Web site)? What are some specific strategies for the company’s future growth?

- Go through a broad range of news reports about the company (independent media as well as mainstream). What can you learn about the company from these reports? Use these steps of the critical process:
 - *Analysis*. Isolate a few patterns among your many findings. For example, what are some successes or failures of this company in leveraging its potential synergies? Or focus on the company’s news media holdings. How does this media giant use its news media divisions to its advantage?
 - *Interpretation*. What do these patterns mean? First discuss them from an investor’s perspective. Then discuss them from a citizen’s perspective. Are these interests the same or different?
 - *Evaluation*. Is this company good for democracy? Does it enable multiple points of view? Is this company good for the world? Why or why not? What might the mass media look like with more competition from more companies? Present your findings and conclusions in class, either via a spoken presentation or a poster.
 - *Engagement*. To express your perspective on media conglomeration, visit the FCC Web site to find out how you can officially comment on the regulatory process. The Free Press, a nonprofit organization focused on creating a more democratic media system, operates a Web site (www.freepress.net) that provides resources for tracking and becoming involved in media policy making.

IN DEPTH: DECONSTRUCTING THE CONGLOMERATES

Pre-Exercise Question: Name a recording that you’ve recently heard or a movie or television show that you’ve recently watched. Do you know which parent company is responsible for it?

This Critical Process exercise is designed to help students grasp the extent of mass media conglomeration.

Assign small teams of students to conglomerates from the list of the world's ten largest media companies (see the Case Study, "From Fifty to a Few: The Most Dominant Media Corporations," text p. 466).

1. *Description.* Have each team research all the subsidiaries (as many as can be identified) of the conglomerate. Make sure they note (a) some of the brand-name products of these subsidiaries and (b) the parent company's percentage of partial ownership (either full or a specific partial percentage).

Students can begin research with the *Columbia Journalism Review's* "Who Owns What" site (www.cjr.org/resources), *Frontline's* "Media Giants" site (www.pbs.org/wgbh/pages/frontline/shows/cool/giants), or the annual list supplied by Project Censored. However, they should also check the company's own corporate Web sites as well as LexisNexis, the *New York Times Index*, *Readers' Guide to Periodical Literature*, and the like for updates and for other information about their conglomerate that they can bring to the class discussion. When researching, students should consider the following possible subsidiary categories: music record labels, song libraries, music clubs, music manufacturing, motion-picture studios/production companies, film libraries, movie theaters, television-cable and satellite channels, broadcasting, cable franchises, television production/distribution, television libraries, radio, books, magazines, multimedia, video arcades, theme parks, manufacturing, retail, sports, and real estate.

For a more in-depth research paper, you may also want to situate the conglomerate's history in media history. For example, Viacom owns Paramount, but what is Paramount's role in film history? What is CBS's role in TV history? What is MTV's role in cable history (and Nickelodeon's, etc.)? How did a particular conglomerate get so big, and when? What is the strategy behind its consolidation? Describe the company's headquarters location, numerous office locations, number

of employees, and a general idea of this company's global expansiveness. Who is the CEO, and what is his or her reputation? Why is this company doing so well or not so well?

2. *Analysis.* How does the conglomerate use its size to cross-promote its products? To what extent does the conglomerate dominate a particular medium?
3. *Interpretation.* What does the success of the particular conglomerate (and its synergistic practices) do toward disseminating a large number of voices in the media system? To what extent is there a diverse media landscape?
4. *Evaluation.* Some of the larger questions to consider: Are there positive aspects to conglomeration, and if so, what are they? Does the parent company have a strong public identity? Why or why not? If you were to effectively explain company conglomeration to your peers, how would you frame it? What examples would you choose? Do you think people should understand where media content comes from, and if so, why?
5. *Engagement.*
 - Visit Reclaim the Media (www.reclaimthemedial.org) to see what the organization has to offer in terms of upcoming events and updated information regarding media policy reform, media literacy education, digital citizenship, journalists' issues, and so on.
 - Click on "Take Action" at the Free Press Web site (www.freepress.net) to learn about activist opportunities. This assignment may work well as a paper or a presentation.

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

The Impact of Media Ownership (2010, 4:15 minutes). In this video, leading media professionals discuss the rampant media consolidation of the past few decades and its impact on what gets covered and

what gets left out of news coverage. Featuring Richard Campbell, Noam Chomsky, Jonathan Adelstein, and David Game.

The Money behind the Media (2009, 3:42 minutes). In this video, producers, advertisers, and advocates discuss how ownership systems and profits shape media production. Featuring Jamal Dajani, Jeff Goodby, Mickey Huff, and Robin Sloan.

VIDEOS/DVDS/CDS

Ammo for the Info-Warrior (2002, 55 minutes). A series of five- to ten-minute documentaries combining high-impact images with commentary by media experts, scholars, and political leaders as well as with music cuts by top recording artists like Peter Gabriel and the Beastie Boys. Of particular relevance for this chapter is the short featuring Ralph Nader, who talks about the impact of big business on the media system. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Manufacturing Consent: Noam Chomsky and the Media (1993, 167 minutes). World-renowned linguist, intellectual, and political activist Noam Chomsky offers a probing analysis of the mass media. Funny, provocative, and accessible. Distributed by Zeitgeist Films, 212-274-1989; www.zeitgeistfilms.com.

Mickey Mouse Monopoly: Disney, Childhood, and Corporate Power (2001, 52 minutes). This video/DVD, an insightful analysis of Disney's cultural pedagogy, examines its corporate power and explores its vast influence on our global culture. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Money for Nothing: Behind the Business of Pop Music (2001, 48 minutes). This video shows how the shrinking number of record companies, the centralization of radio ownership and playlists, and the increasing integration of popular music into the broader advertising and commercial aspects of the market are crushing the potential diversity in the music industry. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Ownership and Stewardship in American News (1989, 72 minutes). An address by cultural scholar Ben Bagdikian on media convergence and its impact on news coverage. Distributed by C-SPAN, www.c-spanvideo.org/program/7433-1.

Rich Media, Poor Democracy (2003, 30 minutes). Adapted from Robert McChesney's book of the same title, this video demonstrates how journalism has been compromised by the corporate bosses of conglomerates such as Disney, Sony, Viacom, News Corp., and Time Warner. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

WEB SITES

AFL-CIO Executive Pay Watch: <http://www.aflcio.org/Corporate-Watch/Paywatch-2014>

A Web site documenting the often exorbitant pay of top corporate executives.

Center for Public Integrity: www.publicintegrity.org

A nonprofit organization devoted to producing independent investigative journalism.

Columbia Journalism Review, "Who Owns What": www.cjr.org/resources

A comprehensive listing of the resources owned by major international corporations.

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Chapter 14

The Culture of Journalism: Values, Ethics, and Democracy

Preview Story: Throughout the history of investigative journalism, reporters such as Nellie Bly have played a “watchdog” role while wrestling with ethical challenges and concerns for their own safety.

I. *Modern Journalism in the Information Age*

In a world engulfed by media outlets, we may be producing too much information.

A. *What Is News?* *News* helps the public make sense of important events, political issues, cultural trends, prominent people, and unusual happenings.

1. *Characteristics of News.* A set of conventional criteria for determining *newsworthiness*—information most worthy of transformation into news stories—has evolved over time.

B. *Values in American Journalism.* News is a set of subtle values and shifting rituals that have been adapted to historical and social circumstances.

1. *Neutrality Boosts Credibility—and Sales.* Even though journalists transform events into stories, most generally believe that they are neutral observers who present facts without passing judgment on them. Conventions such as the inverted-pyramid news lead, the careful attribution of sources, the minimal use of adverbs and adjectives, and a detached third-person point of view all help reporters perform their work in a supposedly neutral way.

2. *Partisanship Trumps Neutrality, Especially Online and on Cable.* New forms of media cater to niche audiences.

3. *Other Cultural Values in Journalism.* Neutral journalism is governed by a set of subjective beliefs—*ethnocentrism, responsible capitalism, small-town pastoralism, and individualism*—that are not neutral.

4. *Facts, Values, and Bias.* Journalists offer readers and viewers details, data, and description in the context of objectivity, leaving it up to citizens to take a stand about the social problems represented by the news.

II. *Ethics and the News Media*

Publishing or withholding sensitive or controversial information is one of many ethical issues that editors and journalists face.

A. *Ethical Predicaments.* Wrestling with media ethics involves determining the morality of a situation through critical reasoning.

1. *Deploying Deception.* Arguments about ethics range from absolutist to situational positions.
2. *Invading Privacy.* Journalists routinely straddle a line between “the public’s right to know” and a person’s right to privacy.
3. *Conflict of Interest.* Journalists should avoid any situation in which they stand to benefit personally from the stories they produce.

B. *Resolving Ethical Problems.* Ethical and philosophical guidelines offer journalists measures for testing individual values and codes.

1. *Aristotle, Kant, Bentham, and Mill.* Moral codes and ethical principles from major philosophers in Western thought—Aristotle’s “golden mean,” Kant’s “categorical imperative,” and Bentham and Mill’s “the greatest good for the greatest number”—can guide us in making ethical decisions about reporting and delivering news.
2. *Developing Ethical Policy.* The case of Richard Jewell, regarding the City Park bombing at the 1996 Atlanta Olympics, is a good example of when the media got it wrong. Arriving at ethical decisions involves going through a number of stages.

III. *Reporting Rituals and the Legacy of Print Journalism*

A stock of rituals derived from basic American values underlies the practice of reporting.

- A. *Focusing on the Present.* Modern print journalism deemphasized political discussions in historical context and instead accented the new and the now.
 - 1. *Getting a Good Story.* The push for a good story often overrides journalism's social responsibility to tell the truth.
 - 2. *Getting a Story First.* It's not always clear how the public is better served by a journalist's claim to have gotten the story first, and this quest can lead to *herd journalism*.
- B. *Relying on Experts.* Reporters seek outside authorities to give credibility to their reports.
- C. *Balancing Story Conflict.* Deeply embedded within journalism is a belief that there are only two sides to a story, which often misrepresents the complexity of a social issue.
- D. *Acting as Adversaries.* Journalists highly value their role as adversaries to the prominent leaders and major institutions they cover.

IV. *Journalism in the Age of TV and the Internet*

With the rise of television in the 1950s, the rules and rituals of American journalism began to shift.

- A. *Differences between Print, TV, and Internet News.* TV news derives its credibility from live on-the-spot reporting, believable imagery, and viewers' trust in reporters and news readers. Online news offers immediacy.
 - 1. *Pretty-Face and Happy-Talk Culture.* A generation of national news consultants has set the agenda for how local television newspeople should look and act.
 - 2. *Sound Bitten.* The TV equivalent of a quote in print news, the *sound bite* during political campaigns shrank from an average of forty to fifty seconds in the 1950s and 1960s to fewer than eight seconds by the late 1990s.
- B. *Pundits, "Talking Heads," and Politics.* Twenty-four-hour cable news channels are turning to partisan hosts and commentators, or "talking heads," instead of traditional reporting to capture an audience.

- C. *Convergence Enhances and Changes Journalism.* Online news has added new dimensions to journalism, continually updating breaking stories and offering space for video and audio features. Journalists in the digital age face new demands on their writing and reporting.
- D. *The Power of Visual Language.* Television news has dramatized many of America's key events. The Internet acts as a repository for news images and video.

V. *Alternative Models: Public Journalism and "Fake" News*

The reemergence of free journalism in Poland in the 1990s illustrates the debate between informational, or modern, reporting and the more partisan European model.

- A. *The Public Journalism Movement.* A number of newspapers have been experimenting with ways to more actively involve readers in the news process.

1. *An Early Public Journalism Project.* In the late 1980s, a team of reporters from the *Columbus Ledger-Enquirer* surveyed and talked with community leaders and other citizens about the future of the city, published their findings, and then created a town meeting forum to discuss the reports.
2. *Criticizing Public Journalism.* By 2000, more than one hundred newspapers, many teamed with local TV and public radio broadcast stations, practiced public journalism. Many critics are concerned that public journalism undermines reporters' long-standing role as neutral watchdogs.

- B. *"Fake" News and Satiric Journalism.* Shows like *The Daily Show with Jon Stewart* and *The Colbert Report* critique the limits of news stories and politics and get at the truth about the political system in ways that "real" news doesn't seem to.

VI. *Democracy and Reimagining Journalism's Role*

Conventional journalism generally does not acknowledge any moral or ethical duty for improving the quality of daily life.

- A. *Social Responsibility*. James Agee regarded conventional journalism as dishonest, partly because the act of observing intruded on people and turned them into story characters.
- B. *Deliberative Democracy*. Public journalism aims to reinvigorate *deliberative democracy* and inspire discussion within a community.

Case Study: Bias in the News (p. 484)

Media Literacy and the Critical Process: Telling Stories and Covering Disaster (p. 491)

Case Study: A Lost Generation of Journalists? (p. 501)

Examining Ethics: WikiLeaks, Secret Documents, and Good Journalism (p. 506)

LECTURE TOPICS

1. American journalists generally think of themselves as information gatherers and follow commonsense criteria for determining newsworthiness. Define this set of criteria, and give examples of news according to the “What Is News?” discussion in the text (text p. 479).
2. Explain the enduring values—such as ethnocentrism, responsible capitalism, small-town pastoralism, and individualism—that inform presumably “neutral” news stories (see Lecture Spin-Offs).
3. Discuss the use of deceptive, invasive, and ethically conflicting practices that plague American journalism (see Lecture Spin-Offs and the *About the Media* DVD).
4. Discuss absolutist and situational ethics as they relate to media as well as to school and life. How do they differ? What are their uses? Relate them to the Society of Professional Journalists’ Code of Ethics (Figure 14.1 on text p. 487).
5. Explain, with examples, the reporting rituals in modern American journalism, including focusing on the present, relying on experts, balancing story conflict, and fostering an adversarial relationship with public figures and institutions. Explore the limitations of the principle of objectivity. Also

explain how television news has changed some of those rituals and whether Internet journalism changes them further. Refer to Bill Moyers's speech ("Free Press") in the *About the Media* DVD.

6. Discuss how the Internet's role in spreading news and images can, in a sense, last forever and be a double-edged sword.
7. Explain some of the conventions of journalism that are being undermined by *The Daily Show with Jon Stewart*, *The Colbert Report*, and online sites like Rocketboom.com (see Lecture Spin-Offs).
8. Discuss some of the issues surrounding WikiLeaks and how it might relate to other cases of whistleblowing, such as in the Pentagon Papers case (see Lecture Spin-Offs).

LECTURE SPIN-OFFS

Values in American Journalism

- Brent Cunningham, *Columbia Journalism Review's* managing editor, offers a pertinent discussion of the principle of objectivity in "Re-thinking Objectivity" (*CJR*, July/August 2003). A failure of the press, Cunningham writes, is "allowing the principle of objectivity to make [journalists] passive recipients of news, rather than aggressive analyzers and explainers of it." He argues that the principle of objectivity can become an obstacle on the way to finding "truth" for several reasons:
 - It excuses lazy reporting. Most reporting ends when a reporter has "both sides of the story," in a he said–she said fashion, leaving the reader alone to decide who's right and who's wrong.
 - It exacerbates journalists' tendency to rely on official sources, which makes it easier and quicker to get "both sides of the story."
 - It makes reporters wary of seeming to argue with authorities for fear of losing access (if they should come across as being "biased").
 - It makes reporters hesitant to inject into the news issues that aren't already there.

- It often fails to cut through the omnipresent spin because nearly every word a reporter hears from an official source has been shaped to the proper effect.
- It fails to fill the vacuum left by a weak political opposition.
- Consider how the first suspects in the Oklahoma City bombing were described as dark-haired, bearded men of Middle Eastern heritage. The idea that a horrible bombing could have been perpetrated by a white American was difficult at first for the media to grasp, and not surprisingly, such reports made hate crimes against Arab Americans and Muslims soar after the blast.
- The economic/consumer coverage between Thanksgiving and Christmas (especially the day after Thanksgiving) is a good example of procapitalism, proconsumer spending coverage (reports about debt are typically scarce until January). The reports hype spending and generally equate a “good economy” with how much consumer confidence is “out there.”
- Here’s what Jim Lehrer told *Columbia Journalism Review Daily*’s Liz Cox Barrett about objective news reporting on June 6, 2006:

I don’t deal in terms like “blatantly untrue” . . . that’s for other people to decide. . . . I’m not in the judgment part of journalism. I’m in the reporting part of journalism.

- Here is the full text of what fake reporter Rob Corddry said to Jon Stewart on *The Daily Show* on August 23, 2004:

Corddry: I’m sorry, my “opinion”? No, I don’t have “o-pin-i-ons.” I’m a reporter, Jon, and my job is to spend half the time repeating what one side says, and half the time repeating the other. Little thing called “objectivity”—might wanna look it up some day.

Stewart: Doesn’t objectivity mean objectively weighing the evidence and calling out what’s credible and what isn’t?

Corddry: Whoa-ho! Well, well, well—sounds like someone wants the media to act as a filter! [high-pitched, effeminate] “Ooh, this allegation is spurious! Upon investigation

this claim lacks any basis in reality! Mmm, mmm, mmm.” Listen buddy: not my job to stand between the people talking to me and the people listening to me.

- Former *New York Times* reporter Doug McGill writes eloquently about the objective method and its drawbacks in his blog, *The McGill Report*. Quoting from his essay, McGill writes, “Some reporters, including me in my early days, actually wear their ignorance as a badge of honor. ‘Give me any subject and I can write a story within minutes,’ they crow as, I said, did I. But of course, that just means they can paint-by-numbers really well. They can take a bunch of facts and press them into the daily journalism mold that makes a story, really fast. But as for nuance, as for complexity, as for truth?” You can find McGill’s entire essay at www.mcgillreport.org/objectivity.htm.

Ethics and the News Media

In the riots after the Rodney King verdict, when white Los Angeles police officers were acquitted for beating King, who was black, the vast majority of those killed were African Americans and Latinos. Yet the bulk of the coverage was given to the black-on-white beating of truck driver Reginald Denny, as videotaped by a helicopter news crew. Although it was not often mentioned in the 1992 coverage, race-related riots have a long, ugly history in the United States, including brutal violence in East St. Louis and elsewhere in 1917; in Chicago, Charleston, Omaha, and Washington, D.C., in 1919; in Mobile, Beaumont, and Detroit in 1943; in Los Angeles in 1965; all over the country in 1967; and several times in the 1980s in Miami.

A National Advisory Commission on Civil Disorders (known as the Kerner Commission) studied racial violence and its media coverage after widespread rioting in 1967. The commission found that (1) news coverage doesn’t create more violence, (2) coverage tends to overemphasize law-enforcement activities and minimize the underlying grievances, and (3) the press refers to “blacks” and “black problems” but frequently does so as if blacks weren’t part of the audience. The same problems resurfaced in the coverage of the 1992 Los Angeles riots.

Ethical Predicaments

Here are some examples of journalism's integrity problems:

- In the summer of 2011, a long-simmering cell-phone-hacking scandal involving British tabloid *News of the World*, a part of Rupert Murdoch's News Corp. media empire (which in the United States includes Fox News, the *Wall Street Journal*, and the *New York Post*), sent shock waves through Great Britain and beyond.
- The scandal stretched over several years and several cases, going back at least to 2002, when days after the disappearance of thirteen-year-old Milly Dowler, *News of the World* began intercepting the girl's e-mail messages. Here is a rough time line of events:
 - In 2005 and 2006, the tabloid reported information from voice-mail accounts of the royal family, and in 2007, a newspaper editor and a private investigator received jail time for intercepting hundreds if not thousands of voice-mail messages.
 - In July 2009, the *Guardian* reports alleged that *World* had paid £1 million to suppress evidence of the phone hacking.
 - In January 2011, new allegations and revelations of phone hacking led police to reopen their investigation of *World*.
 - In April 2011, *World* admitted to phone hacking and posted a public apology on its Web site.
 - In July 2011, the *Guardian* reported that *World* had hacked murder victim Milly Dowler's voice mail and even deleted some of the messages. The police told Dowler's family that in deleting some messages the tabloid may have destroyed important evidence in the search for her killer. This scandal spread well beyond the paper to include top News Corp. executives and into the top levels of British government. Ex-editor at *News of the World* Andy Coulson, who was also the former communications chief for British prime minister David Cameron, was arrested in connection with the phone-hacking scandal.

- On July 10, 2011, *News of the World* published its final issue.
- On July 13, 2011, in the resulting storm of controversy and opposition from Parliament, Murdoch withdrew \$12 billion for BSkyB, the largest pay-TV broadcaster in Britain.
- On July 14, 2011, the scandal crossed the Atlantic. The FBI launched a probe into allegations that News Corp. hacked the phones of victims of the September 11, 2001, terrorist attacks. Rupert Murdoch and his son were also personally summoned to appear before a parliamentary committee back in London.
- On July 15, 2011, Dow Jones CEO Les Hinton announced his resignation, and Rebekah Brooks, chief executive of News International (the company that runs News Corp. papers in Britain), stepped down (she was editor-in-chief at *World* during the phone hacking of Milly Dowler).
- On July 17, 2011, Brooks was arrested in connection with the scandal. Allegations of bribery and other corruption of police by the News International organization dominated the headlines, leading Sir Paul Stephenson, the head of Scotland Yard, to resign his position.
- On July 18, 2011, assistant commissioner of the British Metropolitan Police John Yates stepped down, also amid accusations of police failing to investigate allegations of phone hacking at *News of the World* and accepting bribes in exchange for information. Two years earlier, Yates personally decided not to reopen the phone-hacking investigation.
- On July 19, 2011, Rupert Murdoch, his son James, and Brooks appeared at the parliamentary hearing. They denied to Parliament that they knew about the phone hacking.
- By August 4, 2011, thirty-five individuals had filed invasion of privacy lawsuits against News Corp.

(See also Extended Case Study: How the News Media Covered the News Corp. Scandal at the end of this manual.)

- Some reporters, often spurred by raw ambition, but sometimes also simply overwhelmed by pressure, have either invented stories or plagiarized the work of others. Jayson Blair, Stephen Glass, Michael Gallagher, and Janet Cooke are probably the most notorious perpetrators.
- On May 11, 2003, the Sunday *New York Times* revealed that reporter Jayson Blair, who had written for the *Times* for four years, had fabricated and plagiarized many of his more than six hundred articles. The self-proclaimed “newspaper of record” stated that “the widespread fabrication and plagiarism represent a profound betrayal of trust and a low point in the 152-year history of the newspaper.” The *Times* reported that Blair used a cell phone, laptop, and access to newspaper databases to hide his true location and patch together information from other newspaper reports. Shortly thereafter, the *Times* was shaken by another ethical scandal when it came to light that forty-three-year-old Pulitzer Prize–winner Rick Bragg had relied on the reporting of a stringer for a 2002 feature story on oyster fishermen in the Florida panhandle and had failed to give the stringer credit. Bragg was suspended and later resigned. His first project after leaving the *Times* was to write the authorized biography of Jessica Lynch.
- Stephen Glass was a twenty-five-year-old associate editor at the *New Republic* who had a reputation for being a whiz kid with the ability to track down the most unusual stories. But he was forced out of his job in 1998 when it was revealed that he had elaborately fabricated dozens of stories written for the *New Republic*, *George*, *Rolling Stone*, *Harper’s*, and *Policy Review*, inventing quotes and characters to make his stories more interesting. To cover his made-up work, Glass carefully created phony phone messages, voice mails, fax numbers, notes, and letterheads to get past magazine fact-checkers. After Glass was fired, he enrolled in law school at Georgetown University (“Why waste his lying skills?” quipped media critic John Sutherland of the *Guardian* in London). In the same week in May 2003 that Jayson Blair’s years of lying were exposed, Glass’s semiautobiographical novel, *The Fabulist*, was published. In addition, a movie titled *Shattered Glass*, starring Hayden Christensen (*Star Wars*) as Glass and with Tom Cruise as

executive producer, was released in October 2003. By then, Glass had graduated from law school, lived in New York, was clerking for a judge, and was trying to get admitted to the New York bar.

- Michael Gallagher, a *Cincinnati Enquirer* reporter who got into trouble for gaining access to the voice-mail system at Chiquita, broke another journalism taboo in April 1999 when he revealed the name of his confidential source at Chiquita and turned over notes, documents, and secretly taped conversations. Gallagher's admission to prosecutors was part of a plea bargain to reduce his jail sentence, but by naming his source, he violated a long-standing principle that journalists do not name their sources. Most journalists go to jail rather than name confidential sources because doing so has a chilling effect on these sources' willingness to talk with reporters. Ohio does have a shield law, so Gallagher was not being prosecuted for not naming sources. By revealing the source (a former lawyer with Chiquita), Gallagher hoped to gain leniency in the charges against him: violations of Ohio's electronic-communication privacy law and unauthorized access to a computer, which carries a sentence of up to twelve years in prison. (See Douglas Frantz, "For a Reporter and a Source, Echoes of Broken Promise," *New York Times on the Web*, April 11, 1999.)
- In June 1998, the premiere show of television newsmagazine *NewsStand: CNN and Time* charged that the U.S. military had dropped deadly sarin gas in Laos in 1970 to kill U.S. defectors in a project called Operation Tailwind. Former secretary of state Henry Kissinger, military officials, and others were angry about the story's allegations, and CNN responded by retracting the story and firing its reporter and producer. April Oliver and Jack Smith, the two fired staffers, still stand by the story and argue that CNN dismissed them and retracted the story only because it didn't want to get involved in a prolonged battle to support the story. CNN's Pulitzer Prize-winning reporter Peter Arnett (winner for his Vietnam War coverage in 1966) had also lent his name to the story and was reprimanded by CNN for his involvement. Arnett was later frozen out of most

CNN reporting, including the Kosovo war coverage, and ended his eighteen-year stint with CNN in 1999.

- *Newsweek* writer Joe Klein put himself in an ethical predicament by writing the “anonymous” novel *Primary Colors* (1996), which was then heavily promoted by *Newsweek*, along with stories that attempted to guess the author’s identity. *Newsweek*’s editor lied, along with Klein, about not knowing the book’s author. Klein now writes for *Time*.
- The blurring of the lines among PR, government, and journalism jobs also poses ethical questions. Pete Wilson, who used to be the spokesperson for the Department of Defense in the George H. W. Bush administration, joined NBC. Susan Molinari, a congresswoman from New York, accepted in 1997 a job to work on air for CBS. George Stephanopoulos, President Clinton’s former aide, became a commentator for ABC. In 2003, Victoria Clarke, known as Torie, joined CNN as a political and policy analyst after having been the Pentagon’s spokeswoman during the September 11, 2001, terrorist attacks and the wars in Afghanistan and Iraq. Clarke was instrumental in developing the “embeds” program, which allowed journalists to join combat troops on the front lines in Iraq. Before working at the Pentagon, Clarke was general manager in Washington for Hill and Knowlton, a public relations firm. Former Alaska governor and vice presidential nominee Sarah Palin has continued to appear on Fox News as a political commentator.
- Jeff Jarvis advocates extreme disclosure: “The public, in the end, has to judge the truth of what we say. Part of that process is revealing our own backgrounds, our own prejudices, including financial ties, political leanings, and other relevant beliefs. Why not reveal your religion if you’re covering the abortion debate? Or come clean if you’re covering the auto industry and gave money to the National Audubon Society?”

Resolving Ethical Problems

Here is the on-air conversation Olympics anchor Bob Costas had with NBC News anchor Tom Brokaw concerning Richard Jewell on July 30, 1996, three days after a bomb exploded at the Olympics in Atlanta, Georgia:

Brokaw: There are other suspects in this case, but they are in a general sense suspects.

Jewell is the only suspect who has a name attached to that identification tonight.

Costas: It's interesting, with authorities considering him a suspect, they haven't closed the circle on him yet, but nevertheless, he appeared on the *Today Show*, CNN, other places this morning. Was part of their thinking that he might, if only inadvertently, provide more evidence for them by going on these programs?

Brokaw: Well, one of the things that happens when he goes on one of these programs is that he leaves a voice ID behind because it's all recorded on tape. The 911 call was recorded on tape. Perhaps tonight they're matching them up. It's also worth remembering that I believe they wouldn't have opened up Centennial Park today if they didn't have a fairly good idea of who is responsible for this and whether or not it was a confined group of some kind.

Costas: Whether or not Mr. Jewell turns out to be the perpetrator here, it seemed fairly obvious in the aftermath of the bombing, and you said this in the early morning hours as the coverage first began, that this was clearly not the work of master terrorists. As these things go, it was an unsophisticated bomb.

Brokaw: It was a very crude bomb, in fact, and that's helping investigators because they have a ton of evidence to work with. The knapsack, the pieces of the bomb, the 911 call . . . so we should have some sort of resolution to this before the week is out, I would think.

(For an excellent overview of the Jewell case lawsuit, see Felicity Barringer, "Once Accused, Now the Accuser," *New York Times*, February 8, 1999, pp. C1, C10.)

Focusing on the Present

- Besides focusing on the present, some news critics believe that current news practices focus too much on the future. "Divining the future is a lot easier and cheaper than documenting the present," says Max Frankel. "And prophecy has twice the shelf life of history; people forget the floods of yesterday but will gossip endlessly about a predicted deluge" (*New York Times Magazine*, July 25, 1999, p. 19).
- The news that John F. Kennedy Jr.'s plane was missing over the waters near Martha's Vineyard, Massachusetts, on July 17, 1999, set in motion a media frenzy comparable to that of Princess Diana's death two years earlier. Yet there was little new information to report in the following days as search operations attempted to find the missing plane and its three passengers (Kennedy; his wife, Carolyn Bessette Kennedy; and her sister, Lauren Bessette). Caryn James of the *New York Times* reported that in the absence of substantial news to cover in the plane crash, the media engaged in excessive and unsubstantiated conjecture about Kennedy's future as well as in nostalgia for the Camelot myth of the Kennedys as American royalty: "What began last Saturday with wall-to-wall network coverage of the search for the missing plane (non-news labeled 'breaking news' for days) reached almost absurd depths Friday with live coverage of an event that could not be covered. Dan Rather, Tom Brokaw, and Peter Jennings were all on the air for the memorial Mass from which cameras and microphones were banned. The anchors did the equivalent of the red-carpet arrivals, identifying the guests." (See Caryn James, "Networks in a Generation Gap Apply a Coating of Significance to Celebrity," *New York Times on the Web*, July 24, 1999.)

Getting a Story First

When CNBC reported that eBay and Yahoo! *might* merge in March 2000, CNBC's reporter Steve Frank was relying on sketchy information at best and was trying to be first with the exciting announcement. Although the merger didn't happen, Frank's story had real-life implications: eBay's stock rose \$20 a share in twenty-four hours, and Wall Street was in a tizzy in after-hours trading. The next day, the story was deemed hardly worthy of a mention in the *Wall Street Journal*. This mistake points to the extreme competition for business news—especially on cable and the Web—that has put an extra premium on being fast and first.

- The Internet and 24/7 cable news have certainly increased the pressure on journalists to constantly be reporting new stories or “scoops,” whether they are of actual significance or not. Ken Auletta, in his article “Non-Stop News” (*New Yorker*, January 25, 2010), notes that in a typical day NBC's White House correspondent, Chuck Todd, does eight to sixteen standup interviews for NBC or MSNBC, hosts his new show *The Daily Rundown*, tweets or posts on Facebook eight to ten times, and writes three to five blog posts.
- Here is a quote from a memo to *Wall Street Journal* staff titled “A Matter of Urgency” sent on May 19, 2010, from managing editor Robert Thomson: “The scoop has never had more significance to our professional users, for whom a few minutes, or even seconds, are a crucial advantage whose value has increased exponentially.”

Relying on Experts

TV networks are increasingly relying on paid experts. According to the *American Journalism Review*, Fox News Channel had more than fifty experts on its payroll in 2003, and NBC (along with CNBC and MSNBC) had more than thirty. The demand for experts increased with the rise of twenty-four-hour cable news channels. At first, it was just a matter of filling the newshole, but as the number of news outlets increased, so did the competition among broadcasters for good sources. The rationale behind

paying consultants then extended from ensuring their availability (if someone is on standby, he or she should be getting paid for it) to keeping them away from the competition. As a matter of fact, experts in high demand have started hiring lawyers or agents to handle the bidding for their availability. There are, of course, ethical dilemmas with the use of paid consultants, including the possibility that experts might shape their views to better fit the corporate owner of the station where they are employed. Another dilemma is the pressure put on the expert to “perform” according to expectations. According to the *American Journalism Review*, payment amounts and conditions vary widely from one expert to the next, but a paid consultant can expect to earn between \$30,000 and \$100,000 a year. (See Alina Tugend, “Pundits for Hire,” *American Journalism Review*, May 2003.)

Acting as Adversaries

- War correspondents face contradictory pressures: They are expected to remain objective, but at the same time they must show support for the troops or stand accused of being unpatriotic. That was particularly the case for the journalists “embedded” with U.S. troops during the war against Iraq. In 2003, about five hundred journalists were assigned to specific military units. They were not subjected to censorship but were forbidden to move around without their unit, to interview soldiers off the record, or to talk to Iraqis without official authorization. Many critics warned that the so-called embeds would face ethical dilemmas when having to report on the people with whom they were traveling over a period of several weeks and who were guaranteeing their protection. “Embedding is a way to kill the press with kindness,” said New York University media studies professor Mark Crispin Miller to AlterNet. “You absorb reporters into the advancing military unit, and they’re psychologically inclined to see themselves as part of the military operation.” In fact, embeds have essentially provided two types of stories: the human-interest stories about the soldiers’ lives and the narration of troop movements. In this case, although they might have provided interesting insights into particular skirmishes, embeds, of course, lacked the bigger picture and couldn’t report on the overall progress of the war.

- Many media critics argue that one of the most troubling developments in current U.S. journalism is a diminished adversarial relationship between journalists and the important leaders and institutions they cover. These critics contend that it is far more comfortable for a journalist to act as a stenographer—recording the official statements from the White House or Congress—than it is to question the veracity of such statements or provide context for those statements. These critics believe that, as a result, mistruths have permeated the news unchallenged, among them the existence of weapons of mass destruction in Iraq prior to the 2003 invasion or a definitive link between Saddam Hussein and Al-Qaeda.

A 2003 study by the Program on International Policy Attitudes (PIPA) revealed that a majority of Americans had at least one of the following three false impressions: (1) definitive evidence of links between Iraq and Al-Qaeda had been established, (2) weapons of mass destruction had been found in Iraq, or (3) a majority of other countries backed the U.S.-led war against Iraq.

According to the film documentary *Outfoxed* (2004), the Rupert Murdoch–owned Fox News was the opposite of adversarial when it came to championing the George W. Bush administration. *Outfoxed* argued that Fox News’ “Fair and Balanced” coverage was, in reality, heavily ideological, relentlessly supporting every policy decision put forth from the Bush administration and excoriating even the mildest opponents. The PIPA survey also found that people who relied on Fox for their news were the group most likely to believe in at least one of the three falsehoods mentioned above.

	<i>Believe None of the Three</i>	<i>Believe One or More</i>
Fox	20%	80%
CBS	30	70
ABC	39	61
NBC	45	55
CNN	45	55
Print	53	47

(Source: Program on International Policy Attitudes, October 2003.)

- In 2007, *Washington Post* reporter William M. Arkin took notice of the press box when he went to a Red Sox game. He saw seven tiers of desks filled with reporters. In fact, it dawned on him that more reporters were covering a baseball game than were covering the entire Pentagon. Considering the fans at the ballpark, Arkin also noted that they respected and depended on sports reporters “for commentary and amplification and insight; they study and memorize the statistics.” Arkin continued, “I’ve often thought if we could cover the military like sports, with transparency and intimate knowledge and a play-by-play that was both affectionate and unsparingly critical, we’d have a healthier debate. Interest and knowledge on the part of the typical American in foreign affairs and national security would actually increase.”

Sound Bitten

Between 1968 and 1988, the length of the average sound bite declined from forty-three to nine seconds (see Hallin, 1992). Here are examples:

- *CBS Evening News*, October 8, 1968:

Walter Cronkite: Hubert Humphrey said today that the nuclear age calls for new forms of diplomacy, and he suggested regular summit meetings with the Soviet Union. He made his proposal to a meeting of the nation’s newspaper editors and publishers in Washington.

Humphrey: (Speaks for 1 minute, 26 seconds)

Cronkite [over video of press conference]: Humphrey was asked about the battered state of the Democratic Party.

Humphrey: (Speaks for 49 seconds)

- *ABC World News Tonight*, October 4, 1988:

ABC reporter Barry Serafin: Under criticism even from some Republican Party elders for not talking enough about issues, and seeking to blunt Democratic charges of callousness, Bush unveiled a new proposal called YES, Youth Engaged in Service, aimed at enlisting wealthy kids to help poor ones.

Bush: The end result, I hope, is that citizen service will become a real and living part of every young American's life.

Serafin: But by the second stop of the day . . . the vice president was back to the tried and true, the one-liners that in California, for example, have helped him erase a double-digit deficit in the polls. On crime:

Bush: I support our law-enforcement community.

Serafin: On education:

Bush: I will be the education president.

Serafin: And another familiar refrain:

Bush: Read my lips: No new taxes!

According to Daniel Hallin, today's television journalists treat words more as raw materials to be edited, shifted around, combined with sounds and images, and reintegrated into a new narrative. Besides words, accompanying visuals have also become shorter and are used more often. Instead of letting the interviewee dictate the interview's content, journalists take more control of the story (another reason the use of "experts" has increased). Consequently, the news is now much more centered around journalists than it was in earlier decades. The journalist, writes Hallin, "not the candidate or other 'newsmaker,' is the primary communicator." Hallin observes that while news reporting from 1968 was more passive, "one did have a feeling that the campaign, as it appeared on television, was at its core important, that it was essentially a debate about the future of the nation. As sophisticated as it is, modern television news no longer conveys that sense of seriousness."

Pundits, “Talking Heads,” and Politics

One-time NPR news analyst and Fox News pundit Juan Williams is no stranger to controversy. In January 2009, remarks he made on Fox News about First Lady Michelle Obama becoming a political liability were decried by NPR listeners for casting the First Lady in a militant light. During his October 18, 2010, appearance on *The O'Reilly Factor*, Williams, in response to a question about whether or not America had a “Muslim dilemma,” stated that when he sees people on a plane wearing traditional Muslim garb and “identifying themselves first and foremost as Muslims,” he gets nervous and worried. Many viewers called the remarks bigoted and insensitive to Muslim Americans, whereas others believed that Williams was expressing a point of view shared by many in the wake of 9/11. NPR demonstrated its opinion of Williams’s comments by terminating his contract, stating that what he’d said was “inconsistent with our editorial standards and practices, and undermined his credibility as a news analyst with NPR.” Once Williams was terminated, many conservative figures in the media rallied behind him, stating that he had been fired for exercising his right to free speech. Some even called for NPR to be stripped of all public funding because they believed that the news organization had demonstrated a liberal bias in firing Williams. Luckily for him, Fox News soon offered him a \$2 million, three-year contract including an expanded role at the network. Williams’s story is a unique example of a media figure who attempted to walk the divide between pundit and news analyst only to have the demands of one role supersede the impartiality required for another. (See Alicia Shepard, “NPR’s Firing of Juan Williams Was Poorly Handled,” www.npr.org/blogs/ombudsman/2010/10/21/130713285/npr-terminates-contract-with-juan-williams.)

Convergence Enhances and Changes Journalism

- Here’s some information about how online journalism is changing journalism practices.

- Many newspapers such as the *New York Times* and the *Miami Herald* are now fully integrating their online news divisions with their print divisions. The *Herald* and the *Times* both have a “Continuous News Desk” that operates 24/7, continuously updating stories.
- Online news divisions began as entirely separate divisions in most newspapers, with separate CEOs and separate headquarters. Online journalists—younger twenty-somethings—had lower status than print reporters, weren’t invited to editorial meetings, and often worked from offices on different floors or even (as with the *Washington Post*) in different parts of the city. All that is rapidly changing, with the *New York Times* in many ways leading the way toward full integration. Journalists at the *Times* are now expected to develop multimedia and adapt stories for online publication. These developments speak volumes about the kinds of reporters newspapers will be hiring in the future: reporters who are versatile; who understand good reporting, good writing, *and* good video editing; and who can easily jump from a podcast to an interactive multimedia narrative to an in-depth investigative print story.
- Here is part of a memo that Executive Editor Tom Fiedler sent out to the entire *Miami Herald* staff in 2006:

We are beyond being satisfied with incremental change and giving a polite head nod toward other media platforms. We are going to execute fundamental restructuring to support that pledge. Every job in the newsroom—EVERY JOB—is going to be redefined to include a web responsibility and, if appropriate, radio. For news gatherers, this means posting everything we can as soon as we can. It means using the web site to its fullest potential for text, audio, and video. We’ll come to appreciate that MiamiHerald.com is not an appendage of the newsroom; it’s a fundamental product of the newsroom.

- Bloggers are significantly affecting journalism by demanding more transparency from journalists and media outlets. Leading this conversation are bloggers such as Jeff Jarvis

(<http://buzzmachine.com>; director of the Tow-Knight Center for Entrepreneurial Journalism at the City University of New York's Graduate School of Journalism), Jim Romenesko (<http://jimromenesko.com>), and Jay Rosen (<http://pressthink.org>; professor of journalism at New York University).

- Major news outlets are responding to the charge by hiring public editors, adding “how we got the story” links to their online articles, encouraging journalists to start blogs to add more background to their reporting, and developing online features that encourage citizen feedback.
- Bloggers have become important conduits for journalists, who depend on bloggers’ independent investigations and often expert knowledge to uncover, contextualize, and sustain important stories. Bloggers can often dig and aggregate information en masse faster than a single journalist can pull and organize information.
- Bloggers have been key voices in the debate about objectivity in journalism practice. They argue that objectivity doesn’t exist, that opinions matter in the public discourse, and that transparency is needed in journalism—a key tenet in the blogosphere.
- The press is often referred to as the fourth estate in its capacity to monitor the three branches of government (executive, legislative, and judicial) and essentially be the watchdog of democracy. However, as the mainstream press has been impaired by concentrated media ownership, bloggers are now considered the fifth estate in that they work to monitor the mainstream media. In other words, bloggers are watching the watchdog and demanding that the press do a better job.

For more information on bloggers and conventional journalism, see Chapter 8 of this manual.

The Public Journalism Movement

The Project for Excellence in Journalism released a study in 2004 revealing the pressure that media outlets are facing, owing to the Internet and twenty-four-hour cable, to “tell the news” rather than “collect

the news.” In other words, the “added value” of context and thoughtfulness, both in print and broadcast, is diminishing. Here are some specific points from the study:

- There is much more “news-gathering in the raw” (meaning live coverage), which leads to less fact-checking and contextualization.
- Consumers and providers value speed and convenience, sometimes at the expense of accuracy.
- Twenty-four-hour news operations pick five or so stories each morning and then recycle the same information throughout the day. Only 5 percent of stories on cable have new information, and two-thirds of the stories are repeated over and over.
- Continuous on-air reports don’t give correspondents any time to do any reporting.

Perhaps fading context and thoughtfulness are leading people to turn away from news reading and viewership:

- Students do not pay close attention to the news (unless you count *The Daily Show with Jon Stewart*).
- Day-to-day cable news ratings have been flat since 2001 (1.4 million daytime, 2 million prime time).
- The Big Three networks experienced a 34 percent drop in viewers between 1993 and 2004 (although solid investigative news reports like *60 Minutes* continue to make substantial profits, which again points to the value of context in news). The network news decline has also been countered by a rise in Internet news readership.
- Trust in the media has steadily declined.

“Fake” News and Satiric Journalism

- *The Daily Show* and *The Colbert Report* exposed the artifice of conventional news. So, too, do online sites such as the three-minute daily videoblog (vlog) *Rocketboom*. Andrew Barron, producer and instructor at the Parsons School of Design in Manhattan, and Amanda Congdon, anchor, began

the online news vlog in 2004, using a desk, a \$1,500 camera, and a wall in a shoe-box-sized apartment on Manhattan's Upper West Side as their set. Their daily reports—all mocking conventional news both in delivery and in content—became an instant hit. Congdon developed an irreverent style. After wittily introducing stories, she would punch them up from her “control center,” spin around in her chair, flip back her hair, and offer strident commentary on the stories of the day. As the *Rocketboom* Web site reads:

We differ from a regular TV program in many important ways. Instead of costing millions of dollars to produce, *Rocketboom* is created with a consumer-level video camera, a laptop, two lights, and a map with no additional overhead or costs. Also, *Rocketboom* is distributed online, all around the world and on demand, and thus has a much larger potential audience than any TV broadcast. However, we spend \$0 on promotion, relying entirely on word-of-mouth, and close to \$0 on distribution because bandwidth costs and space are so inexpensive. While TV programs have traditionally been uni-directional, *Rocketboom* engages its international audience in a wide range of topical discussions.

With bandwidth costs plummeting and video cell phones and digital video cameras widely available, sites like YouTube, Viddler, Vimeo, and Google Video offer places to upload visuals. Low-quality video is becoming an acceptable and even normal way of transmitting information, both undermining and stimulating conventional news models. Indeed, conventional TV news often looks hopelessly slick and old when compared with the more “authentic-looking” material found online. Like their print counterparts, blogs and vlogs such as *Rocketboom* are pointing to what is possible and what is potentially the future in journalism. It was thus no surprise when Congdon was lured to ABC News and HBO in 2006, leaving the *Rocketboom* anchor spot in the hands of former MTV Europe personality Joanne Colan (it is now hosted by Keghan Hurst).

Now, even *Rocketboom* has its imitators, including a German site called *Ehrensensf* (www.youtube.com/user/ehrensensf).

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: QUESTIONABLE/ILLEGAL REPORTING PRACTICES

Make a short list of questionable or illegal methods that reporters might use to get a story (e.g., withholding their identity as a reporter). Discuss the circumstances under which these methods might be justified.

IN BRIEF: DOING PUBLIC JOURNALISM TO JOURNALISM

Can public journalism exist when the news is the news organization itself? That is, are there internal issues that the news media might not wish to encourage public debate on (e.g., their business practices, profit margins, treatment of their workers, reliance on public relations material, or emphasis on certain news topics) because the issues might create a poor image of the organization? What is the best way for news organizations to cover public issues about themselves?

IN DEPTH: EXAMINING EXPERT SOURCES

The purpose of this Critical Process exercise is to extend your critical approach to the news. With a partner, choose for reading and viewing two newspapers (a local daily paper and the *New York Times*) and one TV outlet (either a major network, Fox News, or CNN newscast), all from the same weekday. Devise a chart on which you list every expert source who is quoted in the stories for that day. Column heads might include “News Event,” “Expert Source,” “Occupations,” “Gender,” “Age (approximate),” and “Region.” Throughout this project, limit your focus to local, national, or international news.

1. *Description.* Count the total number of sources used by each newspaper or network program. Do the sources work in jobs that require professional degrees, or do they work in blue-collar jobs?

Look for quotes in news articles and for sound bites on television. Are all sources identified? How are they identified? Can you tell which area of the country these sources are from? What kinds of experts are quoted in the news? What jobs do they seem to hold? What gender are the news sources?

2. *Analysis.* After completing your charts, write one or two paragraphs discussing patterns that emerge. Who seems to get quoted most frequently? Among those quoted, what kinds of occupations generally appear? Do male sources or female sources dominate?
3. *Interpretation.* Write a one- or two-paragraph critical interpretation of your findings. How are the sources used? Why do you think certain sources appear in this day's news more frequently than others? Why do reporters seek out certain types of sources rather than others? Does the gender of sources mean anything?
4. *Evaluation.* Discuss the limitations of your study; compare whether print or television handles sources better. Did circumstances on the particular day you chose suggest why one type of expert appears more often than other types?
5. *Engagement.* Contact a print reporter, a TV reporter, and/or an editor responsible for your selected stories. Report your preliminary findings, and document how the reporters came to choose their sources. (*Note:* This assignment works either as an in-class presentation or as a written project. Either way, it should include charts that help organize the material.)

IN DEPTH: CONVENTIONAL NEWS AND PUBLIC JOURNALISM

Pre-Exercise Questions: Are there any important issues about your college or university community that have not been in the local news? If so, why do you think they're missing from news reports?

This discussion/exercise links specifically to the text section titled "Alternative Models: Public Journalism and 'Fake' News" (pp. 500, 502–505). You'll be comparing strategies for writing and reporting from (a) a conventional-news perspective and (b) a public-journalism perspective.

1. Identify a problem on your college or university campus or in the larger community. For example, “There’s not enough student participation at university events,” “Rising tuition is forcing some students out of college,” or “There’s a new incident in the longtime adversarial relationship between the ‘townies’ and the college students.” (Realize that even as you decide how to frame the question of any topic, you’re suggesting parameters for your story.)
2. Identify the information you’ll need to write the story from conventional- and public-journalism perspectives. First, start with the conventional-news approach. Where do you go for information? Do you think you already “know” what these sources would say? Does your approach mean that there are some people you will or will not consider as sources? Because you are a member of the campus/community in which this problem exists, what do you know about the problem? Can you include your knowledge in the story? If so, how? Does the information change if it is a broadcast story (television or radio) instead of a print story? Address these questions using a public-journalism approach.
3. How will you organize the two stories? Does all the information fit into a two-sided story framework? How many “sides” might there actually be to this problem?
4. Analyze the ways in which each approach framed the story. What story details did you select? Which were emphasized the most? Which story details were excluded? Why? What do the stories seem to suggest as the cause of the problem? What solutions, if any, do the stories advance?
5. Evaluate each story approach. Which is more deliberative? Which is easier to write? Which is more interesting to write? Which story do you think would be most interesting to readers? What do you think was the ultimate goal of each story approach?

Options: This exercise could also be adapted as an individual or group paper assignment. You might consider having advanced students actually report and write stories from both perspectives.

IN DEPTH: THE ANCHORS OF TELEVISION NEWS

Pre-Exercise Questions: Who's your favorite local TV news anchor? Why? Who's your least favorite TV news anchor? Why?

This discussion/exercise links to the "Journalism in the Age of TV and the Internet" text section (pp. 495–499). In this Critical Process exercise, you'll be analyzing the ways in which local TV stations market their news reporters and anchors.

Background. Nearly all television stations in the United States have Web pages that promote their news departments. In the news sections, most stations have biographies of their on-air news staff (but not usually for people behind the scenes). The point of these staff-people pages is to market the station's on-air personalities. Using a search engine, select three or four television stations in different regions of the United States. Be sure to look at one or several of the stations in your media market.

1. *Description.* Find the Web pages of the news personalities for the evening (5/6 P.M.) or nightly (10/11 P.M.) news. Stick with one of these time periods as you look at other stations. Take notes and/or print out copies of the most important anchor bios. Also look for any overall statements on the Web site about the station's news, including its approach or slogan (e.g., Action News, Eyewitness News, News Center).
2. *Analysis.* Look for patterns in the way the stations represent their news personalities, including the way the anchors look in photos, the information provided, and any other textual or design elements.

Some factors to keep in mind that may affect how the station markets its on-air personalities:

- Size of the market (e.g., New York City is number 1; Evansville, Indiana, is number 100)
- Rank of the station in the market (e.g., is it number 1, or struggling?)
- Format of the station (e.g., is it trying to develop an identity as the investigative or good-news station in the market?)

See Nielsen Media Research at www.nielsen.com/us/en.html for a ranking of television's designated market areas in the United States.

3. *Interpretation.* What things suggest that the anchors are “normal” and just like you or me? What are the things that suggest they're multitalented and special? What elements suggest that the news anchors are devoted to their communities? Do there seem to be types of “acceptable” community functions in which the reporters/anchors may be involved?

What are anchors' educational backgrounds? Does their education differ, depending on which region of the United States the station is located?

Are there any indications of the economic class of the anchors/reporters? What does their personal appearance suggest? Do the bios list any previous jobs outside of broadcast news? If listed, where do the reporters/anchors live: in the actual city where the station is located or in a suburb or another city outside of the metro area? How might where they live affect the way they relate to the station's community? Does the Web site position them as working class, middle class, or upper class? Why aren't anchors/reporters usually positioned as working class or upper class?

Some other considerations: What is the race of each of the anchors? Do the anchors seem to represent the racial composition of the community? (You can find out the city's racial composition in census data.) Do nonwhites outnumber whites on this station's anchor team? What is the gender of each of the anchors? Are the news teams usually male–female pairings? What are the approximate ages of the news anchors? Who is older in the news team, the men or the women? Why? Can you imagine the anchors/reporters as spokespersons in any of the advertisements that appear during a newscast?

Overall, what do the profiles suggest that the role of a news anchor should be?

4. *Evaluation.* Do you think the role of the local news anchor/reporter is positive or negative? Can you think of a better way to deliver local news?

Are the “community involvement” activities and high profiles of the anchors/reporters the same thing as public journalism? Do you think that the often nomadic life of television news anchors/reporters undermines their understanding of the community?

On a more personal level, what seems to be the appeal of news reporting and anchoring, especially compared with reporting for a print outlet? Why do so many (young) people say that it is something they’d like to do?

5. *Engagement.* Investigate the consultants who make local news the way it is. The most prominent of the consultants is Iowa-based Frank Magid Associates (www.magid.com). Others include the Broadcast Image Group (www.broadcastimage.com) and Talent Dynamics (www.talentedynamics.com).

IN DEPTH: ANALYZING THE QUALITY OF NEWS

Method: Content analysis and comparison of various news outlets.

One of the major jobs of news media is to keep the public informed about the nation’s political institutions and the actions of its military. The goal of this assignment is to evaluate how well the media report these important issues and then to compare the different forms of media. This project involves both group and individual work.

Part 1: Group Content Analysis of the Media Coverage

To judge how well the media are keeping the public informed, we must first get a clear picture of what kind of coverage is being presented. We are going to do this step in groups of five to spread out the work of collecting this information.

1. As a group, select a pertinent topic (a political campaign or overseas military engagements are good examples).
2. Each group member must take responsibility for a specific media outlet to monitor. Each group should have a mix of TV newscasts, newspapers, and one Internet news site.

3. Your group must monitor the news for the same *five* consecutive days. The newspapers should be daily. Those of you monitoring newspapers *must* use the paper editions, not the online editions. However, it is okay for one person to monitor the print version of the *San Francisco Chronicle*, for example, and another www.sfgate.com.
4. You must be consistent. If you are monitoring the 10 P.M. Channel 2 newscast for five nights, it is not okay to skip a night or to substitute Channel 11 at 11 P.M.
5. Each person should keep a log of what stories relating to the chosen topic were covered, noting what it was about. If there was no coverage that day, take note of the kind of stories that were covered.
6. Each group should generate one summary of the information that each member can use. You can put this information in lists, tables, or any other form that is easy for your group to digest.
7. Groups have a right to drop a member who does not perform the assigned monitoring. Anyone dropped from a group will have to do all the monitoring alone.

Part 2: Individual Analysis

Each person will use the group information to write a short paper of 500 to 750 words evaluating the quality of the news coverage. At the end of your monitoring, you should have some opinion of how well the media are covering your issues. You should also know if one type of media does a better job than others by comparing Internet news offerings with TV and newspapers. When evaluating the coverage, you will make a judgment about whether the public is getting the information you think is important. You must attach the group summary to your paper.

—Developed by Donna Hemmila, Diablo Valley College

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

The Contemporary Journalist: Pundit or Reporter? (2010, 3:12 minutes). In this video, journalist

Clarence Page and journalism professor and author Richard Campbell discuss how today's new media age has blurred the distinction between a "journalism of verification" and a "journalism of assertion" for contemporary reporters.

Journalism Ethics: What News Is Fit to Print? (2009, 3:51 minutes). Journalism and legal scholars

discuss the ethical considerations inherent in the news industry. Featuring Frank LoMonte and Joe Urschel.

Murky Waters: Debating the Role of Citizen Journalism (2010, 3:02 minutes). In this video, Noam

Chomsky, Bob Speer, Robin Sloan, and Mickey Huff discuss what citizen journalism is and its value as well as its drawbacks.

The Power of Images: Amy Goodman on Emmett Till (2009, 1:47 minutes). Amy Goodman shares the story of Emmett Till and discusses how images have incredible storytelling power.

VIDEOS/DVDS/CDS

Beyond the Frame: Alternative Perspectives on the War on Terrorism (2004, 126 minutes). Interviews

with leading scholars, experts, and activists about the U.S. media's coverage of the war on terrorism.

The interviews were (and continue to be) available free of charge via streaming video through the

Media Education Foundation's Web site. The project was a response to the foundation's alarm at

the dangerously restricted range of views presented by the mainstream media, largely confined to the

opinions of political elites and a commercial frame dependent on advertisers and ratings. Distributed

by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Bob Roberts (1992, 103 minutes). Tim Robbins plays a populist candidate for the Pennsylvania senate.

The movie is shot in documentary style and chronicles a political race and “spin” manipulation of the press.

Bulworth (1998). Warren Beatty plays Senator Bulworth, a born-again politician who begins “speaking honestly,” stirring up the news media and the status quo.

Civic Journalism (1995, 33 minutes). Narrated by Hodding Carter III, this video looks at journalists practicing civic journalism in Charlotte, North Carolina, and in a statewide initiative in Wisconsin.

Distributed by the Pew Center for Civic Journalism, 800-345-9556;

<http://democracyplace.soundprint.org/pewdf.html>.

Constructing Public Opinion: How Politicians and the Media Misrepresent the Public (2001, 32

minutes). The media regularly use public opinion polls in their reporting of important news stories.

But how exactly do they report them and to what end? This video is an interview with Professor Justin Lewis, who demonstrates the way in which polling data are themselves used by the media not just to reflect what Americans think but also to construct public opinion itself. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Fear and Favor in the Newsroom (1996, 57 minutes). The testimony of some of the nation’s most distinguished journalists, including four Pulitzer Prize winners, shatters the myth perpetuated by the media themselves that editorial decisions are made “without fear or favor.” Available on YouTube: <https://www.youtube.com/watch?v=xTYmSe5xg2U>.

Free Speech for Sale (1999, 60 minutes). An excellent Bill Moyers documentary on how news coverage reflects well-funded corporate interests and how big media corporations fail to cover how they themselves stood to benefit under the 1996 Telecommunications Act. Distributed by PBS Video and available online through Vimeo: <http://vimeo.com/33288765>.

Independent Media in a Time of War (2003, 35 minutes). Amy Goodman—-independent journalist and host of the popular radio show *Democracy Now!*—speaks about the corporate media’s coverage of

the 2003 Iraq War. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The Insider (1999, 157 minutes). A film about the true story of tobacco executive-turned-whistleblower Jeffrey Wigand and his relationship with *60 Minutes* producer Lowell Bergman.

Media Manipulation: New Game for Big Business (1998, 29 minutes). An examination of the relationship between large corporations with diverse holdings and the daily operation of the media outlets they own (part of *The Media under Siege*, a two-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://ffh.films.com>.

Medium Cool (1969, 111 minutes). One of the first films to address the power of the television news camera, *Medium Cool* follows a television-news camera operator and his increased apathy toward his surroundings and his job.

The Myth of the Liberal Media: The Propaganda Model of News Featuring Noam Chomsky and Edward Herman (1997, 60 minutes). A comprehensive framework for understanding how the news is produced and in whose interests it works. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Natural Born Killers (1994, 123 minutes). This movie, directed by Oliver Stone, is as much about the killing spree of two mass murderers as it is about all the media attention they asked for and got along the way.

NOW with Bill Moyers (2004, December 17, 60 minutes). In his final episode, Bill Moyers reports on the intersection of media and politics and on how Republicans have used it so successfully. Distributed by PBS Home Video, 800-531-4727; www.shoppbs.org.

Television Media: Headlines or Hype? (1998, 30 minutes). This program profiles the history of the electronic media, revealing its biases and its tendencies toward sensationalism and exploitation and highlighting the challenges it faces (part of *The Media under Siege*, a two-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://ffh.films.com>.

Veronica Guerin (2003, 98 minutes). Starring Cate Blanchett, this feature film is based on the story of a devoted Irish journalist who wrote about organized crime and was ultimately gunned down in her car. Directed by Joel Schumacher.

WEB SITES

Assignment Editor: <http://assignmenteditor.com>

An online tool designed to assist reporters in conducting research on the Internet.

Committee to Protect Journalists: www.cpj.org

An independent nonprofit organization committed to promoting freedom of the press worldwide.

The Institute for Interactive Journalism: www.j-lab.org

A part of the American University School of Communications dedicated to using new technologies in the newsroom.

Media Matters for America: www.mediamatters.org

A Web-based progressive research and information center devoted to monitoring and analyzing misinformation in the U.S. media.

The Pew Research Center's Project for Excellence in Journalism: www.journalism.org

A research organization specializing in the use of empirical methods to evaluate the performance of the media.

Poynter Institute Online: www.poynter.org

The Web presence for the Poynter Institute in St. Petersburg, Florida.

Project Censored: www.projectcensored.org

A media research program designed to focus on bringing to light news stories that are often underreported by the major U.S. media outlets.

Radio Television Digital News Association: www.rtdna.org

A professional organization devoted to the electronic news media and to the setting of standards for news-gathering and reporting.

Reporters without Borders: www.rsf.org

A nongovernment organization advocating freedom of the press around the world.

Vanderbilt Television News Archive: <http://tvnews.vanderbilt.edu>

Vanderbilt University's archive of television news broadcasts dating from August 5, 1968, onward.

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Chapter 15

Media Effects and Cultural Approaches to Research

Preview Story: The 1966 TV movie *The Doomsday Flight*, the 1994 movie *Natural Born Killers*, and the video game *Doom* have all been accused of leading to dangerous copycat incidents and tragedies, renewing debates on the suggestive power of visual imagery and screen violence.

I. Early Media Research Methods

In the United States, the emphasis on applied research led to an expanded analysis of the effects of the media, which was characterized by data collection and numerical measurement.

A. *Propaganda Analysis.* During World War I, governments routinely relied on propaganda divisions to mobilize public opinion. *Propaganda analysis* became a major early focus of mass media research.

B. *Public Opinion Research.* Surveys of citizens have provided insights into social attitudes but may adversely affect active political involvement.

C. *Social Psychology Studies.* Whereas opinion polls measure attitudes, social psychology studies measure individual behavior and cognition.

D. *Marketing Research.* Surveys on consumer buying habits have developed sophisticated methods to determine consumer preferences and media use.

II. Research on Media Effects

Behavioral science has tried to understand, explain, and predict the impact of mass media on individuals and society.

A. *Early Theories of Media Effects.* Historical, economic, and political factors influence media industries, making it difficult to develop systematic theories to explain communication.

1. *The Hypodermic-Needle Model*. This model suggests that media shoot their potent effects directly into unsuspecting victims.
 2. *The Minimal-Effects Model*. Also called the limited model, this model suggests that people generally engage in *selective exposure* and *selective retention* of media.
 3. *The Uses and Gratifications Model*. This model asks the question “Why do we use the media?”
- B. *Conducting Media Effects Research*. Most media research employs the *scientific method* for studying phenomena in systematic stages.
1. *Experiments*. *Experiments* in media research involve isolating some aspect of content and manipulating variables to discover the medium’s impact on attitude, emotion, or behavior.
 2. *Survey Research*. *Survey research* is a method of collecting and measuring data taken from a group of respondents to show correlations between variables.
 3. *Content Analysis*. Researchers systematically code and measure media content to study the effects of media messages.
- C. *Contemporary Media Effects Theories*. By the 1960s, researchers at the first schools of mass communication had begun documenting consistent patterns of media effects.
1. *Social Learning Theory*. This four-step process has been used to demonstrate a link between violent media programs and aggressive behavior.
 2. *Agenda-Setting*. Over the years, *agenda-setting* research has demonstrated that the more stories the news media do on a particular subject, the more importance audiences attach to that subject.
 3. *The Cultivation Effect*. This mass media phenomenon suggests that extensive television viewing leads individuals to perceive reality in ways that are consistent with the portrayals they see on television.

4. *Spiral of Silence*. This theory proposes that those who find that their views on controversial issues are in the minority will keep their views to themselves for fear of social isolation.

5. *The Third-Person Effect*. People believe that others are more affected by media messages than they are themselves.

D. *Evaluating Research on Media Effects*. Because most media research operates best in examining effects on individual behavior, fewer research studies exist on media's impact on community and social life.

III. *Cultural Approaches to Media Research*

In the United States in the 1960s, an important body of research—loosely labeled *cultural studies*—arose to challenge mainstream media effects theories.

A. *Early Developments in Cultural Studies Research*. In Europe, media studies have always favored interpretive rather than scientific approaches.

B. *Conducting Cultural Studies Research*. Cultural research focuses on the investigation of daily experience, especially on issues of race, gender, class, and sexuality, and on the unequal arrangements of power and status in contemporary society.

1. *Textual Analysis*. Unlike the numerical measurement of content analysis, *textual analysis* involves the close reading and interpretation of the meanings of cultural messages.

2. *Audience Studies*. Cultural studies research that focuses on how people use and interpret cultural content is called *audience studies* or reader-response research.

3. *Political Economy Studies*. A major concern of political economy studies about the mass media is the increasing conglomeration of ownership.

C. *Cultural Studies' Theoretical Perspectives*. Cultural studies research on media is informed by more general perspectives about how mass media interact with the world.

1. *The Public Sphere*. Jürgen Habermas theorized that a public forum for critical debate is essential for a democratically functioning society.
2. *Communication as Culture*. Everything that defines a culture—language, food, clothing, architecture, mass media content, and so on—is a form of symbolic communication that signifies shared beliefs.

D. *Evaluating Cultural Studies Research*. Because cultural work is not bound by the precise control of variables, researchers can more easily examine the ties between media messages and the broader social, economic, and political world.

IV. *Media Research and Democracy*

With the special terminology and jargon of media research, the larger public has often been excluded from access to the research process.

Case Study: The Effects of TV in a Post-TV World (p. 517)

Media Literacy and the Critical Process: Wedding Media and the Meaning of the Perfect Wedding Day (p. 523)

Case Study: Our Masculinity Problem (p. 529)

LECTURE TOPICS

1. Detail the four influential areas of media effects research: propaganda analysis, public opinion research, social psychology studies, and marketing research (see Lecture Spin-Offs).
2. Discuss the benefits and hazards of various types of public opinion research. Explain why journalists depend on polls, and explore the purpose of pseudo-polls (see Lecture Spin-Offs).
3. Cover the three historical models used to explain or predict human behavior relating to mass media: the hypodermic-needle model, the minimal-effects model, and the uses and gratifications model.

Discuss why these models aren't considered especially useful today in the evaluation of media effects on audiences.

4. Explain the strengths and limitations—with examples—of experimental research, survey research, and content analysis (see Lecture Spin-Offs).
5. Describe the five mass media phenomena posited by researchers: social learning theory, agenda-setting, the cultivation effect, the spiral of silence, and the third-person effect (see Lecture Spin-Offs and the Bobo doll film excerpt in the *About the Media* DVD).
6. Discuss the ways in which political economy theory provides a lens through which to view and understand the implications of concentration of corporate ownership, and go over some critiques of that view.
7. Discuss the usefulness of academic media research to the culture at large. Also note why some media research is understood as inaccessible (see Lecture Spin-Offs).
8. Track how media research has often concluded that emerging mass media (radio, movies, television, and the Internet) have negative effects, especially on children. Discuss how each medium has reacted to these findings, adapting its content or resorting to self-regulation. Describe the eventual role of governing authorities in that process. Contrast the pressure put on those media by such research when it conflicts with their own economic interests (see Lecture Spin-Offs).

LECTURE SPIN-OFFS

Preview Story: Visual Imagery and Screen Violence

A few days after Cho Seung-Hui killed thirty-two students and himself at Virginia Tech, news commentators began connecting a photo of Cho wielding a hammer—included in the package that Cho mailed to NBC News—to a scene from the Korean movie *Oldboy*. The film, the second part of Park Chan-Wook's unofficial Vengeance Trilogy, won the Cannes Grand Prize in 2005. The hammer scene

in the film follows the antagonist taking on a hall of henchmen with a hammer. According to *Salon* critic Grady Hendrix, the hammer sequence may start out violent, but it ends up silly. “While some could view it as an exciting action sequence, I’ve never seen an audience that isn’t giggling by the end as the exhausted fighters trip over their own feet, fall on their butts with fatigue, and muster up all the menace of a sleepy kitten,” Hendrix writes. And yet media reports continued to link Cho Seung-Hui’s massacre to possible influences from Korean films as well as video games (*Counter-Strike* was the game most discussed), even if there was little evidence that Cho played those games.

- On March 8, 1999, the U.S. Supreme Court refused to stop a lawsuit against Oliver Stone, Time Warner Entertainment Company, and others who were accused of intentionally contributing to the crime spree of a Louisiana couple who were ostensibly motivated by the film *Natural Born Killers*. The plaintiffs were relatives of a victim who was shot during the killing spree. Although the Court merely denied a review of the case instead of handing down a ruling on it, the entertainment industry closely watched the case as a potentially precedent-setting challenge to the First Amendment and the rights of book publishers, film and television producers, musicians, and artists to express creative ideas without fear of liability. Ultimately, in 2001, the suit was thrown out of court.
- In a May 1999 editorial in *Rolling Stone*, shortly after the Columbine High School massacre, editor Jann Wenner blamed lax gun laws, not the media, for violence in American culture:

In Japan, Canada, Australia, and, indeed, most Western industrialized nations, violent movies, music, and video games are the norm, but access to firearms is not. In 1996, handguns were used to murder 2 people in New Zealand, 15 in Japan, 30 in Great Britain, and 9,390 in the United States. Michael Moore investigates the connection between handgun access and social violence in *Bowling for Columbine* and investigates Canada. Guns are as accessible in Canada as in the United States, but the culture is not as violent. Why?

- Concerns over the impact of violent messages on the public are not limited to movies and video games. Following the January 2011 shooting of Democratic Arizona congresswoman Gabrielle Giffords and eighteen others, critics quickly latched on to what they described as “hate-filled” and “violent” political rhetoric and images put forward largely by conservative political figures; included were former vice presidential candidate Sarah Palin, who at one point before the shooting had a graphic on her Web site with a picture of Giffords and other political opponents in gun-site crosshairs. Some critics argued that such rhetoric carries some of the blame for pushing an already troubled person into an act of violence. Others said that this incident was simply a case of a deranged individual and not the fault of a political viewpoint. The debate heated up again in July 2011, when Anders Behring Breivik admitted to bombing and shooting dozens in Norway, pointing to a manifesto he authored that was filled with violent conservative political and religious ideology. Again, some claimed that the killer was strongly encouraged by mainstream political anti-Islamic and antiliberal rhetoric, while others painted the man as a “lone wolf” killer. And following the mass shootings that took place in an Aurora, Colorado, movie theater in July 2012 and at Sandy Hook Elementary School in Newtown, Connecticut, in December 2012, Wayne LaPierre, the executive vice president of the National Rifle Association, named violent movies and video games as a possible source of blame for both horrific events. How might various schools of mass communication research try to answer the question about the impact of political speech, especially speech that uses violent rhetoric and imagery?

Public Opinion Research

- Whereas a regular poll normally samples between one thousand and three thousand people, *tracking polls* depend on a smaller polling sample of about four hundred people who are polled each day. The daily results are averaged over a three- to four-day period and presented as the latest day’s tracking poll. The next day, the new results are averaged in, and the earliest day is dropped off. Because of the small sample size, these polls do not have the reputation of being very stable or

reliable. However, Gallup has been conducting tracking polls (along with partners CNN and *USA Today*) since 1992.

- Even if polls have become more accurate over the years, they by no means have a perfect track record, and they always exist within “margins of error.” As Lori Robertson writes in the *American Journalism Review*, “Imagine a radio newscast that included: ‘George W. Bush holds a narrow lead over Al Gore in the latest Zogby poll, 48 percentage points to 45. But with a margin of error of plus or minus 2 percentage points, this really means Gore could have the lead. Or it could be tied. Or Bush could be leading 50 to 43. And with a confidence level of 95, there’s a 5 percent chance that this poll is just plain wrong.’ ” (See Lori Robertson, “Polled Enough for Ya?” *American Journalism Review*, January/February 2001, <http://ajr.org/Article.asp?id=564>.)

Here are some of the snags pollsters ran into as they tried to gather public opinion on the Bill Clinton–Monica Lewinsky scandal:

- Varying results for two extremely similar questions could be staggering: To the question “Should Clinton resign if impeached, or should he fight the charges in the Senate?” 59 percent said Clinton should resign. To the question “Should Clinton resign if impeached, or should he remain in office and face trial in the Senate?” only 43 percent said he should resign.
- Pollsters also didn’t know how to handle descriptions of Monica Lewinsky. Initially, she was referred to as a “twenty-one-year-old intern at the White House,” but that description highlighted her young age and made her seem like an innocent victim, even though she was the one who had allegedly pursued Clinton. Later, pollsters would refer to Lewinsky as the “former White House intern.”

It was also difficult for pollsters to describe Clinton and Lewinsky’s sexual relationship in a manner that didn’t seem offensive, titillating, or biased. The relationship seemed to reside in a gray area between adultery and a one-night stand, and the perjury and obstruction-of-justice charges also complicated descriptions. Pollsters finally settled on “the Lewinsky matter.”

A troubling trend for the news and market research industries is that fewer people are agreeing to participate in public surveys; in fact, as many as eight out of ten people decline to answer questions in some polls. As a result, social scientists question the validity of many polls. People with young children as well as the elderly and the unemployed tend to be oversampled because they're home more often than are people who go to work. Some pollsters blame the increase in telemarketing for increasing public suspicion against unsolicited calls. Polling via the Internet also raises concerns because respondents are self-selected and can fill out questionnaires multiple times.

Social Psychology Studies

- The idea for the Payne Studies came from the Reverend William Short, a harsh critic of movies during the 1920s and 1930s. In 1927, Short started an organization called the Motion Picture Research Council and amassed a large number of educators, psychologists, and sociologists to study the effects of movies on children. The Payne Studies got its name from a generous private foundation called the Payne Fund.

Thirteen studies were conducted over a three-year period, and they generally concluded that movies were bad for children. One study was set up to explore the effect of movies on the sleep patterns of children. First, researchers went to a state juvenile institution in Columbus, Ohio, and wired the beds of 170 children so that they could measure the children's movements as they slept. The researchers divided the children into various control groups. Children in one group had to drink coffee at 8:30 P.M., another group was kept up until midnight and then awakened early every morning (this part of the experiment was canceled when the institution's matrons complained), and another group was made to watch movies before bedtime. The study concluded that watching movies caused just as much sleep disturbance for children as did drinking two cups of coffee at 8:30 P.M.

- By July 1, 1999, all television manufacturers had to install the V-chip technology in at least half of their new sets (90 percent had already done so). Full compliance was mandated by January 1, 2000. The next step, according to FCC commissioner Gloria Tristani, was to educate parents on how to

use the V-chip. To help this process, free V-chip guides were made available to parents by having them call 877-2-VCHIP-TV or visit the FCC's Web site, www.fcc.gov/vchip. However, early indications suggested that most people were not using the new technology.

In 2003, RCA started selling television sets equipped with a system called KidPass, allowing parents to limit the amount of time children spend in front of the television. In 2007, one senator from Arkansas (Sen. Mark Pryor, D) sponsored the Child Safe Viewing Act and proposed a super V-chip that would block content on cell phones, TVs, and the Internet. The bill was signed into law by President George W. Bush in December 2008. "It's an uphill battle for parents trying to protect their kids from viewing inappropriate programming," Pryor said. "I believe there is a whole new generation of technology that can provide an additional layer of help for these parents."

- Educational psychologist Jane Healy wrote *Endangered Minds* (1990), which posited that the rapid pace of television and other image-oriented media can impede brain growth and make children less able to concentrate and analyze information, and less able to think. Her book quotes Jennings Bryant, a researcher at the University of Alabama:

One thing we do know is that [television] reduces what we call vigilance [the ability to remain actively focused on a task]. If they watch lots of fast-paced programs and then we give them things to do afterward such as reading or solving complex puzzles, their stick-to-itiveness is diminished; they're not as willing to stay with the task. Over time, with lots of viewing, you're going to have less vigilant children. This is especially critical with relatively young children—about three to five years seem to be particularly vulnerable.

(p. 201)

Healy also notes the following: "Studies show attention tends to wander when the material is seen either as 'boring' or not readily understandable; then, when something salient happens, attention is drawn back. This conditioned pattern of sporadic, externally directed attention corresponds precisely

with what teachers are reporting. In class or when doing homework, one can't just let the mind change channels or wander away when things become a bit difficult or boring" (p. 202).

- Steven Johnson, author of the best-selling book *Everything Bad Is Good for You* (2005), discusses the impact of popular culture on young people and argues the following:
 - Popular culture has grown more engaging and intellectually demanding in recent years.
 - Young people are increasingly engaging with (or “exercising their minds” with) more and more sophisticated media content and are in turn becoming smarter, not dumber. Johnson refers to this “upward trend” as the sleeper curve, taken from Woody Allen’s movie *Sleeper*, where in the year 2173 hot fudge is good for you. Johnson points to the cognitive advantages of increasingly complex video games, television narratives, and film narratives.
 - Johnson explains: “There may indeed be more ‘negative messages’ in the mediasphere today, as the Parents Television Council believes. But that’s not the only way to evaluate whether our television shows or video games are having a positive impact. Just as important—if not more important—is the kind of thinking that you have to do to make sense of a cultural experience. . . . Today’s popular culture may not be showing us the righteous path. But it is making us smarter.” (p. 14)

Marketing Research

Companies won't unleash a new product until it has been tested extensively in what they hope are representative markets. A good test market is a place with demographics that mirror the nation and with a representative mix of radio, television, and newspapers for advertising all the various new products. For years, Peoria, Illinois, was considered an ideal testing ground. Other popular test-market cities have been Columbus, Ohio; Cincinnati, Ohio; Des Moines, Iowa; Indianapolis, Indiana; and Louisville, Kentucky. More recently, Boise, Idaho; Tulsa, Oklahoma; Charleston, West Virginia; Atlanta, Georgia;

Minneapolis, Minnesota; Cedar Rapids, Iowa; and Detroit, Michigan's metro area have become popular as test sites.

The Hypodermic-Needle Model

You may want to consider using the clip in the *About the Media* DVD titled "Perversion for Profit" to illustrate the hypodermic-needle model. The 1964 clip shows an outraged Charles Keating (of Savings and Loan scandal fame), who tells viewers that exposure to sexually explicit magazines is the direct path to truancy and homosexuality. In his efforts to curb porn, Keating founded a Cincinnati-based anti-pornography organization called Citizens for Decent Literature and testified against pornography before Congress in 1960. Here's a quote from Keating in "Perversion for Profit": "Never in the history of the world have the merchants of obscenity, the teachers of unnatural sex acts had available to them the modern facilities for disseminating this filth. High-speed presses, rapid transportation, mass distribution all have combined to put this violent obscenity within the reach of every man, woman, and child in the country." The excerpt we have chosen in the *About the Media* DVD shows Keating holding up magazines and using charts to argue for the link between porn and "illicit" behavior. The excerpt is from a two-part film series, which can be downloaded in its entirety from the Internet Archive (www.archive.org).

The complete TV Parental Guidelines (labels, content indicators, and their respective meanings) from the FCC are listed at www.fcc.gov/vchip.

Conducting Media Effects Research

Collecting relevant data can sometimes be tricky. In 1996, Governor Pete Wilson of California announced that there was an "epidemic" of unwed mothers in his state. He based his statements on a study conducted by the federal Department of Health and Human Services, which had gathered data on unwed mothers. The study's flaw was classifying a mother's marital status according to the name she signed on her baby's birth certificate. If the mother signed her birth name but the baby was given the father's last name, it was

automatically assumed that the mother was unwed. The result was the misclassifying of hundreds, perhaps thousands, of women who had retained their birth name after they were married.

Experiments

One of the earliest studies of television aggression was conducted in the 1960s by psychologist Albert Bandura. The most famous of them is the “Bobo” experiment. In this experiment, individual preschool children watched a short film that showed graduate students playing aggressively with toys, including climbing on an inflated plastic punching doll (Bobo the Clown), hitting its nose, and yelling, “Socko!” Each child was then taken to a playroom filled with toys, including a Bobo doll. Observers recorded the child’s play for ten minutes from behind a one-way window. The play behavior of children who had seen the film was then compared with that of children who had not seen the film. The results indicated that children who had seen the film behaved more aggressively in the playroom than did those who had not seen it. The major criticism of this experiment is that the unusual setting doesn’t reflect real life. Moreover, Bobo dolls are designed to be punched, which makes aggressive play permissible. See the *About the Media* DVD for a clip of the Bobo doll experiment.

Survey Research

- Interpreting dated survey information and poorly written survey questions resulted in the Roper poll’s most embarrassing moment. In 1948, Roper polls indicated that Thomas E. Dewey would beat President Harry Truman for the nation’s highest office. Unfortunately, Roper’s election day forecast was based on polls conducted in August, many weeks before the November vote. Republicans, who presumed that their candidate, Dewey, would win, were complacent, whereas Truman’s campaign worked vigorously until the end, with the result that Truman was reelected.
- In 1975, researchers at the University of Cincinnati conducted a famous polling experiment in which they asked a random sample of Cincinnati residents if the “1975 Public Affairs Act” should be repealed. Half of those polled said either yes or no. Because the 1975 Public Affairs Act did not

exist but was fabricated by the researchers, the experiment was important because it showed that many people are willing to express opinions on things they know nothing about.

- In his book *Bowling Alone: The Collapse and Revival of American Community* (2000), Robert D. Putnam concludes, based on survey data, that Americans have become increasingly disconnected from family, friends, social organizations, neighbors, and democratic structures. Some trends that he identifies are that attending club meetings is down 58 percent since the 1950s, family dinners down 33 percent, having friends over for a visit down 45 percent.
- In a 2005 study on female body image, Alison Field, an epidemiologist at Brigham and Women's Hospital and an assistant professor at Harvard Medical School, surveyed 548 girls in grades five through twelve in a working-class suburb near Boston. More than two-thirds said that their idea of the perfect body shape was greatly influenced by what they saw in magazines, and almost half said that they would diet to attain that look. Only 29 percent were actually overweight.
- The Pew Internet and American Life Project puts out about fifteen to twenty survey-based reports each year. The organization explores the impact of the Internet on families, communities, work and home, daily life, education, health care, and civic and political life. One report from a few years back found that most artists and musicians have embraced the Internet as a place to sell their creative works, and that two-thirds consider file-sharing to be a minor threat or no threat at all. Pew relies on phone surveys as well as online surveys to gather data. The nonprofit organization makes all data available online at www.pewinternet.org.

Content Analysis

- The Kaiser Family Foundation conducts its "Sex on TV" content analysis studies biennially. See <http://kff.org> for the foundation's most recent studies.
- George Gerbner and his colleagues in 1980 offered this definition for coding violence in their content analysis of television:

The overt expression of physical force (with or without a weapon, against self or others) compelling action against one's will on pain of being hurt and/or killed or threatened to be so victimized as part of the plot. Idle threats, verbal abuse, or gestures without credible violent consequences are not coded as violence. However, "accidental" and "natural" violence (always purposeful dramatic actions that do victimize certain characters) are, of course, included.

The authors also noted that the definition includes violence that occurs in a fantasy or humorous context.

- One content analysis of a random sample of fifteen college textbooks on American government found that photos in the textbooks tend to portray poverty as a "black" problem and to perpetuate other stereotypical images of the poor. The authors concluded that "the images of contemporary poverty in introductory American government textbooks would lead college students to think that African Americans make up 50% of all poor people," whereas census data note that African Americans constitute 27 percent of the poor. Conversely, "in the textbooks, whites make up only 23% of those in poverty, but . . . 45% of people in poverty are white." (See Rosalee A. Clawson and Elizabeth R. Kegler, "The 'Race Coding' of Poverty in American Government College Textbooks," *Howard Journal of Communication* 11 [2000]: 179–188.)

Social Learning Theory

- In 2000, Richard Rhodes wrote a comprehensive study called "The Media Violence Myth" that persuasively discredited the media violence scholarship that has been part of effects research for decades. Here are some of his observations:
 - There haven't been thousands of studies on media violence; there have been about two hundred.
 - None of the studies is conclusive. For example, researchers claiming that kids are "desensitized" after watching violent television may have misunderstood that kids were just more relaxed.

- The studies don't account for "researcher expectation" whereby the subject guesses what the hovering researcher is looking for. (Rhodes noted that in one study, watching *Mister Rogers' Neighborhood* and *Sesame Street* supposedly tripled the aggressiveness of preschool kids.)
- A famous study published in 1992 in the prestigious *Journal of the American Medical Association* found a correlation between the number of murders in the United States and Canada between 1945 and 1974 (beginning with the introduction of TV) and the number of murders in white South Africa, which introduced TV after 1975. The study concluded that homicides doubled in both cases after the introduction of television, and it held TV responsible for higher murder rates. The study has been roundly rebuffed as ludicrous by a number of researchers, but it continues to be considered authoritative in the medical community.
- Refer to the *About the Media* DVD for excerpts from two Media Education Foundation videos—*The Killing Screens* and *Game Over*—that make connections between media violence and violent behavior. We also recommend that you show these videos in their entirety as time permits.
- In 2000, two studies by university researchers were published by the American Psychological Association that linked video games like *Doom*, *Wolfenstein 3D*, and *Mortal Kombat* to real-life aggression.
- The first study involved 227 college students at Iowa State University. The students completed a survey about aggressive behaviors in their past, their video game playing habits, and their grades. The study reported two key findings. First, students who played more violent video games in junior high and high school engaged in more aggressive behavior than those who did not. Second, the amount of time spent playing video games in the past was associated with lower academic grades in college.
- The second study involved 210 college students who played either the violent *Wolfenstein 3D* or the nonviolent *Myst*. The study reported that students who played the violent game were more prone to punish the opponent in a subsequent game than those who played the nonviolent game.

The study concluded that “violent video games provide a forum for learning and practicing aggressive solutions to conflict situations.”

- In 2007, the FCC finally released a report on TV violence and its impact on kids, three years after it was commissioned. To many observers, the report was a disappointment in that it was extremely vague. For example, the report offered little direction on what the FCC counted as “excessively violent programming.” There was also little evidence to support how “violent” TV programming influences or hurts children. The report cited research on TV viewing that seemed to point to short-term aggressive behavior among children, but no research was mentioned that suggested long-term effects. As media critic John Nichols summed it up, “They basically boil down to saying: ‘Well, you can do something if you want to, and it’s maybe a good idea.’ ” (See Frazier Moore, “Violence on TV? The FCC Lacks Answers,” *SFGate.com*, May 3, 2007.)
- The Culture and Media Institute, which has a mission to “preserve and help restore America’s culture, character, traditional values, and morals against the assault of the liberal media elite, and to promote fair portrayal of social conservatives and religious believers in the media,” put out a research study in 2007 that linked TV watching to “decaying moral values.”

According to the study, those who watch television for four or more hours a day are less committed to character virtues such as honesty and charity and are more permissive about “sex, abortion, and homosexuality,” than those who watch less than four hours per day. Those who watch one hour or less of television a night are more likely to attend religious services than those who watch more than one hour each night.

The Cultivation Effect

According to Gerbner and colleagues, representations on television overestimate the numbers of lawyers, physicians, and other professional or management workers in American society and underestimate blue-collar, sales, and clerical workers. Television severely underrepresents young people, older people, married people, and adults who wear eyeglasses.

Contributing to the cultivation of a “mean-world syndrome” are the Gerbner group’s findings that each week more than half of all major characters on television are involved in violent action. Conversely, FBI statistics indicate that each year fewer than 1 percent of Americans are victims of criminal violence. (Even accounting for unreported crimes, it is estimated that no more than 4% of Americans are victims of violence each year.)

Showing the excerpts from *Slim Hopes*, *Tough Guise*, and *Mickey Mouse Monopoly* (excerpts from Media Education Foundation videos presented in the *About the Media* DVD) is a way to help your students discuss and understand the cultivation effect. We recommend that you show your students the entire videos if you can; they are available from the Media Education Foundation (www.mediaed.org).

Audience Studies

Christina Kotchemidova has contributed an insightful political economy analysis of why we say “cheese” when having our pictures taken. She looked at popular photo journals throughout the twentieth century and described how Eastman Kodak Corporation—producer of the cheap Kodak cameras—changed the way people both took and appeared in photographs. Photos prior to Eastman Kodak’s marketing campaigns were generally formal family portraits. However, Eastman Kodak invented the Kodak Girl as its sales icon to convey that taking pictures was enormously satisfying (the Kodak Girl is always smiling exuberantly) and so easy that even “a girl can do it.” It also changed the way people acted when their photograph was taken. People went from saying “prunes” (which was how studio photographers got people to produce their pinched, Mona Lisa expressions) to saying “cheese” and smiling indulgently, all as a result of economics and marketing.

Media Research and Democracy

- A longer excerpt from New York University physics professor Alan Sokal’s phony jargon-riddled parody mentioned on text page 532 follows:

Here my aim is to carry these deep analyses one step further, by taking account of recent developments in quantum gravity: the emerging branch of physics in which Heisenberg's quantum mechanics and Einstein's general relativity are at once synthesized and superseded. In quantum gravity, as we shall see, the space-time manifold ceases to exist as an objective physical reality; geometry becomes relational and contextual; and the foundational conceptual categories of prior science—among them, existence itself—become problematized and relativized. This conceptual revolution, I will argue, has profound implications for the content of a future postmodern and liberatory science.

(See Janny Scott, "Postmodern Gravity Deconstructed, Slyly," *New York Times*, May 18, 1996, p. 1.)

- Princeton philosophy professor Cornel West is very much a public intellectual. He has recorded a rap album, makes regular appearances on television shows, and writes for magazines like *Spin*. Moreover, he appeared in *Matrix Reloaded* as a wise counselor of Zion, delivering the line, "Comprehension is not requisite for cooperation." West calls himself an "intellectual freedom fighter."
- Some other public intellectuals:
 - Kembrew McLeod (University of Iowa), who has done such public pranks as claim the copyright to the term "Freedom of Expression" and actually sued AT&T for using his copyrighted trademark
 - Robert McChesney, who has spearheaded numerous media reform organizations such as Free Press and the National Conference on Media Reform
 - Jonathan McIntosh, who documents police brutality at labor disputes and posts his photographs online in addition to remixing old commercials (e.g., Army commercials and Kodak commercials) with jarring images from the news media
 - Bill Kovach, a professor at the Missouri School of Journalism, who is the founding director of the Committee of Concerned Journalists and a critical thinker on journalism practice

- Tom Rosenstiel, also a professor at the Missouri School of Journalism, who is the director of the Project for Excellence in Journalism
- Melissa Harris-Perry, a political science professor at Tulane, who writes about race, class, and politics for the *Nation* and also hosts a news and opinion show for MSNBC

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: MEDIA EFFECTS RESEARCH

Consider the incidents outlined in the chapter's preview story as well as any other recent media stories about violence, and discuss the following questions in class: Does media effects research support the charge that mass media should be responsible for the tragic instances of copycat behavior? How would you balance the First Amendment free-expression rights of the mass media with issues of social and moral responsibility?

IN BRIEF: SOLVING NEGATIVE MEDIA EFFECTS

This think-pair-share exercise focuses on negative media effects and how modifications in the college education of future mass media professionals might help change things.

1. *Think:* On your own, write down two or three ways in which the mass media may contribute to or cause negative social effects.
2. *Pair:* Turn to your neighbor and discuss your lists. Do you agree that the mass media contribute to the effects that you have listed? Can people working in the media do something to lessen the negative effects?
3. *Share:* As a class, consider what interventions could be made in the education of media professionals to solve these problems. What factors work against your proposed solutions? In other words, what are competing influences in the media industry that might stymie reforms? Do people working within the mass media have a responsibility to try to lessen negative media effects?

IN BRIEF: CODING VIOLENCE

What counts as “violence” on television? Is driving a sport-utility vehicle through a stream violent? Is shooting a man before he sets off a bomb that’s about to kill one hundred people violent, or is it a good deed? Is a parent screaming at a child violent? Is it violence if the child screams back? Is an accidental shooting by a police officer violent? Is an image of a gun violent? Is an act of nature violent? Is the context of violence important? Does remorse after a violent act, or “real” consequences to violence in a certain program, mitigate the conception of violence? Is it possible to count acts of violence? Can the context of violent acts on television be objectively understood, or is context more a matter of personal interpretation? If there can be many definitions of violence, what are the implications for TV ratings systems?

(*Note: The researchers of the National Television Violence Study, vol. 1 [1997], recognized nine contextual factors that can influence audience responses to television violence: [1] the nature of the perpetrator, [2] the nature of the target, [3] the reason for the violence, [4] the presence of weapons, [5] the extent of the graphicness of the violence, [6] the degree of realism of the violence, [7] whether the violence is rewarded or punished, [8] the consequences of the violence, and [9] whether humor is involved in the violence.*)

IN DEPTH: HOW TO APPROACH MEDIA RESEARCH

The purpose of this project is to extend your critical approach to media research. For the following Critical Process exercise, comparatively analyze methodological approaches introduced in this chapter: a more social scientific method (e.g., experiments, surveys, content analysis, or a creative combination thereof) and a cultural approach (e.g., textual analysis, audience study, political economy study, or a creative combination thereof). Investigate the following argument (you can investigate other arguments as well): *College students are less informed about current news events than their parents are.*

1. *Description*. Describe how you could best investigate this argument using first a social scientific method and then a cultural approach. Explain fully how each study would be developed, step-by-step.
2. *Analysis*. Look at completed plans of study using each of the two methodological approaches, noting similarities and differences. Also, consider each methodology in terms of the potential breadth and depth of findings.
3. *Interpretation*. What kinds of questions are certain to be answered by each or both studies? How much does the phrasing of the research question or argument determine the best methodological approach? What kind of approach seems to offer more definite, conclusive answers? Which approach offers more of a broad, big-picture point of view?
4. *Evaluation*. Based on the comparative analysis, if you had to do this study using only one methodological approach—social scientific or cultural—which would you use? Why? Would it ever be helpful or even possible to combine both approaches?
5. *Engagement*. Of course, actually completing one or both of the proposed studies would best answer the original question and direct you toward a plan of engagement. But for now, assume that college students should be even better informed, and consider some feasible activities: How could campus news sources—including newspapers, radio stations, television or cable stations, Web sites, blogs, and bulletin boards—be better distributed to students? How can students be creatively engaged to care more about current events? How can students find more time in their day to learn about current events?

IN DEPTH: SCIENCE MEETS THE MUSIC REVIEWS

Pre-Exercise Question: Have you ever disagreed with a music-recording review, thinking that the reviewer was too “subjective”?

This exercise is designed to illustrate the differences between scientific and interpretive methods.

1. Choose a recent music review from *Rolling Stone*, *Spin*, or another popular music magazine. Scan the review for statements that seem to be debatable or subjective (e.g., “This is the best recording since the artist’s debut album,” “The tone of this recording is melancholy,” “The lyrics are silly and pretentious”).
2. Decide on a scientific method—experiment, survey, or content analysis—to test the reviewer’s interpretations. Explain in detail how you would carry out this study, incorporating the ideas of objectivity, reliability, and validity. For example, say you were doing a content analysis that intended to show that Lady Gaga’s lyrics embrace feminist ideals. First the researcher would need to develop a fair and logical system for coding the lyrics (objectivity). The coding system should also yield similar results when different people are coding the same lyrics (reliability). Perhaps the most difficult part is demonstrating that the content analysis study actually measures what it claims to measure (validity).
3. Evaluate the effectiveness of the scientific-method alternative. Does this approach produce a better record review than the interpretive approach? Would a different scientific method have worked better, or would it simply have raised other difficult questions?

Options: This exercise can work both as a classroom discussion and as an individual writing assignment.

For an advanced Critical Process exercise, students may actually carry out their scientific research method and document the results in a short paper.

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Media Effects Research (2009, 5:40 minutes). Scholars and industry insiders discuss how media effects research informs media development and distribution. Featuring Richard Campbell, Terry Curtis, Jeff Goodby, and Liz Perle.

VIDEOS/DVDS/CDS

Audience and Feedback (1997, 29 minutes). This program explores the characteristics that define a desirable audience, the history of audience ratings, and the ways in which audiences are addressed (part of the eight-part series *Media Power*). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://.ffh.films.com>.

Dream Deceivers: The Story Behind James Vance vs. Judas Priest (1991, 60 minutes). The documentary's producers interviewed members of Judas Priest, the parents of the teenagers who shot themselves after listening to Judas Priest music, and one of the teens, James Vance, who was disfigured by a self-inflicted gunshot wound to the face. Available via PBS: <http://www.pbs.org/pov/dreamdeceivers/>.

Dreamworlds 3: Desire, Sex, and Power in Music Video (2007, 60 minutes). Shows how music is marketed to adolescent males, particularly by using images of women. Good when discussing the music industry or media effects. Getting a little dated. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Game Over: Gender, Race, and Violence in Video Games (2000, 41 minutes). This video offers a dialogue about the complex and controversial topic of video game violence, and it is designed to encourage students to think critically about the video games they play. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The Killing Screens: Media and the Culture of Violence (1997, 46 minutes). Specifically addressing the question of violence and the media, this video urges viewers to think about the effects of the media in new and complex ways. Features George Gerbner. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The Question of Television Violence (1972, 56 minutes). An important look back at the intense U.S. Senate Subcommittee on Communications hearings that investigated the effects of television violence. ABC, CBS, and NBC all made presentations, along with the surgeon general of the United

States, scientists, and parent-group representatives. Distributed by the National Film Board of Canada, 800-542-2164; www.nfb.ca.

Stuart Hall: Representation and the Media (1997, 55 minutes). A discussion with Stuart Hall on representation, one of the key concepts of cultural studies. Hall relates how reality is understood through the lens of culture. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Tough Guise: Violence, Media, and the Crisis in Masculinity (1999, 82 minutes). A long video that illustrates how media images present lessons in what makes boys become “real men.” Good when discussing media effects. Contains quite a bit of violence. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

WEB SITES

American Psychological Association: www.apa.org

A scientific and professional organization that promotes the advancement of psychological knowledge in society.

Association for Education in Journalism and Mass Communication: www.aejmc.org

An organization that promotes high standards for journalism and mass communication education.

Broadcast Education Association (BEA): www.beaweb.org

The professional association for professors, graduate students, and professionals interested in teaching and research related to electronic media.

FCC V-chip education site: www.fcc.gov/vchip

A federal government site for the V-chip.

Henry J. Kaiser Family Foundation: www.kff.org

A nonprofit organization focusing on major health-care issues in the United States.

National Communication Association (NCA): www.natcom.org

The oldest and largest national organization dedicated to promoting communication scholarship and education.

Roper Center for Public Opinion and Research: www.ropercenter.uconn.edu

One of the world's leading archives of social science data, specializing in data from surveys of public opinion.

TV Parental Guidelines Monitoring Board: www.tvguidelines.org

An organization providing information about the content and age-appropriateness of TV programs.

FURTHER READING

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Chapter 16

Legal Controls and Freedom of Expression

Preview Story: During the 2012 election, the two main political parties spent an estimated \$6 billion on campaign advertising. Those with limited means are at a disadvantage when it comes to buying expensive commercial speech in the form of TV ads, making it difficult for third-party candidates to compete in the two-party system.

I. *The Origins of Free Expression and a Free Press*

The freedom of expression granted to the press in the United States is often taken for granted by its citizens, while visitors from other countries are astounded.

- A. *Models of Expression.* Since the mid-1950s, four models have been used to categorize differing ideas underlying free expression: *authoritarian*, *communist*, *social responsibility*, and *libertarian*.
- B. *The First Amendment of the U.S. Constitution.* The Bill of Rights, which contains the first ten amendments to the Constitution, was adopted in 1791.
- C. *Censorship as Prior Restraint.* Over time, the U.S. Supreme Court has defined censorship as *prior restraint*: Courts and governments cannot block any publication or speech before it actually occurs.
 1. *The Pentagon Papers Case.* After classified papers were leaked to two national papers during the Vietnam War, the Nixon administration attempted to suppress their publication, arguing that it would pose a “clear and present danger” to national security.
 2. *The Progressive Magazine Case.* In 1979, the U.S. Department of Energy asked a national left-wing magazine not to publish a sensitive article about the hydrogen bomb, arguing that it would damage U.S. efforts to halt proliferation of nuclear weapons.

- D. *Unprotected Forms of Expression*. Despite First Amendment protection of speech, the federal government, state laws, and local ordinances have on occasion curbed expression in cases of seditious expression, copyright infringement, libel, obscenity, privacy rights, and expression that interferes with the Sixth Amendment (the right to a speedy and public trial with an impartial jury).
1. *Seditious Expression*. Sentiments of the Sedition Act of 1798 reappeared by the twentieth century in times of war, emerging again in 2010 with the WikiLeaks case.
 2. *Copyright Infringement*. Appropriating a writer's or artist's words or music without consent or payment is a form of expression that is not protected as speech.
 3. *Libel*. Whereas *slander* constitutes spoken language that defames a person's character, *libel* refers to defamation of character in written or broadcast form.
 4. *Defenses against Libel Charges*. Besides the truth as the best defense against libel, prosecutors receive absolute privilege, and journalists are entitled to *qualified privilege*, in regard to potentially damaging statements made in a legal proceeding about a defendant's reputation; the rule of *opinion and fair comment* is another defense against libel in which journalists may make it clear that an opinion is a criticism, not an allegation of fact.
 5. *Obscenity*. For most of America's history, it has generally been argued that *obscenity* does not constitute a legitimate form of expression. The problem is how to define an obscene work.
 6. *The Right to Privacy*. Whereas libel law safeguards a person's character and reputation, the *right to privacy* protects an individual's right to be left alone, without his or her activities becoming public property.
- E. *First Amendment versus Sixth Amendment*. First Amendment protections of speech and press have often clashed with the Sixth Amendment, which guarantees an accused individual in criminal prosecutions the right to a speedy and public trial by an impartial jury.

1. *Gag Orders and Shield Laws*. To prohibit the press from releasing preliminary information that might inhibit jury selection, *gag orders* have been used on lawyers and witnesses. *Shield laws* protect reporters from being forced to reveal their sources.
2. *Cameras in the Courtroom*. In the early 1980s, the Supreme Court ruled that the presence of TV equipment did not make it impossible for a fair trial to occur, leaving states to determine the extent of camera use in the courtroom.

II. *Film and the First Amendment*

When the First Amendment was ratified in 1791, the existence of visual media such as film and television could not have been predicted, leaving these media to struggle for broad protection.

- A. *Social and Political Pressure on the Movies*. With the rise of movies' popularity in the early twentieth century came the formation of censorship groups.
- B. *Self-Regulation in the Movie Industry*. In response to film-industry scandals and fear of movie censorship, the movie industry formed the Motion Picture Producers and Distributors of America (MPPDA).
 1. *The Motion Picture Production Code*. MPPDA president Will Hays instituted the Motion Picture Production Code (MPPC) in the early 1930s to put a moral seal of approval on almost every Hollywood film.
 2. *The Miracle Case*. Named after Roberto Rossellini's film *Il Miracolo (The Miracle)*, the 1952 case involved the movie's distributor suing the head of the New York Film Licensing Board for banning the "sacrilegious" film. The distributor won the case.
- C. *The MPAA Ratings System*. In 1968, an industry board began to rate movies according to graphic content, eventually creating G, PG, R, and X ratings. PG-13, parental guidance for children under age thirteen, and NC-17, indicating no children seventeen or under admitted, were added later.

III. *Expression in the Media: Print, Broadcast, and Online*

A 1950 publication called *Red Channels: The Report of Communist Influence in Radio and Television* brought Cold War blacklisting to the radio and television industry.

- A. *The FCC Regulates Broadcasting.* Broadcasters continue to challenge the “public interest” statute of the Communication Act of 1934, arguing for ownership of their airwave assignments and exemption from government oversight.
- B. *Dirty Words, Indecent Speech, and Hefty Fines.* The government may not interfere with radio programs or engage in prior restraint, although a handful of radio stations have been punished for *indecentcy* or profanity after the fact.
- C. *Political Broadcasts and Equal Opportunity.* According to *Section 315* of the 1934 Communications Act, broadcast stations must provide equal opportunities and response time for qualified political candidates.
- D. *The Demise of the Fairness Doctrine.* A corollary to Section 315, the *Fairness Doctrine*, required stations to air and engage in controversial-issue programs that affected their communities. The Fairness Doctrine ended in 1987.
- E. *Communication Policy and the Internet.* Because the Internet is not regulated by the government, is not subject to the Communications Act of 1934, and has done little in regard to self-regulation, many have looked to it as the one true venue for unlimited free speech under the First Amendment.

IV. *The First Amendment and Democracy*

As entertainment, news, and government organizations merge, the civic role of watchdog must be shared by journalists, our leaders, and most important, citizens.

Media Literacy and the Critical Process: Who Knows the First Amendment? (p. 544)

Case Study: Is “Sexting” Pornography? (p. 550)

LECTURE TOPICS

1. Discuss the origins of Western free expression, and consider the four models for expression and speech: authoritarian, communist or state, libertarian, and social responsibility (see Lecture Spin-Offs as well as “Despotism” and “A Welcome Guest in the House” in the *About the Media* DVD).
2. Explain the concept of censorship as prior restraint, especially as it relates to the Pentagon Papers and the *Progressive* magazine cases.
3. Outline the many unprotected forms of expression, including sedition, libel and slander, privacy, and obscenity. Also note the court definitions of *libel*, *privacy*, and *obscenity* and relevant cases (see Lecture Spin-Offs as well as “Definition of Obscenity” in the *About the Media* DVD).
4. Consider how gag orders, shield laws, and cameras in the courtroom create conflict between the First and Sixth Amendments (see Lecture Spin-Offs).
5. Discuss the history of film with regard to the First Amendment. Play excerpts of films such as *The Miracle*, *Who’s Afraid of Virginia Woolf?*, *Gremlins*, and *Indiana Jones and the Temple of Doom* to illustrate legal and ratings issues (see Lecture Spin-Offs).
6. Discuss the different net neutrality rules for wired connections and wireless connections put forth by the FCC in late 2010. Should wireless (mobile) providers be exempted from the rule that prevents them from blocking Web services? Why or why not?
7. Lecture on the issues of freedom of speech and copyright on the Internet. Discuss the possibilities and implications of legal controls, using domestic and international examples. To illustrate key points about copyright, play the ten-minute trailer “Copyright Criminals: This Is a Sampling Sport,” available in the *About the Media* DVD.

8. Explore the copyright issues presented in digital media, particularly sampling. Discuss the reasons digital media lends itself more to copyright infringement than other forms of media.

LECTURE SPIN-OFFS

Models of Expression

- We strongly recommend assigning the annual reports on press freedom prepared by Reporters without Borders as external reading. The report “lists the worst violations in repressive countries, including major culprits North Korea, Eritrea, Cuba and Turkmenistan, but also looks at democracies, where progress needs to be made too.” In 2013, Reporters without Borders released its latest worldwide index of press freedom. Some of the report’s highlights:
 - Many countries involved in the “Arab Springs,” such as Egypt, Libya, and Tunisia, remain at the bottom of the index because the political instability resulting from their regime changes has created a dangerous environment for journalists.
 - Northern European countries continue to set the standard for press freedoms. Finland, the Netherlands, and Norway have retained the top three places.
 - Although it has a vibrant community of bloggers and online journalists, China continues to censor and jail dissidents, placing it in the bottom ten countries in terms of press freedom.
 - Mali fell sharply in the 2013 index due to the military coup in Bamako in March 2013 and the North’s takeover by armed rebels that exposed the media in the north to censorship and violence. Tanzania fell more than 30 places after two journalists were killed within the course of four months.
 - Afghanistan’s rise is noteworthy in large part because no journalists are currently in prison there.

- Reporters without Borders summed up 2013 this way: “The ranking of most countries is no longer attributable to dramatic political developments. This year’s index is a better reflection of the attitudes and intentions of governments towards media freedom in the medium or long term.”

(See Reporters without Borders Press Freedom Index 2013, <http://en.rsf.org/press-freedom-index-2013,1054.html>.)

- Another organization that tracks democracy and freedom, the U.S.–based Freedom House, also tracks press freedoms. Its 2013 report states:

The analysis found that less than 14 percent of the world’s inhabitants lived in countries with a Free press, while 43 percent had a Partly Free press and 43 percent lived in Not Free environments. The population figures are significantly affected by two countries—China, with a Not Free status, and India, with a Partly Free status—that together account for over a third of the world’s nearly seven billion people. The percentage of those enjoying Free media in 2012 declined by another half point to the lowest level since 1996, when Freedom House began incorporating population data into the findings of the survey.

(See Freedom House, *Freedom of the Press* index 2013, www.freedomhouse.org.)

- It also may be helpful, during class, to visit the Freedom House Web site and show your students the 2014 Press Freedom map that we feature in the textbook on p. 541.

Unprotected Forms of Expression

- Officially launched in 2007, WikiLeaks refers to itself as a media organization, and the whistleblowers who share information as their journalists. Here is its manifesto from its Web site (<http://wikileaks.org>):

Our goal is to bring important news and information to the public. We provide an innovative, secure and anonymous way for sources to leak information to our journalists

(our electronic drop box). One of our most important activities is to publish original source material alongside our news stories so readers and historians alike can see evidence of the truth. We are a young organisation that has grown very quickly, relying on a network of dedicated volunteers around the globe.

- WikiLeaks has made worldwide headlines many times over since 2007 with its publication of formerly secret documents from a number of governments and corporate entities around the world, including hundreds of thousands of documents from the U.S. State Department and the U.S. military.
- The publishing of these documents has brought down much official wrath upon WikiLeaks and its editor in chief, Julian Assange. Politicians ranging from Vice President Joe Biden to former Republican Speaker of the House Newt Gingrich have used words like “terrorist” and “traitor” to define Assange and WikiLeaks (although how Assange, a citizen of Australia, could be a traitor to the United States hasn’t ever really been explained).
- Assange himself was arrested in early December 2010 in Great Britain based on sexual assault charges filed in Sweden by two women he allegedly met at a seminar. As extradition is contested in the British courts, Assange and his supporters claim that the charges are politically motivated. They also say that his greatest fear is extradition from Sweden to the United States, where he fears being sent away to the Guantanamo Bay detention facility in Cuba.
- Although WikiLeaks does not reveal the names of its sources, an investigation by the U.S. government resulted in May 2010 in the arrest of Pfc. Bradley Manning, who is accused of leaking U.S. diplomatic cables, U.S. military video, and field intelligence reports that were published by WikiLeaks. He was convicted of several charges in August 2013.
- In June 2011, on the fortieth anniversary of the publishing of the Pentagon Papers in the press, Daniel Ellsberg, the man who leaked the papers, defended Bradley Manning. The secrets that Ellsberg revealed about the government lying to the public about the Vietnam War were much

more highly classified than the documents allegedly revealed by Manning, yet the charges against Ellsberg were ultimately dismissed by a trial judge. Ellsberg said in a statement, “If Bradley Manning did what he’s accused of, then he’s a hero of mine. . . . I wish I could say that our government has improved its treatment of whistle-blowers in the 40 years since the Pentagon Papers.” (See Anna Mulrine, “Pentagon Papers vs. WikiLeaks: Is Bradley Manning the New Daniel Ellsberg?” *Christian Science Monitor*, June 13, 2011.)

Copyright Infringement

Lawrence Lessig offers an accessible explanation of piracy and copyright in Chapter 8 of his book *Free Culture* (2004). He identifies two kinds of piracy. For Lessig, Piracy I is the kind of piracy that happens across Asia and Eastern Europe, where businesses “take other people’s copyrighted content, copy it, and sell it—all without the permission of a copyright owner.” Piracy II is peer-to-peer file-sharing and, according to Lessig, has four categories: (1) sharing as a substitute for purchasing the content, (2) sharing to sample music before purchasing it, (3) sharing to get access to copyrighted works that are no longer available for purchase, and (4) sharing to access content that is meant to be given away. Lessig argues that some of the sharing that happens online should be encouraged, not stamped out. The book is available online at <http://www.authorama.com/book/free-culture.html> and provides some worthwhile additional reading for your students or for your lecture and discussion preparations.

Defenses against Libel Charges

During their face-to-face meeting on the *Larry King Show* in January 1997, Jerry Falwell and Larry Flynt opened with this exchange:

King: What are you feeling right now, Jerry, toward Larry Flynt, today, right now?

Falwell: Well, I have never had any ill feelings toward him. I think that his business is sleaze and garbage, and I think that it’s demeaning to women and children.

King: No ill feelings toward him?

Falwell: Of course not . . .

King (to Flynt): And how do you feel about Mr. Falwell?

Flynt: I always felt Jerry was a hypocrite, and I still feel that way.

King: Because . . .

Flynt: And I think the rhetoric he spews out has caused more harm than any ideas since the beginning of time.

A few minutes later, Falwell shed some light on the main reason behind his suit against Flynt:

Falwell: Oh, I was in Washington, and a reporter, as I was leaving a press conference, said, “Have you seen the current issue—upcoming issue of *Hustler*?” And I said no, nor any of the prior ones. “Well, you’re in there.” I said, “Nothing new.” I had been in it a number of times. “But your mother is in this one.” That’s when I saw the ad, and my mother had not passed just—just shortly passed—and she was 82 and a sweet, wonderful godly lady. I am a public figure like you are, and that goes with the territory, but I . . .

King: If your mother weren’t in it, would you have never raised a ruckus?

Falwell: If my mother hadn’t been in it, it would have been just a chuckle.

Obscenity

- The Parents Television Council (PTC) seems to be losing some of its clout. Although it once played a big role in getting the FCC to crack down on “racy” programming and obscenity, the rejection of the FCC’s “fleeting expletives” policy by a federal court in 2010 is a sign that the tide might be turning. (See Brooke Barnes, “TV Watchdog Group Is on the Defensive,” *New York Times*, October 24, 2010.)

- An incredible series of overreactions in Oklahoma City in the summer of 1997 resulted in the local police confiscating video copies of *The Tin Drum*, a German film that won the 1979 Academy Award for best foreign film. Bob Anderson, the sixty-seven-year-old director of Oklahomans for Children and Families, heard a radio talk-show host attacking *The Tin Drum* as an “obscene” film. Anderson immediately called the Oklahoma City police, who then took a copy of the film to a local district-court judge. The judge watched the film and (in what he later said was only an advisory opinion) deemed it obscene. The police—with no warrants—then went to Oklahoma City video stores and libraries and rounded up all copies. One Blockbuster Video store employee even provided the names of the two customers who had checked out copies. Again without warrants, police went to these two homes and demanded the return of the videocassettes of the nearly twenty-year-old movie.

The American Civil Liberties Union filed a suit against Blockbuster for revealing the names of video renters. Blockbuster had a national policy of not supplying customers’ names, so the video company was upset about the matter, too. *The Tin Drum* is an anti-Nazi film, adapted from the Günter Grass novel of the same name. Its apparently objectionable sexual scenes involve teenage characters (played by adult actors). After the Oklahoma City episode, video rentals of *The Tin Drum* skyrocketed across the United States.

The Right to Privacy

- The Electronic Frontier Foundation maintains a Web site on privacy, security crypto, and surveillance. See www.eff.org.
- For years, paparazzi dogged figures such as Jacqueline Kennedy Onassis to snap photos they could sell to tabloid newspapers. More recently, videographers that some call “stalkerazzi” aim to capture stars on video and sell the footage to tabloid television shows. To get a “newsworthy” response on video, these stalkerazzi are known to agitate their famous subjects.

- The greatest public disapproval of the paparazzi came after the August 31, 1997, death of Diana, Princess of Wales, whose car crashed as it was chased by photographers on motorcycles. Diana's car veered out of control in a Paris tunnel, killing her; her companion, Dodi Fayed; and the chauffeur, Henri Paul, who was said to be driving under the influence of alcohol and medication.
- Actor George Clooney, recognizing the synergies of major corporations like Viacom, owner of Paramount, chose to deal with paparazzi in a creative way. When Paramount's television tabloid news show *Hard Copy* aired personal video footage of Clooney and his girlfriend, the actor decided to boycott *Entertainment Tonight*, Paramount's more respectable entertainment newsmagazine. In a February 1997 letter to Paramount, Clooney wrote, "I can't, in good conscience, do interviews for one faction of a company while the other is making a profit at my expense." *Entertainment Tonight* depends on interviews with stars for its stories. So, as numerous other entertainers joined Clooney's protest, *ET* was clearly at a disadvantage. An executive at Paramount responded to Clooney's letter, stating, "I understand clearly your point of view on *Hard Copy* and see no reason why there should be any areas of conflict in the future. We agree that *Hard Copy* will not be covering you in any future stories."
- Since the 1990s, reality shows such as *Cops* have proliferated on television, with television crews accompanying police on "ride-alongs," capturing real arrests and dramatizing them for onscreen viewing. In two unanimous decisions in May 1999, however, the Supreme Court ruled that citizens can sue the police for such invasions of privacy, arguing that police agencies violate Fourth Amendment guarantees against unreasonable search and seizure when they invite the media onto private property to observe arrests (and other indignities). Two cases precipitated the Court's decision:
 - In Montana, federal prosecutors invited a CNN crew to document the raid of a ranch house whose owner was suspected of poisoning bald eagles. CNN broadcast a story about the raid's success, although the owner was later acquitted of all major charges.

- In Maryland, a *Washington Post* reporter/photographer team accompanied the county sheriff in the search for a fugitive. Instead of finding the fugitive, the photographer captured the fugitive's father in his underwear with officers holding a gun to his head. Although the photo was never published, Supreme Court Justice Sandra Day O'Connor called this "an amazing invasion" of the person's privacy.

The Supreme Court's decisions keep the news media off private property in police ride-alongs, although the news media can still observe raids and arrests on public property (including on the streets and in police cars) without fear of being sued. Producers of reality shows vow to continue their programs by blurring out faces or by gaining releases from those who are filmed (a surprising number of people want to be on television, even if they are shown in compromising or embarrassing situations).

Gag Orders and Shield Laws

Shield laws are currently in force in thirty-two states and Washington, D.C. Seventeen other states have recognized a reporter's privilege through judicial decisions.

Cameras in the Courtroom

One of the problems with having cameras in the courtroom is that their movements are visible to jury members. For example, when a camera is suddenly switched on or adjusted to videotape something or someone, jury members may conclude that the events of that moment are "newsworthy" and therefore more important than other parts of the trial.

Film and the First Amendment

One of the first films to be targeted by MPAA head Will Hays was Howard Hawks's *Scarface* in 1931. The PBS Culture Shock series Web site describes the story behind the movie (see www.pbs.org/wgbh/cultureshock/flashpoints/theater/hollywood.html):

In 1931, director Howard Hawks' *Scarface*, the first movie in which a gangster uses a machine gun, attracts the attention of Will Hays. Hired by studio heads in 1922 to fend off charges of industry immorality, Hays has developed the Motion Picture Production Code, later known as the Hays Code. The code aims to sanitize movies—no nudity, suggestive dancing, miscegenation, ridicule of religion, illegal drug use, or “objectionable” language—and it also demands unsympathetic portrayals of criminals and minimal detail when brutal crimes are shown. *Scarface* offends Hays on almost every count, and the ensuing struggle over the film is characteristic of the role of the Code in Hollywood production.

Director Hawks refuses to alter *Scarface* in response to Hays's demands, but producer Howard Hughes eventually defers on certain points. Hughes changes the title to *Scarface: The Shame of the Nation*, and adds Hays' suggested prologue that describes the film as an “indictment of gang rule in America.” In addition, an entire scene is inserted to address the Code's concerns, in which citizens confront the newspaper publisher, frustrated by all the publicity gangsters receive in the press.

Hays does permit scenes that hint at title character Tony Camonte's incestuous feelings for his sister, but insists on altering the ending of the film. In the original ending, Tony struggles against the police, despite a fatal wound. In the next version, completed by an unnamed director, a repentant Tony begs the police for mercy. The officers refuse, then gun him down to the cheers of the gathered crowd. Hays wants more than this implied judgment and gets yet another ending, in which Tony is sentenced to hang by a judge who pronounces him “vicious” and “evil.”

The Motion Picture Production Code

The following is taken from the 1927 “Don'ts and Be Carefuls” list that became part of the self-regulatory code adopted by 95 percent of the movie industry:

- “*Don'ts*: Pointed profanity (including the words “God,” “Lord,” “Jesus,” and “Christ”), ridicule of the clergy, children's sex organs, any licentious or suggestive nudity, any inference of sex

perversion, white slavery, sex hygiene and venereal diseases, interracial sexual relations, scenes of actual childbirth, and the illegal traffic of drugs.”

- “*Be Carefuls*: Prostitution, first-night scenes, man and woman in bed together, deliberate seduction of girls, the institution of marriage, excessive or lustful kissing, brutality and possible gruesomeness, actual hangings or electrocutions as legal punishment for crime, apparent cruelty to children and animals, branding of people and animals, surgical operations, sympathy for criminals, the use of firearms, theft, robbery, safecracking, and dynamiting of trains, mines, buildings, etc. (having in mind the effect that a too-detailed description of these may have upon the moron), technique of committing murder by whatever method, methods of smuggling, rape or attempted rape, the use of the flag, international relations (avoiding depicting in an unfavorable light another country’s religion, history, institutions, prominent people, and citizenry), attitude toward public characters and institutions, sedition, and titles or scenes having to do with law enforcement or law-enforcing officers.”

The idea of character balance also became part of the code. For instance, if the film’s plot called for an untrustworthy lawyer, producers had to write in a trustworthy lawyer to balance out the first one. (See Joel Spring, *The American School, 1642–1993* [New York: McGraw-Hill, 1994], pp. 313–319.)

The MPAA Ratings System

- Jack Valenti, who died in 2007 at age eighty-five, was an interesting character in media culture, if only for his longevity as president of the Motion Picture Association of America. (Valenti retired from the MPAA in 2004, having been president for thirty-eight years.) Born in 1921 and raised in Houston, Texas, Valenti worked as a movie-theater usher, janitor, popcorn maker, and ticket-taker during high school and college (his job financed his undergraduate education). Valenti ended up getting an MBA from Harvard and then worked as a political consultant in Texas. As a friend of Vice President Lyndon B. Johnson, Valenti had been invited to ride in the Dallas motorcade on the day John F. Kennedy was shot. Valenti later became a special assistant to Johnson and was the first

aide chosen by Johnson in the difficult hours after Kennedy's assassination on November 22, 1963. Valenti returned to his movie roots in 1966 and began his long reign as head of the MPAA, where he was reportedly the highest-paid trade association president in Washington. Valenti also tried his hand at fiction, publishing *Protect and Defend* in 1992, a White House thriller that was edited by Jacqueline Kennedy Onassis at Doubleday.

- The PG-13 rating was added in 1984 largely because of the reaction to two popular movies of that year, *Gremlins* and *Indiana Jones and the Temple of Doom*, which were rated PG but had gruesome scenes. One of *Gremlins*' famous scenes featured evil little creatures being killed in kitchen appliances such as a blender and a microwave oven. In *Indiana Jones*, the violent deaths included a ritual in which a man's heart is ripped out.
- The summer 1999 release of *Eyes Wide Shut*—a serious film with frank sexual scenes that would have received an NC-17 rating but was altered to achieve an R rating—illustrates how NC-17 has become a strongly avoided and ultimately useless rating. In her July 16, 1999, review of the film for the *New York Times*, critic Janet Maslin outlined the problems with the R and NC-17 ratings:

A word about the titillation factor, in a film that brings the failings of the MPAA ratings system to the boiling point: *Eyes Wide Shut* is suffused with sexual possibility at every turn and uses frontal nudity to deliberately potent effect, yet its mood is not strictly one of eroticism. Here sex and death are inextricably interwoven, never more so than in the vision of sexual purgatory in a ritualized, moribund orgy sequence, one that has been digitally censored to win the film its R rating.

The changes—adding computer-generated figures that partly obscure sexual activity during a sixty-five-second sequence—are a joke. The meaning and effect of the acts witnessed remain the same. (Critics were shown both versions.) And any system that puts such a profoundly adult film in the same category as *American Pie*, *South Park*, and *Lake Placid* is inadequate to the nuances of an R-rated world. As the R is allowed to disintegrate into an outright goal for teenagers, the system has

left itself no way to differentiate between crude frat-boy jokes about having sex with dessert and this intricately nuanced exploration of the nature of sexual bonds. The NC-17 rating has degenerated into a stigma, so it would have been worse than useless for a legitimately adult film like *Eyes Wide Shut*.

- In 2007, the MPAA decided that films that glamorize smoking—such as *Black Dahlia*, which contains images of Scarlett Johansson smoking seductively—will risk a higher rating. In the past, the MPAA had limited its concerns to teenage smoking, which was outlined in the detailed advisories that accompany each rated film.
- Here's a list of films rated NC-17 originally and then either recut for an R rating or distributed via DVD:
 - *Clerks* (1994)
 - *American Pie* (1999)
 - *Boys Don't Cry* (1999)
 - *Happiness* (1999)
 - *South Park: Bigger, Longer & Uncut* (1999)
 - *Requiem for a Dream* (2000)
 - *Zack and Miri Make a Porno* (2008)
 - *Bruno* (2009)
 - *Blue Valentine* (2010)
 - *The Evil Dead* (2013)
 - *The Wolf of Wall Street* (2013)

Expression in the Media: Print, Broadcast, and Online

The Federal Communications Commission is directed by five commissioners appointed by the president and confirmed by the Senate for five-year terms, except when filling an unexpired term. The president designates one of the commissioners to serve as chairperson. Only three commissioners may be members of the same political party. None of them can have a financial interest in any commission-related business. In one of the most controversial FCC appointments, President George W. Bush designated an existing Republican member of the FCC, Michael K. Powell (son of Colin Powell), as chair in 2001. During his four-year tenure, Powell advocated a philosophy of communications deregulation that undoubtedly favored the media industry, which benefited from deregulation.

The FCC Regulates Broadcasting

Indecency complaints to the FCC hit record numbers in 2004, a year that kicked off with the brief flash of Janet Jackson's breast in the Super Bowl halftime show. Indecency fines levied by the FCC also hit record heights.

Complaints soared to more than 1.1 million in 2004, from 240,000 in 2003, about 14,000 in 2002, and just 350 in 2001. Appearing before Congress in February 2004, FCC chair Michael Powell said the complaints registered “a dramatic rise in public concern and outrage about what is being broadcast into their homes.”

But according to a report by *Mediaweek* published December 6, 2004, nearly all the complaints emerged from a single conservative organization:

According to a new FCC estimate obtained by *Mediaweek*, nearly all indecency complaints in 2003—99.8 percent—were filed by the Parents Television Council, an activist group. This year, the trend has continued, and perhaps intensified.

Through early October, 99.9 percent of indecency complaints—aside from those concerning the Janet Jackson “wardrobe malfunction” during the Super Bowl halftime show broadcast on CBS—

were brought by the PTC, according to the FCC analysis dated October 1. (The agency last week estimated it had received 1,068,767 complaints about broadcast indecency so far this year; the Super Bowl broadcast accounted for over 540,000, according to commissioners' statements.)

The prominent role played by the PTC has raised concerns among critics of the FCC's crackdown on indecency. "It means that really a tiny minority with a very focused political agenda is trying to censor American television and radio," said Jonathan Rintels, president and executive director of the Center for Creative Voices in Media, an artists' advocacy group. (See Krysten Crawford, "Breasts, butts, backs . . . oh my!" *CNN/Money*, December 17, 2004, <http://money.cnn.com/>.)

- Under the Children's Television Act, enacted in 1990 and regulated by the FCC, television stations must do the following:
 - Provide parents and consumers with advance information about core programs being aired.
 - Define the type of programs that qualify as core programs.
 - Air at least three hours per week of core educational programming.
- "Core programming" is programming specifically designed to serve the educational and informational needs of children ages sixteen and under. Core programming must have the following characteristics:
 - Be at least thirty minutes in length.
 - Air between the hours of 7:00 A.M. and 10:00 P.M.
 - Be a regularly scheduled weekly program.

The FCC's rules also limit the amount of commercial matter that may be aired in certain children's television programming to 10.5 minutes per hour on weekends and 12 minutes per hour on weekdays. These requirements apply to television broadcasters, cable operators, and satellite providers.

Dirty Words, Indecent Speech, and Hefty Fines

- When the Fox Network broadcast the Emmy Awards in 2007, the show’s directors censored Sally Field’s speech when she acknowledged her award-winning role, Nora Walker, who is a mother of an Iraqi soldier. “And let’s face it,” she said, “if the mothers ruled the world there would be no Goddamn wars in the first place.” A silent screen shot appeared for four to five seconds over these words. The uncensored version of Field’s speech immediately appeared on YouTube, and the blogosphere had a heyday analyzing the reasons why Fox censored Field’s speech: Was it for “Goddamn,” or was it for “war”? At the time, political writer Steve Benen wrote on his blog, “The Carpet Bagger Report,” “It’s certainly possible that an overly sensitive puritan was at the switch, and the decision to block the comments had nothing to do with politics. But it was a News Corp. broadcast.” Fox, however, defended the decision by calling Field’s language inappropriate. Ray Romano also got bleeped, for saying “Frasier’s screwing my wife.”
- In 2007, CBS suspended two local shock jocks from the New York–based morning show *The Dog House with JV and Elvis*. Apparently, JV (Jeff Vandergrift) and Elvis (Dan Lay) aired a series of prank calls to a Chinese restaurant. When a woman answered the phone, the on-air caller said he wanted to come to the restaurant to see her naked, referring to her body as “hot, Asian, spicy,” and attempted to order “shrimp flied lice.”
- The FCC expanded its indecency rules under President George W. Bush, taking a much harder line on things uttered on broadcast television and radio. By 2007, ABC, CBS, NBC, and Fox had had enough and filed a lawsuit against the FCC. The case was about “fleeting expletives,” and it originated when NBC got fined after Bono (of U2) uttered a profanity during the Golden Globe awards ceremony in 2003. From Bono onward, the FCC had begun to punish all “fleeting expletives.” During the arguments to the United States Court of Appeals for the Second Circuit in New York, the network’s lawyers provided some golden examples that likely made the FCC and the Bush administration squirm, particularly video of Bush and Vice President Dick Cheney caught

on tape in 2006 using the same language that would have been punished by the FCC. The court ultimately found that vulgar words are often uttered out of frustration or excitement and do not imply that a sexual or excretory act has occurred.

The First Amendment and Democracy

- A lot of times students (and the public at large) mistake the meanings of patriotism and nationalism. However, the two are often diametrically opposed.
 - Waving a flag is nationalism.
 - Dissent is patriotism.
 - Saying “My country, right or wrong” and “USA: Love it or leave it” is nationalism.
 - Pointing out dangerous flaws in government policy is patriotism.
 - Telling people to “Shut up and get in line with the president” or “If you don’t like it, move to France” is not patriotism, it’s nationalism and is the antithesis of democracy.
- For a better understanding of dissent and patriotism, here are some famous quotes from some of the greatest patriots in history:
 - “Dissent is the highest form of patriotism.” (President Thomas Jefferson)
 - “It is the duty of the patriot to protect his country from the government.” (Thomas Paine)
 - “A President is impeachable if he attempts to subvert the Constitution.” (President James Madison)
 - “Patriotism means to stand by the country. It does not mean to stand by the President.” (President Theodore Roosevelt)
 - “Our lives begin to end the day we become silent about things that matter.” (Reverend Martin Luther King Jr.)

- Indeed, protest is essential to democracy. Most of the huge movements in the United States did *not* come from voting but by protest; consider the Common School movement, workers' rights, women's suffrage, the Civil Rights movement, and antiwar movements. Voting is only one part of a functioning democracy.

MEDIA LITERACY DISCUSSIONS AND EXERCISES

IN BRIEF: ADVERTISING NC-17 FILMS

If you were the owner of a community newspaper, what would be your policy on accepting advertising for pornographic movie theaters and movies rated NC-17? Justify whatever policy you develop.

IN BRIEF: OPENING POLITICAL DISCUSSION TO THIRD PARTIES

Pre-Exercise Question: Name some recent third-party and independent presidential candidates other than Ralph Nader. Why is it difficult to do so?

Can changing the structure of the mass media broaden the “public sphere” of political discussion in the United States? Invent and compare alternatives to the present system. Should Section 315 (which mandates that, during elections, broadcast stations must provide equal opportunities and response time for qualified political candidates) be amended? Should a version of the Fairness Doctrine (which required stations to provide competing points of view when offering controversial-issue programs) be revived? Does differentiating between political speech and commercial speech change the way you might interpret the First Amendment? Consider the FCC requirement of radio and television broadcasters to operate in the “public interest.” Also, how might publicly supported broadcasting help the situation? In all the possible alternatives, how do you balance public interest with broadcasters' concerns about control over their programs' content?

IN DEPTH: AGE-RESTRICTION POLICIES

In this Critical Process exercise, investigate the age-restriction policies of local retail outlets that carry media content for mature audiences.

1. *Description.* Call or visit local movie theaters, video/DVD stores, music retailers, magazine shops, and outlets that carry video games. What are their respective policies for (a) selling tickets or selling discs to the proper age groups for rated movies, especially those rated R and NC-17; (b) selling recordings with parental advisory labels; (c) displaying and selling adult magazines; and (d) selling video games rated “mature” or “adults only”? (You can review video game ratings from the Entertainment Software Rating Board at www.esrb.org.) Second, interview customers of these media outlets. Have their buying or renting experiences been restricted according to age, or do retailers ignore age guidelines?
2. *Analysis.* Look for patterns. Are there consistent policies across media outlets? For example, do all movie theaters have the same admissions policies? Are age policies consistent across all four types of outlets? For example, are magazine shops more or less strict on enforcement than music stores or video game retailers?
3. *Interpretation.* What are the meanings of the patterns? You might wish to consider the main clientele of each media outlet. For example, are movie theaters highly dependent on young audiences, even for R-rated films?
4. *Evaluation.* Are age restrictions for media content a good idea? Should enforcement be left up to retailers, or should some other entity be involved? Is censorship a concern? What responsibilities do marketers of media content have regarding this issue? What responsibilities do parents have? What responsibilities do underage customers have?
5. *Engagement.* With the aid of your course instructor, develop your findings into a more comprehensive audit on media retailers in your area, and then release your report to the local press. Before you take the information public, make sure that each small investigative group has clear

documentation of its activities and that findings are fully disclosed. Give retailers the opportunity to respond to your findings, and include those responses in the report as well. Also consider the political implications of your public report. For example, does it suggest stronger self-enforcement of age restrictions by media retailers? Does it suggest government action? Or does it suggest a problem with retailers who use media-labeling systems as the default censorship system (i.e., they don't sell or rent any content with adult ratings or parental advisory labels)?

IN DEPTH: DOES EXPRESSION ON THE INTERNET NEED LAWS?

Pre-Exercise Questions: What kind of communication occurs on the Internet that doesn't usually occur anywhere else? Is there anything on the Internet that you wish wasn't there?

Divide the class into four groups, and stage a mock public forum to consider the current debate over legal control of the Internet.

- *Group 1:* The pro-business team, which supports corporate control of the Internet. This group envisions the Internet as a profit-bearing mass medium threatened by anticorporate rhetoric in the public discourse. The ideal Internet environment for the pro-business group is one that enables corporations to directly target Internet users according to their preestablished consumer interests. This group will align itself if necessary with Group 2 as long as that alliance doesn't infringe on its commercial interests.
- *Group 2:* The pro-government-control and censorship group, which supports content and access limits on the Internet. This group was highly involved in the antiobscenity portions of the 1996 Telecommunications Act (which were eventually overturned by the Supreme Court). The ideal Internet environment for the pro-government-control group is one that is "safe" for family use and, like television, acts as a mass medium for the family. This group also sees the Internet as a tool that will bring more consumer and educational convenience to the home.

- *Group 3:* The pro-democracy group, which supports no restrictions on access and content. The ideal Internet environment for this group is one without commercials, where the Internet becomes a citizen medium.
- *Group 4:* The reporters who ask the tough questions.

Students should assemble in groups, isolate the issues important to their group, and prepare for the public forum. Depending on class size, Groups 1, 2, and 3 should appoint two or three spokespersons as “specialists” on various issues and consider what questions they will be asked by the reporters. Group 4 should brainstorm and prepare an equal number of questions for each group.

After the groups determine their strategies, they should reconvene. Groups 1, 2, and 3 should briefly state their positions before opening the forum up to questions from reporters.

Afterward (with about ten minutes to go in the class period), the class should consider which group made the most persuasive case. Can compromise be achieved among the groups, or do compromises completely undermine each group’s position?

CLASSROOM MEDIA RESOURCES

LAUNCHPAD FOR *MEDIA & CULTURE* AT MACMILLANHIGHERED.COM/MEDIACULTURE10E

Bloggers and Legal Rights (2009, 4:06 minutes). Legal and journalism scholars discuss the legal rights and responsibilities of bloggers. Featuring Richard Campbell, Frank LoMonte, and Joe Urschel.

The First Amendment and Student Speech (2010, 2:47 minutes). This video explores the involvement of school administration in the student newspaper and how, from a legal (and educational) standpoint, less involvement can be a good thing. Featuring Richard Campbell and Frank LoMonte.

VIDEOS/DVDS/CDS

Freedom of Expression (2007, 61 minutes). This documentary explores the battles being waged in courts, classrooms, museums, film studios, and the Internet over control of our cultural commons.

Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Media Ethics (1997, 28 minutes). In this program, news professionals and network and music-industry executives speak about the ethical dilemmas their industries face and how they strive to balance freedom of expression and commercial interests (part of the eight-part *Media Power* series).

Distributed by Films for the Humanities & Sciences, 800-322-8755, www.films.com; and online at <https://www.academicvideostore.com/video/media-ethics>.

This Film Is Not Yet Rated (2005, 97 minutes). Academy Award–nominated director Kirby Dick takes an incisive look at the Motion Picture Association of America, finds out who is on the secretive rating board, and documents the movie-rating process. Ironically, the MPAA slapped the documentary with an NC–17 rating for explicit scenes. *This Film Is Not Yet Rated* was then “rating surrendered” and was recut for an R rating.

WEB SITES

Center for Democracy and Technology: www.cdt.org

An organization working to promote democratic values and constitutional liberties in the digital age.

Electronic Frontier Foundation: www.eff.org

A nonprofit advocacy organization dedicated to preserving the right to freedom of speech in the digital arena.

Federal Communications Commission: www.fcc.gov

A U.S. government agency charged with regulating all non-federal-government use of radio and television.

First Amendment Center: www.newseuminstitute.org/first-amendment-center

An advocacy group dedicated to promoting comprehensive research coverage of key First Amendment issues and topics.

Legal Information Institute (Cornell University Law School): www.law.cornell.edu

A research and electronic publishing activity of the Cornell University Law School that provides public legal information.

Minnesota E-Democracy: <http://forums.e-democracy.org>

A nonpartisan citizen-based organization encouraging participation in democracies via information and communication technologies.

New America Foundation: www.newamerica.org

A nonprofit public policy institute and think tank that promotes innovative bipartisan political solutions.

PBS Flashpoints: www.pbs.org/wgbh/cultureshock/flashpoints

An online listing of various works of literature, art, and film that were considered highly controversial for their time.

THOMAS: U.S. Congress Legislative Information on the Internet:

<http://thomas.loc.gov/home/thomas.php>

A Library of Congress–sponsored listing of federal legislative information.

FURTHER READING

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Extended Case Studies from Previous Editions

For every new *Media & Culture* edition, we take a breaking news issue and develop a comprehensive five-step critical process around that topic. For this tenth edition, the Extended Case Study revolves around “Social Media and Finding Real Happiness” (see pp. 569–575). In the last five editions, we developed Extended Case Studies on:

- Patriot or Traitor? Unveiling Government Surveillance of Us (9th Edition Update, 2015)
- Our Digital World and the Self-Invasion of Privacy (9th Edition, 2014)
- How the News Media Covered the News Corp. Scandal (8th Edition Update, 2013)
- Analyzing the BP Oil Spill Coverage (8th Edition, 2012)
- New Models for News Media (7th Edition Update, 2011)

In case these “older” Extended Case Study topics from previous editions—all of which still hold their relevancy—fit better in your particular course than our current topic, you will find both teaching ideas and the entire text for previous Extended Case Studies below.

When can you teach the Extended Case Study?

We suggest three different ways to integrate the Extended Case Study:

1. Near the beginning of the course, and referenced repeatedly throughout the course. It can be used as an introduction to the five steps of the critical approach to media literacy in Chapter 1.
2. At the end of the course, when students have a better understanding of the critical process.
3. Throughout the course, which works especially well if you organize your course more thematically and want to draw connections across particular topics (e.g., privacy, public relations, news media) using the Extended Case Study as a reference point. With every Extended Case Study laid out below, we highlight ways to do just that.

Extended Case Study: Patriot or Traitor? Unveiling Government Surveillance of Us (9th Edition Update, 2015)

News stories about previously undisclosed U.S. (and British) government surveillance of citizens have been near-constant in recent years. The stories are mostly based on the leaks of classified information Pvt. Bradley (now Chelsea) Manning, a former Army intelligence analyst, and Edward Snowden, a computer system administrator working for a government contractor and a former employee of the Central Intelligence Agency (CIA) and the National Security Agency (NSA).

Americans have split on their opinions of Manning and Snowden—they are either great patriots, or horrible traitors. But, it's likely that most people aren't certain of exactly what Manning and Snowden leaked and the impact of what they leaked.

In this edition of *Media & Culture*, a new Extended Case Study (“Patriot or Traitor? Unveiling Government Surveillance of Us,” text pp. 577–583) asks students to investigate one of these complicated cases—the case of Edward Snowden and the NSA’s surveillance programs—to critically analyze the central ethical dilemma: Is this case about a traitor undermining the state, or a whistleblower providing a check on excessive and unaccountable state power?

Using the five stages of the critical process, students will evaluate the main articles revealing the Snowden leaks written by Glenn Greenwald, then a columnist on civil liberties and U.S. national security issues for *The Guardian*, a major newspaper in London; and Barton Gellman, a Pulitzer Prize–winning writer and contributor to the *Washington Post* who writes about digital security issues. Then the exercise asks students to “act” on their evaluations.

How can you teach the Extended Case Study?

If you thematically organize your course, you may be interested in applying “Patriot or Traitor? Unveiling Government Surveillance of Us” whenever you draw connections between news media, ethics, and the

relationship between the audience and media. You also may want to discuss journalism's coverage of this topic.

If you organize your course by industry, you may want to use the Extended Case Study to discuss government surveillance either during your time with Chapter 2 (The Internet, Digital Media, and Media Convergence), Chapter 8 (Newspapers), Chapter 14 (The Culture of Journalism), or Chapter 16 (Legal Controls and Freedom of Expression).

Specific ideas

Ask your students to familiarize themselves with the most current news stories related to government surveillance (particularly by the NSA) and the disclosure of state secrets. The Extended Case Study in the textbook lists several of the essential articles written by Glenn Greenwald and Barton Gellman.

Below are a few suggestions of other sources they could look at:

- A *Washington Post* video interview with Barton Gellman, published on August 12, 2013. See “Washington Post’s Barton Gellman on NSA Privacy Violations,” YouTube, www.youtube.com/watch?v=7l4mR8k-K0I. Gellman discusses the mistakes of President Obama and the NSA.
- A video interview Greenwald did with Snowden published on June 9, 2013, on YouTube is a good place to get an overview of Snowden’s reasons for the leak. See Freedom of the Press Foundation, “NSA Whistleblower Edward Snowden: ‘I Don’t Want to Live in a Society That Does These Sort of Things,’” YouTube, June 9, 2013, www.youtube.com/watch?v=5yB3n9fu-rM.
- For another good video insight, see Howard Kurtz’s interview with Greenwald on CNN’s *Reliable Sources*, June 12, 2013, www.cnn.com/2013/06/12/opinion/kurtz-snowden-greenwald/index.html.
- It might also be interesting to discuss how privacy and government surveillance are treated in other countries. For example, Germany has emerged as a country that is particularly sensitive to breaches of privacy, and the capital Berlin is home to a number of hackers and Internet privacy advocates. See Michael Birnbaum, “Leakers, Privacy Activists Find New Home in Berlin,” *Washington Post*,

November 26, 2013, www.washingtonpost.com/world/europe/leakers-privacy-activists-find-new-home-in-berlin/2013/11/26/272dc7fc-4e1d-11e3-97f6-ed8e3053083b_story.html.

- Given the difficulties that investigative journalists encounter, particularly when working with organizations such as WikiLeaks (which many governments, including the U.S., don't recognize as a journalism enterprise covered by the First Amendment), an interesting related topic is the new media organization being set up by billionaire eBay founder Pierre Omidyar. Because of his "concern about press freedoms in the US and around the world," Omidyar has committed \$250 million to the venture. Glenn Greenwald left *The Guardian* to join Omidyar's start-up in 2013, and several other top journalists also joined later that year.
 - See Dominic Rushe, "Pierre Omidyar Commits \$250m to New Media Venture with Glenn Greenwald," *The Guardian*, October 16, 2013, www.theguardian.com/media/2013/oct/16/pierre-omidyar-ebay-glenn-greenwald.
 - Also see Michael Calderone, "Former Rolling Stone Editor Eric Bates Joins Omidyar-Greenwald Venture," *Politico*, November 13, 2013, www.huffingtonpost.com/michael-calderone/eric-bates-pierre-omidyar-glenn-greenwald_b_4267249.html.
- Glenn Greenwald's reporting on the NSA and Snowden's leaks heightened a debate over what is the appropriate style of journalism—advocacy/adversarial style, or impartial/objective style? See Greenwald addressing the need for advocacy journalism in his interview with David Folkenflik on CNN's *Reliable Sources*, November 3, 2013, <http://reliablesources.blogs.cnn.com/2013/11/03/keller-vs-greenwald-glenns-take/>.
 - Greenwald was responding to *New York Times* opinion columnist (and former executive editor) Bill Keller's case for impartial journalism (and against what he calls "adversarial journalism") with David Folkenflik on CNN's *Reliable Sources*, November 3, 2013, <http://reliablesources.blogs.cnn.com/category/glenn-greenwald/>.

- The initial exchange between Greenwald and Keller was in Bill Keller, “Is Glenn Greenwald the Future of News?” *New York Times*, October 27, 2013, www.nytimes.com/2013/10/28/opinion/a-conversation-in-lieu-of-a-column.html.
- In his published note in the *New York Times* prefacing his exchange with Greenwald, Keller wrote, “Glenn Greenwald broke what is probably the year’s biggest news story, Edward Snowden’s revelations of the vast surveillance apparatus constructed by the National Security Agency. He has also been an outspoken critic of the kind of journalism practiced at places like the *New York Times*, and an advocate of a more activist, more partisan kind of journalism. Earlier this month he announced he was joining a new journalistic venture, backed by eBay billionaire Pierre Omidyar, who has promised to invest \$250 million and to ‘throw out all the old rules.’ I invited Greenwald to join me in an online exchange about what, exactly, that means.”
- Finally, perhaps the most important angle to discuss is *what* is the story—Edward Snowden, the *person* who leaked the information, or undisclosed NSA surveillance, the *content* of the leaked information? A July 2013 *Washington Post* story found that at that point, the story about Snowden was getting far more news media attention than the NSA domestic surveillance he disclosed. Why is this so, and what does this say about the news media (especially if the revelations about the NSA were indeed the biggest story of the year)?
 - See Brad Plumer, “These Charts Show How the Edward Snowden Story Is Overwhelming the NSA Story,” *Washington Post*, July 3, 2013, www.washingtonpost.com/blogs/wonkblog/wp/2013/07/03/how-ed-snowden-became-a-bigger-story-than-nsa-spying-in-two-charts/.

Make connections between the text and the Extended Case Study

The following sections in the book lend themselves well to an examination of the Extended Case Study:

- Chapter 1 outlines the five-step critical process (pp. 31–33)—description, analysis, interpretation, evaluation, and engagement—which we touch on throughout *Media & Culture*. The Extended Case Study illustrates how the five steps help students develop a critical perspective on the media.

- In Chapter 2, the sections “Social Media and Democracy” (pp. 54–55) and “Examining Ethics: The ‘Anonymous’ Hackers of the Internet” (pp. 56–57) are directly relevant to this Extended Case Study, especially when we consider how leakers and digital activists can occupy the moral high ground, and also engage in activities few would support.
- In Chapter 8, the section “New Models for Journalism” (pp. 306–307) connects to consideration of the role of WikiLeaks in journalism. The section “Newspapers and Democracy” (pp. 308–309) is also relevant to the Extended Case Study.
- Chapter 14 includes the sections “Modern Journalism in the Information Age” (pp. 487–492), “Ethics and the News Media” (pp. 493–496), “Resolving Ethical Problems” (pp. 496–497), and “Reporting Rituals and the Legacy of Print Journalism” (pp. 498–503). All three sections have ideas relevant to the Extended Case Study. The feature “Examining Ethics: WikiLeaks, Secret Documents, and Good Journalism?” (p. 514) discusses the WikiLeaks release of classified information from Pvt. Manning and the resulting ethical dilemmas for journalists and citizens.
- In Chapter 16 the first major section, “The Origins of Free Expression and a Free Press” (pp. 547–560), provides the legal framework for discussing the Extended Case Study. Also, the government leaks could be a good discussion starter on the section “Models of Expression” (pp. 548–549).

The full text of the Extended Case Study begins on the following page.

Extended Case Study: Patriot or Traitor? Unveiling Government Surveillance of Us (*Full Text*) (9th Edition Update, 2015)

In the past few years, there have been two extraordinary cases in which employees of the U.S. federal government have leaked classified information to the public.

In the first case, Pvt. Bradley Manning,¹ an Army intelligence analyst assigned to a unit based in Baghdad, Iraq, was arrested in 2010 for transmitting classified information (including U.S. airstrike videos, more than 500,000 army reports, and more than 250,000 diplomatic cables) to WikiLeaks and a few news organizations. In 2013, Manning, age twenty-five, was sentenced to up to thirty-five years in prison for offenses that included violations of the Espionage Act.

In the second case, Edward Snowden, a twenty-nine-year-old computer system administrator working for government contractor Booz Hamilton and a former employee of the Central Intelligence Agency (CIA) and the National Security Agency (NSA), leaked details of U.S. and British government domestic surveillance programs, including Internet surveillance and collection of supposedly private data, to the news media in May 2013. By the next month, the U.S. government had charged Snowden with violations of the Espionage Act and theft of government property. Snowden fled to Hong Kong, and as of this writing had found temporary asylum in Russia.

Americans have split on their opinions of Manning and Snowden—they are either great patriots or horrible traitors.² But it's likely that most people aren't certain of exactly what Manning and Snowden leaked and the impact of what they leaked.

It's already clear what the U.S. government thinks of Manning and Snowden: Manning is in jail and Snowden is on the run, first to Hong Kong, and then to Russia. But, Andrew J. Bacevich, a former Army colonel and a professor of history and international relations at Boston University, suggests that the interests of the federal government and its institutional authority aren't always aligned with the interests of the American people. He asks, "To whom do Army privates and intelligence contractors owe their

loyalty? To state or to country? To the national security apparatus that employs them or to the people that apparatus is said to protect?”³

▲ ***THUS, THE DISCLOSURE OF STATE SECRETS TO THE PUBLIC PRESENTS AN IMPORTANT ETHICAL QUESTION.*** Do any leaks of classified information automatically put our national security at risk, or do those leaks sometimes do good by revealing a smokescreen of secrecy by which the state, in Bacevich’s words, “pursues its own agenda [and] stealthily but inexorably accumulates power, privilege and prerogatives”?

For this case study, we will look at one of these complicated cases—the case of Edward Snowden and the NSA’s surveillance programs—to critically analyze the heart of the ethical dilemma: Is this case about a traitor undermining the state, or a whistleblower providing a check on excessive and unaccountable state power?

As developed in Chapter 1, a media-literate perspective involves mastering five overlapping critical stages that build on each other: (1) *description*: paying close attention, taking notes, and researching the subject under study; (2) *analysis*: discovering and focusing on significant patterns that emerge from the description stage; (3) *interpretation*: asking and answering the “What does that mean?” and “So what?” questions about your findings; (4) *evaluation*: arriving at a judgment about whether something is good, bad, poor, or mediocre, which involves subordinating one’s personal views to the critical assessment resulting from the first three stages; and (5) *engagement*: taking some action that connects our critical interpretations and evaluations with our responsibility as citizens.

Step 1: Description

For the description phase, you will need to research and take notes on some of the major news stories and recorded interviews resulting from this case.⁴

The main articles revealing the Snowden leaks were written by Glenn Greenwald, a columnist on civil liberties and U.S. national security issues for the *Guardian*, a major newspaper in London, and Barton Gellman, a Pulitzer Prize–winning writer and contributor to the *Washington Post* who writes about digital security issues. Other articles were based on Glenn Greenwald’s reporting:

- Glenn Greenwald, “NSA Collecting Phone Records of Millions of Verizon Customers Daily,” *Guardian*, June 5, 2013, <http://www.theguardian.com/world/2013/jun/06/nsa-phone-records-verizon-court-order>.
- Dan Roberts and Spencer Ackerman, “Anger Swells after NSA Phone Records Court Order Revelations,” *Guardian*, June 6, 2013, <http://www.theguardian.com/world/2013/jun/06/obama-administration-nsa-verizon-records>.
- Glenn Greenwald and Ewen MacAskill, “NSA Prism Program Taps in to User Data of Apple, Google and Others,” *Guardian*, June 6, 2013, <http://www.theguardian.com/world/2013/jun/06/us-tech-giants-nsa-data>.
- Snowden’s rationale for the leaks is in an interview Greenwald conducted with Snowden, published on June 9, 2013, on YouTube. See Freedom of the Press Foundation, “NSA Whistleblower Edward Snowden: ‘I Don’t Want to Live in a Society That Does These Sort of Things,’ ” YouTube, June 9, 2013, <http://www.youtube.com/watch?v=5yB3n9fu-rM>.
- Barton Gellman, “U.S. Surveillance Architecture Includes Collection of Revealing Internet, Phone Metadata,” *Washington Post*, June 15, 2013, http://www.washingtonpost.com/investigations/us-surveillance-architecture-includes-collection-of-revealing-internet-phone-metadata/2013/06/15/e9bf004a-d511-11e2-b05f-3ea3f0e7bb5a_story.html.

The U.S. government responded with a fact sheet to defend its intelligence activities:

- Director of National Intelligence, “Facts on the Collection of Intelligence Pursuant to Section 702 of the Foreign Intelligence Surveillance Act,” June 8, 2013, <http://www.dni.gov/files/documents/Facts%20on%20the%20Collection%20of%20Intelligence%20P>

ursuant%20to%20Section%20702.pdf. (This fact sheet was issued by the U.S. government in light of news reports based on Snowden's leaks.)

A helpful time line was prepared by the Electronic Frontier Foundation (EFF), which is sympathetic toward Snowden's cause:

- Electronic Frontier Foundation, "Timeline of NSA Domestic Spying," <https://www.eff.org/nsa-spying/timeline> (spans the period from 1791 when the Fourth Amendment of the Constitution went into effect up to today).

Step 2: Analysis

In the second stage of the critical process—analysis, you will isolate patterns that emerged from the interviews and stories and that call for closer attention. For example:

- Was the data collection on subjects outside of the United States, or were U.S. citizens also subject to data collection? Should this distinction make a difference?
- Did U.S. citizens know about these data-collection programs? What had been publicly disclosed, if anything, before Snowden's leaks?
- What communications of yours (e.g., Google, Apple, Facebook, mobile phone) could have been potentially swept up in the data-collection programs?
- Was there sufficient oversight (e.g., by Congress) of these data-collection programs?
- Was anyone put at risk because of Snowden's leaks? Explain.
- Is it possible to verify that the various secret data-collection programs made U.S. citizens safer?

Step 3: Interpretation

In the interpretation stage, you will determine the larger meanings of the patterns you have analyzed. The most difficult stage in criticism, interpretation demands an answer to the questions "So what?" and "What does this all mean?"

For example, after analyzing the articles in the *Guardian* and the *Washington Post*, were the NSA surveillance programs operating under the explicit approval of Congress, with congressional oversight? Or, looking at the historical time line of the Electronic Frontier Foundation, is the history of federal government surveillance activity one of constantly trying to find a way around the law?

Should the user data of Google, Apple, Facebook, and major mobile phone providers be tapped by government surveillance projects without our knowledge? Should the companies submit to do whatever the government asks?

Is there partisan support for or against these surveillance programs as a political issue, or does this issue cut across partisan lines?

Was Snowden's intent in leaking the information to offer it "to be used to the injury of the United States or to the advantage of a foreign nation" (as the Espionage Act says), or did he have other reasons for leaking to the press? Why did Snowden feel compelled to flee the United States? Is there a reason for the government to discourage would-be whistleblowers of any kind?

Are the leaks merely embarrassing to the federal government, or do they truly hamper important work and put lives at risk? What is good for the American people to know? Are there things about the U.S. government surveillance program that we shouldn't know?

Step 4: Evaluation

The evaluation stage of the critical process is about making informed judgments. Building on description, analysis, and interpretation, you can better evaluate the fair information practices of digital corporations.

Consider the intent of Edward Snowden in leaking information of government surveillance programs to the U.S. public. Consider the value of the NSA surveillance programs to the American people—and the value of potential data privacy that American people may assume they have. Are the NSA surveillance programs good, bad, or something else? Are people like Snowden patriots who should be praised for their whistleblowing or traitors to their country who should be charged under the Espionage Act?

Step 5: Engagement

The fifth stage of the critical process—engagement—encourages you to take action, adding your own voice to the process of shaping our culture and environment.

Andrew J. Bacevich argues that the ultimate legacy of people like Manning and Snowden is how we respond to the information:

Manning and Snowden . . . threaten the power the state had carefully accrued amid recurring wars and the incessant preparation for war. In effect, they place in jeopardy the state's very authority—while inviting the American people to consider the possibility that less militaristic and more democratic approaches to national security might exist.

In the eyes of the state, Manning and Snowden—and others who may carry on their work—can never be other than traitors. Whether the country eventually views them as patriots depends on what Americans do with the opportunity these two men have handed us.⁵

One way to begin responding is to learn more. Groups such as the Electronic Frontier Foundation are helpful resources in learning more about current privacy issues. You can also sign petitions in support of Manning and Snowden, or you can support efforts against them.

At a higher level, consider corresponding with your members of Congress—your local U.S. Representative and your two U.S. Senators—about your views on U.S. surveillance programs.

ENDNOTES

1. The day after his sentencing in July 2013, Manning said in a statement that he would henceforth be living as a female and would like to be known as Chelsea Manning.
2. John Cassidy, “Demonizing Edward Snowden: Which Side Are You On?” *New Yorker*, June 24, 2013, <http://www.newyorker.com/online/blogs/johncassidy/2013/06/demonizing-edward-snowden-which-side-are-you-on.html>.

3. Andrew J. Bacevich, “Are Manning and Snowden Patriots? That Depends on What We Do Next,” *Washington Post*, August 16, 2013, http://articles.washingtonpost.com/2013-08-16/opinions/41416348_1_edward-snowden-bradley-manning-good-war.
4. For more articles on this case, see special Web pages for the two newspapers: “The NSA Files,” *Guardian*, <http://www.theguardian.com/world/the-nsa-files>; and “Edward Snowden and the National Security Agency Leak,” *Washington Post*, http://www.washingtonpost.com/world/national-security/edward-snowden-and-the-national-security-agency-leak/0033078e-d2c6-11e2-9f1a-1a7cdee20287_topic.html.
5. Bacevich, “Are Manning and Snowden Patriots?”

Extended Case Study: Our Digital World and the Self-Invasion of Privacy (9th Edition, 2014)

As we learn more and more about what kind of data media technology (and other) companies are collecting on us and how they are using that data, it is becoming increasingly clear that the issue of online privacy is a significant one. But how prepared are we to fight against the sophisticated tactics, mathematical algorithms, and intentionally obtuse online privacy agreements that we agree to in order to access “free” online content and services, like Facebook and Google, that we are increasingly dependent on? To what extent do we consent to our self-invasion of privacy? In the ninth edition of *Media & Culture*, an Extended Case Study asks students to critically analyze two or three different privacy statements from a list of popular companies (which tend to be dry, legalistic, and hard to read): Google, Amazon, Apple, AT&T, Facebook, Hulu, Microsoft, Netflix, Pandora, Pinterest, Tumblr, Twitter, Verizon, Yahoo!, and Zynga. Using the five stages of the critical process, students will evaluate the way these companies articulate their online privacy practices, and consider whether the convenience of our digital ecosystem outweighs the increasing invasion of our privacy. Then the exercise asks students to “act” on their evaluations.

How can you teach the Extended Case Study?

If you thematically organize your course, you may be interested in applying “Our Digital World and the Self-Invasion of Privacy” whenever you draw connections between advertising, economics, and the relationship between the audience and media. You also may want to discuss journalism’s coverage of this topic.

If you organize your course by industry, you may want to use the Extended Case Study to discuss the ever-present tension between advertising and audience across all media industries.

Specific ideas

Ask your students to familiarize themselves with the most current news stories related to online privacy. Below are a few suggestions of stories that students could read, and other sources they could look at:

- Natasha Singer’s *New York Times* stories from 2012 tracking the competing interests between the FTC, which aims to protect children from online privacy incursions, and media technology companies:
 - “U.S. Is Tightening Web Privacy Rule to Shield Young,”
www.nytimes.com/2012/09/28/technology/ftc-moves-to-tighten-online-privacy-protections-for-children.html
 - “A Trail of Clicks, Accumulating in Conflict,”
www.nytimes.com/2012/11/06/technology/silicon-valley-objects-to-online-privacy-rule-proposals-for-children.html?pagewanted=all
 - “Your Online Attention, Bought in an Instant,” www.nytimes.com/2012/11/18/technology/your-online-attention-bought-in-an-instant-by-advertisers.html
- An eye-opening *New York Times Magazine* investigative feature story, “How Companies Learn Your Secrets” by Charles Duhigg, also from 2012, outlines how companies (not just media technology companies) use mathematical algorithms to find out all sorts of personal data about people—including whether a woman is two weeks pregnant and may not even know it yet (see www.nytimes.com/2012/02/19/magazine/shopping-habits.html).
- Articles in various other online news sites, such as:
 - “The End of Online Privacy?”, the *Guardian*, www.guardian.co.uk/technology/2012/feb/28/the-end-of-online-privacy.

- “Users Getting Smarter About Online Privacy,” *Washington Post*,
http://articles.washingtonpost.com/2012-02-24/business/35442522_1_social-media-users-privacy-controls-social-networks.
- “Online Privacy Bill Introduced in House of Representatives,” the *Huffington Post*,
www.huffingtonpost.com/2013/03/07/online-privacy-bill_n_2829167.html.
- The *Wall Street Journal*’s impressive “What They Know” series:
<http://online.wsj.com/public/page/what-they-know-digital-privacy.html>, along with this interactive graphic: <http://blogs.wsj.com/wtk/>.
- An interactive graphic, “Facebook’s Targeted Ads,” from the *New York Times*:
www.nytimes.com/interactive/2010/03/04/technology/internet/20100304-facebook-ads-interactive.html.
- NPR’s *Fresh Air* interview with Julia Angwin, who writes the column “The Decoder” for the *Wall Street Journal*: www.npr.org/templates/story/story.php?storyId=129298003.
- Resources such as the Berkeley Law Web Privacy Census, which consistently measures Internet tracking and puts the whole topic of online privacy under a critical lens:
www.law.berkeley.edu/privacycensus.htm.
- For some satire, here’s an online video from the *Onion* critiquing Facebook and parental surveillance: www.youtube.com/watch?v=yu4zMvE6FH4.

Make connections between the text and the Extended Case Study

The following sections in the book lend themselves well to an examination of the Extended Case Study:

- Chapter 1 outlines the five-step critical process (pp. 32–33)—description, analysis, interpretation, evaluation, and engagement—which we touch on throughout *Media & Culture*. The Extended Case Study illustrates how the five steps help students develop a critical perspective on the media.

- In Chapter 2, the section “The Economics and Issues of the Internet” (pp. 57–68) is directly relevant to this Extended Case Study, especially the material under the heading, “Targeted Advertising and Data Mining” (pp. 60–64).
- In Chapter 3, the section “Electronic Gaming and Advertising” (p. 93) illustrates the numerous advertising tactics used in the video game industry, including advergames, in-game advertisements, and social game advertising, which works to collect data on often unsuspecting players—directly connecting into the Extended Case Study.
- Chapter 4 talks about the economics of the music industry in the section “Making, Selling, and Profiting from Music” (pp. 139–143). It also details various music download and other subscription streaming services (including Apple’s iTunes store) that capture immeasurable amounts of data from their users, as well as social media sites such as Facebook, YouTube, and cloud services such as iCloud.
- The “Economics of Broadcast Radio” section in Chapter 5 (pp. 178–182) and the “The Economics and Ownership of Television and Cable” section in Chapter 6 (pp. 216–225) of the main text are good places to revisit the notion that commercial media entertainment is never “free.” In commercial radio and broadcast/cable television, the channels we watch are littered with paid advertising messages and product placement; on the Internet sites we frequent, we put up with commercial messages, but we also give up our personal data to access “free” content.
- Chapter 8 covers the journalism industry, and Chapter 14 covers ethics, values, and culture of the news media. As students read various journalism articles related to online privacy in relation to the Extended Case Study, a good question to ask as you introduce these chapters is: How can media industries fairly report on this issue when they practice data mining themselves?
- Chapter 13, which focuses on media economics, touches on the tricky business of making money in the media in a number of key places:

- The section “Collecting Revenue” (p. 446), distinguishes between direct and indirect payments for media projects (self-disclosing one’s personal data being a form of indirect payment).
- The section “The Rise of the New Digital Media Conglomerates” (pp. 460–462) details the rise of Apple, Facebook, Microsoft, and Google, all of which figure greatly into the discussion of online privacy, as one of their key business strategies is data mining, which enables highly targeted advertising.
- In Chapter 16, the chapter opener (pp. 537–538) and the section “The Right to Privacy” (pp. 549, 551) discuss privacy issues as they relate to the media.

The full text of the case study begins on the next page.

Extended Case Study: Our Digital World and the Self-Invasion of Privacy (*Full Text*) (9th Edition, 2014)

A principle narrative of recent media history is the digital turn—how digital media corporations have begun to transform the way traditional mass media businesses interact with consumers. To get this unprecedented access to digital media content, we have handed over our credit card numbers, allowed our browsing and buying habits to be tracked, and have freely shared personal photos, stories, tweets, and status updates with digital media companies that are working on ever-new schemes to monetize all of our information. All of this raises an important question: Is the convenience of our digital ecosystem worth the increasing invasion of our privacy?

In 1969, when the Internet was just a U.S. Department of Defense project and the Web had yet to be invented, media philosopher Marshall McLuhan wrote, “Publication is a self-invasion of privacy.”¹ That is, when we write something for publication, we consent to have our personal thoughts and ideas become a public matter. McLuhan had no idea how easy it would become for people to do “self-invasion of privacy” in the twenty-first century. Nor might he have guessed that publication via the Internet could mean instant global distribution, and perpetual existence. (See the cases of former U.S. Representatives Anthony Weiner and Chris Lee about how embarrassing photos of oneself can be globally distributed and endure forever.)

Twitter asks us to self-disclose in 140 characters or less. Facebook encourages us to post status updates, photos, and other personal information like our birthday, relationships, and political views. Elsewhere, we upload audio and video, post comments to Web sites, and send frequent text messages. Here are just a few measures of our collective “self-invasion of privacy.”

- Facebook users upload 300 million images each day.²
- Twitter users send 340 million tweets each day.³
- More than 6 billion text messages are sent each day (more than 2 trillion per year).⁴
- 144.8 billion e-mails are sent every day.⁵

- 72 hours of video are uploaded to YouTube every minute.⁶

Of course, from other perspectives such self-disclosure is not alarming, but instead the essential content of a new economic model. In 1999, as consumers raised concerns about their privacy in the emerging market of online transactions, Sun Microsystems CEO Scott McNealy (who stood to gain from broad acceptance of e-commerce) dismissed worries about Internet privacy: “You have zero privacy anyway. Get over it.” While we consent to our self-invasion of privacy, we might also wonder what choice we have. If we don’t agree to reveal ourselves publicly, we can’t participate in the social media and communication culture of our times, right?

Yet we probably don’t know what exactly we *did agree to* when we signed up for Facebook, Twitter, e-mail service, mobile phone service, or a Google, Amazon, Apple, or LinkedIn account. Is there an invasion of privacy that we did not consent to (or, at least did not knowingly consent to)? What happens when corporations have our data?

Since 1995, the U.S. Federal Trade Commission (FTC) has studied privacy on the Web, and developed rules and guidelines for fair information practices online. The FTC has called on businesses to make “privacy the ‘default setting’ for commercial data practices and giving consumers greater control over the collection and use of their personal data through simplified choices and increased transparency.” The FTC argues that fair practices on consumer privacy will “enhance trust and stimulate commerce.”⁷

Even so, progress on industry self-regulation toward that goal has been slow, as the temptation to use consumer data for more immediate commercial purposes is high. West Virginia senator John D. Rockefeller IV noted, “In my experience, corporations are unlikely to regulate themselves out of profits.”⁸ In fact, although the FTC has long called for Web sites to make the default setting no data collection unless customers “opt in,” most make automatic data collection the default, and consumers must navigate through menus to find out how to opt out.

A number of recent cases have called other privacy matters to the foreground. For example, the FTC obtained court orders against Google, Facebook, Twitter, and MySpace to require the companies to obtain

their customer's consent before changing their data privacy practices and to adopt stronger privacy standards. Auditors will monitor compliance at each company for twenty years.⁹

Since that agreement with the FTC, Facebook has also agreed with the California Attorney General's office that all apps in the Facebook App Center would include written privacy policies. The agreement will likely benefit Facebook app users beyond California, too. Illinois passed, and several other states are developing, legislation to prohibit employers from demanding social media passwords of applicants and employees so they can screen their profiles. (Amazingly, this has happened. Some colleges and universities have also demanded the same information from NCAA athletes.) The laws also prohibit retaliation if the applicants or employees decline to provide passwords. Employers can still look at publicly available profiles.¹⁰

With each new technological innovation, there is an opportunity to gather more information on consumers, and to exploit it for profit. In the fall of 2012, the European Union ruled that Facebook could not use facial recognition software for "tag suggestions," as its users did not consent to having their identities used that way. The *New York Times* zeroed in on Facebook's business and ethical dilemma: "Facebook is under pressure from Wall Street to profit from its vast trove of data, including pictures, and also from regulators worldwide over the use of personal information."¹¹ Facebook is certain to move on to its next idea for using its vast trove of data.

Thus securing information privacy remains an enormous problem. As consumers, we self-disclose our words and images, but often we have little idea what happens to them next. For this case, we will critically analyze the heart of the ethical dilemma: the privacy agreements digital sites and apps make with us.

As detailed in Chapter 1, a media-literate perspective involves mastering five overlapping critical stages that build on each other: (1) *description*: paying close attention, taking notes, and researching the subject under study; (2) *analysis*: discovering and focusing on significant patterns that emerge from the description stage; (3) *interpretation*: asking and answering the "What does that mean?" and "So what?" questions about your findings; (4) *evaluation*: arriving at a judgment about whether the news coverage is

good, bad, poor, or mediocre, which involves subordinating one's personal views to the critical assessment resulting from the first three stages; and (5) *engagement*: taking some action that connects our critical interpretations and evaluations with our responsibility to question the privacy practices of digital companies.

Step 1: Description

For the description phase, you will need to research and take notes on two or three privacy statements. If you are like us, privacy statements are probably the last thing you would want to read. But reading them can be empowering, since it's the only way you'll find out how they will use your personal information and data.

Here's how we'll do it. The White House released a Consumer Privacy Bill of Rights in 2012 as general principles that all organizations should adopt for fair information practice.¹² We'll apply these seven standards as a checklist to describe privacy statements.

- **Individual Control:** Consumers have a right to exercise control over what personal data companies collect from them and how they use it. (Do consumers have complete control over their entire personal profile, and can they easily limit or withdraw consent to use that data? If you close your account, do they eliminate all of your information?)
- **Transparency:** Consumers have a right to easily understandable and accessible information about privacy and security practices. (Is the policy in plain, understandable language? Do they share your information with other parties?)
- **Respect for Context:** Consumers have a right to expect that companies will collect, use, and disclose personal data in ways that are consistent with the context in which consumers provide the data. (For example, do they provide greater protections for children and teenagers?)
- **Security:** Consumers have a right to secure and responsible handling of personal data. (Does the company make clear its policy for making your account data safe from accidental disclosure or hacker attacks?)

- **Access and Accuracy:** Consumers have a right to access and correct personal data in usable formats, in a manner that is appropriate to the sensitivity of the data and the risk of adverse consequences to consumers if the data is inaccurate. (Do customers have a right to access all of their data and correct their records if they are wrong?)
- **Focused Collection:** Consumers have a right to reasonable limits on the personal data that companies collect and retain. (Does the company collect only necessary information, and does it dispose of, or de-identify, personal data when they are no longer needed?)
- **Accountability:** Consumers have a right to have personal data handled by companies with appropriate measures in place to assure they adhere to the Consumer Privacy Bill of Rights. (Does the company train employees to correctly handle personal data, perform regular audits, and monitor third-party users of the data?)

There are a number of places you might look to find privacy statements. The easiest way is to do a search of the company name and the word “privacy”—for example, “Google privacy,” which takes you to www.google.com/policies/privacy/. (Other companies you might check include Amazon, Apple, AT&T, Facebook, Hulu, Microsoft, Netflix, Pandora, Pinterest, Tumblr, Twitter, Verizon, Yahoo!, and Zynga.)

Step 2: Analysis

In the second stage of the critical process—analysis—you will isolate patterns that emerged from these statements and that call for closer attention. For example:

- Which companies require that users must opt out if they don’t want to receive marketing communications?
- Which companies explain their policy on cookies and other tracking technologies?
- Which companies share their customers’ information with other subsidiaries of their large corporation?
- Which companies explicitly state that their customer information is a business asset, so if they are part of a business merger or acquisition, their personal information may be sold to the new company? Which companies don’t address this scenario?

- Which companies state they may collect users' geolocation by tracking their mobile device?
- Which companies explain why they need the data they gather on customers? (For example, if they need users' birthday or gender, do they explain why?)
- Which companies have a statement about information for children thirteen years and younger? Which don't say anything about young customers?
- Which privacy statements are written in clear language? Which were difficult to decipher?
- Which companies explain what will happen to your information if you close down your account?

Step 3: Interpretation

In the interpretation stage, you will determine the larger meanings of the patterns you have analyzed. The most difficult stage in criticism, interpretation demands an answer to the questions "So what?" and "What does this all mean?" For example, after analyzing the privacy statements, what might the similarities and differences say about these companies' fundamental dilemma in treating customer information as both a business asset to be monetized and as the private information of real people to be carefully protected?

Does the privacy statement read like a dry legal document for the company, to ward off potential lawsuits? Or does the policy appear to be a genuine attempt at communicating with consumers? (Keep in mind that nice design isn't everything, and can be deceiving. It is possible that a privacy policy could be badly designed, but offer more protections than one that has a friendly design, but doesn't provide strong privacy protections to users.) Do you feel more concerned or less worried about the state of personal data after reviewing the privacy statements? Ultimately, for each company's privacy statement you analyzed, does the company seem to be more focused on profiting from personal information (and then obscuring what it actually does), or does the company seem to have a legitimate effort to bring a useful service to consumers and take responsibility for their personal information?

If you looked at the privacy statements of Facebook, Google, Twitter, or MySpace, did the fact that the Federal Trade Commission is monitoring them seem to have an effect on their privacy policies being better than others?

Step 4: Evaluation

The evaluation stage of the critical process is about making informed judgments. Building on description, analysis, and interpretation, you can better evaluate the fair information practices of digital corporations.

Consider each privacy statement, and judge whether it offered fair information practices that balanced the company's need for customer information against the rights of customers. Did the statement meet, exceed, or fall short of the general objective of the FTC for privacy to be the "default setting" and for simplified choices and increased transparency for consumers?

Overall, to return to our initial question, is the convenience of our digital ecosystem worth the increasing invasion of our privacy? Is it possible to truly control our privacy within Facebook, Twitter, and other companies, even if we agree to their terms? Does privacy really matter, or should we just "get over it"?

Step 5: Engagement

The fifth stage of the critical process—engagement—encourages you to take action, adding your own voice to the process of shaping our culture and environment.

For every company that has a privacy statement, there should also be the opportunity for feedback. If you see something that doesn't live up to the standards of full transparency (for example, if the company doesn't address what happens with your personal information when you close your account), contact the company and express your concerns. Also, where the company isn't responsive, take your concerns directly to social media (remembering, of course, that your comments are public). Facebook users, for example, have historically been active responders when Facebook has changed privacy policies without their consent, and their posts have made a difference in Facebook making adjustments. Groups such as the Electronic Privacy Information Center (epic.org) are helpful resources in learning more about current privacy issues.

At a higher level, consider corresponding with agencies like the Federal Trade Commission. The FTC received only about 450 public comments as it worked toward its 2012 recommendations on consumer privacy. That's a lot for an FTC proposal, but surprisingly low for how important this global issue is. You

can comment publicly through an online form for any policy the FTC develops. Be inspired by the public comments made by others on the FTC Web site at <http://ftc.gov/os/publiccomments.shtm>.

ENDNOTES

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Extended Case Study: How the News Media Covered the News Corp. Scandal (8th Edition Update, 2013)

In 2011, questions of News Corp.'s journalistic tactics and ethics, and concerns of Big Media's cozy relationship with politicians were brought to the forefront when it was revealed by the *Guardian* (U.K.) that the News Corp.-owned *News of the World* had hacked the voice mail of a missing girl, Milly Dowler, whose murdered body was later found. A slew of news reports on the scandal emerged, questioning the degree of Murdoch's involvement, considering the implications the scandal had for politicians like British prime minister David Cameron, and dissecting the larger issues of journalism ethics and Big Media. But how well did the news media cover an actual news media scandal? This Extended Case Study asks students to analyze and assess the various narratives that emerged in the news media coverage of the News Corp. phone hacking scandal. Using the five stages of the critical process, students will evaluate the effectiveness of the news media in presenting and dissecting the scandal, evaluate the role of Rupert Murdoch and News Corp. in the scandal, and consider ways in which the news media can be better in covering and responding to media scandals.

If you thematically organize your course, you may be interested in applying "How the News Media Covered the News Corp. Scandal" whenever you want to draw connections to discussions of News Corp., the relationship between politics and media, media ownership and journalism ethics.

How can you teach the Extended Case Study?

Ask your students to familiarize themselves with the news stories of the News Corp. phone hacking scandal. Below are a few suggestions of specific stories that students could read, and other sources they could look at:

- The *Guardian* story that started it all: Nick Davies and Amelia Hill, "Missing Milly Dowler's Voicemail was Hacked by *News of the World*," *Guardian*, July 4, 2011. You can find the news article here: www.guardian.co.uk/uk/2011/jul/04/milly-dowler-voicemail-hacked-news-of-world.

- An interesting article by the *Guardian* editor Alan Rusbridger on how the *Guardian* uncovered the story: Alan Rusbridger, “How the Guardian Broke the News of the World Hacking Scandal,” *Newsweek*, July 17, 2011. You can find the article here: www.newsweek.com/how-guardian-broke-news-world-hacking-scandal-68499.
- A good profile of News Corp. can be found through *New York Times* Topics page: http://topics.nytimes.com/top/news/business/companies/news_corporation/index.html.
- Students should compare news stories from News Corp.–owned properties like the *Wall Street Journal*, the *London Times*, the *New York Post*, and Fox News with news stories from non–News Corp.–owned properties like the *New York Times*, the *Guardian*, the *Washington Post*, CNN, and the BBC. YouTube is an excellent source for clips from cable news shows, and LexisNexis is an invaluable resource for locating news coverage of a specific topic by a specific source.
- Students should also look at opinion pieces by journalists, editors, and journalism scholars on the scandal and on media ethics in general. Two opinion pieces (one is a cartoon) by Murdoch-owned properties that caused some scandal themselves are the *Wall Street Journal*, July 18, 2011, op-ed “News and Its Critics,” and the *London Times* cartoon depicting a famine-stricken Somalian child saying “I’ve had a bellyful of phone-hacking.” The cartoon can be seen here: www.theatlanticwire.com/global/2011/07/times-london-cartoon-cover-somalia-not-phone-hacking/40233/.
- Other good opinion pieces include Frank Rich’s July 31, 2011, article “Murdoch Hacked Us Too” in *New York Magazine*; Howard Kurtz’s July 10, 2011, article “British Tabloid Tactics Are Rampant in American Journalism, Too” in the *Washington Post*; Carl Bernstein’s July 9, 2011, article “Murdoch’s Watergate?” in *The Daily Beast*; and Mark Thompson’s July 22, 2011, post “Investigative Journalism and Breaking the Rules” on *The Editors* blog on the BBC Web site.

Make connections between the text and the Extended Case Study

The following sections in the book lend themselves well to an examination of the Extended Case Study:

- The Media Ownership fold-out chart at the beginning of the book shows the media holdings of the top conglomerates, including News Corp. This could be an effective visual to use when discussing the media ownership issues that may have contributed to the News Corp. scandal.
- Chapter 1 outlines the five-step critical process (pp. 32–33), which we touch on throughout *Media & Culture*. The Extended Case Study illustrates how the five steps help students develop a critical perspective on the media.
- Chapter 14 has several sections that lend themselves well to the Extended Case Study:
 - The section “Ethics and the News Media” (pp. 485–489) explains the ethical predicaments journalists can face, and discusses ways to resolve ethical problems. Students could use The Society of Professional Journalists’ Code of Ethics on page 487 to assess the allegations against *News of the World* reporters and editors.
 - The section “Focusing on the Present” (pp. 490–492) could help explain the modern reporting rituals and practices that might have motivated the unethical behavior of *News of the World* reporters.
 - The section “Pundits, ‘Talking Heads,’ and Politics” (pp. 497–498) briefly covers the partisanship and politics evident in the media, in particular, cable news channels. This could be helpful when discussing the nature of Murdoch and News Corp.’s relationships with politicians, and the effect they have on their media.
 - In Chapter 16, the chapter opener (pp. 537–538) and the section “The Right to Privacy” (pp. 549–551) discuss privacy issues as they relate to the media.

The text for this Extended Case Study begins on the next page.

Extended Case Study: How the News Media Covered the News

Corp. Scandal (*Full Text*) (8th Edition Update, 2013)

During the 2008–09 recession, economists, critics, and citizens questioned whether banks like Citibank, JPMorgan Chase, and Bank of America were “too big to fail” and required government bailouts. The big banks fought to stay large—and won. Politicians and lawmakers, many of whom depend on the largesse of financial institutions for campaign funds, generally sided with the big banks.

Do these questions and concerns about big banks also apply to Big Media? Large media conglomerates, like Disney, Time Warner, and News Corp., own properties in many different areas of media. For example, News Corp. employs more than 45,000 people worldwide and owns a major U.S. TV network (Fox); a major film studio (Twentieth Century Fox); a major cable news channel (Fox News); and two of the world’s most influential newspapers (the *Wall Street Journal* and the London *Times*). These companies also exert influence outside of the media—many give money to political campaigns but then report on the same politicians in their news outlets. Can these media conglomerates get so big that they pose a danger to basic democratic ideals?

The 2011 scandal involving News Corp. brought these questions and concerns front and center. For many years, there had been allegations of systemic phone hacking at News Corp.’s London tabloid *News of the World*. But public outrage about the scandal erupted when the *Guardian* (U.K.) uncovered that the *World* had repeatedly hacked the voice mail of Milly Dowler, a 13-year-old British girl who disappeared in 2002 and whose murdered body was later discovered. In the months she was missing, the *World* deleted messages from her voice mail when it filled up so that its “investigators” could intercept more concerned messages intended for the victim.

Three days after the scandal broke, News Corp. CEO Rupert Murdoch closed the 168-year-old *World*. A wave of arrests of top *World* editors followed, including that of Andy Coulson, who was an editor at

the paper during many of the alleged hackings but was later hired by British Prime Minister David Cameron as his chief spokesperson. And the repercussions just continued to spread. Reports also alleged that the *World* had paid police for inside information about ongoing cases. The assistant commissioner of Scotland Yard (London's Metropolitan Police) was forced to resign for sitting on thousands of evidence files and deciding in 2009 not to reopen key cases, telling a government oversight committee that "he probably did only the minimum work before deciding."¹

The 2011 News Corp. scandal presents a complicated set of events and issues that stretch over years, raising complex questions and spawning multiple narratives about the power and influence of Big Media and international corporate titans like Murdoch. Carl Bernstein, one of the key investigative journalists who helped uncover the Watergate scandal, notes that we need to consider not just the *World's* unethical behavior but "the larger corruption of journalism and politics promulgated by Murdoch Culture on both sides of the Atlantic."² We are, after all, dependent on news stories to tell us when things go wrong and who should be held responsible. But what happens when the media are so entangled in politics and business? As engaged and critical consumers of media, especially when Big Media and politicians who oversee them fail, we have a responsibility to figure out what's going on, demand accountability, and champion reform.

The case before us is to investigate and critique how well the news media covered an actual news media scandal. To do so, limit your analysis to a particular time frame—say, over two to three weeks in July 2011 and/or August 2011—a period that contains significant news reports on and discussions of the News Corp. scandal. Choose two or three national newspapers and two or three TV news media sources—at least two of which are owned by News Corp. (e.g., the *Wall Street Journal*, the *London Times*, and Fox News), and at least two owned by other major media companies (e.g., the *New York Times*, the *Guardian* [U.K.], and an NBC or a BBC news broadcast). Daily news reports and TV news transcripts are available from LexisNexis. Then, collect as many stories as you can from your chosen news outlets during your time period.

To further focus your study, concentrate on a few of the main narratives that emerged from this scandal, including: (1) the hacking victims' stories and the repercussions of the *World's* hacking activities; (2) the degree of Murdoch's and other News Corp. higher-ups' involvement; (3) the relationship between Big Media and the government and/or law enforcement; and (4) the larger questions of media ethics and media ownership. You should pay particular attention to the differences between News Corp.–owned media outlets and other news media outlets in your study. When comparing sources, consider questions such as these: Did News Corp.–owned media and non–News Corp.–owned media present different angles or approaches to the same topic, and if so, how did they differ? Was there anything excluded from one account that was reported in another? During the scandal, for example, reports surfaced that the Murdoch-owned companies downplayed the scandal or underreported it. Did you find any evidence to support this claim? And if you chose U.K. media for your study, did they report on the story differently than U.S. media?

In addition to thinking through the differences in the accounts, your study should consider how successfully or unsuccessfully the news media conducted their role as watchdog on behalf of the public. Research other news media scandals, for example, the *Cincinnati Enquirer* reporter who in 1998 hacked Chiquita Brands International's voice mail, or the *News of the World* reporter who in 2010 posed as a sheik and taped Sarah Ferguson offering access to her ex-husband, Prince Andrew, for a big payoff.³ Tactics such as these are not uncommon in today's news media: What concerns does this raise about media ethics? You should also research and read more recent accounts and analyses of the News Corp. scandal to update your knowledge of the scandal and to help contextualize your study of its early days. Analyzing how the news media covered and assessed the News Corp. scandal will engage your critical skills so you can better understand the relationships among media ownership, the independence of news media, media ethics, and democracy.

As developed in Chapter 1, a media-literate perspective involves mastering five overlapping critical stages that build on each other: (1) *description*: paying close attention, taking notes, and researching the subject under study—in this case, news coverage of the News Corp. scandal; (2) *analysis*: discovering

and focusing on significant patterns that emerge from the description stage; (3) *interpretation*: asking and answering the “What does that mean?” and “So what?” questions about your findings; (4) *evaluation*: arriving at a judgment about whether the news coverage—both by Murdoch-owned media and by other news media—is good, bad, or mediocre, which involves subordinating one’s personal views to the critical assessment resulting from the first three stages; and (5) *engagement*: taking some action that connects our critical interpretations and evaluations with our responsibility to question the news media’s various responses to a major news media scandal.

Step 1: Description

For the **description** phase, you will need to research and take notes on the different stories in your chosen time frame. To research the news media you are studying, you can use an archival, Google, or LexisNexis database to narrow down the newspaper and newscast accounts to your specific time period. Create categories for your news narratives based on what you read—for example, the major characters (who are portrayed as the “good guys” and the “bad guys”?), the major settings (where do the stories take place?), the major tensions or conflicts driving the stories you examine (unethical journalists vs. unknowing victims; wealthy and powerful leaders vs. “ordinary” and vulnerable citizens). You may want to develop two separate lists—one for News Corp.–owned media accounts and another for non–News Corp.–owned media stories—in order to note any significant differences in the topics and characters covered. Similarly, if you choose to look at U.K. media, compare the main characters and narrative conflicts in those accounts with the U.S. media reports in your study.

One way to explore in deeper detail how the news media covered the News Corp. scandal could be to research and read opinion editorials (op-eds) on the scandal in your chosen newspaper sources in order to look at the topics and angles analyzed by journalists and editors, and evaluate how they might differ between News Corp.–owned properties and non–News Corp.–owned properties. For example, you might compare the (Murdoch-owned) *Wall Street Journal*’s July 18, 2011, op-ed “News and Its Critics” with op-eds from other newspapers, such as the *New York Times*’ July 8, 2011, op-ed “Murdoch’s Fatal Flaw”

or the *Guardian*'s July 19, 2011, op-ed "Phone Hacking Crisis Shows News Corp. Is No Ordinary News Company."

From the notes taken at this stage, you will be able to develop a sense of how the different accounts cover (or fail to cover) the scandal and its fallout. How well does each account explain the topics and issues related to the scandal? What kinds of narratives emerge from the stories? How often are questions raised dealing with Big Media and whether News Corp. is too big and has too much political and economic influence? What about media ethics concerns? What types of experts or people-on-the-street are interviewed or quoted in the news stories? Are ethics, journalism, business, or political science professors and media critics quoted to offer wider perspectives? At this stage, you can also document what might be missing from the stories, such as a particular perspective—like that of News Corp. workers and reporters, or U.S. and U.K. citizens who consume News Corp. media products. Do News Corp.'s own stories leave out key information that you found in news stories from other media? Are there aspects of the scandal that the news media in general don't cover or quickly brush over?

Step 2: Analysis

In the second stage of the critical process—**analysis**—you will isolate patterns that emerged from this scandal and that call for closer attention. Do you see a pattern in the kinds of stories that your selected news media cover? For example, many stories surrounding the scandal focused on individual characters—on Murdoch himself and other News Corp. executives, including Les Hinton and several of his editors, like Rebekah Brooks and Andy Coulson. Many analyses of, and opinions about, the scandal speculated on how much Murdoch knew and how such shady practices and "bullying tactics" were representative of the way various News Corp. media operated. Another example of a pattern that emerged in the news media was the narrative of media companies growing too big, and the too-close relationship between Big Media and government. In your own investigation, can you find any evidence to support these patterns and charges? How useful are these kinds of stories in explaining and detailing the events surrounding the scandal? What other patterns and themes did you find?

More specifically, consider the differences in the stories and patterns between Murdoch properties vs. non-Murdoch news media outlets. Did Murdoch-owned news media use a different narrative line than non-Murdoch-owned news media? Or, if you chose to consider news outlets in the United Kingdom, consider whether there were fewer reports on the scandal since News Corp. owns so many key news media in Britain. What are the main differences between the reports in the United States and those in the United Kingdom? Looking at all your sources, did you find any stories that deviated from the typical scandal stories you investigated? If so, in what ways were they different?

Consider also if there is a pattern in terms of who the news media go to as sources for information, analysis, and quotes about the scandal. Who are the “experts” and who are the “ordinary people,” and are both more or less equally represented? What kinds of information and insights do these story “characters” and interview subjects provide? How are these characters portrayed in the news media? Who are portrayed or characterized as the villains and the victims? How were the main players in the scandal depicted in News Corp.–owned vs. non–News Corp.–owned media—what are the commonalities, and what are the differences? If there are differences in the ways that characters and sources for stories are portrayed, what might that mean? In your analysis, look for repeated narrative themes or conflicts that emerge from the stories about the scandal. If several patterns emerge, choose two or three to focus on.

Step 3: Interpretation

In the **interpretation** stage, you will determine the larger meanings of the patterns you have analyzed. The most difficult stage in criticism, interpretation demands an answer to the questions “So what?” and “What does this all mean?” For example, if you have found major differences in the scandal coverage between Murdoch-owned news media and non-Murdoch-owned media, what might that say about the influence News Corp. and Murdoch exert on the editorial decisions of their various news media companies? What might this mean also in terms of the dangers of one company owning so many media and having so much influence over politicians in addition to its own editors and reporters?

If you examine news coverage that deals with the history of the News Corp. hacking scandal, you might also consider what it means that this unethical behavior went uninvestigated or unquestioned for so long. The Milly Dowler case, after all, was the tipping point, but this is not the first instance of phone hacking by *News of the World*. As Ed Miliband, the leader of the Labor Party in Britain, asked during a Parliamentary hearing on the scandal: “Why didn’t more of us speak out about this earlier?”⁴ Arguably because the Milly Dowler story involved a child and was so outrageous, politicians and police in authority were compelled to act. But still, was News Corp.’s far-reaching power (and deep pockets) so intimidating that the police and politicians feared the repercussions if they pressed the issue? Did you find evidence that supports this interpretation, or is it credible, as claimed by Murdoch and his executives that these are isolated incidents?

You might also consider these questions: What is the meaning of all the stories speculating about how much Murdoch knew, and how this will affect his empire? Why do those stories matter, and why are they some of the more prevalent stories to have emerged from this scandal? Finally, what do reports say about Murdoch’s media empire in the United States, in particular Fox News, which features so many Republican politicians acting as analysts? Can you find coverage of News Corp. scandals and misdeeds in the United States, or is this story isolated to the United Kingdom? This scandal after all has much larger, global implications—not just in the United States, but everywhere that Murdoch and News Corp. own news media properties.

Step 4: Evaluation

The **evaluation** stage of the critical process is about making informed judgments. Building on description, analysis, and interpretation, you can better evaluate the fairness, accuracy, sense, and substance of the media stories and media companies you have investigated. Which kinds of stories served readers and viewers well, and which did not? How well (or poorly) did each of your media cover the News Corp. scandal during the period under scrutiny? You could also evaluate the narratives and debates

that emerged and judge whether they were fair, accurate, representatives of the key issues at stake, and pertinent to the larger story.

For example, you might evaluate the effects of this scandal on the practice and the future of investigative journalism, and how it has renewed the discussion of journalism ethics. Obviously, hacking and deleting voice mails of a murder victim goes too far, but some news organizations do pay for information and stories, and some do get their “scoop” through ethically questionable means, such as secretly taping or following subjects of a story. Is it okay to pay for interviews or hire private investigators to get a story? Some journalists worry that this scandal will constrain investigative reporting—which is expensive to do and becoming more rare in today’s news media—and impose new limits on freedom of the press. After all, it was good investigative reporting by the *Guardian* that really blew the lid off this scandal. Find other examples of stories where journalists paid for interviews or hired investigators that led to stories that served the public good.

You could also evaluate Rupert Murdoch and News Corp.’s role in perpetuating the use of phone hacking and the ensuing cover-up before the scandal broke. How responsible are Murdoch and other News Corp. executives for the shady practices, and the cover-up? Who else might be responsible? And how responsible are we—the general public—with our appetite for certain kinds of sensational stories that require investigating personal affairs and private matters? In general, judge how the news media did in covering this news media scandal story and holding News Corp. responsible. They are supposed to serve as a watchdog on power. Given this responsibility to the public, where did they succeed and where did they fail?

Your examination should offer insights into the completeness and accuracy of the news coverage, and into which kinds of scandal stories were the most and least effective based on the evidence you gathered and the interpretations you made. Did the news media use a variety of sources to try to give context to the coverage? Are the narratives fair, and do they represent the complexity of the issues you have analyzed? Based on what you found and your judgment, what were the strengths and weaknesses in the news media

coverage? What suggestions would you make to improve the performance and coverage in future media scandal stories?

Step 5: Engagement

The fifth stage in the critical process—**engagement**—encourages you to take action, adding your own voice to the process of shaping our culture and environment. For this part of your study, get into the community. Take some action in questioning and critiquing the news media. For example, you could develop media ethics guidelines with regard to hacking phones, examining private e-mails and Facebook postings, paying for interviews, or hiring private investigators. When—if ever—would any of these practices be acceptable? Are there stories that justify phone hacking to get the news? Are there stories that justify paying for interviews or seeking police cooperation? Some critics have in fact called for stricter ethical codes for journalists because of the ease of tracking information in today's world, especially through e-mail and social media accounts.

Show your guidelines to news directors, editors, or reporters at your own local newspaper or TV news station, to legal experts, or to journalism professors at your college or university. Ask them about their practices, or what their media ethics guidelines might look like. Invite a newspaper editor or TV news director to your class to talk about these issues and discuss the scandal and your guidelines. What are their criticisms and their suggestions for improving both news media's coverage of and response to the News Corp. scandal? Do they think media companies can be too big? Throughout this process, remember that the point of media literacy and a critical approach is acknowledging that a healthy democracy requires the active participation of engaged readers and viewers. This involves paying attention to the multiple versions of stories being told in our news media and to how media professionals do their jobs. Our task, then, as engaged citizens and active critics, is to read and study widely in order to understand the narrative process that media industries use, hold them accountable for the substance of the stories they tell, and offer alternative points of view and narrative frames. Remember especially that right now, as students,

you are outsiders to this process, and you may have a great idea that could transform the way media produce stories, conduct their own business, and report on themselves.

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Extended Case Study: Analyzing the BP Oil Spill Coverage (*8th Edition, 2012*)

As the British Petroleum (BP) oil spill—the largest oil spill in U.S. history—unfolded from April to July 2010, the news media spent countless hours covering it, and BP’s PR team spent a large amount of time, and money, trying to contain and control the fallout. The many failed attempts to cap the well and numerous gaffes by BP’s then-CEO, Tony Howard, also inspired comedians and “fake news” outlets to take on and satirize the disaster. But did this relentless coverage of the disaster from all angles really help the public understand the complexities of the oil spill and the related fallout? In the eighth edition of *Media & Culture*, the Extended Case Study, “Analyzing the BP Oil Spill Coverage,” asks students to analyze and compare the coverage of the BP oil spill from three different sources: the news media, BP’s PR communications, and satirical accounts. Using the five stages of the critical process, students will evaluate the effectiveness of the news media and corporate responses to this disaster and consider ways in which environmental issues and disaster stories could be better addressed by the news media and by corporations.

Instructors who organize their course more thematically can use “Analyzing the BP Oil Spill Coverage” whenever they want to draw connections to journalism, particularly TV news and “fake news,” and to public relations, and crisis communications in particular.

How can you teach the Extended Case Study?

Ask your students to familiarize themselves with the coverage of the BP oil spill from all three sources:

News media

- Most newspapers and news Web sites provide an excellent place to start. Many news Web sites will have entire sections archiving the coverage of the BP oil spill. Encourage students to check out

smaller, more local news sources (NOLA.com) as well as larger, national news sources (nytimes.com). The *New York Times* Topics page is a good place to get an overview of BP as a company (struggles and all):

http://topics.nytimes.com/top/news/business/companies/bp_plc/index.html.

- Students should also look for cable and network news clips covering the oil spill. In addition to the cable channels' Web sites, YouTube is an excellent source for these clips. You can also direct students to a compilation of news coverage clips here:
www.treehugger.com/files/2010/04/bp_oil_disaster.php.
- Students could also look at other news sources, like blogs and magazines, and how they covered the oil spill. Students should explore both smaller, nonprofit magazines like *Mother Jones*, and larger, corporate-owned magazines like *The Economist* and *Time*.
- Students can also search the LexisNexis database to track the coverage of a particular news outlet during the allotted time period under study.

BP official communication

- BP's official Web site is a good starting point. There is a section devoted to BP's Gulf of Mexico response, where students can find official press releases, a response timeline, photos, and videos (see www.bp.com/sectionbodycopy.do?categoryId=47&contentId=7081352).
- In today's world of social media, BP's YouTube channel (www.youtube.com/bp), Twitter account (www.twitter.com/BP_America), and Flickr page (www.flickr.com/photos/bp_images) are also worth investigating.

Satirical accounts

- "Fake news" shows *The Daily Show with Jon Stewart* and *The Colbert Report* are excellent sources for clips satirizing the events of the BP oil spill, as well as the news media's coverage of the

disaster. Students can search for clips on the shows' respective Web sites. Here are a few examples that you can direct students to:

- *The Daily Show*: “The Spilling Fields—BP Ad Campaign” (www.thedailyshow.com/watch/thu-june-10-2010/the-spilling-fields---bp-ad-campaign).
- *The Daily Show*: “Cenac—The Spilling Fields—Oil Leak Containment Ideas” (www.thedailyshow.com/watch/tue-june-1-2010/cenac---the-spilling-fields---oil-leak-containment-ideas).
- *The Colbert Report*: “Obama’s Simplified BP Oil Spill Speech” (www.colbertnation.com/the-colbert-report-videos/312658/june-17-2010/obama-s-simplified-bp-oil-spill-speech).
- *The Colbert Report*: “The Oil Is Missing” (www.colbertnation.com/the-colbert-report-videos/341500/july-29-2010/the-oil-is-missing).
- Students should also visit the infamous fake BP Twitter account: www.twitter.com/BPGlobalPR.
- Another satiric account students can look at is the “BP Spills Coffee” video created by the comedy Web site Funny or Die: www.funnyordie.com/videos/600d885583/bp-spills-coffee.

Make connections between the text and the Extended Case Study

The following sections in the book lend themselves well to an examination of the Extended Case Study.

- Chapter 1 outlines the five-step critical process (pp. 32–33), which we touch on throughout *Media & Culture*. The Extended Case Study illustrates how the five steps help students develop a critical perspective on the media.
- Chapter 2 discusses how social media (p. 47) and blogs (pp. 47–48) have become a bigger part in how information and news are disseminated and shared. What role did blogs and social media sites, like Twitter, play in the coverage of the BP oil spill?
- In Chapter 6, the section “Cable News Changes the Game” (p. 208) discusses how cable news has changed television news by offering information twenty-four hours a day. How did opinion

programs like *The Rachel Maddow Show* and *Glenn Beck* cover the BP oil spill? Does a 24/7 news cycle mean that the public is better informed about the events and consequences of the oil spill?

- In Chapter 8, the section “Competing Models of Modern Print Journalism” (pp. 278–284) discusses the history and role of objective journalism, interpretive journalism, and literary journalism, which could give students a framework for understanding the different types of print news stories that came out of the BP oil disaster. In that same section, “Online Journalism Redefines News” (pp. 283–284) explores how nontraditional, online sources have helped shape traditional news stories. How much of the print and television news stories about the BP oil spill were influenced by what bloggers and Twitter users discussed online?
- The exploration of the news media’s coverage of the BP oil spill can be continued in Chapter 14.
 - In the sections “What Is News?” and “Values in American Journalism” (pp. 479–483), students can learn about what constitutes a good news story. How would this affect the news media’s coverage of the BP oil spill?
 - The section “Reporting Rituals and the Legacy of Print Journalism” (pp. 490–495) explains issues journalists face when writing stories, such as the need to focus on the present, balance story conflicts, use expert sources, and take on an adversarial role. Were these reporting rituals upheld in the coverage of the oil spill, and to what effect?
 - The section “Journalism in the Age of TV and the Internet” (pp. 495–499) explores the specifics of television and Internet journalism. What differences can students find in their analysis of the news coverage?
 - Pages 503–505 discuss “fake news” and satiric journalism. This can help students analyze the role satirical accounts played in the coverage of the BP oil spill.
- And of course, the Extended Case Study can be used with Chapter 12, “Public Relations and Framing the Message.”

- The section “Performing Public Relations” (pp. 423–431) details the various roles and duties of public relations professionals. This can give students a good framework for understanding BP’s various PR tactics and how BP’s PR team “got out the message.”
- The section “Public Relations Adapts to the Internet Age” (p. 431) discusses how the immediacy of the Internet has affected the practice of public relations, and how PR professionals have had to adapt. How has BP’s PR team used the Internet to control their message and their image? To what effect? And how has the Internet forced BP to respond to negative messages or images?
- The section “Public Relations during a Crisis” (pp. 431–433) discusses various examples of crisis management and the different ways they were handled. This section relates particularly well to the Extended Case Study. How might have BP’s PR team better handled the oil spill crisis? What are the lessons they should take away?

The text for this Extended Case Study begins on the next page.

Extended Case Study: Analyzing the BP Oil Spill Coverage (*Full Text*) (8th Edition, 2012)

On April 20, 2010, the Deepwater Horizon oil rig, owned by the giant oil corporation British Petroleum (BP), exploded in the Gulf of Mexico, killing eleven workers and injuring twenty-seven. Over the next three months the broken oil well, more than a mile under the water, gushed nearly five million barrels of oil (more than 200 million gallons) before engineers finally capped it in mid-July 2010.¹ Globes of crude oil surfaced along the Gulf coastline, destroying wildlife and plant life from Texas to Florida, ruining the livelihoods of thousands of fishermen, and costing the southern states millions of dollars in thwarted tourism. The tragedy is the largest oil spill in U.S. history, surpassing by far the infamous 1989 *Exxon Valdez* oil tanker spill, which dumped eleven million gallons of oil off the southern Alaskan coast.²

At the time of the spill, BP was the world's third-largest oil company (behind Exxon Mobil and Royal Dutch Shell) and the largest oil and gas producer in the United States. BP explores for oil and gas in thirty countries, sells its various products in eighty-plus countries, and operates more than 22,000 gas stations worldwide.³ However, criticism of BP for its poor oversight of the oil rig and safety plans, as well as its mismanagement of the crisis, presented a challenge to the company's business and reputation. Even today, scientists, engineers, business executives, government officials, TV pundits, and engaged citizens continue to discuss the long-term fallout from the spill, as BP works to contain the environmental and economic damage—as well as salvage its public image.

Further harming BP's reputation was its former CEO's public gaffes, replayed worldwide in news segments and viral YouTube clips. In an interview with the *Guardian* in May 2010, for example, the CEO, Tony Hayward, characterized the amount of spewing oil and dispersant pumped into the water to combat the oil slick as “relatively tiny” compared to the size of the Gulf of Mexico.⁴ His comments came out just as scientists were reporting that the amount of oil gushing from the well was significantly higher

than BP had initially reported. At another point, Hayward commented, “I would like my life back”—an incredibly insensitive remark given the deaths of his own workers. Such comments drew criticism from news media and the public about the company and Hayward’s seeming lack of empathy.

In an attempt to salvage its public image, BP started a \$50 million ad campaign in which Hayward apologized and said BP would take full responsibility. The company bought related search terms such as “Gulf oil,” “oil spill,” and “oil spill claims” on Google and Yahoo! so that its corporate Web site would appear first on Internet search results.⁵ And in terms of financial support, the company pledged to provide \$170 million “to support response activities and tourism in the gulf coast region.” At the urging of President Obama and the federal government, BP also set up a \$20 billion fund to satisfy all legitimate claims made by anyone whose business was suspended during the protracted cleanup. The company also promised \$500 million to fund “an open research program studying the impact of the spill.”⁶

Part of the reason BP offered such financial support was to bolster its image in news reports about the spill. The disaster was a complicated event in which multiple narratives developed for months afterward, as everyone (BP executives, journalists, Gulf Coast residents, and the general public) tried to figure out what happened. As media consumers, we depend on news stories and reports, BP’s own PR communications, and—to an extent—satiric accounts to tell us what went wrong, who is responsible, why it took so long to cap the well, how extensive the economic and environmental damage is, and how victims of the disaster are being compensated. As critical consumers of media, it is our job to analyze these competing narratives.

The case before us is to investigate different accounts of the oil disaster from three sources: news reports, BP’s public relations communications, and satirical or comic accounts. Since news coverage of the spill was extensive for a long period, you should limit your analysis to a particular time frame—say, over a two- to four-week period between May 2010 and August 2010, when discussions of the oil spill were prominent in the media. Choose two sources from the mainstream media—for example, one national newspaper (the *New York Times*, *USA Today*, or the *Wall Street Journal*) and one network TV evening newscast (daily news transcripts are available from LexisNexis). Then, research BP’s response to the

disaster (in ads and press releases posted on its corporate Web site) during the same period. Critique how well the news media and BP explained the complexities of the oil spill and the related fallout so that everyday readers could understand what was going on.

To further focus your study, choose one of the following topics to guide your research: (1) repeated efforts to cap the well; (2) environmental damage from the spill; (3) the impact on, and compensation to, various victims; (4) BP's response to fishing interests and the Gulf economy; (5) the federal government's conflicts with BP. When comparing sources, think about questions such as these: Did the news media and BP present different angles to the same topic, and if so, how did they differ? Was anything excluded from BP's communications that traditional news sources reported on, and vice versa? In addition to contrasting the two accounts, consider how successfully the news media conducted their role as watchdog on behalf of the public. During the disaster, there were reports that BP attempted to protect its corporate image and control the flow of information by restricting news media access. Given this possibility, did the news media probe deeply enough into various aspects of the disaster, or did they merely relay BP's corporate position?

Your study should also consider “fake news” sources; satiric commentary on sites like the *Onion*, FunnyorDie.com, and YouTube; and the fake BP Twitter account, @BPGlobalPR. What common themes and stories did these satiric accounts focus on? Did they parody BP, the news media, or both? What purpose does such satire serve, other than to make us laugh?

Studying the narratives from news media, BP, and satirical accounts will engage your critical skills so that you can identify the ways that these types of sources cover a crisis like the BP oil spill. (See a similar analysis of three recent PR crises—Toyota, BP, and Goldman Sachs—in Peter S. Goodman's “In Case of Emergency: What Not to Do,” *New York Times*, August 22, 2010.)

As developed in Chapter 1, a media-literate perspective involves mastering five overlapping critical stages: (1) *description*: paying close attention, taking notes, and researching the subject under study—in this case, coverage of the BP oil disaster from three points of view; (2) *analysis*: discovering and exploring significant patterns that emerge from the description stage; (3) *interpretation*: asking and

answering “What does that mean?” and “So what?” questions about your findings; (4) *evaluation*: arriving at a judgment about whether the news coverage, BP’s corporate responses, and satiric accounts are good, bad, or mediocre (this involves subordinating your personal taste to the critical assessment resulting from the first three stages); and (5) *engagement*: taking action that connects your critical interpretations and evaluations with your responsibility to question BP’s corporate response and the performances of news media and satiric accounts in covering the complexities of an environmental disaster.

Step 1: Description

For the **description** phase, you should research and take notes on the different stories in your chosen time frame from all three accounts—news media, BP, and satiric outlets. To research the news media, use an archival, Google, or LexisNexis search to narrow down newspaper and newscast accounts to your specific time period. Create categories for your news narratives based on what you read—for example, the major characters (e.g., who are the “good guys” and the “bad guys”?), the major settings (e.g., where do the stories take place?), and the major conflict driving the stories (e.g., the corporate “suits” and CEO Tony Hayward vs. the Gulf fishermen and oil rig workers).

To research BP’s disaster responses, check its corporate Web site (www.BP.com) for press releases and other communications (you can also Google “BP Press Releases”). You might also research responses from other oil companies, especially Exxon, on how to manage such a disaster. Searching the LexisNexis database for business and news articles on BP’s official communications regarding the disaster could also be enlightening. For satiric and comic accounts, check YouTube, *The Onion*, *The Daily Show with Jon Stewart*, and *The Colbert Report*. News and opinion Web sites, such as the *Huffington Post*, also aggregate satiric versions of news events and provide resources for critiques of both the news media and corporate responses.

You will need to explore in detail your chosen aspect of the oil spill. For example, you might compare how well different narratives explained BP’s early efforts at stopping the flow of oil by

contrasting the information in the May 13, 2010, *New York Times* article “BP Says Leak May Be Closer to a Solution” with the BP press release from the same day, “Update on Gulf of Mexico Oil Spill Response—13 May.” Your analysis should also consider how the Upright Citizen’s Brigade video parody “BP Spills Coffee” (uploaded June 9, 2010) portrays BP’s attempts to clean up the oil. Check the Project for Excellence in Journalism’s “State of the News Media” site (www.journalism.org) to examine studies of media coverage of various aspects of the spill to get ideas for categories of coverage and for data to support your own findings and insights.

From the notes taken at this stage, you will develop a sense of how the three different accounts cover (or fail to cover) the disaster and its aftermath. Does a certain kind of narrative emerge from the stories? What events and individuals do the satiric accounts parody? What types of experts or people on the street are interviewed or quoted in the news stories? What topics and issues does each account tackle? At this stage, you can also document what might be missing from the stories, such as a particular perspective—that of oil rig workers, or the families of the men killed in the initial explosion, or Gulf fishermen, or the Gulf tourism industry. Do BP’s stories leave out information that the news stories or satiric accounts include? Does BP include stories from its own workers and managers that news reports do not, and if so, for what purpose? Are there aspects that both the news media *and* BP don’t consider or quickly brush over?

Step 2: Analysis

In the second stage of the critical process, **analysis**, you will isolate patterns that call for closer attention. For example, do you see a pattern in the kinds of stories that your selected news media cover? Do BP’s stories follow a particular narrative line? What about the satiric accounts? One pattern that emerged in the news media was the narrative of the “big, bad corporation” (BP) whose greed and lack of oversight ended up harming “everyday victims”—in this case, blue-collar fishermen, the tourism industry, and defenseless wildlife, among others. How useful was this narrative construction in detailing and explaining the events

of the oil spill? What role did this narrative fill? Can you find a common pattern in BP's accounts that counter this narrative? How did the satiric accounts address this narrative of BP versus the victims?

Consider also if there is a pattern of whom the news media consult for information, analysis, and quotes about the disaster and its environmental fallout. Identify the "experts" and the "ordinary people" in news reports. Are they more or less equally represented? What kinds of information and insights do these "characters" and interview subjects provide? How are these individuals portrayed? If BP is characterized as the "powerful villain" and Gulf residents as the "helpless victims," where do the federal government and President Obama fit in? What kinds of characters, if any, did BP draw upon in its narratives? Your analysis should identify repeated narrative themes or conflicts that emerge from stories about the disaster. If several patterns emerge, choose two or three to focus on.

Step 3: Interpretation

In the **interpretation** stage, you will determine the meanings of the patterns you have analyzed. The most difficult stage in criticism, interpretation demands an answer to the questions "So what?" and "What does this all mean?" For example, you could explore the various conflict narratives that emerged as the events of the oil spill unfolded—such as the conflict between BP and the federal government over the progress of containing the spill, or the conflict between BP and the news media over restricted access. What does it mean that these conflict narratives emerged? What role do they play in the larger narrative of the crisis? And why do "fake news" and satirists choose these kinds of conflict narratives for parody?

You might also consider these questions: If you found a wide variety of oil disaster story types, what does that mean? Alternatively, what does it mean if the stories you found have a narrow scope? Why might certain accounts focus on a particular aspect, like the scientific process of capping the leak or the "human interest" angle? What does it mean that the sources for stories were depicted in particular ways? What role did satiric stories play in providing an alternative narrative? As you compare examples of stories from mainstream media, BP, and satiric accounts, can you make an argument about how

thoroughly each group covered your chosen aspect of the disaster during the period you analyzed?

Provide evidence to support your views.

Step 4: Evaluation

The **evaluation** stage of the critical process involves making informed judgments. Building on description, analysis, and interpretation, you are now better able to evaluate the fairness, accuracy, sense, and substance of the news stories, press releases, and satiric accounts you investigated. Which kinds of stories served readers and viewers well, and which did not? How well (or poorly) did each of your chosen media cover the disaster during the period under scrutiny? You could also evaluate whether the stories were fair, accurate, and representative of the key issues at stake.

For example, you might analyze this comment by former BP chief Tony Hayward on the impact of the spill: “Everything we can see at the moment suggests that the overall environmental impact of this will be very, very modest.”⁷ This comment drew fire from the news media and the public and served as “evidence” of Hayward’s lack of empathy and understanding. (It may even have contributed to his resignation in July 2010.) You could evaluate news stories related to the comment for completeness and accuracy. Did the news media use sources from BP to give context to the comment? “Fake news” and other satiric accounts were quick to parody this comment and Hayward’s other gaffes. Judge whether you think they were fair. What is the point of satire in these circumstances?

Your examination might offer insights into which kinds of stories were the most and least effective based on the evidence you gathered and the interpretations you made. Do the narratives represent the complexity of the issues you have analyzed? What were the strengths and weaknesses in the news media coverage? What about the satiric news stories and fake ads or press releases? Are there aspects of any story that might be best handled through comic or satiric narratives? How well did BP represent its case to the public? Provide evidence from your description and analysis. What suggestions would you make to improve the performance from all three sources—news media, BP, and satiric narratives—in future cases that are similar?

Step 5: Engagement

The fifth stage in the critical process, **engagement**, prompts you to take action, adding your own voice to the shaping of our culture and environment. For this part of your study, get into the community. Show your findings to business executives, environmental scientists, PR/communication experts, and/or journalism professors at your college or university. Show them to local business leaders, gas station managers, seafood restaurant owners, travel agents, regular consumers, reporters, editors, or other people whose businesses could have been affected by this (or a similar) crisis. Ask them what they think is strong or weak in the media's coverage. Invite an environmental expert, business professor, and/or newspaper editor to your class to discuss these issues and your findings. What are their criticisms and their suggestions for improving both news media and corporate responses to such a disaster?

With regard to further action and additional study, consider whether there are alternative ways to tell stories about environmental disasters. Can you offer ideas about how the news media, a company's PR team, or satirists might improve their coverage of environmental issues and disaster stories? Think about the kinds of stories that were missing from the oil spill coverage and why. Is there a way to make these stories more prominent and/or palatable to the public? (Hint: appeal to the media's appetite for dramatic and unusual stories.)

Throughout this process, remember that the point of media literacy and a critical approach is to acknowledge that a healthy democracy requires the active participation of engaged readers and viewers. This involves paying attention to the media's multiple versions of stories about environmental issues, oil spill disasters, and our society's dependence on oil. Our task as engaged citizens and active critics is to read and study widely in order to understand the narrative process that media industries use, to hold them accountable for the substance of their stories, and to offer alternative points of view and narrative frames. Remember especially that right now, as students, you are outsiders to this process. You might have a great idea that could transform the way the media produce stories, conduct their business, and cover tragedies and the environment.

ENDNOTES

1. See Justin Gillis and Leslie Kaufman, "Oil Spill Damage Calculations Stir Debate on Damage," *New York Times*, August 4, 2010, www.nytimes.com/2010/08/05/us/05oil.html; and Joel Achenbach and David A. Fahrenthold, "Oil Spill Dumped 4.9 Million Barrels into Gulf of Mexico, Latest Measure Shows," *Washington Post*, August 3, 2010, www.washingtonpost.com/wp-dyn/content/article/2010/08/02/AR2010080204695.html.
2. See Andrew Restuccia, "Gulf Oil Spill, by the Numbers," *Florida Independent*, August 3, 2010, www.floridaindependent.com/5300/gulf-oil-spill-by-the-numbers; and "Infographic: Gulf Oil Spill by the Numbers," Mother Nature Network, May 21, 2010, www.mnn.com/earth-matters/wilderness-resources/stories/infographic-gulf-oil-spill-by-the-numbers.
3. For BP statistics and most recent sales figures, see Hoover's Online business database, accessed through Miami University's King Library Services. See also www.hoovers.com.
4. See Tim Webb, "BP Boss Admits Job on the Line over Gulf Oil Spill," *The Guardian*, May 14, 2010, www.guardian.co.uk/business/2010/may/13/bp-boss-admits-mistakes-gulf-oil-spill, accessed August 28, 2010.
5. See Hibah Yousuf, "BP Buys Google, Yahoo Oil Spill Search Terms," *CNNMoney.com*, June 7, 2010, http://money.cnn.com/2010/06/07/news/companies/BP_search_terms/.
6. Quotes from a letter to customers sent on July 21, 2010, under name of Kevin Phelan, Senior Vice President, Sales & Marketing, BP Products of North America.
7. See Robert Mackey, "BP Boss's Gaffes Collected on YouTube," *New York Times*, June 4, 2010, <http://thelede.blogs.nytimes.com/2010/06/04/bp-bosss-gaffes-collected-on-youtube/>.

Extended Case Study: New Models for News Media (7th Edition Update, 2011)

As the financial crisis of 2008 rocked many different segments of the economy, the news media spent countless hours covering the fallout. Yet as newscasters, writers, and bloggers worked to analyze how the crisis happened and who was most affected, they had another story to cover: the devastation inflicted upon the news media themselves, particularly newspapers. Print journalism saw advertising revenue drop, while seven major newspapers around the country folded. Many media critics, searching for a solution, called for new business models for journalism. But what will the news media look like moving forward? In the seventh edition of *Media & Culture*, the Extended Case Study “New Models for News Media” asks students to look at how the news media is changing since the economic downturn. Using the five stages of the critical process, students will evaluate the future of our news sources while learning how to engage with those who make decisions about our media outlets.

Instructors who organize their course more thematically may decide to use “New Models for News Media” whenever they want to draw connections with journalism, especially newspapers.

How can you teach the Extended Case Study?

Ask your students to familiarize themselves with the ways news outlets have changed recently:

- Most newspaper and news Web sites provide excellent jumping-off points, often featuring entire sections about how the economic crisis affected the media and about the new business models that some outlets are trying out.
- On NPR’s *On the Media* Web site, students can search for show transcripts through their supplied Topics list, or you can direct them to shows like “Post-Newspaper Journalism?” (8/21/2009) and “Newspapers Go to Washington” (9/25/2009) for more on the changing newsroom.

- Research can also be done on selected “hyperlocal” news sites or international news sources for alternative reporting ideas (see “A Latte with Journalism on the Side” in the *New York Times*, May 10, 2009).
- Students can look at how newsmagazines such as *Time*, *U.S. News & World Report*, and *Newsweek* have reinvented themselves in the convergence age.
- The narratives surrounding this time of reinvention for journalism can be compared with the way other media adapted to similar situations, as when television “threatened” radio and movies.
- Students can also search the LexisNexis database to track the coverage of a particular news outlet during the allotted time period under study.

Make connections between the text and the Extended Case Study

The following sections in the book lend themselves well to an examination of the Extended Case Study.

- Chapter 1 outlines the five-step critical process (pp. 32–33), which we touch on throughout *Media & Culture*. The Extended Case Study illustrates how the five steps help students develop a critical perspective on the media.
- Chapter 2 discusses media convergence in the section “Convergence and Mobile Media” (pp. 53–57). What does the online convergence of news sources mean for the future of journalism?
- Chapter 2 also discusses blogs, one of the most prevalent sources of news on the Internet today (pp. 47–48). Do you think the role of blogs in the news media will continue to expand?
- Chapter 8, “Newspapers: The Rise and Decline of Modern Journalism,” has many connections to the new Extended Case Study:
 - The chapter opener (pp. 269–270) explains how the newspaper industry has been impacted by the crisis on Wall Street. This can provide a background for how and why many newspapers have closed or sought out new business models.

- Table 8.1 on page 280 of Chapter 8 shows circulations for the nation’s ten largest daily newspapers in 2014.
- The “Newspaper Operations” section (pp. 291–294) discusses the shrinking newshole and how many editorial positions at newspapers have been consolidated due to shrinking revenues. How will the lack of editorial staff affect the quality of newspapers in the long run?
- The “Challenges Facing Newspapers Today” section (pp. 296–303) details the widespread problems facing the print news media, from readership declines to the difficulties posed by shrinking ad revenues. Have these challenges become even more severe during the economic crisis?
- In Chapter 14, the section “Convergence Enhances and Changes Journalism” (pp. 498–499) explains the changes that online journalism has required of print newspaper reporters. Is the key to the future of journalism adapting print to online, or do the news media need a fresh approach?
- In the section “Criticizing Public Journalism” in Chapter 14 (pp. 502–503), the text discusses how public journalists became a voice for raising tough questions in the wake of numerous daily newspaper closings across the country, limiting the number of voices at work in the community. What lessons from the successes and failures of public journalism might be useful in thinking about the future of journalism?

The text for this Extended Case Study begins on the next page.

Extended Case Study: New Models for News Media (*Full Text*)(7th Edition Update, 2011)

When the financial crisis hit in September 2008, its impact on the banking industry, the stock market, the home-mortgage market, and the automobile industry was catastrophic. Newspapers, magazines, Web sites, radio talk shows, and news programs on broadcast and cable networks covered the crisis in great detail. Countless hours were devoted to rehashing what happened, who was to blame, and how “common” Americans and our economy were affected. But the news media also spent time covering themselves and how much they were devastated by the crisis, particularly newspapers. In 2008, national product advertising (excluding local ad sales) in newspapers fell 17 percent while U.S. radio and magazine advertising each dropped nearly 15 percent. TV advertising reported a smaller 5 percent loss in national ad sales but this was mostly due to a few key states that benefited from the plethora of political ads during the 2008 election.¹

Newspapers were already experiencing a major economic downturn that accelerated when the economic crisis hit. A study prepared for Congress in July 2009 reported that “nearly 10,000 U.S. journalists were laid off or took buyouts in the first five months of 2009 alone” as newspaper advertising declined by more than 25 percent during the first half of the year.² This was partly because two of the main industries whose ads heavily supported newspapers—realtors and car dealers—substantially cut advertising during this period. In addition, newspaper Web sites and Web advertising were also struggling during the economic downturn, not coming anywhere near to making up for the loss of print ads.

Since 2008, at least seven newspaper companies have declared bankruptcy, including the Tribune Company (*Chicago Tribune*, the *Los Angeles Times*, and six other major papers); Philadelphia Newspapers LLC (the *Philadelphia Inquirer* and the *Philadelphia Daily News*); the Sun-Times Media Group (the *Chicago Sun-Times*); and the Star Tribune Holdings Corporation (the *Minneapolis Star*

Tribune). In addition, the *New York Times* looked to sell the *Boston Globe*, which has bled tens of millions of dollars since 2007. What is unusual is that many smaller daily papers—with circulations under 50,000—still remained profitable. Small papers saw their overall advertising down an average of 18.7 percent in 2008 while large dailies saw a 28.8 percent decline in total ad revenue that same year. In addition, many smaller dailies, especially those not part of large newspaper chains, had not taken part in the 1990s trend to buy other media companies like the major papers had. This meant that many smaller papers were not overleveraged or in great debt when the economic crisis hit.

Around this time, news executives and news media critics were writing obituary stories about newspapers and calling for new business models for journalism, assuming that the online age would eventually bring an end to the newspaper. As we have discussed throughout this book, by 2009 several new business models for journalism were being tested. Some papers like the *Christian Science Monitor*, the *Ann Arbor News* (now annarbor.com), and the *Seattle Post-Intelligencer* went to an online-only format or tried a hybrid model where their Web sites were supplemented by a nondaily print edition. Others considered nonprofit models (like the Poynter Institute), and investments were made in online outlets like the *Huffington Post* and *Talking Points Memo* to support more original reporting on these sites. In any of these cases, the main questions newspaper companies tried to tackle were: What will the future of the news media be? Where and how will we get our news? How will news outlets make a profit in the future?

The case before us is to investigate the future of the news media in light of the recent economic crisis and the age of online convergence. While we may not be able to settle once and for all what the future may hold, we can explore different models and techniques being used today and employ our own critical judgment about what may work best moving forward. To do this, choose one of the new alternative business models for news outlets mentioned in the opener (or one of your own choosing) and compare it to that of an existing traditional newspaper by investigating how each is doing now and what its plans may be for the future. You can choose a national (or regional) newspaper—including the *New York Times*, *USA Today*, or the *Wall Street Journal*—and compare its business model to a model of a “newer”

news outlet like the *Huffington Post*, *Salon*, *ProPublica*, the *Drudge Report*, *Talking Points Memo*, the *Christian Science Monitor*, *annarbor.com*, *seattlepi.com*, or *Politico* (an online news outlet with a free print paper distributed in the Washington, D.C., area). Carefully study the economic issues news outlets have faced since September 2008 and how they have attempted to adapt before and after that time period. To limit the focus of your study, have your instructor set a limit on the time period and number of stories you examine. Next, consider these questions: What progress or setbacks have your two media outlets encountered? How much coverage do they devote to their own business practices? How much coverage do other sources devote to them? What is their outlook for the future?

In examining the future of journalism and the news media, think about how changes in the economy and the way that we access and consume information are altering the business of news. Do some research to find out how your news outlet reacted to economic hardships by comparing staff size today to staff size five and ten years ago. How much do your selected news media report on their own economic condition and future plans? What is the state of their advertising right now? For online news operations, how large are their news staffs? How are they making money? Are there cooperative ventures between different news organizations? In studying the economic background and new business models related to your two chosen media outlets and using these questions as guidelines, use your critical skills to shed light on how well you think your selected media are doing and what other business models may help journalism survive and adapt to the present and future. Remember to include your own experiences in this study. How do you consume news? What do you like or dislike about your options? How would you change the distribution of news?

As developed in Chapter 1, a media-literate perspective involves mastering five overlapping critical stages that build on one another: (1) *description*: paying close attention, taking notes, and researching the subject under study—in this case, the future of journalism and your two news media outlets; (2) *analysis*: discovering and focusing on significant patterns that emerge from the description stage; (3) *interpretation*: asking and answering the “What does that mean?” and “So what?” questions about one’s findings; (4) *evaluation*: arriving at a judgment about whether the new business models for journalism are

good, bad, or mediocre—this involves subordinating one’s personal taste to the critical assessment resulting from the first three stages; and (5) *engagement*: taking some action that connects our critical interpretations and evaluations with our responsibility to question how news organizations will or will not adapt and change in an economy that requires new journalism distribution models.

Step 1: Description

For the **description** phase, you will need to do some research and take notes on the state of your news outlets since September 2008, including the challenges they faced and any decisions made to change their business strategies. Include also the amount of coverage they are giving to the current state of journalism. To research the news media outlets you are studying, try an archival, Google, or LexisNexis search for newspaper and online accounts of the current and future health of the news media. A LexisNexis Business or Hoover’s Inc. search would allow you to check the state of your particular media’s parent corporation so you can assess their economic situation. You might also want to check the Pew Project for Excellence in Journalism’s “State of the News Media” site (www.journalism.org) for sample studies about the impact of the economic crisis on news or the success of newer business models to get ideas on where things might be headed, what the news media think of their future, and to gather data to support your own findings and insights.

From the notes taken at this stage, develop a sense of how your chosen news media are adapting to the changing journalism industry and what their chances for survival are. Look at news stories from your media that are about the current state of the news media and about your outlets’ own struggles in the current economic climate. Identify any central characters, conflicts, topics, and themes that have emerged. Does a certain kind of narrative appear in the stories? How about characters—that is, are the smaller or bigger media outlets portrayed differently? How about “traditional” versus “new” media forms—do certain types of outlets seem to favor certain sources or “characters”? Do the articles simply rehash what has happened or do they include insights into future plans and possibilities?

In this stage, you should also document what might be missing from the stories. Are there any stories about the loss of readers and ad revenue? Are these stories mostly optimistic or pessimistic? Are there discussions on the quality of online journalism (compared to traditional news coverage)—both in print news and opinion blogs? For example, do blogs contain actual firsthand reporting by the blogger or do they merely report what other news organizations are doing? Do the articles describe how journalism’s current economic conditions might affect us both as individuals and as a nation? Are there other aspects of your stories that your chosen news media don’t consider or quickly brush over? For the latter question, bring in some research from other national stories on the future of the news business.

Step 2: Analysis

In the second stage of the critical process—**analysis**—isolate patterns that call for closer attention. For example, do you see a pattern in the kinds of news stories that your news media cover about the state of journalism? Analyze how each of your media organizes—or avoids—news about journalism in general or its news organization in particular. For example, the *Seattle Post-Intelligencer* discontinued its print edition to become an online-only news Web site with the aim to be “the homepage of Seattle,” leaving its former rival the *Seattle Times* the only print newspaper in town. For a variety of reasons in 2009—including new subscribers from the *Post-Intelligencer* and the end of a joint operating agreement—the print *Seattle Times*, while not seeing great gains, was able to stop staff cutbacks. From that period and today compare how the *New York Times*, the *Seattle Times*, the *Post-Intelligencer* Web site, and other local outlets told the story of the ups and downs of the papers. Examine how the papers are doing now, and how the needs of the local community are being served by different formats.

Other questions you could explore include: How much explanation is there of how the cutbacks in news staff and declines in traditional advertising affect readers and viewers? Whom do the news media go to for economic information, analysis, and quotes about the state of the news business? Do you notice any patterns here? How are experts represented in the stories? Who are they? What kinds of information and insights do these story “characters” and interview subjects provide? Who seems to be portrayed as heroic?

Who are the apparent villains? Are financial executives or business experts who work outside journalism ever quoted in your stories? Do outside experts and “average” citizens have any insights about the news business that you don’t get from people who work inside journalism? In your analysis, look also for repeated narrative themes or conflicts about the future of journalism. If several patterns emerge, choose only one or two to focus on.

Step 3: Interpretation

In the **interpretation** stage you try to determine the meanings of the patterns you have analyzed. The most difficult stage in criticism, interpretation demands an answer to the questions “So what?” and “What does this all mean?” In looking at the patterns that emerged in the analysis stage, what do you think these patterns might mean? For example, was there a particular strategy that your news media organizations were or are willing to try? For example, consider the former *Ann Arbor News*, which stopped printing daily in 2009 and became a primarily online news site named annarbor.com. Interestingly, annarbor.com also comes out in a print version under the new title every Thursday and Sunday. Why is this hybrid model of online and print editions a popular choice for newspapers? Is this a permanent solution or a temporary one as news outlets wait it out to see what happens to their industry?

You may also want to consider these questions: What categories of stories about the future of news outlets and journalism dominated the coverage you read? Why those particular categories? Did these stories assume you had a lot of knowledge about how the news business operated, or did they assume you had little knowledge? What strategies seemed strong and clear to you and what kind did not? If you compare an older print model and a newer online model, can you make an argument about how thoroughly each of them covered the business aspects of their own efforts? Provide evidence to support your views.

Step 4: Evaluation

The **evaluation** stage of the critical process is about making informed judgments. Building on description, analysis, and interpretation, you are now better able to evaluate the fairness, accuracy, sense, and substance of the media you have investigated. How well (or poorly) did each of your media cover the recent crisis in journalism? Were the media forthright about their own plans for the future and about what was happening within their own companies? You could also evaluate whether any comments or controversies that emerged from the changes were fair, accurate, or representative of the key issues at stake.

Finally, based on what you found and your judgment, which business model (or models) seems clear and has the best chance for success? What did each media outlet do to weather the economic crisis? Provide evidence from your description and analysis. What suggestions would you make to help media outlets think about and improve their business models and economic standings? How do your own news consumption habits influence your opinion?

Step 5: Engagement

The fifth stage in the critical process—**engagement**—encourages you to take action, adding your own voice to the process of shaping our cultural and economic world. For this part of your study, contact reporters or editors at your news media outlets. Share your findings about the direction of the news industry with them. Ask for updates on their own situations and what decisions led them to where they are now. Invite a newspaper editor, reporter, or news blogger to your class to talk about these issues and discuss ideas for new news media business models.

With regard to further action and additional study, are there ways to tell stories about the future of journalism that represent alternatives to traditional media? You might also think about alternative ways to finance journalism and develop strategies for pitching them to the mainstream media.

Throughout this process, remember that the point of media literacy and a critical approach is acknowledging that a healthy democracy requires the active participation of engaged readers and viewers.

This involves paying attention to the multiple versions of stories that our news media tell about developments in the media business itself. Our task, then, as engaged citizens and active critics, is to read widely in order to better understand the place and purpose of our media industries, hold them accountable for the substance of the stories they tell (especially about themselves), and offer alternative points of view and narrative frames. Remember that right now, as students, you are still outsiders to this process, and you may not have well-established biases and views about the news media industry. Thus you may have a great idea that could transform the way media conduct their own business or cover their own economic ups and downs.

ENDNOTES

1. Suzanne M. Kirchhoff, "The U.S. Newspaper Industry in Transition," Congressional Research Service, July 8, 2009, <http://fpc.state.gov/documents/organization/126872.pdf>, p.6.
2. Ibid., 5.

Sample Discussion Responses for VideoCentral: Mass

Communication

Below are the discussion questions that accompany the integrated videos in *Media & Culture*, organized by chapter, and sample answers to those discussion questions. Shorter versions of some of these questions appear in the printed book, and the full questions appear alongside the videos in VideoCentral online.

They do not represent the only correct answers by any means; they're simply examples of the types of responses students or instructors might have to these questions along with points of possible classroom or group discussion.

CHAPTER 1: MASS COMMUNICATION: A CRITICAL APPROACH

AGENDA-SETTING AND GATEKEEPING

Briefly explain what is meant when a media expert says that major television networks and national newspapers are responsible for agenda-setting.

When a media expert says that major television networks and national newspapers are responsible for agenda-setting, he or she is referencing that there are a few media companies that are responsible for getting the news out to a wide audience. These news companies have the power to act as gatekeepers and decide what is talked about in the media. They decide what stories to put on air or in the pages of their newspapers. They also decide what is not included. In short, they have the power to set the agenda.

How might the rise of the Internet cancel out or reduce the agenda-setting effect in media? Based on the opposing arguments expressed in the video, explain which view you most agree with and why.

What the rise of the Internet in general and participatory media in particular potentially do is provide more voices and outlets for the dissemination of information. Instead of relying only on major media outlets for news, people can go to blogs or niche outlets for their information. The basic premise behind agenda-setting is that media companies—which are able to control the flow of information through gatekeeping—are then able to pick and choose how this information is presented to the public; this role is necessary if any news is to make it out to a wider public. Through the Internet and new media, the role of the gatekeeper has been diminished, and individuals now have more power to set the agenda themselves.

However, the point made in the video about the true power of citizen-based agenda-setting should be kept in mind. That is, just because people have the technology and even the willingness to bypass the major media agenda, it does not mean that they have the audience or the influence to do so. They might report on news stories not mentioned on the nightly news, but if the audience is small, the influence on the agenda is small as well.

CHAPTER 2: THE INTERNET, DIGITAL MEDIA, AND MEDIA CONVERGENCE

THE RISE OF SOCIAL MEDIA

Is social media a huge “time vacuum,” a beneficial communication tool, or some combination of the two? Explain your answer.

I believe that social media is a combination of time vacuum and beneficial communication tool. It can, and does, act as a means of wasting time. Looking through photographs of friends and acquaintances on Facebook and looking up random videos on YouTube are certainly ways that social media sucks up your free time. However, social media has also become a primary and sometimes indispensable means of communication. Using Twitter to read and spread news and using Facebook to maintain long-distance relationships are examples of using social media for meaningful communication.

Possible discussion idea: Ask students to consider the relationship between social media and the social mores of the digital age. It might be interesting to discuss not only how much time they spend on social media sites each day (quantitatively) but also *how* they use social media.

Some consider the new social media an extension of the very old oral form of communication. Do you agree or disagree with this view? Why or why not?

What is being argued here is whether communication remains the same regardless of the media through which it is conducted. I say that it depends. The roots of communication stay the same. There are still thoughts formed into words and messages sent and received, but the particulars are different. Syntax, diction, and the tools used for communication are different. I argue that the medium actually influences the message itself.

NET NEUTRALITY

Do you support net neutrality? Why or why not?

I support net neutrality because I believe that Internet service providers shouldn't have the right to make determinations about what kind of Internet content is available on their networks and to whom that content is made available. I don't believe that ISPs should be allowed to deny service or overcharge content creators who post materials they find unacceptable because that is in violation of our guaranteed right to free speech. I don't think that ISPs should have the authority to make judgments about the legality of user content hosted by their networks. If a user is using the Internet for potentially illegal activities, I believe that it is the responsibility of the government to go through the proper judicial channels to prosecute the individual and have the content removed.

CHAPTER 3: DIGITAL GAMING AND THE MEDIA PLAYGROUND

TABLETS, TECHNOLOGY, AND THE CLASSROOM

This video discusses classroom use of devices like tablet computers. Could handheld gaming systems be used in this way? Do you ultimately think that it would be distracting or helpful? Why or why not?

I believe that handheld gaming systems can be used to promote classroom learning. Computer games like *Oregon Trail* have been used as educational tools in schools for a long time, so there's no reason why handheld gaming systems couldn't be used in a similar manner. Some teachers might think that the technology is too distracting. However, students are accustomed to using digital technology in their daily lives. They are already comfortable with technological innovations, and the way they process information might already be altered in their brains. As such, the addition of that technology into the classroom might prove more beneficial than harmful.

The video raises an interesting dilemma. On the one hand, technology can mean delving deeper and more efficiently into topics. On the other hand, it may have a negative (limiting) effect on certain kinds of creativity. Imagine that you are a teacher; weigh these competing concerns, and explain why you would, or wouldn't, allow students to use their tablets or computers in class.

I would allow students to use their tablets or computers in class. Creativity is not changing, but the way we think about it is changing. The advent of new technology might lead to passive consumption, true, but this charge was also made against older technologies like radio, television, and film. The new technology necessarily introduces new obstacles and causes new concern, but it can also provide new opportunities for knowledge and the expansion of human understanding.

Imagine the benefits of knowing how to use a diverse array of media technology all your life—how to shoot video or record audio; how to capture a good photographic shot. These skills are increasingly

becoming vital to success in college, the workplace, art practices, and social activism. If anything, I think that technology might enhance creativity instead of diminishing it. Why wouldn't teachers attempt to promote creativity using the media and technology through which students already learn?

CHAPTER 4: SOUND RECORDING AND POPULAR MUSIC

RECORDING MUSIC TODAY

Digital (computer-based) recording and editing are clearly important to a music producer today. In what ways might digital tools seem to reduce the human element in creating a full sound recording? In what ways might the human element remain a part of the process?

Digital tools in the music industry seem to be eliminating the human component. The need for musicians to come in and play their instruments is diminishing, as is the need for specialized knowledge in playing certain instruments since computer programs are equipped with state-of-the-art tools for synthesizing sounds. Almost everything in the recording process is capable of being digitally reproduced. That is not to say that humans have been left out of the music recording equation entirely. Music listeners still prefer to hear unprocessed human voices on recordings. Voices provide individuality and a sense of differentiation.

Possible discussion idea: Have students listen to music selections that have been produced primarily using digital instrumentation and music selections produced with real-life musicians. Can they tell the difference? Which do they prefer? Which selections are more “authentic”?

What surprised you the most about the way a song was produced, as was shown in the video?

The most surprising element was the lack of actual people involved in the process. It was a solitary endeavor. That is surprising because we might be conditioned to believe that making music is a collaborative endeavor and that music can only become art when a group of musicians with good working chemistry make music together.

The solitary nature of the production was also surprising because every element of the song was a product of one person's vision. Although that could be beneficial to the producer because it eliminates the possibility for interpersonal misunderstandings (the song comes out the way the producer intended), not having others involved in the process might lead to an inferior product because there is no one there to point out errors or make suggestions to improve the song.

ALTERNATIVE STRATEGIES FOR MUSIC MARKETING

It used to be that for a new musician to break into the limelight, he or she had to first get the attention of a successful music label, get his or her song played on radio stations, and get a record that could be sold in stores. But digital technology has changed the game. Imagine that you are a new musician who wants to get people to listen to, and buy, your music. How might you market yourself *other* than by first trying to get a recording contract with a record company?

I would put my music up online. I would use a service like Spotify or SoundCloud because both cater to music sharing. I would also send out audio files of my music to music blogs or Web sites that catered to my sound. For example, if I were writing and producing indie rock songs, I would send the audio files to Web sites like Pitchfork or Drowned in Sound. I would also set up my own channel on a video-sharing site like YouTube or Vimeo. I would record myself playing not only my own music but also music from established artists in my genre. I would also try to collaborate with other musicians who had their own video channels. Preferably, I would collaborate with musicians with high page subscription counts. Finally, I would set up my own Web site that featured my music (and linked to all my other social media). I would allow for my music to be downloaded (with higher quality sound) on a pay-as-you-like basis.

Even with the ability to bypass major record companies, many of the most popular artists still sign with those companies. Why do you think that is?

Working with a record company allows music artists to build support systems. Aligning yourself with a record company means that you have facilities at your disposal (recording studios, for example) and the

connections and financial backing to use them. It also means that you have people who work for the record company who will coordinate the promotion of your music and image. Self-promotion is difficult and might take too much time away from the creative process.

CHAPTER 5: POPULAR RADIO AND THE ORIGINS OF BROADCASTING

GOING VISUAL: VIDEO, RADIO, AND THE WEB

Why are some radio stations sharing videos online? As a media consumer, do you visit radio station Web sites, and if so, do you watch their videos? If you haven't watched such videos before, how interested are you in doing it in the future?

Some radio stations are shooting and sharing videos online in the hope of providing their audiences with a well-rounded experience. The personnel behind the radio stations realize that media is not consumed solely through one channel. If an audience is given other channels to provide more insight into audio content, they are willing to participate.

I wouldn't be too interested. I would visit those Web sites only if I was able to determine that the quality of their content was above average—that is, that the people producing videos for the Web sites had the proper skills to produce content that could stand on its own and not be seen as a mere addendum to a radio station's traditional audio content.

If video is now important to radio, what might that mean for journalism and broadcasting students who are considering a job in radio?

What it might mean for students considering a job in radio is that they need to have a larger skill set, not just in certain areas of the media (radio production, for example) but in all areas.

RADIO: YESTERDAY, TODAY, AND TOMORROW

This video talks about ways in which radio has changed over the last eighty years. Consider why you think those changes may have happened.

The mass media industries that have adapted best to the advent of digital technology (the Internet, mobile devices, etc.) are those that have been able to accommodate convergent media. Furthermore, the media should be accessible on a multiplicity of platforms and able to anticipate multitasking as part of user interactivity. Although multitasking on multiple digital devices gives us the opportunity to engage with one medium (listen to the radio or watch a movie) while doing other things, radio is limited because audio remains its primary mode of delivery, whereas other media already have traditional means for presenting both visual and audio material.

Do you expect that the Internet will be the end of radio, or will radio stations still be around decades from now? Please use at least one example from the video to support your answer.

The radio content will still be around decades from now. We will still have radio personalities and radio programs. I don't know that the delivery mechanisms of radio will still be around in their current form. I think that radio listeners are now listening on Internet rather than from local broadcasts. Traditional AM/FM radio as we know it might fade away.

However, there is also a possibility that small local radio stations will remain after the big stations disappear. The video mentions that some radio stations still believe in the need for local radio programming and personalities. I think it ties to the need for people to have means to access information vital or particular to their local communities. If that is the case, then, much in the same way that local television stations are still relevant, local radio stations and local programming might still have a future.

Possible discussion idea: The discussion about the importance of local radio stations with local programming and local viewpoints speaks to a view of communities that is based on geographical and

physical locations and limitations. Given that new media technologies seem to eliminate those limitations, is it still important to try to maintain “traditional communities”?

CHAPTER 6: TELEVISION AND CABLE: THE POWER OF VISUAL CULTURE

TELEVISION NETWORKS EVOLVE: CABLE, SATELLITE, AND BROADBAND

Based on the video, which technological changes have been challenging the dominance of the Big Three networks (NBC, CBS, ABC) for the past several years, and how are the latest cell phone technologies changing the game?

The biggest technological changes that challenged the dominance of the Big Three networks are cable networks and satellite delivery. Both technologies offer more programming opportunities and choices to the viewing public. Smartphones now have the capability of getting wireless Internet at high speeds, which means that phones are capable of streaming video content. The smartphone makes content mobile and gives viewers even more programming choices.

How might definitions of a TV network change in the realm of new digital media?

With the capability to get content anywhere and with the growing amount of programming choices, the need to turn to a specific channel for specific content is diminishing. If networks as we have known them are to survive, they need to rebrand themselves and focus on narrowcasting. Each needs to become a network for a very specific kind of programming content. The WB (now The CW) was a network with a very specific audience in mind (teenage girls), and all the content that aired on that network was geared to that audience (*Dawson's Creek*, *Smallville*, *Gilmore Girls*). The Big Three might need to do something similar, and there are indications that they are already starting. CBS, for example, is known for its criminal-procedure shows (*NCIS*, *Criminal Minds*, *CSI*).

WHAT MAKES PUBLIC TELEVISION PUBLIC?

In a commercial media system that includes hundreds of commercial channels, what do you see as the role for public systems like PBS and NPR?

The aim of public systems like PBS and NPR is primarily to provide services that commercial media systems are not providing. They do so by focusing on programs that feature long-form storytelling, for example, and by examining stories beyond the scope of a news cycle. Public systems feature the arts and take the time to explore ideas and philosophies in context. Finally, public systems have the capacity to go into local communities and tell stories from an epic perspective.

Possible discussion idea: Have students approach a story from both a commercial media system and a public system perspective. How are their stories similar? How are they different? What are the benefits and drawbacks of each system?

After years of cuts to public funding, PBS and NPR have had to turn more and more to private citizens, charities, and corporations for money to keep operating. What are the implications for a system that touts itself as independent?

A heavy reliance on private citizens, charities, and corporations for funding public systems implies that those systems might feel compelled to make provisions for the interests of their donors. However, the private citizens, charities, and corporations that are donating to the public systems are doing so to keep the systems functioning, which implies that the interests of both the funded and those doing the funding are aligned.

CHAPTER 7: MOVIES AND THE IMPACT OF IMAGES

MORE THAN A MOVIE: SOCIAL ISSUES AND FILM

Movies have long been a way for directors to raise social consciousness to reach a large audience.

Name a film that you think addresses a social issue in an intelligent way. Describe the issue, what the film has to say about the issue, and why you consider this film a good example of social activism in a movie.

Hotel Rwanda. This film is about a man who tries to rescue his fellow countrymen during the Rwandan genocide that occurred in the 1990s. I think the first step in social activism is learning about an issue—bringing it up to your consciousness. I was too young when the events of the film happened to raise awareness about the issues portrayed, but I saw the movie and it educated me. It led me to wonder whether there are similar situations occurring in the world (the recent events in the Congo, for example) and what I can do to help.

Do you think digital media converging with social-issue movies helps those films make a larger impact? Why or why not?

Yes. Until I saw this video I didn't know that some films include educational information on activism through digital media displayed during the end credits. When I watch a movie I first evaluate it as pure entertainment—I decide whether it is appealing enough to spend time on it. But once I'm engaged, if the filmmakers capture my attention, they have me at their disposal for a few hours. They have an ability to make a mark—to entertain, yes, but also to educate. This education might lead to action.

CHAPTER 8: NEWSPAPERS: THE RISE AND DECLINE OF MODERN JOURNALISM

NEWSPAPERS AND THE INTERNET: CONVERGENCE

Although people may not agree on the details, there is little argument that a career in journalism has changed with the rise of the Internet. Name one of the changes described in the video, and explain how this change might affect a recent graduate looking for a job in journalism.

A major change described in the video concerns the structure of the story itself. A print copy of a news story is no longer sufficient. Stories now often have audio and video components. Stories posted online can be linked and link to other resources as well. This change points to the need by future journalists to adapt to different frameworks for news reporting that take into account interconnectivity and multimedia.

What different kinds of news-reporting skills are needed to be effective in the online world? What skills might remain the same?

Future journalists will need basic reporting and writing skills because those are vital and provide a solid foundation for journalistic integrity and success, but they will also need an understanding of how to write for different formats and how to integrate video and audio into their pieces. In short, they will need to be a one-person story-making crew.

Possible discussion idea: Have students come up with or transform an already-published print story to a story with various multimedia components.

CHAPTER 9: MAGAZINES IN THE AGE OF SPECIALIZATION

MAGAZINE SPECIALIZATION TODAY

How have the types of magazines you read changed over the past ten years? Has their format changed, too? Do you read them the traditional way or by using an electronic device, and why do you choose to do it that way?

The magazine industry, much like the book industry, must adapt to survive. Editors of some publications are already making strides in this direction. The industry must realize that people can narrow down their interests and use media that cater specifically to those interests. For example, the types of magazines I read are all geared toward my specific hobbies and interests, and none are general in tone. Magazines that attempt to cater to larger audiences must have an exemplary product or have a built-in and loyal audience.

The medium of delivery for magazines has changed. When I read magazines, I read them either on my mobile phone or on a tablet. Convenience is the primary reason I read this way.

Do you think convergence with the Internet will ultimately provide more challenges or more opportunities for traditional magazines? Why or why not?

I think convergence will provide challenges for the traditional model of magazine production. Print copies for most publications might no longer be necessary, and if magazines depend on their print versions for most of their revenue, they might not succeed.

For me, magazines are not a necessity but a luxury: I do not go out of my way to purchase them nor am I bothered if I do not have physical versions of them. Thus my purchase and continued consumption of magazines has to be hassle-free and has to cater to my specific interests. Magazines that provide most of their content online (and consequently through mobile devices with Internet access) allow for expedience. And if that content is specific to my liking, I will purchase the product.

NARROWCASTING IN MAGAZINES

Think of magazines that might be considered good examples of narrowcasting. What makes them good examples, and would you consider them successful? Why or why not?

Magazines that are good examples of narrowcasting are magazines that cater to a specific, but devoted audience. Science-fiction magazines serving the fan base of a specific show (*Doctor Who* or *Star Trek*) or magazines geared toward audiences that have a specific skill set (*Guitar Player*) are good examples. They are successful because their audience is already built in and invested in the content of the magazine. There is no need to provide generalized content or to try to use the content to promote loyalty. The loyalty is inherent.

Why might a publisher be interested in creating a magazine with a very particular niche audience?

What might be the downside of doing so?

A publisher might be interested in creating a magazine with a very particular audience because a ready-made audience is inherently loyal. The downside, of course, is that the audience might not be large enough to support the magazine's continued production and distribution.

CHAPTER 10: BOOKS AND THE POWER OF PRINT

BASED ON: MAKING BOOKS INTO MOVIES

How is the creative process of writing a novel different from making a movie? Which would you rather do, and why?

Writing a novel is more isolated than working on a movie—it's a solitary endeavor. Making a movie is a collaborative process with bureaucratic implications. I would want to do both. I like the idea of working on something where I am the only one responsible for the vision and the outcome; however, collaborating

with others on a movie to try to make my vision a reality is also appealing. Collaboration might allow for a fuller narrative.

It is not too unusual for writers of novels to generate friction with screenwriters, directors, and producers when their books are made into movies. What are some of the reasons for this conflict? Who do you think should have the greatest claim to creative control?

I think that the main reason for friction among these different groups is over maintaining creative control. As a novelist, the story is yours and yours alone. Once you sign on for your book to become a film, it becomes the creative property of the screenwriters, producers, and directors. The basic concept and the characters are still yours, but the story is no longer in your hands. In movies, the story told is no longer your vision but that of the director. You just hope that the director understands your story intimately and that the director's interpretation of the story is in line with yours.

BOOKS IN THE NEW MILLENNIUM

Are you optimistic or pessimistic about the future of books in an age of computers and e-readers? Why? (Give examples from the video.)

I am optimistic about the future of books. The medium seems to be adapting, and the author/reader relationship is constantly evolving. Now readers can go to authors' Web sites and read epilogues and updates from books or contact the author with any questions.

It is important to note that although printed books might be on the decline (i.e., books in their traditional forms), the content—the storytelling behind the books—will continue. The medium itself is changing, but the content of the medium will endure.

Possible discussion idea: Have the students look into the work of Marshall McLuhan.

Author Anne Rice (*Interview with the Vampire*) says that earlier predictions regarding the technology-related death of everything from books to movies have all proved wrong. She suggests that current concerns about book publishing in the digital age are also overblown. Do you agree? Why or why not?

I disagree. I think that book publishers should be worried. To survive, book publishers need to adapt. The image of cuddling up with a book endures, but the medium will change. Instead of cuddling up with a book, the current generation will be just as willing to cuddle up with an e-book reader. That is because the e-book reader provides services a traditional book does not: the ability to watch videos, listen to music, or even surf the Web. These services can actually be a boon to book publishers because they could add hyperlinks to texts and have readers click on the links as they are reading. That would make the reading experience more interactive. Publishers should embrace new technologies.

CHAPTER 11: ADVERTISING AND COMMERCIAL CULTURE

ADVERTISING IN THE DIGITAL AGE

Do you recall many ads from the last few times you used the Internet? What do you think that might mean for advertisers?

I think that advertisers are getting better at targeting their ads to individuals based not only on particular demographics but, increasingly, on very detailed psychographics as well. If you had asked me even a year ago whether I remembered Internet advertisements, I would say no. Now, however, what I search for and view on the Internet is being sold to me through online advertising agencies. Now, when I encounter advertisements on the Web, they specifically target interests surmised from my Web-browsing activity and keyword searches in my e-mail.

Companies that buy consumer Web search and browsing histories from online advertising agencies are able to target ads much more effectively. Instead of displaying ads for sports cars on Web sites that might attract car enthusiasts, they can customize the content of their ad to appeal to people of a certain age group, who like a certain color, and who are actually in the market for a new car.

One of the speakers says that with new technology, advertising is everywhere; some other speakers also suggest that with new technology, it is possible to avoid advertisements altogether. Which perspective best fits your own experience and observations? How might these two seemingly contradictory ideas both be true? Explain.

In my experience, advertising is everywhere. Advertising companies are capable now more than ever before of targeting your wants and needs online. For example, every time you log on to Facebook, you are shown advertisements that fit your specific online experience.

I think what the speakers mean when they say that it is possible to avoid advertisements is that you can curtail certain ads through certain software programs or filters. Fast-forwarding through commercials using a DVR device is an example, but advertising companies are now working to stop that practice. The only surefire way to skip ads is to buy the media content (using iTunes or Amazon Instant Video, for example).

The point is that using new media technology is not without a cost. Either you must sit through the advertisements or you must purchase the content.

ADVERTISING AND EFFECTS ON CHILDREN

In the video, some argue that using cute, kid-friendly imagery in alcohol ads can lead children to begin drinking alcohol; others dispute this claim. What do you think, and why?

There are two sides to this issue. One side states that although they hope that advertising agencies aren't specifically targeting children, the outcome is the same: Children will look at the ads and become

intrigued by the product because the imagery appeals to their sensibilities. The other side states that the marketing doesn't target children, and although children might find the content appealing, that doesn't necessarily lead to a desire to consume the products advertised. Finding a cartoon animal pleasing does not necessarily lead to drinking.

However, advertisement campaigns are cumulative efforts by advertising agencies. The end goal is a behavior (the purchase of the product), and there are steps that come before this goal (getting individuals to pay attention to your advertisement, to recall that advertisement at a later time, and to form favorable attitudes toward that advertisement). That being the case, it does not matter that the target audiences for these campaigns are not children; the campaigns are effective either way. And, importantly, the end goal is still the same.

Possible discussion idea: Show your students old Camel advertisements using Joe Camel to promote their cigarettes. Ask them whether they think that these ads catered to children. Then go into detail about the lawsuit against the company and the eventual settlement of the suit. Does this information change your students' opinion?

To what extent, if at all, should advertisers be held responsible for the ways in which their marketing might influence children (whether it's a children's item or an item, like beer, for adults)? Explain your answer.

The video talks about policing the ads that get shown at the times that children are most likely to be watching television. I agree. I also think that it is the advertising agencies' responsibility to make sure they are not marketing any product that could prove seriously harmful to children. The line is blurry, however, because any kind of advertising could be seen as marketing toward children and many products (even those marketed specifically for children) could be considered harmful to children (consider fast-food ads). In addition, children (tweens) are a huge market for companies as well.

CHAPTER 12: PUBLIC RELATIONS AND FRAMING THE MESSAGE

GIVE AND TAKE: PUBLIC RELATIONS AND JOURNALISM

Are the similarities between public relations and journalism practices a good thing for the public?

Why or why not?

Public relations and journalism use similar practices to attract public attention to news reports, and in theory, the similarities of their practices serve to counterbalance viewpoints, which are often in opposition to each other.

A PR person is paid by a company or individual to produce press releases in favor of the client's interests, which might involve either exaggerating or downplaying a client's involvement or culpability in a newsworthy event. A PR practitioner might also seek to obscure the details of the event so as to confuse the public or divert their attention elsewhere.

A journalist allegedly serves the public interest, but journalists are also operating with their own set of biases and own agenda and may be asked to spin a story to reflect the political attitude of the newspaper, magazine, blog, or Web site for which they are reporting. Or they may be exaggerating to attract more readers.

Furthermore, editors and journalists often make use of PR press releases when writing their news reports due to lack of time or resources to pursue an investigation into the story. In this case, the similarities between PR and journalism practices are not merely superficialities of language but actual ideological similarities and misrepresentations.

The public relations practitioner shown in the video puts a fairly positive spin on negative events.

Can you think of any examples of when you thought a person or group was putting a "spin" on some event? Describe that situation, and explain why you thought that person or group was or wasn't telling you the truth.

Most major news events or “scandals” have had some form of public relations “spin” attached to them. The circumstances leading to President Bill Clinton’s impeachment, the BP oil spill in the Gulf of Mexico, and even the circumstances surrounding the United States’ involvement in the Iraq War are all instances where the facts were distorted in the media and the stories were spun. The important thing to remember about spin is that the events surrounding the spin can be assumed to be accurate: President Clinton was impeached, a BP-operated oil rig spilled oil in the Gulf of Mexico, and the United States did get involved in a war in Iraq. If, as a media consumer, one is aware that spin is an interpretation of factual events, it is possible to use intellectual tools and reasoning to discern when spin is being used. The key is to become media literate enough to be able to discern the spin from the facts.

CHAPTER 13: MEDIA ECONOMICS AND THE GLOBAL MARKETPLACE

THE IMPACT OF MEDIA OWNERSHIP

The strong push toward media consolidation can trace its roots back to the 1980s if not earlier; the process began to fast-forward when the Telecommunications Act of 1996 removed many ownership limits. Although this change may have created opportunities for large media corporations, what has it meant for the individual newspaper, radio, and television operations that serve local communities?

The push toward media consolidation has meant that individual newspaper, radio, and television operations that cater to local communities are declining. The opportunities for growth are much different than they have been in the past, and people attempting to enter the media either have to work for themselves or become part of a media conglomerate. These conglomerates put the needs of the media corporation ahead of those of local communities.

Local companies and, by extension, local communities are being shut out. The communities are not getting stories or entertainment that are specific to them. Instead, media companies are trying to be

everything to everybody, and in doing so, they cast a wide net in terms of audience consumption. It means that their products appeal to the lowest common denominator and are not for niche markets.

This video argues that it is the drive for bottom-line profits that leads to conglomerates. What solution(s) might you suggest to make the media system work better?

A solution that might make the media system work better could be modeled on the *Huffington Post*. This Web site features local versions of its main product (*HuffPost Chicago* or *HuffPost Denver*) and hires local bloggers and reporters to serve each demographic with news important to these communities. The company maintains both a national and local identity and still manages to remain financially viable. It should be noted, however, that local bloggers and reporters tend to work for free.

CHAPTER 14: THE CULTURE OF JOURNALISM: VALUES, ETHICS, AND DEMOCRACY

THE CONTEMPORARY JOURNALIST: PUNDIT OR REPORTER?

What might be the reasons reporters should give opinions, and what might be the reasons they shouldn't?

I believe that it is a reporter's professional duty to avoid relating opinions unless he or she feels that the truth of a story is somehow not being heard. If the corporation a reporter works for is somehow preventing accurate information from being told, perhaps he or she should share personal opinions. But if the story is being hidden by a reporter's opinion, doing so is wrong. The goal of reporters should be to report (accurate) information; they should not become the story themselves.

As a media consumer, do you find yourself spending more time reading/listening to/watching straight, "just-the-facts" types of news programs or more time watching people give their opinions about what is happening in the news? Why do you think you make that choice?

It comes down to entertainment, and it is easier to be a cognitive miser and accept someone's opinion at face value than to learn the facts of a story for oneself. If we are given "just the facts," it becomes our responsibility to interpret the facts and put them in context. But being given the facts along with how others think about them and, importantly, how *we* should think about them discourages reflection and makes our cognitive processing of a story easier.

Also, pundits make their living by appealing to an audience and trying to make themselves relatable to that audience. Some of the appeal of watching pundits at work is hearing them say something you agree with in an exaggerated or eloquent way.

FAKE NEWS/REAL NEWS: A FINE LINE

How many of your news sources might be considered "fake" news versus traditional news, how do you decide which sources to consult, and how much do you trust what they tell you?

Based on a traditional definition of a credible news source, I would say that at least one of my regular news sources would be considered fake. But I can tell when a news item is intentionally comical by the reports tone and, if that fails, by double-checking the facts provided in the news report. For example, I can look at a blog and decide if it should be relied on based on its use of language and the transparency of the information. I check to see if the report uses more specifics or more generalities.

Knowing whether or not a news source is credible helps me decide how I am going to read/listen to/watch the news report and how I am going to interpret it. It should be noted that knowing that something comes from a fake news source doesn't necessarily preclude me from continuing to consume the information.

Discussion topic idea: The video goes into little detail about the differences between fake news sources.

Watching *The Onion News Network* and *The Daily Show* are vastly different experiences, and people might consume the two with different purposes. They might watch/read *The Onion* for pure entertainment, but they might watch *The Daily Show* for entertainment and also to get the news. *The*

Onion makes up most of its information, and its purpose (according to the video) is to satirize the *news industry*. *The Daily Show* might make up some information, but because its purpose seems to be ridiculing the *actual news*, the news items tend to stem from actual events.

In the video, *Onion* editor Joe Randazzo suggests that fake-news outlets like *The Onion* and *The Daily Show with Jon Stewart* are actually better at getting “the truth” with their jokes and satire than traditional media companies are with their news stories. Do you agree or disagree, and why?

I agree, for two reasons. First, they are not necessarily bound by the same rules that traditional news industries are bound to. They don't have to rely on numerous sources, they don't have to aim toward objectivity, and they don't have to focus specifically on the facts. If that's the case, they can cut through all that and get to whatever subjective truth is out there quicker. Second, humor and absurdity allow for clarity and help lessen defensive reactions to issues we might otherwise react strongly to, forming an immediate opinion without considering the facts.

CHAPTER 15: MEDIA EFFECTS AND CULTURAL APPROACHES TO RESEARCH

MEDIA EFFECTS RESEARCH

Why do you think that the question of the media's effects on children has continued to be such a great concern among researchers? Is it a useful topic to focus on? Why or why not?

Media effects on children are a concern among researchers for a couple of reasons. One, children are usually defenseless and haven't developed the cognitive skills to reason out reality from fantasy or to reason out the dangers of what they see in movies or television. Two, children are inundated with media and are, in some ways, being raised by media. Thus it is important that the values, beliefs, and attitudes the media transmit meet certain kinds of normative ideals.

This focus is useful because today's children will set the standards for society tomorrow. If researchers can understand the effects that media have on children now, they will be able to teach them to be media literate and to counteract the negative effects. Ideally, it will lead to adults who are savvy to media consumption and use it advantageously.

From the video, it seems that those involved in media research are much more likely to favor studies that show the harmful effects of marketing on children, whereas those in the advertising industry are quicker to dismiss these results. How much credibility do you give to each perspective, and why?

I'd be wary of both but would give a bit more credence to the media research if only because it attempts at scientific inquiry and, if scientifically rigorous, those results will be more accurate. That advertisers dismiss media effects research is not all that surprising because most of it seems to focus on how harmful the ads are. In addition, advertisers are promoting products on behalf of companies and don't really need to pay particular attention to the research that points to harmful effects as long as the companies they produce ads for are still satisfied with their work and selling products.

CHAPTER 16: LEGAL CONTROLS AND FREEDOM OF EXPRESSION

BLOGGERS AND LEGAL RIGHTS

What are some of the advantages and disadvantages to the audience turning to blogs rather than traditional sources for news?

An advantage of blogs is that they are capable of getting information to the public quickly and with relative ease. However, the information they get out to the public has not been vetted and could be inaccurate or biased. Also, because bloggers don't necessarily abide by the same code of ethics as

traditional reporters, they are not held to the same standards. Thus any information they report should be held to a different standard.

How do the legal protections and responsibilities of bloggers compare with those of journalists working for a newspaper or television station? Should a professional journalist have different rights and more protection than someone running his or her own blog? Why or why not?

The same laws that protect journalists protect bloggers as well. The job of the professional journalist (from a legal point of view) has not changed with the advent of bloggers. Journalists might run more risks than bloggers and have more responsibilities, but the increasing popularity of bloggers has not diminished these risks or responsibilities. Thus the protections that worked for journalists forty and fifty years ago are still applicable today.

Mass Communication Video Resources

ADVERTISING: HISTORY

Sell and Spin: A History of Advertising (2000, 100 minutes). Explores the techniques that have pushed everything from patent medicines to Volkswagens; revisits the slogans, jingles, and catch lines that have become part of our culture; and presents comments from some of the biggest names in the business. Available at vimeo.com/95813029.

The Ad and the Ego (1997, 57 minutes). This video traces advertising's development as a mass medium, offers a comprehensive examination of ads in American consumer culture, and critically analyzes the impact of ads and consumerism on society. Distributed by California Newsreel, <http://www.theadandtheego.com/AE000.01.html>.

The Diamond Empire (1994, 102 minutes). This documentary investigates how an advertising slogan invented by Madison Avenue executives in 1948 has come to define our most intimate and romantic rituals and ideals. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The 30-Second President (1984, 57 minutes). Bill Moyers examines the role of advertising in politics in the twentieth century, providing numerous examples of political ads. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Classic Commercials, Volumes 1, 2, and 3 (1950s and 1960s, TRT not available). The best commercials from the 1950s and 1960s. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Commercial Mania (1950s and 1960s, 60 minutes). Commercials from the 1950s and 1960s. Distributed by Rhino Home Video, 310-828-1980; and Facets Multimedia, 800-331-6197, www.facetsmovies.com.

Vintage Commercials (1950s and 1960s, 60 minutes). Features many celebrity stars, such as Lucille Ball and Desi Arnaz, Dick Van Dyke and Mary Tyler Moore, Andy Griffith and Don Knotts, Danny

Thomas, and Jean Hagen; also includes the Flintstones smoking cigarettes, Bugs Bunny drinking orange juice, and a cigarette company claiming that “you’ll feel better” and that “coughs due to smoking disappear” when using its product. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com. These public domain commercials (and all *Vintage Commercials* listed below) are also freely available online through the Internet Archive (www.archive.org). Type in the keywords “Classic Television Commercials,” and choose to download or stream the identical collection.

Vintage Commercials II (1950s and 1960s, 60 minutes). Features Buster Keaton, the Three Stooges, Jack Benny, Lucille Ball and Desi Arnaz, Louise Lasser, Steve Allen, Jay North, Anita Bryant, Lucie Arnaz, Vivian Vance, Ernie Kovacs, John Cameron Swayze, Jack Somack, the Flintstones, Bugs Bunny, Bucky Beaver, and a peanut butter commercial that suggests spreading it on baked ham. Also includes some foreign commercials and a special segment from the 1960s featuring Josephine the Plumber, Mr. Whipple, and Mrs. Olson. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Vintage Commercials III (1950s, 60 minutes). Features Andy Devine, Hilary Brooke, Lucille Ball and Desi Arnaz, and Dwayne Hickman, and includes famous jingles (e.g., “You’ll wonder where the yellow went,” “Nothin’ says lovin’ like somethin’ from the oven,” “You get a lot to like with a Marlboro”). Also includes a 1939 newsreel depicting America’s first glimpse of television at the 1939 New York World’s Fair. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Vintage Commercials IV (1950s and 1960s, 60 minutes). Features an assortment of classic commercials and series promos from the 1950s and 1960s. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Vintage Commercials V (1950s and 1960s, 60 minutes). Features advertisements for cars, cigarettes, cereal, and toys, including the very first Certs commercial, the very first Roloids ad, and early Brylcreem spots, plus the famous pizza-roll commercial and a public service commercial about a

“social disease.” Also included is “Fire at the Mine,” a ten-minute promotion piece for the new 1956 Dodge. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Vintage Commercials VI (1950s and 1960s, 60 minutes). Features *Mystery Date*, *Racko*, and *Easy Money* games, the very first “Jolly Green Giant” spot, the famous Kodak “turn around” ad, a Swinger camera commercial featuring Ali MacGraw, Soaky bubble bath, Funny Face drink mix, Suzy Cute doll with Louis Armstrong appearing and singing the jingle, Secret Sam toy spy kit, Pixie and Dixie pitching cereal, Dick Van Dyke advertising Kent cigarettes, a very young Mike Wallace for Cheerios, and more. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Vintage Commercials VII (1950s and 1960s, 60 minutes). Features mostly animated spots selling items like cereal, cars, cigarettes, soft drinks, and candy. Also includes spots with Buster Keaton, Lucille Ball and Desi Arnaz, Mary Tyler Moore, Joe E. Brown, Groucho Marx, and others. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

ADVERTISING: PRODUCTION

New Suits: Profile of an Ad Campaign (1996, 14 minutes). This video follows a young, hip ad agency as it develops a campaign for a clothier client. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The Best of Broadcast Commercials (1995). Nine collections of television commercials, including prize-winning advertisements from the United States and advertisements aimed at French and Hungarian audiences: *From Scooters to Fryers* (1992, 62 minutes); *From Famine to Feast* (1991, 55 minutes); *From Winecoolers to Greenpeace* (1991, 58 minutes); *Sneakers, Laptops, and the Homeless* (1993, 76 minutes); *The Natural Dog and the Tango Tale* (1993, 62 minutes); *From Cookies to Cornflakes* (1993, 58 minutes); *Ads on the Former Socialist Screen* (1992, 58 minutes); *Sparkling: Clean, Gems, Water* (1992, 58 minutes); and *French Style in Ads* (1992, 58 minutes). Producers, directors, copywriters, and agency directors are also interviewed. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Commercials from around the World (date not available, 60 minutes). An international collection of amusing and creative commercials. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com. See also Ads of the World, <http://adsoftheworld.com>.

ADVERTISING: CULTURE

Consuming Kids: The Commercialization of Childhood (2007/2008, 67 minutes). With virtually no government or public outcry, the multibillion-dollar youth marketing industry has been able to use the latest advances in psychology, anthropology, and neuroscience to transform American children into one of the most powerful and profitable consumer demographics in the world. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Big Bucks, Big Pharma: Marketing Disease and Pushing Drugs (2006, 46 minutes). Focusing on the industry's marketing practices, media scholars and health professionals help viewers understand the ways in which direct-to-consumer pharmaceutical advertising glamorizes and normalizes the use of prescription medication and works in tandem with promotion to doctors. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The Overspent American: Why We Want What We Don't Need (2004, 33 minutes). Juliet Schor scrutinizes what she calls "the new consumerism," a national phenomenon of upscale spending that is shaped and reinforced by a commercially driven media system. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Spin the Bottle: Sex, Lies, and Alcohol (2004, 45 minutes). A critique of the role that contemporary popular culture plays in glamorizing excessive drinking and high-risk behaviors. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Captive Audience: Advertising Invades the Classroom (2003, 45 minutes). This documentary is about marketers who wish to reach the lucrative youth market. It shows how the relatively uncluttered

school environment represents the final frontier and provides access to a captive audience of millions of students. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Deadly Persuasion: The Advertising of Alcohol and Tobacco (2003, 60 minutes). Jean Kilbourne exposes the manipulative marketing strategies and tactics used by the tobacco and alcohol industries to keep Americans hooked on their dangerous products. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Killing Us Softly 3: Advertising's Image of Women by Jean Kilbourne (2000, 34 minutes). The follow-up to Kilbourne's popular *Killing Us Softly* (1979) and *Still Killing Us Softly* (1987) videos. *Killing Us Softly 3* documents the continuing limited characterizations of women in advertising's images. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Advertising and the End of the World (1997, 46 minutes). Focusing on the world of commercial images, Professor Sut Jhally asks some basic questions about the cultural messages emanating from this market-based view of the world. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Slim Hopes: Advertising and the Obsession with Thinness by Jean Kilbourne (1995, 30 minutes). An in-depth illustration of how female bodies are depicted in advertising imagery and the devastating effects of that imagery on women's health. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The Public Mind: Image and Reality in America with Bill Moyers (1994). A four-part series on mass culture and democracy that includes *Consuming Images* (60 minutes), a look at the profusion of visual images in American society. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

BOOKS: HISTORY

Library of Congress: Not an Average Library (2000, 5 minutes). An exploration of the Library of Congress with PBS *Newshour* host Ray Suarez. Transcript available online at www.pbs.org/newshour/bb/politics-july-dec00-library_08-04/.

BOOKS: PRODUCTION

Book Industry (1997, 28 minutes). This program provides a detailed look at how trade and educational/reference books are made, sold, and marketed (part of the *Film, TV, and Media Today* series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

THE INTERNET: HISTORY

The Internet: Behind the Web (2000, 50 minutes). This documentary from the History Channel ventures back to 1969 when ARPAnet, the precursor to today's World Wide Web, first went online. Includes Ray Tomlinson, the man who wrote the software for the first e-mail program, as well as Vint Cerf and Robert Kahn, who developed the TCP/IP protocols that make the modern Internet possible. Available on YouTube: youtube.com/watch?v=SDucuVi5FrI.

Triumph of the Nerds: An Irreverent History of the PC Industry (1996, 3 vols., 55 minutes each). An irreverent chronicle of the computer industry, from the Silicon Valley pioneers of the 1970s to the growth of the Internet in the 1990s. Includes such personalities as Steven Jobs and Bill Gates. Distributed by Insight Media, available on Amazon.

THE INTERNET: TECHNOLOGY

Moyers on America: The Net @ Risk (2006, 90 minutes). In this program, Bill Moyers and journalist Rick Karr report on the struggle for the soul of the Internet as lobbyists and legislators reshape the telecom laws for the broadband era. Distributed by WGBH, 617-300-5400, www.wgbh.org; available for streaming at <http://video.pbs.org/video/1475883951/>.

Hackers (2002, 55 minutes). A look into the subculture of computer hackers. Educational videotapes of *Hackers* are available for purchase by schools, libraries, and other educational institutions through Shop PBS (<http://shoppbs.org>). View video excerpts at www.pbs.org/wgbh/pages/frontline/shows/hackers/etc/video.html.

THE INTERNET: CULTURE

Did You Know? (2007, 6:06 minutes). This quick YouTube video puts into words and music the drama and impact of globalization, demonstrating the fast pace of technology, the awesome potential of China, and the humbling place the United States has in our technologically rich world. Available at www.youtube.com/watch?v=xHWTLA8WecI&mode=related&search=. For the narrated version, go to www.youtube.com/watch?v=ljbI-363A2Q.

Web 2.0 (2006, 5:18 minutes). A YouTube tutorial describing the applications of Web 2.0. Available at www.youtube.com/watch?v=nsa5ZTRJQ5w.

Web 2.0 . . . The Machine Is Us/ing Us (2007, 14:31 minutes) A YouTube video response to Web 2.0 (described above) about digital technology, the meaning of hyperlinks and XML, the blogosphere, and humans' relationship to technology. Available at www.youtube.com/watch?v=6gmP4nk0EOE&eurl.

JOURNALISM: HISTORY

The Black Press: Soldiers without Swords (1998, 86 minutes). The first film to chronicle the history of the black press, with coverage from 1827 through the 1960s. Distributed by California Newsreel, 877-811-7495; <http://newsreel.org/video/THE-BLACK-PRESS-SOLDIERS-WITHOUT-SWORDS>.

The Dawn of the Eye: The History of Film and TV News (1997, 50 minutes each). A six-part series that traces the evolution of film and television broadcast journalism and the impact they have had on our perception of world events. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Reading the Newspaper Intelligently (1995, 25 minutes). This video explores the history of newspapers while examining modern newspaper production and stylistic approaches like the inverted pyramid and illustrates how one can “read between the lines.” Distributed by Insight Media, 800-233-9910; www.insight-media.com.

The 30-Second President (1984, 57 minutes). Bill Moyers examines the role of advertising in politics in the twentieth century, providing numerous examples of political ads. Distributed by Films for the Humanities and Science, 800-322-8755; <http://films.com>.

Nixon/Wallace 1968 TV Election Spots (1968, 27 minutes). Selected Nixon and Wallace 1968 presidential-election television announcements on issues like the Vietnam War, domestic violence, busing, and Social Security. Distributed by International Historic Films Inc., 773-927-2900; <http://ihffilm.com>.

Current Events, 1950s Style, Vol. 1 (120 minutes). Historical television programs, including Nixon’s “Checkers Speech” (1952) and *See It Now* (from 1951 and 1952). The *See It Now* show features coaxial cable hookups for holiday greetings from cities coast to coast. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

JOURNALISM: VALUES

Constructing Public Opinion: How Politicians and the Media Misrepresent the Public (2001, 32 minutes). This documentary—an interview with Professor Justin Lewis—discusses how the media regularly use public opinion polls in their reporting of important news stories and investigates the way polling data is used by the media to not just reflect what Americans think but instead to construct public opinion itself. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Project Censored: Is the Press Really Free? (1999, 57 minutes). Five stories ignored by the mainstream news media are reported and discussed by journalists and media scholars. For more than twenty years,

Project Censored has compiled an annual list of the most significant news stories ignored or censored by the established media. Narrated by Martin Sheen. Distributed by the Media Education Foundation and available on YouTube: [youtube.com/watch?v=UKoDqErD_A8](https://www.youtube.com/watch?v=UKoDqErD_A8).

The Looking Glass: Inside TV News (1996, 60 minutes). A behind-the-scenes look at how television newscasts are created from story decision to final output. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The Myth of the Liberal Media: The Propaganda Model of News Featuring Noam Chomsky and Edward Herman (1997, 60 minutes). A comprehensive framework for understanding how the news is produced and in whose interest it works. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Fear and Favor in the Newsroom (1996, 57 minutes). The testimony of some of the nation's most distinguished journalists—including four Pulitzer Prize winners—shatters the myth perpetuated by the media themselves that editorial decisions are made “without fear or favor.” Available on YouTube: www.youtube.com/watch?v=xTYmSe5xg2U.

Reading the Newspaper Intelligently (1995, 25 minutes). This video explores the history of newspapers while examining modern newspaper production and stylistic approaches like the inverted pyramid and illustrates how one can “read between the lines.” Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Covering the World: Reports without Borders (1994, 30 minutes). In light of CNN's international reporting, this video explores the trend among American networks to report more news stories from abroad. Narrated by Peter Jennings. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://ffh.films.com>.

Health and Medicine: On the Cutting Edge (1994, 30 minutes). An exploration of the way health is covered in television news. Narrated by Peter Jennings. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://ffh.films.com>.

Investigative Reporting: The Righteous Lens (1994, 30 minutes). An inside look at the difficult job of investigative television journalism and a discussion on trends in investigative reporting. Narrated by Peter Jennings. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://ffh.films.com>.

No Man's Land: Women Frontline Journalists (1994, 48 minutes). This video examines female war correspondents and discusses whether they bring a different perspective to war situations. Distributed by Icarus Films, 718-488-8900; www.icarusfilms.com.

Tabloid Frenzy (1994, 46 minutes). This program looks at the tabloid press in the United States, including its history, the consumer niche this type of newspaper fills, the influence of British reporters, and how tabloid reporters get their stories. Distributed by The Cinema Guild, 800-723-5522; <http://www.cinemaguild.com/>.

JOURNALISM: ETHICS

Free Speech for Sale: A Bill Moyers Special (1999, 57 minutes). An excellent Bill Moyers documentary on how news coverage reflects well-funded corporate interests and how big media corporations failed to cover how they themselves stood to benefit under the 1996 Telecommunications Act. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>. Also available at Amazon.com.

Media Manipulation: New Game for Big Business (1998, 29 minutes). An examination of the relationship between large corporations with diverse holdings and the daily operation of the media outlets they own (part of *The Media under Siege*, a two-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Television Media: Headlines or Hype? (1998, 29 minutes). This program profiles the history of the electronic media, revealing its biases and its tendencies toward sensationalism and exploitation and

highlighting the challenges it faces (part of *The Media under Siege*, a two-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The Date Rape Backlash: Media and the Denial of Rape (1994, 57 minutes). A cultural critique of how the topic of date rape shifted from a shocking piece of news to a trivial aspect of violence against women. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Journalism and Justice: The Media and the O. J. Simpson Case (1994, 123 minutes). This video features a conference panel discussion that explores the ethical issues in the media coverage of the O. J. Simpson case. Distributed by C-SPAN, www.c-spanvideo.org/program/60906-1.

The Power—and Role—of the Press (1993, 56 minutes). Coming from Australia, this video is a comprehensive and critical look at journalism ethics that considers the power wielded by reporters just out of school, the pitfalls of governmental journalism, and the way news is gathered and packaged. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

When Good Journalists Do Bad Things (1993, 107 minutes). This video takes a look at the questionable ethics involved in NBC's *Dateline* report on GM trucks and in *USA Today*'s front-page photo and story about gang mood in Los Angeles. Distributed by C-SPAN, www.c-spanvideo.org/program/39746-1.

Ethical Considerations in Journalism (1989, 23 minutes). This video considers some of the ethical issues a journalist faces when writing and reporting. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Reporters and Reporting (1989, 3 hours, 38 minutes). A four-part program that explores the important moral questions that plague journalists. The video features interviews with many leading journalists across the globe. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Broadcast News (1987, 132 minutes). A romantic comedy that relates the pressure and ethical compromises in the world of broadcast journalism. With William Hurt, Holly Hunter, and Albert Brooks. Distributed by Facets Multimedia, 800-331-6197; www.facets.org.

Race against Prime Time (1985, 58 minutes). This program offers a look at the process behind the local and national television news coverage of the Liberty City racial unrest in Miami, Florida. It shows how reporters, while interviewing a coterie of “experts,” neglected to interview anyone in the African American community. Distributed by California Newsreel, 877-811-7495, <http://newsreel.org/video/RACE-AGAINST-PRIME-TIME>.

JOURNALISM: DEMOCRACY

Democracy on Deadline (2006, 114 minutes). The Global Struggle for an Independent Press follows teams of journalists into some of the most dangerous and secretive corners of the world to show how they obtain their stories in the face of suppression, lies, imprisonment, and threat of physical harm. Distributed by Icarus Films, www.icarusfilms.com/new2006/dem.html.

Hijacking Catastrophe (Re-Release): 9/11, Fear, and the Selling of American Empire (2006, 76 minutes). The documentary is a wide-ranging analysis of American foreign policy, media manipulation, and their global and domestic implications in the wake of the 9/11 attacks and the call to war against Iraq. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Beyond the Frame: Alternative Perspectives on the War on Terrorism (2004, 146 minutes). A series of stand-alone interviews with some of the most prominent scholars, experts, and activists in political and social thought that critique mainstream media’s coverage of the war on terrorism. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Peace, Propaganda, and the Promised Land: U.S. Media and the Israeli-Palestinian Conflict (2003, 80 minutes). A comparison of U.S. and international media coverage of the crisis in the Middle East that focuses on how structural distortions in U.S. coverage have reinforced false perceptions of the Israeli-

Palestinian conflict. Distributed by the Media Education Foundation, 800-897-0089;
www.mediaed.org.

Independent Media in a Time of War (2003, 35 minutes). Amy Goodman—independent journalist and host of the popular radio show *Democracy Now!*—speaks about the corporate media’s coverage of the Iraq war in 2003. Distributed by the Media Education Foundation, 800-897-0089;
www.mediaed.org.

Veronica Guerin (2003, 98 minutes). Starring Cate Blanchett, this feature film is based on the story of a devoted Irish journalist who wrote about organized crime and was ultimately gunned down in her car. Directed by Joel Schumacher.

Constructing Public Opinion: How Politicians and the Media Misrepresent the Public (2001, 32 minutes). Professor Justin Lewis demonstrates the way in which polling data are used by media to not just reflect what Americans think but instead to construct public opinion itself. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Free Speech for Sale: A Bill Moyers Special (1999, 57 minutes). Bill Moyers and several public interest advocates study how large corporations with the most money use their influence and access to various forms of media to control public debate. It is a must-have DVD. Part 1 (19 minutes) shows how the burgeoning hog industry used unregulated money (corporate donations) to destroy a political candidate opposed to industry practices. Part 2 (15 minutes) investigates how the tobacco lobby intimidated senators, used “free speech” to advance and protect its interests, and distorted the national debate about a 1999 tobacco bill. Part 3 (16 minutes) discusses the Telecommunications Act of 1996 and the telecommunication and computer industry’s strategy to control the digital spectrum. Part 4 (7 minutes) investigates media ownership and media conglomeration. Distributed by Film for the Humanities and Sciences, 800-322-8755; <http://films.com>. Also available at Amazon.com.

Newspaper Industry (1997, 28 minutes). This program spotlights the cross-town rivalry between the *Denver Post* and the *Rocky Mountain News* and analyzes the benefits and drawbacks of competition

for the same readership. It also provides an engaging overview of the entire industry (part of the *Film, TV, and Media Today* series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Fear and Favor in the Newsroom (1996, 57 minutes). A documentary about corporate control of the press that asks the question, “How do journalists report on the environment, business, and issues of war and peace when these same issues touch on the interests of the people they work for?” Distributed by California Newsreel, 877-811-7495; <http://newsreel.org>.

Tell the Truth and Run: George Seldes and the American Press (1996, 111 minutes). This video illustrates the career of foreign correspondent and media critic George Seldes and raises important questions about the nature of American news media. Includes interviews with Ralph Nader, Victor Navasky, and Ben Bagdikian. Distributed by New Day Films, 888-367-9154; www.newday.com.

BLO Nightly News (1994, 30 minutes). This video, produced in newscast format, documents the BLO’s (Barbie Liberation Organization) subversive “media terrorism” activities; namely, how the group performed “corrective surgery” on Barbie and GI Joe dolls by switching the voice boxes on the two dolls and placing them back on store shelves. Distributed by the Video Data Bank, 312-345-3550; www.vdb.org.

Everyone’s Channel (1990, 58 minutes). A history of community television. Distributed by the Video Data Bank, 312-345-3550; www.vdb.org.

Turn It On, Tune It In, Take It Over! (1990, 52 minutes). A portrait of television as “free expression” using footage shot during the 1970s, when video makers seized Portapaks and sought to create an alternative to network television. They believed that process was more important than product and that local needs were more important than commercial interests. Distributed by the Video Data Bank, 312-345-3550; www.vdb.org.

The Public Mind: Image and Reality in America with Bill Moyers (1994). A four-part series on mass culture and democracy that includes *Illusions of News* (60 minutes), a look at the way visual images

override more substantial political messages on the news, especially during presidential elections. The video also considers the reasons behind political apathy on the part of the American public as well as issues of media conglomeration. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

LEGAL ISSUES AND FREE SPEECH: HISTORY

The First Amendment (1998, 20 minutes). The history and text of the First Amendment, with a series of experts discussing and interpreting the amendment's freedoms and boundaries. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The Hollywood Censorship Wars (1993, 50 minutes). This program chronicles the history of film censorship and features interviews with actors, critics, historians, and censors. Available on Vimeo: <http://vimeo.com/78098683>.

The Theories of the Press (1991, 25 minutes). This video explores five social models for speech and journalism: authoritarian, totalitarian, libertarian, socially responsible, and developmental. It explores who owns, controls, and uses the media under each system. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Legal Considerations of Broadcast News (1989, 23 minutes). This video takes a look at several precedent-setting cases and analyzes laws relating to libel, privacy, freedom of information, equal time for political candidates, the Fairness Doctrine, and obscenity. It also evaluates how broadcast stations must comply with these laws. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

The Miracle (1948, 43 minutes). The Roberto Rossellini film that was the subject of the 1952 Supreme Court case on censorship. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

LEGAL ISSUES AND FREE SPEECH: REGULATIONS

Freedom of Expression (2007, 61 minutes). This documentary explores the battles being waged in courts, classrooms, museums, film studios, and the Internet over control of our cultural commons.

Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

This Film Is Not Yet Rated (2005, 97 minutes). Academy Award–nominated director Kirby Dick takes an incisive look at the Motion Picture Association of America, finds out who is on the secretive rating board, and documents the movie-rating process. Ironically, the MPAA slapped the documentary with an NC–17 rating for explicit scenes. *This Film Is Not Yet Rated* was then “rating surrendered” and was recut for an R rating.

Free Speech for Sale: A Bill Moyers Special (1999, 57 minutes). Bill Moyers and several public interest advocates study how large corporations with the most money use their influence and access to various forms of media to control public debate. It is a must-have DVD. Part 1 (19 minutes) shows how the burgeoning hog industry used unregulated money (corporate donations) to destroy a political candidate opposed to industry practices. Part 2 (15 minutes) investigates how the tobacco lobby intimidated senators, used “free speech” to advance and protect its interests, and distorted the national debate about a 1999 tobacco bill. Part 3 (16 minutes) discusses the Telecommunications Act of 1996 and the telecommunication and computer industry’s strategy to control the digital spectrum. Part 4 (7 minutes) investigates media ownership and media conglomeration. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>. Also available at Amazon.com.

McLibel: Two Worlds Collide (1997, 53 minutes). This film is the story of how two social activists protested McDonald’s business practices, were suppressed by the hamburger chain through Britain’s infamous libel laws, and ended up starring in one of the most visible trials in British legal history. Available at <http://www.spannerfilms.net/films/mclibel>.

Media Ethics (1997, 30 minutes). In this program, news professionals and network and music-industry executives speak about the ethical dilemmas their industries face and how they strive to balance

freedom of expression and commercial interests (part of the eight-part series *Media Power*).

Distributed by Films for the Humanities and Sciences, 800-322-8755, <http://ffh.films.com>; and by Insight Media, 800-233-9910, <https://www.academicvideostore.com/video/media-ethics>.

Media Ethics (1992, 30 minutes). Dr. Robert Steele examines the conflict between the right to privacy and the public's right to know. Distributed by Insight Media, 800-233-9910; www.academicvideostore.com/video/media-ethics.

Legal Considerations of Broadcast News (1989, 23 minutes). This video takes a look at several precedent-setting cases and analyzes laws relating to libel, privacy, freedom of information, equal time for political candidates, the Fairness Doctrine, and obscenity. It also evaluates how broadcast stations must comply with these laws. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

MAGAZINES: HISTORY

Magazine Industry (1997, 28 minutes). This program examines the evolution of the magazine industry during the twentieth century (part of the *Film, TV, and Media Today* ten-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Theodore Roosevelt (1996, 240 minutes). Part of the Presidents' Collection by American Experience documentary producer David Grubin, this film tells the story of TR. The film is particularly useful for its description of TR on the "bully pulpit" in the age of muckraking magazine journalism. We recommend the six-minute excerpt titled "The Bully Pulpit."

MASS MEDIA AND SOCIETY: HISTORY

The History of Mass Media (1997, 30 minutes). This video illustrates how today's media environment is an accumulation of all forms of communication. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Mass Communication in Society (1997, 30 minutes). This program considers mass communication's changing role in society and explores media use by individuals and by society as a whole. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Media History (1997, 28 minutes). An excellent survey of the history of mass media, with academic and industry experts (part of *The Story of Film, TV, and Media*, an eight-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The Development of Mass Communication (1989, 26 minutes). This video presents an overview of telegraphy, radio, television, and satellite technology and traces the beginnings and developments of each medium. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

MASS MEDIA AND SOCIETY: CULTURE

What a Girl Wants (2001, 33 minutes). During the spring of 2000, eleven girls ages eight to sixteen from a variety of socioeconomic backgrounds and two classrooms of middle and high school students were interviewed about their views on media culture and its impact on their lives. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Game Over: Gender, Race and Violence in Video Games (2000, 41 minutes). This video offers a dialogue about the complex and controversial topic of videogame violence and is designed to encourage students to think critically about the video games they play. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Mass Media in Society (1997, 28 minutes). Academics and industry experts examine the globalization of information exchange, media fragmentation, and the future of mass media. Distributed by Films for the Humanities and Sciences (part of the eight-part series *Media Power*), 800-322-8755; <http://films.com>.

Modern Times (1936, 87 minutes). Charlie Chaplin is a factory worker who is driven crazy by his repetitious job in this critique of efficiency measures enforced during the height of the Industrial

Revolution and modernism. Distributed by Facets Multimedia, 800-331-6197;
www.facetsmovies.com.

MEDIA ECONOMICS: HISTORY

Harold Innis: Patterns in Communication (1993, 52 minutes). This video profiles economic and media historian Harold Innis, who critiques media monopolies and traces such tactics back to early civilizations. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Everyone's Channel (1990, 58 minutes). A history of community television. Distributed by the Video Data Bank, 312-345-3550; www.vdb.org.

Turn It On, Tune It In, Take It Over! (1990, 52 minutes). A portrait of television as “free expression” using footage shot during the 1970s, when video makers seized Portapaks and sought to create an alternative to network television. They believed that process was more important than product and that local needs were more important than commercial interests. Distributed by the Video Data Bank, 312-345-3550; www.vdb.org.

On Television: Public Trust or Private Property (1988, 57 minutes). This video examines television broadcasting as a medium that is publicly owned but privately controlled. It discusses government regulation, public interest, and profit making as they relate to television history and addresses questions about equal access to the airwaves. Distributed by Instructional Support Services at Indiana University, 800-552-8620; <http://www.iub.edu/faculty/support.shtml>.

MEDIA ECONOMICS: CULTURE

Rich Media, Poor Democracy (2003, 30 minutes). Adapted from Robert McChesney's book of the same title, this video demonstrates how journalism has been compromised by the corporate bosses of conglomerates such as Disney, Sony, Viacom, News Corp., and AOL Time Warner. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Mickey Mouse Monopoly: Disney, Childhood, and Corporate Power (2001, 52 minutes). This video/DVD insightfully analyzes Disney's cultural pedagogy, examines its corporate power, and explores its vast influence on our global culture. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Free Speech for Sale: A Bill Moyers Special (1999, 57 minutes). Bill Moyers and several public interest advocates study how large corporations with the most money use their influence and access to various forms of media to influence the news and control public debate. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>. Also available at Amazon.com. See full description under "Legal Issues and Free Speech: Regulations" (p. 592).

Manufacturing Consent: Noam Chomsky and the Media (1993, 167 minutes). World-renowned linguist, intellectual, and political activist Noam Chomsky offers a probing and accessible critique of the mass media. Distributed by Zeitgeist Films, www.zeitgeistfilms.com.

Ownership and Stewardship in American News (1989, 72 minutes). This video features an address by cultural scholar Ben Bagdikian on media convergence and its impact on news coverage. Distributed through C-SPAN, www.c-spanvideo.org.

MEDIA EFFECTS: HISTORY

The Electronic Storyteller: Television and the Cultivation of Values (1997, 30 minutes). George Gerbner outlines his forty-year study of television. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

MEDIA EFFECTS: RESEARCH METHODS

Audience and Feedback (1997, 28 minutes). This program explores the characteristics that define a desirable audience, the history of audience ratings, and the ways in which audiences are addressed (part of the eight-part series *Media Power*). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

TV Violence and You (1995, 30 minutes). Media-violence expert George Gerbner analyzes one week's worth of television content and discusses the effects of violence on viewers. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

bell hooks: Cultural Criticism and Transformation (1997, 66 minutes). In this two-part video, public intellectual bell hooks describes the theoretical foundations of her work and then conducts a concrete analysis of various cultural representations (e.g., *Hoop Dreams* and *Kids*) and icons (e.g., Madonna and O. J. Simpson) using her critical perspective. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Stuart Hall: Representation and the Media (1997, 55 minutes). A discussion with Stuart Hall on representation, one of the key concepts of cultural studies. Hall relates how reality is understood through the lens of culture. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Research Methods for the Social Sciences (1995, 33 minutes). This program illustrates various types of experimental design and data interpretation, including the use of control and experimental groups, dependent and independent variables, and clinical, correlational, and field methods. The video also considers ethical issues in experimentation. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

MEDIA EFFECTS: CULTURE

Class Dismissed: How TV Frames the Working Class (2005, 62 minutes). This film navigates the steady stream of narrow working-class representations from American television's beginnings to today's sitcoms, reality shows, police dramas, and daytime talk shows. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Dreamworlds III (2007, 60 minutes). An update to Sut Jhally's *Dreamworlds II*, this video examines the stories contemporary music videos tell about girls and women. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Further off the Straight and Narrow: New Gay Visibility on Television, 1998–2006 (2006, 61 minutes).

This documentary picks up where *Off the Straight and Narrow: Gays, Lesbians, Bisexuals, and Television* (1998) left off. Since that video's release in the late 1990s, which coincided with the last episode of the popular program *Ellen*, there has been a marked increase in the presence of gay, lesbian, bisexual, and transgendered characters on television. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Reel Bad Arabs: How Hollywood Vilifies a People (2006, 50 minutes). This documentary dissects an aspect of cinematic history that has run virtually unchallenged from the earliest days of silent film to today's biggest Hollywood blockbusters: the representation of Arab characters. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

The Overspent American: Why We Want What We Don't Need (2004, 33 minutes). Juliet Schor scrutinizes what she calls "the new consumerism," a national phenomenon of upscale spending that is shaped and reinforced by a commercially driven media system. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Off the Straight and Narrow: Lesbians, Gay, Bisexuals, and Television, 1967–1998 (1998, 63 minutes).

This program casts a critical eye over the increase of gay images on TV. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Images in Media (1997, 28 minutes). A behind-the-scenes look at the media's image makers, who often rely on stereotypes to communicate messages quickly (part of *The Story of Film, TV, and Media*, an eight-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Media Impact (1997, 28 minutes). This program examines studies that show audience desensitization and TV addiction (part of the eight-part series *Media Power*). Distributed by Films for the Humanities and Sciences, 800-322-8755, <http://films.com>; and Insight Media, 800-233-9910, www.insight-media.com.

Dreamworlds II by Sut Jhally (1995, 55 minutes). Some two hundred clips from MTV are expertly combined with Jhally's incisive narration about the impact of sexual imagery in music videos. Distributed by the Media Education Foundation, 800-897-0089; available online at <https://myspace.com/challengingmedia/video/dreamworlds-2-sex-desire-power-in-music-video/2945947>

Slim Hopes: Advertising and the Obsession with Thinness by Jean Kilbourne (1995, 30 minutes). An in-depth illustration of how female bodies are depicted in advertising imagery and the devastating effects of that imagery on women's health. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Talk, Talk, Talk: Opinion or Fact? (1995, 28 minutes). An examination of public attitudes and how they're formed, including an analysis of the media's role in polling and public involvement in shaping individual opinions. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The Killing Screens: Media and the Culture of Violence (1997, 46 minutes). Media analyst George Gerbner discusses the far-reaching effects of violence in the media and considers the way an individual's core of security and relationship to the community has been impacted by these images in American culture. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Investigative Reports: Prime-Time Violence (1994, 50 minutes). Featuring interviews with government and television industry representatives, this video asks whether violence on television causes violence

in society. It also takes a look at competing views on the effects of TV violence. Distributed by The History Channel; available used on Amazon.

Color Adjustment, directed by Marlon Riggs (1991, 88 minutes). This film traces the networks' reluctant and selective integration of African Americans into network television and prime-time family representations. Distributed by California Newsreel, 877-811-7495; <http://newsreel.org/video/COLOR-ADJUSTMENT>.

Dream Deceivers: The Story behind James Vance vs. Judas Priest (1991, 60 minutes). The documentary's producers interviewed members of Judas Priest; the parents of the teenagers who shot themselves after listening to Judas Priest music; and James Vance, one of the teens disfigured from a self-inflicted gunshot wound to the face. Distributed by Icarus Films; available on iTunes.

The Public Mind: Image and Reality in America with Bill Moyers (1994). A four-part series on mass culture and democracy that includes *Leading Questions* (60 minutes), a look at the power of professional pollsters to influence public opinion. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

MOVIES: HISTORY

American Experience: Mary Pickford (2005, 55 minutes). A biography about the golden age of silent film and the world's most celebrated actress. Distributed by PBS Home Video, 800-531-4727; available to rent on Netflix.

Film History (1997, 28 minutes). The story of film from its birth in the late nineteenth century to the invention of VCRs (part of *The Story of Film, TV, and Media*, an eight-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The History of Film (1997, 30 minutes). This program explores the evolution of film content and the changing demographics of audiences. It also investigates the impact of McCarthyism on the film industry and the influences of television on film.

The Celluloid Closet (1996, 102 minutes). Drawing on 120 film clips, this documentary is a sexy and witty overview of a hundred years of depictions of gay men and lesbians in Hollywood movies. Distributed by New Yorker Films, can be rented on Amazon or Netflix.

Women Who Made the Movies (1992, 55 minutes). A chronicle of the careers and films of pioneer women filmmakers in cinema history.

Hollywood Chronicles: Scandal! Mysteries and Secrets (1991, 50 minutes). This video illustrates some of Hollywood's greatest scandals, from the Roscoe "Fatty" Arbuckle case to the suicide of Jean Harlow's husband, Paul Bern. Also explains the communist scare of the 1950s. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Hollywood Chronicles: Women with Clout/Hollywood's Children (1991, 50 minutes). This tape follows the careers of some of the most powerful women in Hollywood, including Mary Pickford. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Origins of the Motion Picture (1948, 19 minutes). This video looks at early inventions in film, such as Leonardo da Vinci's "camera obscura," the zoopraxiscope, and the kinetograph. It also considers later movie-camera designs. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Yellow Tale Blues: Two American Families (1991, 29 minutes). This video focuses on Asian stereotypes in movies, revealing nearly a century of disparaging representations. These images are sharply contrasted with portraits of Chinese immigrant workers and Asian American families. Distributed by Insight Media, 800-233-9910; <https://www.academicvideostore.com/video/yellow-tale-blues-two-american-families>.

Buster Keaton: A Hard Act to Follow (1987, total running time not available). A biography of Keaton, including interviews with the silent-film star and clips from his best films. The documentary comes in three volumes: *From Vaudeville to Movies*, *A Genius Recognized*, and *Star without a Studio*. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Film before Film (1987, 90 minutes). A documentary that explores the technological advances in the nineteenth century that led to the development of the moving image. In German with English subtitles. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Black Hollywood: The Way It Was (1983, 104 minutes). This video traces the history of African American cinema from the 1900s to the 1980s. It features rare archival film clips. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

The Jazz Singer (1927, 89 minutes). The first feature-length film with spoken dialogue. Distributed by Facets Multimedia, 800-331-6197; available on Amazon.

Nanook of the North (1922, 55 minutes). A landmark documentary about an Eskimo family. Directed by Robert Flaherty. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Edison Film Company and Edwin S. Porter (date not available, 105 minutes). This compilation features more than twenty early examples of Edison Company–produced film narratives from 1898 to 1905. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Hollywood on Trial (1979, 90 minutes). The story of the Hollywood Ten and the accusations, by the House Committee on Un-American Activities, of their supposed communist activities. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Origins of Cinema, Volume 1. Early examples of films shot by Edwin S. Porter for the Edison Company. The films include *Life of an American Fireman*, which features the first close-up cutaway in motion-picture history. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

MOVIES: PRODUCTION

Behind the Screens: Hollywood Goes Hypercommercial (2000, 37 minutes). Tracking the phenomenal rise in product placements, tie-ins with fast-food chains, and mammoth toy merchandising deals, this video argues that mainstream, big-budget movies have become largely a vehicle for advertising and marketing. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Film Industry (1997, 28 minutes). A survey of the motion-picture business today, including a variety of technical, financial, legal, and business perspectives. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

MOVIES: DEMOCRACY

Roger & Me (1989, 91 minutes). Directed by journalist and cultural critic Michael Moore, the film documents the devastation of Moore's hometown of Flint, Michigan, after GM closed down a number of plants there and Moore's attempts to confront GM president Roger Smith about the company's corporate indifference. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

NEWSPAPERS: HISTORY

Tell the Truth and Run: George Seldes and the American Press (1996, 111 minutes). This video illustrates the career of foreign correspondent and media critic George Seldes and raises important questions about the nature of American news media. Includes interviews with Ralph Nader, Victor Navasky, and Ben Bagdikian. Distributed by New Day Films, 888-367-9154; www.newday.com.

Reading the Newspaper Intelligently (1995, 25 minutes). This video explores the history of newspapers while examining modern newspaper production and stylistic approaches like the inverted pyramid, and it illustrates how one can "read between the lines." Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Hold the Front Page! (1991, 57 minutes). A historical look at Britain's highly competitive newspaper industry throughout the twentieth century. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Citizen Kane (1941, 119 minutes). The story of a publishing magnate, based on newspaper publisher William Randolph Hearst. Although critics excoriated this film in 1941, it was eventually heralded as one of the century's best films. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

NEWSPAPERS: PRODUCTION

Free Newspapers Change Media Landscape (2006, 8 minutes). With circulation dwindling for major paid newspapers in the United States, publications distributed for free, or “freebies,” are changing the landscape of the media business in cities across the country. This report comes from the *Online NewsHour* and is available for streaming at www.pbs.org/newshour/bb/media/jan-june06/freemedia_5-29.html.

Newspaper Industry (1997, 28 minutes). This program spotlights the cross-town rivalry between the *Denver Post* and the *Rocky Mountain News* and analyzes the benefits and drawbacks of competition for the same readership. It also provides an engaging overview of the entire industry (part of the *Film, TV, and Media Today* series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Reading the Newspaper Intelligently (1995, 25 minutes). This video explores the history of newspapers while examining modern newspaper production and stylistic approaches like the inverted pyramid, and it illustrates how one can “read between the lines.” Distributed by Insight Media, 800-233-9910; www.insight-media.com.

From Reporter to Reader: The Making of a Newspaper (1988, 28 minutes). This video follows the process of newspaper production from the reporting phase to the final printing. It also explains the role of computers and satellites in news production and investigates the advertising side of the newspaper business. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

PUBLIC RELATIONS: HISTORY

Public Relations (1997, 30 minutes). This video discusses the process of PR, analyzes government PR since World War II, and explores crisis-management tactics. It also profiles PR pioneer Edward Bernays. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Public Relations (1997, 28 minutes). Industry professionals discuss Bernays, the role of public relations in World Wars I and II, the Lucky Cigarettes campaign, the Tylenol scare, and the *Exxon Valdez* disaster (part of the eight-part series *Media Power*). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The Image Makers (1984, 60 minutes). Part of the *A Walk through the Twentieth Century with Bill Moyers* series. We recommend the first twenty minutes. It is the best history of PR available and an essential video resource for understanding the role of Ivy Lee, the Ludlow massacre, and Bernays. The video is out of print and available only in VHS, but check your university or college library. The entire series was popular in the 1980s, and it's likely that your library still has it. Despite its age (1984), the video is a classic and is completely timeless in many ways.

PUBLIC RELATIONS: PRODUCTION

Public Relations (1996, 24 minutes). This program examines PR's three broad functions: promotion, image building, and image protection. The video also features a number of case-study examples from a PR agency, a nonprofit organization, and a small business. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

PUBLIC RELATIONS: DEMOCRACY

Hijacking Catastrophe: 9/11, Fear, and the Selling of American Empire (2006, 76 minutes). This video places the George W. Bush administration's original justifications for war in Iraq within the larger context of a two-decade struggle by neoconservatives to dramatically increase military spending while projecting American power and influence globally by means of force. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

War Made Easy: How Presidents and Pundits Keep Spinning Us to Death (2007, 72 minutes). Featuring Norman Solomon, this video analyzes the strategies used by presidential administrations, both

Democratic and Republican, to promote their agendas for war from Vietnam to Iraq. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Toxic Sludge Is Good for You: The Public Relations Industry Unspun (2002, 45 minutes). A critical look at the PR industry with PR Watch founder John Stauber and cultural scholars Mark Crispin Miller and Stewart Ewen. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Counterfeit Coverage (1992, 28 minutes). This video explains how the Gulf War was not merely reported but marketed to the American public. It includes interviews with several public-relations firms, network news-show officials, Amnesty International, Citizens for a Free Kuwait, and a large polling service, and it shows actual broadcast footage and newspaper photos. Distributed by the Cinema Guild, 800-723-5522; <http://cinemaguild.com>.

RADIO: HISTORY

KPFA On the Air (2000, 56 minutes). Novelist Alice Walker narrates this acclaimed documentary on KPFA, the first nonprofit community station in the United States, launched in Berkeley, California, in the late 1940s. Distributed by California Newsreel, 877-811-7495; <http://newsreel.org/video/KPFA-ON-THE-AIR>.

Lifeline: The History of International Radio (1997, 48 minutes). This documentary traces the seventy-year history of world broadcasting and its importance to world communication. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Empire of the Air: The Men Who Made Radio (1991, 120 minutes). A documentary by Ken Burns that illustrates the history of radio from 1906 to 1955. Narrated by Jason Robards. Distributed by PBS Video, 800-424-7963; www.shoppbs.org

Sound and Vision: AM and FM Sound (1990, 28 minutes). This program illustrates the difference between AM and FM radio signals and discusses the revolution caused by digital sound.

Invasion from Mars (1988, 25 minutes). This program illustrates how the increased reliance on radio as an information and news medium set the stage for the panicked reaction to the *War of the Worlds* radio broadcast. The video includes interviews with Orson Welles as well as with people who remember listening to the broadcast. In discussing the dominance of radio during that period, the video also includes elements of President Franklin D. Roosevelt's fireside chats and Edward R. Murrow's and H. V. Kaltenborn's newscasts from Europe right before World War II.

RADIO: CULTURE

Radio Industry (1997, 28 minutes). Hosted by NPR's Ray Suarez, this program explores the business side of public and commercial radio broadcasting (part of the *Film, TV, and Media Today* series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

RADIO: DEMOCRACY

Low-Power Empowerment: Neighborhood Radio in Ireland and the U.S. (1994, 30 minutes). An irreverent and funny video that illustrates radio democracy in action. Distributed by Civic Media Center, 352-373-0010; www.civicmediacenter.org, and Paper Tiger Television, 212-420-9045; <http://papertiger.org>.

SOUND RECORDING: HISTORY

The History of Audio Recordings (1997, 30 minutes). A history of the sound recording industry and a look at the connections among technology, business, artistry, and social dynamics when producing an audio recording. Distributed by RMI Media, 847-297-8680; www.rmimedia.com.

La Bamba (1987, 108 minutes). A romantic biography of Ritchie Valens, including his tragic death in an airplane crash that also took the lives of Buddy Holly and the Big Bopper. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

Sid and Nancy (1986, 101 minutes). The true and tragic love story of Sid Vicious (Sex Pistols) and an American groupie named Nancy Spungen. Distributed by Facets Multimedia, 800-331-6197; www.facetsmovies.com.

SOUND RECORDING: PRODUCTION

Recording Industry (1997, 28 minutes). Top industry executives and other experts discuss such issues as how a new artist attracts the attention of a recording company and how MTV has raised the bar for performer talent (part of the *Film, TV, and Media Today* ten-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

SOUND RECORDING: CULTURE

Hip-Hop: Beyond Beats & Rhymes (2006, 60 minutes). This video examines manhood, sexism, and homophobia in hip-hop culture. The documentary pays tribute to hip-hop while challenging the rap music industry to take responsibility for glamorizing destructive, deeply conservative stereotypes of manhood. An abridged version is available. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Material Witness: Race, Identity, and the Politics of Gangsta Rap (1995, 42 minutes). In this video lecture, Michael Eric Dyson discusses the volatility of “gangsta rap” lyrics in relation to classical poetry and personal anecdotes in an eloquent lecture that blends popular culture with critical theory. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

TELEVISION AND CABLE: HISTORY

Big Dream Small Screen: The Story behind the Television (1997, 60 minutes). This story of Philo Farnsworth begins in 1921 when he is fourteen and tracks the inventor’s life as an optimistic and creative man who is ultimately undermined by RCA President David Sarnoff and his “pet” inventor, Vladimir Zworykin. Distributed by PBS Home Video, 800-531-4727; www.shoppbs.org.

The Cable TV Industry (1997, 30 minutes). This program examines the satellite industry's technological history, programming trends and strategies, and the business of cable. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

The History of Television (1997, 30 minutes). This video presents a social history of television and explains how business, technology, and American tastes and concerns influenced its development. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

Television History (1997, 28 minutes). This video covers TV history from its early developments to its current prominence in American households (part of *The Story of Film, TV, and Media*, an eight-part series). Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The History and Future of Television (1996, 50 minutes). This BBC program recaptures the spirit of the early days of television and asks where the medium will be in the twenty-first century. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

The Television: Window to the World (1996, 50 minutes). In explaining the history of television, this video details how radio set the stage for television, considers early television models, and explores color and satellite innovations. The program also looks at the social impact of television. Distributed by Insight Media, 800-233-9910; www.insight-media.com.

The Development of Television (1992, 15 minutes). This program begins with the pioneering inventions of Nipkov, Baird, and Zworykin and ends with a discussion of satellite transmission and HDTV. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>.

Superboy Screen Tests (1961, 22 minutes). Documents the audition of four teenage girls for a major role in an unsold sequel to the *Superman* series.

Game Show Program V (1956–1963, 90 minutes). A game-show compilation including *Beat the Clock* (1956); *The \$64,000 Question* (1956), one of the highest-rated game shows, complete with the nervous contestants, isolation booth, and famous “think” music; and *Queen for a Day* (1963), a rare

kinescope of this classic daytime show. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

The Story of Television (1956, 27 minutes). This documentary includes rare scenes from the early days of television, including David Sarnoff and Vladimir Zworykin, and describes how television was invented.

Game Show Program VIII (1955–1958, 115 minutes). A video compilation of game shows featuring *Chance of a Lifetime* (1955), a star-search program where the audience decides; *Bingo at Home* (1955); *Tic Tac Dough* (1957), a rare kinescope (Shokus Video writes, “Were the contestants briefed? You be the judge; they’re unusually smart”); and *To Tell the Truth* (1958). Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

TV Variety XXII (1954–1958, 115 minutes). Includes *The George Gobel Show* (1954); *The Pat Boone Chevy Showroom* (1958), the singer’s own show, featuring guest James Dean; and *The Martha Raye Comedy Hour* (1956). Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Current Events, 1950s (and '60s) Style, Vol. II (1952–1961, 110 minutes). Historical television programs, including *Plymouth News Caravan* (1955), with John Cameron Swayze from New York and David Brinkley from Washington, D.C.; *You Can Change the World* (1952), a morning show; and *The White House Story* (1961), a White House tour narrated by Jacqueline Kennedy. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Current Events, 1950s Style, Vol. I (120 minutes). Historical television programs, including Nixon’s “Checkers Speech” (1952) and *See It Now* (from 1951 and 1952). The *See It Now* show features coaxial cable hookups for holiday greetings from cities coast-to-coast. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

The Beulah Show (1951–1952, 120 minutes). This network series was the first to feature a black actress in the title role. Beulah, the Hendersons’ helpful housekeeper, was played by Louise Beavers and Hattie McDaniel. Included in this tape are a few “black exploitation” cartoons that have been removed from

television distribution: “Jasper’s in a Jam,” “Rasslin’ Match,” “Lion Tamer,” “Scrub Me Momma with a Boogie Beat,” and “Jungle Jitters.” Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Vintage Commercials III (1950s, 60 minutes). Besides early commercials, this tape features a 1939 newsreel depicting America’s first glimpse of television at the 1939 New York World’s Fair. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Comedy and Kid Stuff IV (1950–1958, 115 minutes). A video compilation that features *The Goldbergs* (1952) in an episode with original RCA appliance commercials; *Howdy Doody* (1958), with Wonder Bread and Hostess ads; *Saturday Night Revue* (1950), a comedy variety show; and *The Farmer Alfalfa Show* (1955), a selection of classic early cartoons that aired on Saturday mornings. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Just Kid Stuff III (1949–1951, 120 minutes). A video compilation that includes *Captain Video* (1949), one of the first science-fiction shows; *The Magic Clown* (1951), featuring a clown who does magic tricks for an audience full of unruly kids, with candy commercials; *Andy’s Gang* (1955); and *Captain Video* (1950), an episode featuring the typical mistakes of early television: bad acting, bad movie cutaways, and an unintentional network ID. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

The Ed Wynn Show (1949, 120 minutes). Featuring a very young Mel Tormé along with Dinah Shore, Virginia O’Brien, and Buster Keaton, a monologue (by Wynn) about the new TV medium; and sketches, including the goings-on at a record store. In another sketch, Keaton re-creates his first silent-movie routine. As a bonus, Shokus Video includes a 25-minute documentary produced in 1954 by NBC and RCA that demonstrates the new phase: color television. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

Comedy and Kid Stuff VI (1948–1956, 110 minutes). Features *Howdy Doody* (1948), one of the earliest episodes; *Mama (I Remember Mama)* (1956), a popular series starring Peggy Wood; *Super Circus* (1954), a half-hour show shot live in Chicago that shows clowns, acrobats, and animals, and some

Kellogg's cereal ads; and *Al Haddon's Lamp*, a pilot that was the original concept for *I Dream of Jeannie*. Distributed by Shokus Video, 800-SHOKUS-1; www.shokus.com.

TELEVISION AND CABLE: PRODUCTION

The Production Process, Part 2 (1993, 23 minutes). Follows the “show-runner” of a sitcom, the person who sees the project through from the first pitch to the final production. Distributed by First Light Video Publishing, 800-777-1576; www.tmwmedia.com/newfirstlightvideo.

Sitcom Series Part 3. <http://www.tmwmedia.com/newfirstlightvideo/productlisting/details/sitcom-series-part-32-dvd-set--production-process-survival-guide-for-sitcom-writers>.

Sitcom Series Part 2: Sitcom Rules and Forms Structure and Comic Development (1993, 30 minutes). Covers eight basic types of sitcoms. Distributed by First Light Video Publishing, 800-777-1576; www.tmwmedia.com/newfirstlightvideo.

Sitcom Series Part 1: What Is a Sitcom? (1993, 19 minutes). An introduction to the genre. Distributed by First Light Video Publishing, 800-777-1576; www.tmwmedia.com/newfirstlightvideo.

America's Funniest TV Foul-Ups (date not available, 30 minutes). President Nixon attempts to throw out the season's first baseball, car dealer-tycoon Cal Worthington is attacked by a two-ton truck, a cooking show goes up in flames, and other amusing moments in television. Available at Cult Film Site, <http://sepnet.com/rcramer/misc.htm>.

TELEVISION AND CABLE: CULTURE

Dreamworlds III (2007, 60 minutes). An update to Sut Jhally's *Dreamworlds II*, this video examines the stories contemporary music videos tell about girls and women. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Free Speech for Sale: A Bill Moyers Special (1999, 57 minutes). Bill Moyers and other public interest advocates study how large corporations with the most money use their influence and access to various forms of media to control public debate. It is a must-have DVD. Part 1 (19 minutes) shows how the

burgeoning hog industry used unregulated money (corporate donations) to destroy a political candidate opposed to industry practices. Part 2 (15 minutes) investigates how the tobacco lobby intimidated senators, used “free speech” to advance and protect its interests, and distorted the national debate about a 1999 tobacco bill. Part 3 (23 minutes) discusses the Telecommunications Act of 1996 and the telecommunication and computer industry’s strategy to control the digital spectrum. Part 4 (7 minutes) investigates media ownership and media conglomeration. Distributed by Films for the Humanities and Sciences, 800-322-8755; <http://films.com>. Also available at Amazon.com.

Dreamworlds II, directed by Sut Jhally (1995, 55 minutes). Some two hundred clips from MTV are expertly combined with an incisive narrative about the impact of sexual imagery in music videos. Distributed by the Media Education Foundation, 800-897-0089; www.mediaed.org.

Video Cannibalism (1995, 17 minutes). This video is introduced among the Enauene Naue Indians, a group that’s still isolated in the north of Mato Grosso, Brazil. After watching movies on video, they decide to produce their own. Distributed by the Video Data Bank, 312-345-3550; www.vdb.org.

Everyone’s Channel (1990, 58 minutes). A history of community television. Distributed by the Video Data Bank, 312-345-3550; www.vdb.org/titles/everyones-channel.

On Television: Teach the Children (1992, 56 minutes). What does television teach children ages six to eleven, who spend more time with television than they do in the classroom? This documentary looks at TV’s “curriculum.” Distributed by California Newsreel, 877-811-7495; <http://newsreel.org/video/TEACH-THE-CHILDREN>.

Color Adjustment, directed by Marlon Riggs (1991, 88 minutes). This film traces the networks’ reluctant and selective integration of African Americans into network television and prime-time family representations. Distributed by California Newsreel, 877-811-7495; <http://newsreel.org/video/COLOR-ADJUSTMENT>.

Video in the Villages (1989, 9 minutes). This documentary shows how four different Amazonian native groups have embraced video and used it toward political and ethnic affirmation. Distributed by the Video Data Bank, 312-345-3550; www.vdb.org/titles/video-villages.

Yap . . . How Did You Know We'd Like TV? (1987, 54 minutes). A documentary about the people of the small Pacific island of Yap, who were introduced to television, and the social and political upheaval that introduction caused to their way of life.