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SECOND EDITION

MASS MEDIA IN AMERICA

Don R. Pember

Instructor's Guide



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INSTRUCTOR'S GUIDE

Don R. Pember

University of Washington



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INTRODUCTION

Of all the courses in the college catalog, probably none is more fun to teach than a class on mass media. There is a great potential for doing things in class that get away from the daily lecture routine. Every town has newspapers and radio and television stations--all ripe for field trips and for study. There are lots of motion pictures, audio tapes, and slide shows that allow students to see and hear and experience the classroom material. Within the class there is a certain body of material that should be covered each quarter or semester. It is the purpose of this book to do that, freeing the instructor to make the many side trips that are so meaningful and enjoyable in this kind of class.

The students in a class on mass media bring to the classroom a good deal more knowledge than they do in most classes. They have read newspapers all their lives, have spent more time watching television than they have sat in classrooms, and have set their lifestyles to the beat of the current popular music that is played on the radio or to the mode of the newest movie at the theater downtown. Most students who enroll in a class on mass media will never see the inside of a city room, or a TV station, or a radio studio. They come to the course as media consumers--not future media practitioners. But even the budding reporter and the broadcast journalist are media consumers as well.

The logical thrust of a course on mass media will capitalize both on the student's interest and knowledge in the mass media, as well as his or her role as a media consumer. The organization of such a course should be aimed at:

- (1) explaining to the student how the media operate
- (2) explaining to the student why they operate as they do
- (3) offering an analysis that points to ways of improving media performance to meet the needs of media consumers.

Mass Media in America is organized in this way. There is no attempt made to cover everything in detail. No book or course could do that. Instead I have attempted to survey the world of masscomm and point out many of the highlights. The instructor's job is to pick out some of those highlights and go into them in much great detail.

I think this book is different for several reasons. And I think these differences should have an impact on how the course is taught.

First, this is a visual book. Lots of pictures have been included to show the students some of the things and people I talk about. But this just touches the surface of the visual world. There is much more material available. This class can be one that makes great use of audio-visual material. I have included at the end of the guide a list of more than 100 useful films. In addition there are lots of slide shows, audio tapes, and recordings that can be used. In the discussion of many of the chapters I will attempt to point out some obvious material.

Next, the book attempts to be honest. I have tried to portray in a frank manner the American mass media, warts and all. If the comment is harsh sometimes it is only because the future of all of us is tied closely to the successful performance of the mass media in the years to come. I think students appreciate the honest approach in class as well.

Finally, I have attempted some different kinds of things in this book. Chapters four and five are written in an unusual style for a text. The last three chapters approach common issues in a fairly uncommon manner. I think the book raises some new questions and develops some new concepts. I think the instructor should take the same liberties and use his or her imagination in preparing the course, breaking new ground if need be.

In preparation of the second edition of this book I have added a chapter on mass communication research and theory which contains a small case study of the research

and findings on the impact upon society of televised violence. Chapter two contains a new section on journalistic ethics and a long discussion of the role of advertising. Chapter twelve has been redesigned to include a lengthy section on magazines. And of course almost every other chapter has new material reflecting the changes that have taken place in mass media since 1974 when the first edition was published. All of this material has been added in the spirit of the first edition, the purpose being to provide the instructor with the most complete book possible to cover the basic course material. This will allow the person who teaches the class an opportunity to travel down the narrow roadways in the exploration of mass communications.

Today in America we have more mass media than ever before. And we are sending more messages to more people than any civilization before us. The media are bigger, more powerful, and more wealthy than at any other time in the history of mankind. The central and most important question this book asks is simply: Given the land of plenty in which we apparently live, are we communicating any better than we have in the past? That is what I would like to know as well.

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Seattle, Washington, 1977

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CHAPTER ONE

The first chapter is a brief introduction for the student into the world of mass media. In it we attempt to identify several characteristics of the mass media around the world, as well as three characteristics that seem to be peculiar to masscomm in this country.

By defining characteristics of the media we begin to make the student a bit more aware of the dimensions of the topic under study, its importance to modern society, and the extent to which it is part of the entire national social and cultural structure. We also attempt to demonstrate just how much of our lives is wound up in some way with the media.

The three characteristics that we describe as being peculiar to American mass media--the dominance of commercialism, the two-way relationship between the government and the press, the role technology plays in the media--really set the tone for the remainder of the book since we return to these topics over and over again throughout the following twelve chapters.

This first section is a good point for speculation in class--speculation on how things might have been if . . . , or whether big is necessarily good, or fast is necessarily best, and so forth. We do some of this in the book. Much more can be done in class.

Here are some of the kinds of things you might want to do in connection with this section of the book.

Questions for Discussion

1. Some people say that we have too much mass media in this country, that people cannot possibly cope with all the information that is being generated daily by newspapers and television and radio. People are becoming frustrated by all this material, much of which they are unable to digest mentally. Do you think this is a problem? If so, would it be a good idea to limit the media in some way?
2. Masscomm was defined as communication situations in which some kind of technical device was interposed between the sender and the receiver. Does this mean that the telephone is a kind of mass medium?
3. It was noted in this chapter that the mass media expend a great deal of energy in attempting to make a profit, to exist as successful businesses. Do you think if a profit ceiling were placed on the media--for example, if a television network could only make a five percent profit--that the media would spend more time informing and entertaining? Do you think that the creative and talented people would leave because there was a limit on how much profit the media could make?
4. Mass media provides us with the ability to communicate rapidly with a great number of people. Do you think this is always an advantage? Or do you believe that sometimes it might be better if information travelled more slowly, so that people would have more time to think about things as they happened?
5. What are some of the advantages and disadvantages not mentioned in the book of the media's four different economic support systems: subscribers, special interest groups, government, and commercial enterprise?
6. When the press argues that it has a right guaranteed by freedom of the press to say or do something, do you think it is asserting this right in your behalf? Or do you believe that this is actually a selfish right that the journalist or broadcaster asserts for himself or his publication or broadcasting station?
7. How much do you think that the institutional nature of the mass media--its size, traditions, and business orientation--affects the behavior of the men and women who control the media? Or do you believe that the leaders of masscomm are in complete control of its destiny and operation?

Problems to be Solved

1. Devise another means by which we might finance the mass media and avoid the problems that accrue with each of the four systems mentioned in this chapter.
2. It was noted in the chapter that masscomm reached nearly everyone in America, with the rural poor in places like Appalachia having really the only severe media shortage. How could masscomm better reach these people who are often isolated from urban areas where the media are centered? What methods of delivery could be developed? Could masscomm play a role in breaking down this isolation?

Projects

1. For a one-week period keep track of the number of hours you devote to mass media, whether during leisure time, work, or school. At the end of the week determine what percentage of your normal week you spend with masscomm as opposed to the other things you do each week.
2. Over a period of two or three weeks, keep track of the range of your exposure to masscomm. In other words, what different kinds of books and magazines and television and movies and newspapers do you consume? Do most of the media you use fall within a narrow range, or do you have broad interests? Then compare what you use with what is readily available and determine your consumption ratio.

CHAPTER TWO

This is a very important chapter. And the material must be digested carefully lest it be misunderstood. The chapter is NOT an indictment of the mass media in this country. Instead it is an attempt to explain what mass media do in our modern society--what tasks are undertaken and what roles are played. And then it is an attempt to evaluate how well these tasks are carried out and how well the roles are played. In other words, we seek to determine how efficient the mass media are in servicing the society that supports them.

This chapter carefully avoids going too deeply into the theoretical considerations of mass media functions. Harold Lasswell's model is noted only to provide a contrast to the author's own ideas on the subject. In this section of the class, it might be fruitful for the instructor--who is better able to assess the capabilities of the students in the course--to spend some time discussing the notion of media functions at greater depth. Some of the research and writing on the role of mass communications and national development, specifically works by Wilbur Schramm, Lucien Pye, and Daniel Lerner, provide some fascinating ideas on this topic as well. One might also look for some of the work of sociologist Robert Park and historian Daniel Boorstin to add insight to any discussion on functions.

In this chapter we identify four basic media tasks. They are broad, very general, and are not mutually exclusive. There might be others that could be added as well. After outlining these tasks, we then evaluate how well they are being carried out. It is a premise of this book that our mass media systems were developed as technological extensions of man's natural communication tools--mouth, eyes, ears, and so forth. Thus the reason for their development was to improve the communication process, to make communication more efficient, and to facilitate the flow of information.

The evaluation section of this chapter is founded upon this assumption. It is a harsh criticism in spots. There is a great opportunity at this point for the instructor to develop examples--local ones if possible--of the kinds of problems discussed in the book. These examples could be used to support the arguments in the text, or they might be used to demonstrate that there are exceptions to the general rules laid down in the text. In either case, the closer some of these problems can be brought to the student, the more the student will be able to identify with what is being discussed.

Here are some ideas for things to do in connection with this chapter.

Questions for Discussion

1. What is the meaning of this quote by William Irwin Thompson: "Information is the individual's means of storing energy and thereby controlling his relationship with his environment?"
2. Do you agree or disagree with the author's assertion that today the people in America are called on to make very few political, economic, or social decisions?
3. If the mass media are called on to report what is in reality a pseudoevent, do you think it is their responsibility to inform viewers and readers that what is being reported is a pseudoevent?
4. How important is the press's watchdog role in society? Are there other agencies that could do the same thing? How can the press be encouraged to be a better watchdog?
5. How much do you think people depend on the mass media to help them form opinions on questions of public importance?
6. Do you think journalism would be improved if journalists were licensed like doctors and lawyers, and forced to live up to a code of ethics or face expulsion from the profession?

7. Do you think the reflection of our life style seen on television is realistic or not? If not, why do you think television doesn't reflect real life?
8. Do you think that the mass media should carry entertainment that is above the tastes of the audience in an effort to educate the people, or do you think it has a responsibility to carry what people want to read and view?
9. Ernest van den Haag suggests that because most of our culture is created for us, life is being reduced to a spectator sport. Do you agree? Why or why not?

Problems to be Solved

1. Using Lasswell's model, try to identify the surveillance, correlation, and transmission components of subgroups within society, such as schools, businesses, or government agencies.
2. Develop a list of the kinds of information that people could use to help them in their day-to-day lives and that could be passed along by the mass media.
3. One of the problems with public television is that most people are reluctant to watch it. Can you think of some steps that might be taken to make it more attractive to viewers?

Projects

1. Take several issues of your daily newspaper. Divide the content up between information, news, and entertainment. Average out the percentage of space the newspaper devotes to each category.
2. By viewing television and using the television schedule, estimate how much time is devoted each week on a commercial station to educational programming.
3. Survey the editorial page of your local newspaper over several weeks and attempt to identify the paper's position on important local and national issues. Is more time spent on local or national issues? How often does the paper take a strong stand on a controversial issue?
4. Pretend you are a citizen of Mars who is attempting to find out about America by subscribing to some of our magazines. Using some general circulation publications, draw up a picture of America and Americans by using the information given in the advertisements in the magazines.
5. Examine the advertising in a daily newspaper and during an evening on television. Evaluate the social utility or value of this advertising. Evaluate the value of the advertising to the consumer. Finally, evaluate the advertising using the standards or purposes listed by James Webb Young in the text.

CHAPTER THREE

This is a new chapter in the book and is designed to acquaint students with the social science aspects of mass communications. An explanation is offered of the various aspects of mass communications and the communications process that can be the subject of social science research. Next, what might be called the consensus position on the status of the theory of mass communications is briefly outlined. Finally, there is an attempt made to integrate these two topics--research and theory--by presenting a short overview of an important communications issue, the problem of televised violence and its impact upon human behavior.

This is obviously not a comprehensive discussion of these important topics. It is up to the individual instructor to determine how much farther he or she wishes to pursue these subjects. The material listed in the bibliography at the end of the chapter is only a starting point for someone who seeks to go farther. Those who wish to explore research and theory more deeply would do well to make use of recent issues of Journalism Quarterly, Public Opinion Quarterly, and the Journal of Communication to augment the bibliography. These publications provide considerable material on both theory and research.

I think it would be helpful in the class discussion of this section to provide different and more elaborate examples of the kind of research that communication scholars are currently undertaking. Or, the instructor might take the students through a simple research project, step by step, to demonstrate how knowledge in this field is accumulated. I also think it is very important to be honest with students about this topic and to point out what we don't know as well as what we think we know about communications and the communications process.

Questions for Discussion

1. Given the problems of selectivity (selective exposure, selective perception, selective retention), can journalists really expect to be completely objective in their reporting?
2. Do you think a contemporary audience would be scared by a television broadcast much as the radio audience was scared by Orson Welles' broadcast of "War of the Worlds" in 1938?
3. Why are the ideas of Marshall McLuhan so attractive to this generation of students?
4. Can you think of some other theories which might help explain the impact of violence upon human behavior?
5. From your own experience, do you agree or disagree that mass media have no effect upon human behavior? If you disagree, can you give some examples to support your argument?
6. If it were clearly demonstrated that television violence can in fact increase the likelihood of violent behavior in some individuals, does this finding justify a government ban on violence-oriented programming? How could such a ban be practically carried out?

Problems to be Solved

1. Develop a research question that focuses on something to do with the mass media or mass communications. Such a question might be how does the editor decide what news stories to use and which ones to leave out? Or does a BA degree in journalism or communications help an individual to obtain his or her first job in the media? Attempt to find out if any research has been done on this subject. If there is research, briefly outline the findings. If you can find no research, suggest a plan by which such a question (your research question) might be answered.
2. Outline some of the areas of mass communication and mass media in which research is needed. Why is research needed in these areas? In what ways could research in these

areas improve our understanding of the communication process?

Projects

1. Design a research project dealing with a mass communication subject. Undertake to do the research. The project should be simple enough for an individual to accomplish without a great deal of assistance or money. Here are some examples of simple research projects: 1) a content analysis of your community newspaper to determine how much news space was devoted to each candidate in the presidential election; 2) determine the number of cities in America with two or more competing daily newspapers; 3) conduct a simple sample survey to determine the kind of people (income, educational level, occupation, etc.) in your community who watch public television on a regular basis.

CHAPTER FOUR

The fourth and fifth chapters are based upon a simple observation once made by Robert E. Park: "The press today is all that it was and something more." To understand it we must see it in its historic perspective."

History is usually the bane of the non-historian. Nearly everyone who teaches a course on mass media believes that some attention should be paid to history, yet dreads those lectures each quarter or semester. At the same time, nearly every book on the subject of mass media, the good and the bad, has some material on the history of the press and the broadcasting industry. Generally, this is not the student's favorite part of the book.

We have tried something a little different in Mass Media in America. The most obvious difference is the creation of a couple of fictional characters to escort the student through the morass of media history. But this is a simple, cosmetic change. The substantive change is the replacement of the chronological approach with a topic-oriented presentation.

Chapter four attempts to focus on four or five of the most important historical developments in the history of print media--important from the standpoint of having an impact on the media today. Freedom of expression is one of those topics. Development of economic support systems for the press is another. And there are a couple more.

(I find that structuring lectures in this same way--concentration on a single concept at a time--makes the historical section a good deal more interesting, much more meaningful, and a lot more fun to teach. It is more interesting because the student can cling to one idea at a time, play with it, and then go on to the next. It is more meaningful because these historical concepts are presented in the light of developments that still have an impact upon the press. In other words, the past is working its influence upon the present. It is more fun to teach because you don't become bogged down in a plethora of names and dates. Instead, you point the student to ideas, concepts, and trends. This is what good history is really all about.)

Each of the major ideas discussed in this section lends itself to far greater discussion in class. There is an immense amount of material on freedom of expression, for example, on topics as recent as the Pentagon Papers case and as old as Fred Siebert's study Freedom of the Press in England, 1476-1776.

There is less material on economic support, but a careful perusal of the literature will turn up several good books. Bill Ames's study of The National Intelligencer is a fine case study of how a newspaper could be supported by the government and still be independent.

The subject of objectivity in new and old journalism is a source for lively class discussion. There are many books on the subject as well as articles in publications like Quill, Columbia Journalism Review, New York Magazine, and the Journal of Communication.

Here are some things to do in connection with this chapter.

Questions for Discussion

1. How would America be different if the printing press had not been invented until 1800?
2. Do you agree with the idea that criticism of the government can cause public unrest and that unrest might ultimately lead to violence? If so, should the press be stopped from publishing criticism of the government, or should we run the risk of violence so the press might be free?
3. Do you agree with Milton that because man is rational he will in time always reject what is false and embrace what is true?

4. Given the choice between a press funded by various political interests and one funded by commercial interests, which would you choose and why?
5. Do you believe that newspapers and television stations, despite the fact they are businesses, have greater public responsibilities than other businesses such as soup companies or automobile makers? Why or why not?
6. Do you think objectivity is an attainable standard in the press, or do you think the reporter will always inject himself or herself into the story whether he or she wants to or not?

Problems to be Solved

1. In most instances in American history when freedom of the press was at issue, those who fought for this freedom had other motives for their action; that is, freedom of the press was a means to an end. Develop an abstract argument for freedom of expression based solely on the value of unimpeded discussion in society. In other words, why is freedom of expression important?
2. Make a list of the various ways in which the government still supports elements of the mass media in this country through subsidies, contracts and other means.

Projects

1. Visit the library and find various publications that are supported by various political parties. Evaluate their coverage of current issues and compare them with the news you find in newspapers and news magazines.
2. Pick an event that has just occurred. Write a story about it in the traditional newspaper style--the summary lead paragraph and the inverted pyramid style with the most important items first, least important last. Then write a second version in the narrative style, starting with what happened first, ending with what happened last. Which is the most interesting? Which is easiest to read? Which is easiest to understand? Which most accurately described what happened?
3. Visit the newspaper collection in your library. Compare newspapers today with newspapers that were published fifty or sixty years ago. Are there any differences in the kind of news covered? The amount of advertising? The way the paper looks?

CHAPTER FIVE

Like chapter four, this chapter attempts to deal with some of the important historical developments that have shaped our broadcast industry. The development of commercial broadcasting, the growth of the networks, and the emergence of television are some of the topics considered. Another is the implementation of government control of broadcasting that took place in the late 1920s.

Regulation of broadcasting is a very important topic, and one that could provoke both lively and interesting discussion in class. When juxtaposed against the discussion of the history of freedom of the press in the last section, the rationale for government regulation of broadcasting can perplex some students--as it perplexes many broadcasters. It is often helpful here to spend some time discussing the political atmosphere of the twenties as well as the chaotic state of broadcasting during that decade to help explain the passage of the Radio Act of 1927. It is important to ask whether or not the need for a "traffic cop" to straighten out the technical problems of broadcasting in the twenties implied the kind of broadcast regulation we have today, in which the content of programming is often scrutinized as well. This is not an easy question and there might be no right answer.

This is also a time to take advantage of the tremendous interest we have today in thinking about and trying to recapture the past. It is becoming easier and easier to find tapes and recordings of old radio programs. Libraries often have them, as do local radio stations. And many shows have now been released on long-playing recordings. Students truly enjoy sitting back and listening to some of what we call "big time radio." And the experience is not without its academic merits as well. By studying old radio programs it is possible to get a sense of the values, direction, and purpose of the generation of the depression and the World War II era. The success of these kinds of programs also explains how television so easily slipped into the mold it did in the late 1940s and early 1950s.

We should be careful to temper our nostalgia with the knowledge that we are recreating the past within our own minds, with all the advantages of today taken for granted in a society that didn't have them. Nevertheless, a trip into the past can be helpful. A recording of Orson Welles' "War of the Worlds" is easily obtainable and this one-hour program could be used to demonstrate the power of the media to implant ideas--often irrational ones--in the minds of men.

Here are some more suggestions for things to do.

Questions for Discussion

1. Why is it important to have as many newspapers as possible within a city or community? What are the disadvantages of having only one or two?
2. Do you think that the broadcast industry might be better able to serve our society today if its development had been planned? Or do you think that the way the industry developed was in response to the needs of society?
3. What would be the advantages of government ownership of radio and television systems? The disadvantages?
4. Do you think that when cable television becomes more widespread and the number of radio and television stations available increases that the government should give the electronic media the same freedoms enjoyed by the print media?
5. If the advertiser is putting up the money to sponsor a program, do you think he should have the right to decide its content or only the content of his two or three minutes of commercial?
6. Do you think the FCC was right in postponing the development of color television because the CBS system wasn't compatible? Or should they have okayed the efficient CBS system because there were so few television sets in homes at that time?

Problems to be Solved

1. Can you develop a means by which we might be able to support more than one or two newspapers in each city? What things would have to change to make such a scheme possible?
2. In the history of broadcasting, it seems that the interests of the industry were often put before the interests of the public. How could we arrange to have more meaningful public participation in the decision-making process of so vital an industry?

Projects

1. Visit your library or local radio station and see if either has a collection of audio tapes. If so, spend some time listening to some of the old radio shows. Decide if you think that Jonas was right about radio having some dimensions television does not have.
2. As a class project attempt to write a short radio drama. What are the limitations and the freedoms that the use of radio gives the dramatist? What kinds of things can the radio dramatist do that the television writer could not do? And vice-versa? What advantages does the radio audience have that the television audience lacks?

CHAPTER SIX

While this chapter is labeled "The Print Media", a quick glance will reveal that it tends to concentrate on the daily press. (Magazines are discussed in Chapter Twelve.) There are a couple of reasons for this. First, a discussion of the daily press is common to all classes on the media, while discussions on the weekly press are not. Second, many of the points made in the discussion of the daily press are just as applicable to the weekly press as well.

The instructor has the chance, then, in this chapter to use classroom time to discuss the weekly press. Here are some helpful hints on where you might find material for such a discussion. There are not a lot of good books on the weekly press. In fact, there are hardly any at all. Kenneth Byerly wrote Community Journalism which describes the way news is gathered and the kinds of news problems that the weekly publisher faces. Just as valuable, however, are the numerous biographies and autobiographies of weekly publishers. Country Editor by Henry Beetle Hough (which has just been rereleased in paperback) was published in 1940 but remains an informative and interesting memoir. For more up to date material on the weekly press see Editor and Publisher and Grassroots Editor, two periodicals that normally carry material on the weekly press.

When dealing with the daily press, this is a good section of the class to try to plan a field trip to a local newspaper or printing plant to show students some of the new electronic editing equipment discussed in the chapter. Class discussion on the traditional ways in which news copy has been prepared for printing should precede such a trip in order to make the contrast even more stark. If you cannot take a trip or your local paper doesn't have the new equipment, some of the companies which produce VDT's and other electronic editing components can sometimes be persuaded to present a demonstration on campus.

Media credibility--especially newspaper credibility--is a topic that is worthy of serious discussion in this section of the class. Invite some editors and reporters to class and let students question them about how they do their jobs, whether or not they have ever taken a junket, if the newspaper publishes a regular corrections column or uses an ombudsman. This session should not turn into a "Beat the Press" day. The goal is simply to open a dialogue between the students and the working journalists which will allow the class members to voice their concerns, and will allow the members of the press to explain their problems and goals. The question of objectivity could also be raised during such a session.

In working with the chapter on print media, the instructor can gain the most out of the material in the book by attempting to provide local examples of some of the problems outlined in the book. What is the pay scale for a beginning reporter in your town? Does the community have a journalism review? How many minority group members are on the editorial staff of the local newspaper? Does the newspaper support a community sacred cow? You get the idea, I'm sure.

Here are some other things to discuss and to do.

Questions for Discussion

1. Do you think the print media will always be around, or is McLuhan's prophecy of its demise probable?
2. Why don't young people read newspapers as much as older people read newspapers?
3. What are some of the ways that a newspaper could use the money that it saves (following the initial investment) by adopting the new electronic editing technology?
4. Should the gatekeeper be given any special training to help prepare him or her to make the kinds of decisions he has to make about news selection? What is the minimum he should know about the community in which the newspaper is published?
5. How much would people be willing to pay for a newspaper without advertising?

Would people buy such a paper, or is advertising an important attraction to readers?

6. Should the newspaper be required to identify the source of every story? That is, should it have to inform readers that a story came from the fire department or a public relations firm or an automobile dealer? Or should the reader be expected to be cautious about the source of news items?
7. Should reporters be given more say in what goes into the paper, or is this clearly the province of the publisher, who stands to lose the most if readers reject the newspaper because of its content?

Problems to be Solved

1. What are some of the ways in which the daily press might get more minority group members to (1) want to work in the newspaper industry and (2) read the daily newspaper? Outline a plan you could give to the local publisher that would help him or her solve these problems.
2. Newspapers have been covering news in the same way for nearly a century. Devise a scheme reflecting the changes in modern society that could be used by a daily newspaper to assign reporters to cover the news occurring in a large metropolitan area.

Projects

1. Take a copy of a large daily newspaper and attempt to determine the source of every nonadvertising item. With wire service and syndicated material, also speculate on the original source of every story. With local news, try to determine whether the story originated with a reporter or with someone outside the newspaper who wanted to get the story published.
2. Design a newspaper that meets some of the objections we have raised in this chapter about daily newspapers being out of date. This should be a rough design and should include the kinds of material or news you would publish in the paper, how you would package the material, your indexing schemes, whether or not you would have headlines, your reporting and writing styles, and so forth.

CHAPTER SEVEN

This chapter is an attempt to go beyond the typical discussions of radio in classes on mass media, which normally focus on live radio drama and radio news. Radio is the pied piper of the mid-twentieth century. Music is its lure to the audience comprised mostly of the young. This chapter concentrates on this aspect of modern radio and hopefully introduces some important new material as well as some new ideas. While radio does not seem as important (socially or culturally) as television or the print media, it probably has a far greater impact on students than either of the other two media.

To make this chapter work well it is important for the instructor to become acquainted with what the local radio stations are doing. You should familiarize yourself with their formats, so certain stations can be used as examples of middle-of-the-road programming or oldies rock programming. A disk jockey might be invited out to talk to the class, but this is often not a good idea since many DJs can't really communicate outside the confines of a radio studio.

Music is the other primary component of this chapter. And this is an aspect of the course that can be a great deal of fun. These days it isn't hard to find recordings of some of the early songs and artists discussed in the chapter. Put some of these on tape. Prepare your own short musical history of rock to supplement your lecture material. Often students in the class who are interested in music are willing to help put together such a program. It can be fun and a distinct change of pace from the normal lecture.

Newspapers such as Variety, Billboard and Cashbox are excellent sources of current information about the entertainment industry. Rolling Stone is a good source of current material on music and is worth looking at periodically. Here are some ideas of other things to do during this section.

Questions for Discussion

1. Do you think we could support an active network radio system of drama, mystery, and entertainment programming as well as television in this country?
2. Do you think it was wrong for disc jockeys to accept money to play records, or do you think it was just part of the system?
3. Would you listen to a radio station in your town that broadcast something other than 95 percent music? Why or why not?
4. Do you think radio stations are responding to the needs of the community when they allow a company in New York or Los Angeles to select the music that will be aired?
5. Why do you think people are becoming more interested in FM radio?
6. Do you believe modern music is really a vehicle for communication?
7. Music purists claim that most popular music is junk. Do you agree, or do you think that there is no such thing as pure rock or pure country--that some music is just better than other music?
8. Rock music has seemingly lost some of its broad-based popularity. Some reasons were suggested in this chapter. Can you think of others? Or do you disagree with the assertion that rock music is not as popular as it used to be?

Problems to be Solved

1. Examine why you listen to one radio station and not another. What factors are important in your selection of a radio station?
2. In what ways could radio better use its unique capabilities to serve society? What kinds of things could it do that need to be done and aren't being done?

Projects

1. Visit your local radio stations. Talk to the program director and find out what system each station uses to program the records that it airs. Ask why one system is used rather than other systems which are available.
2. Listen to all the AM and FM stations in town and briefly outline the format each station uses. At what audience is each station being aimed? After you have done this, visit the station and see if your evaluation of programming format and target audience was correct.
3. Use a stop watch and determine how much time is spent on commercial messages on a radio station in a single hour. Attempt to evaluate various stations at various times of the day. Which stations have the most commercials? At what time of the day or night is the most time devoted to commercial messages?

CHAPTER EIGHT

I have attempted in this chapter to present material that is as current as possible. But any book on the mass media is dated quickly--and nowhere more quickly than the chapter on television. With programs being cancelled almost weekly, and new shows being added almost as quickly, examples used in the text sometimes lack relevance. It is helpful to the student if the instructor can keep current on this topic and bring to the classroom examples which help students understand some of the points made in the text.

The discussion of television in this chapter attempts to point out the various pressures that have an impact upon a television program from its inception as an idea until it becomes a finished product. Any one of these pressures is worthy of more discussion than the book provides--but that is what the lecture is for. It is also appropriate in this section to examine local broadcasting operations and to evaluate them using the criteria we use in the book, to bring the course closer to home for the students. Government regulation of broadcasting is discussed more in chapter ten.

There are two trends or developments in the television industry today that I have attempted to underline in this second edition. The first is the increasing pressure from many sources upon the television networks. Norman Lear successfully marketed "Mary Hartman, Mary Hartman" through syndication, going around the networks. Surely his success will encourage others to attempt to escape the thin neck of the network programming funnel. The affiliates are beginning to insist upon a stronger voice in programming decisions. The government's anti-trust suit against the networks for allegedly monopolizing programming seemed to be bearing some fruit as this manual was being prepared. How this pressure on the networks will change television, and whether these changes will be good or bad for the viewer, remains to be seen.

The other important trend is the seeming collapse of public affairs programming on the networks and the introduction of the news doctors on both network and local television news programs. Despite the success of "60 Minutes" in prime time, the networks have cut back on documentary programming, especially serious documentary programming. Softer, gossip-oriented, feature-filled programming is the standard fare too often. And the news consultants have made serious inroads into television news. Clearly the highpoint (or lowpoint) of their power came when ABC, upon the recommendation of consultants, hired Barbara Walters to read the news for \$1 million a year. Similar if less spectacular kinds of changes are being made in cities across the nation at television stations advised by these research firms. Try to find out if the TV station in your community uses a consulting firm. If the program director or news director is willing, invite him or her to the class and allow students to ask questions about the power wielded by the consultant at the station. Here are some other ideas for discussion and projects.

Questions for Discussion

1. Some commentators have said that it is unfair to evaluate television as a communications instrument or as an instrument for social change. They argue that TV is basically an entertainment medium--nothing more. Should television be asked to do more than entertain?
2. Some persons assert that the citizens of any community should have a right to help plan the programming that is shown on the local television station. Should the broadcaster form a citizen's council to help him outline his programming schedule? What kinds of problems might result from such a scheme?
3. Television stations and networks have been under pressure from various special interest and ethnic groups in recent years to delete any programming that might ridicule or bring into disrepute various professional groups (like doctors or teachers), nationalities, or races. Those who oppose this kind of censorship argue that TV is accurately reflecting the mood of the community on these issues, that it is a mirror of community attitudes. Does television have a responsibility to its various publics to show good taste by cutting out any material unfavorable to such groups? Or should it program what it believes it sees in the community?

4. Some people say that television is a family medium, that it comes directly into the home, and therefore it must be cautious in its presentations of sexual conduct, violence, or the use of drugs. Others say that there is an on-off switch on the set, and that if the viewer doesn't like what he sees he can switch the set off--that the standards of the medium should not be set at what is acceptable for viewing by children. What do you think is the proper posture for the medium? Is there perhaps a middle ground?
5. Television has become an integral part of the political campaign process. Some people say that it has turned electioneering into a big carnival that obscures the issues. Others say that campaigning was always like this, and that television just made such behavior more obvious. Has television been responsible for a change in campaign tactics? Are we more concerned today with a candidate's image than his position on the issues? If so, what should be done about it?
6. Critics of public television argue that the name "public television" is a misnomer, that actually the programming on the noncommercial network appeals to only a very small segment of the community. It should be called "elite television" they argue, and the public should not be asked to support it with tax dollars. Does the public system have a responsibility to present programming of interest to the entire community--even though much of it might duplicate what is currently shown on commercial television? Or should the system continue a high-level programming policy as an alternative to the commercial system?

Problems to be Solved

1. The most acute pressure on television programming is one of financing--the TV show must be of such a nature to attract a large audience, which in turn will attract a sponsor. Is there another means--other than direct government financing--that might be used to provide the funds necessary for quality programming but would not depend so heavily on drawing massive audiences?
2. Public television is currently financed by 1) direct support from various levels of government, 2) corporations and businesses who underwrite programming, and 3) fund-raising drives. All these methods lack the certainty a program director likes to have. Government agencies may cut their appropriations at any time. Corporations may be angered at certain programs and withdraw support. Fund-raising drives might not be successful. Can you devise a better scheme to finance public broadcasting?

Projects

1. Cable television's potential to expand the realm of possible programming is well known. Using TV schedules from other cities which have well-integrated cable systems and your own imagination, prepare a programming schedule for a cable company in your community. Include those kinds of local events, happenings, and projects that you think should be broadcast. Include programming originated by the cable company itself. Don't be concerned with cost problems at this point. Just let your mind wander and include any innovative ideas you might come up with.
2. Do an analysis of the kinds and amount of news broadcast by television. List the news items carried on the evening news programs. How much time was devoted to each item? How much information was contained in the report? Compare this data with the coverage of the same events in other media such as local newspapers. How much difference was there in the coverage with regard to such things as length, understandability, completeness, and so forth. Which presentation was more effective and why?
3. Undertake to draw an in-depth profile of the men who make the decisions at the local television stations. Who are they? What are their educational, economic, social, and vocational backgrounds? Where did they come from? When all this data is gathered, speculate on what it might mean in connection with the kinds of programming decisions that the local station makes.

CHAPTER NINE

The chapter on the motion picture industry is an attempt to show the film consumer the forces that shape the movies he or she sees at the Bijou on Saturday night. We have started out with a bit of history because the film industry is still largely governed by structures and conventions that were developed decades ago. For anyone who wants to get into more history, there are two or three good books listed in the bibliography at the end of the chapter.

The section of the course on motion pictures lends itself to the use of audio-visual aids. At the end of this instructor's guide we have included a list of motion pictures that would be useful in a class on mass media. Included among these are some films of historical interest. There is easy access to most of these movies. A modest film collection usually has some of the early works of George Melies or Edwin Porter, early Mack Sennett and Chaplin comedies, early documentary films like "Nanook of the North" or Pare Lorenz works ("The River" and "The Flow that Broke the Plains"), and some more contemporary experimental material. Don't be frightened about using these films, for it doesn't take long to become quite knowledgeable about film--both the making of movies and motion picture history. The visual impact can be important--the movies are more than just a treat for the students.

One of the ideas that might be discussed more fully in class is motion picture censorship, especially since the recent Supreme Court definitions of obscenity which seem to permit variable standards from one state to the next. Also, the changing film audience, following what people in the industry call "Jaws Summer", is worthy of some class time.

Here are some other things that could be done as well.

Questions for Discussion

1. In most foreign nations, the film's director is often the most important name in drawing an audience to the theater. Why has the American audience been drawn to motion pictures by actors and actresses, and more recently even producers, than by directors?
2. What similarities are there in the technical development of motion pictures, and the technical development of the broadcast industry?
3. When block-booking and studio ownership of theaters were declared illegal by the Federal courts, Hollywood lost the market for its B movies. Do you think this had a positive or negative impact on the development of motion pictures?
4. The new system of moviemaking, which places emphasis on the independent producer, appears to allow greater freedom for young film makers to enter "the system." Do you think this freedom really exists or is it only an illusion?
5. Should movies be censored for content? Or do you think because people have to make an affirmative effort to see a movie, pay some money, and physically go to a theater that they should be able to see whatever movies they want?
6. Dustin Hoffman said that young people use movies to alleviate their guilt, to identify with current problems without having to work at solving them. Do you agree?
7. How well do American movies reflect American culture, our values, and our moral standards?

Problems to be Solved

1. Devise a system, if you can, that would relieve some of the pressures that currently affect film making but would still allow economically profitable movies to be produced.
2. Hollywood has gone through many moviemaking trends in the last sixty years. Speculate

for a few moments on what the next trend in movies might be. Will it reflect the current cultural interest in the past? Or will it move ahead, reflecting our curiosity about the future?

Projects

1. Undertake a study of the local theater operation in your city. Who owns the theaters? Are there large chains or are some theaters owned by outside corporations? What kinds of movies come to town? Compare what is showing in your town to what is showing in New York City or Los Angeles (use the movie ads in the out-of-town newspapers). Do all movies come to your town? Which ones don't and why not? Do they come late? Draw up a profile of the local situation when you have completed your research.
2. What would it take to start a local film society--one that is devoted to both film viewing and film making? If there already exists a film-making cooperative or society, try to arrange to see some of the work of the local film-makers. Compare it to what you see in a theater. If there isn't a film society, draw up a plan that would permit the formulation of an organization that 1) helps people develop and interest and expertise in film-making and 2) engenders an appreciation for motion pictures.

CHAPTER TEN

Chapter ten attempts to touch on most of the instances in which the press and government collide. Each of these discussions provides ample material to give the student some understanding of the problem, but will probably only whet the appetite of most class members. Again, the lecture material can focus on any two or three of these problems with great ease and reap rich rewards.

By using the so-called four theories of the press as a kind of philosophical foundation for the discussion, the chapter attempts to point out that there are numerous ways in which a press and a government can relate to one another. These models are used as descriptive rather than prescriptive tools.

The first half of the chapter deals with areas in which the press in some way is limited by government. It is important to point out that no free society can tolerate absolute freedom of expression. Liberty is the luxury of self-discipline. Yet at the same time the American press remains remarkably free and has been that way for two centuries. The American system of democracy has confounded much of the world with its successes as the longest surviving republic in history. By pointing out problems between the press and government in this chapter, I don't want to obscure the point that the press in the United States is generally free--perhaps not free enough, but freer than its counterparts around the world.

There are materials listed in the bibliography at the end of the chapter that will give the instructor some help in building up lectures on some of the complicated legal topics. For daily information on the relationship between the press and government there is no better source than the New York Times, or the Washington Post. The lengthy material on the relationship between the president and the press is controversial. The author takes a pro-press position on the question for the most part and this bias should be apparent. This is a topic that deserves discussion in class. What responsibilities do the president and the other members of government have to the press, and what is the responsibility of the press to the government and our national leaders. There are no easy answers. The press is supposed to be the watchdog of government--but who watches the watchdog? The government? Some people think so. But is this possible or even a good idea? These are the dilemmas that will continue to face the mass media in the years to come. And in some ways the answers to these kinds of questions will have an impact on the shape of mass communications in the century ahead.

Since a new national administration was taking office as this book is printed there is little information on the press relations of President Jimmy Carter. This material should be added by the instructor during lecture.

Here are some questions, problems, and projects that might be used.

Questions for Discussion

1. The social responsibility theory of the press appears to respond to some of the weaknesses of libertarianism. What are some of the weaknesses of the social responsibility theory?
2. Doesn't the decision in the New York Times libel case actually give the press a license to libel anyone involved in a public event? Or are there other values and considerations at work here?
3. What is more important--that the press have complete access to information about a criminal trial and a criminal defendant so it can inform its readers about the criminal justice process, or that a defendant have a trial completely free of prejudicial publicity?
4. Should the government protect the people from false and deceptive advertising, or should it expect consumers to be smart enough to avoid misleading and deceptive claims?

5. Should the community have a say in the renewal of broadcast licenses, or can this result in undue pressures on the freedom of the broadcaster to say things that are unpopular, but that the broadcaster thinks needs to be said?
6. What value is the presidential press conference to the people, the press, and the president?
7. How valuable is the fairness doctrine as a tool in the regulation of broadcasting? Is it needed, or does it really impede the otherwise fair broadcaster?
8. Should the reporter be allowed to refuse to reveal his sources of information when testifying before a grand jury, or should his rights be no better than any other citizen's in this matter?
9. What are the most important lessons to be drawn from the so-called Pentagon Papers case?

Problems to be Solved

1. The federal courts have attempted to define obscenity for nearly a century and have met with little success. Suppose you were asked to come up with a scheme for defining and controlling the flow of obscene material. What would your definition be? How would you go about controlling the sale, publication, and distribution of obscene material?
2. Broadcasting is currently regulated by the FCC, seven men who meet regularly in Washington D.C. Assuming for a moment that broadcasting should be regulated, what kind of scheme could you come up with to do it more efficiently than it is done now? How would your regulatory body be set up? Who would be on it?
3. There will always be a conflict in a free society over the use of the secrecy stamp to keep information from the public. We have had a rash of these kinds of problems in recent years. Where would you draw the line? What kinds of material would you allow the public to see? What kinds of material do you think the government should keep secret? How would your system work?

Projects

1. Using magazines and newspapers, try to locate some advertisements that are misleading in what they claim or the results they promise. What kinds of products have the most unclear or often misleading advertising claims? Develop some of your own guidelines for policing deceptive advertising.
2. Undertake a study of local television stations with regard to their performance in the public interest. License renewal applications are public records and may be viewed if you visit the station. See how the station assesses what it is doing and compare this with your evaluation. For example, see what kinds of programs the station considers "public affairs" programs. Do you agree with the station's classification or not? Evaluate all aspects of broadcasting performance in this manner and then judge how well the station is living up to what it promised the FCC it would do.

CHAPTER ELEVEN

Quite a few people have recently argued that the greatest threat to the freedom of expression in this nation is the growing concentration and monopolization in the ownership of the mass media. This chapter is an attempt to explore this idea, to see if there is any merit to it, and, if so, to suggest some possible solutions. A great deal of information that is normally spread out in many different sections in most books on the mass media is brought together here. By doing so the reader is presented with a fairly comprehensive outline of the ownership patterns that currently exist in masscomm.

It is important for instructors to remember that the students who are attending colleges and universities today have grown up in a world in which the corporation is the dominant business enterprise and where conglomerates are a way of life. Merely demonstrating that more newspapers are owned by chains today than ever before, or that less than five percent of the American towns with daily newspapers have competing newspapers, or that RCA owns NBC and also is heavily into defense contracting, is not going to leave much of an impression on a contemporary student's mind. Such situations are a part of the world of business that many of them are familiar with. The consequences of concentration must be pointed out clearly and graphically.

It is interesting in this section of the course to explore the ownership of local media. This can be done as a class project or as part of the instructor's lecture. This brings the problems closer to home.

The solutions section of the chapter also provides a great area for discussion; some of the solutions presented are quite controversial. This is not an area in which there are a great many pat answers, so it is often profitable in class to do some fairly wild speculation with students on ways in which we might solve some of the problems.

The notion of giving spokesmen for responsible groups access to newspapers and other printed matter is one that is quite appealing to many students. It is often stimulating to attempt to work out ways in which this could be facilitated.

The one publication that is almost indispensable for working in this area is the Report of the Special Senate Committee on the Canadian Mass Media, which is listed in the bibliography. It is a highly readable, and a very thoughtful document.

Questions for Discussion

1. Do you agree with the perception of the Hutchins Commission that today the owners of the mass media determine which ideas and which versions of the facts get to the people?
2. What are some of the problems which could erupt when a large conglomerate like RCA owns important segments of the mass media? Does a conflict of interest exist?
3. What are some of the advantages and disadvantages that might be brought to a community if the only newspaper in town is owned by a large chain of newspapers?
4. The Canadian senate committee that investigated the mass media said that placing profits ahead of excellence can have an insidious impact upon the employees of a newspaper or broadcasting station. Do you agree? What might some of these negative effects be?
5. What would be the reaction in a community if the mass media were to regularly report and publicize their financial statements, showing how profitable most newspapers and broadcasting operations really are?
6. Do you think the joint operating agreements--which are keeping two newspapers alive in more than twenty cities--are really a good idea as publishers contend?
7. Do you think government subsidies to struggling newspapers are a good idea or do

you think they pose a danger to freedom of the press?

8. Some people argue that every citizen should have access to the media, to his local newspaper or broadcasting station, if he has ideas on issues of public importance. If the government forced the newspapers, for example, to allow this access, would this be an infringement on freedom of the press?
9. Do you think press councils are of any value at all, or do they just provide the illusion of working to solve a problem?
10. Is it possible for the problem of concentration and monopolization within the media to be solved by evolving technology?

Problems to be Solved

1. Try to devise a scheme by which we might be able to limit the number of media units any one man might own, without at the same time giving the government an excessive amount of control in regulating the press. Is this possible under existing law and under the Constitution?
2. Devise some means by which a community that found itself with one or two companies controlling the dominant media in the area could insure that a wide spectrum of ideas and points of view would find their way into the press. Would laws or committees be the answer, or are there some other more innovative ways of solving this problem?

Projects

1. Pick out the twenty or thirty leading mass media units in America (the largest newspapers, TV networks, movie companies, and so forth) and prepare a corporate profile on who owns each of them, or what each of them owns. There are financial and investment guides such as Moody's and Standard and Poor's that will provide a good start for your research.
2. Undertake a research project on the ownership of local and regional mass media. Attempt to discover the owners of newspapers, broadcasting stations, and movie theaters. If these are parts of chains or media groups, try to identify other members of the chains or groups.

CHAPTER TWELVE

Chapter twelve is the author's attempt at putting together some ideas that in the past have been spread out in numerous places in a text on mass media. The concept behind the chapter is not necessarily new, but it is the first time it has received such treatment in print.

The basic thrust of the chapter can be stated simply enough: the mass audience is beginning to break up into small pieces. The mass media view this breakup as both a threat (the demise of the mass audience has hurt the media in many ways) and as an opportunity (the new smaller, narrower audiences offer the possibility of new media ventures).

Most people would not dispute the notion that today a good deal more emphasis is being placed on the differences between Americans than on the similarities among them. And this is being reflected in the mass media, as in other parts of our culture and economy. The chapter tries to take several diverse elements of mass media and suggest that these are examples of this trend. The great success of special interest magazines, of minority mass media, and of the media in the youth subculture are some good examples of what we explore in the text.

Whether or not one subscribes to the author's thesis, the chapter is nevertheless filled with topics that are of interest and importance, especially the sections on minorities and the mass media. The chapter begins with a new section on magazines which has been added to the second edition. Obviously we cannot cover periodical publishing in great detail in these few pages. This too is an important topic for further discussion in lecture.

We have talked about minorities and the mass media throughout the book, but always in the context of minorities and the mass media in general. In chapter twelve we focus on minority mass media. It is important for the instructor to become aware of the minority media in the community and discuss it in the same terms as the other mass media have been discussed: its purpose, how well it fulfills this purpose, its economic structure, pressures on it from various sources, and other issues.

The counter-culture press should be discussed in much the same terms; not as an aberration in the system, but as a full-fledged element that needs to be evaluated in the same critical terms as the other mass media. An honest appraisal of both media systems is required.

This chapter also contains material on new journalism, a subject that still provokes discussion among journalists. It might be desirable to bring in a proponent of the new writing styles to class and pair him or her with someone who does not like the form or idea of the new journalism for a mini-debate. Here are some other ideas for things to do.

Questions for Discussion

1. Do you believe the mass audience ever really existed or was it always the result of a misconception of the people in this country?
2. Do you think if it were properly prepared and properly marketed, a mass magazine like Life or Look might be successful at some point in the future, or do you think that most Americans are getting from other sources what the mass magazines gave?
3. What are some of the reasons that the regional or city magazines of today are succeeding when they were not successful thirty years ago?
4. Blacks argue that television doesn't really portray black lifestyles. Could television do this, or is it an impossibility due to the limitations of the medium?
5. Do you think that if the Chicano movement begins to fade away in the next decade or so that the Chicano press will remain active, or is it too closely tied to the movement?

6. A lot of people say the underground press of the middle sixties is dead, that there is no more underground press. Would you agree or not? Why?
7. What are some of the changes the underground press has wrought in the so-called establishment press?
8. New journalism is a very controversial subject today. Do you favor the use of these techniques by the press or not? What are some of the advantages and disadvantages of this style of reporting and writing?

Problems to be Solved

1. With many parts of the mass media apparently stressing an appeal to the differences in Americans rather than the similarities, it is possible that subgroups within society will become isolated from one another. Do you think this might be a possibility--that each group will begin to develop its own culture and values, that this culture and value system will become more important than a national culture or value system? What are some of the implications of this possibility?
2. If the mass audience is indeed breaking up, network television as we know it now might soon disappear. Can you think of any ways in which our current over-the-air television system might respond to the breakup of the mass audience, or ways in which it could maintain its popularity and still use its ability to reach so many people, so fast, and so cheaply?

Projects

1. See if you can devise some formats for special interest magazines that might be successful in light of today's changing audience. First identify the interest group to which you are hoping to appeal, and then design a magazine that might appeal to it. What kinds of material would you include? Who would you seek advertising support from? How would you circulate your magazine and identify potential subscribers?
2. As a class, try to get a copy of every periodical that is published in your city or county. Evaluate each of these in terms of the source of its support, its audience, its purpose and who publishes it. Don't forget the numerous "in-house" publications circulated at local plants and companies.

CHAPTER THIRTEEN

I think the last chapter speaks for itself. What it tries to do is to present a nontechnologically-oriented look at the future of mass media. (Not that technology is not important to the future of mass media. It's just that what man does with the technology is more important.)

It is fun to explore some of the far-out kinds of things that people suggest might lie ahead for the media. But don't get too carried away. Remember man and his ability to change and adapt is far more likely to govern new directions in mass media.

We try to wrap up much of what has been said in other parts of the book in this chapter. More summation by the instructor is needed. Themes need to be restated; major points from each section should be reiterated. Finally, in the end, it is very important to remind students that people--good people and bad people--control the mass media. And that people hold the future of masscomm in their hands. It is not sufficient to sit back and rail against the media. People must work to change things if they want things changed.

Questions for Discussion

1. Will people really want a communications system (like the one described at the beginning of the chapter) or do you think that the value of face-to-face human interaction will outweigh many of the values of the new home communications systems of the future?
2. How could we make people more aware that the mass media in our country really constitute a communications system, that they are not just devices to entertain or inform?
3. Martin Mayer argues that the mass media mask the consciousness of ignorance. Would you agree, or do you think that they illuminate how little each of us really knows?
4. In looking to the future, what role should the American newspaper play in its community? Should it concentrate on one thing, as the author suggests, or attempt to do many things as it does now?
5. Do you think television will ever replace movies, or do you agree with the author that movies provide a social experience that TV cannot duplicate?

Problems and Projects

1. The author has come up with what he thinks are the challenges which the mass media must face in the future. Prepare a list of your own. What are the most serious problems facing American mass media in the next fifty or seventy-five years?
2. After you have prepared your list, visit the media managers in your community, newspaper editors, broadcasting executives, and so forth, and ask them what they think are the most compelling problems that the media must face in the next half-century or so. Compare your lists and see if you and the media men are thinking on the same wavelength.
3. Finally, try to come up with some solutions for the challenges and problems you have listed. Don't be afraid to use your imagination and to break some traditional rules if need be. Innovate, for that is what tomorrow is all about. And good luck!

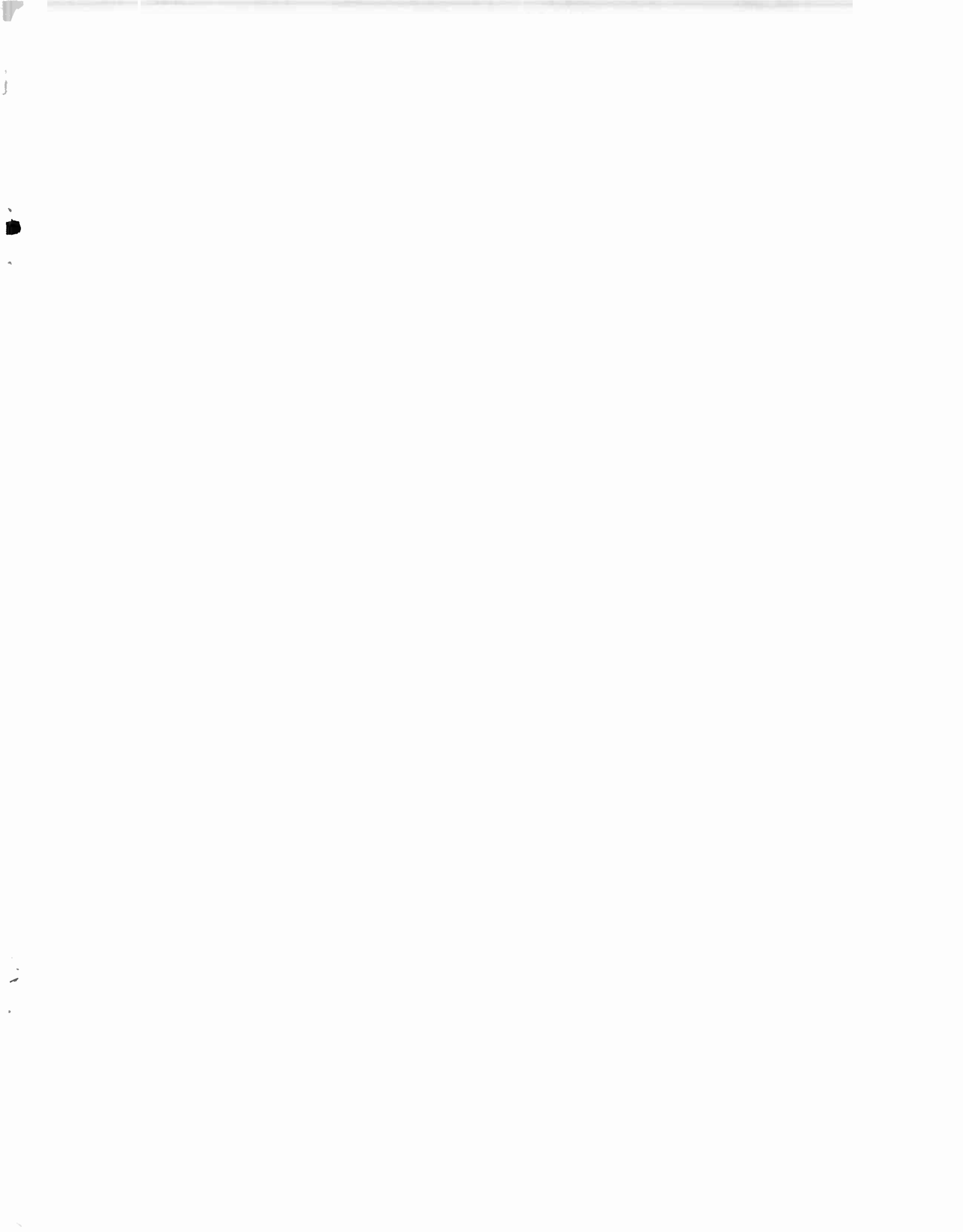
AUDIO-VISUAL LIST

The following is a list of movies that could be shown in a mass media class. It is not by any means exhaustive. It is primarily suggestive and hopefully will lead the instructor to other films as well. For each film, the title, length, and source are listed; in some cases a short explanation is included.

Every audio-visual center publishes a catalog. Normally, it is possible to order films from centers other than those on your campus. In nearly every case the source listed for the film is but one of many.

Ad-Land Revisited, 29 mins., Indiana University
America Presents America, 28 mins., Michigan State University
The American Film, 36 mins., Iowa State University
American Time Capsule, 3 mins., Central Washington State College
Anatomy of a Hit, 90 mins., University of California
The Anderson Platoon, (TV documentary) 65 mins., University of California
The Barber Shop (W.C. Fields), 21 mins., University of California
The Big News (1957), 30 mins., Mountain Plains Catalog
Birth of a Nation (original cut by about half), 90 mins., Wayne State University
The Cabinet of Dr. Caligari, 53 mins., University of Washington
Careers in Broadcasting, 11 mins., University of Illinois
Citizen Kane, 119 mins., University of Washington
The Communications Revolution, 21 mins., Indiana University
Communications: The Wire World, 22 mins., University of California
The Constitution and Censorship, 29 mins., Indiana University
Decline and Revival (part of the Written Word series), 29 mins., Indiana University
Democracy's Diary, 16 mins., Indiana University
Dr. Jekyll and Mr. Hyde (silent version), 27 mins., University of Arizona
Dracula (silent version), 27 mins., University of Arizona
The Electric Flag, 12 mins., University of California
Eyeball Witness, 30 mins., Indiana University
The Fall of Babylon from Intolerance, 27 mins., University of Arizona
Federal Government: The Federal Communications Commission, 15 mins., University of Illinois
Film Editing: Interpretation and Values, 27 mins., Washington State University
Film Firsts (two parts), 27 mins. each, University of California
Flicks One and Two, 27 mins. each, Indiana University
Foolish Wives, 80 mins., Wayne State University
Free Press and Fair Trial: The Sheppard Case, 27 mins., University of Illinois
Frontiers of News (1964), 11 mins., Brigham Young University
Girdle the Earth: Story of Telecommunications, 20 mins., University of Illinois
The Great Dictator, 150 mins., Wayne State University
The Great Train Robbery, 8 mins., University of California
Hell's Angels, 90 mins., Wayne State University
History of the Motion Picture: Sad Clowns, 26 mins., Iowa State University
Hunchback of Notre Dame (excerpts from 1923 version), 23 mins., Indiana University
Hunger in America (TV documentary), 54 mins., University of California
The Information Explosion, 34 mins., Michigan State University
Inventions in America's Growth (1850-1910), 11 mins., University of California
Journalism--Mirror, Mirror on the World, 52 mins., Indiana University
The Kid, 70 mins., Wayne State University
The Kiss and Other 1895 Films, 6 mins., University of California
Mass Media as Background in Communication, 30 mins., University of Iowa
Media: Massaging the Mind, 22 mins., University of California
The Medium is the Message, Your Know, 23 mins., National Film Board of Canada
Mickey, 40 mins., Wayne State University
The Migrant (TV documentary), 53 mins., University of California
Minister of Hate (Joseph Goebbels), 27 mins., University of Illinois
Misunderstanding China, 51 mins., University of California
Movies Learn to Talk, 26 mins., University of California
The Movies, 29 mins., Indiana University
Mutiny on the Bounty (excerpts from the 1935 version), 42 mins., Films, Inc.

Nanook of the North, 55 mins., University of Washington
The Newspaper in a Changing America, 40 mins., Wayne State University
News Parade of the Year (available 1940-1963), varied lengths, Iowa State University
Olympia, Part I, 115 mins., Part II, 97 mins., Diving sequence, 4 mins., Marathon sequence, 13 mins., University of California
Once Upon a Prime Time (cartoon), 16 mins., McGraw-Hill Contemporary Film Catalog
Origins of the Motion Picture, 21 mins., University of Iowa
The Public's Right to Know: Police vs. Reporters, 12 mins., University of California
The Plain Man's Guide to Advertising (British satire), 14 mins., McGraw-Hill Contemporary Film Catalog
The Plow That Broke the Plains, 27 mins., Iowa State University
Potemkin, 67 mins., University of Oregon
The Press and the Race Issue (TV documentary), Parts I and II, 27 mins. each, University of Arizona
Pressmen, 15 mins., University of Minnesota
Printing, Fuel for the Renaissance, 29 mins., Indiana University
Protest and Communications (Civiltation Series), 52 mins., University of California
Radio, 29 mins., Indiana University
The River, 32 mins., University of California
Selling of the Pentagon (TV documentary), 52 mins., University of California
Selling of the Pentagon--Rebuttal, 20 mins., University of California
Serials, 26 mins., University of Oregon
The Shape of Films to Come, 26 mins., Shoreline Community College, Seattle, Wash.
Sherlock, Jr., 40 mins., Wayne State University
Six Hours to Deadline: A Free and Responsible Press, 20 mins., University of California
Sixty Years of Magazines, 29 mins., Indiana University
A Smattering of Spots (14 animated TV commercials), 11 mins., University of Washington
Son of the Sheik, 27 mins., Brigham Young University
Sports: The Programmed Gladiators, 22 mins., University of California
Story of Television, 15 mins., Indiana University
Television: A Political Machine? 14 mins., Indiana University
Television and Politics, 25 mins., University of Illinois
Television is What You Make It, (1952, but still interesting), 30 mins., University of Illinois
That the People Shall Know, 21 mins., University of Illinois
The Tiger's Tail: Thomas Nast vs. Boss Tweed, 19 mins., Brigham Young University
This is Marshall McLuhan: The Medium is the Message, 53 mins., McGraw-Hill Contemporary
Tomorrow's Government--Today, 27 mins., University of Illinois
Tomorrow's Television: Get What You Want or Like What You Get, 62 mins., Indiana University
The Toy That Grew Up, 17 mins., Indiana University
TV Arts, 15 mins., University of Minnesota
TV Commercials, 19 mins., University of Oregon
TV News: Measure of the Medium, University of Illinois
Uncle Tom's Cabin (early silent version), 21 mins., University of Iowa
Underground Film, 23 mins., University of Illinois
Understanding Movies, 13 mins., Washington State University
The Western Hero, 28 mins., Brigham Young University
What's Happening to Television? 60 mins., Indiana University
The Whole World is Watching, 54 mins., University of Illinois
Why Man Creates, 25 mins., Washington State University
You Can't Get There From Here, 30 mins., University of Oregon



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