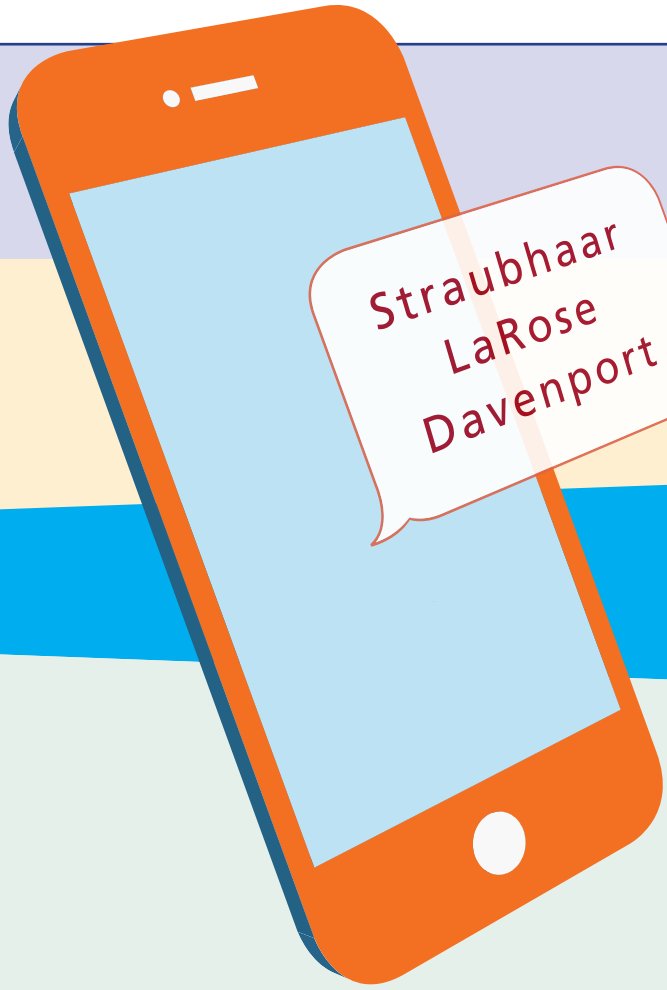
MEDIA NOW

Tenth Edition



Understanding Media, Culture, and Technology

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TENTH EDITION

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PREFACE

Smartphones are the latest manifestation of media convergence, the continuing evolution of conventional media forms into digital communication platforms. In today's world, interpersonal communication and the creative efforts of billions of individual users have been absorbed into the media environment that was once the exclusive domain of the print, broadcasting, advertising, and film industries. Media consumption has become a personalized as well as a mass phenomenon as messages are targeted to ever narrower segments of the audience and distributed through smartphones and tablets that are with us at all times, wherever we go.

Our theme is that the evolution of traditional media industries and newer technologies has created a new communications environment that impacts society and culture. Our goal throughout this book is to prepare students to cope with that environment as both critical consumers of media and aspiring media professionals.

We reach for that goal by providing an approach to mass media that integrates traditional media (magazines, books, newspapers, music, radio, film, and television) and newer media (the Internet, tablets, smartphones, and video games), and emphasizes the intersection of technology, media, and culture. Change continues apace as the new electronic media of the twentieth century are challenged by the Internet, which in turn is giving way to a new wave of disruptive technology embodied in smartphones and tablets. It remains important to consider the historical trends that got us here and to observe long-term trends that extend beyond the latest Internet memes and infatuations with tech gadgets. We have already witnessed astounding changes in the structure of the radio and telecommunications industries and the rapid evolution of the newspaper, film, and television industries as they meet the challenges of new technologies and new ways of doing business on a global scale. These are changes that affect our society as well as those across the globe, and our students need to learn about them in their introductory courses to prepare them to be productive citizens.

NEW TO THIS EDITION

The tenth edition of *Media Now* provides the most current coverage possible of media industries old and new and reflects the field's latest research as well as the challenges that confront industries in transition. Social media and the rapid spread of smartphones represent an overarching trend toward audience-originated content and mobile media consumption that force media executives, advertisers, public relations executives, and governments around the world to rethink their strategies. We believe that these changes afford "teachable moments" in which students can reflect on the future of the media

and their own life plans while recognizing the impact that external events can have on providers of entertainment, information, and communication. To place these changes in their proper historical context, we have revised the historical narratives to emphasize events that have a direct impact on the media today and to point out that many seemingly "new" developments are really nothing new but rather paths not taken and choices not made at different points in time. We have also separated magazines and books (previously Chapter 3) into two chapters (now Chapter 5 and Chapter 3) because they have distinct industries composed of different economies, audiences, and technologies.

Chapter by chapter, here are examples of the updates you will find in this edition:

- **The Changing Media** examines how smartphone and tablet apps expand conventional typologies of communication and charts the end game in the conversion of conventional media to digital forms.
- **Media and Society** considers the new business models that are emerging in social media and tracks recent trends in the adoption of media forms old and new.
- **Books** traces the evolution of technology, content, audiences, and multiple delivery methods (print, audio, and digital) for books, and the effects of those changes on the industry and consumers.
- **Print and Digital Newspapers** looks at the positive impact of journalism on the growth of democracy and analyzes the industry as it evolves with the digital landscape toward immersive journalism, and experiments with changes in its business model.
- **Magazines** is now its own chapter and examines the good influence of (muckraking) content on society, the expansion of genres, and the shifts that technology, audiences, and owners have caused in the industry.
- **Recorded Music** tracks how the music industry copes with declining sales by exploring new outlets for music on the Internet, such as streaming music services.
- **Radio** examines the Internet "cloud music" trend, evolving Internet radio, and their impact on conventional broadcasting.
- **Film and Video** analyzes how the industry prospers through premium ticket sales in 3-D and IMAX venues, while changing global distribution to fight piracy and maximize growing international revenues.
- **Television** explores how the basic nature of television and its conventional business models is evolving in response to the challenge of streaming media with new business models even as a new golden age of television drama fills the home screen.
- **The Internet** scrutinizes trends that are leading to a decline in Internet use in American homes as social media apps challenge the conventional PC-oriented model.

- **Public Relations** shows how social media present new opportunities, tools, and ways to communicate to various publics across the country and to other cultures throughout the world.
- **Advertising** examines mobile advertising trends and the growing threats to consumer privacy the growing.
- **The Third Screen** monitors the latest trends in mobile apps and the evolution of smartphones into an entertainment and advertising medium.
- **Video Games** profiles a rapidly changing industry and anticipates the impact of virtual reality and augmented reality.
- **Media Uses and Impacts** expands coverage of the impacts of new media with a closer look at the relationship between media consumption and well-being.
- **Media Policy and Law** considers the implications of new FCC rulings on network neutrality and universal access.
- **Media Ethics** expounds on professional responsibility to society, the processes of ethical decision-making, and the importance of ethical behavior that has magnified with the new challenges brought about by social media.
- **Global Communications Media** investigates the impact of social media on democratic revolutions in the Middle East and accelerating global film, television, and music flows.

UPDATED PROVEN FEATURES

This book comes with a rich set of features to aid in learning, all of which have been updated to help students better understand the ongoing changes in media, culture, and technology:

- **Figures:** These visuals, some of which were labeled "infographics" in previous editions, capture key trends and statistics in an accessible and graphically appealing style common to the new media, updated with the latest data.
- **Media Literacy:** Included within each media chapter, these sections focus on key issues regarding the impact of media on culture and society, encouraging students to think critically and analyze issues related to their consumption of media. This edition focuses on privacy issues and changes in media ownership patterns that affect consumers.
- **Glossary:** Key terms are defined in the margins of each chapter and are listed at the end of each chapter, and a complete glossary is included in the back of the book.
- **Media Then... Media Now:** Major events in each medium's industry are highlighted. Important dates are also called out in the margins of the text in each chapter.

- **Featured Boxes:** Four types of boxes appear in the text, each designed to target specific issues and further pique students' interest:
  - **Media and Culture** boxes highlight cultural issues in the media.
  - **Technology Demystified** boxes explain technological information in a clear and accessible way.
  - **Your Media Career** guides readers to the "hot spots" in media industries updated with the latest projections from the Bureau of Labor Statistics. New to this edition, these include:
    - **Career Profiles** are thumbnail biographies of successful media professionals who started out with degrees in media studies.
  - **World View** expands thinking from beyond the front door to a more global perspective.
- **Stop & Review:** Appearing periodically throughout each chapter, these questions help students incrementally assess their understanding of key material.
- **Summary & Review:** Each chapter concludes with summary and review sections, which are presented as questions with brief narrative answers.

TEACHING AND LEARNING RESOURCES

MindTap Communication for *Media Now* is a personalized, online digital learning platform that provides students with an immersive learning experience that builds critical thinking skills. Through a carefully designed chapter-based learning path, MindTap allows students to easily identify the chapter's learning objectives, read the chapter, test their content knowledge, and reflect on what they've learned. The course is as flexible as you want it to be: you can add your own activities, PowerPoint slides, videos, and Google docs or simply select from the available content, and you can rearrange the parts to suit the needs of the course. Analytics and reports provide a snapshot of class progress, time in course, engagement, and completion rates.

The **Instructor Companion Website** is an all-in-one resource for class preparation, presentation, and testing for instructors. It is accessible by logging on to login.cengage.com with your faculty account. You will find an Instructor's Resource Manual, Cognero® test bank files, and PowerPoint presentations specifically designed to accompany this edition.

- The Instructor's Resource Manual provides you with extensive assistance in teaching with the book, including sample syllabi, suggested assignments, chapter outlines, individual and group activities, and more.
- Cengage Learning Testing Powered by Cognero® is a flexible, online system that allows you to import, edit, and manipulate content from the text's test bank or elsewhere, including your own favorite test questions; create multiple test versions in an instant; and deliver tests from your LMS, your classroom, or wherever you may be, with no special installs or downloads required.
- PowerPoint® Lecture Tools are ready-to-use outlines of each chapter. They are easily customized for your lectures.

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CHAPTER

1

THE CHANGING MEDIA

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DIGITAL MEDIA reach us anytime, anywhere on a growing array of devices such as Apple's iWatch that exemplify the media convergence we will examine in this chapter.

LEARNING OBJECTIVES

After studying the topics in this chapter, you will be able to:

1. Give at least two examples of the convergence of traditional and new media.
2. Summarize the technological changes that have occurred over the three basic stages of economic development to create today's information society.
3. Apply the Source Message Channel Receiver (SMCR) model to intrapersonal, interpersonal, small-group, large-group, and mass media communication exchanges.
4. Give at least one example of a mediated communication exchange that does not fit within the SMCR model.
5. Classify a communication exchange as asynchronous or synchronous, and digital or analog.
6. Regarding the technological affordances of social media and interactive new media, reflect on their growing impact on media industries, government regulations, individual lifestyles, careers, and social issues.

THE MEDIA IN OUR LIVES

If you were the typical American media consumer, you would consume over 3,400 hours of media content per year. That is the equivalent of a full-time job, with a long commute and no vacation days. The only way to cram that much media into your schedule is to surf the Internet, text, read, or play a game at the same time you are watching TV (see Figure 1.1). Since this is the information age, we can break that figure down into the bits and bytes of computer data. The world's capacity to communicate information through broadcast (e.g., television) and two-way communication technologies (e.g., the Internet) combined is estimated at 2 sextillion (i.e., 2 followed by 21 zeros) bytes (Hilbert & Lopez, 2011), or about 300 billion bytes per person. What do you do with your share?

We consume information, but we also create it when we update Facebook profiles, upload "selfies" to Instagram, or control avatars in

MEDIA THEN··· MEDIA NOW

3100 BCE
> Writing is first developed

1455 CE
> The Gutenberg Bible is published

1690
> The first American newspaper appears

1910
> The United States becomes an industrial society

1949
> The Shannon–Weaver communication theory is published

1960
> The United States transitions to become the first information society

1962
> Digital communication is deployed.
> Video games are created

1975
> Personal computers are invented

1982
> CDs are introduced to consumers

1989
> Carey's Communication as Culture is published

1991
> World Wide Web begins

1995
> Computer-generated films are introduced
> DVDs are first sold to consumers

1996
> Telecommunications Act passes Congress

1998
> Digital cable first reaches U.S. homes
> The Copyright Term Extension Act is enacted by Congress

2009
> HDTV takes over the airwaves

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Start with a quick warm-up activity.

multiplayer online games like "Guild Wars." Most of us will enter careers in which we gather, organize, produce, or distribute information. This includes media professionals employed as journalists, movie actors, musicians, television producers, writers, advertising account executives, researchers, Web page designers, announcers, and public relations specialists. Information workers make up over half the employment in a wide range of industries including

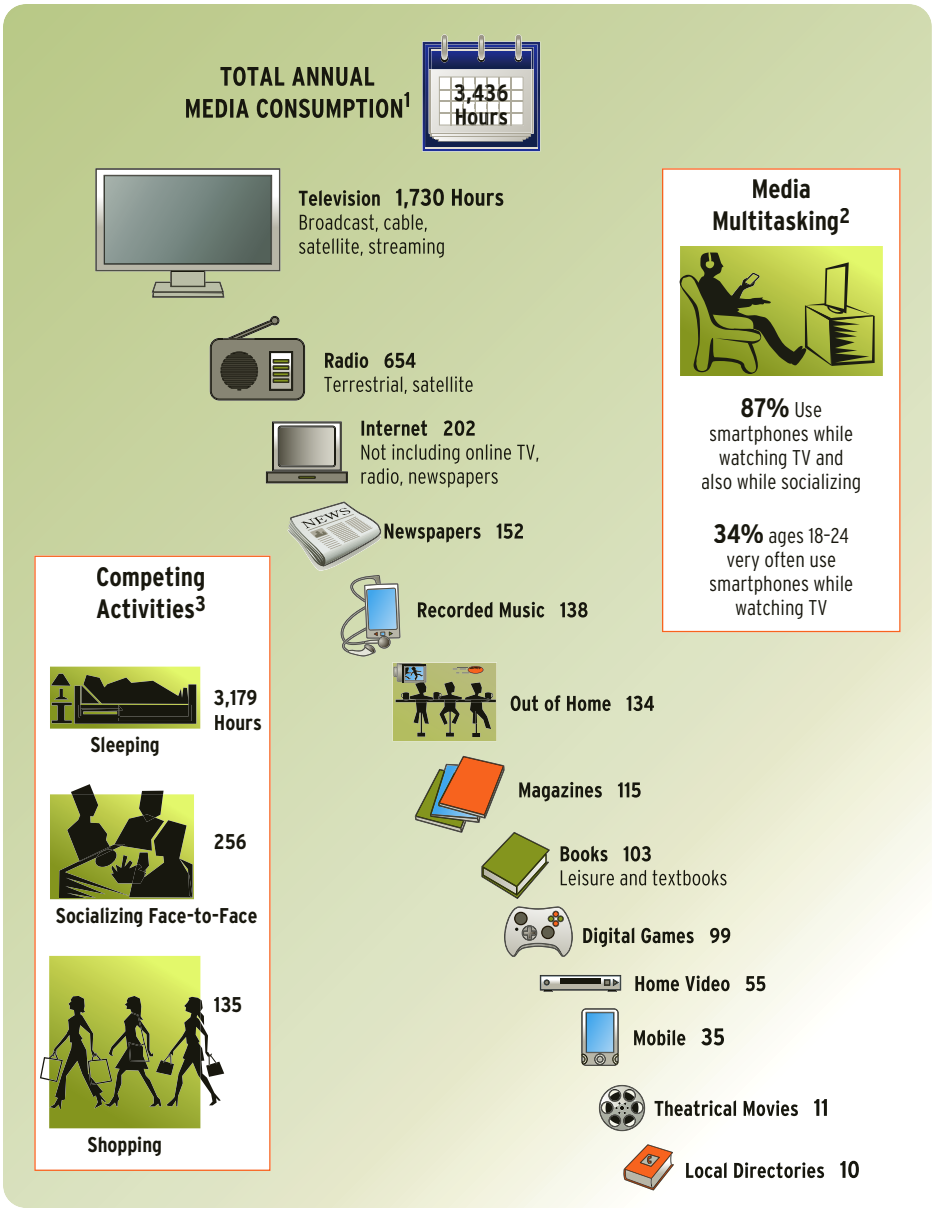

FIGURE 1.1 SPENDING TIME WITH THE MEDIA REFERENCES

[1] Veronis Suhler Stevenson, Communications Industry Forecast 25th Ed., 2011; [2]Based on adult smartphone owners. Deloitte. 2015 Global Mobile Consumer Survey: US Edition http://www2.deloitte.com/content/dam/deloitte/us/documents/technology-media-telecommunications/us-tmt-global-mobile-executive-summary-2015.pdf; [3]Averages for age 18 and over. Bureau of Labor Statistics (2014). American Time Use Survey. http://www.bls.gov/tus/

education, wholesaling, retailing, insurance, and real estate (Apte, Karmarkar, & Nath, 2012) and many organizations large and small, across all industries, have in-house public relations specialists, video producers, and web designers. So, we now work and play in an **information society.**

Information society In an information society, the exchange of information is the predominant economic activity.

Mass communication is one-to-many, with limited audience feedback.

MEDIA IN A CHANGING WORLD

Media technology changes with every generation: for example, Mr. Jackson, who is 45 years old, is a television producer. When he was in a college **mass communication** survey course, our fictional Mr. Jackson studied books, newspapers, magazines, radio, television, and film. He read about them

in a print textbook, watched cable television to relax, checked in with his parents once a week on the house phone, and met with his friends face-to-face in the student union. Today, these conventional media have evolved through the advent of **digital** technology. Mr. Jackson's daughter, Rhonda, wants to start her own YouTube channel. She takes some of her college courses on campus and some online, and downloads her textbooks from the Internet. Her world revolves around her iPhone and iPad. She's into Twitter, Snapchat, and Instagram.

Digital means computer-readable information formatted in 1s and 0s.

We might say that the media (the plural form) are obsolete, in the sense of having a separate device to receive each mode of communication, as Mr. Jackson did. Anyone who has ever used a **smartphone** or tablet to read an e-mail, tweet about a celebrity, view a video, or stream a song has experienced the merging of conventional mass media into new media forms. For growing numbers of consumers, we could even say that there is only one medium (the singular form): the smartphone or tablet they carry with them everywhere.

Smartphones are mobile phones that can access the Internet.

New media technologies impact our culture by offering new lifestyles, creating new jobs and eliminating others, shifting media empires, demanding new regulations, and presenting unique new social issues (see Figure 1.2).

Analog communication uses continuously varying signals corresponding to the light or sounds originated by the source.

The changes are not purely technology driven, however. Our individual creativity and our cultures push back against the technologies and the corporations that deploy them to shape their development. The Internet is a prime example. Originally developed to support communication between weapons research labs in the wake of a nuclear holocaust, the Internet has evolved into a tool for entertainment, commerce, communication, and education. Big media corporations now compete for its content with citizen journalists, Facebook users, garage bands, and amateur video producers.

Apps (short for *applications*) are software applications for use on smartphones.

Pictorial Press Ltd / Alamy Stock Photo

DIGITAL MEDIUM The special effects of blockbuster films like *Avengers: Age of Ultron* (2015) are computer generated. Copies are distributed on digital discs and shown to the public on digital projectors. The last analog theaters in the United States closed in 2014.

Merging Technologies

Not many forms of purely **analog** communication are in common use today. We continue to experience purely analog communication when we are in a room with another person listening to what he or she says and observing his or her facial expressions or when we pass him or her a handwritten note. Interpersonal communication has been made over by digital forms including texting, e-mail, online chatting, and social networking.

The digital domain now encompasses all media industries, including broadcasting (radio and television), cable, film, music, and publishing (newspapers, magazines, and books). With few exceptions, all media can be consumed online and many conventional media outlets also provide **apps** for consumption on smartphones, e-readers, and tablets.

Digital technology converts sound, pictures, and text into computer-readable formats by changing the information into strings of *binary digits (bits)* made up

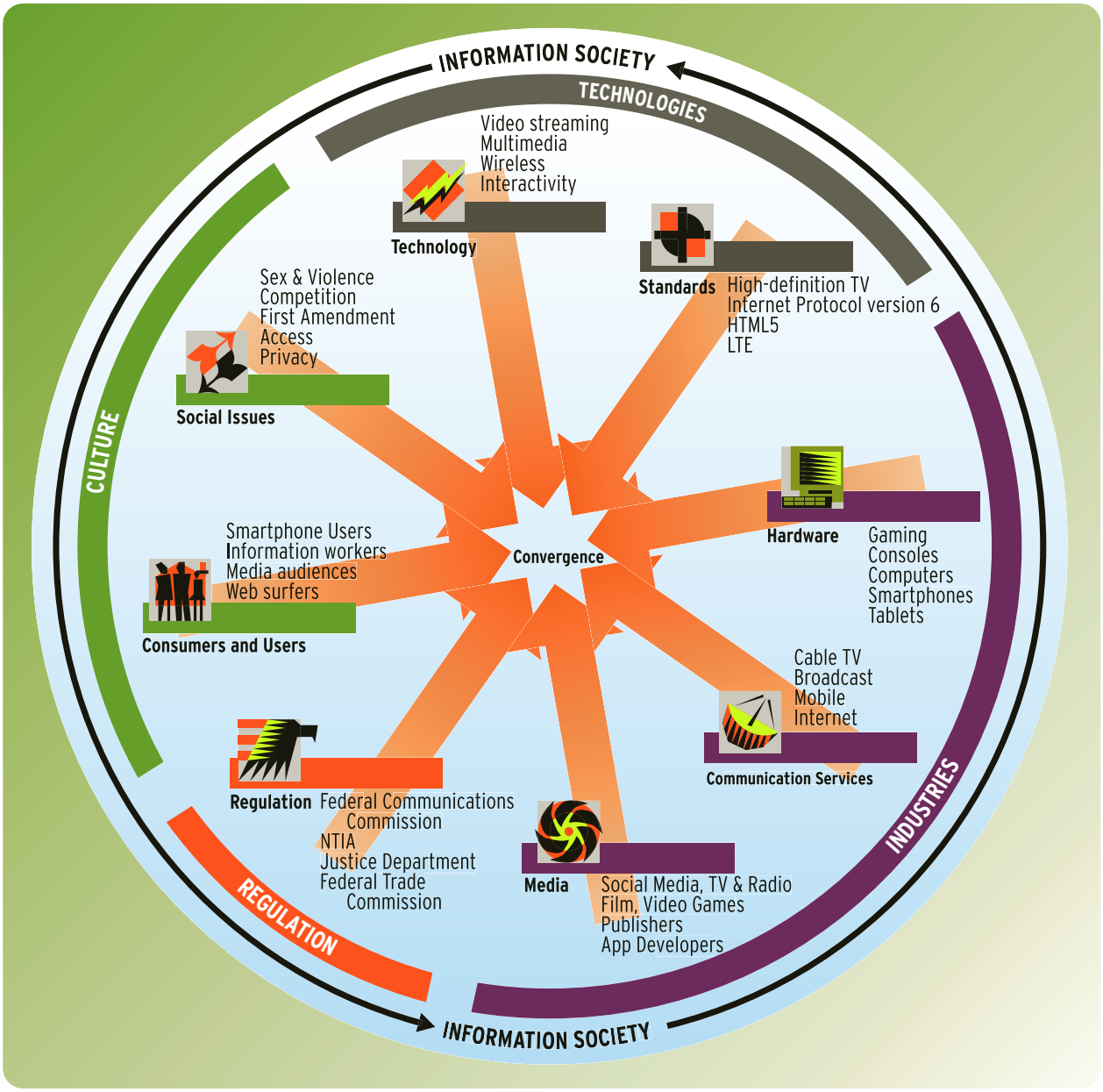

FIGURE 1.2 MEDIA CONVERGENCE Media and information technologies, industries, and regulations are converging to impact our culture in the information society.

of electronically encoded 1s and 0s (see Technology Demystified: A Digital Media Primer). A particularly useful quality of digital information is that many different sources can be combined in a single transmission medium. That is the key to combining formerly distinct **channels** of communication, such as telephone and television for delivery to a single digital device, such as a smartphone or tablet.

Channel A channel is an electronic or mechanical system that links the source to the receiver.

Changing Industries

The **convergence** of media technologies is propelling changes in media industries as newer media firms like Google, Apple, and Facebook compete with old media companies for dominance (see Figure 1.2). Apple became the

Convergence is the integration of mass media, computers, and telecommunications.

Technology Demystified

A DIGITAL MEDIA PRIMER

All digital transmissions are composed of only two digits: 1 and 0. These are actually a series of on (for 1)–off (for 0) events. These can be encoded in a variety of ways, including turning electrical currents or light beams on and off in Internet connections, changing the polarity of tiny magnets on the surface of a computer hard drive, or varying the patterns of microscopic pits on the surface of a DVD.

Consider a simple landline telephone call, where digital communication was born. The digital conversion occurs on a computer card that connects the line to the telephone company's switch. First, brief excerpts, or samples, of the electrical waveform corresponding to your voice are taken from the telephone line at a rate of 8,000 samples per second. The size, or voltage level, of each sample is measured and "rounded off" to the closest of 256 different possible readings. Then, a corresponding eight-digit binary number is transmitted by turning an electrical current on for a moment to indicate a 1 and turning it off for a 0. This process produces a faithful representation of the analog sound waves we create ourselves (see Figure 1.3).

To make computer graphics, a computer stores digital information about the brightness and color of every single point on the computer screen. On many computer screens, there are 1,024 points of light (or picture elements, pixels for short) going across and 768 down. Up to 24 bits of information may be required for each point so that millions of colors can each be assigned their own unique digital code.

Similarly, when we type text into a computer, each key corresponds to a unique sequence of eight computer bits (such as 1000001 for A). These sequences are stored inside the computer or transmitted through the Internet, in the form of tiny surges of electricity, flashes of light, or pulses of magnetism. The human senses are purely analog systems, so for humans to receive the message, we must convert back from digital to analog.

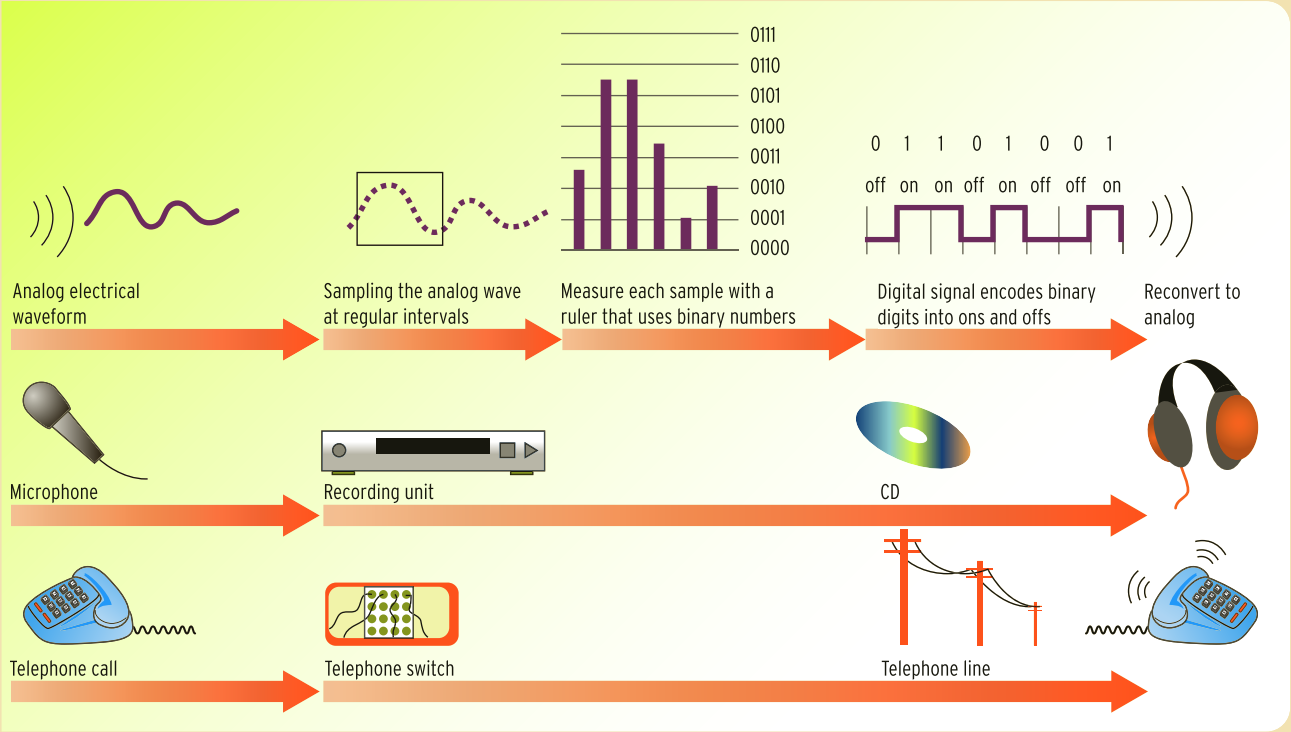

FIGURE 1.3 CONVERTING ANALOG TO DIGITAL The analog-to-digital conversion process occurs in a variety of media. Here, we illustrate the examples of a music CD recording and a telephone call.

most powerful player in the recorded music industry with iTunes, rocked the telephone industry with the iPhone, and is shaking up print and video with the iPad and AppleTV. Google has emerged as the largest advertising medium of all as advertisers learn how to target ads based on the online behaviors of consumers. Meanwhile, Facebook is prospering as an advertising and content distribution platform for its billions of users worldwide. Apple and Google hope to lead a transition to Internet television that could replace conventional broadcast and cable television, while Amazon, Netflix, and Google's YouTube are investing in professionally produced original video content.

Conventional media firms are changing their ways and reorganizing to meet the new media challenge. In 2011, the cable television giant Comcast bought NBCUniversal after revenues from the NBC Television network declined. NBC's old broadcast network rivals, CBS, ABC, and Fox, are staying afloat with new revenue streams by selling the rights to their programs to **streaming video** companies like Netflix and Hulu. Although most news organizations continue to operate profitably, they have ramped up their online publishing and many have changed owners. Magazine publishers are developing smartphone apps that they hope will revitalize their appeal among young readers.

Old media are also finding it profitable to hire recent college graduates who can advise them how to take advantage of social media. So, changing industries also mean challenging careers for those entering media professions (see Your Media Career: Room at the Bottom, Room at the Top, page 8).

1962

Digital communication is deployed

Streaming video converts video to continuous streams of data for transmission over the Internet.

Changing Lifestyles

When new media enter our lives, media consumption patterns evolve. Each month, for example, more than 194 million U.S. Internet users now watch video on their computers, averaging about 20 hours of viewing monthly (comScore, 2015). During the 2014 mid-term elections, 28 percent of eligible voters used their cell phones to keep up with the campaigns, including over 40 percent of young adults aged 18–29 (Smith, 2015). Top video games like "Call of Duty" make as much money in the first week of their release as top movies like *Iron Man 3* make in their entire run.

A lifestyle change among the college-age population makes media executives and advertisers take notice: young adults are no longer easily reached by conventional mass media. They spend so much time juggling their iPods, iPads, iPhones, and video games (often simultaneously) that there is little time or interest

Stanca Sanda/Alamy Stock Photo

INTERNET TELEVISION The latest TVs are Internet appliances that illustrate the convergence of Web, video, audio, print, games, and interpersonal communication media in a single device.

left for traditional newspapers or television. They consume media on demand, where and when they please, freeing them from the schedules of television networks, radio DJs, and newspaper deliveries. That's why the old media run websites to sustain interest in long-running TV shows like *Survivor,* create "buzz" for new movies, or add live discussion forums to printed stories. It's also why media and advertisers look for new ways to recapture the young adult audience, such as making TV shows available online and inserting ads

Your Media Career

ROOM AT THE BOTTOM. ROOM AT THE TOP.

The rewards of top-echelon media careers are well publicized: multimillion-dollar salaries, hobnobbing with the rich and famous, globe-hopping lifestyles. From among the tens of thousands who enter the media industry each year from courses like the one you are taking now, only a few make it to the level of Lester Holt, Steven Spielberg, Bob Woodward, or Howard Stern. Still, fulfilling professional success can be attained in less visible media occupations, either behind the scenes of global productions or in local markets, where the rewards may come from creative self-expression or from the satisfying feeing of "making a difference." Media industries feed on the creative energies of young professionals who give them insights into young consumers and the social media they use. This means positions are continually opening up at all levels. And today's media stars have to be replaced someday, so why not you?

The challenges of media careers are many. Some young college graduates never move beyond internships or entry-level "go-for" positions. Making the jump to steady professional employment sometimes depends on things we do not learn in college, such as having family connections or being born with basic creative talent or entrepreneurial drive. Convergence makes media-related careers highly volatile. Whenever you read about a media merger or a new form of digital media production or distribution, it means that some media jobs may disappear, but newly created ones like "social media guru" might appear. So, it is a good idea to consider a media degree as a springboard to other opportunities. Most people entering the workforce today will have four or five different careers regardless of the field they enter, and this is also true of media careers. When we say "different careers," we don't mean working your way up through a progression of related jobs inside an industry, say, from the mailroom at NBC Television to vice president for network programming at CBS.

So, you may find yourself on a very different course later in life (see Career Profile: Sallie Krawcheck). For many of our readers it will mean starting out in a media industry but retraining to enter health care, education, or computer careers where employment is expected to grow the fastest over the next decade. How to get there? Multimedia computer skills not only are in demand in media industries but also will help you leap into other careers if necessary. The abilities to write a coherent paragraph and to produce professional photos, videos, audio, and Web pages are in demand across the information economy and are not limited to media industries.

To assess your options, you can visit the *Occupational Outlook Handbook* (http://www.bls.gov/OCO/), an authoritative source of information about the training and education needed, earnings, expected job prospects, workers' responsibilities on the job, and working conditions for a wide variety of media occupations. Or, keep reading. In each chapter, you will find features about media careers in related fields.

Career Profile: Sallie Krawcheck

Sallie graduated from the University of North Carolina with a degree in journalism. After attaining a master of business administration degree from Columbia University, she put her journalism and business skills to work as a Wall Street analyst, winning recognition for her objectivity and honesty. After holding senior positions at Citibank and Bank of America, she became the chairperson of Ellevate Network, an investment fund-targeting company that has women in important leadership positions. Sallie contributes to business journalism today through columns for business publications, appearances on CNBC, and as a thought leader on the LinkedIn social media network. Her issue is financial reform.

http://www.washingtonspeakers.com/speakers/biography.cfm?SpeakerID=6718

into video games. New media introduce us to alternative ways to live. About two-thirds of U.S. adults use social networking to keep up with their friends and families (Perrin, 2015). However, the new media may also displace close human relationships with superficial ones online (Turkle, 2012), lower the quality of public discourse by substituting Internet rumors for professional journalism, or drag popular culture to new lows.

Shifting Regulations

With the **Telecommunications Act of 1996,** Congress stripped away regulations that protected publishing, broadcasting, cable and satellite television, telephone, and other media companies from competing with one another. Lawmakers had hoped to spark competition, improve service, and lower prices in all communications media. Unfortunately, the flurry of corporate mergers, buyouts, and bankruptcies has outpaced consumer benefits.

Changes in copyright laws shifted the balance of power between media companies and their audiences. The Copyright Term Extension Act of 1998 broadened the **copyright** protection enjoyed by writers, performers, songwriters, and the giant media corporations that own the rights to such valued properties as Bugs Bunny. The Digital Millennium Copyright Act weakened the fair use rights of students and professors to reproduce copyrighted printed works for noncommercial, educational use. It also cracked down on "sharing" music and videos online and made it a crime to tamper with copy protections on music and videos.

Vital consumer interests are also at stake in the battle over **net neutrality.** This is the principle that Internet providers should remain neutral in handling information on the Internet to avoid favoring content provided by their affiliates and business partners and charging their competitors—and ultimately the public—excessive fees. In 2015, the Federal Communications Commission decided to treat Internet providers, like Comcast, as public utilities to strengthen net neutrality protections for consumers.

1996

Telecommunications Act passes Congress

Telecommunications Act of 1996 The Telecommunications Act of 1996 is federal legislation that deregulated the communications media.

1998

The Copyright Term Extension Act is enacted by Congress

Copyright is the legal right to control intellectual property. With it comes the legal privilege to use, sell, or license creative works.

Net neutrality means users are not discriminated against based on the amount or nature of the data they transfer on the Internet.

Rising Social Issues

Social issues are intrinsic to the media. Television is often singled out for the sheer amount of time that impressionable youngsters spend watching it. Children aged 2 to 11 years average nearly 22 hours a week in front of the television screen (Nielsen, 2015). Over the years, television has been criticized for its impacts on sexual promiscuity, racial and ethnic stereotypes, sexism, economic exploitation, mindless consumption, childhood obesity, smoking, drinking, and political apathy. The impact of television on violence is an enduring concern of parents and policy makers alike.

New media are fast replacing television as the number one concern about media effects. Cyberbullying is just as harmful and nearly as prevalent as offline bullying among school children

Ahmed Abd El-Latef/Demotix/Corbis News/Corbis

MEDIA EFFECT The Egyptian government was concerned about the effects the Internet was having on society after it was used to organize a rebellion, so they shut it down. Here, Egyptian reporters protest the shutdown. The rebellion overthrew a dictatorship but ultimately resulted in a new regime that cracked down on press freedom.

Digital divide The digital divide is the gap in Internet usage between rich and poor, Anglos and minorities.

(Kowalski & Limber, 2013), amid highly publicized incidents of teenage suicides associated with online harassment. Does the spread of the Internet create a **digital divide** that spawns a new underclass of citizens who do not enjoy equal access to the latest technology or to the growing array of public services available online? (See Media & Culture: A New Balance of Power?)

On a global scale, a wave of pro-democracy rebellions that swept through the Middle East in the last decade seemed to feed on Facebook, Twitter, text messages, and cell phone videos. However, most of those revolts ultimately led to new dictatorial regimes or to chaos that fostered terrorists who use the Internet as a recruitment tool.

STOP & REVIEW

1. List four examples of the convergence phenomenon.
2. What is meant by the term *information society*?
3. What are the three conventional types of mass media?
4. What is the difference between analog and digital?
5. Name three areas in which communication regulations are shifting.

CHANGING MEDIA THROUGHOUT HISTORY

Although changes in the media and the accompanying changes in society sometimes appear to be radically new and different, the media and society have always adapted to each other. In this section, we examine how the role of the media has evolved as society developed—and vice versa—from the dawn of human civilization (see Figure 1.4) through agricultural, industrial, and information societies (Bell, 1973; Dizard, 1997; Sloan, 2005).

Media & Culture

A NEW BALANCE OF POWER?

Just how powerful are the media? Do they affect the very underpinnings of the social order, by determining who holds power in society and how they keep it?

The new media can put us all at the mercy of "digital robber barons." The late Steve Jobs was widely praised and much admired upon his death, but he was a prime example of someone who sets out to dominate new media, to create interesting new things, but also to enrich himself at our expense. The dominance of this type of person reduces the diversity of content and raises the cost of information. For example, Apple maintains control over the apps that are allowed on its iPhone. Innovative apps developed by entrepreneurs that might save consumers money on music, but that would diminish the profits from Apple's iTunes, are not allowed. Or, do the new media consign the poor to continuing poverty? The digital divide describes the gap in Internet access that persists between whites and minorities, rich and poor (NTIA, 2015). As the Internet grows into an important source of employment, education, and political participation, that digital divide could translate into widening class division and social upheaval. Equal opportunity in the information economy already lags for both minorities and women, who are underrepresented in both the most visible (i.e., on-camera) and most powerful (i.e., senior executive) positions in the media. And although the gap in Internet access for women has largely closed (except for those who are poor or who are recent immigrants), women are poorly represented in computer-related professions and the proportion of women enrolled in undergraduate computer science majors is now in the teens (National Science Foundation, 2015), about a third of the peak level in the 1980s. The issue is global. The nations of the world are divided between those with access to advanced communication technology and those without it.

Or could the new media be a catalyst for a shift away from traditional ruling classes? Blogs raise issues that are ignored by the mainstream press. The diverse and lively communities of the Internet may contribute to the fragmentation of culture and power—for many, identity is defined as much by the Internet communities in which we participate as by the countries we live in or the color of our skin.

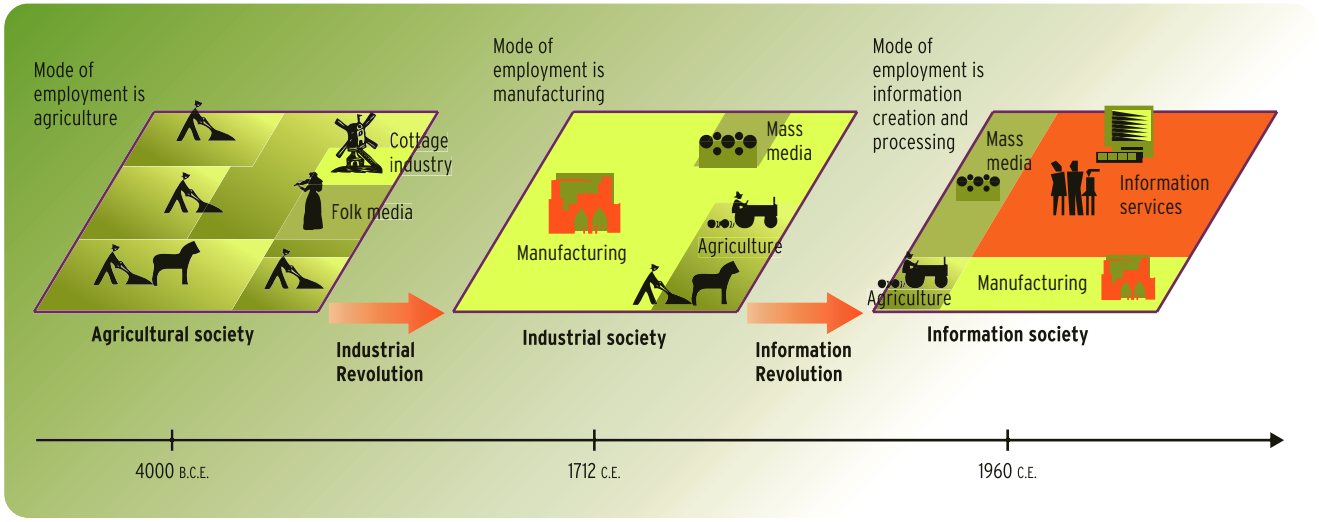

FIGURE 1.4 STAGES OF ECONOMIC DEVELOPMENT The three basic stages of economic development, from agricultural to industrial to informational.

Pre-Agricultural Society

Before agricultural societies developed, most people lived in small groups as hunters of animals and gatherers of plants. These cultures depended on the spoken words and songs to transmit ideas among themselves and between generations. Shamans and storytellers spread the news. The oral tradition is an extremely rich one, bringing to us Homer's *Iliad* and *Odyssey* and the epic stories, folktales, ritual chants, and songs of many other cultures. These works that originated in oral forms live on today in the fairy tales and campfire stories that we tell our children.

3100 BCE

Writing is first developed

Agricultural Society

Once agricultural society developed, most work was found on farms or in resource extraction, such as mining, fishing, and logging. Agricultural societies were more settled and more complex than pre-agricultural societies. It was the ancient Sumerian culture, located in what is now modern-day Iraq, that is often credited with developing writing in 3100 BCE. The Greco-Roman method of writing developed into our present-day alphabet.

In early civilizations, literacy was common only among priests and the upper classes. In some cultures, literacy was intentionally limited because the ruling class wanted to keep the masses ignorant of new ideas. Reproduction of printed works was painstaking. Christian monks copied books by hand. The Chinese developed printing with a press that used carved wooden blocks, paper, and ink. With much of the populace still illiterate, couriers skilled at memorizing long oral messages were valuable communication specialists.

Glasshouse Images/Alamy Stock Photo

AGRICULTURAL SOCIETY This illustration of life on the farm from the nineteenth century provides an idealized picture of pre-industrial America. The critical reader will note the obvious prominence of the white male farmer in the picture and also the African-American laborer chopping wood at the far right.

North Wind Picture Archives/Alamy Stock Photo

START THE PRESSES! The advent of the printing press in the late fifteenth century was a precursor of mass literacy and the Industrial Revolution. The Bibles printed by Johannes Gutenberg and others launched a revolution in religious beliefs and culture in the Western world.

1455

The Gutenberg Bible is published

1690

The first American newspaper appears

1910

The United States becomes an industrial society

1960

The United States transitions to become the first information society

1975

Personal computers are invented

1991

World Wide Web begins

Industrial Society

Although the beginning of the Industrial Revolution is often dated to correspond with Thomas Newcomen's invention of the steam engine in 1712, an important precursor of the mass production techniques that are a hallmark of industrialism is found in the field of communication: the printing of the German Gutenberg Bible in 1455. Johannes Gutenberg used movable metal type—individual letters instead of a complete page plate—that could be reused repeatedly in different combinations. Eventually, thousands of identical copies of printed works could be printed relatively cheaply. Printed copies of the Bible and other religious works, including copies in the native languages of various Western European cultures, were instrumental in spreading the Protestant Reformation of the sixteenth century, which in turn spurred the further diffusion of literacy.

The mass production of printed works and the spread of literacy to new classes of society helped create a demand for sporadic printed news sheets that eventually evolved into newspapers.

In a sense, the Industrial Revolution extended Gutenberg's methods to the manufacture of not just print media, but virtually all types of goods. Industrial production (and higher wages) was centered in large cities, triggering a mass migration from rural areas to cities and from agricultural jobs to manufacturing. Growing urban populations with money to spend on manufactured goods provided ready audiences as newspapers expanded to become the first advertising-supported medium of mass communication.

By 1910, the United States had become an industrial society: manufacturing had outstripped agricultural employment for the first time. Industrialization further encouraged the spread of literacy to cope with more complex job requirements and the demands of urban life. Soon, industrial methods of mass production were applied to speed up the printing process of newspapers and magazines and to invent newer communication technologies for the urban populations. Film, radio, and television, as well as newspapers and magazines, are the characteristic media of industrial societies.

Information Society

Today, we live in an information society—our economy depends primarily on the production and consumption of information. When the United States was still an agricultural society, only about 10 percent of the population was employed as **information workers.** The point at which information work starts to dominate the workforce marks the transition to an information society. This transition happened in the United States in 1960, but relatively few other nations have made the transition so far. The proportion of information workers has reached about three-fifths of the U.S. workforce (Wolff, 2006). Since the media reflect the societies that spawn them, it comes as no surprise that the dominant tool in an information society is one that helps to create, store, and process information: the computer.

The evolution of media in the information society can be marked by points at which various media first adopted digital technology and the point at which they became complete, end-to-end digital production and distribution channels.

Telephone. The first consumer communications medium to be digitized was the telephone, beginning in 1962 with digital equipment buried deep within AT&T's network. Today, telephone conversations are converted to digital form in your smartphone handset and travel as computer data along with music and video through advanced telephone networks (see Figure 1.2, page 5).

Print Media. Digitization first hit the production rooms of print media in the late 1960s. Today, thousands of newspapers and magazines are also available electronically on the Internet and as e-books and smartphone apps.

© Gonzalo Aragon/Shutterstock.com

THE WORLD IN YOUR HAND Smartphones are the endpoint of a digital revolution in telephony that began in the 1960s and has resulted in competition for conventional video, audio, and print channels.

Film. In Hollywood, the computer movement started with the special effects for *Star Wars* in 1974 and continued with the release of all-digital *Toy Story* in 1995. The conversion to digital movie projectors in U.S. movie theaters was completed in 2014.

Video Games. First developed for computers in 1962, they moved to arcades and home consoles in 1971–1972, and later onto personal computers and handhelds.

Recordings. The first digital compact disc (CD) recordings reached consumers in 1982. Despite a recent resurgence in sales of (analog) vinyl LPs, 95 percent of all recorded music sales are digital, including CDs and digital music downloads and streams.

Cable and Satellite Television. In 1998, cable companies began to convert to digital and completed the shift when TV broadcasting in the United States went digital in 2009. Now many cable subscribers enjoy high-speed Internet access and telephone service as well.

Broadcasting. High-definition television (HDTV) replaced conventional television completely in the United States in 2009. Digital audio broadcasting (known as high-definition radio) went on the air in 2004.

Home Video. Beginning in 1995, analog video cassette recorders were supplanted by digital video disc (DVD) players and, four years later, by digital video recorders (DVRs). Video streaming also dates back to the 1990s, and now smartphones, tablets, and smart TVs are gradually replacing the preceding generations of stand-alone home video players.

Thus, digital media are becoming an integral part of our information society. Indeed, employees of newspapers, radio and television stations, and film and recording studios now are grouped together with telecommunications workers and computer programmers as part of the information sector of the economy. College students also create, transform, and store information, although for no pay. So, now and in the future, we are all information workers.

Information workers create, process, transform, or store information.

1995

Computer-generated films are introduced

Courtesy of DLP Image Library

NOW AT YOUR LOCAL THEATER Digital movie projectors using CD-like digital storage media instead of film represent the digital revolution at your local movie theater.

1962

Video games are created

1982

CDs are introduced to consumers

1998

Digital cable first reaches U.S. homes

2009

HDTV takes over the airwaves

1995

DVDs are first sold to consumers

Reuters/Mario Anzuoni

WOW FACTOR Filmmakers hope 3-D movies will encourage the masses to lay down their game consoles and return to movie theaters. However, 3-D movies are still examples of conventional mass communication in that they address a mass audience with limited feedback.

CHANGING CONCEPTIONS OF THE MEDIA

Reading highly encapsulated accounts of the evolution of the media, such as the above, you might get the mistaken impression that society has always followed a logical, linear progression driven by changes in communication technology. However, economics, culture, and politics must come together for technologies like movable type or smartphones to develop. This reality raises the fundamental question that we will consider at length in Chapter 2: do the media determine culture and society, or do culture and society determine the media? Here, we will review a conventional model of human communication and then examine how new media challenge that model.

The SMCR Model

The classic **Source-Message-Channel-Receiver (SMCR)** model was first developed by Shannon and Weaver (1949) and later refined by David Berlo (1960) and Wilbur Schramm (1954).

- The *source* is the originator of the communication.
- The *message* is the content of the communication, the information that is to be exchanged.
- An *encoder* translates the message into a form that can be communicated—often a form that is not directly interpretable by human senses.
- A *channel* is the medium or transmission system used to convey the message from one place to another.
- A *decoder* reverses the encoding process.
- The *receiver* is the destination of the communication.

STOP & REVIEW

1. What were the media forms in pre-agricultural society?
2. Which media evolved in industrial societies?
3. What changes led to the development of the information society?
4. Which media have not become purely digital, end to end?

Source-Message-Channel-Receiver (SMCR) The Source-Message-Channel-Receiver (SMCR) model of mass communication describes the exchange of information as the message passes from the source to the channel to the receiver, with feedback to the source.

- A *feedback mechanism* between the source and the receiver regulates the flow of communication.
- *Noise* is any distortion or errors that may be introduced during the information exchange.

1949

The Shannon–Weaver communication theory is published

This model can be applied to all forms of human communication, but here we will just illustrate it with a conventional mass communication example, that of television viewing (see Figure 1.5). According to the model, when you are at home watching a television program, the television network (a corporate source) originates the message, which is encoded by the microphones and television cameras in the television studio. The channel is not literally the number on the television dial to which you are tuned, but rather the entire chain of transmitters, satellite links, and cable television equipment required to convey the message to your home. Although we sometimes call a TV set a "receiver," it is really the decoder, and the viewer is the receiver. Feedback from viewers is via television rating services. Electronic interference with the broadcast and the distractions of the neighbor's barking dogs are possible noise components in this situation.

In this classic view, mass communication is a one-to-many communication, and the mass media are the various channels through which mass communication is delivered; for example, through newspapers, radio, TV, or film. The message is communicated from a single source to many receivers at about the same time, with limited opportunities for the audience to communicate back to the source.

Conventional mass media were produced by large media corporations. There an elite corps of media commentators and professional producers acted as **gatekeepers,** deciding what the audience should receive. These editors and producers, recognizing their own power, were aware of themselves as shapers of public opinion and popular tastes (Schramm, 1982).

Gatekeepers decide what will appear in the media.

Mass media messages were addressed to the widest possible audience. The underlying motive was to homogenize tastes and opinions to further the goals of a mass-market industrial economy. Feedback was largely limited to reports from audience research bureaus, which took days or weeks to compile in those days. Beyond the basic demographic distinctions of gender and age found in research reports, the audience was an undifferentiated mass, anonymous

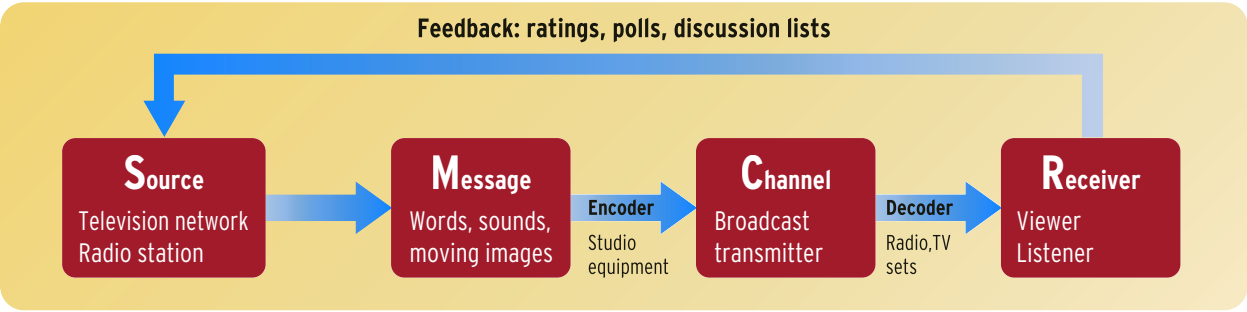

FIGURE 1.5 SMCR MODEL The SMCR model is one way of describing the communication process as applied to broadcast media. In this example, we apply the model to television and radio broadcasting.

to the source and a passive receptacle for the message. Social critics like Horkheimer and Adorno (1972) called this approach the industrialization of culture.

1989

Carey's *Communication as Culture* is published

Carey (1989) criticized the SMCR model for being too linear, seeing media only as a one-way flow from creators to audiences. He and others began to see communication as a more circular, interactive, or even ritual process—one in which audiences not only choose from but also interact with media content, changing its meaning.

Social media are media whose content is created and distributed through social interaction.

Facebook, Twitter, and YouTube are **social media** that challenge the SMCR model, and they embody and even extend the critiques of Carey and others. Social media users continually interact with one another and provide instant feedback not only to their own communication partners but also to the creators of conventional mass media productions that are frequent topics of online commentary. Now we create our own media content, share it with hundreds or thousands of our online "friends," and contest the power of authoritative mass media sources in ways and on a scale that neither Schramm nor Carey could anticipate. Media professionals keep track of the buzz created by their productions and news organizations incorporate clips from smartphones and report about trending topics in social media. YouTube videos conform in some ways to the conventional mass communication model in that they are one-to-many, but feedback in the form of audience downloads and comments is nearly instantaneous and the sources are often amateur video producers rather than media professionals. So, social media perhaps constitute a fundamentally new type of communication. Instead of a linear process, we might reconceptualize the SMCR model as a circle in which the receivers in the audience are positioned closer to the source to provide instant feedback and, in many cases, become the source of communication themselves.

Types of Communication

Communication is an exchange of meaning.

Communication is simply the exchange of meaning. This definition covers a lot of ground. It obviously includes texting your friends, reading a newspaper, watching television, and surfing the Internet. Less obvious examples of communication might include the graphic design on a T-shirt, a fit of laughter, or the wink of an eye. And the meaning exchanged does not have to be profound: a sonnet by Shakespeare and a verse scratched on a bathroom wall both qualify as communication. In terms of the SMCR model, the exchange is between the source of the message and the receiver.

Mass communication is a major focus of this book but is only one of the possible modes of communication. Another hallmark of the classical approach is to classify communication according to the number of people communicating and to examine processes that are unique to each mode. In Figure 1.6, the type of communication changes according to the number of people involved: as we move from top to bottom, we move from intrapersonal to interpersonal communication, from small group to large group, and finally to mass media at the bottom of the pyramid. We can also distinguish between analog (on the left) and digital forms of communication (on the right) in each category. An example of each type is found in the corresponding layer of the pyramid.

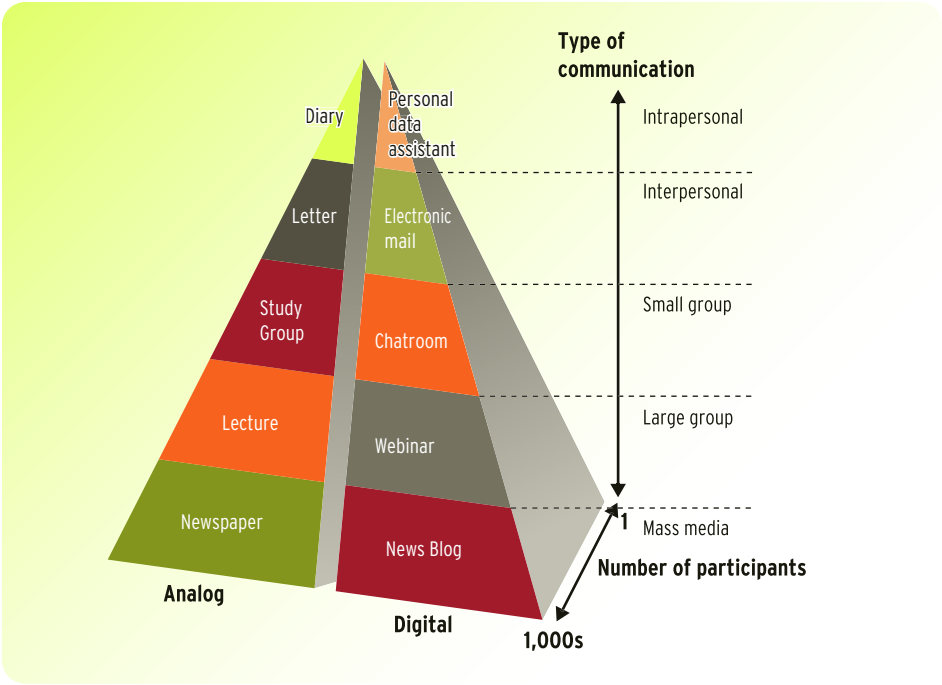

FIGURE 1.6 TYPES OF COMMUNICATION Types of communication may be distinguished according to the number of participants and the nature of the communication process.

- *Intrapersonal communication* is an exchange of information we have with ourselves, such as when we think over our next move in a video game or sing to ourselves in the shower. Typing a to-do list into a smartphone is electronically mediated intrapersonal communication.
- *Interpersonal communication* includes exchanges in which two or more people take part, but the term is usually reserved for situations in which just two people are communicating. Sometimes we call that one-to-one communication. Having a face-to-face conversation over lunch and writing a postcard to a friend are everyday examples. When interpersonal communication is electronically **mediated,** as in a cell phone conversation, the term *point-to-point communication* is sometimes used.

Mediated refers to communication transmitted through an electronic or mechanical channel.

- *Small-group communication* usually involves fewer than a dozen people, extending interpersonal communication into situations where group dynamics become important. For example, when students get together to "scope out" an exam, their interaction is likely to follow one of several well-known patterns of small-group interaction as they define a study plan. For example, one person in the group may dominate. Or, they may take turns speaking and let everyone have their say; we could call that many-to-many communication. Online, small-group communication happens in chat rooms and in multiuser video conferences.
- *Large-group communication* involves anywhere from a dozen to several thousand participants, and the communication situation restricts active involvement to only a few of the parties. However, large-group

communication still involves immediate feedback from the receivers of the message, which is not the case with mass communication. Examples of large-group communication are lectures, concerts, and live theatrical performances. When we update our Facebook profiles or post messages to our Twitter followers, we are engaging in large-group communication—provided we have a dozen or more online friends or followers.

Many communication situations do not fit neatly into these categories. Are talk-radio shows, in which audience members provide instant communication back to the source—and even, in a sense, become sources themselves—still true mass media forms? What about TV shows like *Dancing with the Stars* that invite viewers to direct the content by voting with their cell phones? We could perhaps call that many-to-one communication. In the social media sphere, wall postings and photo tags are further examples. Other aspects of social media, such as discussion groups in Facebook, might be termed many-to-many communication since audience members are also participants who are themselves also the sources of the content.

Also, the number of participants is not always a reliable indicator of the type of communication involved. A college lecture delivered on the last day before spring break to only six students or a Facebook posting made by someone with only a few online friends would still be a large-group communication (because of the style of presentation), even though the audience is a small group in terms of the number of people involved. Thus, both the nature of the communication setting and the size of the gathering must be considered.

Other classifications of communication reflect the setting for the communication or the nature of the communication process. *Organizational communication* takes place in formally structured organizations, spans the entire spectrum of communication types as classified by size, and is affected by a person's position and function within the organization. For example, in certain highly structured organizations, most communication travels in one direction—from the bosses to the workers—with little flowing either back up the chain of command or laterally to workers in other departments. Other organizations use social media to promote horizontal communication between employees and "bottom up" feedback from employees to management. Communication can also be distinguished between one-way communication, in which the flow of information goes from the source exclusively to the receiver, and two-way communication, in which both participants take an active role. Finally, *intercultural communication* takes place across international or cultural boundaries.

So, are social media a fundamentally new type of communication? That is debatable. Social networking sites like Facebook are unique in that their various functions provide examples of virtually every type of communication we have mentioned here. Social media also bring relatively rare types of communication, such as many-to-one and many-to-many, within the reach of millions and make it routine for their users to originate their own large-group communications. Empowering the audience or user to produce media content as well as consume it, sometimes known as **Web 2.0,** also occurs in social media venues on a very large scale, but is not entirely unprecedented. Letters to the

Web 2.0 are Internet applications in which users provide content as well as consume it.

editor and radio call-in programs are time-honored old media examples of audience-produced content as well.

What Are the Media Now?

At one time, *media* simply meant the mass media of radio, television, newspapers, magazines, and film. We now talk about **new media**—a term usually associated with interactive media technology, such as the Internet and video games. The defining aspects of the new media are that they are digital, interactive, social, **asynchronous,** multimedia, and narrowcasted. These particular characteristics are important in distinguishing a new, audience-focused conception of the media from the older SMCR model, which emphasized one-way transmission of messages.

Digital. What differences do digital media make? Digitization improves the quality of transmission because digital signals are less susceptible to interference and distortion. Digital messages also can be compressed by allowing multiple channels to be carried where only one was possible before. Many users can also share the same transmission channel simultaneously by taking turns. The Internet uses this approach: if we cut up the stream of digits for your e-mail into chunks (called "packets"), and cut up the YouTube video file your neighbor is receiving, then both of you can share the same channel. Furthermore, digitization is the key to multimedia—combining text, image, and sound in two-way communication channels—representing an important departure from the old media where each modality was confined to separate channels and was one-way only.

© mimagephotography/Shutterstock.com

DIGITAL INTERPERSONAL Smartphones are an example of digital interpersonal communication when used alone, and an example of digital small-group communication if you text messages to your closest friends. Uploading pictures to Snapchat from your smartphone is large-group communication while viewing movies on a mobile is mass communication.

Interactive. Just what is "interactivity"? Sometimes the word is used as a synonym for two-way communication, but few interactive media are truly two-way in the same sense as interpersonal communication. In a conversation, two people not only take turns responding to each other but also modify their interaction on the basis of preceding exchanges (Rafaeli, 1988). Social media like Facebook and Twitter are interactive in that sense, but it is the responsiveness of the people involved as much as the **affordances** of the technology, such as the Like button found in Facebook, that make it so.

Interactivity may also be defined in terms of the variety of functional controls that users can manipulate (Sundar et al., 2015). By this definition, the options afforded by a user interface, such as clicking, scrolling, and commenting at a website or jumping, dodging, and shooting in a video game embody interactivity. But by this definition, TV remote controls, textbook indexes, and light switches are interactive, too, although at a low level.

Social Media. A particularly transformative aspect of interactivity is the ability of audiences to contribute content of their own. Since this involves sharing words and images with other users in the course of social interactions, social media have emerged as an umbrella term for this phenomenon. Affordable TV cameras, audio recorders, digital editing software, and cell phone cameras put

New media are digital, interactive, social, asynchronous, multimedia, and narrowcasted.

Asynchronous media are not consumed simultaneously by all members of the audience.

Affordances are the technical features of communication channels that allow their users to perform useful functions.

Interactive communication allows the user to modify and control a message as it is presented.

Photos 12 / Alamy Stock Photo

ASYNCHRONOUS HIT *THE WALKING DEAD* is one of the most watched TV show on DVRs. Its audience grows substantially among those aged 18–49 years when delayed viewing is counted over a week's time.

people from all walks of life in the producer's chair. Facebook, Twitter, YouTube, Pinterest, and Wikipedia are well-known examples. **Blogs** that are filled with personal and professional commentary and the many online support groups devoted to cancer and other serious diseases are further examples.

The interactive features of social media grant the audience new power, not merely to select content but also to contest the messages supplied by the media, and even contribute to the media content. The ability of social media to define culture may be eroding the power of the conventional media. Ever-growing amounts of the news and entertainment are generated by those who do not work for established "big media" organizations. This trend liberates the creative energies of millions of people and makes it possible for viewpoints that are not acceptable in mainstream media to find an audience. However, that also undermines the role of the conventional media in separating fact from fiction and weeding out truly awful and harmful content.

Asynchronous Communication. Simultaneity, the notion that everyone in the audience receives the message at about the same time (or *synchronously*), was once another defining characteristic of the mass media. That view made sense before consumer recording technology became commonplace in the 1960s and 1970s. Before then, you had to catch a program the first time it aired or wait for the reruns. However, the notion never applied very well to film, not without stretching "the same time" to cover a period of several weeks.

Situations that lack simultaneity are examples of asynchronous communication. Consumers' ability to "time shift" programs using DVRs and Internet video renders the notion of simultaneity obsolete, as they can choose when to watch a program regardless of the time and day it originally airs. On-demand options such as cable pay-per-view programs and streaming video services like Netflix are further examples. Postal mail and e-mail are two common examples of asynchronous interpersonal communication.

Blogs A blog, short for *Web log*, is commentary addressed to the Web audience. A blog is similar to an online opinion journal.

Narrowcasting. Another sign of the growing power of the audience in the new media is the practice of targeting content to smaller audiences, sometimes called **narrowcasting** (as opposed to broadcasting). Advanced audience research methods help the media cater to smaller audiences by enhancing the richness and speed of audience feedback. The result is that narrowcasting—dedicating communication channels to specific audience subgroups, or market segments—is now practical. Demographic characteristics, such as sex and age, once the sole means of defining audiences, are being replaced by a focus on lifestyles and user needs, and even individual preferences including purchasing and online surfing behavior. Rather than homogenize audiences, the new communications media cater to specialized groups and define new niches and even customize content for individuals by sifting through vast databases of information that consumers leave behind as they navigate the Internet. Narrowcasting is variously referred to as audience segmentation, target marketing, or audience fragmentation.

Narrowcasting targets media to specific segments of the audience.

Multimedia. Converging technologies break down conventional distinctions between channels of communication. Consider online newspapers that show

webpics / Alamy Stock Photo

ASYNCHRONOUS FUN Streaming media services like Netflix and Hulu are the latest technology that puts control of the viewing schedule in the hands of the audience so that there is no longer any need to watch our favorite shows at the time designated by network programing executives.

us the text of the latest story about scandal in high places, but also include links to additional resources such as animated graphics that "follow the money trail" and live video of the Congressional hearings on the matter, as well as to instant polls and a discussion group where we can express our outrage. This multitude of news components means we can choose to experience the same story in five different ways, including as a conversation with other audience members. So what are the media now? Older media forms such as newspapers, television, and film and conventional media institutions like the *New York Times,* CBS Television, and MGM Studios are still with us and will continue to be for a long time. But throughout the media environment, numerous changes in the media, both big and small, are being driven by the continuing evolution of technology, regulation, media ownership, our economy, our culture, our world, and ourselves. As this evolution continues, the old media of generations past are gradually taking on new media forms.

STOP & REVIEW

1. What does SMCR stand for?
2. Use the SMCR model to describe Facebook.
3. Is an automated teller machine interactive? Explain.
4. Name three examples of social media.
5. How do the "new media" differ from the "old media"?

SUMMARY&REVIEW

WHAT IS THE INFORMATION SOCIETY?

The information society is one in which the production, processing, distribution, and consumption of information are the primary economic and social activities. In an information society, an ever-increasing amount of time is spent with digital communications media. Most people are employed as information workers: people who produce, process, or distribute information as their primary work activity. The information society is a further step in the evolution of society from its former bases in agriculture and manufacturing.

HOW ARE MASS MEDIA AND INFORMATION TECHNOLOGIES CONVERGING?

Increasingly, communication is created and distributed in a computer-readable digital form. This change means that the same basic technologies can be used to transmit all forms of communication—text, audio, or video—in an integrated communication system such as the Internet. Thus, separate channels of communication are no longer needed for each medium. The mass media, telecommunications, Internet, and computer software industries are all part of the same information sector of the economy—they are, in other words, converging. Laws and public policies governing the media, career opportunities in communications industries, social and personal issues arising from media consumption, and even theories of the media and their role in society are all changing.

WHAT ARE THE COMPONENTS OF THE COMMUNICATION PROCESS?

All communication processes can be described in terms of a simple model in which a corporate or individual source encodes a message and transmits it through a physical channel to the person for whom the message is intended—the receiver. We call this the SMCR model. In most communication situations, feedback is also provided between the receiver and the source. Contemporary views of the process stress that it takes place in the context of a culture shared by the source and the receiver and that both source and receiver contribute to the creation of meaning.

WHAT IS MASS COMMUNICATION?

The conventional view is that mass communication involves large professional organizations, audiences of hundreds or thousands or millions of people, and no immediate feedback between source and receiver. Newspapers, magazines, radio, television, and film are all examples of mass media.

WHAT OTHER TYPES OF COMMUNICATION EXIST?

When the communication channel is an electronic or mechanical device—such as a radio station or a movie projector—we call it mediated communication. Mediated communication may be point-to-point, one-to-many, or multipoint-to-multipoint. Communication can be characterized according to the number of people involved. Intrapersonal communication involves one person, interpersonal communication usually includes only two people, and small-group communication usually encompasses more than two but fewer than a dozen participants. Large-group communication involves dozens or hundreds of people, but feedback is still immediate. Communication can also be characterized according to the setting in which it takes place. For example, organizational communication happens inside a formally structured organization. Social media combine multiple types of communication and empower audiences to contribute content on an unprecedented scale.

WHERE DID THE MASS MEDIA COME FROM?

Although mass media had forerunners in agricultural and pre-agricultural societies, they are generally regarded as creations of the Industrial Age. Mass production methods coupled with the rise of large urban audiences for media during the Industrial Age led to the rise of print and later mass media.

WHAT IS INTERACTIVITY?

A variety of meanings have been attached to the term *interactive*, ranging from the simple ability to select content from a large number of options to media that mimic interpersonal interactions. The degree of interactivity can be defined in terms of the number of features that the user has available in an interface to control media content.

WHAT ARE THE NEW MEDIA?

The long-term trend is to integrate the many specialized channels of communication into all-purpose digital networks that will provide access at the convenience of the audience. Familiar mass media forms such as newspapers, radio, and television are evolving into, or learning to coexist with, new forms that are all-digital, such as the World Wide Web. Interactive capabilities give users a new measure of control over the media channels they consume, where and when they consume the media, and even the content of those channels. Messages are customized for smaller specialized audience segments, sometimes even tailored to individuals, and are narrowcast to these segments rather than broadcast to a homogeneous audience.

THINKING CRITICALLY ABOUT THE MEDIA

1. How would you tell the story of the development of the information society to your parents?
2. Describe what convergence has meant in your life and how it affects you.
3. What will your future life in the information society be like?
4. Does the SMCR model adequately explain social media?
5. If you send a text message to your entire "friends circle," is that mass communication? Explain.
6. Are social media a fundamentally new type of communication or not? Justify.

KEY TERMS

affordances (p. 19)
analog (p. 5)
apps (p. 5)
asynchronous (p. 19)
blog (p. 20)
channel (p. 5)
communication (p. 16)
convergence (p. 5)
copyright (p. 9)
digital (p. 4)
digital divide (p. 10)
gatekeepers (p. 15)
information society (p. 3)
information workers (p. 13)
interactive (p. 19)
mass communication (p. 3)
mediated (p. 17)
narrowcasting (p. 20)
net neutrality (p. 9)
new media (p. 19)
smartphone (p. 4)
social media (p. 16)
Source-Message-Channel-Receiver (SMCR) (p. 14)
Streaming video (p. 7)
Telecommunications Act of 1996 (p. 9)
Web 2.0 (p. 18)

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CHAPTER

2

MEDIA AND SOCIETY

Philip Game/Alamy Stock Photo

EAGER MEDIA CONSUMERS like these movie patrons help us understand why the media exist. We will examine many other explanations for the media here in this chapter.

LEARNING OBJECTIVES

After studying the topics in this chapter, you will be able to:

1. Explain how your media choices are affected by economies of scale in today's converging media industry.
2. Distinguish the profit motives and subsequent consumer costs behind advertising-supported media, the movie industry, the book publishing industry, and social media.
3. List the nine sources of media revenue.
4. Identify examples of the four functions of the media.
5. According to Everett Rogers' diffusion of innovations process, classify media users based on when they adopted a piece of new technology.
6. Evaluate the influence of media gatekeepers on swaying public opinion of a news event.
7. Explain Marshall McLuhan's statement that "the medium is the message."
8. Assess new media technology's social function as either a determinant or product of modern culture.

UNDERSTANDING THE MEDIA

This chapter is organized around one of the most fundamental debates about media and society: do media change society or reflect society? For example, is the adoption of Internet-connected smart TVs determined by their cost, or does the way audiences use the Internet change the economics of television distribution? Or do both take place?

We begin this chapter with the arguments that society drives the changes in media content and technology. We end the chapter by presenting opposing positions about how media content and media technologies impact society and culture. In between, we will consider

MEDIA THEN··· MEDIA NOW

1867
> *First volume of* Das Kapital *is published*

1869
> *Matthew Arnold's* Culture and Anarchy *is published*

1900
> *First edition of Freud's* The Interpretation of Dreams *comes out*

1949
> *David White publishes* The Gatekeeper

1960
> *Charles Wright first publishes his* Functional Analysis of Mass Communication

1962
> *First edition of Rogers'* Diffusion of Innovations *is published*

1964
> *McLuhan's* Understanding the Media *is published*

1972
> *MacCombs and Shaw define agenda setting*

viewpoints that occupy the middle ground, emphasizing the mutual relationships among media, economics, and culture.

We'll examine the issue through **theories** of media and society. Theories reflect our assumptions about patterns of behavior of individuals, media institutions, and society at large. Media theories can help us predict future actions in similar circumstances, take a more critical look at what media do, and interpret the broader meaning of the media and their content. In this chapter, we will focus on theories about how media institutions function in society. In Chapter 15, we will examine theories of media impacts on society and individuals. Theories are the work of scholars typically employed as university professors, so we would also like to introduce you to that profession (see Your Media Career: Media Scholar, page 29).

Theories are general principles that explain and predict behavior.

MEDIA ECONOMICS

If you were to ask people who work in the media why their companies exist, many might say something like, "to make money." Notwithstanding some important nonprofit exceptions such as Public Broadcasting and noncommercial community radio stations, America is a capitalist society and its media institutions reflect that fact, so we will start there.

Economics studies the forces that allocate resources to satisfy competing needs.

Economics studies the forces that allocate resources to satisfy competing needs (Picard, 2011). Classical economists believe that media institutions, as well as the cultures and societies in which they exist and the media consumption behavior of individuals, reflect economic forces. For these economists, our purchase of Microsoft's Xbox One results from a cold and calculated economic comparison of its price and features to Sony's PS4 and the costs of other competing entertainment alternatives, "rational choice," rather than from our passion to play games.

Mass Production, Mass Distribution

Throughout the history of the mass media, mass production and mass distribution have been the keys to economic success. Recalling our discussion of the historical development of the media in Chapter 1, we can say that the transition from the folk media that characterized agricultural society to the mass media associated with industrial society came about as standardized media products were distributed to ever-expanding mass markets (see Figure 2.1).

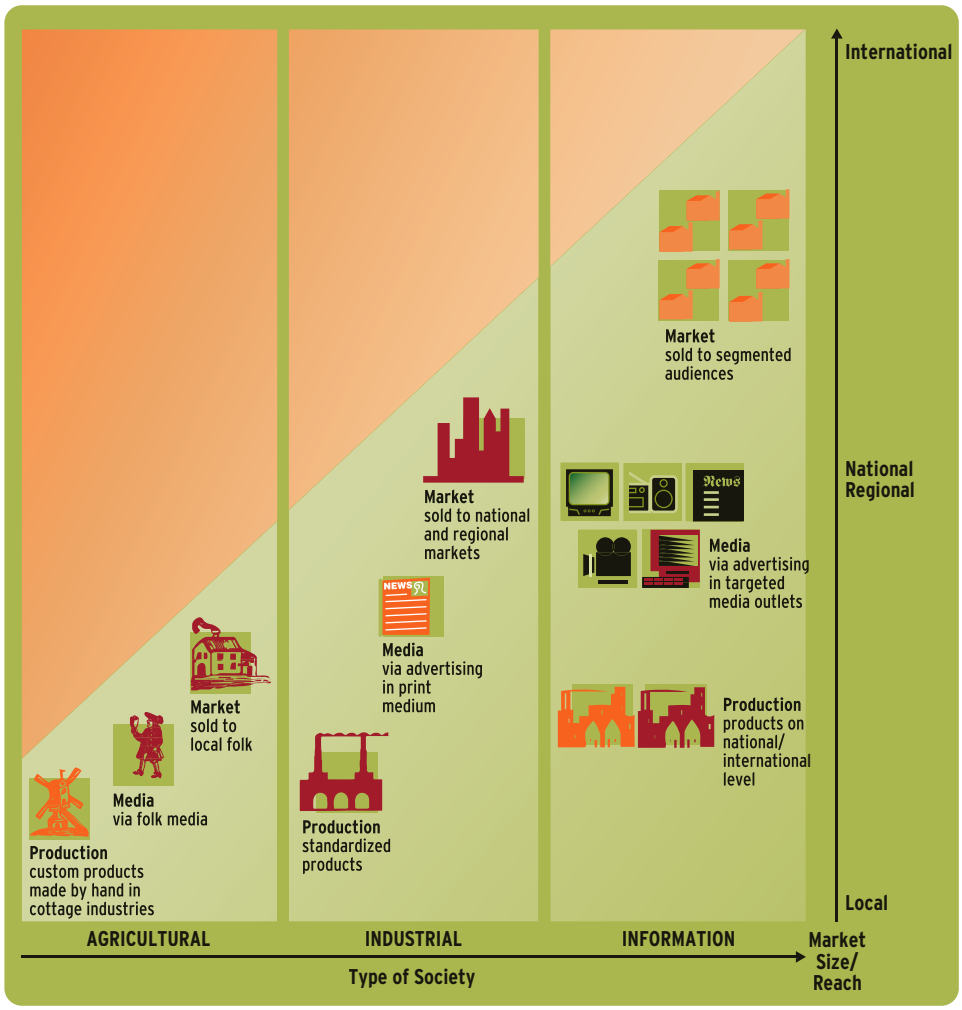

FIGURE 2.1 DEVELOPMENT OF MASS MEDIA Mass media developed during the Industrial Age by building on economies of scale to reap increasing profits from larger mass markets. They replaced folk media and in turn are being transformed into highly targeted and personalized forms.

In this respect, the media follow an industrial economic model in which profits are reaped by producing many copies of a product at the lowest possible cost to the producer. However, for media more than other industries, most of the cost is in the first copy. As media companies get larger, expand their scope, and find larger audiences, they can spread the first-copy costs over more consumers. They can reap immense profits if their production costs go down while audiences expand.

Thus, all media companies constantly strive to produce media products more efficiently to reduce their costs, but large firms enjoy some natural advantages in doing so. For example, CBS Television can better afford investments in labor-saving technologies like robotic cameras for the big-market television stations it owns than can family-owned, small-town television stations. This is because the large stations produce more programs and sell ads in the programs at higher rates so that they can more quickly recover the cost of the equipment from what they save on labor.

Sometimes media organizations combine their companies and slash staff. In the newspaper industry, many formerly independent local papers have been reorganized under common management so that a single advertising sales staff serves two papers instead of one. We call these efficiency measures **economies of scale.** Production efficiencies are hard to come by in the electronic media because each movie, television program, or home page is an original product. Yet the incremental, or marginal, cost of each additional copy is very low after that first copy is made, even moreso with digital copies than with physical ones, giving digital media an advantage over conventional ones.

Economies of scale result when unit costs go down as production quantities increase.

Economies of scale also give big media companies an advantage when dealing with the firms that supply their operations with products and services. When a CBS-owned television station places an order for editing equipment, its corporate parent may further fatten the order by buying equipment for several other CBS-owned stations at the same time. To achieve their own economies of scale, equipment suppliers will negotiate a volume discount for CBS, whereas the "mom-and-pop" station pays the full price because it makes fewer purchases. However, when the costs of production technologies drop rapidly, this barrier to entry declines and smaller producers can take advantage of lower production equipment costs to jump in to parts of the market. For example, small record labels and video producers now compete with "Big Media" companies on the Internet.

The Benefits of Competition

In the presence of competition, cost savings resulting from economies of scale may be passed along to consumers. When this happens, the **law of supply and demand** dictates that more people will consume the product, leading to further economies of scale, further improvements in production and products, and so on in a spiral effect.

Law of supply and demand The law of supply and demand describes the relationship among the supply of products, prices, and consumer demand.

It is perhaps easiest to grasp the benefits of competition using mass-produced consumer products such as color television sets. Improvements in electronics and manufacturing techniques yielded economies of scale that cut the price of a 15-inch color TV set from $8,700 (in today's dollars) in 1954 to