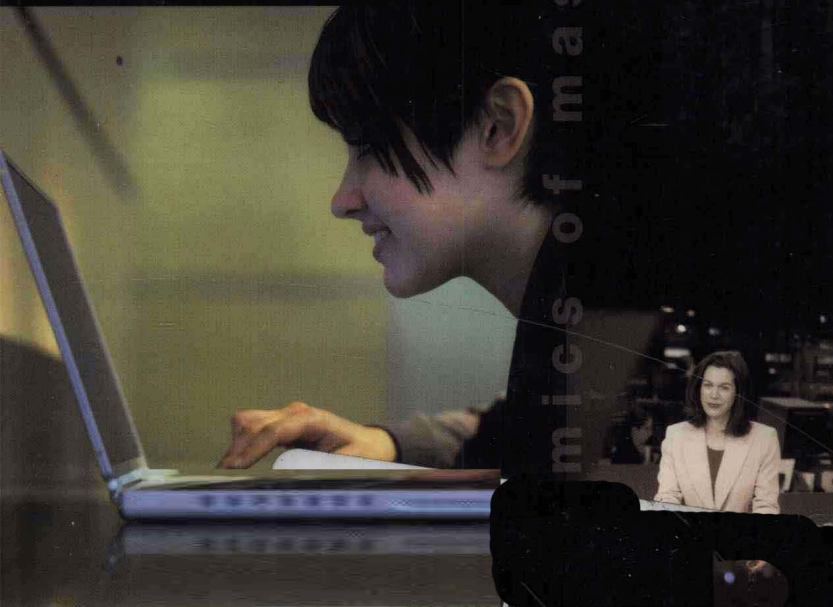
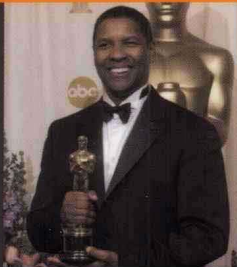


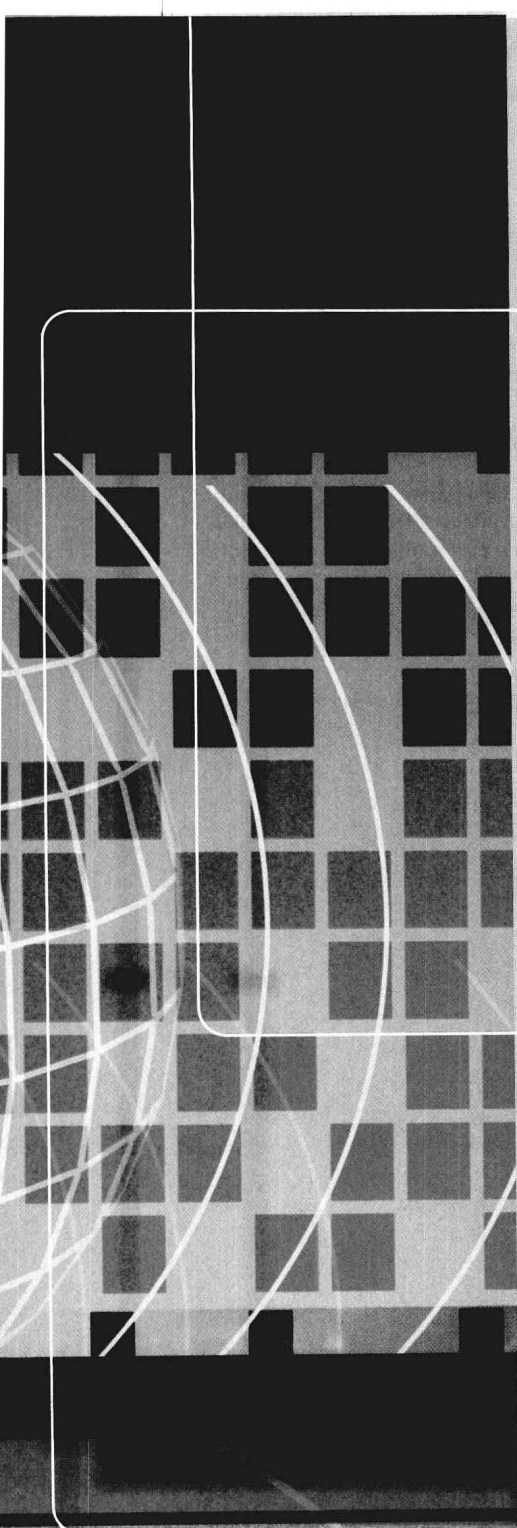
The Dynamics of Mass Communications

Media in the Digital Age

8TH EDITION



Joseph R. Dominick



THE DYNAMICS OF MASS COMMUNICATION

Media in the Digital Age

Joseph R. Dominick

University of Georgia, Athens



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THE DYNAMICS OF MASS COMMUNICATION: MEDIA IN THE DIGITAL AGE

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For Meaghan and for Carole

>> About the Author

Joseph R. Dominick received his undergraduate degree from the University of Illinois and his Ph.D. from Michigan State University in 1970. He taught for four years at Queens College of the City University of New York before going to the College of Journalism and Mass Communication at the University of Georgia where, from 1980 to 1985, he served as head of the Radio-TV-Film Sequence. Dr. Dominick is the author of three books in addition to *The Dynamics of Mass Communication* and has published more than 30 articles in scholarly journals. From 1976 to 1980, Dr. Dominick served as editor of the *Journal of Broadcasting*. He has received research grants from the National Association of Broadcasters and from the American Broadcasting Company and has consulted for such organizations as the Robert Wood Johnson Foundation and the American Chemical Society.

>> Preface for the Eighth Edition

The dictionary defines *dynamics* as those forces that produce change in any field or system. Given the events of the last few years, during which both external and internal forces have caused waves of change throughout the media, the word *dynamics* in the title of this book has never been more appropriate.

In the short interval between the seventh edition and the current edition, the United States suffered a devastating terrorist attack, carried out military operations against Afghanistan and Iraq, experienced a meltdown in the dot-com industry, and felt the effects of an economy in a tailspin. All of these external events had significance for mass communication. In addition, important developments occurred within the mass media industries themselves:

- The recording industry, plagued by the effects of file-sharing programs such as Kazaa, took the unprecedented step of suing its potential customers for downloading music.
- Cell phones were being used by 160 million Americans.
- Journalists were embedded with military units during Operation Iraqi Freedom.
- The convergence mergers of AOL and Time Warner and Vivendi and Universal turned sour.
- More and more TV stations converted their signals from analog to digital.
- The number of people in the United States with broadband connections to the Internet increased to more than 35 percent.

Not surprisingly, these developments made the task of updating a book on the mass media more difficult. This difficulty was compounded by the nature of an introductory course in mass communication. Typically two groups of students enroll in such a course. One group is considering a career in the media and is interested in the changing operations and structures of the mass communication industries. Those in the other group are not planning to be media professionals and are interested in becoming intelligent, informed, and critical consumers of media content. One of the original goals of *Dynamics* was thus to present a current and thorough treatment of the various media topics that would be useful to aspiring professionals while offering enough scholarly substance to encourage the development of media literacy among consumers of mass communication. The changes reflected in the eighth edition also had to be tailored to serve the needs of both groups.

Keeping up with political, social, cultural, and technological developments is important for those who aspire to be media professionals since they may directly influence the tasks they perform in the future. Advances in technology create some new career opportunities and erase others; the changing economic and business conditions influence how practitioners create and distribute media content; current events pose new ethical and professional dilemmas.

These changes also have significance for those who will end up in other professions. After reading this latest edition, such students will not be surprised when advertising text messages start showing up on their cell phones or when newspaper publishers offer them free custom editions to get them into the newspaper reading habit. They will understand what HDTV is all about and whether they should be concerned about the social impact of violent video games. In short,

keeping abreast of media developments will help them become informed media consumers.



WHAT IS NEW TO THIS EDITION

The new material in the eighth edition can be grouped into several main themes:

- *The continuing digital revolution:* Chapter 3 (*Historical and Cultural Context*) introduces information about cell phones, PDAs, and other mobile wireless communication devices that may usher in more milestones in the evolution of human communication. Chapter 4 (*Newspapers*) examines how newspapers are integrating their online editions with their traditional print versions and discusses the current trend toward requiring consumers to register or pay before being granted full access to their sites. Chapter 5 (*Magazines*) looks into the growing trend toward custom magazines and digital delivery, and Chapter 6 (*Books*) examines the slow development of e-books. The developments in the electronic media—digital TV, HDTV, digital radio, digital music, and digital movies—are discussed in Chapters 7 through 10.
- *The evolution of the Internet:* Chapter 1 discusses how the most successful activities on the Internet (e-mail, file sharing, online auctioneering) are manifestations more of machine-assisted interpersonal communication than of traditional mass communication. The chapter suggests that the idea of the Internet as primarily a mass communication medium should be rethought. Not surprisingly, Chapter 11 (*The Internet and the World Wide Web*) has undergone a major overhaul and features updated sections on spam, broadband, wireless fidelity, streaming Web video, and the Evernet, the Internet's next stage of evolution.
- *The transformation of traditional media by the Internet:* Chapter 4 (*Newspapers*) analyzes how the Internet is being used to attract younger readers. Chapter 8 (*Sound Recording*) examines peer-to-peer file-sharing programs and the way they are reshaping the recording industry. Chapter 14 (*Advertising*) investigates new developments in online advertising.
- *The changing business environment:* Chapter 1 now contains an extended discussion of the multidimensional concept of *convergence*. Each of the media chapters contains the latest information on mergers, acquisitions, and the effects of uncertain economic conditions.
- *Issues in the practice of journalism:* The catastrophic events surrounding September 11 presented unprecedented challenges and problems for the media. Material in Chapter 2 (*Perspectives on Mass Communication*) discusses how the media performed under these difficult conditions and how the audience used the media to keep informed during a time of crisis. Chapter 12 (*News Gathering and Reporting*) examines a different set of issues—those that arose during the coverage of Operation Iraqi Freedom.
- *New pedagogical features:* Each chapter now starts with a list of objectives that ideally will help students concentrate on the important points of each chapter. In addition, chapters now end with an *Internet Resource* section that is divided into three parts. The first part directs students to the book's *Online Learning Center*, where they can review each chapter, take practice quizzes, and find suggestions for further reading and other activities. The second part makes use of McGraw-Hill's *PowerWeb* site, listing additional readings

relevant to each chapter and providing questions that instructors can use to start discussion on issues raised by the readings. The *PowerWeb* site also contains links to articles that provide current information on a variety of media topics. The third section lists websites relevant to that chapter that students can explore.

Further, two new types of boxed inserts are keyed to the CDs that accompany the text. The first, *Media Talk*, refers to NBC News video segments on issues related to the text. Instructors can use the videos and accompanying questions as discussion starters. The second, *Media Tours*, features a look inside *Vibe* magazine, the WSEE television station, the WKNE radio station, and *The Record* newspaper. These segments are the next best thing to taking a field trip to a media company. In each Media Tour, media professionals, among them the Director of Photography at *Vibe*, the VP for Internet at *The Record*, the morning DJ/station manager at WKNE, and the News Director at WSEE-TV, discuss their jobs, the operation of their companies, and the challenges facing their industries. Instructors can use these segments as a general introduction to selected media chapters.



THINKING INSIDE THE BOX(ES)

As in past editions, the boxed inserts in each chapter provide background material, present further examples of topics mentioned in the text, and raise issues for discussion and consideration. The eighth edition contains more than 90 new or updated boxes including the *Media Tours* and *Media Talk* already mentioned. As before, the issue-oriented focus has been maintained in constructing these boxes. Forty-six such boxes spotlight pertinent ethical, social, or critical/cultural issues related to topics such as the Jayson Blair affair at the *New York Times*, the coverage of rape in the sports pages, the morality of music file sharing on the Internet, and the problems of maintaining objectivity while covering a war.

The *Media Probe* boxes take an in-depth look at subjects that have significance for the various media. Some examples are interactive television, the increasing obtrusiveness of commercials, and violence in video games.

The *Decision Maker* boxes profile individuals who have made some of the important decisions that have had an impact on the development of the media. Examples include Al Neuharth, Catherine Hughes, Steven Spielberg, and Ted Turner.

As before, *Soundbytes* are brief boxes that highlight some of the ironic, offbeat, and extraordinary events that occur in the media.



ORGANIZATION

Another of the original goals for *Dynamics* was to produce a book with scholarly depth that students would not dread to pick up. Ideally, the organization and writing style of this edition help meet that goal.

As in previous editions, Part I (*The Nature and History of Mass Communication*) presents the intellectual context for the rest of the book. This part expends a good deal of effort comparing and contrasting mass communication with other types of

interpersonal communication. This analysis is even more important today now that the Internet continues to raise questions about the definition of *mass communication*. Part I also introduces two perspectives commonly used to understand and explore the operations of the media: functional analysis and the critical/cultural approach.

A study of history can reveal much about the behavior of current media institutions, and the introductory course may be the only exposure that students have to media history. Accordingly, the book gives more emphasis to this topic than is found in many introductory textbooks. Specifically, the concluding chapter of Part I takes a macroanalytic approach, tracing the general history of media from the development of language to the cell phone explosion. Further, each media chapter opens with a specific history of that particular medium that identifies the forces that have shaped its evolution.

Part II represents the core of the book. Chapters 4 through 11 examine each of the major media. This edition puts increased emphasis on the interrelationships among the various media: Newspapers and magazines have print and electronic editions; movies appear on tape and DVDs; radio and TV stations have websites and stream their signals over the Web. Recognizing this trend toward the blurring of distinctions, the book is no longer divided into sections labeled *Print* and *Electronic* media. Part II is simply called *Media*, and each chapter stresses the growing symbiosis among the mass communication industries.

The organization of each of the chapters in Part II follows a similar pattern. Each chapter starts with a brief history of the medium's beginnings leading up to how it is coping with the digital age. This is followed by a section on the defining characteristics of each medium and a discussion of the industry structure.

The book continues to emphasize media economics. Since the major mass media in the United States are commercially supported, it is valuable for students to appreciate where the money comes from, how it is spent, and the consequences that arise from the control of the mass media by large organizations. Mergers, consolidations, convergence, and divergence all have a great impact on what we see and hear. Thus, every media chapter has a section on the bottom line and its impact. Finally, each chapter in Part II concludes with a look at the audiences that each medium attracts and a discussion of career prospects.

Part III (*Specific Media Professions*) examines three specific professions closely associated with the mass media: news reporting, public relations, and advertising. As in Part II, each chapter in Part III begins with a history, examines the structure of that particular profession, discusses key issues in the field, and ends with a consideration of career prospects.

Part IV (*Regulation of the Mass Media*) examines both the formal and the informal controls that influence the media. These are complicated areas, and the book makes the information as accessible as possible. Technical legal language is kept to a minimum, and the primary focus is on the substantive issues. The chapter on formal controls examines such areas as the First Amendment, covering the courts, defamation, and special rules that apply to the electronic media. The chapter on informal controls looks first at media self-regulation and then at theories of individual ethical behavior.

The concluding section (Part V, *Impact of the Media*) continues to emphasize the social effects of the mass media. Some introductory texts give the impression that the effects of the media are unknown or simply matters of opinion. Granted, there may be some disagreement about the effects, but thanks to an increasing amount of research in the field there is much that we do know. Moreover, as informed members of our society, we should have some basic knowledge of the effects of the media on our society and across the globe.

Once again, the writing style is informal and accessible. Whenever possible, points are illustrated with examples from popular culture with which most students will be familiar. Technical terms are boldfaced and defined in the glossary. The book also contains a number of diagrams, charts, and tables that should aid understanding.

IN A SUPPORTING ROLE

>> Media World CD-ROMs

Each new copy of *The Dynamics of Mass Communication*, eighth edition, comes with a two-CD-ROM set. The CDs contain five video segments in an exclusive series called *Media Tours*. The first four segments offer an insider's look at the operations and issues facing an actual newspaper, magazine, radio station, and TV station. The fifth *Media Tour* segment takes a look at how the Internet is affecting media business, as professionals address such questions as "Is the Web profitable?" and "Is the Internet a threat to you?" Also on the CDs are 15 *Media Talk* segments, in which NBC journalists discuss current issues with media experts.

The CDs also contain study help in the form of quizzes that students can take to check their mastery of chapter content. These CDs add another dimension to students' experience of the course and can serve as lecture launchers for instructors. They are fully integrated with the text; for details, see the inside front cover.

>> Online Learning Center, www.mhhe.com/dominick8

The book-specific website is divided into materials for instructors and for students. The instructor's material is password protected, and the password is available to adopters through McGraw-Hill's sales representatives. All students have free access to the student resources.

The instructor resources consist of

- a teaching guide, incorporating all text supplements, written by Rebecca Ann Lind, of the University of Illinois at Chicago;
- detailed chapter summaries, written by Susan Bachner, an educational consultant; and
- PowerPoint slides for each chapter, written by David Stockton, an educational media developer.

The student resources consist of the following useful review tools written by Susan Bachner for students based on content in the text:

- practice tests,
- media timelines,

- learning objectives,
- chapter main points,
- key terms and crossword puzzles,
- suggestions for further reading, and
- an online glossary.

**>> PowerWeb: An Online Database of Readings and Resources,
www.dushkin.com/powerweb**

PowerWeb is a password-protected premium content website that serves as a companion anthology and media news resource. Passcards for instructors and students are packaged inside every new copy of *Dynamics*, eighth edition. The *PowerWeb* site includes

- articles on mass communications issues, refereed by content experts,
- real-time news on mass communication topics,
- weekly course updates,
- interactive exercises and assessment tools,
- student study tips,
- Web research tips and exercises,
- refereed and updated research links, and
- daily news.

>> Instructor Resource CD-ROM

Instructors are provided with a CD-ROM containing exclusive content to help them organize class sessions and administer tests. The content consists of the following:

- **Computerized test bank:** Written by Rebecca Ann Lind, of the University of Illinois at Chicago, this computerized test bank features all new questions that are now page referenced to the text. It is available in both Windows and Macintosh formats.
- **PowerPoint slides:** Created by David Stockton, an educational media developer, these all new PowerPoint slides can be used by instructors in class presentations and by students for review. They are available on disk and at the Online Learning Center.

ACKNOWLEDGMENTS

Once again, I would like to thank all of those instructors and students who have used the first seven editions of this book and who were kind enough to suggest improvements. Several colleagues deserve special mention. Drs. Scott Shamp, Patricia Priest, and Rebecca Lind were kind enough to provide guidance and material for this edition. Students working on their Ph.D.s usually do not have a lot of free time, but Federico de Gregorio, Amanda Hall, Rita Van Sant, and Kevin Williams managed to put together original material for this edition. Moreover, thanks to Cheryl Christopher for help with logistics; to Meaghan Dominick whose knowledge of popular music never ceases to amaze me; to Ron, Aimee, and

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And, finally, a big thanks to all of those at McGraw-Hill for all their help on this edition: to Phil Butcher who has been supporting this book for the last 20 years or so; to Cynthia Ward for her sedulous editing efforts and helpful suggestions; to Thom Holmes for strategic guidance and tactical help; to Christina Thornton-Villagomez for yet again handling the myriad details of getting the book into print; to Brian Pecko for digging up some really good pictures; to Emma Ghiselli for screen captures; to Leslie Oberhuber for marketing efforts; and to Gino Cieslik for the design of the eighth edition.

Finally, I will repeat myself yet again. The media are a vital force in our society; I hope this book helps us understand them even better.

Joseph R. Dominick

Your Guided Tour

Chapter-Opening Previews

Chapter objectives and vignettes draw students in and help them concentrate on the important points of each chapter.

12

NEWS GATHERING AND REPORTING

This chapter will prepare you to

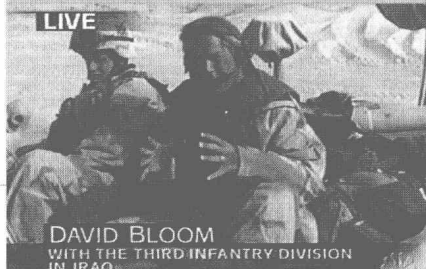
- describe the qualities that characterize news;
- identify the three main types of news stories;
- distinguish the role of the gatekeeper among broadcast, print, and online news;
- recognize the wire services that provide national and international news;
- discuss the strengths and weaknesses of broadcast, print, and online journalism; and
- explain how the Internet and new digital media have changed news reporting.

NBC's David Bloom was one of hundreds of reporters embedded with U.S. military units during Operation Iraqi Freedom. Bloom later died from a blood clot that blocked an artery in his lungs, a condition aggravated by his working conditions in the field.

In early April, during the opening days of Operation Iraqi Freedom, those watching CNN were able to see live pictures of the Third Infantry Division as it raced toward Baghdad. Embedded reporter Walter Rodgers told viewers that his unit had been under attack for nearly two hours. As he was talking, the camera showed scenes of tanks rumbling by, burning vehicles by the side of the road, and columns of black smoke in the distance. Viewers were able to see this real-time portrait of war thanks to advances in digital technology that have transformed

the way reporters cover breaking news events.

In Rodgers's case, a small digital camera captured the images that were then compressed and sent via videophone to a satellite that relayed the live pictures to CNN. Other reporters plugged their microphones and digital cameras into a suitcase-sized device that used a built-in global positioning system to find the nearest communications satellite. Some correspondents shot digital video footage that was edited on a laptop computer and then sent via e-mail or



Media Tour

INSIDE VIBE



Select the magazine media tour (CD 1, Track 1) on the CD-ROM that accompanies this text. The first part provides a look at the magazine's operations, and the second part features the staff discussing a wide range of issues.

The original strategy was for *VIBE* to be another *Rolling Stone* but with different music. *VIBE*'s timing was good: Hip-hop, one of the primary music styles covered in the magazine, was just gaining popularity among both African-American and white youth. As a result, the magazine was successful in attracting readers. Its circulation grew from about 100,000 in the early 1990s to 800,000 in 2002.



1. How does the business side of a magazine influence the editorial side?
2. What kind of companies might advertise in *VIBE*?
3. How do cultural trends play into the success of a magazine such as *VIBE*?
4. If you were the publisher of *Rolling Stone*, *VIBE*'s biggest competitor, how would you respond to *VIBE*'s success? How, if at all, would you change your magazine?

Media Tours

Keyed to the companion CD-ROM, these boxes offer focus questions for viewing video tours of different media companies.

Media Talk

Also keyed to the companion CD-ROM, these margin notes offer focus questions for viewing NBC News videos related to chapter topics.

MEDIA TALK

Why Is the U.S. Viewed So Poorly in the Arab World?

CD 2, Track 18, 2:32

This interview with *New York Times* reporter and Middle East expert Thomas Friedman was conducted in 2002. In the wake of the Iraq War and the continuing violence in Israel, how successful has the United States been in getting its message across? How could the United States improve its image in the Arab world?



Ethical Issues

The Ethics of File Sharing: Is It Really Stealing?

Recording industry profits slipped about 10 percent from 2001 to 2002 (and 2001 was a bad year). Most experts concede that part of this decrease (some would say most of it) is due to downloading free music. Almost everybody in the recording industry considers downloading songs from file-sharing sites such as Kazaa and Morpheus to be stealing (or *pirating*, as the industry calls it). On the other hand, with few exceptions, people who download music feel quite the opposite.

Every semester I ask my students the following question: Would you go to a store and walk out with a CD without paying for it? Almost everybody answers this in the positive. I then ask them what the difference is between the two situations. Their answers reveal many of the complexities involved in developing an ethical stance about file-sharing programs.

Their rationales for their behavior generally fall into these broad categories:

1. It is acceptable to download and share music because the record companies have been overcharging people for CDs and have been exploiting performers for years (just listen to Courtney Love), and the companies deserve it. File sharing is a righteous protest, just another way to "stick it to the Man," a philosophy first popular during the 1960s.
2. It is acceptable to download and share music because on the Internet all information should be free.
3. It is acceptable to download and share music because most users only download songs that they wouldn't buy anyway so they're not really hurting anybody.
4. Users would pay for their downloads but the record companies haven't found a way to let them do that.

Let us look at each of these arguments from an ethical point of view.

Taken to its logical extreme, the first argument suggests that it is acceptable to steal from any individual company that you think charges too much for its goods or services or somehow mistreats its workers. Would you steal a Buick because you think GM has been pricing its cars too high? Even assuming that the premise about exploiting performers is correct (and it should be noted that many of these "exploited" performers have a pretty impressive lifestyle), is it okay to steal from companies whose conduct you disapprove of? Suppose some clothing company pays its workers in Thailand only a couple of dollars an hour. Should we steal their goods? Would that make them become less exploitive? Do two wrongs actually make a right? One well-known ethical principle is Kant's Categorical Imperative (see Chapter 16), which states you should act in the same way that you want others to act toward you. If you ran a business, would you want people who decide they disapprove of your business to steal from you?

The "information should be free" argument is a common one. At its core is the belief in some sort of entitlement to information, that somehow the existence of the Internet means we have a right to share freely the works of others. In the first place, information does not simply appear; somebody has to create it. It would seem more reasonable to argue that the individual who created the information (music, movies, or video) should be the one to decide if it is free or not. If a musical group thinks that free exposure on the Internet will help them charge more for their concert appearances, they should be able to post their music on Kazaa or other file-sharing systems (many groups have done this). On the other hand, if a group decides that it wants people to pay to hear their music, they should have that right. This is the notion behind the legal doctrine of intellectual property. Suppose you create a clever new video game and share the software with some friends. Suppose further that Microsoft hears about it and offers you a large sum of money to market the game. In the meantime, however, suppose one of your friends, a strong believer in the "information should be free" philosophy, posts your game on the Web and it becomes so popular that Microsoft decides the market is already saturated and withdraws the offer. Should you not have the right to decide what to do with your creation?

The argument about only downloading material that otherwise would not be bought raises an interesting question. In the first place, if you share files, other people who might have otherwise bought the record might download it and not buy it. This would seem to hurt those who created the music. Second, your decision not to buy might have been influenced by the presence of the music for free on the Internet. Who is to say that you might not have a different attitude toward the music if it were not freely available on the Net? Maybe you would buy it after all.

What the last argument is really saying is that the recording industry has yet to come up with a plan to pay artists for their music with which the downloader agrees. The record industry has legitimate downloading systems that a person can subscribe to and use to download music both legally and ethically. Unfortunately, these arrangements are not popular with many file sharers.

Putting aside the various legal arguments about downloading, it would appear that all of the common arguments justifying downloads from Kazaa or other file-sharing systems do not stand up to an ethical analysis. Nonetheless, students and others appear to be unfazed and continue to download. They apparently do not believe that their actions constitute stealing.

Why the ethical disconnect between walking out of store without paying for a CD and downloading a CD without paying? Part of the explanation is the gap between action and consequence. Taking a CD from a store has an immediate and clear effect: The retailer loses the money that he or she paid for the CD. Downloading music from the amorphous and impersonal Web separates the act from its harmful consequence. There is no apparent victim. The record companies and the artists who are harmed by downloading are removed and abstract. Would downloading be as popular if the downloader had a clear idea about how his or her act directly affected the artist?

Ethical Issues

These boxes challenge students to think critically about ethical issues specific to mass communications industries.

Social Issues

New developments in mass communication raise new concerns. These boxes explore how the mass media operate in a social context.

Social Issues

TiVo: The End of TV Advertising as We Know It?

TiVo has been around for only a few years, but it has already had an impact. In the first place, it introduced a new verb into the language: to *TiVo*, as in "Did you watch *ER* last night?" "No, but I *TiVoed* it." More importantly, TiVo and other personal video recorders (PVRs) have changed the way some Americans watch TV. A PVR such as TiVo digitally stores up to 80 hours of TV programs on a hard disk for later playback. TiVo enables you to pause live TV, makes recording a program as easy as pushing one button on a remote control, and allows you to record a whole season worth of programs with a couple of button pushes. TiVo can also learn what you like to watch and can record programs that it thinks you would be interested in. Finally, PVRs have a fast-forward button that permits the user to zip right through TV ads. Replay TV, another brand of PVR, has a "quick skip" button that jumps ahead 30 seconds—which just happens to be the length of the typical TV ad.

The commercial-zapping feature is the one that has television executives running scared. People with PVRs are less likely to watch commercials. One survey found that about 70 percent of owners skipped over the ads while they were viewing. Fewer people watching TV ads translates into decreased revenue for the TV industry and more challenges for advertisers seeking to reach a mass audience. As of 2003, PVRs were being used in only 1 percent of U.S. households, but some experts are predicting that the PVR will and traditional TV advertising as we know it. Most agree that PVR penetration has nowhere to go but up. Satellite TV companies are now offering PVRs already built into their converter boxes; many cable companies are following suit. One study predicts that PVRs will be in more than 50 million homes by 2008.

The TV industry has responded in several ways. A half-dozen media companies filed a lawsuit in 2002 against one PVR manufacturer, arguing that PVRs encourage copyright infringement because they make it possible to swap digitally

recorded programs over the Internet. Jamie Kellner, former chair of the Turner Broadcast System, hinted that people who zapped commercials were stealing the programming. He suggested that PVR owners should pay an extra \$250 per year for ad-free TV.

Programmers are scrambling to find TiVo-proof programs. Look for more TV programs to steal a page from movies and counteract zapping by using product placements. A 2003 *Alias* episode, for example, prominently featured Ford automobiles and featured a scene in which two of the characters talked about buying a Ford. Some shows are integrating advertiser logos into their sets. An example is Fox Sports Net's *Best Damn Sports Show*, whose set prominently features the Labatt's beer label. *American Idol* does the same with Coke cups. The creator of *Who Wants to Be a Millionaire* has planned a new show called *Live from Tomorrow* that will not have any interruptions for traditional 30-second TV ads. Instead, advertising messages will be incorporated into the show's content, such as by having a singer perform on a stage with the Pepsi logo in the background. (Students of TV history will quickly point out that this was a technique used back in the 1940s and 1950s.)

Ironically, even the folks who make PVRs are reexamining their stance toward advertising. PVR companies do not stress the ad-zapping capability in their own advertising. Indeed, as of mid-2003, TiVo was examining ways to incorporate advertising into its service. One plan called for electronics retailer Best Buy to embed an electronic tag visible only to TiVo users into a commercial featuring singer Sheryl Crow running on MTV. Those who clicked on the tag would see a 12-minute segment that featured more of Crow and ads for Best Buy while TiVo continued to record MTV.

In summary, PVRs will likely change the shape of TV advertising. It is, nevertheless, unlikely that they will cause its demise.

of a clock radio that sits on top of a TV set and a handheld device that resembles a TV remote-control unit. Demographic data are gathered from each household member, and then each is assigned a number. While watching TV, each family member is supposed periodically to punch in his or her number on the handheld device to indicate viewing. PeopleMeters can be used to tabulate all viewing—network, syndicated shows, and cable—and can even tabulate VCR playbacks. There are about 5,000 households in the Nielsen People Meter sample, and usable data are obtained from more than 90 percent of the meters. The sample is replaced every two years. The People Meter service is not cheap. Networks pay millions of dollars annually for the service.

Nielsen is also testing other systems. The most ambitious plan uses a passive meter and remote image recognition. Families agreeing to participate in this

Critical/Cultural Issues

These boxes illustrate the critical/cultural studies approach to mass communication in action.

CRITICAL / CULTURAL ISSUES

Rape in the Sports Pages

Contributed by Patricia Joyner Priest, Ph.D. As a media researcher and an advocate for rape survivors, I have a long-standing interest in how the media cover rape and how people learn about the topic. This is important because, among other things, knowledge—and myths—about rape and its aftermath influences (1) women's assessment of risk, (2) their decision to report the incident, (3) juries' verdicts, and (4) rapists' beliefs that they can get away with the crime. Here's a quick example of the problem. Recently, when I did a search using the key word *rape*, I was dismayed to find that eight of the first ten Web pages listed were porn sites.

Barring some terrible firsthand knowledge, most of us learn about rape from newspaper reports that provide expansive coverage of stranger rapists who commit serial assaults. Acquaintance rape is rarely covered by the press, although women much more commonly are raped by people they know. The one place where reports of acquaintance rape occasionally surface is alongside news of grand slams and touchdowns: in the sports pages. Rapes are reported here because the prominence of people involved in news items is a key factor when editors determine newsworthiness.

There are several troubling aspects of the placement and character of these articles. First, if crime coverage is partly driven by a responsibility to inform people of possible risks, why place reports of rape in a section read less frequently by women? Most troubling is the framing of these stories: The reports cast the *woman* making the claim as the troublemaker, because her allegations threaten the man's—and his team's—future. Sportswriters highlight the suspect's importance to the team with detailed statistics. The articles seem like the kind of handicapping information you might read at a horse race, not sobering indicators of what may be yet another instance of an urgent social problem.

These news stories are formulaic in other ways as well. Denials, often voiced by the man's parents, his defense attorney, and the player himself, are the most salient feature of the initial coverage. While it is *crucial* that the man have his day in court, balance is important, too, so that the sports section does not incessantly promote the insinuation that women who report rape are lying.

It is also common for the coach and teammates to praise the man's character, even though he may have had a history of serious violence. Another frequent theme suggests that the woman has ruined the man's career and life.

It is the woman's reputation, in fact, that is often ruined. Humanizing details about her are rarely provided except to mention negative information such as whether she had been drinking. Instead, she is often portrayed—most prominently by the defense attorney and the alleged assailant—as a prostitute, a “gold digger,” a groupie, and a liar.

Statistics indicate the overwhelming odds faced by victims seeking justice. The authors of the book *Pros and Cons* write, “Of the 217 felony sexual assault complaints against college and professional athletes that were reported to police between 1986 and 1995, only 66 ever reached the trial stage. [Of these,] 85% were acquitted.”

Women who think of rapists only as strangers who jump out from behind bushes are woefully uninformed about this basic, terrible fact: An acquaintance can get away with rape fairly easily, because the man can claim consent. It is that simple. And it's simpler still for sports heroes, accustomed throughout their lives to special treatment, even—or especially—when they step over the line.

The rare cases that make it to court are usually dropped for lack of evidence. Yet we warn women that resistance might make things worse. And, clearly, many of the suspects would be highly intimidating assailants, even if they do not brandish a weapon.

We rarely perceive these harmful cultural patterns of reporting about and responding to rape, but I've talked to people visiting the United States who are often puzzled by the victim-blaming stance of the public and the press. Perhaps it will help to consider this: What if a man went up to an athlete's hotel room—perhaps because the player said he had to get something or had to use the bathroom—and then the sports star raped *him*? Would we think the man was stupid, naive, or “asking for it”? See how gendered attitudes can shape our thinking, the criminal's behavior (if he knows he will probably get away with it), the response of the criminal justice system, and media coverage?

1. Think about coverage of rape you've seen (or look up some news stories about rapes). To what extent and in what ways do these stories reinforce the problems written about here?
2. If you were a reporter, what types of things do you think you'd want to include in (or exclude from) rape stories?
3. What can we, as consumers and citizens, do to try to change this pattern of reporting about and responding to rape?

Decision Makers

Steven Spielberg

Steven Spielberg started making movies at age 12 using his father's 8 mm camera. One of his earliest productions was a horror film starring his three younger sisters. He continued to make his own films during his college days, but he graduated with a degree in English because his grades were too low to get him into film school. One of Spielberg's independently made films caught the attention of an executive at Universal Pictures, who hired the young Spielberg to direct episodes of a TV series. The young director eventually wound up directing a made-for-TV movie, *Duel*, which won much critical acclaim.

On the basis of his success with *Duel*, Spielberg got approval to direct his first theatrical movie, *The Sugarland Express*. Although praised by critics, the movie did poorly at the box office. Nonetheless, the studio gave him a new assignment: directing the movie version of a best-selling novel about a huge shark. The movie, *Jaws*, released in 1975, marked a significant milestone in movie history. It was the first of the



Steven Spielberg directing *Saving Private Ryan*. (Photofest)

big-budget summer action movies, a strategy that movie studios still follow (consider *Twister*, *Independence Day*, and *The Patriot*). *Jaws* was also the first of the movie blockbusters, raking in more than \$250 million. Hollywood studios quickly adopted a “big budget equals big blockbuster” mentality.

Spielberg also hit upon a formula for making successful pictures that

resonated with U.S. moviegoers: Take tried-and-true, classic adventure themes and enhance them with cutting-edge special effects. The *Indiana Jones* trilogy, *Jurassic Park*, *E.T.*, and *Close Encounters of the Third Kind* are all examples of this formula. Spielberg also tackled more serious themes, as exemplified in *The Color Purple*, *Schindler's List*, *Amistad*, and *Saving Private Ryan*.

In a career that has spanned more than a quarter century, Spielberg has won two Oscars and numerous other movie awards. Of the top 25 all-time movie hits, 4 were directed by Steven Spielberg.

Decision Makers

Profiles of people who have had a significant impact on contemporary mass media.

Media Probes

Additional illustrations, examples, and background to chapter topics.

Media Probe

Social Swarms and Flash Mobs

When Britain's Prince William was a student at the University of St. Andrews, he blamed mobile wireless media for his lack of privacy. Whenever he tried to sneak out to a local pub for a drink with his friends, a huge crowd of female fans and admirers quickly materialized and surrounded the young prince. No matter how hard he tried, no matter how stealthy his plans, the crowd of appreciative young ladies always found him.

How did they do it? When one female spotted the prince, she sent a text message on her cell phone to a couple of her friends who sent the same message to a couple of their friends who did the same and so on and so on. Before long, the prince was surrounded by a flock of admirers.

This phenomenon, labeled *social swarm*, is a rapid gathering of friends, colleagues, family, and even strangers brought together by interconnected technologies such as cell phones, pagers, and PDAs. A related phenomenon is the *flash mob*. These are groups of people who are summoned by mobile media to gather en masse at a certain place, perform an inane action (such as taking off their shoes), and quickly disperse. As these examples demonstrate, mobile wireless media are taking over some of the “public building” functions of the mass media mentioned in Chapter 2. Who knows what will be next?

What . . . no Metallica?

Researchers who study the diversion function of the mass media focus on the process by which people seek rewarding media content. No less important is the opposite process: avoiding those forms of entertainment people cannot stand. For example, an Illinois high school teacher was looking for a way to cut down on the number of students who were kept after school as punishment. He started playing Frank Sinatra albums during detention. School behavior improved dramatically.

Soundbytes

These sidebars illustrate the unusual, the ironic, and the offbeat things that sometimes occur in the media world.

The Digital Age

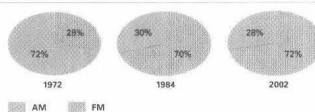
Every media chapter has a special section detailing how that industry is being transformed by the Internet and digital technologies.

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Part II Media

FIGURE 7-1

Division of AM and FM Audiences



The new law caused an avalanche of buying and selling of radio properties, and some stations were sold several times in a single year. In a typical year before the act, about \$2 billion was spent on radio acquisitions and mergers. In 1996, the number hit \$14.4 billion. That figure was eclipsed the next year when \$15.3 billion was spent. New radio giants sprang up almost overnight. The radio industry became even more consolidated as a few large group owners dominated the industry.

On the programming front, talk became the hottest format on AM radio, thanks to the success of such performers as Rush Limbaugh, Dr. Laura Schlessinger, Tom Joyner, and Howard Stern. The trend toward format specialization continued on FM as stations recognized that attracting as little as 2 to 3 percent of the audience was enough to keep them profitable.

A weak economy and the demise of the dot-com companies hurt radio's advertising revenue at the start of the new century. After several years of prosperity, many radio stations cut back on expenses and laid off employees.

The radio industry today is more concentrated than ever. The business is now dominated by just a few big companies. As noted at the beginning of this chapter, Clear Channel is the biggest player in the industry with stations in 190 radio markets. This increasing trend toward consolidation has caused much controversy.

RADIO IN THE DIGITAL AGE

Radio continues to creep into the digital age. Thousands of radio stations have Websites and many now offer streaming audio. For the most part, these sites are used primarily to supplement the on-air station and its traditional analog signal.



Radio talk show host Sean Hannity. His syndicated program reaches about 12 million people.

Terrestrial Digital Radio Broadcasting The technology for broadcasting a digital radio signal has been around for years, and several countries already have digital

Decision Makers

Catherine Hughes

Catherine Hughes, head of Radio One, the nation's largest black listeners, is the first African American woman to head a publicly traded company. Her path to the top was not an easy one.

Hughes started in radio by working in the sales department at Howard University's radio station. Eventually, she became the station's manager. She decided to start her own radio station in 1980 by buying WOL-AM in Washington, D.C. At the time, she was a single mother with limited financial resources. Bank after bank rejected her application. She finally found one bank that was willing to lend her part of the money she needed, and she secured additional backing from a consortium of financiers who specialized in funding black business enterprises.

The station nearly failed. Hughes had her house and car repossessed and bills. She actually moved into the station, sleeping in a sleep-

ing bag and cooking on a hot plate. She saved programming costs by doing her own talk show. Trying desperately to get advertising, she went door-to-door persuading small retailers to spend \$10 for a minute of commercial time. Seven years later, the station finally turned a profit.

Hughes next decided that the time was right for expansion. She noted that African American family income was growing along with its buying power. Taking advantage of relaxed federal ownership regulations, Hughes acquired another 11 stations over the next six years. She took her company public in 1995. Radio One's stock price nearly doubled in the first three months.

In 2002, Radio One was the seventh largest radio broadcaster in the United States based on its revenue of more than \$280 million. The company owns 65 stations in 22 cities and programs five channels on the XM satellite radio service. No more cooking on a hot plate for Catherine Hughes.

systems in operation. Digital radio has moved slowly because traditional analog radio is doing just fine and broadcasters have seen no need to disrupt a profitable situation. In addition, radio broadcasters have wanted a system that is compatible with existing analog signals so that current radio receivers can pick up the analog signals while new receiving sets can pick up the digital signal. Broadcasters got their wish in the late 1990s, when an IBOC (in-band, on-channel) system was developed.

In 2003, several large radio broadcasters announced that they would begin digital radio broadcasting by 2004. Using an IBOC system developed by the iBiquity Digital Corporation, about 100 stations were set to offer the new system in large markets including New York, Los Angeles, and Chicago. The digital signal can be received at the same spot on the radio dial as the analog signal, but it has much better sound quality. A digital signal of an FM station sounds as good as a CD, and a digital AM signal sounds as good as a traditional FM station. In addition, the static and pops normally heard on an AM station disappear. This improvement could have a significant impact on AM radio formats, and many could switch from talk to music to take advantage of the better sound quality.

In order to hear the clearer sound, consumers will have to shell out about \$300 for a radio set that gets both the analog and digital signals or about \$100 for a digital-only receiver. The new digital sets will also contain new features. A text display can present the latest traffic and weather information as well as display the name of the song and the artist when music is playing.

Satellite Radio

Two companies now offer a direct-from-satellite-to-car digital service: XM radio, launched in 2001, offers 70 music channels, half of them commercial free, and 30 news and talk channels for a monthly fee of about \$10. Subscribers can also add the Playboy Radio Channel (presumably to listen to the articles) for an additional charge. Sirius Radio launched a similar service in 2002 with 60 commercial-free music

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Part III Specific Media Professions

This is not to say, however, that all industrial ads should be stodgy and dull. In recent years, several ad agencies specializing in business ads have introduced warmth, humor, and creativity into their messages. The philosophy behind this movement is that businesspeople are also consumers and that they respond as consumers to business and trade ads. For example, Teddi, a California company that makes women's sportswear, placed special cover wraps on hundreds of copies of *Forbes* magazine that went to clothing retailers. The wraps featured Teddi clothes with headlines such as "As seen in *Forbes*, Cosmopolitan, Washington," or "As seen in *Harper's*, Harper's Ferry, West Virginia."

CAREER OUTLOOK

ADVERTISING

After a couple of hard years, the advertising business showed signs of recovery in 2003, but employment prospects looked only a little bit brighter. Employment at U.S. advertising agencies was down more than 16 percent from 2000 as was employment in other advertising sectors of the media. Long-term prospects are tied to the general economy; a rebound will mean more advertising jobs.

>> Entry-Level Positions

A job applicant must make some basic decisions early in his or her professional training. Probably the first decision is whether to concentrate on the creative or the business side of the industry.

The creative side, as mentioned earlier, consists of the copywriters, art directors, graphic artists, photographers, and broadcast production specialists who put the ads together. Entry-level jobs include junior copywriter, creative trainee, junior art director, and production assistant. In most of these positions, a college degree in advertising or the visual arts is helpful, with a secondary concentration in marketing, English, sociology, or psychology also a benefit. Good Web skills are also a plus.

The business side of the industry offers careers as account executives, media planners, market researchers, or business managers. Proper preparation for these careers includes extensive course work in both advertising and business, with particular emphasis on marketing. Common entry-level positions in these fields are assistant media buyer, research assistant, junior account executive, or account service trainee.

>> Upward Mobility

Opportunities for advancement in advertising are excellent. Outstanding performance is rewarded quickly, and many young people progress swiftly through the ranks. Beginning creative people typically become senior copywriters or senior art directors. Eventually, some may progress to creative director, the person in charge of all creative services. On the business side, research assistants and assistant buyers can hope to become research directors and media directors. Account trainees, if they perform according to expectations, move up to account executives and later may become management supervisors. The climb to success can occur rapidly; many agencies are run by people who achieved top status before they reached age 40.

Career Outlook

These sections offer a realistic view of entry-level positions and the prospects for upward mobility within eleven media industries.