Heads Broadcasting in America - A Survey of Electronic Media 10th edition McGregor Test Bank

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Instructor's Manual and Test Bank

for

McGregor, Driscoll, and McDowell

Head's Broadcasting in America
A Survey of Electronic Media

Tenth Edition

prepared by

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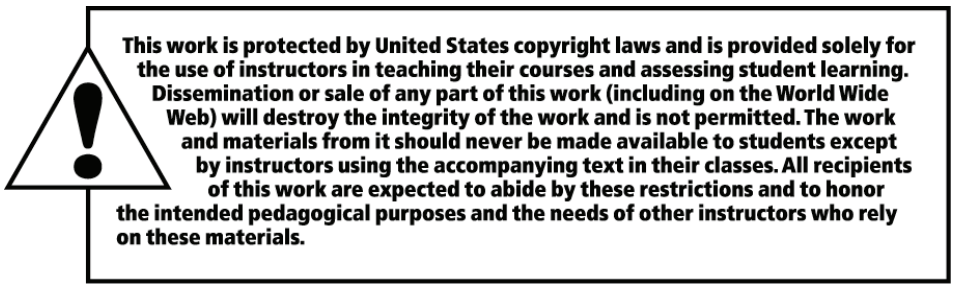
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PREFACE

Students taking an introductory course in electronic mass media usually do so for one of two reasons:

1) Because they want an interesting elective

2) Because they are majors—and the course is required.

Our aim is to provide instructors with resources to help students with their understanding of various changes in media industry and how electronic mass media functions in today's world.
We are fortunate because we teach a subject with which students are, at one level, intensely familiar. However, most students only have a superficial knowledge of electronic media and but lack knowledge of the necessary central issues which they have never thought about or considered.

Effort should therefore be made by instructors of this course to address the following issues by the end of the course:

* Discuss reasons for studying electronic media.
* Differentiate between the following concepts and terms: broadcasting, cable, relays, electronic mass media, common carriers, telecommunications, hybrid communication services, and the Internet.
* Outline main events and changes in electronic media evolution, including new media and technological innovations, their roles in changing the industry as well as their influence on society.
* Explain how electronic mass media work, and explain how technological advances influence how we receive information and entertainment now and how that will change in the future.
* Describe influences of public investments, funding sources, economic pluralism, and centripetal tendency on the economics of communication industries.
* Describe and debate areas of concern about media impact.
* Explain why regulatory bodies place limitations on electronic media, and describe how convergence raises questions about distinctions among the media.
* Explain how cultural values and national perspectives affect domestic and foreign broadcasting systems, and differentiate between government-operated, public-service, and commercial systems.
* Outline the influences of American broadcasting on other broadcasting systems around the world.

Achieving these goals is a challenge that the Instructor's Resource Manual for Broadcasting in America is designed to help you meet. Today's students demand that we consistently command their interest and attention. Indeed, studies on teaching and learning patterns reveal that students' attention spans wane after about 20 minutes. Varying class activities help maintain interest, so exercises and audio/visual resources detailed here are designed to give you options for use both in class and as course assignments.

Undoubtedly, instructors have already developed teaching strategies for your courses. Even so, this guide can help you structure class time around lectures, discussion, audio/visual materials, overheads, case

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studies, explanation of textbook exhibits, and input from guest speakers. Chapter by chapter, we have outlined possible approaches to presenting material to students to maintain students' attention and to help them reach course goals.

Each chapter has five components: learning objectives; chapter focus; terms, concepts, and exercises; test questions (multiple choice, true-false, and essay); and audio/visual materials. The learning objectives present goals for each chapter. The chapter focus summarizes important points in the chapter and suggests topics for lecture consideration. Terms, concepts, and exercises can be written on a blackboard at the beginning of class or shown on an overhead or PowerPoint presentation in order of use. And, finally, test items and audio/visual resources can be used in whatever ways instructors find most practical.

Effective Use of Video

The videos listed at the end of each chapter deal with issues and concepts of interest to students, but they are often too long for effective class use. In other words, it's not enough to have students watch a 60-minute video and then dismiss them. Preparatory activities and follow-up discussion are necessary components that instructors should consider incorporating with videos.

One of the best ways to integrate a video is to preview it in advance and select a short segment of about 10–12 minutes. As students watch the excerpt, students need guidance towards themes that instructors will emphasize in lectures.

Instructors could also have students look for specific information. Then discuss those facts, figures, and issues. Another approach—especially in the case of a long video that instructors want to or must use—is to schedule a separate viewing session and then ask students to pay attention to specific themes and topics to be discussed in class. A third strategy is to assign students videos to watch on their own, in preparation for later oral or written reports.

The audio/visual entries have been culled from a wide range of sources, but they certainly do not include all that is available. Users of this guide might already be familiar with local and national archives, special collections, and rental libraries. Check these sources not only for items listed in these pages, but also for other media resources not in general distribution. Each audio/visual entry includes the length in minutes and copyright or release date. Addresses of primary distributors are listed with the entry.
Lastly, this newly updated instructors' manual also has a newly created MYCOMMKIT resource to help students better understand and explore the contents of the updated Broadcasting in America text.

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Special thanks go to the author of the 9th Edition of the Instructor's Resource Manual, Louise Benjamin, University of Georgia.

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CHAPTER 1
Introducing Electronic Media

LEARNING OBJECTIVES

After reading this chapter students should be able to understand the following concepts:

Convergence: Understand how media is coming together, blurring the lines of previously distinct communication forms such as broadcast, cable, telephone, computers, and mail

Divergence: Discuss how wide implementation of newer information technologies may be affected by consumer acceptance and government regulation

The "Players": Answer the question - What roles will broadcast, cable, telephone, computers, and newspapers play in delivering information and entertainment to media consumers?

Roles: Distinguish between electronic media and common carriers, focusing on content and legal responsibilities

Broadcasting: Define broadcasting, and differentiate it from other electronic media

Hybridization: Explore how media roles and functions are changing within the industry

The future: Understand how technological advances will offer a wider array of program options and how these options will never completely replace over-the-air or local broadcasting

CHAPTER FOCUS

In this introductory chapter the authors show how interesting the study of electronic media can be. Subsequent chapters focusing on other media topics discussed in later parts of the book are introduced in this chapter explaining who the players are and how each may function in volatile media markets.

This chapter lays the foundation for the study of electronic media, as it recommends that you take time to lay out these fundamental principles of the American electronic media system and to help students understand its unique language.

This generation of students is familiar with some aspects of the electronic media, but not as much as they might think. To illustrate this point, give a "pre-test" on the first day of class. Ask students to define terms like broadcasting, cable, telephones, common carriers, electronic mass media, computers, digital divide, internet, hybrid services, social network sites and satellites, and see what kind of responses you get by asking students to share some of their responses. This exercise should motivate students and also help them recognize there is a lot they don't know about American electronic media. The chapter provides an overview for the rest of the text and raises critical questions to help students see the big picture. The focus here shows how media are converging and how electronic media will be part of the future.

Finally, as you explore this chapter with your students, pay close attention to the exhibits. These not only complement the body of the prologue, but also provide insights into media consolidation and how technology influences convergence. The prologue places the study of the electronic media in a societal context and shows how the media have a pervasive influence on our daily lives and therefore worth studying.

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TERMS, CONCEPTS, AND EXERCISES

What It Means

Terms: electronic mass media, convergence, interactivity, consolidation, diversification, bundling, democratization of the media, direct-to-home (DTH) satellites, multimedia, digital divide, Internet.

- At the outset of the course, get students to discuss their perceptions of media influence on their lives and to reflect on convergence. Months later, at the end of the course, ask them the same questions, and you (and they) should notice a measurable difference in the sophistication of their answers.
- Because many students in your class are majors in your program or are looking for an interesting elective course, get them to discuss their expectations for this course. What do they hope to get out of studying electronic media? Use their goals not only as an introduction to the objectives you have designed for the course, but also to get them to recognize the importance of studying electronic media.
- How is convergence changing the media landscape? Use your own experiences to illustrate change. For instance, when you were in college, what video and audio options were available? Did you listen to audio cassettes, 8-tracks, LPs? Was cable a viable video option, or did you choose your television from three broadcast networks and their affiliates, a public broadcasting service, and one or more independent television stations? Presenting such a historical perspective will give students a backdrop for discussing proposed future changes and challenges.
- Introduce the effects of government policies on media consolidation and market changes. Use exhibit 1.a to show how big media holdings can be resulting in both vertical and horizontal integration.

The Players

Terms: broadcast, distributors, programmers, digital television (DTV), localism, universal access, cable, multiplexing, video-on-demand, digital video recorders (DVR), direct broadcast satellite (DBS), direct-to-home (DTH) satellites, newspapers, online news content, telephone, common carrier, telcos, converter box, video servers, personal computers (PCs), streaming, Internet

- Discuss the origin of the term “broadcasting,” which was first used as an agricultural term. What is the connection between how farmers used to sow grain and how radio and television stations distribute programs?
- A discussion of symbiotic relationships among media will be very fruitful. Explain to students that new media do not drive out old, but instead older services change to meet new needs for the public. Radio is a classic example of this symbiotic relationship. With the growth of television, radio changed from being a provider of comprehensive programs to narrowly targeted music stations. Ask what is likely to come about if cable and fiber optics wire the nation. What happens to over-the-air broadcasting? What role do these media play in a more media-rich environment? Can they ever be replaced?
- Discuss how localism can be viewed and how the concept affects ownership and services provided by the electronic mass media. Have students write a short essay on how their hometown/city would be different if their existing local radio and/or television stations were suddenly taken over by a national network—all of the stations’ programming would come only from the national network, and their local stations would be operated as a transmitter only for nationally oriented programs.
- Many different types of multimedia services exist or may exist in the near future. What services do students use? Also, remind students that video games are a type of multimedia service.

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- How might on-line services change traditional newspaper delivery? Will major publishers be able to deliver specialized electronic news and information to subscribers? At what price to the subscriber?

Back to Basics

Terms: conduits or delivery systems, content providers, wired communication, over-the-air communication

- Using Exhibit 1.b, ask students about the technology they have access to at home and their use of multimedia.
- Conduct your own survey about students' "love affairs" with media and the services they provide. Ask for a show of hands as to how many would give up television, radio, recorded music, movies, newspapers, magazines, and so on. Then ask what services they would be willing to purchase and for what price. Results may surprise you. In one recent survey I did in class, recorded music was the last medium students would give up and they would be willing to pay for MTV rather than receive it as "basic cable." The results give students a lot to discuss about the impact of media on their everyday lives.

PEARSON MYCOMMUNICATIONKIT RESOURCES

*Each chapter of the MyCommKit for **Head's Broadcasting in America, 10th Edition** includes chapter learning objectives, practice quizzes, key terms flash card, and select media.*
Media available for this chapter:
WATCH: News Feature: ABC's Nightline: The Impact of new Media Outlets on Politics (2004)

OUTSIDE AUDIO/VISUAL RESOURCES

The New Age of Digital Video Compression **(VHS, 71 min., 1994)**
Video examines this new technology in detail using simple language, analogies, and detailed animated graphics. Basic concepts such as bandwidth are covered, as well as numerous applications and future possibilities. Current applications demonstrated include television delivery over wire and desktop videoconferencing. Industry leaders from the following companies are interviewed: United States Satellite Broadcasting Co. (USSB), DirecTV, Compression Labs Inc. (CLI), General Instrument, Scientific Atlanta, PanAmSat, and TV/COM International. Distributor: Shelburne Films.

What Is Multimedia? **(VHS, 20 min., 1995)**
Multimedia brings together graphics, animation, audio, video, and text to create a new kind of experience. This overview includes some of the latest developments in the field while showing the basic principles that have been with us for a long time. The program examines the basic ingredients of multimedia, including hardware, software, scripting, interactivity, and robotics. Included are interviews with industry experts and examples of widely varied multimedia presentations from interactive medical databases and living books to virtual reality experiences and children's games. Distributor: First Light Video Publishing.

Components of Multimedia **(VHS, 29 min., 1995)**
Video investigates the creation of specific components of digital media including audio, video, graphics, and animation. Data compression and sampling are discussed. Distributor: Insight Media.

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The Multimedia Revolution—Today and Tomorrow **(VHS, 29 min., 1995)**
Reviews some of the best applications of multimedia technology today and looks at the delivery of multimedia beyond CD-ROM, including interactive television, bulletin board systems, and the Internet. Distributor: Insight Media.

Frontline: High Stakes in Cyberspace **(VHS, 60 min., 1995)**
This program focuses on how computers affect advertising and American culture, and also explores possible implications such as invasion of privacy that might occur. Distributor: PBS Home Video.

Understanding and Using the Internet **(VHS, 120 min., 1995)**
This two-hour program explains the history of the world's largest computer network through the voices of principals involved in developing the Internet. Interviews with groundbreaking figures make this production highly credible. The first hour of the program reviews the history of the Net, while the second reviews how the World Wide Web makes the net accessible to millions. Distributor: PBS Home Video.

Big Business and the Web **(VHS, 30 min., 1999)**
In 1990, Tim Berners-Lee turned his vision into reality; through HTML, he made the world of information available to anyone who has access to a computer and a modem, what is today known as the World Wide Web. Hailed as one of the great success stories of the decade, the Web has introduced a vast array of opportunities for commerce, particularly for the software giants who are now battling to control the Web applications market. This program investigates the commercial take-over of the Web and asks if the Web can long remain a free-trade zone, accessible to all. Distributor: Films for the Humanities and Sciences.

Making Connections: Understanding the Convergence of Phones, TV, Cable, and Computers **(VHS, 26 min., 1999)**
Answer the phone—the television is ring. In part one of this program, NewsHour correspondent Paul Solman reports on the current state of telecommunications, as AT&T and the Baby Bells leverage broad-band cable technology to wrestle for market share. Along with TV shows, cable can handle voice communications, e-mail, Web access, and more—simultaneously. In part two, Mr. Solman questions the complexities of a total information environment where voice recognition and video conferencing technologies seamlessly blend the Internet, telephone, and television. Will consumers be able to cope with all the new choices? Distributor: Films for the Humanities and Sciences.

Design Effective Desktop Video Graphics **(VHS, 14 min., 1995)**
Graphics created on your computer can look terrific or terrible when transferred to video. "Designing Effective Desktop Video Graphics" explores the use of text, line, color, backgrounds, and graphic design for effective communication of your message. Special emphasis is placed on designing graphics that will withstand the limitations of the video signal, including resolution, contrast tolerance, color tolerance, and the potential for flicker and interference patterns. Considerations for readable text include density, size, style, edge treatment, and anti-aliasing. The visual portion of this fast-paced program is made up almost entirely of graphics designed to demonstrate the points being made. Distributor: First Light Video.

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CHAPTER 2
From Radio to Television

LEARNING OBJECTIVES

After reading this chapter students should be able to understand the following concepts:

Precedents: Describe what happened—or existed—before radio broadcasting

Broadcasting's beginnings: Recount early broadcast experiments and initial broadcast operations

Monopoly: Discuss why government control of radio did not occur in the United States after World War I, when most countries took such an approach

Broadcasting's growth: Outline how the fledgling broadcast industry grew, and indicate who and what influenced its growth through 1928

Network development: Discuss reasons for emergence of networks in the late 1920s

Broadcast regulation: Describe the changing role of government in relation to wire and wireless, regulation of early broadcasting, failure of early laws to address broadcasting's problems adequately, and passage of the Radio Act of 1927

AM radio's transformation: Describe the evolution of AM radio from the golden years in the 1930s and 1940s to radio's struggle to survive in the 1950s and 1960s

FM radio's emergence: Recount initial problems facing FM's development, and describe how FM overcame these problems to emerge by the 1970s as the dominant radio force

Television's evolution: Delineate television's technological development from mechanical to electronic systems. Describe changes made from the 1950s "live" decade to film and later videotape recording

Television's impact on radio: Outline changes in radio brought about by television's introduction

Controversies and crises: Give an account of the conflicts in ethical practices and programming excesses that faced radio and television in their formative years

CHAPTER FOCUS

This chapter provides historical roots for electronic media. Entire courses are often devoted to nothing but the material covered in this chapter. The text provides condensed highlights of electronic media's history. The key reason for studying broadcast history is to show that American broadcasting exists in its present form because of what happened in the past. Were it not for the entrepreneurial talents of Marconi, or the dogged determination of Lee de Forest or Reginald Fessenden, for example, broadcasting would likely be different. Had the federal courts not ruled in favor of Zenith, the Radio Act of 1927 might never have been written. You could go on with such "what if" examples.

This historical information must be presented as both interesting and important to help students appreciate and recognize the historical roots of our electronic media system. Your personal level of enthusiasm for this material will be reflected in your class presentations. If you haven't done so for this chapter, I would strongly recommend that you at least scan Sterling and Kittross's second edition of their one-volume history, *Stay Tuned*. Eric Barnouw's three-volume history of American broadcasting—*Tower in Babel*,

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The Golden Web, and *The Image Empire*—in addition to his more recent television history survey, *Tube of Plenty*, provide many fascinating insights and anecdotes of situations, events, and people who played key roles in American broadcasting.

A study of electronic media history is an appropriate way to begin your course, because all that follows builds upon the historical antecedents covered in this chapter. Many students seem to get bogged down in historical detail, however, and lose the big picture you're trying to create. Emphasize history as more than a series of obscure names and dates. Tell them that more important than remembering when NBC was formed or when Fessenden made his first voice transmission broadcast is to appreciate the significance and relationships of these events. As this chapter shows, radio and television are inextricably intertwined, and there are good opportunities to discuss their symbiotic relationship.

The freeze of 1948 and resulting 1952 *Sixth Report and Order* are crucial for understanding American television development. Take time to explain causes of the freeze and resulting rules that still define broadcast television. Continuing problems with UHF television and UHF tuners and the battle over color television standards between CBS and RCA offer valuable insights.

Although a discussion of programming doesn't really begin until Chapter 8, material about early television programming is included here. What was involved in early live television drama anthology production can be fascinating. I also focus on the slowly developing partnership between television and Hollywood film studios. Many videotape rental stores now carry early television programs—use some examples to discuss the differences between 1950s programs and those of today.

Detail the changing impact of television on radio (2.11). Most students are avid radio listeners, and they should be interested in how Alan Freed, Gordon McLendon, Todd Storz, and Dick Clark contributed to rock and roll and the Top 40 format. We often forget that our students were not born until the early 1980s—their sense of history is shorter than ours. Students have a difficult time placing broadcasting within any framework, because their overall knowledge of American history is poorly developed. You need to relate constantly social and economic conditions that underlie the development of radio and television.

TERMS, CONCEPTS, AND EXERCISES

Cultural Precedents

Terms: urbanization, mass media, penny press, vaudeville, phonograph, Thomas Edison, motion pictures, talkies, visual grammar

- Discuss the role that precursors to mass media played in preparing Americans to become media audiences. Discuss the social conditions that led to mass communication.
- Discuss the "mass" audience concept, and how audiences were entertained and informed prior to radio broadcasting. How did these preradio forms of entertainment and information influence programming for radio (and eventually television)?

Technological Precedents

Terms: telegraph, Samuel F. B. Morse, Morse code, Western Union, PTT or Post Telegraph and Telephone, transatlantic cable, news wire services, "global village," telephone, Alexander Graham Bell, Elisha Gray, AT&T, long lines

- Discuss what mass and interpersonal communications were like prior to the telegraph and telephone.

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- Discuss the development and early uses of telegraphy, including improved communication between Europe and America with the transatlantic cable, as well as the use of the telegraph for news gathering.
- Discuss big business in telephone communications and how patent controls led to telecommunication monopolies.

Wireless Communication

Terms: wireless, James Clerk Maxwell, Heinrich Hertz, Hertz (Hz), Guglielmo Marconi, wireless telegraphy, American Marconi, vacuum tube, Lee de Forest, H.J. Round, arc transmitter, diode, Ambrose Fleming, Audion vacuum tube, triode, regenerative or feedback circuit, Edwin Armstrong, wireless maritime services, alternator, "patent pooling"

- Discuss events leading to the invention of wireless communication. Notice the number of years that separate many of the events listed in the text. Would it take this long today for the development of a new technology? Consider the rapid development of computers, or videocassette recorders, or compact disc players, for example. Why, by comparison, did wireless take such a long time to develop? (There is no single answer here, but the question is an interesting one on which to speculate. The lack of formal means of communication is certainly one possible answer, as is the fact that prior to World War I, radio was being developed not by major corporations, as is the usual case with today's technology, but instead by a number of individual entrepreneurs who were either unable or unwilling to share resources or ideas in any systematic way.)
- Discuss how the First World War accelerated development of radio technology. How did patent pooling work? Why was this so important in the future development of radio?

Birth of Broadcasting

Terms: radiotelephony, Reginald Fessenden, Lee de Forest, RCA, David Sarnoff, cross-licensing agreements, Dr. Frank Conrad, General Electric (GE), Westinghouse, 8XK, KDKA, "cat's whisker," crystal set

- Point out that experiments by Fessenden and de Forest were not conducted by major corporations. Large companies got into radio after the war. Would it be possible in today's society for individuals to have such a remarkable impact on the development of a major technological breakthrough? You might cite the example of Steve Jobs and the first Apple Computers.
- Compare relationships among major corporations involved in wireless communication—AT&T, GE, and Westinghouse and their combined ownership of RCA. Emphasize that the cross-licensing agreements eventually fell apart because of the unprojected new use for their services: broadcasting.
- Note the interconnections among Frank Conrad, the Westinghouse engineer operating his own experimental station; Westinghouse, which was looking for a novel merchandising tie-in (that is, the manufacturing of radio receivers); the Horne department store that thought it could earn a profit by selling receivers; and the unsuspecting but appreciative audience of amateur set builders, who delighted in hearing music and voices on their homemade crystal sets.
- Discuss why KDKA's signal, despite its low power, could be picked up at such great distances from Pittsburgh.

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Broadcasting Becomes an Industry

Terms: WJZ, WEAF, common carrier, Radio Group, Telephone Group, "toll" broadcasting, "chain" broadcasting or networks, cross-licensing agreements, NBC, NBC Red, NBC Blue, Columbia Phonograph Broadcasting System, William S. Paley, affiliation contract, sustaining time (service), sponsorship

- The rivalry between AT&T's WEAF and the Radio Group's WJZ, both in New York, can be enlightening. Note very different philosophies of operating a radio station and why and how services of each station were offered to the public. Who was to pay for these services: the listener (by purchase of a radio receiver) or message senders (later known as advertisers)?
- Discuss WEAF's concept of toll broadcasting and how it was consistent with AT&T's telephone experiences. Who, after all, pays for a long-distance telephone call? Why couldn't the same concept apply to broadcasting? AT&T (1922–1926) felt the parallel was valid.
- Assess the varied approaches by AT&T and the Radio Group (GE, Westinghouse, RCA) to chain broadcasting. Discuss the use of "chain" to describe interconnection of stations (or a network). AT&T had the upper hand, of course, because its telephone lines interconnected its stations. The Radio Group had to rely on telegraph lines to interconnect stations, which, because of their narrower frequency band, proved a poor substitute.
- Remind students that RCA had devised a series of cross-licensing agreements among AT&T, Westinghouse, GE, and others. Some thought that these agreements were not enforceable because they concerned only point-to-point wireless and not broadcasting. Consequently, disagreements ensued, and eventually new cross-licensing agreements were written.
- Discuss Paley's concept for offering programs to his affiliate stations. Why were sustaining and sponsored programs such a novel and successful approach to programming? If you were a local station owner in the late 1920s, how might you have responded to Paley's proposal?
- Emphasize that Paley's system took control of programming away from local station managers and consolidated it in network hands. This is a good example of centripetal tendency.

Government Regulation

Terms: international conferences, *Titanic*, Radio Act of 1912, Herbert Hoover, National Radio Conferences, Radio Act of 1927, Federal Radio Commission (FRC), clear channels, "public interest, convenience or necessity" (PICON)

- Discuss ramifications of Hoover's inability to regulate radio that eventually led to creation of the Radio Act of 1927.
- Emphasize that broadcasters were clamoring for government regulation. Discuss why they wanted to be regulated. How does this cry for regulation differ from today's move toward deregulation of electronic media? How is it similar to and/or different from proposals for regulations on content of online services?

Depression Years (1929–1937)

Terms: Great Depression, Franklin D. Roosevelt and his "fireside chats," Mutual Broadcasting System (MBS), Communications Act of 1934, FCC chain broadcasting regulation, ABC, Westwood One, CNN radio

- Discuss some of the ways the Depression affected radio.
- Examine President Roosevelt's use of radio as a political tool. Here, you could play some of his radio speeches (see Audio/Visual Sources at the chapter's end). Note that he was the first president to use radio regularly to communicate directly with the public in his "fireside

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chats," thus bypassing Republican-controlled newspapers that were hostile to his New Deal proposals. Roosevelt also urged the creation of the FCC.

- Review how Mutual differed from traditional radio networks and was unable to challenge their dominance.
- Note how programming excesses led to regulation in "the public interest." How do concerns over today's program excesses manifest themselves?
- Discuss ramifications of the 1941 chain broadcasting regulations. Note that Mutual had complained to the FCC that other networks were too powerful. The FCC's regulations resulted in relaxation of the networks' hold over their affiliates and the formation of ABC.

Early Radio Programs

Terms: *Amos 'n' Andy*, comedy programs, copyright law, performing rights, ASCAP, NAB, BMI, Hindenberg, electronic transcriptions (ET), Bing Crosby, Ampex, magnetic tape recording, "soap operas," wire services, Press-Radio Bureau, John Brinkley, Robert Shuler, Orson Welles, *War of the Worlds*

- What roles did women and minorities play in early radio? What is the significance of *Amos 'n' Andy*? Again, audio tapes of this important program are available in bookstores. For further information on minority images in the media, consult *Split Image: African Americans in the Mass Media* (1990), ed. Jannette Dates and William Barlow, printed by Howard University Press, 2900 Van Ness St., NW, Washington, D.C.
- Controversy arose concerning use of music on radio: the "rights" of the musicians ran counter to desires of station owners. Discuss the role of ASCAP. What led to the formation of the National Association of Broadcasters (NAB) and the resulting music-licensing organization, Broadcast Music, Inc. (BMI), at first a cooperative?
- Entertainer Bing Crosby's dislike of live broadcasting helped fund development of prerecorded radio programs and the growth of a little-known company, Ampex. Prior to the use of magnetic audio tape, nearly all network radio programming was done live, with a second performance for those on the West Coast. What difficulties would such multiple broadcasts create?
- Discuss why and how newspapers tried to limit the development of radio newscasts. What was the purpose of the press-radio agreement, and why didn't the Press-Radio Bureau work effectively? Who won this "war," radio or the press? Note that the radio-press war was not only fruitless, but in fact was unnecessary. Research showed that when radio carried news programs, newspaper reading increased. In other words, carrying news on radio actually helped the newspaper industry rather than causing damage, as publishers feared.
- In general, many program formats common today developed in radio. Play audio tapes of some of the popular radio shows such as *The Jack Benny Program*, *Burns and Allen*, and *Fibber McGee and Molly*. These and other programs are available commercially. Discuss how these programs are structured and compare this structure to today's video programming.
- Discuss how program excesses by broadcasters such as Brinkley and Shuler were not tolerated. Tapes of *War of the Worlds* also exist. Your students may like to listen to it.

That Little Black Box – The Development of FM Radio

Terms: static, Edwin Armstrong, frequency modulation, high-fidelity sound, multiplexing, bandwidth

- Point out the experiments by Armstrong to develop FM radio and his efforts to get RCA's support. What were the economic consequences for RCA for Sarnoff's neglect of FM's development? Discuss the obstacles in the diffusion and adoption of FM when it was superior to AM. Discuss the implications of the FCC's decision to shift FM channels to its current location.

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The War Years

Terms: Elmer Davis, Office of War Information (OWI), Norman Corwin, Arch Oboler, Robert Trout, William Shirer, Edward R. Murrow

- Now is a good time to introduce the concept of programming reflecting the times in which it is produced. Play recordings of World War II productions as illustration. Many programs are available commercially.
- Discuss development of radio newscasts before and during World War II. Here you can use recordings of these newscasts or reports, especially those by Edward R. Murrow that are available commercially (Exhibit 2.j).

Radio Responds to Television

Terms: Alan Freed, rock and roll, Top 40, Edwin Armstrong, nonduplication rule, deregulation, talk-based programming

- Critique factors that led to changes and continued growth in radio in the 1950s. Speculate as to what might have happened had radio not become more portable.
- Discuss why radio began to program for a more selective audience. Observe that changes in radio, as a result of television, show the symbiotic relationship of the media—older media don't die out but change to survive.
- What might have happened to radio were it not for the work of Alan Freed or pioneers of the Top 40 format? How did they contribute to radio as it continues to exist today?
- What was the rationale behind the FCC's program nonduplication rule? What did this rule require? What effect did it have on FM radio?
- Why did FM finally become the fastest growing broadcast medium in the 1960s?

Early TV Development

Terms: Mechanical and electronic TV, John Baird, image dissector, Philo T. Farnsworth, iconoscope, Vladimir Zworykin, 1939 World's Fair and TV, image orthicon tube

- What are differences between mechanical and electronic scanning? Who were Farnsworth and Zworykin, and what role did each play in the development of television? Use Exhibit 2.k to show how both Farnsworth and Zworykin pioneered television.
- Ask the students about image clarity and introduce discussions on digital television or high definition television, covered in more detail later.
- What is the significance of the 1939 New York World's Fair in television's evolution?

TV Takes Off

Terms: "freeze," *Sixth Report and Order*, VHF, UHF, channel allotment, intermixture, UHF problems, color TV standards, kinescope, Allen B. DuMont, DuMont Television Network, FOX, "The WB," UPN, Pax TV

- Immediately following the war, why was there no flurry of interest in applications for television stations? What two developments changed the course of events? (answer: networking and advertiser interest in TV)
- Why did the FCC freeze granting of new television licenses in 1948?
- What were the key provisions in the FCC's historic *Sixth Report and Order*? Note that the channel allotment plan contained in this 1952 report is largely the one still in effect today. Explain why stations are separated by a minimum of 170 miles to prevent interference.

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- Why did UHF get off to such a shaky start? What is the inherent weakness of UHF signals? What did the FCC do to try to make up for the disadvantage of UHF stations?
- The problem of UHF tuning on television sets is important. Who were the major manufacturers of TV sets at the time? Why were they unwilling to equip their sets with UHF tuners? Note that the early UHF tuners were not the same as VHF tuners; they were more like radio dials, "nonclick" tuners that were more difficult to tune than the VHF tuners. Do UHF stations still have technical problems to overcome? How has cable television helped UHF stations?
- The story of color television is another example of network rivalry between CBS and RCA. Each promoted its own color systems. The FCC first approved the CBS system in 1950, but RCA continued to improve its own systems. Why was RCA so interested in color television? It has been said that the Korean War saved America from the disaster of "incompatible color." Why would the CBS system have created havoc? How did the FCC work out this problem?
- Why has the United States traditionally had only three television networks? Did technical reasons keep a fourth network from emerging, until recently? (No.) How did the allotment of stations by the FCC's *Sixth Report and Order* affect the number of networks?
- What difficulties faced Allen DuMont in developing a fourth network? How had these problems been surmounted by the time Fox inaugurated the fourth network in the 1980s and "The WB" and UPN networks joined the action in the 1990s?

Television's Golden Age, 1948–1957

Terms: videotape, Sylvester "Pat" Weaver, spectaculars, participating sponsorship, Paramount Theaters, Disneyland

- Was the "golden era" of television really all that "golden"? Why the name? What types of programs were popular during that era?
- Discuss the move of television production from New York and Chicago to Hollywood. Why the shift? Why didn't the motion picture industry welcome television at first?
- Notice that the film industry was not willing to help television at the outset. They saw television as a fad, yet at the same time as dangerous competition. Even after television moved much of its production to Hollywood, film studios still would not offer their best sound studios or their best contract stars for television programs.
- Why is Sylvester (Pat) Weaver important to television history? (Students may recognize his daughter, actress Sigourney Weaver.) Appraise Weaver's vision of television programming and how he planned to pay for these programs. (Segmented sponsorship became a reality under Weaver's reign as NBC's vice president for television.)
- How did third-place ABC try to compensate for its poor ratings? How did Paramount Theaters and Walt Disney help the ABC television network? Why were they so willing to help?

Looking Back, Looking Forward

Terms: cable, personalized medium, cable, video recorders, digital broadcasting, HD radio

Use Exhibit 2.m to illustrate the importance of broadcasting in their lives of American families even with the introduction of new technologies. Discuss the prospects of radio and television with the shift to digital broadcasting. Point out how broadcasting adapts to increasing competition that will be discussed in later chapter.

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Media available for this chapter:
IMAGES: A Communications Technology Timeline
WATCH: Educational Military Video: Television as an Instrument of Entertainment
WATCH: Golden Age of Radio (video-only of family around radio - circa late 1920s)

OUTSIDE AUDIO/VISUAL RESOURCES

The Development of Mass Communication **(VHS, 26 min., 1989)**
Tracing the development of mass communication from telegraphy to modern satellite technology, this program explores the early days of radio broadcasting, the development of television, and the beginnings of radio and television networks. Distributor: Insight Media.

Amos 'n' Andy: Anatomy of a Controversy **(3/4 cas. 60 min., 1981)**
Narrated by George Kirby, this provides rare footage of Freeman Gosden and Charles Correll in their radio roles. Then footage of the black actors who assumed the TV roles. Discussion with Jesse Jackson and others about the objections to the program and its eventual removal from syndication in 1966. Highlights from a 1951 program. Tape is good for its historical value and also as a lead-in to a discussion of media stereotyping. Distributor: Avery Productions, P.O. Box 90933, San Diego, CA 92169, (619) 483-2030.

The Radio Priest **(VHS, 60 min., 1989)**
During the Depression, Father Charles Coughlin was almost as popular as President Franklin Delano Roosevelt. Millions of Americans listened every Sunday to the "radio priest" as he led a popular protest against the nation's economic and social system. It took an army of followers to open his mail, which included as many as 10,000 letters a week. His appeal reflected a mistrust of large and invisible concentrations of power. Coughlin eventually began allying himself with the fascists that were gaining control of Europe. Long before the television evangelism of Pat Robertson, Jimmy Swaggart, and Jim and Tammy Bakker, Coughlin became the center of a nationwide debate over the use of the airwaves for anti-democratic messages and the capacity of a democratic system to cope with the form of dissent. This program is a portrait of an extraordinary personality interwoven with the story of the rise of radio and search for security in the darkest days of the Depression. It illustrates one of the most profound questions facing a democratic society: What is the best way to handle opposition to the idea of democracy itself? From "The American Experience" Series. Distributor: PBS Video.

Color Adjustment **(VHS, 87 min., 1991)**
Analyzes past and present stereotyping of African-Americans in media, especially film and television. Distributor: California Newsreel, 149 Ninth Street, #420, San Francisco, CA 94603 (415) 621-6196.

Broadcast Television **(VHS, 28 min., 1999)**
In 1927, Herbert Hoover made TV history by appearing in one of America's first experimental broadcasts; 33 years later, the televising of the Kennedy-Nixon debates changed the face of political history forever. This program covers the progress of broadcast TV, from experimental novelty, to its emergence as a mass media powerhouse, and on to its current state as an industry with declining audience-share. In addition, the growth of public television and the symbiotic nature of the network-affiliate relationship are discussed. Can this once-dominant medium, now eroded by cable TV, VCRs, the Internet, and Nintendo, regain its past glory? This program is a good resource for any study of the history

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of broadcast television and its role in American culture. Distributor: Films for the Humanities and Sciences.

Media History **(VHS, 28 min., 1998)**
This program is an excellent survey of the history of mass media. Academic and industry experts discuss the invention and impact of the printing press, telegraph, and telephone. During the 1920s and 1930s, radio dominated entertainment and the news and changed America's social habits. The advent of broadcast television in the 1950s further shaped America's culture. Today, globalization and technological convergence are redefining the boundaries of communications. Distributor: Films for the Humanities and Sciences.

Radio History **(VHS, 28 min., 1998)**
This program tells the complete story of radio, from its roots in Marconi's wireless telegraphy and the invention of the vacuum tube by Lee De Forest, to its heyday in the 1930s and subsequent upstaging by television. Academic experts discuss the impact of early innovators, the power of personalities to influence mass audiences, and radio's role as a vehicle for delivering advertising to mass audiences. Distributor: Films for the Humanities and Sciences.

Television History **(VHS, 28 min., 1998)**
This program covers the development of TV from the labs of John Baird, Philo T. Farnsworth, and Vladimir Zworykin to the present day. The television industry exploded in the 1950s and now enjoys a 99 percent penetration of American households, with U.S. viewing reaching 250 billion hours per year. Distributor: Films for the Humanities and Sciences.

Mass Communication, Part 1: Forging an Identity **(VHS, 42 min., 1998)**
During the first half of the twentieth century, newspapers, radio, and newsreels became America's eyes and ears, creating a collective consciousness. Although mass communication assisted in bringing the country through the Great Depression, it also fostered abuses such as yellow journalism and the Red Scare. This ABC News program anchored by Peter Jennings takes a critical look at how the media rose to such prominence, covering the period spanning U.S. involvement in World War I and the onset of the Cold War. Distributor: Films for the Humanities and Sciences.

The Dawn of the Eye (six-part series)
This six-part series traces the evolution of film and television broadcast journalism and the impact they have had on our perception of world events. Major journalists and newscasters include Edward R. Murrow, Chet Huntley, David Brinkley, and Walter Cronkite. From the invention of the first movie camera by the Lumières, to the high-tech coverage of the Gulf War, each of these programs provides an in-depth look at a different era in the growth and development of this controversial and fascinating industry. Distributor: Films for the Humanities and Sciences.

History Through a Lens: 1894–1919 **(VHS, 51 min., 1998)**
Eyes of the World: 1919–1945 **(VHS, 48 min., 1998)**
Inventing Television News: 1946–1959 **(VHS, 47 min., 1998)**
The Powers That Be: 1960–1975 **(VHS, 47 min., 1998)**
The Electronic Battalions: 1975–1988 **(VHS, 47 min., 1998)**
The Global Eye: 1989–1997 **(VHS, 48 min., 1998)**

Remembering Fred Friendly: Changing the Face of TV News **(VHS, 21 min., 2000)**
The father of television journalism and an exemplar of integrity, Fred Friendly was a war correspondent in World War II, the producer of Edward R. Murrow's popular documentary show "See It Now," and the maverick president of CBS News. In this program, ABC News anchor Ted Koppel examines the

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contributions of a man who helped radio news make its quantum leap to the TV screen in the early 1950s and who challenged decision-makers of all types to think—and think hard—about issues as diverse as corporate exploitation and McCarthyism. No study of television news can be considered complete without a look at this pivotal figure. Distributor: Films for the Humanities and Sciences.

The Depression **(VHS, 48 min., 1998)**
This program features FDR's first inaugural address and "Grilled Millionaire" speech, as well as the flamboyant Huey Long's "Every Man Is a King." Other speeches include a call for honesty in government by Populist Wisconsin Senator Robert LaFollette; two speeches praising, then criticizing, FDR's policies delivered by demagogue Father Charles Coughlin; and Coughlin supporter Gerald L. K. Smith's eulogy for Huey Long. Smith's keynote speech as third-party candidate opposing FDR's 1936 re-election is presented, along with a rousing call for working-class tax reductions by Georgia Governor Eugene Talmadge. Distributor: Films for the Humanities and Sciences.

World War II **(VHS, 39 min., 1998)**
This program features FDR's declaration of war on Japan and General Douglas MacArthur's "Old Soldiers Never Die" retirement speech before Congress. Other speeches include FDR's humorous response to Republican allegations of budgetary waste surrounding his dog, Fala; General George Patton's controversial stump speech in support of World War II; and excerpts from John L. Lewis's five-hour pro-union filibuster before a congressional committee studying mine safety. Distributor: Films for the Humanities and Sciences.

The Cold War **(VHS, 51 min., 1998)**
In this program, Nikita Krushchev and Richard Nixon argue the merits of democracy and communism in the impromptu Kitchen Debate, complete with on-screen translations. Also included are Nixon's famous "Checkers" speech, a 1960 campaign address to Wisconsin farmers by Senator Hubert Humphrey, and the verbal showdown between Senator Joseph McCarthy and attorney Joseph Welch at the Army-McCarthy hearings that helped end McCarthy's political career. Distributor: Films for the Humanities and Sciences.

The Television: Window to the World **(VHS, 50 min., 1996)**
This video explores the history of television. It shows how such inventions as the "wireless" and the radio set the stage for television, discusses early television models, and explores such innovations as color and satellite broadcasts. The program also considers television's social impact. Distributor: Insight Media.

On the Dial **(VHS, 30 min., 1980)**
Hosted by J. Fred MacDonald, this video examines the treatment of black Americans during radio's Golden Age. It also explores the intriguing conflict such derogatory shows of the World War II era as *Amos 'n' Andy* and the anti-Nazi, anti-racist propaganda used to generate support for the Allied war effort. Distributor: Insight Media.

This History of Radio **(VHS, 30 min., 1997)**
Describing how telegraphy set the stage for radio, this video outlines the history of the radio business from its beginnings to the middle of the twentieth century. Distributor: Insight Media.

Radio: Out of Thin Air **(VHS, 50 min., 1997)**
This video reviews the history of the world's first mass broadcast medium. It explains the transition from telegraph to wireless, profiles significant innovators, and features recordings of early broadcasts. Casey Kasem and Larry King explore the unique qualities of the medium and historians discuss radio's lasting effects on society. Distributor: Insight Media.

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The Wireless Nation **(VHS, 22 min., 1997)**
This is a behind-the-scenes look at the development and influence of radio communication, from the advent of broadcasting to contemporary times. Distributor: Insight Media.

The History of Television **(VHS, 30 min., 1997)**
This video presents television history as an interaction of business, technology, and the tastes and concerns of the American public. Distributor: Insight Media.

The Television: Window to the World **(VHS, 50 min., 1996)**
This video explores the history of television. It shows how such inventions as the "wireless" and the radio set the stage for television, discusses early television models, and explores such innovations as color and satellite broadcasts. The program also considers television's social impact. Distributor: Insight Media.

The Whole World Was Watching **(VHS, 50 min., 1998)**
This video examines how the ability of live television news coverage to record and present events simultaneously has changed the way world events are viewed and comprehended. It shows early space launches, the O. J. Simpson chase, the Los Angeles riots, the Kennedy assassination, and the Waco raid, and includes an interview with Dan Rather, who discusses such dramatic events as the Persian Gulf War. Distributor: Insight Media.

Edward R. Murrow: Voice of America **(VHS, 50 min., 1995)**
Edward R. Murrow first became known for his radio coverage of World War II and went on to help define the medium of television news. This video profiles Murrow's contributions to broadcast journalism and features extensive clips of his work in both radio and TV. It discusses his disappointment in the low ratings of his hard news and his great success with frothy celebrity pieces. Distributor: Insight Media.

Arthur Godfrey: Broadcasting's Forgotten Giant **(VHS, 50 min., 1996)**
This video profiles television pioneer Arthur Godfrey from his early days on D.C. radio to his years as CBS's most profitable personality. It includes clips from his long-running show, commentary from former staff members and performers such as Andy Rooney and Larry King. Distributor: Insight Media.

The History of Mass Media **(VHS, 30 min., 1997)**
Exploring the history of communication processes, this video shows that today's media environment is an accumulation of all forms of communication. Distributor: Insight Media.
Numerous bookstores, tape catalogs, and media libraries contain audio tapes of radio programming that will be useful in this chapter and the next. Check listings at your local library.

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CHAPTER 3
Cable and Newer Media

LEARNING OBJECTIVES

After reading this chapter students should be able to understand the following concepts:

Cable television: Trace cable's evolution and describe how it has changed traditional broadcasting.

Domsats and superstations: Describe how domestic satellites and superstations transformed cable from small mom-and-pop operations into the national multiple system operators (MSOs) of today.

Upgraded and other cable services: Identify advances in cable services that increase user interactivity such as digital cable, pay-per-view and video on demand and understand other diversified services such as broadband and telephone over cable.

Satellite services: Outline the current status of satellite programming services including direct broadcast satellite (DBS) and satellite radio and how these services have changed the competitive landscape.

Competitive systems: Evaluate the relevance of multi-channel multipoint distribution services (MMDS and LMDS), and master antenna and satellite master antenna television (MATV and SMATV, respectively) in today's video marketplace.

Telephone company competition: Understand and appreciate the impact upon today's media of the entry of the telephone companies into home consumer video and information markets.

Development of the Internet: Understand the development and growth of the Internet, how data are transmitted in this digital domain, and the proliferation of services available using the Internet.

Microelectronics: Understand how the microelectronic industry has revolutionized home entertainment.

Recording devices: Appreciate the capabilities of VCRs and other technologies such as digital audio tape (DAT), videodiscs, CDs, and MP3 in giving consumers more control over entertainment time and choices.

Interactive media: Comprehend implications of on-line services and interactive media now and in the future.

Changing media market: Understand the changing nature of the multichannel program distribution market and the competition to control content.

CHAPTER FOCUS

Material in this chapter provides a valuable bridge between the preceding chapter on the historical development of radio and television and the technology chapters that follow. The focus is on the historical development of "new technologies," which are transforming electronic media. The chapter covers the evolution of cable television, domestic satellites, the Internet, microelectronics, recording devices, interactive media, telephone, and a host of competitive "alphabet" services including DBS, MMDS, LMDS, MATV, SMATV, and MP3.

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All of these technologies are delivery systems (more on this later in the following chapters). And as the short lives of some technologies bear out, unless consumers see a reason to purchase the necessary hardware to avail themselves of such services, they will fail. Look at the early life of direct broadcast satellites or early interactive video (Qube) and teletext for examples. Such an approach can help contrast why cable and home VCRs became so successful. A comparative discussion will help students recognize differences between hardware/technology and software/programming.

While cable matters are integrated into all remaining chapters, this chapter provides the first introduction to cable's development. Take some time to explore cable television's emergence. Discuss the FCC's changing regulatory position on cable. Explain how domestic satellite services have evolved from being used for relaying program services to cable networks to direct competitors offering multichannel programming services (information on the actual technology of satellites is found in Chapter 5).

TERMS, CONCEPTS, AND EXERCISES

Emergence of Cable

Terms: "white areas," repeaters, translator, community antenna television (CATV), wide-band cable, program augmentation, redelivery service, distant signals, signal importation, must-carry rule, siphoning, FCC cable rules of 1972, ancillary, deregulation, laissez-faire

- Describe cable augmentation. (Cable augmentation and services can be divided into several categories: (1) over-the-air channels, (2) local origination, (3) distance signal imports, (4) superstations, (5) advertiser-supported cable networks, (6) pay cable networks, (7) access channels, (8) pay per view (PPV) services, and (9) home shopping networks.) Use Exhibits 3.a and 3.b on cable's changing roles and growth to show cable's transformation from 1955.
- Discuss the must-carry rule saga. Who are these rules designed to protect? (Note: The latest aspects of these rules are discussed in Chapter 11.)
- Examine the shift in the FCC's regulatory position on cable after 1972. How does cable regulation of 1972 differ from the cable regulation of the new century?

Cable's Ascendancy

Terms: cable television, domestic satellites (domsats), "open skies," television receive-only antennas (TVROs), Ted Turner, superstations, Home Box Office (HBO), Cable News Network (CNN), Cable-Satellite Public Affairs Network (C-SPAN), MTV, ESPN, ESPN2, CNN/SI

- How did development of domestic satellites (domsats) affect cable? Point out that prior to widespread TV use of domsats, television was dominated by three over-the-air broadcast networks. Satellite technology led to their decline in the face of new competition (a host of additional, satellite-delivered networks on cable).
- What role has Ted Turner played in cable's development? Use material in Exhibits 3.b and 3.c to augment your discussion.

Advanced Cable Services

Terms: interactive cable, Qube, pay-per-view, addressability, video server, digital cable, HDTV, video on demand (VOD), broadband Internet access, Voice over Internet Protocol (VoIP), multiple system operator (MSO)

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- How does interactive cable work? How did the Qube system differ from other cable systems? Why did it fail? What benefits do services such as pay-per-view and video on demand promise to subscribers?
- How has upgrading cable networks opened up opportunities for new services such as digital cable, internet access and cable telephony?

Programs via Satellite

Terms: multi channel video program distributor (MVPD), scrambled signals, encryption, set-top box (STB), piracy, C-band, direct-to-home satellites (DTH), direct broadcast satellite (DBS), Ku-band, DirecTV, Dish Network (Dish), local-into-local service, satellite radio

- How does cable combat signal piracy? How has scrambling technology combated piracy and led to pay-per-view services? Use Exhibit 3.e for discussion. Ask students what programming they would be willing to pay extra for. How much?
- Why didn't direct broadcast satellite (DBS) succeed in the U.S. in the 1980s? DBS is a classic example of audience concern with programs rather than delivery technology. Why is DBS making a comeback? Who are the major players? Use Exhibit 3.d to show the steady increase in DBS services' market share of the multichannel television business. Point out the limitations of DBS in providing advanced services such as broadband Internet and VoIP.
- What are the advantages of satellite radio to consumers? Are AM and FM radio the only competition to satellite radio? Has the merger between XM and Sirius bee justified?

Niche Services

Terms: niche service options, wireless cable, multichannel multipoint distribution services (MMDS), Broadband Radio Service (BRS), master antenna television (MATV), satellite master antenna television (SMATV)

- What are MMDS? How do they work? Why are they called "wireless cable"? Why were cable program suppliers unwilling to provide programs to MMDS facilities? Why did MMDS fail as a viable program delivery service?
- Exhibit 3.f offers an in-depth explanation of how services deliver their signals. Discuss these to discern similarities and differences among the services.
- How do MATV and SMATV differ from MMDS? How are SMATVs used?

Telephone Companies

Terms: plain old telephone service (POTS), fiber-optic network, local exchange carrier (LEC), broadband video

- With the return of the telcos, especially the RBOCs, how will the media landscape change in the future? What new fiber-optic services are being offered in your area?
- Why are telephone companies becoming major players in the information industry? What does a telephone company have that other organizations do not? Would such a venture be considered unfair competition? Why?

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The Internet

Terms: Advanced Research Projects Agency (ARPA), Internet, ARPANET, packet switching, transmission control protocol (TCP), Hypertext Transfer Protocol (HTTP), World Wide Web, graphical user interface (GUI), e-mail, peer-to-peer file sharing, social networking sites, streaming audio and video, virtual stations, webcast, basic broadband, wireless Internet access, blogs

- How has the Internet changed the way students communicate? What services do students use?
- How does the Internet provide better interactive information retrieval than interactive cable? How does the Internet challenge the business models of traditional media? In what ways are traditional media changing to accommodate the Internet?

Electronics Revolution

Terms: analog, digital, digital revolution, solid state, transistor, miniaturization, computer chip, electronic news gathering (ENG)

- Which newer technologies do students use? Ask students to speculate on the next advances they would like to see in the electronics revolution. Discuss the possibility of their ideas evolving.
- From your own attic you may be able to supplement Exhibit 3.g with other examples of "portability" and the concept's transformation over the years.

Consumer Media

Terms: Walkman, digital audio tape (DAT), compact disc (CD), MP3 Moving Picture Experts Group (MPEG), MP3 players, solid state memory card, hard disc, RSS (really simple syndication), podcast, Napster, iTunes, videocassette recorder (VCR), time shifting, Sony, Matsushita, video home system (VHS), digital video disc (DVD), digital video recorder (DVR), videodiscs, camcorders, personal video recorder (PVR), digital video recorder (DVR)

- Why were VCRs so popular? How many students have VCRs in their homes or dorm rooms? How often do they use them for timeshifting, especially of daytime soap operas? Are they "zapping," "zipping," or "surfing" aficionados?
- Why are households replacing their VCRs with DVRs and DVD players? How has the technology used in the videodisc been transferred to compact discs (CDs)? Has the CD boom affected home video?
- What have been students' experiences with MP3 players? How many songs do they have in their digital libraries? What types of podcast content do they listen to? What newer technologies do they use?

Broadcasting—Changing Course

Terms: Third Network Investigation, Rupert Murdoch, Fox Network, Capital Cities Communications, Laurence Tisch, CBS/Westinghouse, General Electric/RCA, The WB, UPN, Disney/ABC, PAX-TV, CBS/Viacom, expanded AM band, concentration of ownership, digital TV (DTV), High Definition Television (HDTV)

- Why did all three broadcast networks change hands in the mid-1980s after three decades of stable control?
- How does Fox operate? How has it achieved parity with the three big networks? What role did Rupert Murdoch play in Fox's success? Use Exhibit 3.i to discuss Murdoch's media empire. Why did "The WB" and UPN merge to become the CW Network? What changes have occurred in radio, both AM and FM, during the last two decades? Why has FM's popularity grown and AM's

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declined? What pressures have AM stations faced, and what changes may alleviate those tensions?
- How have regulatory changes, especially the Telecommunications Act of 1996, changed ownership patterns? Why will more changes come in the future? (You may need to review Chapter 12 to discuss this transformation completely.)
- Discuss and contrast Ted Turner's and Rupert Murdoch's roles in the changing electronic media environment. You could also assign students reports based on these pioneers' activities outlined respectively in Exhibits 3.c and 3.i.

Sorting It Out

Terms: merger mania, feeding frenzy, convergence, competition

- Have consumers had too much choice in the audio and video marketplace in the past decade? Is the competitive situation confusing? How? How does content ownership give media companies a competitive edge in program distribution?
- What is the influence of Internet giants such as Google and Yahoo on content distribution? Will business models used for traditional media work with the Internet?

PEARSON MYCOMMUNICATIONKIT RESOURCES

*Each chapter of the MyCommKit for **Head's Broadcasting in America, 10th Edition** includes chapter learning objectives, practice quizzes, key terms flash card, and select media.*
Media available for this chapter:
WATCH: News Feature: ABC's Nightline: Trading Music Over the Internet (2004)
WATCH: News Feature: ABC's 20/20: The Popularity of Instant Messaging and Impact on Grammar (2005)
WATCH: News Feature: ABC's Nightline: Blogging (2005)

OUTSIDE AUDIO/VISUAL RESOURCES

The New Age of Digital Video Compression **(VHS, 71 min., 1994)**
Examines this new technology in detail using simple language, analogies, and detailed animated graphics. Basic concepts such as bandwidth are covered, as well as numerous applications and future possibilities. Current applications demonstrated include television delivery over wire and desktop videoconferencing. Industry leaders from the following companies are interviewed: United States Satellite Broadcasting Co. (USSB), DirecTV, Compression Labs Inc. (CLI), General Instrument, Scientific Atlanta, PanAmSat, and TV/COM International. Distributor: First Light.

What Is Multimedia? **(VHS, 20 min., 1993)**
Multimedia brings together graphics, animation, audio, video, and text to create a new kind of experience. This overview includes some of the latest developments in the field while showing the basic principles that have been with us for a long time. The program examines the basic ingredients of multimedia, including hardware, software, scripting, interactivity, and robotics. Included are interviews with industry experts and examples of widely varied multimedia presentations from interactive medical databases and living books to virtual reality experiences and children's games. Distributor: First Light Video Publishing.

Components of Multimedia **(VHS, 29 min., 1995)**
Investigates the creation of specific components of digital media including audio, video, graphics, and animation. Data compression and sampling are discussed. Distributor: Insight Media.

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The Multimedia Revolution—Today and Tomorrow **(VHS, 29 min., 1995)**
Reviews some of the best applications of multimedia technology today and looks at the delivery of multimedia beyond CD-ROM, including interactive television, bulletin board systems, and the Internet. Distributor: Insight Media.

Frontline: High Stakes in Cyberspace **(VHS, 60 min., 1995)**
This program focuses on how computers affect advertising and American culture, and also explores possible implications such as invasion of privacy that might occur. Distributor: PBS Home Video.

Understanding and Using the Internet **(VHS, 120 min., 1995)**
This two-hour program explains the history of the world's largest computer network through the voices of principals involved in developing the Internet. Interviews with groundbreaking figures make this production highly credible. The first hour of the program reviews the history of the Net, while the second reviews how the World Wide Web makes the net accessible to millions. Distributor: PBS Home Video.

Cable TV and Beyond **(VHS, 28 min., 1999)**
This program details the history of this dynamic medium from its modest beginnings. In 1949, cable meant television for locations that had very poor reception or were inaccessible to broadcast signals. By the mid-1970s, cable service began to expand rapidly due to the easing of government restrictions and the use of satellite transmissions. Fiber optics, new cable-ready TVs, and an explosion of programming by an ever-growing number of networks helped to increase the number of available channels from a mere handful to hundreds. In the 1990s, with nearly 60 percent of American households wired for cable, it drew close to parity with the Big Three networks and PBS. More recently, cable has come to mean Internet access as well. For many people, the TV is now a source of personal communication, expanded learning and entertainment, and shopping as viewers use e-mail and the World Wide Web from their TVs. Distributor: Films for the Humanities and Sciences.

Media Convergence **(VHS, 28 min., 1998)**
This program examines the growing convergence of phones, TVs, and computers in cyberspace and the radical impact on businesses, homes, and schools in this "many-to-many" communications model. Distributor: Films for the Humanities and Sciences.

Media Rights and Responsibilities **(VHS, 28 min., 1998)**
The media have established new outposts in the frontiers of taste that were thought impossible 25 years ago, and all in the name of First Amendment rights and giving the public what it wants. What leverage can society use to put curbs on the more outrageous forms of media expression? How do we balance these measures with respect for creativity and freedom of expression? This program looks at the media's pursuit of the advertising dollar vs. its responsibility to exercise some concern for the public good. Distributor: Films for the Humanities and Sciences.

Mass Communication, Part 2: Toward a Global Village **(VHS, 32 min., 1998)**
With the advent of affordable television sets, the influence of the media on American life mushroomed, all too frequently blurring the line between advertising and information, fiction and fact. This ABC News program focuses on the way in which both the silver screen and the television screen have reflected America's national culture and even shaped the country's perception of events during the turbulent decades of the latter half of the twentieth century. Distributor: Films for the Humanities and Sciences.

The Cable TV Industry and Beyond **(VHS, 30 min., 1997)**
This video explores the evolution of cable and satellite television. It examines programming trends and strategies and discusses business concerns in the new media environment. Distributor: Insight Media.

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Mass Communication versus Mass Media **(VHS, 99 min., 1996)**
This video probes the roles played by traditional mass media and new computer-mediated communications. It compares traditional media's one-to-one model with new media's many-to-many model. Distributor: Insight Media.

To Boldly Go: The Future of Communication **(VHS, 22 min., 1997)**
This program compares past predictions about communication technology with today's reality and with contemporary views of the future of communication technology. It also explores new avenues of communication. Distributor: Insight Media.

Interface: The Future of Technology **(VHS, 28 min., 1997)**
This video explores developing technologies that may dominate communications in the future. It examines virtual reality and holography and looks at applications for future technologies. Distributor: Insight Media.

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