INTRODUCTION TO mass communication

INTRODUCTION TO mass communication

MEDIA LITERACY AND CULTURE

UPDATED MEDIA ENHANCED FOURTH EDITION

Stanley J. Baran
Bryant University

Boston Burr Ridge, IL Dubuque, IA Madison, WI New York San Francisco St. Louis
Bangkok Bogotá Caracas Kuala Lumpur Lisbon London Madrid Mexico City
Milan Montreal New Delhi Santiago Seoul Singapore Sydney Taipei Toronto

The McGraw-Hill Companies

Mc Graw Hill **Higher Education**

Published by McGraw-Hill, an imprint of The McGraw-Hill Companies, Inc., 1221 Avenue of the Americas, New York, NY 10020. Copyright © 2007. All rights reserved. No part of this publication may be reproduced or distributed in any form or by any means, or stored in a database or retrieval system, without the prior written consent of The McGraw-Hill Companies, Inc., including, but not limited to, in any network or other electronic storage or transmission, or broadcast for distance learning.

This book is printed on acid-free paper.

2 3 4 5 6 7 8 9 0 QPD / QPD 0 9 8 7 6

ISBN 978-0-07-325623-8
MHID 0-07-325623-4

Editor in Chief: Emily Barrosse
Publisher: Phillip A. Butcher
Senior Marketing Manager: Leslie Oberhuber
Director of Development: Rhona Robbin
Senior Developmental Editor: Jennie Katsaros
Editorial Assistant: Erika Lake
Managing Editor: David Staloch
Senior Production Editor: Brett Coker
Manuscript Editor: Rebecca McDearmon
Art Director: Jeanne M. Schreiber
Interior Designers: Glenda King; Cassandra Chu
Cover Designer: Cassandra Chu
Cover Illustrator: Richard Turtletaub
Art Manager: Robin Mouat
Art Editor: Ayelet Arbel
Illustrators: John and Judy Waller; Jim Dandy; Robin Mouat
Manager, Photo Research: Brian J. Pecko
Senior Production Supervisor: Richard DeVitto
Media Producer: Christie Ling
Media Project Manager: Nancy Garcia
Composition: 10/13 New Aster by TechBooks/GTS, New Delhi, India Campus
Printing: 45# Publishers Matte, Quebecor World

Credits: The credits section for this book begins on page A-1 and is considered an extension of the copyright page.

Library of Congress Cataloging-in-Publication Data

Baran, Stanley J.
Introduction to mass communication: media literacy and culture/Stanley J. Baran.—Updated 4th ed.
p. cm.
Includes bibliographical references and index.
ISBN 978-0-07-325623-8
MHID 0-07-325623-4
1. Mass media. 2. Mass media and culture. 3. Media literacy. I. Title.

P90.B284 2006b
302.23—dc22 2005058044

The Internet addresses listed in the text were accurate at the time of publication. The inclusion of a Web site does not indicate an endorsement by the authors or McGraw-Hill, and McGraw-Hill does not guarantee the accuracy of the information presented at these sites.

www.mhhe.com

In loving memory of my mother Margaret Baran, she gave me life; and in honor of my wife Susan Baran, she gave that life meaning.

About the Author

STANLEY BARAN EARNED HIS PH.D. IN COMMUNICATION research at the University of Massachusetts after taking his M.A. in journalism at Pennsylvania State University. He taught for 4 years at Cleveland State University, eventually moving to the University of Texas. He led the Department of Radio-TV-Film's graduate program for 6 of his 9 years in Austin and won numerous teaching awards there, including the AMOCO Teaching Excellence Award as the best instructor on that 40,000 student campus, the College of Communication's Teaching Excellence Award as that college's outstanding professor, and *Utmost Magazine*'s Student Poll for best instructor. Dr. Baran moved to San Jose State University in 1987 and served 9 years as chair of the Department of Television, Radio, Film, and Theatre. At SJSU he was named President's Scholar as the university's outstanding researcher. Now, he teaches at Bryant University, where he is the founding chairman of that school's Communication Department. Among the other experiences that helped shape this book are his service as a judge for the Fulbright Scholar Awards and his many years of professional activity in audience research, writing for radio, and producing for television. Dr. Baran has published 10 books and scores of scholarly articles, and he sits or has sat on the editorial boards of five journals. His work has been translated into half a dozen languages. He is a skilled sailor and plays tenor sax in the Wakefield, Rhode Island, Civic Band. He is married to Susan Baran and has three very cool children, Simmony, Matt, and Jordan.

试读结束，需要全本PDF请购买 www.ertongbook.com

Preface

On September 11, 2001, millions of Americans—in fact, millions of people around the globe—went to bed in shock. The world had changed. The United States no longer seemed invincible. Americans no longer felt safe at home. As everyone, from politicians to pundits to the people next door, said, "Nothing would ever be the same again." Much, in fact, is the same; but not our view of the mass media. The questions we were asking about media in the immediate aftermath of 9/11 and the questions we are raising now are shaped in large part by what happened on that horrific day.

At first we were impressed, even moved, by the performance of our mass media. The coverage of the attack and rescue effort in all media was thorough, knowledgeable, courageous, even-handed, and sensitive. But then we started asking, Why were we caught so badly by surprise? Why didn't we know about the anti-American feelings in much of the world? Where were the media? This question was asked again and again as the invasion of Iraq produced none of the weapons of mass destruction that had been the *cause belli*. Had the media been too compliant? Was their lack of aggressive checking a function of economic factors such as concentration and conglomeration? Were the media's failures in the run-up to war the fuel igniting an invigorated media reform movement at home on the political Right as well as the Left?

But it did not take a cowardly terrorist attack on civilians or an invasion of a hostile country to start people thinking and talking about the media. September 11 and the war in Iraq chased from the cultural forum the relentless criticism of the media's performance in the 2000 presidential elections. Dan Rather said that media professionals did not have egg on their faces after that shameful failure of our democracy; they wore the entire omelet. People questioned the media's priorities—a missing Capitol Hill intern garnered more coverage than world events. Others were complaining that movies were starting to look like extra-long commercials, while television commercials were getting increasingly shorter and all media, even novels, were seemingly drowning in more and more advertising. Critics across the political spectrum were concerned that media companies were merging at an unhealthy-for-democracy rate. Concern about media violence and sexual content remained unabated. Furor followed a television network's proposal to air hard-liquor ads. People who had lost their life savings wanted to know what the media were doing while Enron and WorldCom were stealing from them. To First Amendment advocates, new copyright rules designed to thwart digital piracy were undoing two centuries of fair use copyright protection, with consumers and democracy poorer for it.

The media, like sports and politics, are what we talk about. Argue over. Dissect and analyze.

Those of us who teach media know that these conversations are essential to the functioning of a democratic society. We also know that what moves these conversations from the realm of chatting and griping to that of effective public discourse is media education—the systematic study of media and their operation in our political and economic system, as well as their contribution to the development and maintenance of the culture that binds us together and defines us. We now call this media education *media literacy*.

Regardless of what an individual course is called—Introduction to Mass Communication, Introduction to Mass Media, Media and Society, Media and Culture—media literacy has been a part of university media education for more than four decades. The course has long been designed to fulfill the following goals:

- to increase students' knowledge and understanding of the mass communication process and the mass media industries;
- to increase students' awareness of how they interact with those industries and with media content to create meaning;
- and to help students become more skilled and knowledgeable consumers of media content.

These are all aspects of media literacy as it is now understood. This text makes explicit what has been implicit for so long: that media literacy skills can and should be taught directly and that, as we travel through the 21st century, media literacy is an essential survival skill for everyone in our society.

Perspective

This focus on media literacy grows naturally out of a *cultural perspective* on mass communication. This text takes the position that media, audiences, and culture develop and evolve in concert. The current prevailing notion in the discipline of mass communication is that, although not all individuals are directly affected by every media message they encounter, the media nonetheless do have important cultural effects. Today, the media are accepted as powerful forces in the process through which we come to know ourselves and one another. They function both as a forum in which issues are debated and as the storytellers that carry our beliefs across time and space. Through these roles, the media are central to the creation and maintenance of both our dominant culture and our various bounded cultures.

This cultural orientation toward mass communication and the media places much responsibility on media consumers. In the past, people were considered either victims of media influence or impervious to it. The cultural orientation asserts that audience members are as much a part of the mass communication process as are the media technologies and industries. As important agents in the creation and maintenance of their own culture, audience members have an obligation not only to participate in the process of mass communication but also to participate actively, appropriately, and effectively. In other words, they must bring media literacy—the ability to effectively and efficiently comprehend and use mass media—to the mass communication process.

Features of This Text

The features that made this text successful in its earlier editions have been retained in this revision.

- **Emphasis on developing media literacy.** The pedagogical features of this book are designed to support and improve media literacy skills. Chapter 1 lays out the elements of media literacy, and an emphasis on media literacy is woven throughout the text. Each chapter from Chapter 2 to 15 contains a section, specific to that chapter's medium or issue, on developing media literacy skills. For example, Chapter 3, Newspapers, offers guidelines for interpreting the relative placement of newspaper stories. Chapter 7, Television, discusses how to identify staged news events on television. Other media literacy topics include recognizing product placements in movies, evaluating news based on anonymous sources, and protecting personal privacy on the Internet.
- **Cultural perspective.** The media—either as forums in which important issues are debated or as storytellers that carry our beliefs and values across people, space, and time—are central to the creation and maintenance of our various cultures. This book advocates the idea that media audiences can take a more active role in the mass communication process and help shape the cultures that, in turn, shape them.
- **Brief historical sections.** Historical sections at the beginning of each chapter on a medium offer relevant background information for students. By providing historical context, these sections help students understand current issues in the media landscape.
- **Focus on convergence.** Each chapter on a medium includes a section called Trends and Convergence. These sections emphasize the influence of new technologies on media and society.
- **Pedagogical boxes included throughout the text.** These boxes give students a deeper understanding of media-related issues and the role of media in society.

  Using Media to Make a Difference These boxes highlight interesting examples of how media practitioners and audiences use the mass communication process to further important social, political, or cultural causes. For example, Chapter 5, Film, highlights the African American films and film industry that grew up in response to the D. W. Griffith film, *The Birth of a Nation.*

  Cultural Forum These boxes highlight media-related cultural issues that are currently debated in the mass media. Titles include, for example, Advertorials Aimed at Young Girls; What if There Were No Newspapers?; and Rock and Rap: Selling or Selling Out?

  Media Echoes These boxes demonstrate that the cultural and social debates surrounding the different media tend to be repeated throughout history, regardless of the technology or era in question. For example, the public relations chapter discusses early PR efforts to encourage women to smoke, and the advertising chapter covers advertisers' more recent attempts to attract teenage smokers.

- **Living Media Literacy** has been added to each chapter. These brief, chapter-ending essays suggest ways in which students can put what they have learned into practice. They are calls to action—personal, social, educational, political. Their goal is to make media literacy a living enterprise, something that has value in how students interact with the culture and media. Several use the stories of "everyday people" who have made a difference. Indicative titles are Start a Citywide Book Conversation, Help a School Start an Online Newspaper, and Smoke-Free Movies.

Key Changes to the Fourth Edition

Although the book maintains its commitment to critical thinking throughout its pages, several important changes were made to enhance and update this, the fourth edition.

- Two important changes have been made to the text's structure. First, interactive, digitally based games are now discussed at length in their own chapter, **Videogames.** This was done in recognition of their increasingly important role in how people spend their media time and entertainment money. Naturally, the economic, regulatory, and cultural issues surrounding this emerging medium are evolving and worthy of comment. Second, the original first two chapters—*Mass Communication, Culture, and Mass Media* and *Media Literacy and Culture*—have been combined, producing a more seamless discussion of the relationship between media, culture, and media literacy. It's important to note, too, that as the media literacy movement and the philosophies that underlie it have become more ingrained in our cultural conversation, I did not have to spend as many pages making the argument for them, making the marriage of the two chapters less unwieldy than it might otherwise have been.
- Every chapter has been informed by the events of September 11, the war on terrorism, and the conflict in Iraq. Concentration and conglomeration and their contribution to the media's failures in the run-up to the invasion of Iraq are part of Chapter 1. Embedded journalists and the PR of war are discussed in the public relations chapter. Ethical issues—for media professionals and for citizens—raised by the war on terror and the invasion and occupation of Iraq are presented: Does the Patriot Act go too far? Where is popular music's activist voice? Were anonymous sources misused in the coverage of WMDs and the outing of a CIA operative? Do you publish photos of war dead? Of civilian casualties?
- Chapters are introduced by pictorial timelines of the medium or issue under discussion and a list of the chapter's learning objectives.
- URLs of important or interesting Web sites are placed in page margins near concepts they are designed to support.
- Boxes have been updated to cover current topics and issues. The coverage of international news, book censorship, the erosion of the firewall between newspapers' sales and news departments, the Pentagon's

massive PR campaign in support of an increasingly unpopular war in Iraq, mandatory cable access for Internet service providers, and changes in the way we think about copyright are a few examples.

- All statistical entries have been updated. These changes include new information on Internet demographics, new media consumption statistics, and new statistics for all media sales and circulation figures.
- Coverage of media ownership has been updated to the extent possible. Although it is challenging to keep up with changes in media ownership, we have made a diligent effort to provide the most recent information on mergers and acquisitions in media conglomerate ownership.

Learning Aids

Several types of learning aids are included in the book to support student learning and to enhance media literacy skills.

- World Wide Web URLs in the margins of every chapter enable students to locate additional resources and encourage students to practice using the Internet.
- Photo essays raise provocative questions, encouraging students to further develop their critical thinking and analytical skills.
- Chapter Reviews allow students to make sure they have focused on each chapter's most important material.
- Questions for Review further highlight important content and provide a review of key points.
- Questions for Critical Thinking and Discussion encourage students to investigate their own cultural assumptions and media use and to engage one another in debate on critical issues.
- Margin icons throughout the text direct students to view the *Media World* CD-ROM, which includes Media Tours and Media Talk, the NBC video clips.
- Historical timelines, chapter learning objectives, and chapter-ending lists of key terms guide and focus student learning.
- An exhaustive list of references is provided at the end of the book.

Organization

Introduction to Mass Communication: Media Literacy and Culture is divided into four parts. Part One, Laying the Groundwork, as its name implies, provides the foundation for the study of mass communication. Its lone chapter, Mass Communication, Culture, and Media Literacy, defines important concepts and establishes the basic premises of the cultural perspective on mass communication with its focus on media literacy.

Part Two, Media, Media Industries, and Media Audiences, includes chapters on the individual mass media technologies and the industries that have grown up around them—Books (Chapter 2), Newspapers (Chapter 3), Magazines (Chapter 4), Film (Chapter 5), Radio and Sound Recording (Chapter 6), Television (Chapter 7), Cable and Other Multichannel Services (Chapter 8),

Videogames (Chapter 9), and the Internet and the World Wide Web (Chapter 10). All of these chapters open with a short history of the medium and continue with discussions of the medium and its audiences, the scope and nature of the medium, and current trends and convergence in the industry and technology. Each chapter concludes with a section on developing a media literacy skill specifically related to that medium and a call to action in the form of the Living Media Literacy essays. Throughout each chapter there is a focus not just on the industry and technology but also on cultural issues and the interaction of culture, medium, and audience. For example, in Chapter 10, advances in digital technology and computer networking are discussed in terms of our ability to maintain control of our personal data and our privacy. Chapter 2's examination of book censorship asks students to challenge their personal commitment to free expression and to reflect on how that commitment speaks to their belief in democracy. Radio and rock 'n' roll are connected to a discussion of race relations in America in Chapter 6.

Part Three, Supporting Industries, carries this same approach into two related areas—public relations (Chapter 11) and advertising (Chapter 12). As in the medium-specific chapters, each of these chapters begins with a brief history, continues with a discussion of audience, the scope of the industry, and current trends and convergence, and concludes with guidelines on developing relevant media literacy skills.

Part Four, Mass-Mediated Culture in the Information Age, tackles several important areas. Chapter 13, Theories and Effects of Mass Communication, provides a short history of mass communication theory and compares and evaluates the field's major theories. It then explores the ongoing debate over media effects. The chapter considers such topics as media and violence, media and gender and racial/ethnic stereotyping, and media and the electoral process. Chapter 14, Media Freedom, Regulation, and Ethics, provides a detailed discussion of the First Amendment, focusing on refinements in interpretation and application made over the years in response to changes in technology and culture. The chapter analyzes such topics and issues as privacy, the use of cameras in the courtroom, and changing definitions of indecency. The chapter concludes with an extended discussion of media ethics and professionalism. Chapter 15, Global Media, looks at media systems in other parts of the world and concludes with a discussion of local cultural integrity versus cultural imperialism.

New and Updated Supplements

The supplements package includes a full array of tools designed to facilitate both teaching and learning.

- An *Instructor's Resource Guide,* available on the Online Learning Center, provides teaching aids for each chapter, including learning objectives, key terms and concepts, lecture ideas, video suggestions, a guide to using the Media Literacy Worksheets, and a test bank of more than 1,000 test items.
- Questions in a computerized test bank can be edited and new questions can be added.

试读结束，需要全本PDF请购买 www.ertongbook.com

- The *Introduction to Mass Communication* DVD offers students *Media World* video clips. These brief clips bring to life the concepts discussed in the text. Media Talk clips are from NBC News and *The Today Show.* McGraw-Hill's Media Tours provides an inside look at the operations of a television station, *Vibe* magazine, a radio station, a public relations firm, and the Internet. The videos are also available to instructors in VHS format packaged with an instructor's guide.
- The Online Learning Center (www.mhhe.com/baran4) has been thoroughly updated. The new site includes Media Literacy worksheets, PowerPoint® slides, a Web tutorial, chapter self-quizzes with feedback, hot links to media resources for the student, and more.
- *PowerWeb: Mass Communication* is a password-protected Web site that includes current articles from *Annual Editions: Mass Media*, curriculum-based materials, weekly updates with assessment, informative and timely world news, Web links, research tools, student study tools, interactive exercises, and much more.
- An *Instructor's CD-ROM* (compatible with both Macintosh and PC computers) offers electronic versions of the *Instructor's Resource Guide*, PowerPoint® slides, and worksheets.
- *Media Literacy Worksheets and Journal,* now online (www.mhhe.com/baran4), has been revised to include worksheets for each chapter. Activities direct students to selected Web sites, suggest topics for entries in an ongoing Media Journal, and further explore the media literacy skills highlighted in each chapter. There are more than 75 worksheets in total.
- *PageOut: The Course Web Site Development Center.* All online content for this text is supported by WebCT, eCollege.com, Blackboard, and other course management systems. Additionally, McGraw-Hill's PageOut service is available to get you and your course up and running online in a matter of hours, at no cost. PageOut was designed for instructors just beginning to explore Web options. Even the novice computer user can create a course Web site with a template provided by McGraw-Hill (no programming knowledge necessary). To learn more about PageOut, ask your McGraw-Hill representative for details, or fill out the form at www.mhhe.com/pageout.

Acknowledgments

Any project of this magnitude requires the assistance of many people. My colleagues Bob Mendenhall of Southwestern Adventist University, Tom Sinsky of Alemany High School and the University of La Verne in California, and Bryant alum Tom Reichmann were particularly helpful with their sharp eyes and good suggestions.

Reviewers are an indispensable part of the creation of a good textbook. In preparing for this fourth edition, I was again impressed with the thoughtful comments made by my colleagues in the field. Although I didn't know them by name, I found myself in long-distance, anonymous debate with several superb thinkers, especially about some of the text's most important concepts. Their collective keen eye and questioning attitude sharpened each

chapter to the benefit of both writer and reader. (Any errors or misstatements that remain in the book are of course my sole responsibility.) Now that I know who they are, I would like to thank the reviewers by name.

Kristen Barton
Florida State University

Kenton Bird
University of Idaho

Katia G. Campbell
University of Colorado

Paul A. Creasman
Azusa Pacific University

Annette Johnson
Georgia State University

James Kelleher
New York University

Polly McLean
University of Colorado

Anthony A. Olorunnisola
Pennsylvania State University

Michael Porter
University of Missouri

Stephen D. Perry
Illinois State University

Stephen J. Resch
Indiana Wesleyan University

Christopher F. White
Sam Houston State University

I would also like to thank the reviewers of the first three editions. **Third Edition Reviewers:** Jenny L. Nelson, Ohio University; Terri Toles Patkin, Eastern Connecticut State University; Alyse Lancaster, University of Miami; Deborah A. Godwin-Starks, Indiana University-Purdue University Fort Wayne; Kevin R. Slaugher, George Mason University; Enid Sefcovic, Florida Atlantic University; David Whitt, Nebraska Wesleyan University; Roger Desmond, University of Hartford; Carol S. Lomicky, University of Nebraska at Kearney; Jules d'Hemecourt, Louisiana State University; Junhao Hong, State University of New York at Buffalo; Gary J. Wingenbach, Texas A&M University. **Second Edition Reviewers:** Rob Bellamy, Duquesne University; Beth Grobman Burruss, DeAnza College; Stephen R. Curtis, Jr., East Connecticut State University; Lyombe Eko, University of Maine; Junhao Hong, State University of New York at Buffalo; Carol Liebler, Syracuse University; Robert Main, California State University, Chico; Stephen Perry, Illinois State University; Eric Pierson, University of San Diego; Ramona Rush, University of Kentucky; Tony Silvia, University of Rhode Island; and Richard Welch, Kennesaw State University. **First Edition Reviewers:** David Allen, Illinois State University; Sandra Braman, University of Alabama; Tom Grimes, Kansas State University; Kirk Hallahan, Colorado State University; Katharine Heintz-Knowles, University of Washington; Paul Husselbee, Ohio University; Seong Lee, Appalachian State University; Rebecca Ann Lind, University of Illinois at Chicago; Maclyn McClary, Humboldt State University; Guy Meiss, Central Michigan University; Debra Merskin, University of Oregon; Scott R. Olsen, Central Connecticut State University; Ted Pease, Utah State University; Linda Perry, *Florida Today* newspaper; Elizabeth Perse, University of Delaware; Tina Pieraccini, State University of New York-College at Oswego; Michael Porter, University of Missouri; Peter Pringle, University of Tennessee at Chattanooga; Neal Robison, Washington State University; Linda Steiner, Rutgers University; and Don Tomlinson, Texas A&M University.

This edition is the second I have written with the support of my new team at McGraw-Hill. My development editor, Jennie Katsaros, remains as polished a professional as she is a lunchtime conversationalist. She intuitively

understands the soul of this text and encourages me to write in its spirit. My editor, Phil Butcher, is questioning and imaginative. Confident in me, he lets me write *my* book. I also want to acknowledge my original editor, Holly Allen. She waited for me to *want* to write this book. If I had known how skilled a colleague and delightful a friend she would have become, I would have been ready years sooner.

Finally, my most important inspiration throughout the writing of this book has been my family. My wife, Susan, is educated in media literacy and a strong disciple of spreading its lessons far and wide—which she does with zest. Her knowledge and assistance in my writing is invaluable; her love in my life is sustaining; her fire—for improved media and for us—is emboldening. My children—Jordan, Matthew, and Simmony—simply by their existence require that I consider and reconsider what kind of world we will leave for them. I've written this text in the hope that it helps make the future for them and their friends better than it might otherwise have been.

S. J. B.

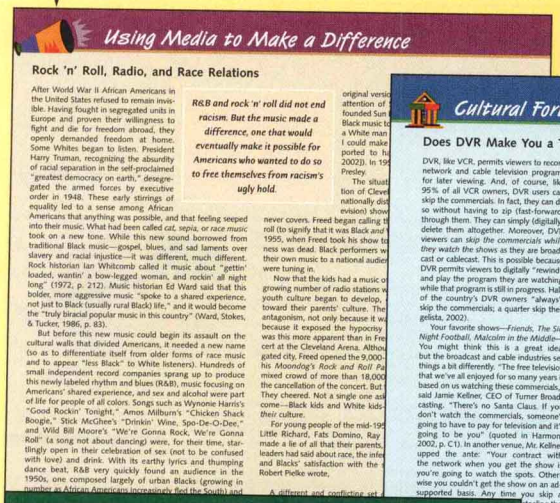
A Visual Preview

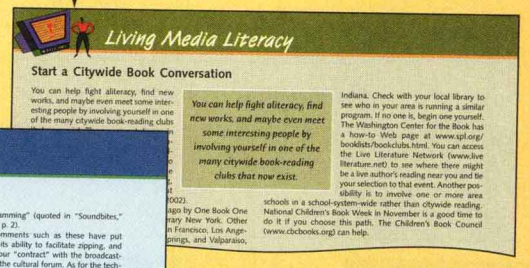
Media shapes and reflects culture. As we travel through the twenty-first century, media literacy is an essential survival skill for everyone in our society.

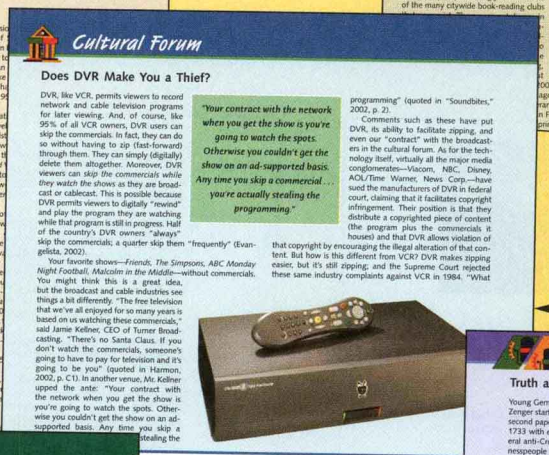
Thought-provoking **boxed features** and **photo essays** support and improve media literacy skills.

Using Media to Make a Difference boxes highlight examples of how practitioners and audiences use the mass communication process to further social, political, or cultural causes.

Living Media Literacy boxes are personal, social, educational, and political calls to action.







Cultural Forum boxes examine media-related issues currently debated in the mass media.

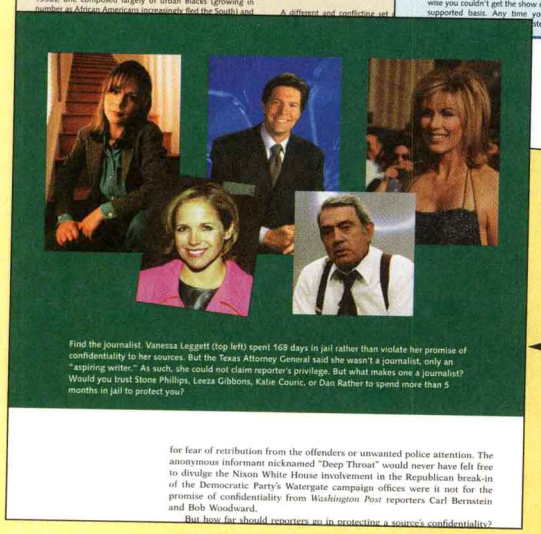
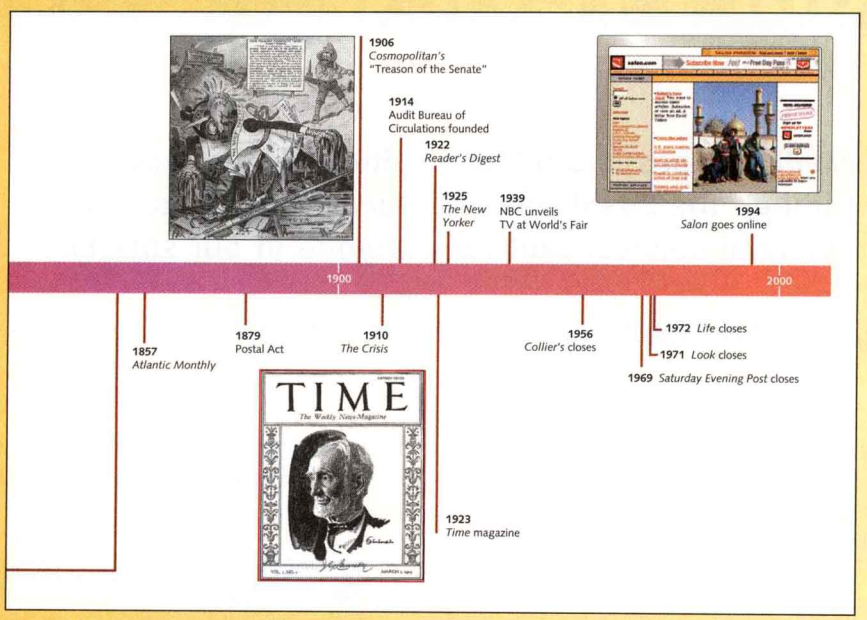


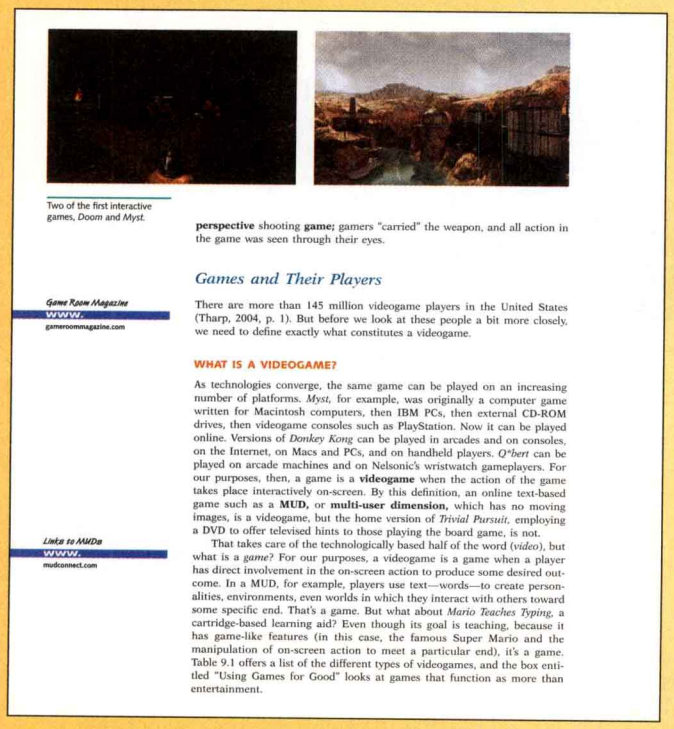
Photo Essays raise provocative questions that encourage students to develop their critical thinking skills.

Media Echoes boxes demonstrate that the cultural and social debates surrounding the different media tend to be repeated throughout history regardless of the technology or era in question.

Introduction to Mass Communication offers a rich selection of examples and features that increase students' knowledge and understanding of the **mass communication process** and **mass media industries.**



Timelines summarize major events in the development of mass communication.



Two of the first interactive games, *Doom* and *Myst*.

perspective shooting **game;** gamers "carried" the weapon, and all action in the game was seen through their eyes.

Games and Their Players

Game Room Magazine
WWW.
gameroommagazine.com

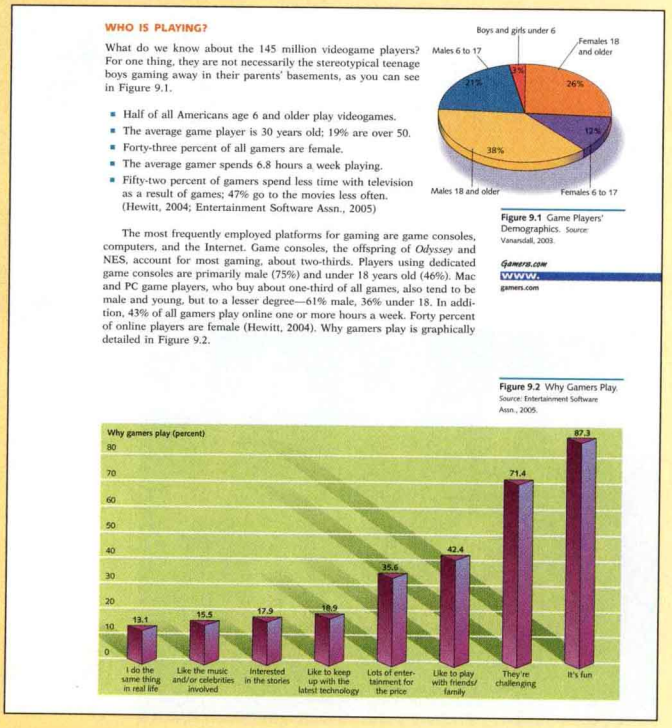
There are more than 145 million videogame players in the United States (Tharp, 2004, p. 1). But before we look at these people a bit more closely, we need to define exactly what constitutes a videogame.

WHAT IS A VIDEOGAME?

As technologies converge, the same game can be played on an increasing number of platforms. *Myst*, for example, was originally a computer game written for Macintosh computers, then IBM PCs, then external CD-ROM drives, then videogame consoles such as PlayStation. Now it can be played online. Versions of *Donkey Kong* can be played in arcades and on consoles, on the Internet, on Macs and PCs, and on handheld players. *Q*bert* can be played on arcade machines and on Nelsonic's wristwatch gameplayers. For our purposes, then, a game is a **videogame** when the action of the game takes place interactively on-screen. By this definition, an online text-based game such as a **MUD,** or **multi-user dimension,** which has no moving images, is a videogame, but the home version of *Trivial Pursuit*, employing a DVD to offer televised hints to those playing the board game, is not.

Links to MUDs
WWW.
mudconnect.com

That takes care of the technologically based half of the word (*video*), but what is a *game*? For our purposes, a videogame is a game when a player has direct involvement in the on-screen action to produce some desired outcome. In a MUD, for example, players use text—words—to create personalities, environments, even worlds in which they interact with others toward some specific end. That's a game. But what about *Mario Teaches Typing*, a cartridge-based learning aid? Even though its goal is teaching, because it has game-like features (in this case, the famous Super Mario and the manipulation of on-screen action to meet a particular end), it's a game. Table 9.1 offers a list of the different types of videogames, and the box entitled "Using Games for Good" looks at games that function as more than entertainment.



WHO IS PLAYING?

What do we know about the 145 million videogame players? For one thing, they are not necessarily the stereotypical teenage boys gaming away in their parents' basements, as you can see in Figure 9.1.

- Half of all Americans age 6 and older play videogames.
- The average game player is 30 years old; 19% are over 50.
- Forty-three percent of all gamers are female.
- The average gamer spends 6.8 hours a week playing.
- Fifty-two percent of gamers spend less time with television as a result of games; 47% go to the movies less often. (Hewitt, 2004; Entertainment Software Assn., 2005)

Figure 9.1 Game Players' Demographics. Source: Vanarsdall, 2003.

Gamerz.com
WWW.
gamers.com

The most frequently employed platforms for gaming are game consoles, computers, and the Internet. Game consoles, the offspring of *Odyssey* and NES, account for most gaming, about two-thirds. Players using dedicated game consoles are primarily male (75%) and under 18 years old (46%). Mac and PC game players, who buy about one-third of all games, also tend to be male and young, but to a lesser degree—61% male, 36% under 18. In addition, 43% of all gamers play online one or more hours a week. Forty percent of online players are female (Hewitt, 2004). Why gamers play is graphically detailed in Figure 9.2.

Figure 9.2 Why Gamers Play. Source: Entertainment Software Assn., 2005.

New Chapter: Videogames discusses the interactive, digitally based games at length and the economic, regulatory, and cultural issues surrounding this emerging medium.

Meeting the needs of a fragmented audience—a foreign-language paper, an alternative weekly, the dissident press, and a free commuter paper.

Alternative Weekly Network
www.
awn.org

African American Papers
www.
nnpa.org

readers "will develop a daily newspaper-reading habit and will eventually move on to become regular readers of the mother papers" (Morton, 2004, p. 64). Typical of the successful **commuter papers** are the *Boston Globe's Metro*, the *Dallas Morning News' Quick*, the *Washington Post's Express*, and the Tribune Company's *amNewYork*.

THE NEWSPAPER AS AN ADVERTISING MEDIUM

The reason we have the number and variety of newspapers we do is that readers value them. When newspapers prosper financially, it is because advertisers recognize their worth as an ad medium. Newspapers account for more than 55% of all advertising spending in the United States. That is more than $50 billion a year, more than all other media combined. The biggest newspaper advertisers are retail stores (such as Macy's) and telecommunications, auto, computer, and entertainment brands.

Why do so many advertisers choose newspapers? The first reason is [illegible]. Five out of ten Americans read a paper every [illegible]

Newspapers chapter provides an in-depth discussion of newspapers and their audiences.

Cultural Forum

Rock and Rap: Selling or Selling Out?

Rock and rap began as rebellious music, art with attitude. They questioned contemporary thinking about war, culture, race, sex, materialism, adulthood, the police. We've already seen how youngsters' embrace of rock 'n' roll helped confront 1950s racism. In the late 1960s in "For What It's Worth," rockers Buffalo Springfield challenged the Vietnam War and police crackdowns on antiwar protests: "Something's happening here, what it is ain't exactly clear, there's a man with a gun over there, telling me I've got to beware. . . . Young people speaking their mind, getting so much resistance from behind." Crosby, Stills, Nash, and Young, in "Ohio," called President Nixon to task by name for the 1970 shooting of four Kent State University students by the National Guard: "Tin soldiers and Nixon's coming, we're finally on our own, this summer I hear the drumming, four dead in Ohio." In 2003 rapper Jay-Z took on racism, the police, and racial profiling in "*99 Problems*": "So I pulled over to the side of the road, I heard, 'Son, do you know why I'm stoppin' you for?' Cause I'm young and I'm black and my hat's real low, do I look like a mind reader sir, I don't know. Am I under arrest or should I guess some more? 'Well, you was doing fifty-five in a fifty-four.'"

Busta Rhymes titled his ode to his favorite drink "Pass the Courvoisier." Nelly sung so long and so profitably for Nike's Air Force 1 sneakers that the shoemaker now markets Nelly Nikes, 50 Cent rhymes for Reebok, and Run-DMC raps about "My Adidas."

Music of protest, the voice of the young generation, or the hip sound track for television commercials? Consolidation in radio and recording has placed the cultural role of popular music squarely in the cultural forum.

For many, the obituary for popular music as the voice of protest has already been written. Here's *New York Times* editor Brent Staples' eulogy: "Independent radio stations that once would have played edgy, political music have been gobbled up by corporations that control hundreds of stations and have no wish to rock the boat. Corporate ownership has changed what gets played—and who plays it. With a few exceptions, the disc jockeys who once discovered provocative new music have long since been put out to pasture. The new generation operates from play lists dictated by Corporate Central—lists that some DJs describe as 'wallpaper music'" (2003, p. A30).

But the issue that continues to inflame debate in the cultural forum is the use of "our music" to sell "their products," that is, the selling out of rap and rock to advertising. Among the most famous incidents was Nike's use of the Beatles' "Revolution" to sell sneakers. Michael Jackson owned the rights to the Beatles catalogue at the time and when he licensed this classic to the sneaker maker, the surviving ex-Beatles complained loudly. No more Beatles tunes have been sold for commercials; in fact, ex-Beatle Paul McCartney bought the catalogue back from Jackson in part to ensure that their songs would never be used in commercials again. The Doors have steadfastly refused to license their music for commercials, as have Neil Young, the Beastie Boys, Bruce Springsteen, Pearl Jam, James Taylor, R.E.M., and Tom Waits. The latter went as far as to successfully sue Frito-Lay for using a sound-alike in a television spot.

But there is money to be made from what is, after all, a commodity, something that is bought and sold—popular

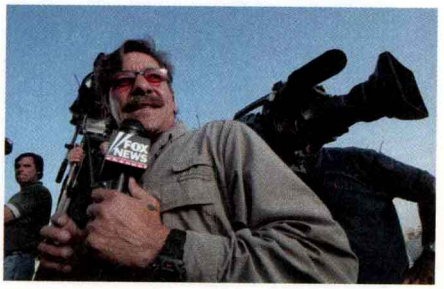
Radio and Sound Recording chapter examines the issue of using music to sell products.

DEVELOPING MEDIA LITERACY SKILLS

Recognizing Staged News

For years studies have shown that a majority of the American public turns to television as the source of most of its news and that viewers rank it as the most believable news source. Television news can be immediate and dramatic, especially when events being covered lend themselves to visual images. But what if they don't? News may be journalism, but television news is also a television *show*, and as such it must attract viewers. Television newspeople have an obligation to truthfully and accurately inform the public, but they also have an obligation to attract a large number of people so their station or network is profitable.

Even the best television journalists cannot inform a public that does not tune in, and the public tunes in to see pictures. Television professionals, driven to get pictures, often walk the fine ethical line of **news staging,** that is, re-creating some event that is believed to or could have happened. Sometimes news staging takes simple forms; for example, a reporter may narrate an account of an event he or she did not witness while video of that event is played. The intended impression is that the reporter is on the scene. What harm is there in this? It's common practice on virtually all U.S. television news shows. But how much of a leap is it from that to ABC's 1994 broadcast



Did Geraldo Rivera engage in permissible or impermissible news staging when he reported from "sacred ground" although he was miles from the actual spot?

Television chapter presents examples of staged, simulated news.

Society of Cable and Telecommunications Engineers
www.
scte.org

(Higgins, 2001, p. 19). In fact, the relatively slow diffusion of DBS can be attributed to efforts by the cable industry to use its financial might (and therefore Congressional lobbying power) to thwart the medium. For example, federally mandated limitations on the importation by DBS of local over-the-air television stations were finally eliminated in 1999 with the passage of the Satellite Home Viewers Improvement Act, but even now, some restrictions remain. Still, from the viewer's perspective, what is on a DBS-supplied screen differs little from what is on a cable-supplied screen.

DBS in the United States is, for now, dominated by two companies, DirecTV, owned by Rupert Murdoch's News Corporation, and Dish Network (owned by EchoStar, a publicly traded company). DirecTV has 13.5 million subscribers, Dish Network 10.5 million. And these two companies, along with satellite start-up VOOM (owned by cable MSO Cablevision), have recently been taking subscribers away from cable at a furious pace. Now that satellite homes in 70% of the country can receive local stations, it is cable's ever-increasing monthly rates that are at the heart of the switch to DBS. Look at the list of the 10 largest cable MSOs on page 266 (Figure 8.6). Note that all but two have suffered declines in subscribers between 2003 and 2005, and if Dish and DirecTV were added to the list, they would be the country's second and third largest MSOs.

Trends and Convergence in Cable and Other Multichannel Services

Like all media, cable is experiencing convergence. DMX, for example, is radio plus cable. At the heart of much of the industry's convergence with other media is fiber optics, cable made of thin strands (less than one one-hundredth of an inch thick) of very pure glass fiber over which signals are carried by light beams. Because fiber optic wire offers a very wide bandwidth, permitting the passage of much more information, it can carry up to 600 times as much audio, video, or data information as the same size coaxial cable. Recent advances promise even more bandwidth—"1.6 trillion pieces of data on a single fiber optic strand with each tick of the clock" (Healey, 1999, p. 1F).

What is sent over fiber optics is pulses of light (Figure 8.5). Those pulses are the equivalent of a digital signal's binary on/off structure, making them perfectly suitable for carrying digital signals. As such, fiber optics sit at the very heart of the digital technologies that are reshaping cable.

One such advance is **digital cable television,** the delivery of digital images and other information to subscribers' homes. At present digital cable has more to do with the services a system can offer than with the picture subscribers receive, as we saw in Chapter 7's discussion of the public's unwillingness to buy expensive digital and HDTV receivers. Another impediment to more rapid diffusion of digital cable resides i[illegible]

Cable and Other Multichannel Services chapter discusses trends and convergence in cable and other multichannel services.

试读结束，需要全本PDF请购买 www.ertongbook.com