

*The*  
**MEDIA**  
*in Your Life*

AN INTRODUCTION TO MASS COMMUNICATION



W/1 CD

JEAN FOLKERTS   STEPHEN LACY   LUCINDA DAVENPORT

630  
Grove 123

# The Media in Your Life

## An Introduction to Mass Communication

**Jean Folkerts** *George Washington University*

**Stephen Lacy** *Michigan State University*

**Lucinda Davenport** *Michigan State University*

**Allyn and Bacon** Boston • London • Toronto • Sydney • Tokyo • Singapore

*Vice President and Editor-in-Chief: Communication and Political Science: Paul Smith*  
*Series Editor: Karon Bowers*  
*Developmental Editor: Allen Workman*  
*Series Editorial Assistant: Leila Scott*  
*Marketing Manager: Kris Farnsworth*  
*Composition and Prepress Buyer: Linda Cox*  
*Manufacturing Buyer: Suzanne Lareau*  
*Cover Administrator: Linda Knowles*  
*Photo Researcher: Laurie Frankenthaler*  
*Production Coordinator: Deborah Brown*  
*Editorial-Production Service: Barbara Gracia*  
*Copyeditor: Barbara Willette*  
*Text and Art Designer: Carol Somberg/Omegatype Typography, Inc.*



Copyright © 1998 by Allyn and Bacon  
A Viacom Company  
160 Gould Street  
Needham Heights, MA 02194

Internet: [www.abacon.com](http://www.abacon.com)  
America Online: keyword: College Online

All rights reserved. No part of the material protected by this copyright notice may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission from the copyright owner.

### **Library of Congress Cataloging-in-Publication Data**

Folkerts, Jean.

The media in your life : an introduction to mass communication /  
Jean Folkerts, Stephen Lacy, Lucinda Davenport.

p. cm.

Includes bibliographical references and index.

ISBN 0-205-15414-X (pbk. : alk. paper)

1. Mass media. I. Lacy, Stephen, 1948- II. Davenport,  
Lucinda. III. Title.

P90.F628 1998

302.23—DC21

97-31498

CIP

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1 RRD 01 00 99 98 97

### **Photo Credits**

*Chapter 1:* pp. xxx-1, 3, AP/Wide World Photos; p. 4, Courtesy of Sony Electronics; p. 7, Porter Gifford/Gamma Liaison; p. 11, UPI/Corbis-Bettmann; p. 12, Bernard Gotfryd/Archive Photos; p. 13, UPI/Corbis-Bettmann. *Chapter 2:* pp. 16-17, 19, Joseph Nettis/Stock, Boston; p. 19, Brian Smith; p. 23, Chris Smith/Archive Photos; pp. 24, 30, AP/Wide World Photos. p. 33, Courtesy of Cablevision Systems Corporation; p. 35, Forrest Anderson/Gamma Liaison; p. 37, Lisa Rudy Hoke/Black Star. *Chapter 3:* pp. 44-45, 47, Hollywood Pictures/Shooting Star; p. 47, North Wind Picture Archives; 49, Colonial Williamsburg Foundation; p. 50, Courtesy of the  
Photo credits are continued on page iv and are considered an extension of the copyright page.

# *Dedication*

For Leroy and Jenny Towns and Sean Lange

---

For Leslie, Katie, and Laurie Lacy

---

For Fred, Rachael, and Jason Taylor Davenport-Greene

---

### Photo Credits, (continued from page ii)

John Carter Brown Library at Brown University; pp. 52, 53 (right, top and bottom), The Granger Collection, New York; p. 53 (left), Library of Congress; pp. 56, 57, 61, The Granger Collection, New York; p. 62, Berger/Conser Photography/Shooting Star; p. 67, Corbis-Bettmann; p. 69, Archive Photos; p. 72, Brian Smith. *Chapter 4*: pp. 78-79, 81, Photofest; pp. 83, 84, The Granger Collection, New York; p. 91, Will Hart; p. 93, Sygma; p. 94, AP/Wide World Photos; p. 100 (top), Will Hart; p. 100 (bottom), Brian Smith. *Chapter 5*: pp. 106-107, 109, Epix/Sygma; p. 110, The Granger Collection, New York; p. 114, Corbis-Bettmann; p. 116, E.W. Scripps Archive/Archives & Special Collections/Ohio University Libraries; p. 118, J.L. Bulcao/Gamma Liaison; p. 122, LesStone/Sygma; p. 125, Ken Hawkins/Sygma; p. 128 Alex Farnsworth/The Image Works. *Chapter 6*: pp. 140-141, 143, 145, Brian Smith; p. 147, Corbis-Bettmann; p. 149, Edward Clark/Life Magazine © Time, Inc.; p. 157, Willie Hill, Jr./The Image Works; p. 160, Liane Enkelis/Stock, Boston; p. 162, Andy Uzzle/Sygma; p. 163, Brian Smith; p. 168, © 1997 Time, Inc. Reprinted by permission. *Chapter 7*: pp. 172-173, 175, fotos International/Archive Photos; p. 176, Corbis-Bettmann; p. 178 (top), The Granger Collection, New York; p. 178 (bottom), The Kobal Collection; p. 183, Photofest; p. 190, Archive Photos; p. 191, Orion Pictures Corporation (Courtesy Kobal); p. 193, Columbia Tri Star (Courtesy Kobal); p. 196, Photofest. *Chapter 8*: pp. 204-205, 207, Alfonso Mejia/Gamma Liaison; p. 208, Photofest; p. 210, The Granger Collection, New York; p. 211, UPI/Corbis-Bettmann; p. 217, John Barr/Gamma Liaison; p. 220, James Lemass/The Picture Cube; p. 223, Courtesy of Car Talk from National Public Radio; p. 226, Chris Delmas/Gamma Liaison; p. 230, AP/Wide World Photo. *Chapter 9*: pp. 234-235, 237, Ted Soqui/Sygma; p. 237, Library of Congress; p. 241, The Kobal Collection; p. 243, Photofest; p. 246, AP/Wide World Photos; p. 250, Fox-TV (Courtesy Kobal); p. 252, Manuello Paganelli/Courtesy Black Entertainment Television (BET); p. 256, AP/Wide World Photos; p. 258, Photofest; p. 259, Reuters/Steve Grayson/Archive Photos; p. 262, Raymond Reuter/Sygma; p. 268, John Coletti/The Picture Cube. *Chapter 10*: pp. 278-279, 281, AP/Wide World Photo; 282, Frank Driggs Collection/Archive Photos; p. 287, Photofest; p. 291, AP/Wide World Photos; p. 292, Bill Levy/Shooting Star; p. 295, UPI/Corbis-Bettmann; p. 299, Joseph A. Rosen/Archive Photos; p. 300, Brian Smith; p. 303, Chantal Regnault/Gamma Liaison; p. 305, Francene Kerry/Stock, Boston. *Chapter 11*: pp. 310-311, 313, Brooks Kraft/Sygma; p. 315, Jeff Christensen/Gamma Liaison; p. 317, R. Maiman/Sygma; p. 319, Ed Lallo/Third Coast/The Picture Cube; p. 321, AP/Wide World Photos; p. 327, Brian Smith; p. 330, © J.O. Atlanta 1996/GA/Gamma Liaison; p. 331, Brian Smith; p. 332, Markus Matzel/Black Star; p. 334, Reprinted with permission of LEXIS-NEXIS, a division of Reed Elsevier Inc. LEXIS®-NEXIS® are registered trademarks of Reed Elsevier Properties, Inc.; p. 339, Courtesy of Sony Electronics. *Chapter 12*: pp. 344-345, 347, Sygma; p. 348, Brian Smith; p. 354, Lisa Quinones/Black Star; p. 357, Porter Gifford/Gamma Liaison; p. 361, Dean Abramson/Stock, Boston; p. 363, Brian Smith; p. 365, AP/Wide World Photos; p. 369, Reuters/Jeff Christensen/Archive Photos; p. 373, Reuters/Gregg Newton/Archive Photos; p. 375, Brian Smith; p. 376, Rick Friedman/Black Star. *Chapter 13*: pp. 382-383, 385, AP/Wide World Photos; p. 386, UPI/Corbis-Bettmann; p. 392, fotos International/Archive Photos; p. 395, UPI/Corbis-Bettmann; p. 397, AP/Wide World Photos; p. 404, Brian Smith; p. 408, Reuters/Corbis-Bettmann; p. 409, Gamma Liaison; p. 412, Doug Bauman/Gamma Liaison. *Chapter 14*: pp. 416-417, 419, Reuters/Mike Theiler/Archive Photos; pp. 420, 422, The Granger Collection, New York; p. 423, AP/Wide World Photos; p. 428, Reuters/Colin Braley/Archive Photos; p. 433, Robert Daemmrch/The Image Works; p. 437, AP/Wide World Photos; p. 439, AP/Wide World Photos; p. 443, © Saturn Corporation, used with permission. *Chapter 15*: pp. 452-453, 455, Peter Da Silva/Sygma; pp. 456, Brian Smith; p. 457, Corbis-Bettmann; pp. 462, 468, Brian Smith; p. 471, Will Hart; p. 474, L. Dematteis/The Image Works; p. 476 Courtesy Leo Burnett Company; p. 477, Reuters/Jeff Christensen/Archive Photos; p. 479, Brian Smith; p. 480, Corbis-Bettmann. *Chapter 16*: pp. 484-485, 487 AP/Wide World Photos; p. 490, The Granger Collection, New York; p. 492, Donald Smetzer/Shooting Star; p. 494, Photofest; p. 497, Markus Matzel/Black Star; p. 500, Courtesy of The University of Iowa; p. 501, Jon Levy/Gamma Liaison; p. 505, Donna Day/Tony Stone Images; p. 508, Brooks Kraft/Sygma.



# Preface

How should we be looking at the media and media products that we see in our everyday lives? Even children know on some level that entertainment content on television and other media does not depict life in the United States in a realistic fashion. Should we consider these products as simple works of art? Popular culture entertainment? Symbolic representations of power and ideology in society? Are they reflections of media as a corporate institution? Perhaps they can be all of these.

Thinking about these questions as teachers led us to encourage our classes to observe how audiences interpret and incorporate the media into world views and lifestyles. An entertainment product, such as the 1956 film, *Invasion of the Body Snatchers*, can be used to demonstrate the potential of a movie for engaging the popular imagination. The movie is a story about an unknown and unseen force that invades people's minds while they sleep and replaces their bodies with foreign replicas (grown from 4-foot long seed pods). These replicas are emotionless members of a community with an unknown purpose. Looking for clues to the movie's power to resonate with social values of its time, one typical media analyst noted that the United States was emerging from the Korean War when *Invasion of the Body Snatchers* was filmed and claimed that the movie's powerful effect was based on its reception as an overt anti-Communist metaphor for the brainwashing experienced by GIs in Korea. The pod society represented a mechanistic utopia, a metaphor for communism.\* Apart from what we may think of this interpretation, the rich range of possible responses to the movie, which was remade several times, shows students how a media event extends its role from an entertainment product to a cultural symbol.

\*Peter Biskind developed this interpretation in his book *Seeing Is Believing: How Hollywood Taught Us to Stop Worrying and Love the Fifties*. See the description of Biskind's claims in Michael Real, *Super Media: A Cultural Studies Approach* (Newbury Park, CA: Sage, 1989), pp. 172-173.

Cultural dimensions of media consumption are highlighted in the text among four features that illustrate key social and technical influences intersecting with the media.



What we came to consider important for students to discover is not how to spin imaginative interpretations, but to see that media products and their impact on audiences have powerful functions in society that interact with and influence the industry that generated them. Media products have social, economic, and potentially political roles that need to be examined along with their immediate role for consumer audiences and producer industries.

## A book to help students interpret the media

As teachers of mass communication, we have developed a textbook that guides students on how to view and interpret media messages. This book moves students beyond the “gee-whiz” level of interpretation of the media to evaluating how the media affect each of our personal and professional lives. Organizational and pedagogical aids in the text will help students enjoy the study of media and to understand its influence and relevance day to day. We have, therefore, titled the book: *The Media in Your Life: An Introduction to Mass Communication*.

This book's scope is geared to a broader audience than many introductory texts for the mass media course. It is appropriate for both majors in journalism and mass communication programs and for nonmajors who seek a general education course that provides media literacy. With this wider audience in mind, the book can best be characterized as a liberal arts approach—consistent with the needs of nonmajors but also with accreditation standards of the Accrediting Council in Journalism and Mass Communication. While a large amount of information as to how the media work is provided for professionals, the book is extremely relevant for general communicators, not just journalists.

Chapter introductions conclude with an interactive panel feature, “*The Media in Your Life*,” alerting readers to how their everyday media behavior relates to forthcoming issues in the chapter.

### Books in your life

**Judging Their Quality**

You be the judge. If you're familiar with any of these books, give them a couple of letter grades: A, B, C, D, F. Judge their quality and their popularity according to how you think most of your friends would rate them. Think about whether quality and popularity can be combined in the same package. Do you think your parents and your professors would give these books the same ratings you do?

BOOK TITLE	QUALITY RATING	POPULARITY RATING
<i>The Bridge of Madison County</i> (Robert Waller)		
<i>A Clear and Present Danger</i> (Tom Clancy)		
<i>Little Women</i> (Louisa May Alcott)		
<i>Plushville Road</i> (Kevin Rivers Siddons)		
<i>Beloved</i> (Toni Morrison)		
<i>For Whom the Bell Tolls</i> (Ernest Hemingway)		
<i>Waiting to Exhale</i> (Terry McMillan)		

As you read this chapter, you will find these books mentioned in connection with important issues for the book industry, including the apparent dilemma of quality versus popularity. Do you think quality and popularity are mutually exclusive?

Because of the perceived power of books, nearly all governments and societies at one time or another have sought to restrict the printing or distribution of books. From the early 1500s until the end of the 1800s, printing in England was strictly controlled by the monarch. In 1529, Henry VIII issued a list of prohibited books and imposed a system of **prior restraint** that required printers to have a license before printing. However, in spite of the severe punishments that were handed down to those who printed outside the system, by the mid-sixteenth century in England, nearly one-third of all books were printed outside the official channels. In 1695, the British Parliament allowed the licensing system to expire, and newspapers and books flourished throughout London and the provincial towns.<sup>2</sup>

**Books in American life**

As the printing business expanded into the provinces in Britain, it also expanded in the British colonies in America. Information was a highly prized commodity in British America, and colonists bought books to read for pleasure as well as to maintain their connections to the British homeland. Because books were expensive, the industry at first ap

**prior restraint:** Restricting publication before the fact rather than banning material or punishing an individual after the material is already printed.

81

## Goals for this book

As we began to see a need for a book showing the media as an economic and cultural segment of American life, we developed the goal of showing the role of media *within* the society. This emphasis enabled us to focus on important social, cultural, and economic issues that affect everyone's lives. It also enabled us to ask students to seek explanations for the way media function within society, rather than limiting them to a microscopic examination of day-to-day operations of media organizations.





"Economic Impact" boxes in each chapter illustrate key economic influences intersecting with the media.

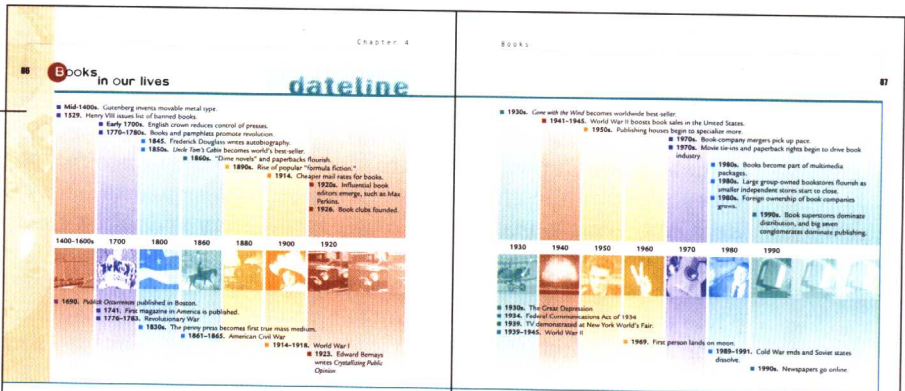
We especially believe students will benefit from a text that examines the professional and cultural aspects of media within an economic framework. Only when the media assume their true place as an institution that interacts systematically in the functioning of other institutions, such as churches and schools, can the media be studied. We find that students need a systemwide view of where the media functions on a day-to-day basis rather than a projection of the media's social negative effects.

The commerce of media is discussed, therefore, from the assumption that collectively media organizations form an institution that rank with government and religion in impact on American society. Because of this power, we think the U.S. media system should be understood for what it is—a collection of primarily commercial organizations that affect people and society in both positive and negative ways. A key part of this understanding is a neutral discussion of how the media operate within the U.S. economic system and its member organizations.

## Seeing the media as a coherent story

We believe that understanding the media in contemporary society is based on an understanding of the history of media, which means seeing key segments of the media as stories that make sense. Each chapter in this book is built upon a section that outlines the story of a topic or media channel within American society. Too often the economic, political, social, and cultural strands of the media have been seen as individual threads in a tapestry to be examined individually or in small sections. But seeing the full effect of the media tapestry requires that one view all the threads as a whole picture, presented as a coherent story over time. Because many schools no longer require a separate media history course, this complete picture may be unavailable, even to media majors.

History sections conclude with a graphic continuum "Dateline" showing major media events across time so that students can relate events and sequences in the media story with familiar historic events.



1930s, figures again rose as prosperity returned, but the number of new titles declined during World War II. Immediately after the war, however, came a new publishing boom. The postwar publishing years were characterized by specialization. Publishers significantly increased the number of scientific and technical books, with a shift of emphasis to subjects that emerged from war-time trends. Trends reflected the struggle of individuals to maintain their individuality, small-town American values while taking advantage of new technology. Americans were ready to move forward technologically. Popular subjects included science fiction, armaments and aircraft manufacture, automotive construction and maintenance, radio, television equipment, and motor books. The market was accessible to large numbers of readers.

and interior decoration centered on those faced with housing shortages or lack of skilled labor, as well as to people interested in manual craftsmanship. Expansion of secondary schools and the creation of the GI Bill, which financed higher-education programs for returning GIs, created a demand for educational texts. College enrollment, which was one million students before the war, was mushroomed to 12 million during the 1960s and 1970s. A variety of federal legislation packages created programs that expanded libraries, both in and out of schools, thereby creating an even larger demand for more books. Most of the major book publishers developed extensive education divisions.



This book is unique in offering its chapters as complete stories of how a part of the media evolved, what its issues and elements are, and where it seems to be headed.

As part of the ongoing story of media within society, the development of technology is woven into this book to a greater degree than most current texts. In particular, we stress the concept of “Converging Technologies” to highlight important overlaps and blending in media functions as technological changes create new combinations from the traditional channels. Because media technology and the technology industries are constantly changing, we have stressed the effects of evolving technology as part of the media’s social, economic, and cultural roles.



## The plan of this book

The book is organized for clarity and understanding. Chapters 1–3 are introductory, focusing on media in contemporary society, the elements of the communication process, and the history of mass communication. Chapters 4–11 address individual media: books, newspapers, magazines, movies, radio, television, music, and computers. Chapters 12–16 address issues and related industries: regulation, ethics, public relations, advertising, and research. Because the material for an introduction to mass communication course is vast and can be organized in various ways, individual instructors wishing to customize their presentation will have no difficulty assigning the chapters in a different order. Two additional chapters are also available as part of the supplement program. A chapter on “Visual Communication” is available on this book’s Web site ([www.abacon.com/folkerts](http://www.abacon.com/folkerts)) as a possible download assignment for students, and another chapter on “Power and Ideology” is available for handout as a copy master within the *Instructor’s Resource Manual*.

Starting with Chapter 4, each chapter has a similar organization. An introductory vignette leads into a feature titled “Media in Your Life,” to help readers become aware of the chapter’s ongoing issues that are summarized at the end of the introduction. Each chapter begins with an historical narrative related to its media topic that includes discussions of media impact on American life. The chapter moves on to “Today’s Market Structure,” thoroughly describing economic and institutional processes that affect each segment of the media, including production. It concludes with a section on “Trends and Innovations” that is strongly focused on new technology.



## Guidance for learning important ideas, concepts and terms

*The Media in Your Life’s* unique learning system is centered on the “Key Concepts” announced at the opening of each chapter. These reappear as definitive statements in chapter sections where they play the leading role. The ideas encapsulated under these “Key Concepts” are central to the media topic in each chapter and are highlighted as guideposts to students when reviewing main ideas. These “Key Concepts,” along with the recurring issues posed in the chapter introduction, are designed to help students focus on main ideas and terms to make sense of the media story and follow the thread of each chapter. In addition to these learning guides, distinctive *media terms* within the chapter text are boldface and featured with glossary definitions in marginal panels alongside the text. While these media terms function to ensure that students absorb the unique terminology of the media without confusing their grasp of larger concepts, they can also be used by individual instructors as the focus of learning goals for a more technical understanding of each of the media. Finally, after students have completed the chapter and are ready to review, they will discover that the issues listed in the introductory section have been crystallized with “Questions for Review,” and “Issues to Think About” at the end of the chapter.

The ideas encapsulated under the “Key Concept” are central to the story of the media topic in each chapter and are highlighted as guideposts to students when reviewing main ideas and following the thread of the chapter. In addition, media terms are bolded and defined on the page.

But the story doesn't end here. In February and March of 1994, Viacom, Inc., and QVC network, Inc., battled for control of the Paramount Video network, which had over \$10 billion. The purchase affected all media industries, not just publishing, because in addition to its vast publishing holdings, Paramount also owned Paramount Pictures and an illustrious movie library (MGM's World, The Firm, and Sunset Boulevard), television studios, a theme park division, the New York Knicks National Basketball Association team, and the New York Rangers of the National Hockey League. Viacom also has many other holdings, including MTV, VH1, and the Nickelodeon networks. In 1994, as a unit, Viacom and Paramount owned twelve television stations, fourteen radio stations, Showtime, the Movie Channel, syndicated reruns such as Cheers, and 3,760 films. They controlled 1,927 movie screens, 3,500 home video stores, and 507 music stores.<sup>1</sup>

#### Conglomeration and media convergence

The building of conglomerates has resulted in the production of packages in which books, movies, television programs, and other products are viewed as parts of the same media package. In some cases, however, conglomerates are loose coalitions in which one arm—say, the broadcast arm—might not know what the other arm—say, the book-publishing division—is doing. Dan Lacy, former president of McGraw-Hill, notes, for example, that Little, Brown, a book publisher owned by the same conglomerate as Books of the Month Club, will market a book to Literary Guild if the Guild offers a better deal.<sup>2</sup> Moreover, authors often work through agents who demand the “best deal,” rather than an in-house arrangement. However, the trend is definitely toward generating packages.

#### Key concept

**Media Convergence** from the 1980s onward, books, movies, and other media products have increasingly become linked as part of the process of consolidation. The merging and combining of business operations under the same ownership. A few large corporations now control many publishers, film studios, and other media outlets. Although the consolidation of companies may produce more books and movies, limited ownership of media may restrict the types of information transmitted to the public.

In particular, those that showcase “star” writers, leaving less money for the nonstars. In addition, power has moved from editors toward those who deal with subsidiary rights. Despite the looseness of the coalition, the position of the conglomerate is significant. Corporations often exercise a fair amount of allocative control—allocating funds to various divisions or sections of divisions. Division heads often have a great deal of autonomy when it comes to operations, but they are heavily controlled by the budgets given to them by corporate business managers.

Concentration has advantages and disadvantages. Book publishing is a

risky business; only 20 to 40 percent of books published make a profit. Therefore, concentration allows for greater profit by producing fewer books in large quantities. However, it also tends to contribute toward homogenization. If one type of book is successful, publishers will look for a similar book that will appeal to the same broad audience. This, in turn, can negatively affect the marketplace of ideas; fewer ideas are out there for discussion.

#### Audience demand in book publishing markets

The market can be divided by types of publishing houses, as well as by types of books. Publishing houses can be further divided by size. Large publishers often have several divisions and publish different types of books within each division. A large house such as Simon & Schuster, for example, may have a **trade book** division as well as a **textbook** division. Trade publications, or books published for general distribution, include (1) hardcover books, (2) quality paperbacks, and (3) mass-

**trade books** Most mass marketed books sold at book stores or through book clubs. Excludes textbooks.

**textbooks** Books used for elementary school, high school, and college classroom work.

**specialized publishing** Publishing houses that produce a particular type of book, such as religious and children's books.

## Special features to focus interest and learning

A number of special feature pieces are introduced within the text at appropriate intervals to highlight key ideas and serve as a focus of special instructional units.

“Profiles” of typical and influential players in each media area are highlighted and are linked to the Allyn & Bacon Interactive Video Program, to the Video User's Guide, and to the Web site for this text.

**[profile]** Stephen King

More movies have been made from Stephen King's novels than from any other writer's. So far, twenty of his thirty best-selling have hit the screen. His editor says that King's success is partially because he can see the relationship between books and screen.

King grew up a poor child of a single mother. His father left the family when King was two, and his mother took whatever jobs she could find. She brought home secondhand paperbacks, which she called “cheap sweet vacations.” Mother and son read murder mysteries when he was seven. King soaked into dime novels to watch horror films. When he was eleven, he and his brother started a local newspaper, which included film reviews and science-fiction stories.

By age fourteen, King had submitted several stories to professional publications. After a number of rejection letters, King published a story in *Startling Mystery Stories*. He was twenty years old and a student at the University of Maine, majoring in literature and taking courses in creative writing and rural sociology.

King married his college sweetheart, Tabitha, and had two small children. By the time he was twenty-five, he had written five novels and received as many rejections. His few published short stories couldn't pay even the telephone bill.

However, in 1973, while King was working as a laundry, he offed one of his novels out of the back of his mind. Her edition was good. *Carrie* brought a year-record sum of \$400,000 in paperback sales. Three years later, the novel was made into a movie. King followed with *Salem's Lot* and *The Shining*, both of which also made it to the big screen.

King says that the difference between a talented writer and a successful one is a lot of hard work. He should know. By 1980, he had written twenty-five books. King's success is based on talent but also on sheer output. He wrote over 2,000 words a day, often before lunch. He writes enough to produce seven novels a year. He composes novels, comic books, short stories, novels, and literary dissertations. He has all of them are tales of horror.

Some of them are published under the pseudonym of Richard Bachman, which he uses to prove that he can produce good literary work without the Stephen King label.

**SOURCES:** Nancy Pata, “It's Double Trouble by Stephen King,” *Sun Sentinel* (Fort Lauderdale), September 4, 1989, endnote, p. 36. Andy Barrett, “A Career Written in Blood,” *The Independent*, March 10, 1986. Section Comment, p. 19. John Miller, “Kingdom of Horror,” *Sutton Daily Record & Herald*, March 7, 1996. Gordon Meier Ltd., March 7, 1996. New York Times, February 18, 1995. Weekend Supplement, p. 12.

**niche publishers:** These are smaller publishing houses that serve very narrowly defined



## Sumeria Reborn

ook up the magazine, experimenting with CD-ROM and other new technologies. "We wanted to use new technologies more to engage the marketplace for content," says Gorman. "We had a lot of formal films of media, others are trying to implement new technologies as well."

In 1992, after fifteen years of working in magazines, Jerry Gorman and his wife, Susan, decided to start their own publishing company. They wanted to find a company that was not just a publisher, but a creative media firm. He named it *Common Sense*. Because he wrote, it was a natural fit. "I had a collection of 4,000 years ago that shaped the western communication paradigm," he says.

During the first year and a half of *Common Sense's* existence, the company published only books and magazines in CD-ROM titles. The company developed CD-

roms for a number of years, but off set their losses, and finally had an product accepted by a national publisher. In 1993, *Common Sense* began to make a respectable amount of money," but he says. "The CD-ROMs had been and venture capitalists willing to jump in to us."

By 1995, Gorman is being driven by the aesthetic value of prime design, rather than by multi-media. "I want to make a magazine," he says.

"We thought to incorporate the multi-media into a digital media framework, trying to bring a complex text together, but not create the same time that we disagree that complexity in simple and elegant."

Our CD-ROMs are used in three ways to be viewed as we would a book. You can look at a magazine to read, as a source of materials by the reader, who can use it as a book.

[illegible]

ROM is rapidly inhabiting libraries that are increasingly short of funds and storage space. The goal is to increase available data for customers. Writes Joseph L. Dionne, president of Nova Systems.

There's a myth that customized printing is somehow optional for our profession. This reminds me of how the once-mighty railroads considered the DC-3 and two-axle trucks as mere irritants, failing to recognize these upstarts would eventually end the lifeblood from the business. As publishers, we must recognize that advances in technology can liberate us from the comparative inflexibility of expense of producing the traditional textbook—the tyranny of the printing press. We can't mistake the book we want to publish for the market we want to serve. We can't fall in love with our own products and give short shrift to the actual needs of our customers. <sup>18</sup>

tures, and video for their own purpose, or to be played like a videotape, to be viewed in a passive, TV-fashion.

In my nightmares, I see users using promoting self-help "videos" or cosmetics on CD-ROM or large media conglomerates, evolved into science fiction megacorporations, sucking the world's visual assets into anonymous databases to be replayed at their will and for their profit.

In my good dreams, I see the CD-ROM products with the quality of the PBS series "Nature" transformed into something that the reader can reshape and explore in ways never imagined by their creators, allowing readers to travel the real information highway, the pathways of the mind.

**SOURCE:** Jerry Bornell, "Digital Media Boom in the City," *Source Provisions Executive*, May 6, 1994, p. D-5.

SOURCE: Jerry Borrell, "Digital Media Boom in the City," *San Francisco Examiner*, May 6, 1994, p. D-5.

**IMPACT FEATURES** Four kinds of special-feature boxes present stories throughout the chapters to illustrate key social and technical influences that intersect with the media. To focus attention on key concepts and themes, the text includes these boxes: “Cultural Impact,” “Economic Impact,” “Converging Technologies” (stressing the continuing overlaps and blending of media functions as technologies develop), and “Global Impact” (calling attention to international influences in key areas) throughout respective media chapters.

**GRAPHIC CHARTS, DIAGRAMS, AND PHOTOS** An array of graphic material runs alongside the text in each chapter to provide supplementary data, useful charts illustrating key ideas, and historical and current photos that provide visual examples of text concepts.

**NAVIGATING THE WEB** Each chapter has a special section offering two sets of Web sites that provide material in the chapter. Chapter 1, for example, includes sites that illustrate how books are offered or promoted on the Web, and sites that contain metadata about the book industry. The last set of addresses can be considered special projects, collaborative projects, or term papers.

*“Converging Technologies”  
and “Global Impact”  
boxes in each chapter  
stress the continuing  
overlap and blending of  
media functions and call  
attention to international  
influences on media.*

## Global Impact

## Book Piracy

o cancers fired and no blood flowed, but in May 1995, American publishers won an important victory in the worldwide battle against book piracy. Prentice-Hall and Harcourt Brace settled a lawsuit against Anhui Science and Technology, a Chinese publishing company, and five Beijing bookstores over the violation of copyrights for English-language texts.

In the growing global economy, that seemingly dull event generated shock waves. Although companies in China (along with many other countries in Asia) continue to violate copyrights, the victory was the first official step toward controlling those abuses.

the United States informed China that trade expansion would not be allowed unless China agreed to recognize intellectual property rights which include copyrights, patents and trademarks. In March 1995, the United States and China signed an agreement for tougher enforcement of intellectual-property violations.

Battles to protect the creators of books and other material are being won, but the war, which dates to the 1500s in England, continues. The digital transmission of text and visuals with computers makes piracy

Information will play a key role in the global economy, both as a product and as a way to correlate economic activities. Developing countries that want to participate in that global economy will be required to respect information ownership.

By 1914, books finally gained a favored mailing status that promoted distribution. In 1913, Congress had established a separate parcel-post mailing rate for packages but had failed to include books. Nevertheless, the following year, the Postmaster General simply moved books to the fourth-class parcel-post rate, which allowed books to be delivered through rural free delivery, established in 1896. The move laid the groundwork for the development of book clubs in the 1920s, a creation that promoted popular consumption of books, as well as of histories and biographies. During World War II, President Roosevelt's war efforts administratively lowered the book rate, and Congress officially passed the lower rate in 1942. Cheaper postal rates for books ensured that they would be available to a wide audience, not merely to an elite.

**B**ook publishing enters the modern era

The founding of book clubs—the Book-of-the-Month Club in 1926 and the Literary Guild in 1927—allowed publishers to reach a national but targeted group of readers through direct-mail promotion techniques. Such distribution opened the markets for an astounding array of new titles. Publishing figures rose steadily through the 1920s and then declined between 1931 and 1933, the years of the Great Depression. During the late

--	--

--	--

1

*The “Navigating the Web” features help students find information about a topic and examples of various media on the World Wide Web.*

## Supplements for the Instructor and Student

**INSTRUCTOR'S RESOURCE MANUAL** This manual provides outlines, questions, teaching suggestions, copy masters, and a supplementary chapter on "Power and Ideology" along



with material for classroom assignments linked to the video modules in the *Allyn & Bacon Interactive Video Program*.

**TEST BANK AND PRACTICE TESTS** The *Test Bank*—over 1000 true/false, multiple-choice, short-answer, and essay questions—is available both in print and computerized formats for instructors only. *Practice Tests* for students, consisting of approximately 15 questions per chapter, are offered to help students gain mastery of chapter material.

**THE ALLYN & BACON INTERACTIVE VIDEO PROGRAM** Video modules based on the key media players featured in the text's "Profiles," provide a live "case study" of a media career. Modules are linked to critical thinking questions that can be presented to students via handouts from the *Video User's Guide* and from the Web site accompanying this text.

**VIDEO USER'S GUIDE** This separate guide provides instructors with additional information about working with the video modules for use in critical thinking investigations and special class or collaborative projects.

**THE MEDIA IN YOUR LIFE WEBSITE** A state of the art Web site is available for students and instructors ([www.abacon.com/folkerts](http://www.abacon.com/folkerts)) to access in connection with work in this text. It provides an online study guide, links to critical thinking exercises and the video modules, a special survey section linked to "The Media in Your Life" features in the text, Internet-linked versions of the "Dateline" charts, and new "Profiles" features in addition to those in the text.

**COLLEGE NEWSLINK** A special subscription rate to College Newslink is available to adopters and students using *The Media in Your Life*. College Newslink ([www.ssnewslink.com](http://www.ssnewslink.com)) is a media-oriented channel that provides news articles, periodical subscriptions, and other media industry data via e-mail and newsgroups.

**POWERPOINT PRESENTATION PACKAGE** Slide material combining graphic and text images are offered to instructors in modular units to accompany each chapter. Software is compatible with all platforms, and a PowerPoint viewer is included to access and produce the images on the instructor's local equipment.

**THE A&B QUICK GUIDE TO THE INTERNET FOR MASS COMMUNICATION, 1998** This handy reference book acquaints users with efficient ways to use all Web search and communication resources. This guide including the free *Sprint Internet Passport* CD-ROM is available packaged with the text for free. See inside the front cover of the text for ordering information.

**THE A&B MASS COMMUNICATION VIDEO LIBRARY AND THE MOVIE LIBRARY** Adopters of this text have access to two rich libraries: (1) a set of videos about the media created through Insight Media and Films for the Humanities, and (2) the *Movie Library* featuring ten popular entertainment movies, each related to one of the media (for example, *Radio Days*, *Network*, etc.). Conditions for adopters' access to these libraries can be obtained by contacting your Allyn & Bacon representative.

**MESSAGES 4: THE WASHINGTON POST MEDIA COMPANION** Prepared from columns of the *Washington Post*, these articles on the media can be used concurrently with the text. This collection of articles is available separately for student purchase.



## Acknowledgments

This text has evolved over time and through experience in teaching at two major mass media programs at George Washington University and at Michigan State University. We wish to thank our colleagues at these schools who have encouraged us to shape an introductory course in the direction that this book has taken. In particular, we thank Leslie Lacy and Leroy Towns, Barb Miller and DeeDee Johnson of the Michigan State University staff, and Maria George, executive aide in the School of Media and Public Affairs at The George Washington University. We would also like to thank Dwight Teeter, whose advice across the years has been thoughtful and sustaining and whose great joy in being an administrator has been invaluable in helping others along their way. At Allyn and Bacon, many editors and marketing people have helped bring this book to a level that best expresses our approach to the course. In particular, Allen Workman, the developmental editor, motivated us to complete the project and systematically helped conceptualize the pedagogical elements of the text. Barbara Gracia, as gracious as her name indicates, kept us going through the final integration of text, photos, and pedagogical materials.

As we wrote and reworked these chapters, a number of our colleagues have provided helpful manuscript reviews at each stage of development. We hope they feel the book has benefited from their comments and advice. We wish to thank Edward Adams, Angelo State University; Tom Buckner, McClennan Community College; Thomas Draper, University of Nebraska, Kearney; Jack Keever, Evelyn Plummer, Seton Hall University; Marshel Rossow, Mankato State University; Roger Soenksen, James Madison University; Ardyth Sohn, Butler University; Hazel Warlaumont, California State University, Fullerton; and Sandra Wertz, The University of South Carolina.

# Contents

Preface xxv

## 1

### **We the People and the Mass Media**

1

Technology: New and Convergent 3

Economic Impact ■ *Technological Convergence: Old Issues in New Form* 5

Economics: Who Will Pay the Piper?  
And Who Will the Piper Be? 7

A Political Revolution 8

Cultural Impact ■ *Power to the People* 10

Social and Cultural Impact 10

A New Internationalism 11

Profile ■ *Marshall McLuhan* 12

Global Impact ■ *Lingling Zhu and the Internet* 13

Summary 14

Navigating the Web ■ *Media on the Web* 14

Questions for Review 15

Issues to Think About 15

Suggested Readings 15



**How People Communicate: Uses and Structure****16****The Communication Process 18****Mediated Communication and Mass Media 20****The Mass Communication Process 21****Uses of Mass Communication 23***How Individuals Use Information 24***Converging Technologies ■ Interactivity 25***How Groups Use Information 26***The U.S. Mass Communication System 27***A Global Context 27**U.S. Mass Media as a Market System 28**Three Communication Markets 28**Media Organizations 31**Demand for Information and Ideas 32***Profile ■ Charles Dolan 33***Supply of Content 35**Interaction of Supply and Demand 37***Cultural Impact ■ Politically Correct in the Marketplace 38****Economic Impact ■ Who Pays the Bills? 40****The U.S. Mass Media System and the World 40****Summary 41****Navigating the Web ■ Communication on the Web 42****Questions for Review 43****Issues to Think About 43****Suggested Readings 43**

# 3

## Historical Development of Mass Communication

44

vii

**Printing and Mass Production:  
A Technological Revolution 46**

**Communication Networks in Colonial  
North America 48**

**Challenges to Elite Authority 48**

*Independence and the Marketplace of Ideas 49*

**Profile ■ Mary Katherine Goddard 50**

**Communication and Nation Building 51**

*The Fight for Political Dominance 51*

*Publishing and a Diversified Society 53*

*Growth and Expansion 54*

*Telegraph Breaks Transportation Link 55*

**Cultural Impact ■ Antislavery Visuals 56**

**Converging Technologies ■ Marconi Supplies News to New York Herald 58**

**The Modern World of Communications 58**

*Magazines as a Social Force 59*

*World War I Restrictions and Propaganda 59*

*The Radio Revolution 60*

*Film and Cultural Values 62*

*Communication and Consumer Culture 63*

*News in Print 63*

**News Media and Society 65**

*The Hutchins Commission 66*

*Government and Press 66*

**Mass Media and Society 68**

*Television and Its Impact 69*

*The World of Print 71*

**The Current Media Picture 72**Economic Impact ■ *Lobbying Congress Is Big Business* 73

Summary 74

Navigating the Web ■ *Media History on the Web* 75

Questions for Review 76

Issues to Think About 76

Suggested Readings 76

**4****Books****78**

Growth of Literary Culture 80

Books in American Life 81

*Books and Social Change* 82Global Impact ■ *Book Piracy* 85

Book Publishing Enters the Modern Era 85

Today's Market Structure 87

Economic Impact ■ *Unknown Hits the Big Time* 88Cultural Impact ■ *African American Best-Sellers* 90*Media Conglomerates in the Book Business* 90*Conglomeration and Media Convergence* 92

Audience Demand in Book Publishing Markets 92

Profile ■ *Stephen King* 93*Financing and Convergence* 94*Market Dimensions of a Best-Seller* 94*Enduring Themes in Audience Demand* 96

Supplying the Audience's Demand 96

*Textbooks* 96*The Trade Market: Fiction and Nonfiction* 98