

# GS 434 MASS MEDIA & SOCIETY



## 03: TYPES AND FUNCTIONS OF MASS MEDIA

# OBJECTIVES

- Knowledge, News and Information
- Types of Mass Media and Media Technologies
  - Print Media
  - Electronic Media
- Auxiliary Industries
- Functions of Mass Media

# KNOWLEDGE, NEWS AND INFORMATION

- **Knowledge:** Facts, information, and skills acquired by a person through experience or education; the theoretical or practical understanding of a subject. Knowledge is synonymous to understanding, mastery, realization, etc.
- **News:** Newly received or noteworthy information, especially about recent or important events (such as report, story, account).
- **Information:** Facts provided or learned about something or someone (such as details, particulars, facts, figures, statistics, data); what is conveyed or represented by a particular arrangement or sequence of things.

# TYPES OF MASS MEDIA

## Print Media

- Books
- Newspapers
- Magazines

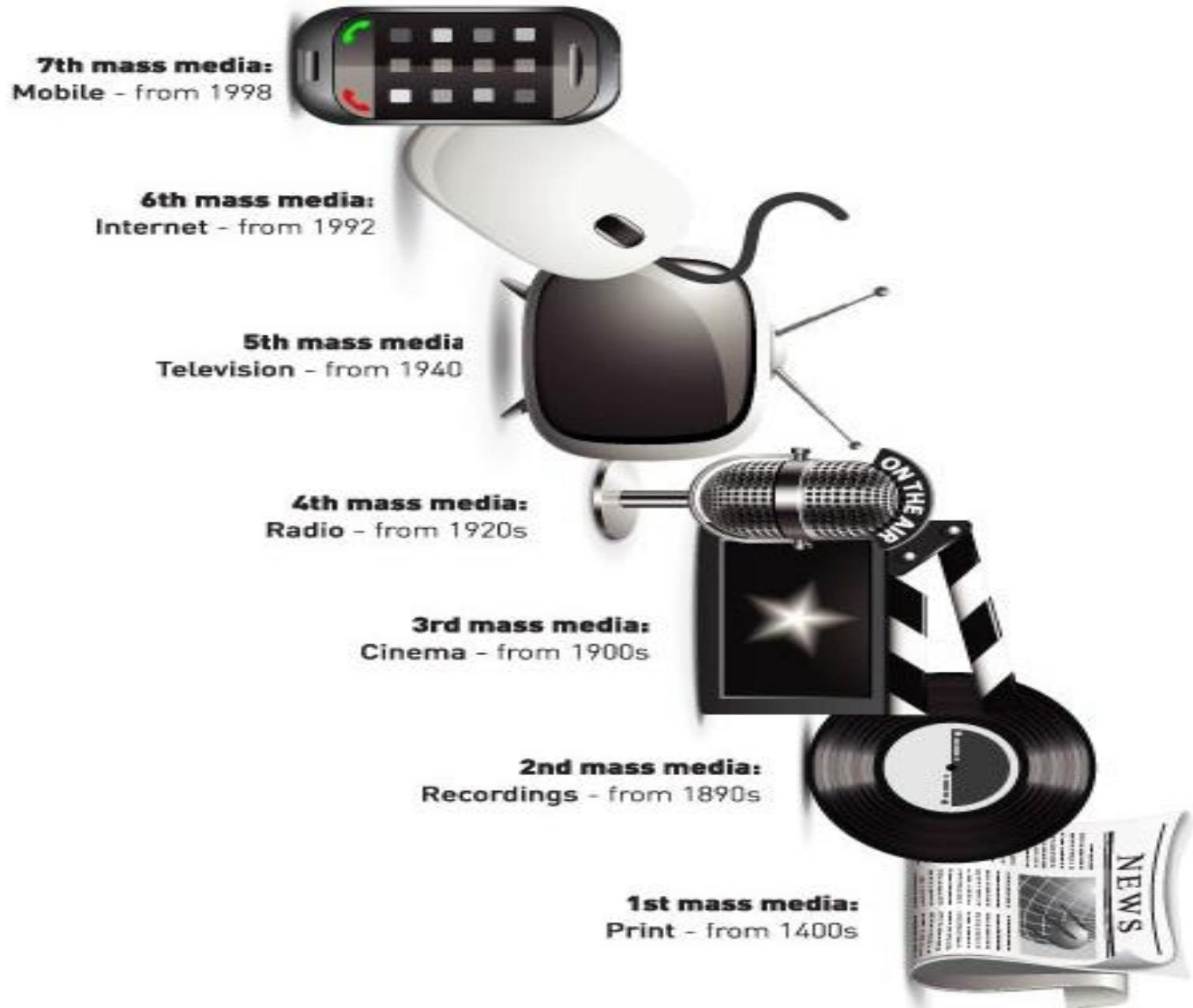


## Electronic Media

- Recordings
- Radio
- Movies
- Television
- The Internet

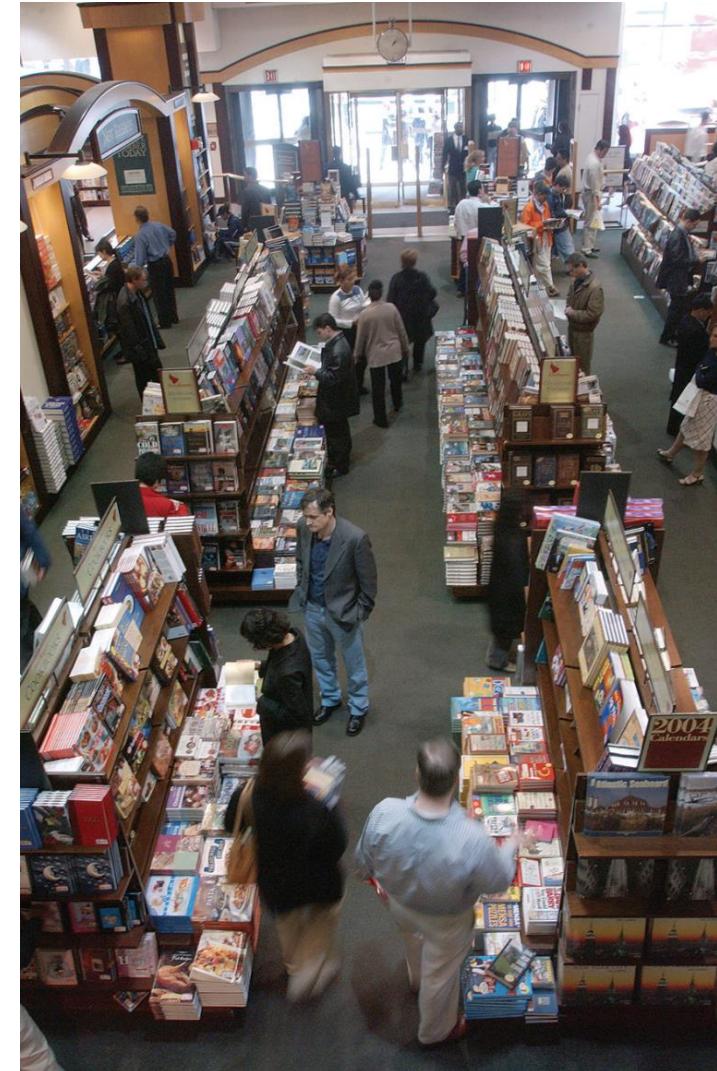


# Timeline of Mass Media



# Print Media: Books

- Education is compulsory for the audience of this medium.
- Books are normally associated with knowledge.
- Every year in the United States alone, publishers produce about 200,000 book titles. This number includes revised editions of previously published books, but the majority of the book titles published today are new.



- The publishing industry always has been dragged into “the culture and commerce of publishing”—the desire to preserve the intellectual ideas versus the desire to make money. But a publisher who doesn’t consistently make a profit cannot continue to publish books.
- Today, the book industry has three major markets:
  1. **Adult and Children Trade Books:** Usually sold through bookstores and to libraries, trade books are designed for the general public. These books include hardbound books and paperbound books for adults and children. Typical trade books include biography, literary classics, cookbooks, travel books, art books and books on sports, music, poetry and drama.
  2. **Textbooks:** These are published for elementary and secondary school students as well as for college students. Most college texts are paid for by the students but are chosen by their professors.
  3. **Professional and Scholarly Books:** Professional books are designed for a specific profession. Often these are reference books, such as an auto-repair manual or an encyclopedia of veterinary terms.

❑ Books may be available in several formats:

1. **Hardbound:** The book bound with rigid protective covers. This has been the traditional formats for centuries.
2. **Paperback:** The book bound in stiff paper or flexible cardboard. In 1939, Robert de Graff introduced America's first series of paperback best-sellers, called Pocket Books, which issued titles that had already succeeded as hardbound books. They were inexpensive (25 cents). Suddenly, a book could reach millions of people who had never owned a book before. The books were so small, however, that people at first thought paperback books were shortened versions of the originals. So publishers printed messages to readers on the cover to assure them that the paperbacks were the "complete novel, as originally published" or "complete and unabridged."
3. **Audiobook:** Since they were first introduced in the 1980s, audiobooks have been a small sales category for book publishers, aimed at people who would rather listen to a book than read it.
4. **E-book (Electronic book):** E-books can be downloaded and then read on an electronic tablet or even a mobile phone. The introduction of e-books is a promising way for publishers to expand the market for their products. With the introduction of e-readers such as the Amazon Kindle and Apple iPad, e-books have become very popular.

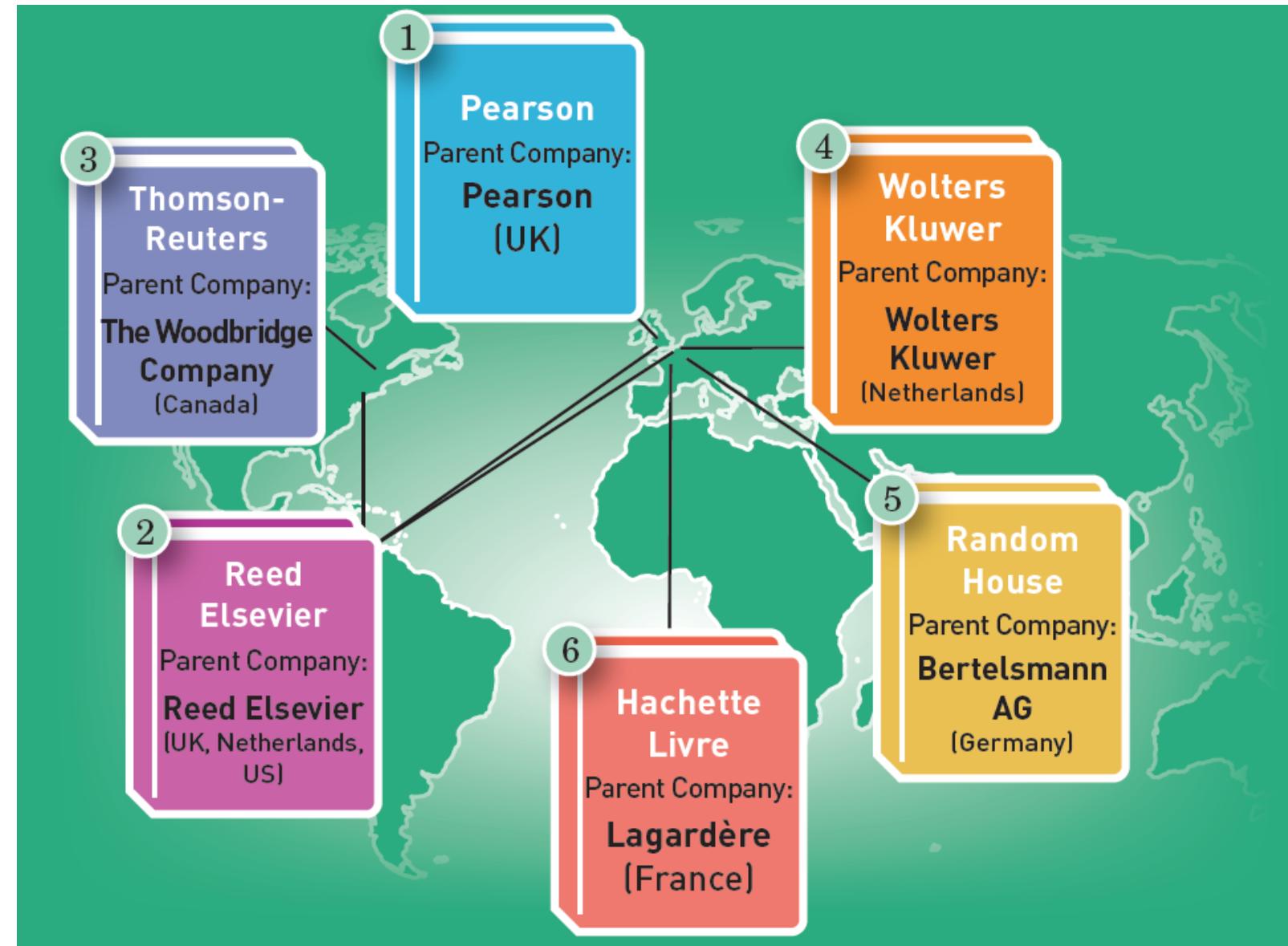
## ***How Do Books Get Published?***



There are generally two ways of publishing a book:

- 1. Self-publishing** – an author writes a book, get its several copies printed and then sold/distributed to individuals, libraries, shops, etc.
  - 2. Professional publishing** – an author gets its book published by a publisher (e.g. Springer).
- **Royalty:** The amount paid to an author for each copy of a book sold according to contract.

## ***Book Publishing's Six Global Giants***



## E-Book Restrictions Leave “Buyers” with Few Rights

By Michael Hiltzik

There's a crass old joke about how you can never buy beer, just rent it. Who would think that the same joke applies to book buying in the digital age?

But that's the case. Many people who'll be unwrapping iPads, Amazon Kindles or Barnes & Noble (B&N) Nooks on [Christmas] morning and loading them with bestsellers or classics won't have any idea how limited their rights are as their books' "owners."

In fact, they won't be owners at all. They'll be licensees. Unlike the owners of a physical tome, they won't have the unlimited right to lend an e-book, give it away, resell it or leave it to their heirs. If it's bought for their iPad, they won't be able to read it on their Kindle. And if Amazon or the other sellers don't like what they've done with it, they can take it back, without warning.

All these restrictions "raise obvious questions about what 'ownership' is," observes Dan Gillmor, an expert on digital media at Arizona State University. "The companies that license stuff digitally have made it clear that you own nothing."

Typically, e-book buyers have no idea about these complexities. How could they? The rules and limitations are embodied in "terms of service" documents that Amazon, Apple, B&N and other sellers shroud in legalese and bury deep in their Web



Matthew Healey/Corbis Images, Getty Images, News/City Images

E-books are a growing market for publishers, making books electronically available on mobile tablets such as the iPad and the Kindle. But consumers don't own an e-book like they own a physical book. Instead, publishers license consumers to use an e-book, and the publisher retains the rights to the book.

sites. That tells you how little they want you to know.

The rules are based, in turn, on the 1998 Digital Millennium Copyright Act, with which Congress hoped to balance the rights of copyright holders and content users.

Both camps have important rights to protect. Let's start with copyright owners.

In the non-digital world, copyright ends with the first sale of each copyrighted object. Under the "first sale" doctrine, once you buy a book, that physical book is yours to lend, give away, or resell.

In digital-dom, however, technology allows infinite copies to be made, with no loss of quality. Absent the usual restrictions, one could give away an e-book and still have it to read. Unrestricted transferability becomes a genuine threat to the livelihood of authors, artists, filmmakers, musicians.

So some limitation is sensible. The question is whether the balance has tipped too far in favor of the booksellers, at the consumers' expense. The answer is yes.

It should be a top priority for Congress to clear out the murk. The guiding principle must be that an e-book owner's rights and responsibilities parallel those of a book owner, and the same must go for authors, publishers and booksellers. Clarify these rules of e-book commerce, and the book market will reap the benefit. The power of electronic booksellers over publishers might be reduced, and consumers would know what they were buying—and would own what they bought. Leave the rules as vague as they are, and the victims will be authors, consumers and publishers.

## CASE STUDY – 1

### E-Book Restrictions Leave “Buyers” with Few Rights

Read this case study from the textbook page: 31

# Convergence

## The First Bookless Library: BiblioTech Offers Only E-books

By Julianne Pepitone, CNN

BiblioTech is a new library in Texas, but you'd be forgiven for thinking otherwise. The library houses no physical books.

Staffers at San Antonio's BiblioTech say it's the first "bookless library." And in addition to its catalog of 10,000 e-books, this techy library also provides a digital lifeline to a low-income neighborhood that sorely needs it.

BiblioTech opened its doors Sept. 14, [2013] on the south side of San Antonio, a mostly Hispanic neighborhood where 40% of households don't have a computer and half lack broadband Internet service.

Although the library houses no printed books—and members can even skip the visit by checking out its e-books online—BiblioTech's staff says the library's physical presence is still key to its success.

"We're finding that you really have to get your head around a paradigm shift," said Laura Cole, BiblioTech's special projects coordinator. "Our digital library is stored in the cloud, so you don't have to come in to get a book. But we're a traditional library in that the building itself is an important community space."

That 4,800-square-foot space looks more like an Apple Store or a Google breakroom than a library. It's decked out with funky orange walls, a colorful play area for children complete with plush seats and glowing



A computer screen displays books available at BiblioTech, the nation's first all-digital public library in San Antonio, Texas.



Caroline Ramirez (left) and Sam Martinez use computers at the library to access digital materials, which are also available to library patrons online.

screens, plus loads of devices available for in-library use—45 Apple iPads, 40 laptops and 48 desktop computers.

Members checking out one of the 10,000 e-books—provided through 3M's Cloud Library service—can borrow one of 600 stripped-down e-readers or 200 "enhanced" readers for children. Audiobooks and educational software are also available.

BiblioTech's efforts have attracted 7,000 members so far, and staffers relish sharing anecdotes about the people who walk through their doors.

Cole relayed a story about a young family's recent visit, during which the twentysomething father revealed that the regular e-readers were of no use to him; he couldn't read.

"One of our staff offered him a children's reader, which is enhanced with activities that help learn to read," Cole said. "He started

shaking, and his wife couldn't stop crying. It was a really profound experience for him. And this is why we worked to start something like BiblioTech."

The genesis of the idea came from Bexar County Judge Nelson Wolff, a self-described book fiend who felt libraries aren't evolving with technology. Wolff gathered about a half-dozen county employees, including Cole, to brainstorm ideas for a library that helped an underserved neighborhood in a truly modern way. Last October, the group began researching to find other libraries that had gone completely digital—but they couldn't find any.

"Not all libraries are going to be like us, and we understand that," Wolff said. "But we sure do hope it's going to drive them to do more to evolve. The world is changing, and libraries can't stay the same. Not if they want to stay relevant."

## CASE STUDY – 2

# The First Bookless Library: BiblioTech Offers Only E-Books

Read this case study from the textbook page: 35

# Print Media: Newspapers

- It is was the first mass medium to deliver news.
- The early colonial American newspapers were one-page sheets that consisted primarily of announcements of ship arrivals and departures and old news from Europe. For more than 300 years, from 1690 until the introduction of radio in 1920, newspapers were the only mass news medium available, competing to deliver news and information to an audience hungry for facts. There was no competition, except among the newspapers themselves during those days.
- The invention of Radio in the mid-1920s changed newspapers' exclusive access to news because radio broadcasting offered quicker access to information.

# Some Concepts related to Newspapers

- **Journalism:** The production and the distribution of reports on recent events.
- **Report:** An informational work, such as writing, speech, television or film, made with the intention of relaying information or recounting events in a presentable form.
- Journalists have struggled for an independent press in different countries that could be free of governmental and other pressures.
- **Yellow Journalism:** News that emphasizes crime, sex and violence; also called jazz journalism and tabloid journalism.
- **Tabloid:** A small-format newspaper that features large photographs and illustrations along with sensational stories.

- ❑ **Photojournalism:** The linking of images and text to tell a better story than either text or photographs alone formed the beginnings of today's concept of photojournalism. **Photojournalism** can be defined as using photographs to accompany text to capture a news story.

*Mathew Brady's photojournalism during the Civil War created a standard for future photojournalists to follow—using photo images to help capture a story's realism. In 1864, Brady photographed members of the 1st Connecticut Artillery at Fort Brady.*



□ **Frontier Journalism:** Gold, silver and adventure attracted people to the American West, and when the people arrived, they needed newspapers. To cater to the needs of these people, small-scale newspaper publishing started, called Frontier Journalism.



*Frontier journalists learned to improvise. This press operation, assembled to publish the New York Herald, was set up in a field under a tree.*

## Ida B. Wells Uses Her Pen to Fight 19th-Century Racism

By Shirley Biagi

Ida B. Wells didn't start out to be a journalist, but the cause of emancipation drew her to the profession. Wells, who eventually became co-owner of the *Free Speech and Headlight* in Memphis, Tennessee, documented racism wherever she found it. She is known for her pioneering stand against the unjustified lynching of African Americans in the 1890s.

In 1878, both of Wells' parents and her infant sister died in a yellow fever epidemic, so 16-year-old Wells took responsibility for her six brothers and sisters, attended Rush College and then moved the family to Memphis, where she became a teacher.

A Baptist minister who was editor of the Negro Press Association hired Wells to write for his paper. She wrote under the pseudonym Iola.

In 1892, Wells wrote a story about three African American men who had been kidnapped from a Memphis jail and killed. "The city of Memphis



AP Images/Charles Rex Arbogast

Michelle Duster holds a portrait of her great-grandmother, Ida B. Wells, a pioneering newspaper publisher and advocate for civil rights. Wells, part owner of the Memphis *Free Speech and Headlight*, wrote under the pseudonym Iola. Her struggle for social justice represents an important example of the role the dissident press played in American history.

has demonstrated that neither character nor standing avails the Negro, if he dares to protect himself against the white man or become his rival," she wrote. "We are outnumbered and without arms." While in New York, she read in the local paper that a mob had sacked the *Free Speech* office.

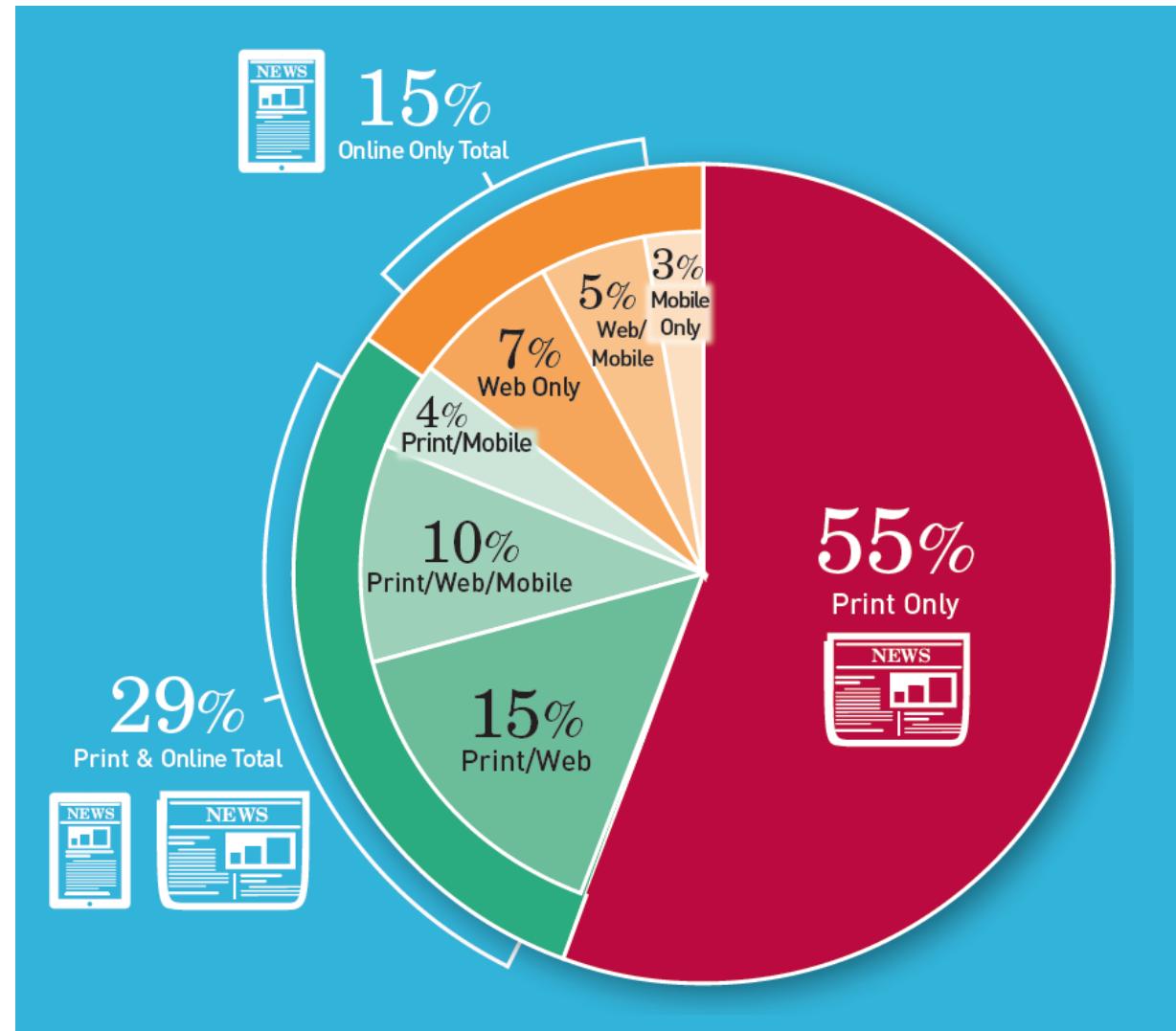
Wells decided not to return to Memphis. She settled in Chicago, where she married a lawyer, Ferdinand Lee Barnett. Ida Wells-Barnett and her husband actively campaigned for African American rights in Chicago, and she continued to write until she died at age 69 in 1931.

## CASE STUDY

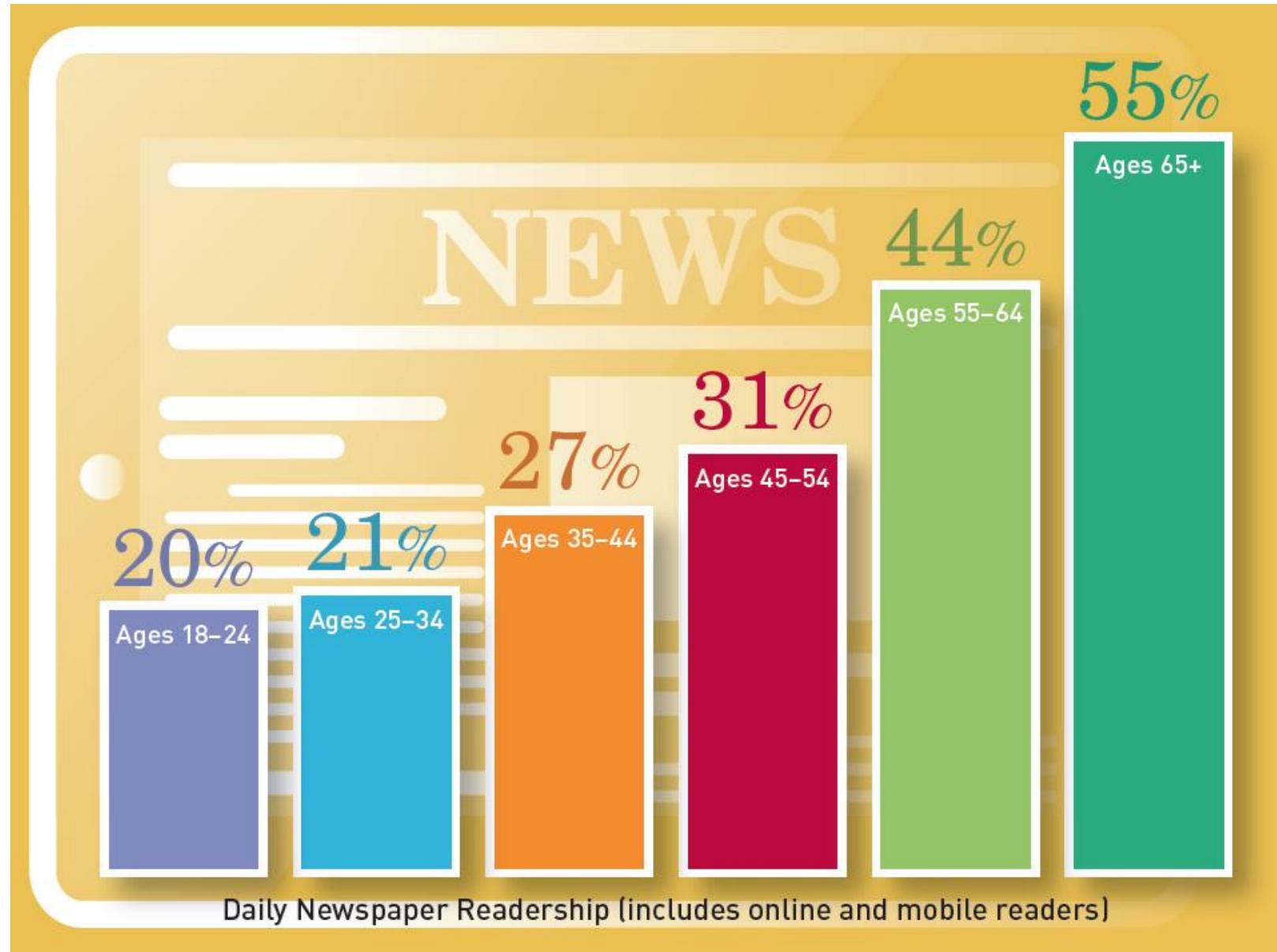
# Ida B. Wells Uses Her Pen to Fight 19<sup>th</sup>-Century Racism

Read this case study from the textbook page: 51

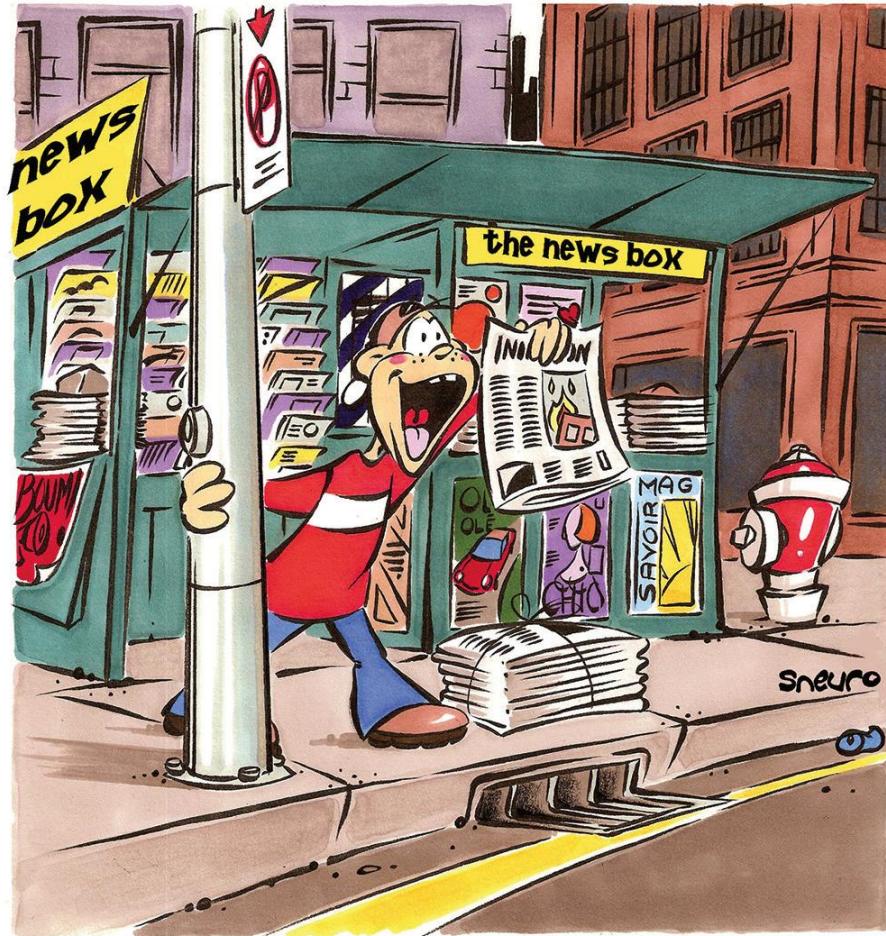
- ❑ Newspaper revenue is directly tied to the size of its audience because most newspaper income derives from advertising.
- ❑ Advertisers follow the audience, and the younger audience (especially for news) is abandoning newspapers and scattering in many directions, including digital news services such as BuzzFeed and social media sites such as Facebook.



*Percentage of adults who say  
they read a newspaper  
yesterday (includes internet  
and mobile phone readers)*



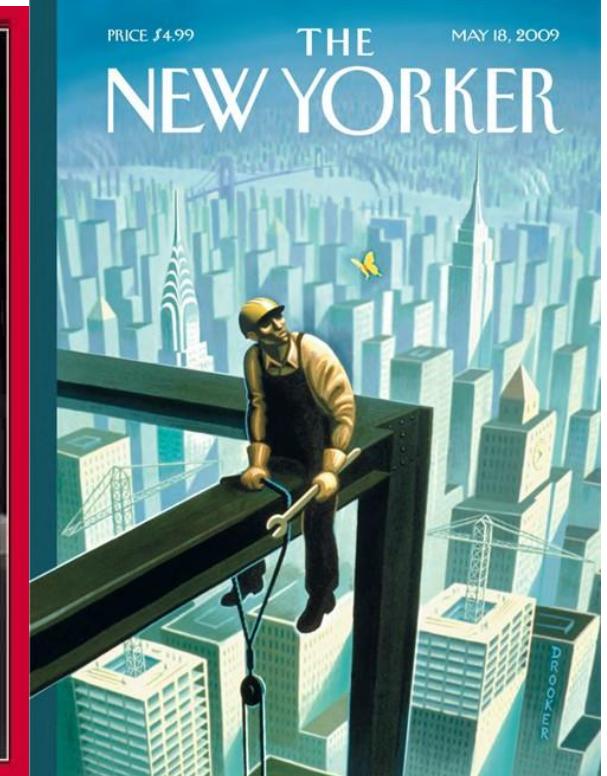
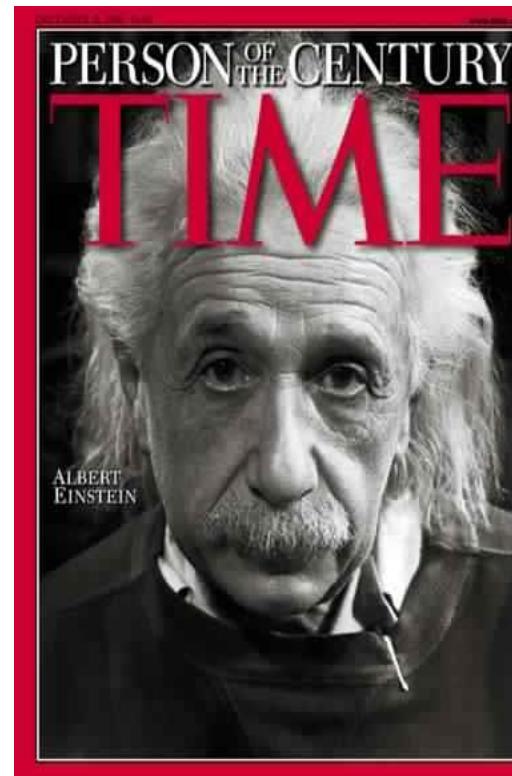
- **Paywall:** A fee-for-access system set up by a newspaper to charge readers for Internet content.
- **News Aggregators:** Technology-based companies that primarily gather and reformat viral news content borrowed from traditional news organizations and social networks, then post the content as news on their own sponsored sites.



"EXTRA! EXTRA! Internet is putting us out of business!"

# PRINT MEDIA: MAGAZINES

- Magazines reflect trends and culture.
- Magazines in the first half of the 20th century adapted to absorb the invention of radio and television. Some publishers sought a defined, targeted audience; others tried to attract the widest audience possible. *The New Yorker* and *Time* began as magazines that eventually became part of media empires.



- Magazines are divided into three types:
  1. **Consumer Magazines:** All magazines sold by subscription or at newsstands, supermarkets, bookstores and online for general public.
  2. **Trade, Technical and Professional Magazines:** Magazines dedicated to a particular business or profession (e.g. magazines published by Engineering Councils).
  3. **Company Magazines:** Magazines produced by businesses for their employees, customers and stockholders.
- Magazines' future is digital. The audience for digital magazines is evenly divided among men and women (compared to the audience for printed magazines, which directs toward female readers). The digital magazine audience also is younger (ages 18–44) than print magazine readers and better educated.
- To maintain its audience and revenue, the magazine industry must expand its digital presence.

#### 4. Manufacturing and distribution

#### 5. Administration

The *editorial* department handles all the magazine's content, except the advertisements. Magazine editors work in this department, and they decide the subjects for each magazine issue, oversee the people who write the articles and schedule the articles for the printed and online magazine. Designers who determine the "look" of the magazine and the magazine's Web access site also are considered part of the editorial department, as well as the artists and photographers who provide illustrations and photographs.

The *circulation* department manages subscription information. Workers in this department enter new subscriptions and handle address changes and cancellations, for example, and often circulation is contracted out. The *advertising* department is responsible for finding advertisers for the magazine. Advertising employees often help the companies design their ads to be consistent with the magazine format.

*Manufacturing* and *distribution* departments manage the magazine's production and delivery to readers. This often includes contracting with an outside company to print the magazine and to manage the magazine on the Internet. Most magazine companies also contract with an outside distribution company rather than deliver the printed magazines themselves.

*Administration*, as in any media company, takes care of the organizational details—the paperwork of hiring, paying bills and managing the office, for example.

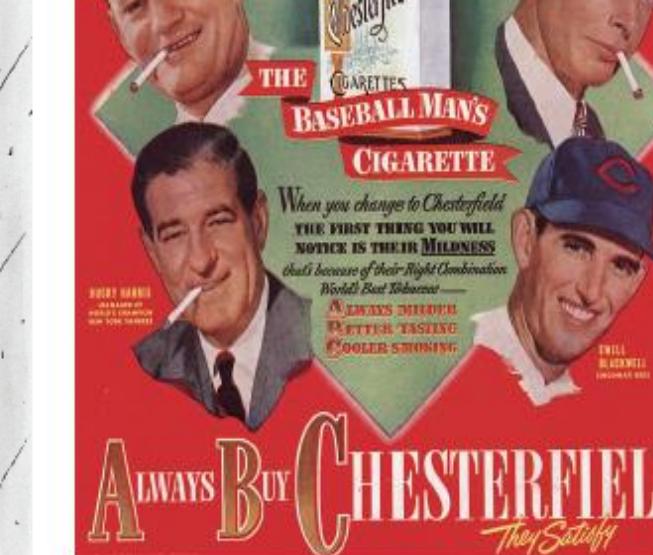
Because advertisers provide nearly half a magazine's income, tension often develops between a magazine's advertising staff and its editorial staff. The advertising staff may lobby the editor for favorable stories about potential advertisers, but the editor is responsible to the magazine's audience. The advertising department might argue to the editor, for example, that a local restaurant will not want to advertise in a magazine that publishes an unfavorable review of the restaurant. If the restaurant is a big advertiser, the editor must decide how best to main-



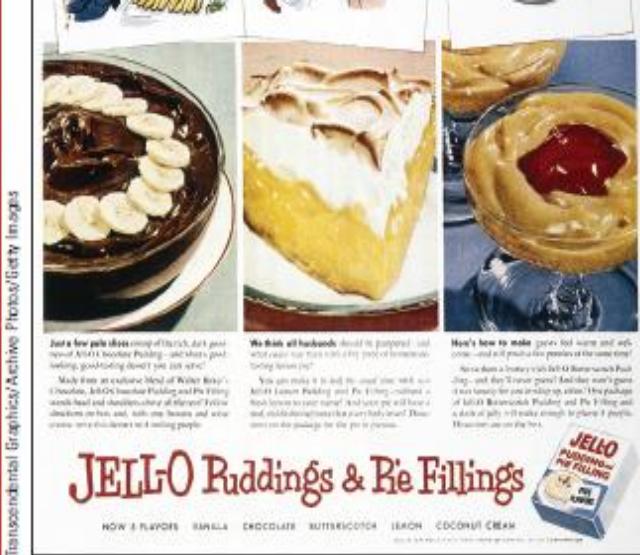
Roz Chast/The New Yorker Collection/Cartoon Bank Com

**Digital Replica Magazines** Magazines that are published in both printed and digital versions.

**AAM** Alliance for Audited Media (formerly Audit Bureau of Circulations); an independent agency of



Transgendered Graphics/Archive Photos/Getty Images



**JELLO Puddings & Pie Fillings**

HOW 8 FLAVORS VANILLA CHOCOLATE BUTTERSCOTCH IRISH COCONUT CREAM

Throughout the 20th century, ads for consumer products like cigarettes, cars and food provided substantial revenue for magazines. Today, of course, most magazines refuse to carry cigarette advertising, but food and car ads are still a magazine staple. These magazine ads appeared in January 1950.

magazine; instead, they are paid for each article published in the magazine. Many freelancers write for several magazines simultaneously. Some freelancers specialize—just writing travel articles, for example. Other freelancers work just as the tradition of their name implies: They are versatile, and they can write about a variety of topics.

## Magazines Compete for Readers in Crowded Markets

Today, trends in magazine publishing continue to reflect social and demographic changes, but magazines no longer play the cutting-edge social, political and cultural role they played in the past. Instead, most magazines are seeking a specific audience, and most magazines are competing for the same audience.

In 1990, for the first time, the number of magazines published in the United States stopped growing, and today the number is declining. Younger readers are less likely than

supermarkets. The female magazine audience is divided further with magazines like *Vogue*, *Glamour*, *Cosmopolitan*, *Women's Health*, *Savvy*, *Self* and *Essence*.

## Readers Represent a Valuable Audience for Advertisers

The average magazine reader is a high school graduate, is married, owns a home and works full time. This is a very attractive audience for advertisers because magazine readers tend to be active consumers. Advertisers also like magazines because people often refer to an ad weeks after they first see it, and many readers subscribe to a magazine as much for the ads as for the articles. This, of course, also is very appealing to advertisers.

## Digital Cracks 50 Percent of Ad Revenue at *Wired* Magazine

*First for the Title Is an Encouraging Sign for the Industry*

By Nat Ives

Digital contributed half of all ad revenue at *Wired* magazine in the final three months of 2012, a first for the title and an encouraging sign for an industry where most big brands still rely overwhelmingly on the difficult business of print. Across the year as a whole, digital ads comprised 45 percent of total ad sales at *Wired*, according to the magazine.

*The Atlantic* has ratcheted digital ad revenue to an even higher share of the total, saying today that digital delivered 59 percent of its ad revenue in 2012. But *Wired* has a larger print business, guaranteeing advertisers a paid and verified circulation of 800,000 last year and running 885 ad pages, according to the *Media Industry Newsletter*, compared with *The Atlantic's* rate base of 450,000 and 463 ad pages.

Digital revenue for most magazines still runs at a significantly lower level.

Digital advertising contributed to about 10 percent of *Wired* ad revenue in 2006, when parent company Condé Nast bought *Wired.com* and reunited it with the magazine, according to Howard Mittman, VP-publisher at *Wired*.

"We spent a lot of time debating whether we were the best magazine with a Web site or the best Web site with a magazine," Mr. Mittman said. "And at the



*Wired* magazine editor-in-chief Scott Dadich speaks at a digital design conference on September 30, 2014. *Wired* is the nation's most successful print and digital magazine, with 50 percent of its revenue coming from its digital "replica."

end of the day, I don't think we care. Hitting 50 percent is proof that there is a successful template inside of this industry that can be followed by others and that having a magazine doesn't necessarily need to be an analog anchor around your technological neck."

*Wired* ad pages declined 5.7 percent in 2012, according to the *Media Industry Newsletter*, but Mr. Mittman said digital's rise did not depend on a drop in print.

"Real-world print dollars were flat year over year," he said.

Roughly 90 percent of *Wired*'s digital ad revenue is coming from the traditional Web, he added. "The tablet is becoming a significant contributor to all this but, candidly, the bulk of this is coming from the Web site," Mr. Mittman said.

\*Digital Cracks 50 Percent of Ad Revenue at *Wired* Magazine,\* January 3, 2013, [adage.com](http://adage.com).

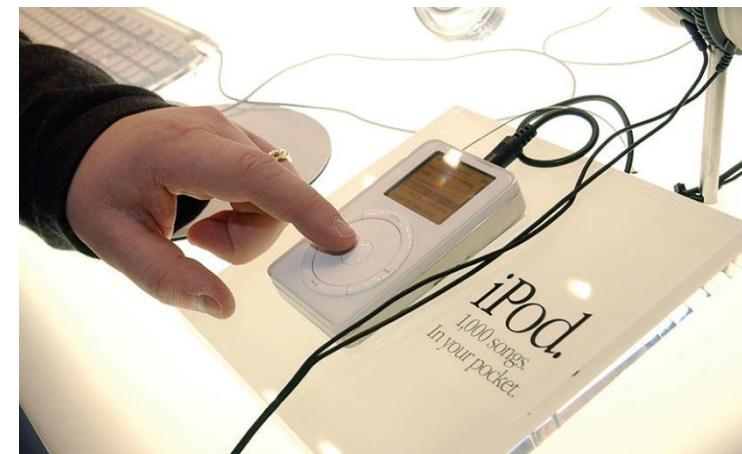
## CASE STUDY

# Digital Cracks 50 Percent of Ad Revenue at *Wired* Magazine: First for the Title Is an Encouraging Sign for the Industry

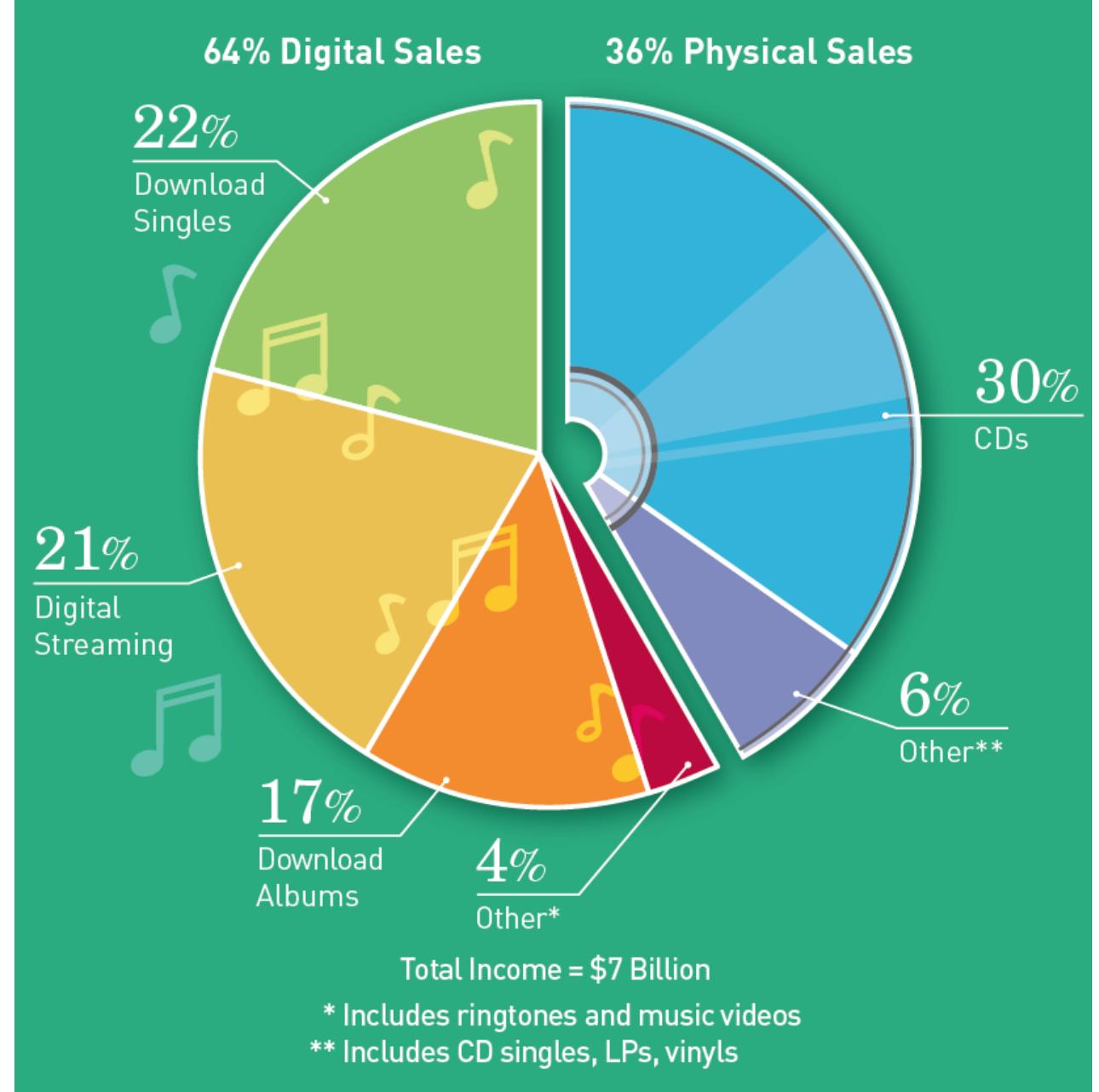
Read this case study from the textbook page: 79

# Electronic Media: Recordings

- CDs and DVDs account for one-third of electronic media industry's revenue, while digital downloads, subscriptions and streaming account for the rest.
- Industry income has been declining sharply in recent years because new technologies allow consumers to share music over the Internet (mostly for free) rather than pay for their music.



## *How Does the Recording Industry Earn Money?*



## **Recording Industry Fights to Protect Content and the Issues of Piracy:**

- Since 1985, the recording industry has faced a huge challenge of overseas music piracy and protecting music copyrights from Internet file sharing.
- Many software are now download only and users have to pay online.
- Several Open Source software are now becoming common which are free to use. Open Source software developers earn through donations, ads, or selling products with no limitations.

## Music Industry Fights to Protect Content

Since 1985, the recording industry has faced three challenges:

1. Attempts to control content through music labeling
2. Overseas music piracy
3. Protecting music copyrights from Internet file sharing

### Music Content Labeling

In 1985, the Parents Music Resource Center (PMRC) called for recording companies to label their recordings for explicit content. The new group was made up primarily of the wives of several national political leaders, notably Susan Baker, wife of then-Treasury Secretary James A. Baker III, and Tipper Gore, wife of then-Senator Al Gore.

Claiming that recordings come under the umbrella of consumer protection, the PMRC approached the National Association of Broadcasters and the Federal Communications Commission with their complaints. "After equating rock music with the evils of 'broken homes' and 'abusive parents,' and labeling it a 'contributing factor' in teen pregnancy and suicide, they single[d] out Madonna, Michael Jackson, Motley Crue, Prince, Sheena Easton, Twisted Sister and Cyndi Lauper for their 'destructive influence' on children," reported journalism law professor Louis P. Sheinfeld.

The result was that, beginning in January 1986, the RIAA, whose member companies accounted for

95 percent of U.S. recording sales, officially urged its members either to provide a warning label or to print lyrics on albums with potentially offensive content. Like the movie industry when it adopted its own ratings system (see Chapter 7), the recording industry favored self-regulation rather than government intervention.

### Overseas Music Piracy

Overseas pirates who copy prerecorded music that is then sold in the United States cost the recording industry a lot of money. RIAA says pirates control 18 percent of album sales, and this represents \$1 billion a year in lost income.

Besides the lost revenue, counterfeit copies can easily fool consumers and usually are inferior quality recordings that don't truly represent the artist's music. This is a continuing battle for the music industry because many countries where the counterfeit copying takes place do not have agreements with the United States to force them to honor U.S. copyrights and prosecute the pirates.

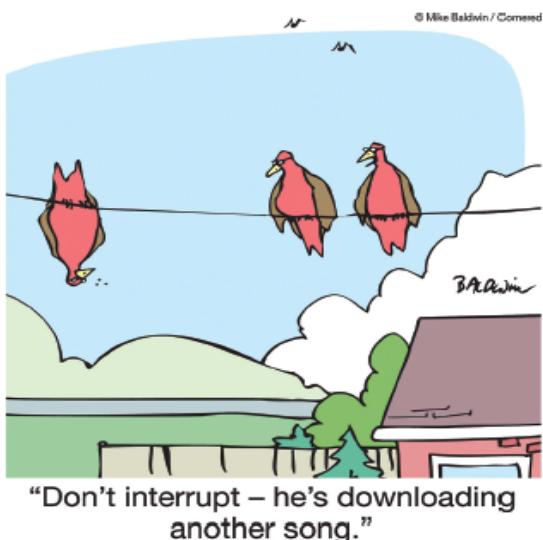
### Internet File Sharing

Portable MP3 players—electronic devices that allow users to download music to a computer chip-based player—were introduced in 1999. Using software-sharing program available at a Web site called Napster.com skyrocketed into popularity. With the program, computer users could download music over the Internet for free, called **file sharing**. Then, using MP3 technology (which provides high-quality sound and requires very little computer storage space), users could keep and use the music. RIAA immediately sued Napster, claiming violation of copyright.

In April 2000, the heavy-metal rock group Metallica sued Napster for copyright infringement. Rapper Dr. Dre filed suit two weeks later. In July 2000, an appeals court ordered Napster to shut down the site, and Napster finally ceased its file sharing in 2001.

### Recording Industry Association Sues Downloaders

In 2003, Apple opened its online iTunes Music Store, offering legal downloads for 99 cents per song. Still, people continued to download free music, aided by new free online music services such as Kazaa and Grokster. So in 2003,



**File Sharing** The distribution of copyrighted material on the Internet. *Illegal* file sharing is distribution of copyrighted material without the copyright owner's permission.

# Music Industry Fights to Protect Content

Read this topic from the textbook page: 95

# Electronic Media: Radio

- Radio was used initially for military in the early 20<sup>th</sup> century.
- About 15,000 radio stations broadcast in the United States, with fewer AM stations than FM. About 4,000 radio stations are public stations, most of them FM.
- Broadcast radio revenue from advertising is declining because the price of a commercial is based on the size of the audience, which is getting smaller.
- To expand their audience, many traditional radio stations distribute their programs over the Internet.

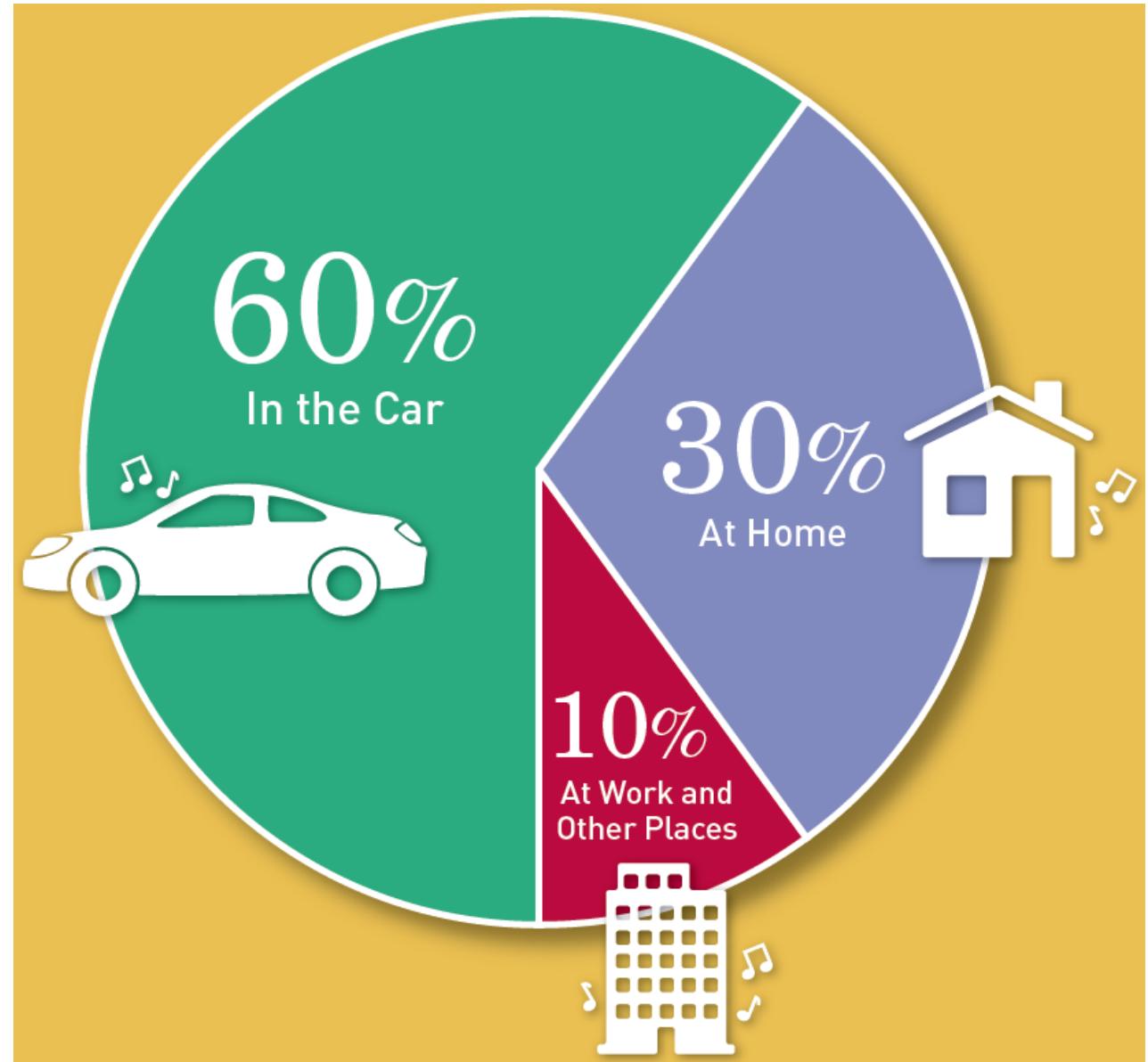


*In many parts of the world today, radio is a necessity.*

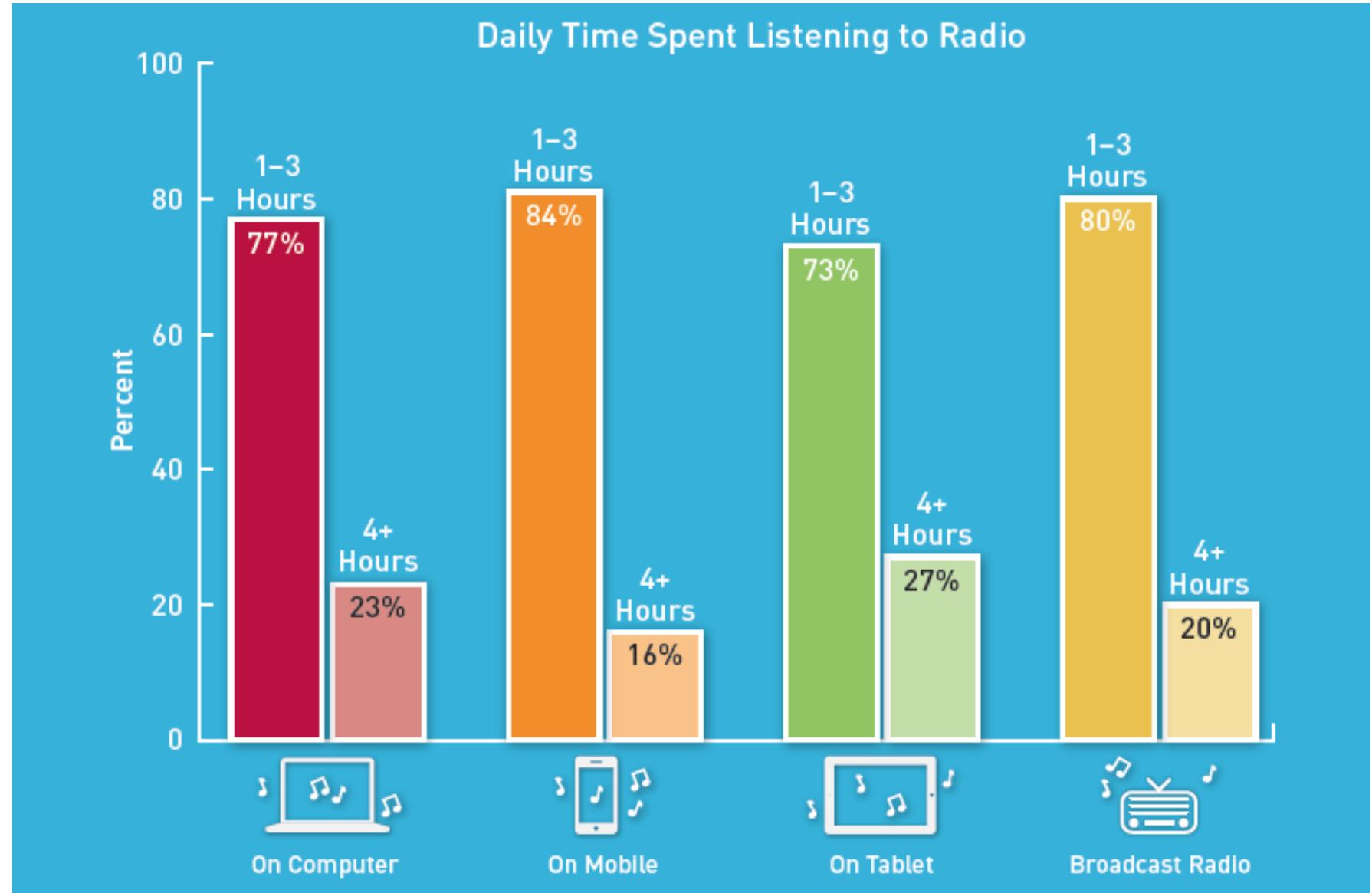
***In March 2015, a Nigerian man listens to the results of his country's election.***



***Where do people listen to  
the radio?***



## *Radio Listening goes Digital and Mobile*



- ❑ **Digital Audio Broadcast:** A new form of audio transmission which is more efficient than analogue radio.
- ❑ **Satellite Radio:** Radio transmission by satellite, with or without advertising, available by subscription. It is usually merged with Satellite TV subscriptions.
- ❑ **Internet Radio.** The majority of radio stations today send their programming over the Internet. The Internet offers unlimited possibilities for radio to be distributed free beyond the bounds of a local radio audience.



# Convergence

## Pandora Radio Opens Listener Data to Let Musicians Target Fans

Bloomberg News

Pandora, the world's largest Internet radio service, is giving musicians free access to the data it stores about their biggest fans.

Pandora already uses the listener data for advertising purposes. It has helped political candidates decide where to advertise for the upcoming election.

Starting [on October 22, 2014], the more than 125,000 artists on Pandora will be able to view detailed information about their songs' popularity, breakdowns of the audience based on age and gender, and a map that shows where listeners are located. The data can be used to plan tours and set lists and better target fans, Pandora said in a blog post.

"We hope to make the day in and day out easier for artists by eliminating the guesswork," Pandora founder Tim Westergren wrote on the blog. "Our ultimate goal is to help artists across the spectrum build and maintain their careers."



In 2014, Pandora Internet Radio announced that the radio service will be interactive so artists can track their songs' popularity. By 2015, car manufacturers offered Pandora's streaming service in 30 percent of the nation's new cars.

Pandora, which has more than 76 million active users, has amassed a trove of information over the past nine years. It wants to use that data to improve its contentious relationship with the music industry, which has long sought more money from the Oakland, California-based company.

The company has reached agreements to license music from rights management groups BMG and Merlin, which collect fees on

behalf of artists. The company said in those deals it would share its data with musicians.

With the Artist Marketing Platform, musicians can log in and find out how many people are listening to their songs, how many people have created a new station based on a song and how many listeners they have in total.

The data can help artists decide where to stop on a tour, decide what songs to play and pick their next single, Mr. Westergren wrote.

"Pandora Opens Listener Data to Let Musicians Target Fans," Bloomberg News, October 22, 2014, adage.com.

## CASE STUDY

# Pandora Radio Opens Listener Data to Let Musicians Target Fans

Read this case study from the textbook page: 119

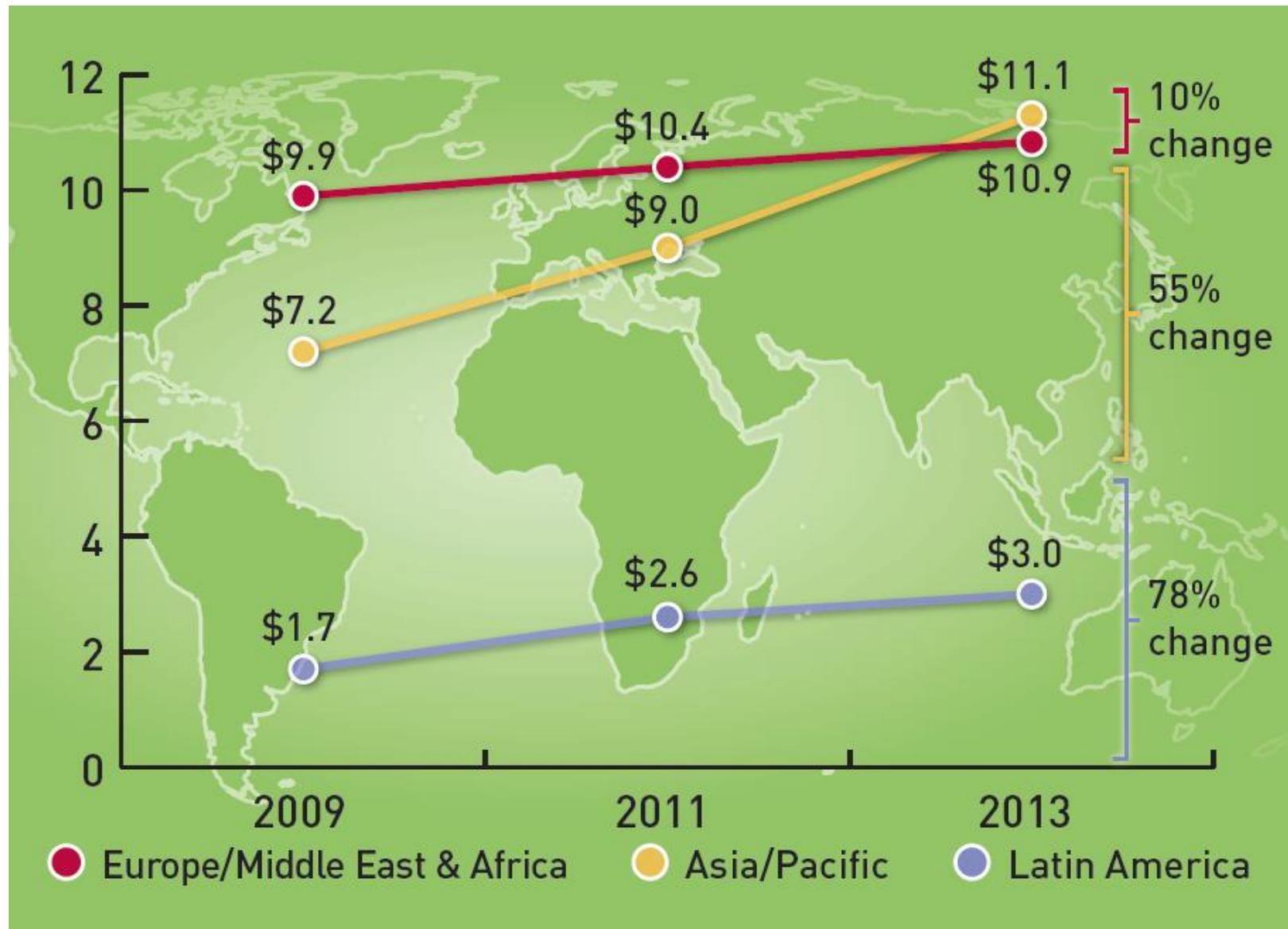
# Electronic Media: **Movies**

- The cinema industry mainly collects money because through tickets in the cinema.
- However, more people watch and stream movies at home rather than go to theaters, so the number of movie theaters is declining. Fewer people are buying DVDs and instead are getting movies through Redbox and streaming them through services like Netflix.
- The increased income to the U.S. movie industry has been primarily from overseas movie sales and streaming. Overall movie industry income began declining in 2005, and that trend continued until 2012. Since then industry income has stabilized.





## *Asia/Pacific and Latin America are Fastest-Growing Movie Markets*



## Movie Ratings

In 1966, Jack Valenti, former adviser to President Lyndon Johnson, became president of the Motion Picture Producers Association (MPAA) and renamed it the Motion Picture Association of America (MPAA). The MPAA protects the business interests of movie companies by lobbying Congress about issues that are important to the movie business, such as freedom from government censorship. One of Valenti's first acts was to respond to continuing public criticism about shocking movie content. (Valenti ran the MPAA until his retirement in 2004.)

The MPAA began a rating system of self-regulation modeled on Great Britain's: G for general audiences, M (later changed to PG) for mature audiences, R for restricted (people under 17 admitted only with an adult), and X for no one under 18 admitted. The PG-13 rating—special parental guidance advised for children younger than 13—was added, and the X rating was changed to NC-17. Standards for the R rating have eased since the ratings system began, further blurring the effectiveness of the ratings system for the public.

## Movies and Money Today

In today's system of moviemaking, each of the major studios (such as Disney, Viacom/Paramount and Sony Pictures Entertainment) usually makes fewer than 20 movies a year. The rest come from independent producers, with production, investment, distribution and exhibition each handled by different companies. Most of these independently produced movies are distributed by one of the large studios.

In an attempt to counteract the strong influence of the traditional movie studios, Steven Spielberg, Jeffrey Katzenberg and David Geffen launched a company called DreamWorks SKG (their initials—S, K, G) in 1994. DreamWorks was the first major independent movie studio created in America since United Artists was formed in 1919. The company survived as an independent studio for 12 years, but in 2006 DreamWorks was sold to Viacom, leaving the United States without a major independent movie studio.

In 2004, the animation division, DreamWorks Animation, was spun off as a publicly traded company, with Katzenberg as CEO. Viacom/Paramount kept the live-action portion of the studio. Geffen left the live-action studio in 2008, and in 2009, Spielberg, with two partners, bought back the live-action part of the original studio from Paramount.

So today there is DreamWorks Animation, a publicly traded company that produces only animated features, and Spielberg and his partners own DreamWorks Studios to produce live-action movies, such as *War Horse* (2011) and *Lincoln* (2012).

Movies are created by one group (the writers and producers), funded by another group (the investors), sold by a third group (the distributors) and shown by a fourth group (the exhibitors). No other mass media industry is so fragmented.

## Ticket Prices Rise and Ticket Sales Drop

In 1946, the movies' best year, American theaters collected more than 4 billion tickets. Today, as more people watch more movies on video and by streaming, the number of theater admissions has dropped to about 1 billion. Exhibitors believe that if they raise their admission prices much more, ticket sales will fall further. This is why exhibitors charge so much for refreshments, which account for 10 to 20 percent of their income. (See Illustration 7.1, "Global Box Office Drives Movie Industry Profits," and Illustration 7.2, "Asia/Pacific and Latin America Are Fastest-Growing Movie Markets," p. 138.)

The average cost to make a movie today is more than \$100 million, but an average is just that—many movies cost less, and a few movies cost a lot more. Even if a movie is a big box office success, a movie is a financial success only when it brings in more money than it costs to make.

The movie studios claim they lose money on *most* of the pictures they underwrite. Producers claim that, by hiding behind complicated financing schemes, the studios are able to keep exorbitant profits on the movies they distribute, which raises the cost of making movies for producers.

Movie finance is an important part of the movie business today because movies, like other media industries, are part of publicly owned corporations, where loyalty to stockholders comes first. Studios tend to choose safer projects and seek proven audience-pleasing ideas rather than take risks.

One way the movie industry collects predictable income is to make movies for television. Half the movies produced every year are made for television and underwritten by the TV networks. Video sales and movie streaming also bring reliable revenues, an important factor in movie funding called *ancillary rights*.

## Ancillary Rights Fund Projects

In 1950, a movie ticket cost about 50 cents. Today you can see a film for less than 50 cents a person if you pick up a Redbox movie for \$1.50 and invite five friends to join you.

The explosion of video rentals and sales since the VCR was first marketed in 1976 has had a powerful effect on

**Ancillary Rights** Marketing opportunities related to a movie, in addition to direct income from the movie itself.

how the movie business operates today. The sale of movies on video and movie streaming are part of the ancillary rights market, which means marketing opportunities that are related to a movie (such as video games), in addition to direct income from theater ticket sales for the movie itself.

"Some pictures make a lot of money," says movie analyst David V. Picker, "and a lot of pictures make no money." But the fact is that the large studios usually make a respectable overall return on their investment each year because earnings are not just dependent on ticket sales alone. In 2013, the U.S. movie industry reported income of \$10.9 billion.

Before a theatrical movie starts shooting, the investors want some assurances that they'll make their money back. Moviemakers use the sale of ancillary rights to add to investors' return on their investment. Ancillary rights include

- ▶ Subscription television rights
- ▶ Network television rights
- ▶ Syndication rights (sales to independent TV stations)
- ▶ Airline rights for in-flight movies
- ▶ Military rights (to show films on military bases)
- ▶ College rights (to show films on college campuses)
- ▶ Song rights for soundtrack albums
- ▶ Book publishing rights (for original screenplays that can be rewritten and sold as books)
- ▶ DVD reproduction rights
- ▶ Product placement
- ▶ Video game rights
- ▶ Internet downloads and streaming rights

Movies are commercialized in the sense that sometimes they are tied to products, which is another way of advertising a movie. A movie that can be exploited as a package of ancillary rights, with commercial appeal, is much more attractive to investors than a movie with limited potential.

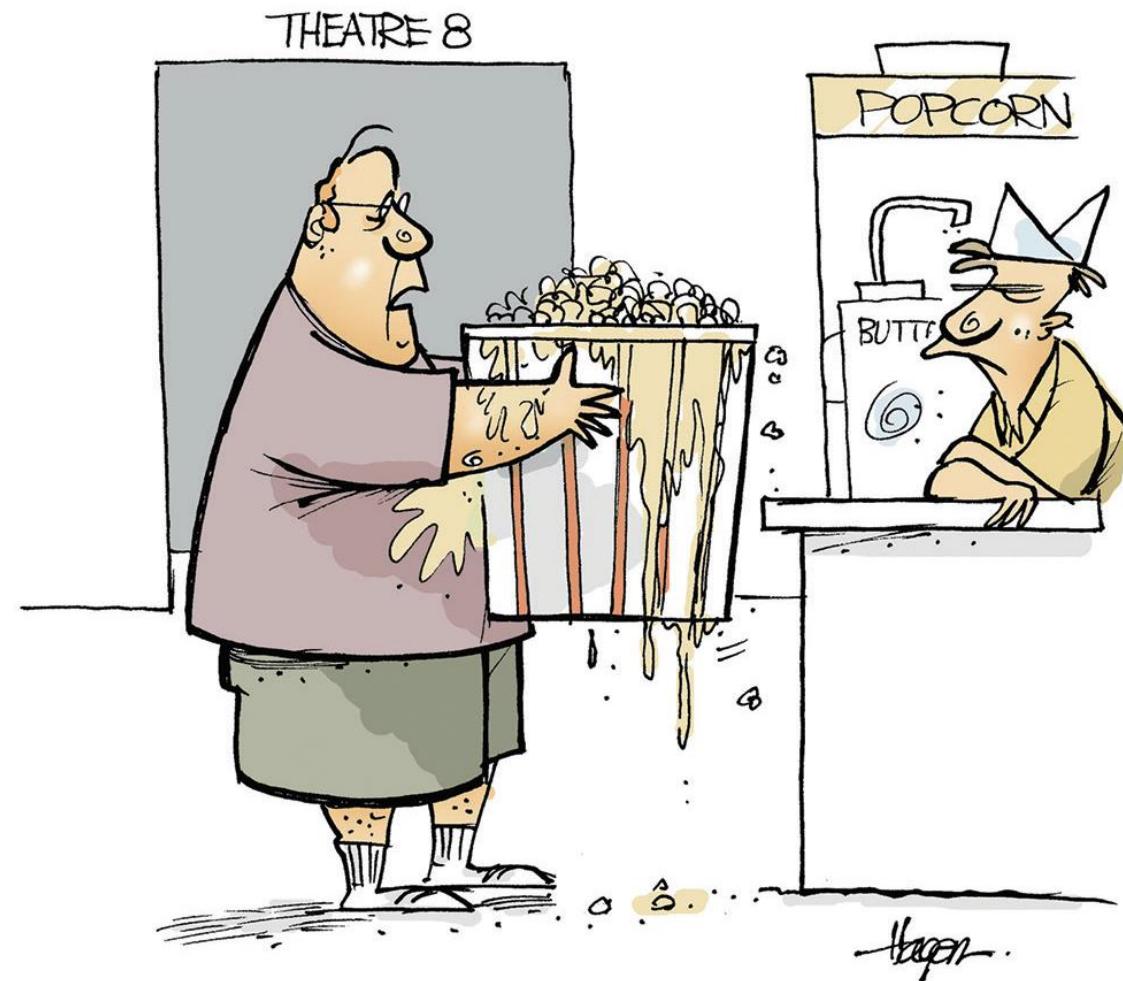
Often the only choice for a filmmaker who wants to make a film without substantial ancillary-rights potential is to settle for a low budget. Once the film is made, the independent filmmaker must then find a way to distribute the movie. This severely limits the number of independent films that make it to the box office.

# Movies and Money Today

Read this topic  
from the  
textbook page:  
**137 and 139**

- ❑ Perhaps more than any other medium, movies mirror the society that creates them. Some movies offer an underlying political message. Other movies reflect changing social values.
- ❑ Still other movies are just good entertainment.
- ❑ Filmmakers turn novelty into art.





AND COULD I HAVE A SMALL DIET SODA PLEASE?

## Movies at Work

Today the center of the movie industry is movie production. Independent companies produce most of the movies that are distributed by the major studios and exhibited at your local theater under agreements with individual studios. Although these production companies work independently, and each company is organized differently, jobs in movie production fall mainly into the following categories:

1. Screenwriters
2. Producers
3. Directors
4. Actors
5. Technical production
6. Marketing and administration

Every movie begins with a story idea, and these ideas come from *screenwriters*. Screenwriters work independently, marketing their story ideas through agents, who promote their clients' scripts to the studios and to independent producers.

Typically, *producers* are the people who help gather the funding to create a movie project. Financing can come from banks or from investors who want to back a specific movie. Sometimes producers or actors help finance the movies they make in exchange for a percentage of the profits.

Once the funding for the story is in place, a *director* organizes all the tasks necessary to turn the script into a movie. The director works with the producer to manage the movie's budget.

Obviously, *actors* are important to any movie project. Sometimes the producer and director approach particular stars for a project even before they seek funding, to attract interest from the investors and to help assure the investors that the movie will have some box office appeal.

*Technical production* includes all the people who actually create the movie—camera operators, set designers, film editors, script supervisors and costumers, for example. Once the movie is finished, the *marketing* people seek publicity for the project. They also design a plan to advertise and promote the movie to the public.

As in any media industry, people who work in *administration* help keep all the records necessary to pay salaries and track the employees' expenses, as well as keep track of the paperwork involved in organizing any business.

## Digital Technology Drives the Business

New digital technologies affect three aspects of today's movie business:

1. Production
2. Distribution
3. Exhibition

### Production

Smaller, portable cameras mean a camera operator can move more easily through a crowd. Digital video means that filmmakers can shoot more scenes at night and in dark places with less artificial lighting. Directors digitally record scenes as they shoot them and immediately play back the scene to be sure they have the shot they want. Technology also offers exciting special effects possibilities.

The ability to digitize color also means the images in movies can be intensified, adjusted and totally transformed after the movie is shot, in a way that was impossible even 20 years ago.

### Distribution

Reproducing copies of films to send to theaters and guaranteeing their arrival is one of the costliest aspects of moviemaking. Many distribution companies already send their movies by satellite-to-satellite dishes on top of each theater and directly to consumers' homes. Live performances, such as a music concert or a major sports event, already are available by satellite at many local theaters, and some first-run movies can be sent directly to your home the same day they're released in the theater.

The theater industry is replacing the traditional film projector, invented more than 100 years ago, with

digital projectors, which can show movies that are sent by satellite or recorded on optical discs. Most of the nation's larger theaters have converted to digital projection, but the price of the conversion can be prohibitive for small, independent film houses. Digitized movies are cheaper to distribute and can be shown on more screens or removed quickly, depending on audience demand.

Also, as video technology grew faster and more accessible, established movie studios and independent moviemakers devised a whole new distribution system based on digitized movies delivered directly to consumers via streaming on the Internet. In 2008, Apple iTunes launched online movie rentals, and in 2015, Netflix announced that it had more than 60 million subscribers for its streaming and movies-on-demand services, more than 40 million of them in the U.S.

### Exhibition

To draw people back into theaters, New Line Cinema and DreamWorks began developing a new digital version of 3-D technology similar to what theaters tried in the 1950s. *Avatar*, released late in 2009, was the first big 3-D hit, and Disney followed with a 3-D version of *Toy Story 3*. At first, higher ticket prices for 3-D features helped increase profitability but, as with 3-D's initial launch in the 1950s, the novelty faded, and recent movie studios have been unwilling to underwrite new 3-D projects.

# Movies Production

Read textbook page: 139-140

# Electronic Media: Television

- Television industry started in the 1960s in most countries.
- About 1,700 television stations operate in the U.S. alone.
- To differentiate cable and satellite TV from over-the-air television, cable and satellite television services are now lumped together in one category, called subscription television.
- TV network income is increasing while income to cable operators and satellite companies for subscription services has stabilized. Recently, the television networks have all invested heavily in subscription TV programming.



## Television Transforms Daily Life

It's not surprising that the effects of such an inescapable medium have attracted so much attention from parents, educators, social scientists, religious leaders, public officials and anyone else who wants to understand society's habits and values.

TV has been blamed for everything from declines in literacy to rises in violent crime to the trivialization of national politics. Every once in a while it is praised, too, for giving viewers instant access to world events and uniting audiences in times of national crisis.



## □ TV Delivers an Audience to Advertisers:

Commercial television exists primarily as an advertising medium. Programming surrounds the advertising, but it is the advertising that is being delivered to the audience. Commercial television, from its inception, was created to deliver audiences to advertisers.

## □ Prime Time: The TV time period from 7 to 11 p.m. when more people watch TV than at any other time.



**Complete HOME ENTERTAINMENT ALL IN One LUXURIOUS CONSOLE**

**\$499.95 WALNUT**

Plus installation and Fed. tax.  
Mahogany or blonde cabinet extra.  
Price slightly higher in south.

**FM-AM RADIO**

**2-SPEED PHONOGRAPH**

**MAGIC MIRROR TELEVISION**

**From Admiral . . . comes this triple thrill in complete home entertainment. MAGIC MIRROR TELEVISION brings you steady, mirror-clear pictures on a big 10" direct-view screen . . . the clearest pictures of them all! Super-powered by 29 tubes (including rectifiers) to assure dependable performance even in outlying areas. Complete channel coverage. Here, too, is a powerful FM-AM RADIO including the finest features in static-free FM as engineered by Admiral. New 2-SPEED AUTOMATIC PHONOGRAPH plays standard as well as the sensational new L.P. (long play) "microgroove" records. Imagine! 45 minutes of music . . . equivalent to a standard 6-record album . . . all from a single 12" record. Truly a triple-thrill . . . all combined in a breathtakingly beautiful cabinet only 48 inches wide! See it! Hear it! Today!**

**Admiral**

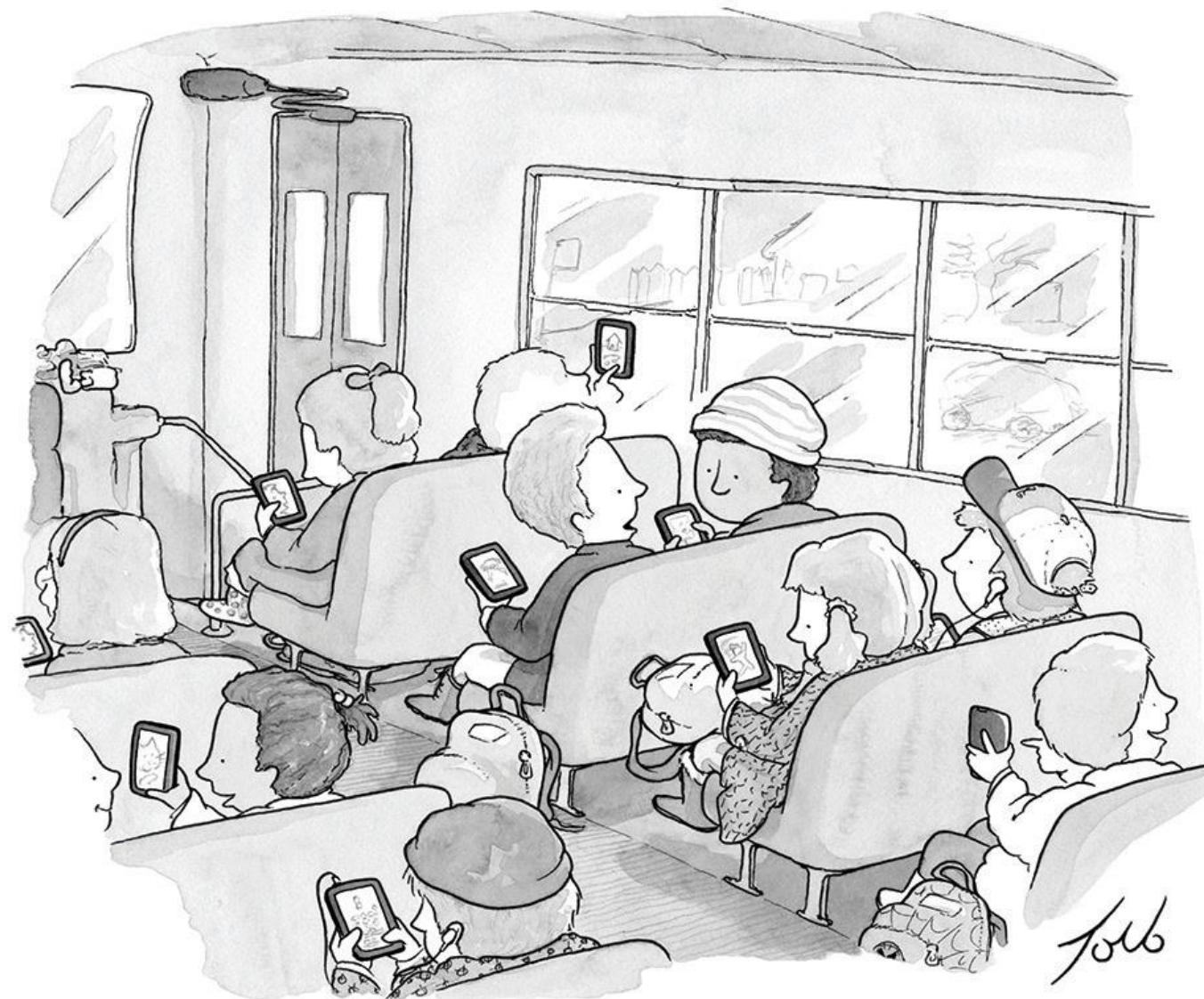
**AMERICA'S SMART SET**

## TV Promotes Professional Sports:

Sports is one of the most profitable types of television programming because most sports events are broadcast live, and viewers tend to watch the entire program, including commercials. In 1964, CBS paid \$28 *million* for television rights to the 1964–1965 National Football League (NFL) games. In 1990, the networks paid \$3.6 billion to broadcast NFL football.



*"We're all together watching television,  
but we're not all watching television together."*



*"Apparently they hand out awards for something called 'television.'"*

## Netflix Is Betting Its Future on Exclusive Programming

By Emily Steel

LOS GATOS, Calif.—It is April 9 [2015] just before midnight in the war room of Netflix's headquarters here, where the smell of popcorn fills the air and a team of engineers, social media experts and other specialists starts counting down the seconds until the new *Daredevil* superhero series goes live on the streaming service.

At the stroke of 12, applause breaks out in the room. Flutes of Champagne are passed around as the Netflix team checks that the series is available for binge watching across devices in more than 50 countries around the world.

*Daredevil* is the 17th Netflix original series to make its debut [in 2015], representing a bold bet by the company to significantly increase its investment in exclusive programming. The company is planning 320 hours of original programming in 2015, about three times what it offered [in 2014].

Reed Hastings, Netflix's chief executive, is a connoisseur of them all. Hastings wants to position the company as the entertainment world undergoes a digital revolution.

Traditionally, television networks needed to stand for something to carve out an audience, he said, whereas the

Internet allows brands to mean different things to different people because the service can be personalized for individual viewers. "We want the original content to be as broad as human experience."

The emphasis on original content is an extension of Netflix's long-term view that the Internet is replacing television, that apps are replacing channels and that screens are proliferating, Mr. Hastings said.

"We've had 80 years of linear TV, and it's been amazing, and in its day the fax machine was amazing," he said. "The next 20 years will be this transformation from linear TV to Internet TV."

But some analysts have expressed concern about the company's long-term prospects for more growth in the United States. Netflix also faces a new wave of intense competition in the U.S. as a number of tech and media companies introduce streaming services. That includes HBO, which recently started HBO Now, which does not require a cable or satellite subscription.



Reed Hastings, Netflix's CEO, says the company plans to compete with HBO by producing original series available primarily by video streaming on the Web.

## CASE STUDY

### Netflix is Betting Its Future on Exclusive Programming

Read this case study from the textbook page: 165

# Electronic Media: The Internet

- ARPANET was the first operational network in 1967, developed by U.S. Department of Defense. It developed over time into what is known as the Internet.
- The Internet have become the fastest growing media industry as well as an integrated delivery system for traditional print, audio, video and interactive services (such as streaming).
- The Internet also offers access to many other consumer services, such as shopping and social networking, and a place for businesses to sell their products using advertising and product promotion.

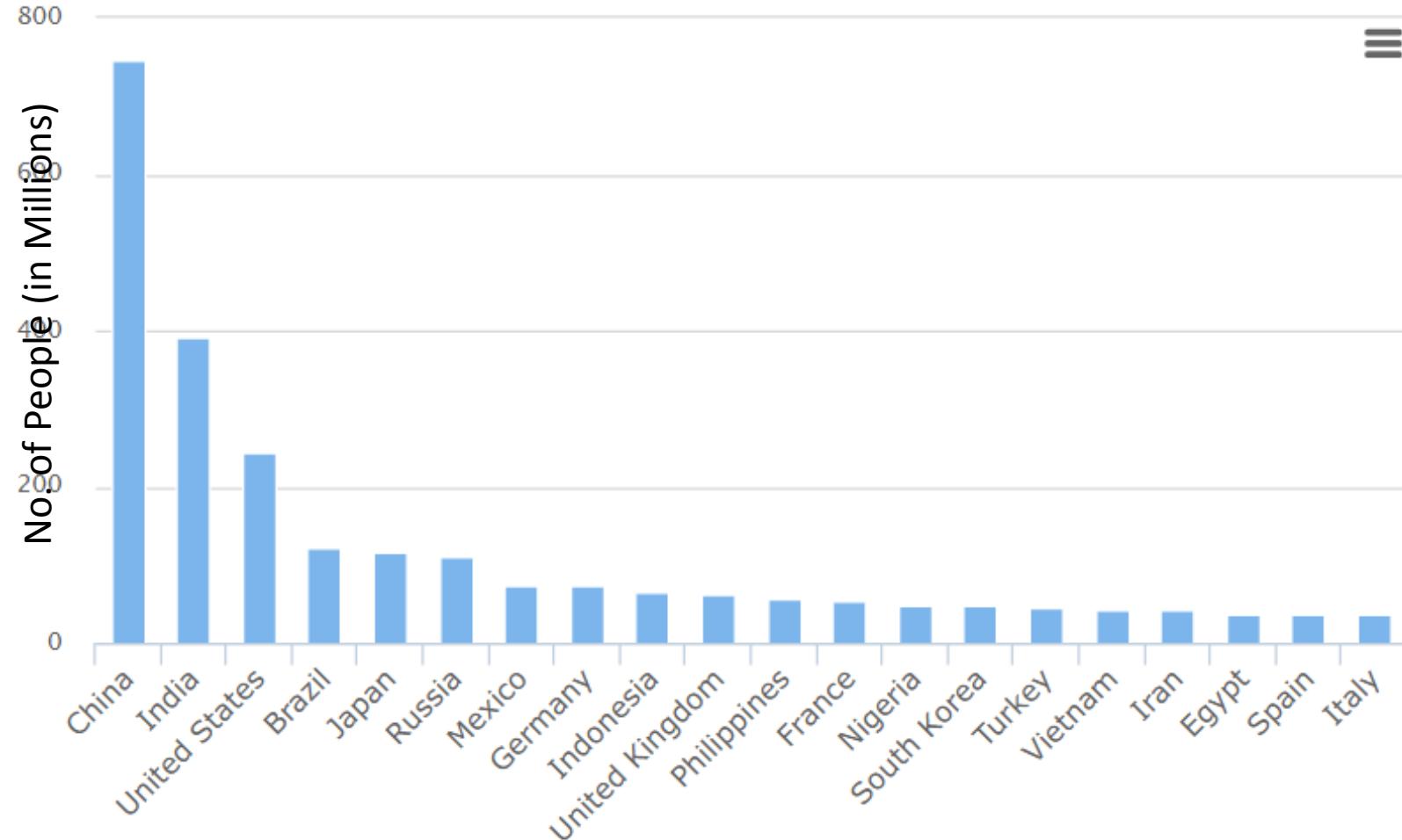


## Internet Users by Country (2018)

China has more Internet users than any other country.

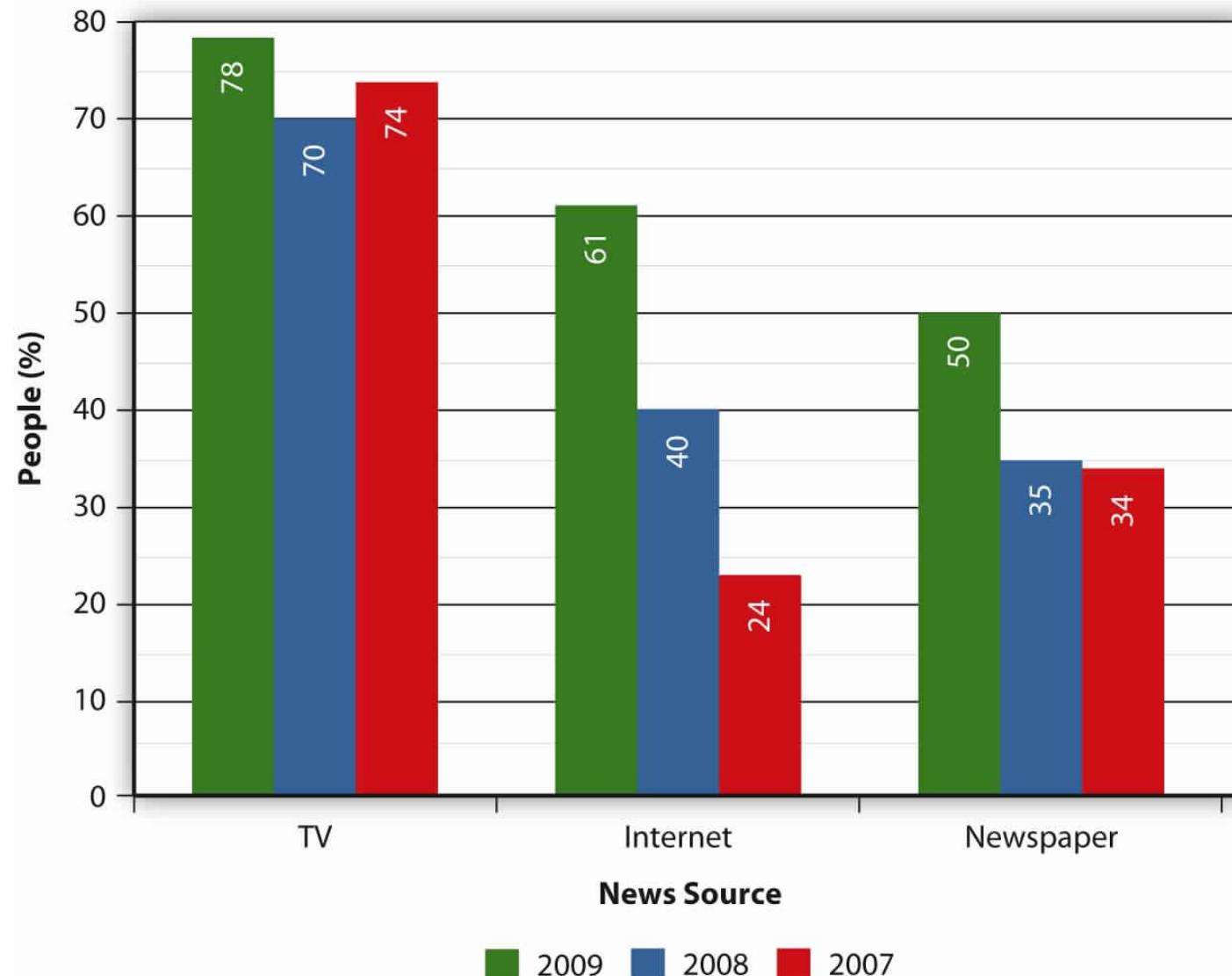


### List Of Countries By Internet Users

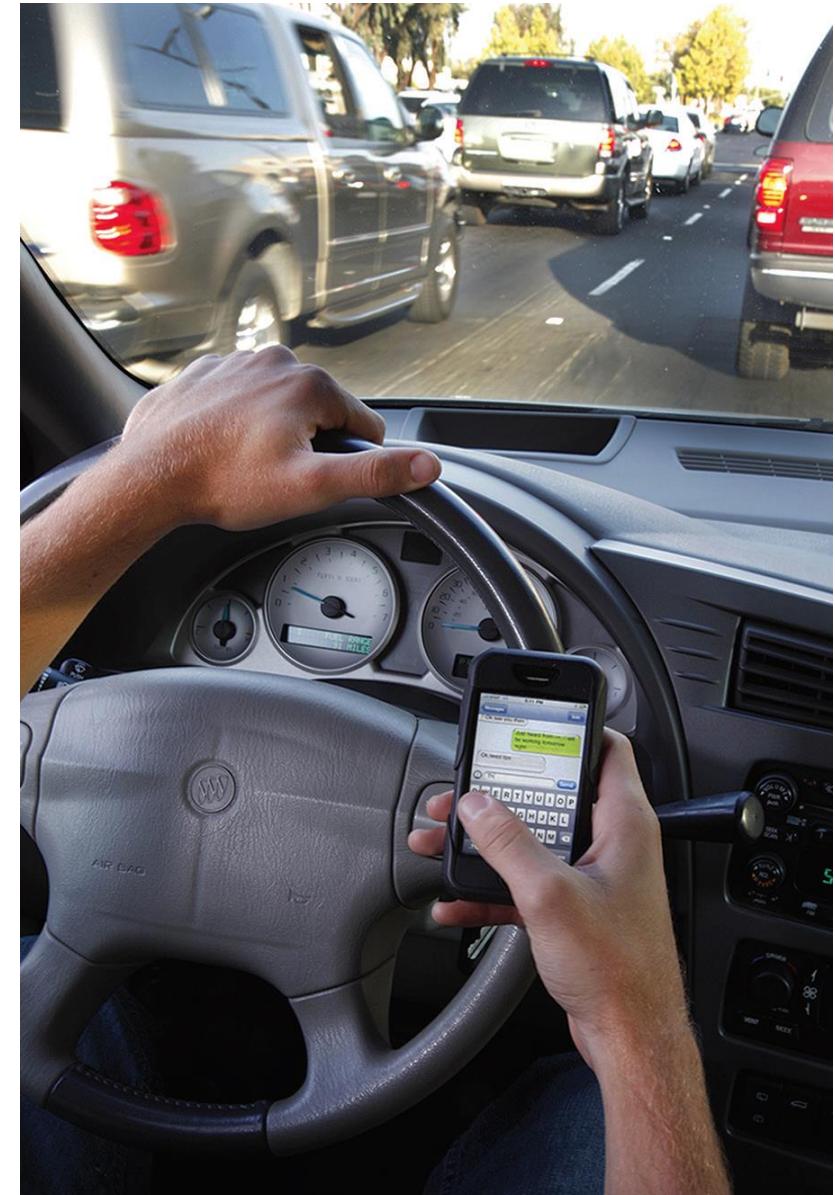


## Internet users by country who use it to get news

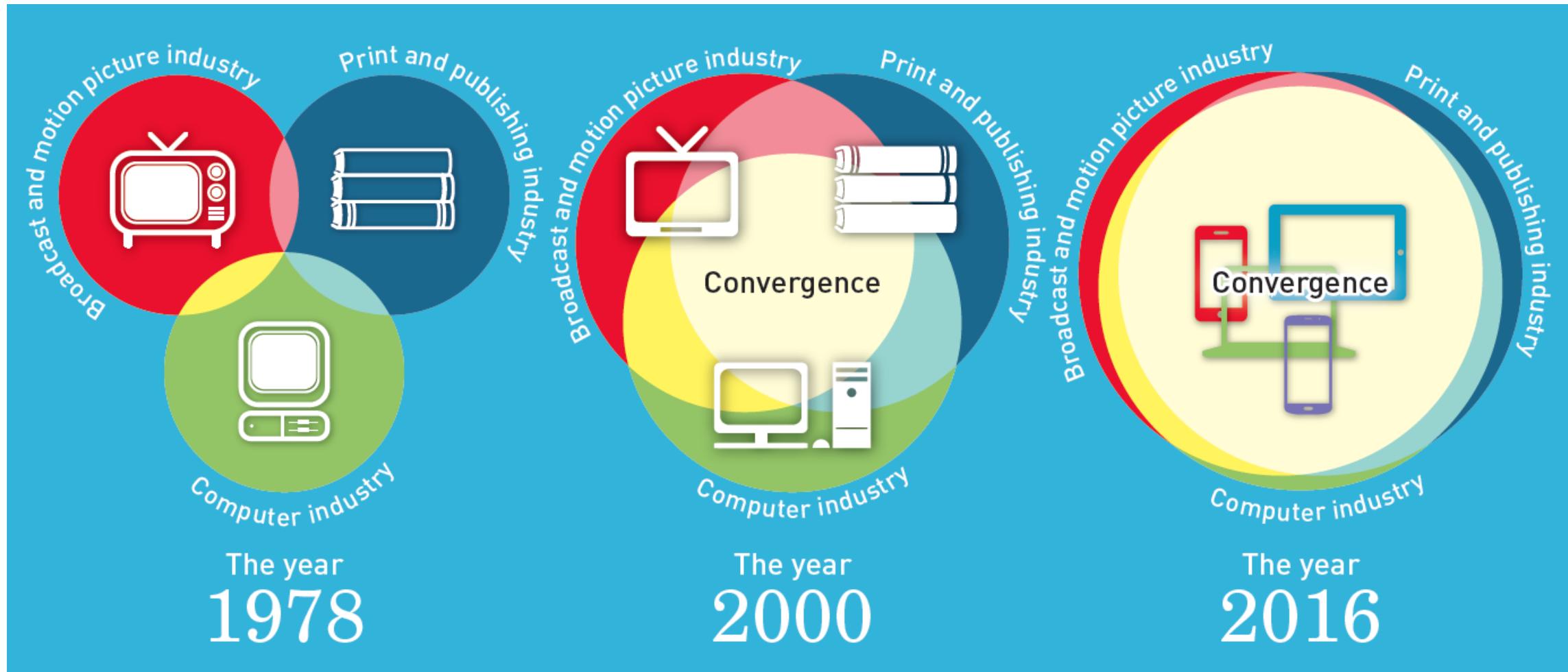
*Americans now receive more national and international news from the Internet than they do from newspapers.*



- The Internet offers people mobile media access just about wherever and whenever they want it, including in their cars. Because of the distractions it causes, many states have made texting while driving illegal.
- *Touch technology* uses computing power to digitally enhance the five **senses—touch, sight, hearing, taste and smell**. Researchers at IBM and other companies are developing a system of **cognitive computing**, which uses artificial intelligence and advanced speech recognition to make a computer capable of learning. Scientists say eventually you will be able to simulate the sensation of touch through your cell phone, for example. So when you look at a display of silk sheets on Amazon, you will be able to feel the fabric by touching your cell phone screen. And when an ad for pizza appears on your laptop, it will awaken your taste buds with digital sensors, sending the aroma of tomatoes and cheese and garlic.



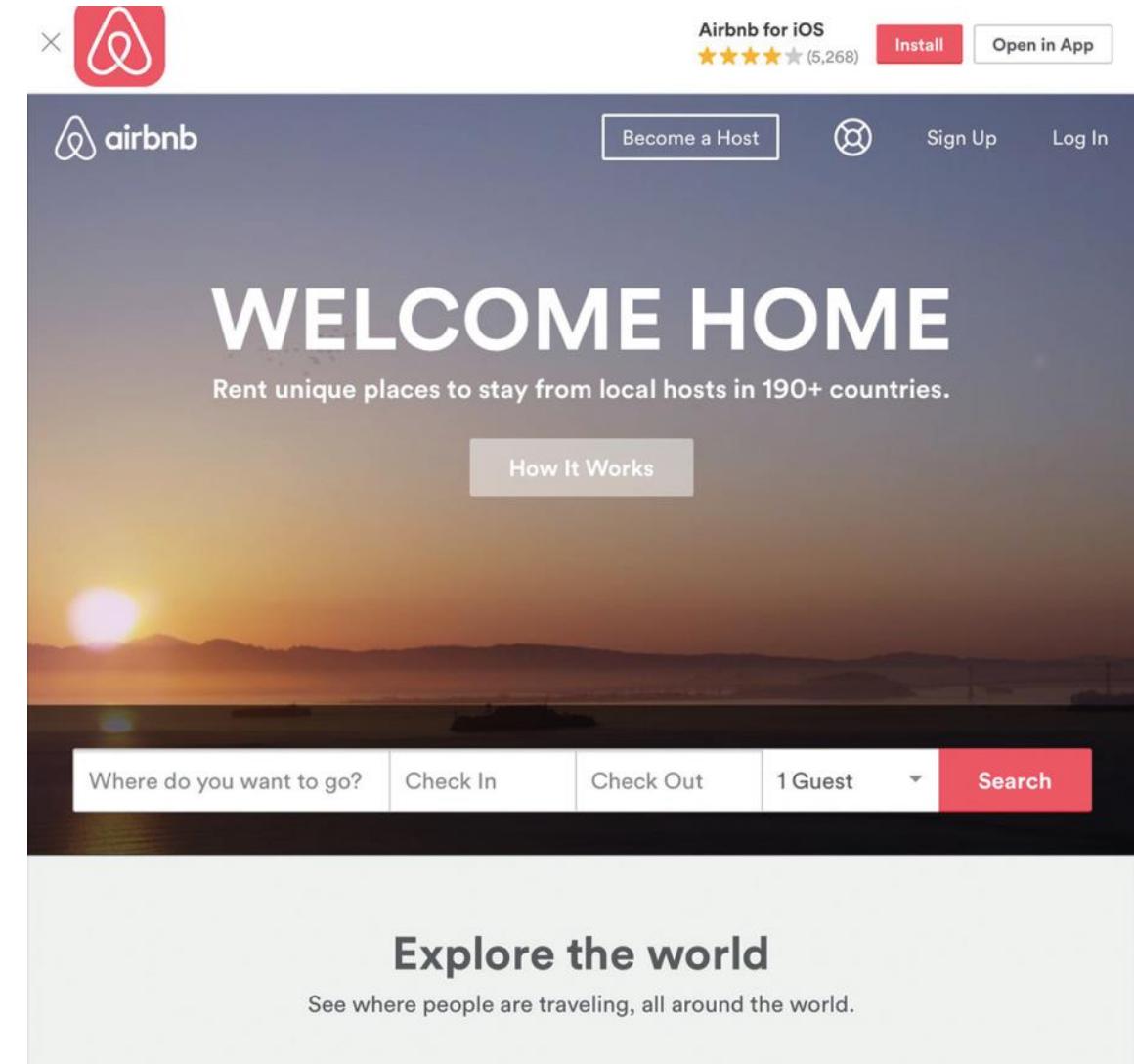
## ***Mass Media Convergence is mainly because of the Internet***



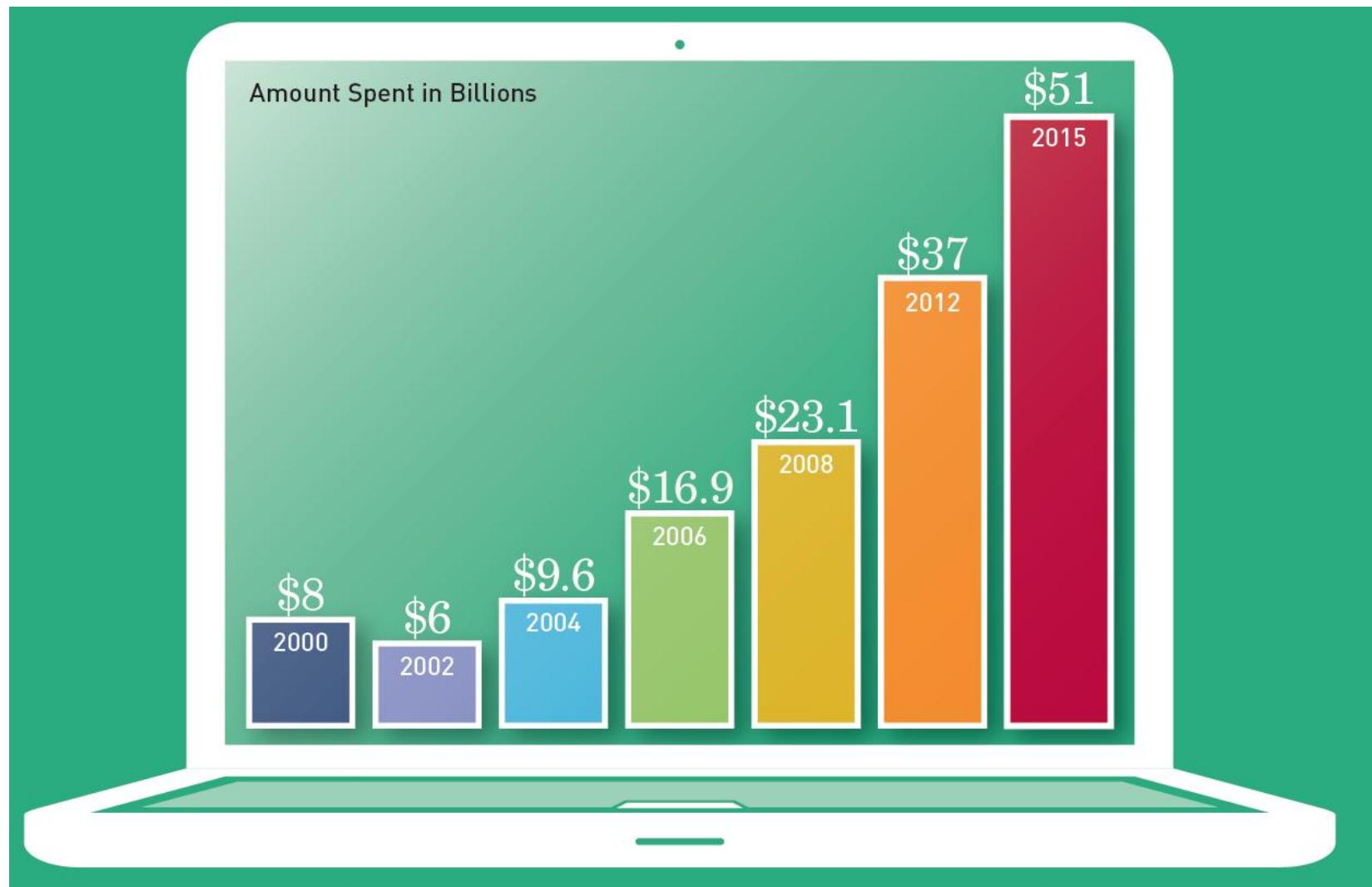
Companies are using today's emerging technologies to create new products like the Apple Watch, introduced in 2015, which they hope the public will embrace.



- ❑ **Search Engine:** The tool used to locate information in a computer database.
- ❑ Internet combines **commerce**, **information** and **entertainment**. The Internet offers consumers access to a worldwide array of products and services, which has changed the way many people shop and plan their travel. The Web site **airbnb.com**, for example, allows travelers to connect with people who want to rent out extra rooms in their homes for vacation stays all over the world.

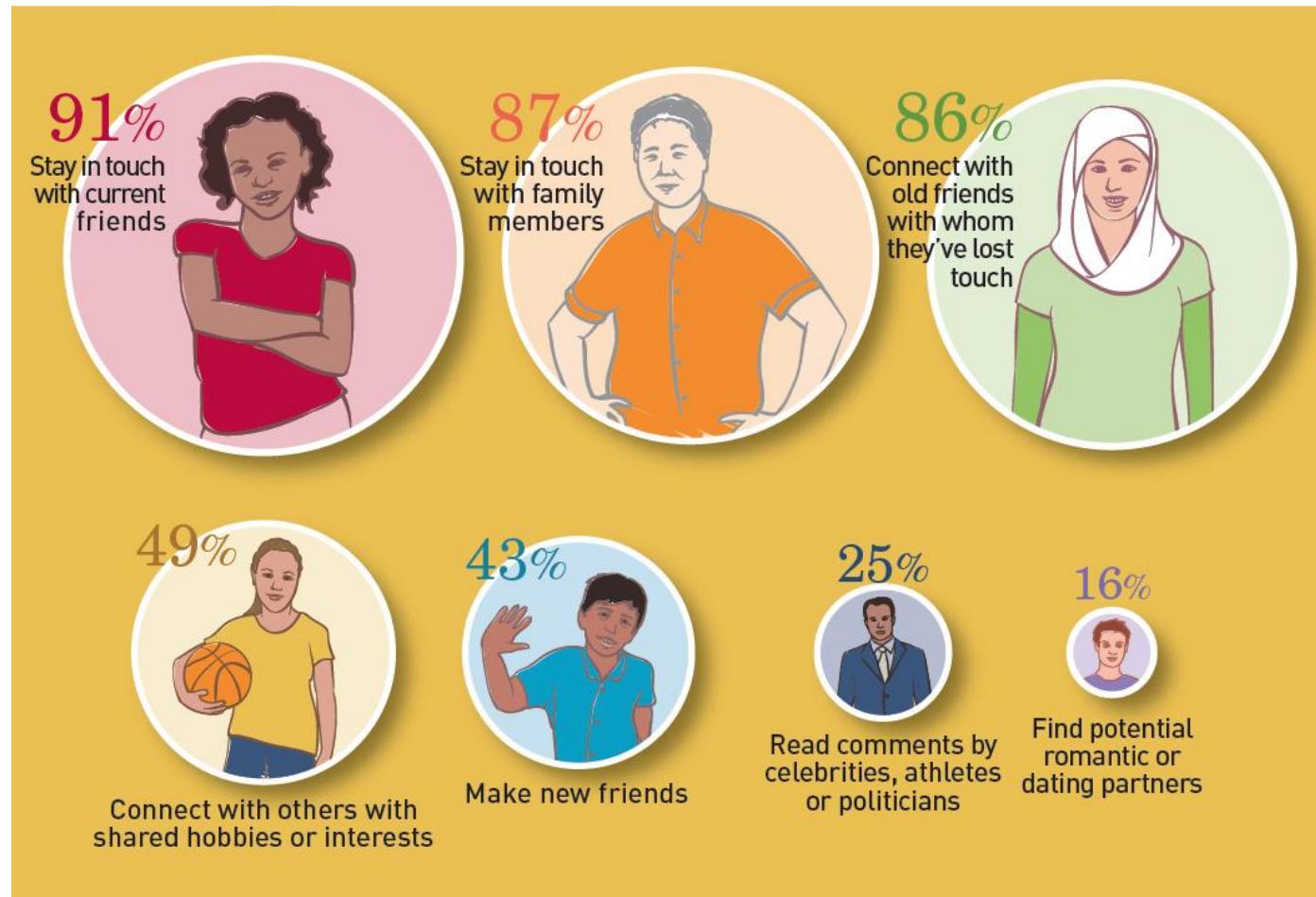


## How Much Do Businesses Spend Annually to Advertise on the Internet?



## *Why Do People Use Social Media?*

**Social Network:** An Internet community where users share information, ideas, personal messages, photographs, audio and video.



## Social Networks Grow Globally

A **social network** is an Internet community where people share information, ideas, personal messages, photographs, audio and video. Mobile applications (*apps*)

**Social Network** An Internet community where users share information, ideas, personal messages, photographs, audio and video.

**App** Mobile application.

make social network connections, such as Facebook, available to anyone with a mobile phone, anywhere in the world.

Social networks enable anyone who wants to create a podcast or a blog or a personal Web space to share information and ideas and, most often, to stay in touch with friends and family.

**PODCASTS.** Podcasting is the distribution of an audio or video file online. Individuals can easily use the Internet to create and share *podcasts*, and many news organizations, such

as PBS and *The New York Times*, frequently add podcasts to their Web sites as a way to expand coverage.

There also are podcast networks that feature several shows on the same feed, similar to a radio station.

**Podcast** An audio or video file made available on the Internet for anyone to download, often by subscription.

Consumers can download podcasts and listen to them whenever and wherever they want, which also makes podcasts an easy way to reach a mobile audience.

**BLOGS.** By one estimate, 80,000 new blog sites are launched daily. The blog search engine Technorati tracks 29 million blog sites. A *blog* (short for Web log) is an online discussion group where people can post comments about a topic in a running conversation with each other.

Many news sites post live blogs to cover breaking news events. When Hurricane Sandy hit the East Coast in October 2012, several newspapers began blogs that invited people involved in the storm to contribute photos and news from their affected areas, as events were happening.

The text of the blog runs in reverse chronological order, with the most recent comments posted at the top of the blog so people can read through the previous postings for background on the topic, or they can start reading what follows after they join the group. Typically blogs do not carry advertising and are created as a way to enhance other content on the Web.

Blogs also have become frequent sources of information for news organizations seeking public reaction to ongoing events. The 2004 presidential election was the first time bloggers actually were accredited as part of the presidential press corps, indicating the importance of the bloggers' role as commentators on topical issues.

**Blog** Short for Web log. A running Internet discussion group, where items are posted in reverse chronological order. Blogs usually focus on a specific topic.

**SOCIAL MEDIA SITES.** In its report *Why Americans Use Social Media*, the Pew Internet and American Life Project said that 91 percent of adults use social media sites to stay in touch with current friends. Facebook and Pinterest are among the most popular social media networks, but several competitors have emerged, such as Pinterest and LinkedIn. In 2012, Facebook reported the Web site had reached 1 billion monthly users. (See **Illustration 9.4**, "Why Do People Use Social Media?" and **Illustration 9.5**, "Which Social Media Sites Are Most Popular?", p. 186).

Users create a personal page, a short blog for personal messages, plus they can add photos and video. Some sites, such as Facebook, are ad-supported; subscription fees for upgrades support others, such as LinkedIn.

Podcasts, blogs and social media sites are the latest ways the media business has expanded its audience. It's important to remember that, in the history of the media business, advertisers always have followed consumers. To be successful, Internet providers know they must attract customers to be able to capitalize on the advertising potential the audience brings with it.

## Social Networks Grow Globally

Read this topic from the  
Textbook pages: 182 to 185

# AUXILIARY INDUSTRIES

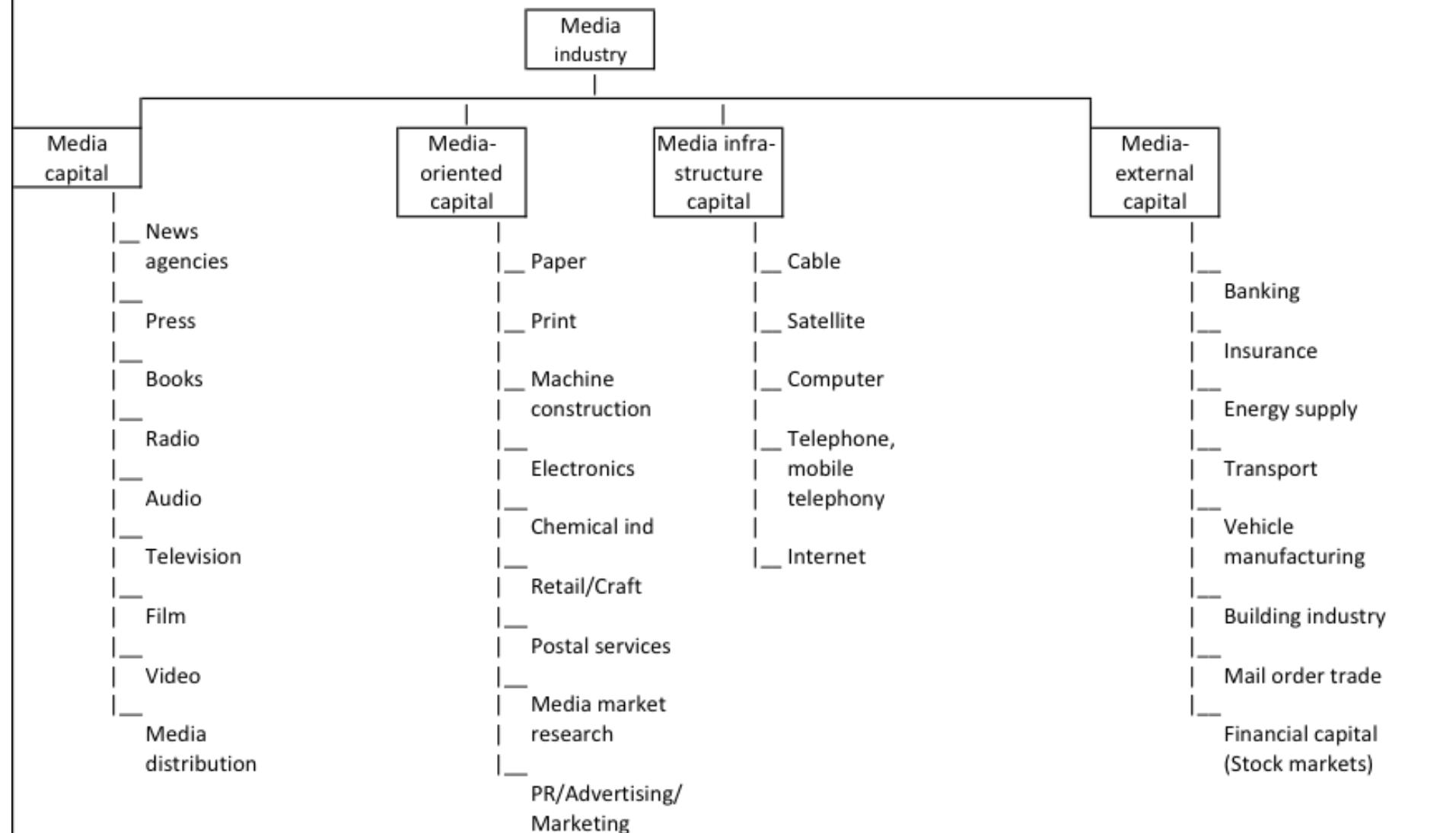
- An **Auxiliary Company** for mass media is the one which is part of a group of mass media companies and supplies support services to these group companies.



- EXAMPLE: The cable and satellite industry, the phone industry, and the industry producing auxiliary devices such as equipment for sending and receiving information, satellite dishes, receiver, decoder, set-top-boxes, broadband, etc. In many cases, these companies are auxiliary companies to mass media companies because it allows the expansion of the market for the sale of media products that are transmitted over different channels.



# Capital in the media industry



# FUNCTIONS OF MASS MEDIA

Mass media serve the following main functions:

1. News and Information
2. Interpretation
3. Instructive
4. Bonding
5. Diversion
6. Gatekeeping



# 1. News and Information

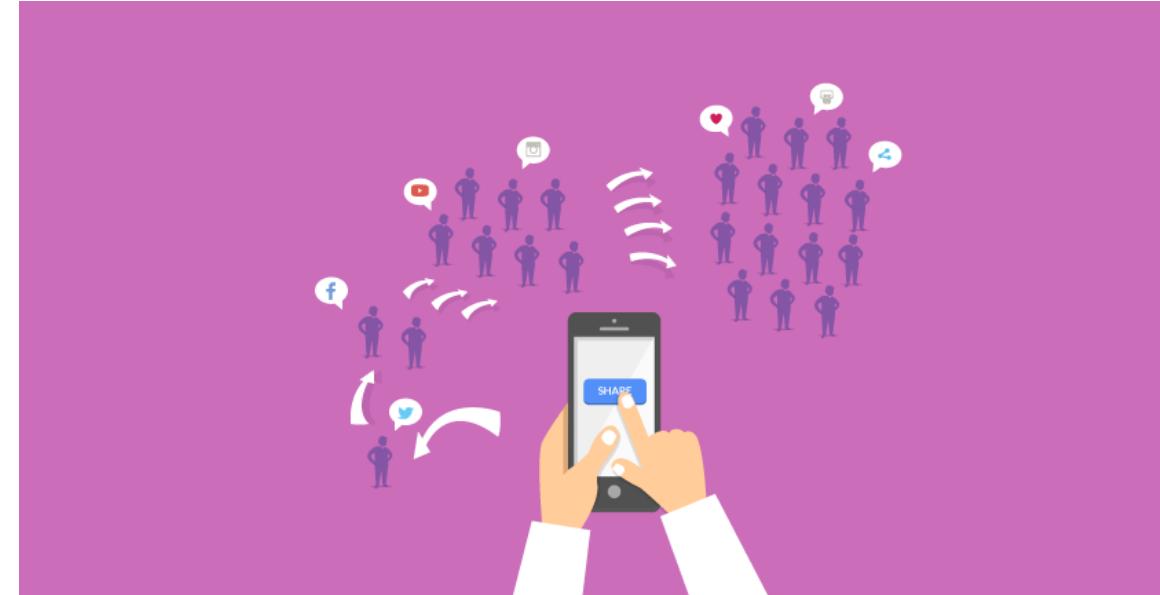
- We have a need to get information to satisfy our curiosity, reduce uncertainty, and better understand how we fit into the world.
- The amount and availability of information is now tremendous compared to forty years ago when a few television networks, local radio stations, and newspapers competed to keep us informed.
- The media saturation has led to increased competition to provide information, which creates the potential for news media outlets, for example, to report information prematurely, inaccurately, or partially.



- **Early news organizations cooperated to gather news:** In 1848, six newspapers in New York City decided to share the cost of gathering foreign news by telegraph from Boston. Henry J. Raymond, who subsequently founded The New York Times, drew up the agreement among the papers to pay \$100 for 3,000 words of telegraph news. Soon known as the New York Associated Press, this organization was the country's first cooperative news gathering association. Today's **Associated Press (AP)** is the result of this early partnership.
- **Accreditation of Journalists:** The issue of government interests versus press freedom eventually lead to accreditation of journalists.

**Accreditation** is the process by which the government certifies members of the press to cover government-related news events.

- ❑ Newspaper, Radio, TV and the Internet (social media) have become the main media of news and information today.
- ❑ **Social Media Spread the News:** According to the Pew Research Center, the audience for news has never been stronger, and social networks are beginning to play a growing role in the news landscape, connecting audiences to the current events through social media.



## 2. Interpretation

- Media outlets interpret messages in more or less explicit and ethical ways.
- Newspaper editorials have long been doing explicit interpretations of current events, and now cable television and radio personalities offer social, cultural, and political commentary that is full of subjective interpretations. Although some of them operate in ethical grey areas because they use formats that make them seem like traditional news programs, most are open about their motives.

### 3. Instructive Function

- Some media outlets exist to cultivate knowledge by teaching instead of just relaying information.
- Major news networks such as CNN and BBC primarily serve the information function, while cable news networks such as Fox News and MSNBC serve a mixture of informational and interpretation functions. The in-depth coverage on National Public Radio and the Public Broadcasting Service, and the more dramatized but still educational content of the History Channel, the National Geographic Channel, and the Discovery Channel, serve more instructive functions.



- The Massachusetts Institute of Technology (MIT) and many other universities have posted free lecture notes, exams, and audio and video recordings of classes on their OpenCourseWare websites and Eds.org, allowing anyone with an Internet connection access to world-class professors.
- The free online encyclopedia Wikipedia has articles on topics from presidential nicknames to child prodigies to tongue twisters in various languages.



**WIKIPEDIA**  
The Free Encyclopedia

## 4. Bonding

Media outlets can bring people closer together, which serves the bonding function. For example, people who share common values and interests can gather on online forums, and masses of people can be brought together while watching coverage of a tragic event like a deadly tornado outbreak.



# 5. Diversion

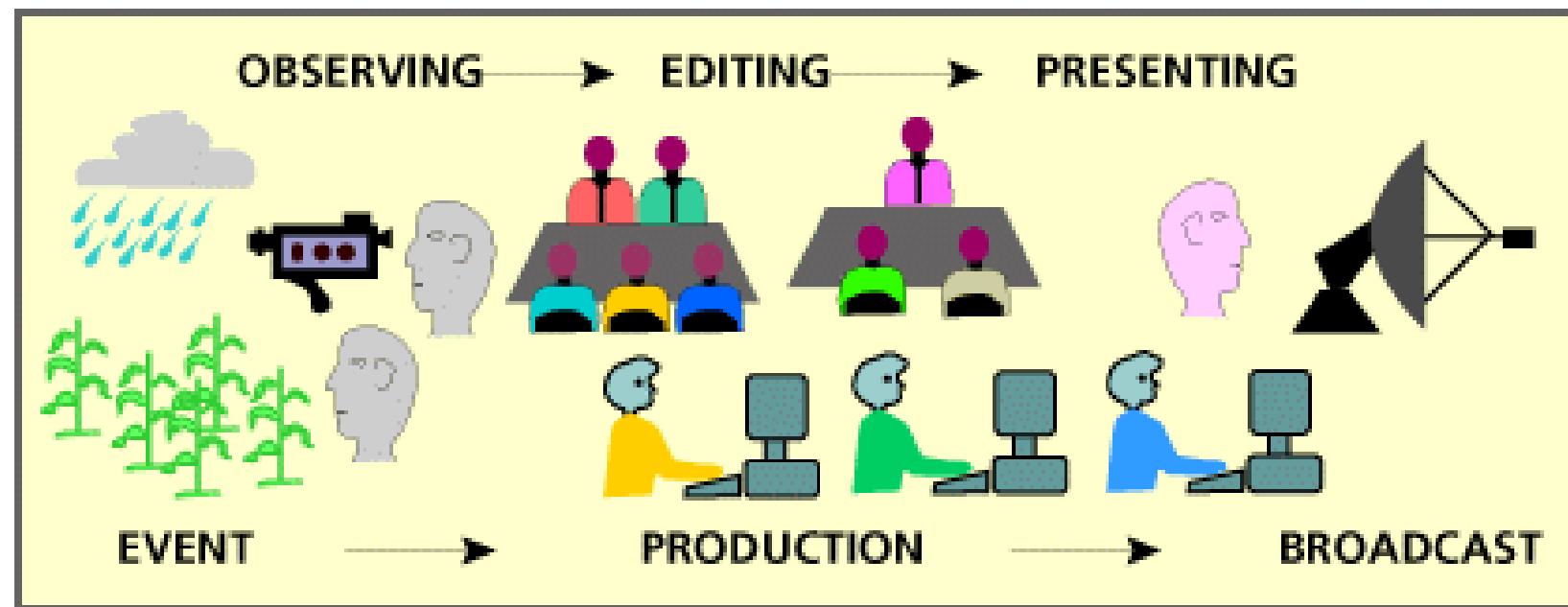
We all use the media to escape our day-to-day lives, to distract us from our upcoming exam etc., or to help us relax. When we are being distracted, amused, or relaxed, the media is performing the diversion function.



## 6. Gatekeeping

- Media outlets also serve a gatekeeping function, which means they affect or control the information that is transmitted to their audiences. In terms of transmitting, mass media requires some third party to get a message from one human to the next. Whereas interpersonal communication only requires some channel or sensory route, mass media messages need to “hitch a ride” on an additional channel to be received.

- For example, a cover story that you read at a news website went through several human steps or “gates,” including a writer, editor, publisher, photographer, and webmaster, as well as one media “gate”—the Internet (as some websites are banned in some countries).



- Media outlets decide whether or not to pass something along to the media channel so it can be relayed. Because most commercial media space is so limited and expensive, almost every message we receive is edited, which is inherently limiting. A limited message does not necessarily mean the message is bad or manipulated, as editing is a necessity. But a range of forces including time constraints, advertiser pressure, censorship, or personal bias, among others, can influence editing choices.



This paper only prints the truth or the closest thing to it that doesn't get us sued for libel.

- ❑ **Gatekeepers** are the people who help determine which stories make it to the public, including reporters who decide what sources to use and editors who decide what gets reported on and which stories make it to the front page. Media gatekeepers are part of society and have their own cultural biases, whether consciously or unconsciously.
- ❑ In deciding what counts as newsworthy, entertaining, or relevant, gatekeepers pass on their own biases to the wider public. In contrast, stories deemed unimportant or uninteresting to consumers can linger forgotten in the back pages of the newspaper—or never get covered at all.

**Thanks**

**Any Questions?**