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ABSTRACT

This curriculum guide was developed by a committee organized to produce a common course in journalism for Kentucky secondary schools. The committee's primary goals were to make the journalism course (1) consumer oriented in order to help students become intelligent consumers of media products, and (2) all inclusive in terms of giving attention to all media in proportion to their role in serving today's society. The nine units in the course guide cover the following areas: the communication process, the information and editing function, the interpretative function, the opinion function, the entertainment function, the economic function, historical development of the media, freedom, responsibility, and control of the media, and intelligent use of the media. (RM)

# LEARNING ABOUT MASS COMMUNICATIONS

Learning About Mass Communications

Educational Bulletin

Kentucky Department of Education
Lyman V. Ginger
Superintendent of Public Instruction
June 1972

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June 1972

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## Foreword

**Lyman V. Ginger**

**Superintendent of Public Instruction**

The Kentucky Department of Education's role in curriculum development is three-dimensional. One dimension is the Program of Studies approved by the State Board of Education as a base from which Kentucky schools plan their programs. A second important dimension is the consultancy and leadership provided by the staffs of the various bureaus. The third dimension is the provision of up-to-date resources for planning in various areas of the curriculum.

The guidelines for *Learning About Mass Communications,* offered herein, are meant to be an aid rather than a prescriptive dictum for program development. The degree of success each district registers in the implementation of the guidelines will depend upon the imagination and thoughtful effort committed by personnel in the districts.

We are sincerely grateful for the opportunity to offer to Kentucky schools the expertise of the Kentucky Council for Education in Journalism, whose commitment to the value and immediacy of their subject is clearly indicated by the scope and thoroughness of this guide.

## Preface

**Don C. Bale**

**Assistant Superintendent For Instruction**

It is always a pleasure to offer to Kentucky schools the thinking of the leaders and pacesetters in curriculum.

Our source of particular pleasure in this guide to *Learning about Mass Communications* is that this work represents not only the efforts of educators in the public schools across the state but also in our state universities and community colleges, as well as professional media people who have a valid concern for the emphasis upon the media in our schools.

We are grateful to all who contributed their expertise in order that what students in Kentucky schools learn about media and mass communications may be more accurate, more exciting, and ultimately more meaningful in terms of their total development.

Mrs. Martha Ellison, formerly Coordinator of Curriculum Development and now with Louisville Public Schools, has served as liaison between the Kentucky Department of Education and the Kentucky Council for Education in Journalism and has coordinated the editing-publishing effort from the beginning of this work's production.

## Introduction

**Glen Kleine**

**Chairman, Curriculum Commission**
**Kentucky Council for Education in Journalism**

A paper presented at the first meeting of the Kentucky Council for Education in Journalism revealed the lack of a common curriculum for the teaching of journalism in Kentucky. It further revealed that a majority of those teaching journalism in Kentucky were first year English teachers who had no prior course work in journalism. The Council was convinced of the need for a journalism curriculum guide and undertook the development of such a guide as its first major project.

A Curriculum Commission was appointed in September, 1969 (see list of members on page ) and met throughout the academic year discussing content and procedure. The major points of agreement coming out of these meetings were that journalism courses in Kentucky secondary schools must:

1. Be consumer oriented. While commission members hoped that many students would pursue communications careers, they felt that most would not. Therefore, they agreed that the primary aim of the high school journalism course should be to help students become intelligent consumers of media products.
2. Give attention to the role of all media. Because the traditional journalism course and textbook give undue attention to the newspaper, the Commission directed that a conscious attempt be made to give attention to media in proportion to their role in serving society today.

Ever mindful of these major considerations, the commission felt that the objectives of a journalism course in the Commonwealth should be:

1. To develop the ability to evaluate the worth of newscasts and publications through wide and intelligent consumption of journalistic efforts.

2. To promote an understanding of the role of the press in a democracy.
3. To appreciate the ethics of the profession of journalism.
4. To acquaint students with the manner in which stories are obtained and written so they can better evaluate and appreciate the performance of professional journalists.
5. To develop skill in the accurate, concise, creative, and forceful expression of ideas.
6. To develop poise, self-confidence, and tact in meeting news and business contacts.
7. To appreciate the role of functional and creative composition.
8. To engage in journalistic enterprises in the school which provide self-expression for students, which relate the students to the school and the school to the community.
9. To prepare students for work on the high school newspaper, magazine, yearbook, radio station, and/or closed circuit television station.
10. To provide a basic foundation for the profession and the inspiration to pursue it, if that is a student's goal.

The relationship of the school newspaper to the journalism course is affected by this refocusing of attention on all media. The commission agreed that, "The production of the newspaper should not dominate journalism course content nor should it be entirely an extra-curricular activity." In short, the commission held that the production of the school newspaper is an educational activity and as such it is a means and not an end.

It is not the intent of the commission to provide everything in this curriculum guide that might be included in a journalism course. We have touched lightly upon makeup, photography, printing, and film making. We make no attempt to suggest the amount of time that should be spent on each unit, or even that all units be used. In fact, this guide has been written with other disciplines in mind. We feel the social science teacher may choose to incorporate the units on "Historical Development of the Media" and "Freedom, Responsibility, and Control of the Media" in his course of study. "The Opinion Function" may well be used by a debate or speech teacher, and the unit on "Intelligent Use of the Media" may be used by guidance personnel in a study habits short course. "The Communications Process" is a basic unit that can be adapted and used by the language arts teacher.

We feel that this is an opportune time to introduce an expanded journalism curriculum because of the many new journalism and media courses that are being developed as part of the new phase-elective program. We hope this guide will be of value and that it will help make classes come alive with the excitement and adventure of journalism.

**State-Wide Journalism Curriculum Commission* Of The Kentucky Council For Education in Journalism**

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*Commission members held the positions indicated above at the time of their appointment in 1969.

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Unit 8—*Freedom, Responsibility, and Control of the Media* — Glen Kleine, Eastern Kentucky University

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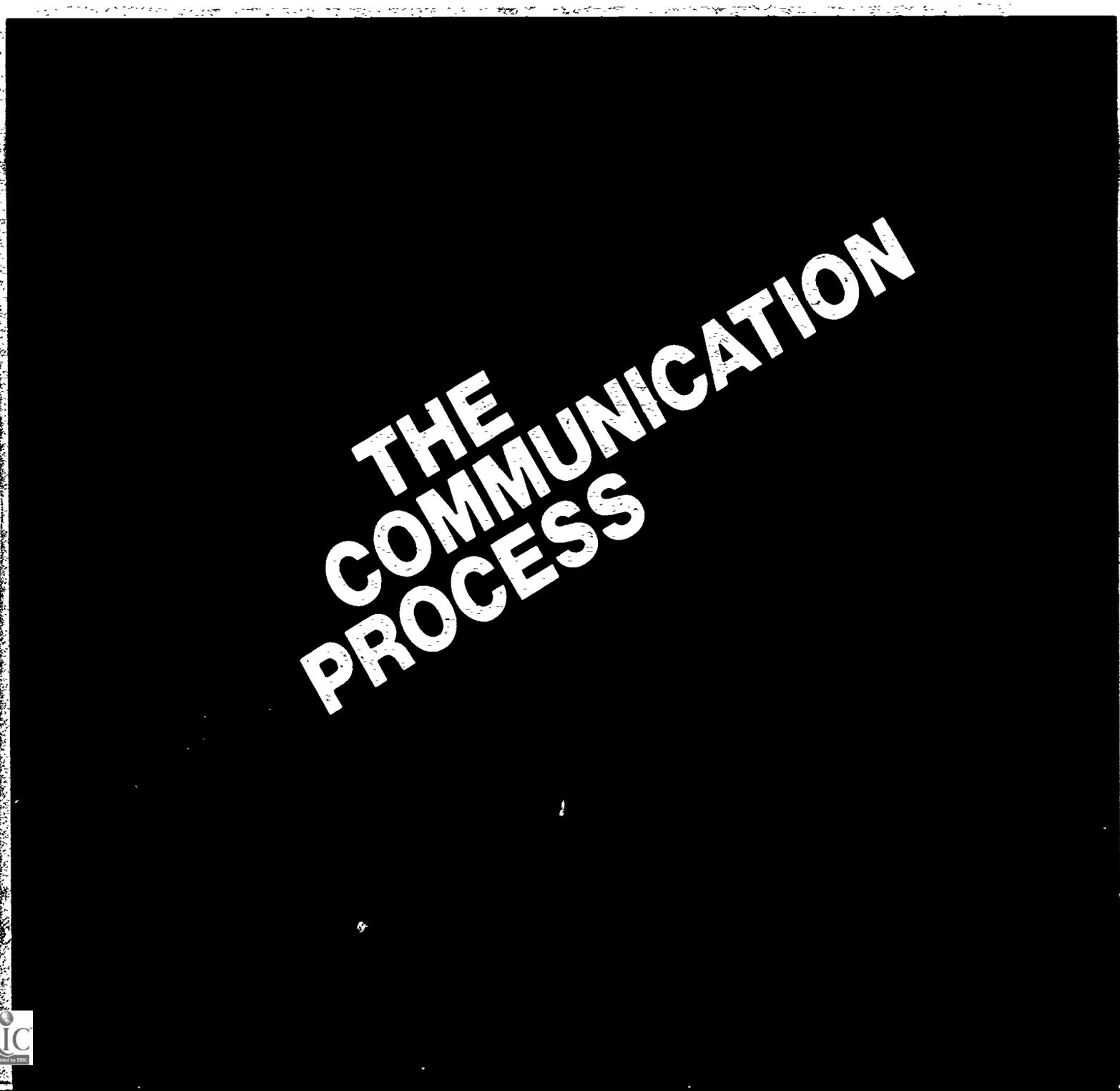
THE
COMMUNICATION
PROCESS

## Unit 1: The Communication Process

This unit is intended to introduce students to the study of communication processes as such and to prepare them for the study of mass communication institutions and practices by laying a foundation of general communication principles. It includes material on the individual as an information processor, how communication functions in groups, and the importance of mass communication in complex and extensive social systems such as our own.

**Objectives**

- —To emphasize the importance of effective communication
- —To introduce the idea that communication is a process
- —To define the basic concepts involved in the process of communication
- —To develop an awareness of man as an information processor
- —To show the potentiality of communication for increased sharing of meaning among men
- —To examine the barriers to effective communication
- —To introduce the characteristics and functions of mass communication

**Outline**

I. The world of communication
II. Meaning and language
III. Man the communicator
IV. Mass communication

## The Communication Process

I. The world of communication

A. Human information processing

1. Human beings receive and act upon sensory information
   a. In all senses
   b. As a self-correcting system, seeking consistency in perception of the world
   c. With some tolerance for ambiguity
   d. But with a drive to reduce ambiguity
2. Human beings seek information in the environment
   a. For its immediate satisfaction of wants and needs (immediate reward)
   b. For its later value in helping to solve problems (delayed reward)
   c. In all sensory fields (sensory modalities)
      (1) Visual
      (2) Auditory
      (3) Tactile
      (4) Olfactory
      (5) Kinesthetic, etc.
   d. In the manner of a guidance mechanism
      (1) Being oriented in a changing environment
      (2) By constantly monitoring information about relevant conditions in the environment
   e. From all available sources
      (1) The inanimate environment
      (2) In exchange of information with other persons
      (3) In groups (interest groups, reference groups)
      (4) In formal organizations (school, church, factory)
      (5) In repositories of information (libraries, telephone books, family histories)
      (6) In mass and other public communication media.
3. Communication is the exchange of information
   a. Between persons
   b. About something
   c. In the world of perceptions they share.

B. Communication as a process

1. The dimensions of the communication process are
   a. Intentional and unintentional
   b. Auditory and visual (other senses)

c. Verbal and non-verbal.

(1) Non-verbal codes include

(a) Gesture: physical attitude and movement, facial expression, sign language

(b) Adornment of the person: clothing, makeup

(c) Things that extend the person: car, home, office furnishings

(d) Speech mannerisms: intonation, regional dialects, affectations

(e) Personal space/time: interpersonal physical distance; who waits for whom, holds the line for whom, etc., cultural differences in the value of punctuality

(f) Conventional signs: stop lights, road signs, warning lights

(g) Pictures, pictograms, figures, charts, paintings, sculpture.

(2) Such codes are often ambiguous and have a vocabulary rather than a syntax or grammar.

2. The elements of the communication process are

a. Sender and receiver

(1) Sender initiates and transmits

(2) Receiver accepts and responds

b. Encoding and decoding

(1) Communication requires changing a meaning or idea into a shared code: language, mathematics, Morse, or semaphore, etc.

(2) Encoder transforms the message into the vocabulary and grammar of that code.

(3) Decoder transforms the coded message back into meaning or idea.

c. The message

(1) What information sender gives

(2) What ideas he expresses

(3) What emotional or other states he feels

(4) Intentionally or unintentionally

d. The channel—the carrier of the message from sender to receiver:

(1) Air, ether, sound pressure, etc.

(2) Telephone wire, coaxial cable, etc.

(3) Newspaper, magazine, television, radio, etc.

(4) Tavern, group meeting, mass meeting, etc.

e. Feedback — receiver's response as carried back to sender

f. The communication situation
   (1) One-to-one (face-to-face, interpersonal)
   (2) One-to-few, few-to-one (face-to-face, group)
   (3) One-to-many, many-to-one (mass media with feedback)
      (a) With or without machines (TV transmitters) to magnify and extend
      (b) To assembled (public speech) or non-assembled (television) audience
      (c) Public or private

**Activities**

1. Discuss with students the following questions: What do we know about objects and events in the many parts of the universe which we have not personally experienced? How do we find out about such things?
2. Using Figure 1, cover the non-verbal material (lower) and ask the students the following questions: Of Mr. A and Mr. B, who is more powerful? More aggressive? More trustworthy? More honest? More competent? More intelligent? More friendly? For each question, ask why. Then ask the same questions again with the verbal and non-verbal channels revealed.
3. Using Figure 2, have four students say "That's great" the way they think each face would say it. Ask other students to describe the non-verbal message communicated by the four faces.
4. Bring magazine ads to school. Assign each to a student and ask him to "verbalize" the non-verbal messages in the ad.
5. Before class begins, call several students in, one at a time, for a conference. Continually shorten the distance between yourself and the student. Later when you explain this to the class, ask these students their reactions toward this invasion of their personal space.
6. Suggest different types of communication situations and have students break each down into the parts of a process; for example, a front page newspaper story, a televised presidential speech, a telephone conversation or a student-to-student conversation.
7. Discuss with students the following list of communication situations. Ask them to decide whether each is on the inter-personal, group or mass media level, and why.

   A teacher speaking to a class
   A conversation among students in the school cafeteria
   An address by the principal to the school assembly
   A long-distance telephone conversation
   A class discussion led by students.

8. Have a Boy Scout or Girl Scout demonstrate the semaphore system of encoding.

C. The communication process as a self-correcting mechanism

1. Communication between persons "makes common" (promotes) shared understandings
   a. When initial relationship coorientation between persons is positive
   b. When communication is freely given and received
   c. When sender adjusts his response to that of receiver and vice versa.

2. Communication between persons clarifies differences and fosters their reduction
   a. When initial relationship is positive
   b. When the two persons or members of the group have experienced satisfaction in previous communications.

3. Communication between persons and in groups promotes reality testing
   a. Reducing gaps between individual and group standards and norms
   b. Attaining shared perceptions of values and beliefs
   c. Sharing understanding of remaining differences within the group
   d. Sharing a common attitude toward the group
   e. Coming to share a common view of the larger society.

**Activities**

1. Bring to class a large box concealing several objects of every-day usage (a dictionary, a fork, a lightbulb, etc.). For each object in the box, appoint one student to be the sender, the rest of the class being the receivers. Ask him to physically describe the object to the class. Choose objects which are relatively easy to describe to insure that students appreciate one of the major points in this section: That communication between persons promotes shared understandings.

2. Have students write directions for riding a bicycle, assuming that the reader has never seen a bicycle. Bring a bicycle to class, and test out the precision of directions. Directions must be followed to the letter. Then permit reader to make up for any inadequacy in the directions (thus permitting the communications process to act as a self-correcting mechanism). Try the same procedure with a microscope.

II. Meaning and language

A. Meaning

1. Meaning is transmitted by signs and symbols.
   a. A sign stands for a single meaning, the same for all users of the sign.

b. A symbol stands for a complex set of meanings which can be understood differently and at different levels by different users.

2. Meaning is derived:
   a. It comes to be attached to signs and symbols
   b. But resides in people, not language (*his* meaning, not *the* meaning).

3. Denotative and connotative meanings have different characteristics.
   a. Denotative meanings "point to" concrete referents.
   b. Connotative meanings embrace different dimensions of meaning asssociated with the same referent.

**Activities**

1. Discuss with the students which of the following would be classified as symbol and which as sign: a traffic light, the twisted cross (Nazi emblem), a handshake, a stop sign, a word, etc.
2. Before class begins, hand out chocolate covered ants or candy that looks like it might be chocolate covered ants. Once class begins, ask the students whether they are prejudiced and then inquire about the taste of the candy. Inform them that they have been eating chocolate covered ants. Any change in attitude and reaction should be due to the unfavorable meaning we have attached to the symbol "chocolate covered ants." (See *Creative Communications.*)
3. Take a word such as *communism or capitalism* and have your students write an in-class paper of definitions. Have each student read his definition and raise the following questions: Who is right? Where would we look to find the correct meaning? Do words have "correct" meanings? Who defines words? How do we come to know about something, such as communism, which we have not experienced?
4. Discuss with the students the denotative and connotative meanings of a series of words such as: officer of the law, policeman, cop, pig; or recommend, urge, compel, force.
5. Have students bring to class a list of song titles or lyrics that have taken on new meaning.

B. Language
   1. Animal codes are more restricted than human language because they
      a. Are instinctive and inherited behavior; language is learned.
      b. Control behavior in simple and static social structures; language controls and is controlled by elaborate and dynamic social structures.
      c. Utilize signs but do not symbolize experience.

2. Characteristics of language are
   a. A set of sounds
   b. A set of symbols (vocabulary)
   c. An arbitrary and socially controlled connection between symbol and meaning
   d. Systematic organization (syntax or grammar)
   e. That it is complete enough to embrace a linguistic response to any culturally permitted experience.

**Activities**

1. Discuss with the class the following questions: Why does a dog communicate by growling when he is angry? Why does a cat purr when petted? Why does a human call a tree a "tree"? Why does an American call a book a "book" when the Frenchman calls it "le livre"? The purpose here is to emphasize that animals communicate what their instinct tells them, for the most part. Humans, on the other hand, communicate what they have learned.

2. This activity demonstrates the importance of syntax in language. Write on the board a jumbled word order sentence with one word left blank. Ask the students if they can supply the missing word. Then write the sentence in correct word order, still omitting one word. Again ask the students to supply the missing word. (This time they should be able to.) For example,

   There sentence from —— missing is word this only.
   There is only —— word missing from this sentence.

3. Ask the students to draw the animal described in the following excerpt from the *Encyclopedia Britannica*: "It is small, with a long nose, ears and tail, the latter being naked and prehensile. The opposable first hind toe is clawless and the tip is expanded into a flat pad. The other digits all bear claws. The best known species is about the size of a cat, gray in color, the fur being woolly." After the students' drawings are completed, inform them that the description was of an opossum. Point out to them the disparity between their drawings and what an opossum actually looks like, despite the fact that they were given a detailed description of one. Use this illustration to demonstrate the often wide gap between meaning in the sender's mind and meaning in receiver's mind. Language, very often, does not bridge that gap. (See *Communications: The Transfer of Meaning.*)

III. Man, the communicator

A. Barriers to effective communication
   1. A receiver may withhold attention.
   2. Selective perception involves
      a. Selecting compatible information
      b. Rejecting incompatible information.

3. Selection exposure involves
   a. Seeking compatible information
   b. Avoiding incompatible information.
4. The receiver may question sender's credibility.
5. The receiver has etablished media habits, context preferences, and attitudes toward credibility.
6. Meaning may be transformed to fit personal bias.
7. False inference may be made by receiver.

**Activities**

1. Point out to the students that the sound of your voice holds their attention at the moment. But this is only true because of selective perception. If their perceptual attention is called to them, they can hear other noises, such as sounds from other classes or the hallway, or outdoor noises, or the sound of a fan, air-conditioner, or furnace, or even the buzz of fluorescent lights. The same is true of their visual senses. Even with their heads held still they can see a wide arc of space (probably more than 180 degrees). Yet, because of selective perception they are only concentrating on a small part of this view.
2. To demonstrate selective perception, the teacher can construct a large collage made up of scenes of different types of activities or things which different students might be interested in. Show this collage to the class for one or two seconds. Then ask the students what parts they saw and why they noticed those particular parts.
3. To demonstrate selective exposure, offer several different types of magazines to students. When each student has chosen a magazine which interests him, discuss with them why each chose what he did. Point out the fact that we are constantly choosing what types of information we process. A similar activity may be performed by merely asking the students what television shows they watched the night before and discussing their choices in relation to the concept of selective exposure.
4. Send five students out of the room and then invite one back in and have him look at an ambiguous slide (A filmstrip of four may be purchased from the Anti-Defamation League of B'nai B'rith for $1.) The first student tells the second student, the second the third, and so on until finally the fifth student is asked to relate the contents of the slide to the rest of the class. Now analyze the changes, additions and deletions of information which have been made. Why were they made? Some information may have been dropped because of unfamiliarity with the information, tension of "being on the spot" and not listening well, or over-familiarity which leads to assumptions "that everyone knows that."

5. To show students how they make inferences, give the following test. (See *Creative Communications.*)

   Statement: The Cubs beat the White Sox 6-5.

   (Circle T for true, F for false, ? if the statement is questionable.)

   | | | | |
   |---|---|---|---|
   | 1 Both teams are from Chicago | T | F | ? |
   | 2 They are both members of the same league. | T | F | ? |
   | 3 The Cubs beat the White Sox. | T | F | ? |
   | 4 The score of the baseball game was 6-5 | T | F | ? |

   Answers: 1–? 2–? 3–T 4–?

B. Keys to effective communication

1. Construction of message must take into account these classifications of audience:
   a. Socio-economic background of audience
   b. Age and sex
   c. Familiarity with subject
   d. Language proficiency
   e. Attitudes.
2. Messages are adjusted in response to feedback.
3. The choice of channel depends upon
   a. Suitability of particular message to particular channel
   b. Use of multiple channels.
4. Clear understanding of the purpose of a communication is accomplished by
   a. Seeking consensus
   b. Attempting to persuade
   c. Sharing information.

**Activities**

1. Discuss with students the following series of questions: What is the purpose, or purposes, of a candidate's public speech during a political campaign? How does he construct his message to fit the audience? What are his sources of feedback? What channels of communication does he use?
2. Tape a speech of a political figure or reproduce a political speech from the print media. Analyze it in terms of the criteria outlined in activity 1.
3. Draw several geometric figures such as those in Figure 3. Have one student describe one of the drawings behind a screen where he can't be seen (or by use of a pretaped message). Have a second student describe another drawing in front of the class, thus using non-verbal cues. Have a third student describe another drawing in front of the class (non-verbal cues) and answering questions (feedback). This exercise demonstrates the use of multiple channels (verbal and non-verbal) and feedback to make communication more effective.

IV. Mass communication

A. Simple communication system

1. Simple societies are supported by simple communication systems such as
   a. Those operating over short distances
   b. Interpersonal channels
   c. Those largely within a close-knit (homogeneous) society
   d. One-to-one, one-to-few
   e. Those generated by personal means.

B. Complex communication systems

1. Complex societies are supported by complex communication systems such as
   a. Those with many different channels
   b. One-to-many
   c. Those operating over great distances
   d. Those linking diverse social structures and subcultures
   e. Those generated and enlarged by machines.

2. Complex communication systems serve the same functions in the larger society that interpersonal communication serves in the small group such as
   a. Surveillance of the environment (in order to make response to change)
   b. Correlation of new information with what is already known (in order to make appropriate response)
   c. Transmission of the cultural heritage from generation to generation (in order to learn from the past).

3. Complex societies require widespread consensus to keep them together. This consensus is essential because
   a. "Mass" media reach mass audiences with the same message:
      (1) General circulation newspapers
      (2) Popular radio
      (3) Prime-time television
      (4) General magazines
      (5) Generally distributed films
      (6) Mass appeal records and tapes.
   b. Shared information leads to shared perception of the society and its goals and the world around it.
   c. The natural tendency of mass media is to increase conformity.
   d. The mass audience is large, heterogeneous and anonymous.

4. Complex societies also require specialized information to keep them functioning because
   a. Specialized media serve many different roles, positions, and statuses having different information needs including
      (1) Special interest newspapers (*Wall Street Journal*)
      (2) Special interest radio (Pacifica, black, teen)
      (3) Educational and closed-circuit television
      (4) Specialized, hobby, trade, technical, and professional magazines
      (5) Avant-garde films
      (6) Special interest record clubs, etc.
   b. The natural tendency of specialized media is to increase diversity.
   c. The specialized audience is self-selected and smaller, homogeneous and aware of a shared interest.

5. The media share these characteristics:
   a. Messages are produced not by individual communicators but by complex organizations or teams, usually owned by corporations rather than by individuals.
   b. Messages are transmitted through encoding and transmitting machines.
   c. Audiences are dispersed, distant, not personally known, and provide little feedback.
   d. Restraints are imposed by
      (1) Group norms that restrain individuality
      (2) Machines that restrain what may be sent when, where, how
      (3) Sense of a distant, faceless audience that limits spontaneity
      (4) Absence of feedback that induces uncertainty.

**Activities**

1. Ask the students to think of their journalism class or the staff of the school paper as an example of a simple society. Using the five points presented above, have the students describe the communication system which supports their "mini society."

2. Suggest the United States as an example of a complex society, and the newspaper industry as an example of one of its communication systems. Have students use the points above to show how newspapers support American society.

3. Discuss with the class how a mass medium, such as television, serves the functions of surveillance, correlation and transmission in a mass society.

4. Discuss McLuhan's concept of "The Global Village." Are mass media really bringing the world together? Or are they making the differences and disagreements between cultures and nations more apparent?
5. Have students bring to class as many different types of magazines as they can find. Let the class decide whether each magazine serves a mass audience or a more specialized audience.

**Books**


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Campbell, James H. & Hal W. Helper. *Dimensions in Communication*. Belmont, California: Wadsworth Publishing Co., 1965.

DeFleur, Melvin L. *Theories of Mass Communication*. New York: David McKay Co., 1966.

*Fabun, Don. *Communications: The Transfer of Meaning*. Beverly Hills, California: Glencoe Press, 1968.

Hall, Edward T. *The Silent Language*. Greenwich, Connecticut: Fawcett Publications, Inc., 1966.

Heintz, Ann Christine. *Persuasion*. Chicago: Loyola University Press, 1970.

McLuhan, Marshall. *Understanding the Media: The Extension of Man*. New York: Signet Books, 1964.

*Wiseman, T. Jan and Molly J. *Creative Communications: Teaching Mass Media*. University of Minnesota, Minneapolis: National Scholastic Press Association, 1971.

Wright, Charles R. *Mass Communications*. New York: Random House, 1968.


*Indicates particular value as a teacher resource.

**Films**

"Case History of A Rumor" 57 min/b&w
A CBS documentary tracing an actual rumor build-up of a U.N. take-over in the United States. Indiana University CS--1539 $11.75

"Communications Explosion" 27½ min/color
A survey of the latest technological developments in communications. Various film agencies

"Communications Primer" 22 min/color
A presentation of various aspects of communication, what it means and how it operates. Indiana University ESC-566 $6.65

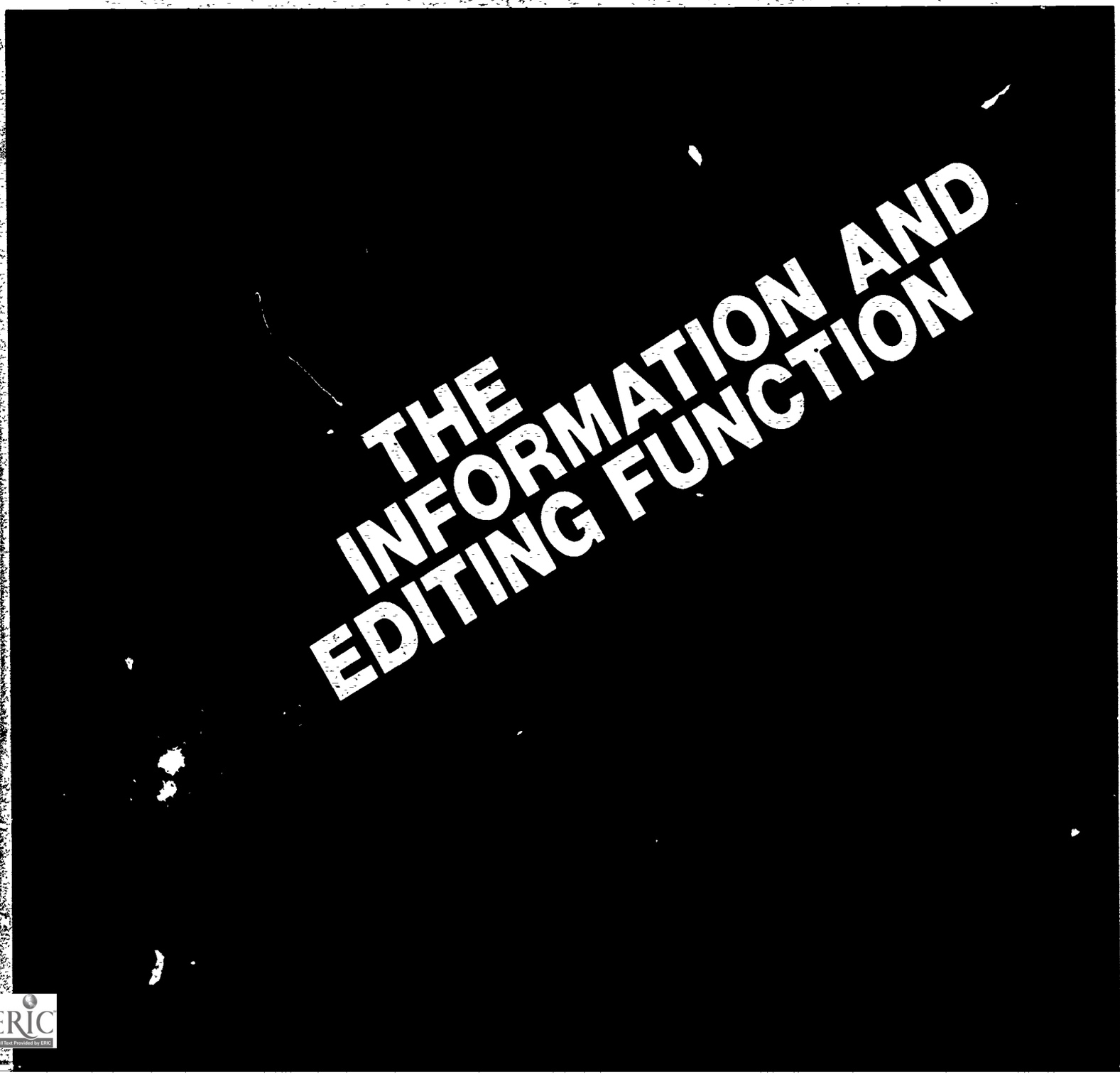
"Eye of the Beholder" 25 min/b&w
An effective film showing how people view a situation differently in relation to their own background. Indiana University ES-501 $8.75

"Gateways to the Mind" 60 min/color
An hour film study of man's intake of stimuli and its effect on behavior. Bell Telephone (local office) Free

"The Alphabet Conspiracy" 60 min/color
An Alice-in-Wonderland fantasy presents the story of the science of language. Bell Telephone (local office) Free

"The Interviewer"
A short film which shows a communication breakdown between two people with different symbolic sets. The Film Center, Chicago

"This Is Marshall McLuhan: The Medium Is the Message" 53 min/color
An NBC-TV two-part film presenting McLuhan talking about his ideas in a visually interesting way. Louisville Free Public Library or Indiana University CSC-1821 $19.00


THE
INFORMATION AND
EDITING FUNCTION

## Unit 2:

## The Information and Editing Function

News is covered by the media through the newsstory, feature, interpretative article, commentary, and editorial. However, the majority of news coverage is accomplished through the use of newsstory techniques.

This unit is designed to help students understand the nature of straight news reporting. Characteristics of this method of handling of news, its structure, techniques of writing, and the scope of coverage are examined. The unit also deals with qualifications and responsibilities of news reporters.

**Objectives**

–To help students become aware of the characteristics of straight news reporting

–To learn to evaluate the objectivity of this kind of coverage

–To recognize the similarities and dissimilarities in various media coverage

–To develop the writing skills required for both print and electronic media

–To recognize the distinct structure of the newsstory

–To discover skills used in headline writing

–To understand the responsibilities and special qualifications of the reporter and editor

**Outline**

I. Gathering the news
II. Techniques in writing
III. Scope of straight news coverage
IV. Headlines

**The Information and Editing Function**

I. Gathering the news
   A. Definition of news
      1. News includes the reporting of details that concern persons, places, events, and things that interest the reader.
      2. Most newsstories can be classified as
         a. Advance or anticipated
         b. Cover or on-the-spot.
   B. Recognizing news
      1. These elements help the reporter recognize news: importance, proximity, conflict, people (names), timeliness, human interest oddity, and consequence.
      2. A reporter learns of possible newsstories through covering his "beat," specialists, stringers, tipsters, press releases, wire services, syndicated material, and other media.

**Activities**

1. Have the students bring to class a newsstory clipped from a daily paper and be prepared to illustrate each news element, pointing out which are the most important.
2. Have the students bring one story from the last school paper to illustrate each news element.
3. Have each student clip five stories that were probably press releases.
4. Have each student clip five stories that were wire service stories.
5. Ask a few students to prepare five-minute reports on AP and UPI and any other syndicates which distribute news.
6. Have students compile a list of the possible sources of news for a school paper and a professional paper. After discussion, ask them to set up a "news beat" system for the school.
7. Arrange a role-playing situation by having a student assume the role of an important national figure visiting the class. With questions prepared in advance, the other students act as reporters. Tape interview, if possible. Play interview and have students evaluate it.

II. Techniques of writing

A. Structure of story
1. Newsstories usually have a precise design. Most follow the inverted pyramid structure.
2. Other structures are chronological and composite.
3. All types of newsstories should be organized carefully before the actual writing begins.
4. All types begin with a lead and the conclusion should meet the cut-off test.

B. Writing the lead
1. The lead is always the first paragraph and should not include more than two sentences.
2. The lead should answer the questions of Who?, What?, When?, Where?, Why?, or How?, if all are absolutely necessary. When and Where should rarely be used as openers.
3. Unorthodox leads may be used, but the summary items are then included in second paragraph.
4. Variety in leads can be achieved by opening with different grammatical constructions.

C. Writing the story
1. Paragraphs are short for readability.
2. The newsstory uses sentences that
   a. Begin with key thoughts
   b. Are short and are stated simply.
3. The newsstory
   a. Uses simple words with clear meanings
   b. Avoids wordiness
   c. Uses active verbs whenever possible.
4. The reporter
   a. Avoids editorializing
   b. Follows style rules
   c. Uses opinions of news sources with
      (1) Accuracy
      (2) Reliability
      (3) Attribution
      (4) Emphasis on names and identification of people
   d. Presents news fairly and objectively.

**Activities**

1. Have students clip five leads from newspapers. Mount and label openers as to the 5 W's. Which items answer the questions posed by 5 W's? What is the average number of words in the five leads?
2. Have students find the story in the school paper that best exemplifies inverted pyramid organization. They should be prepared to explain how the story follows the inverted pyramid order.
3. Assign the writing of five leads that could be used to begin stories written about current school happenings.
4. Study a daily paper. Clip three stories that use the three types of organization: inverted pyramid, chronological, and composite.
5. From notes provided by teacher, assign the writing of a newsstory of at least five paragraphs.
6. Have students list five school events that would require advance stories; five that would be written up as cover pieces.
7. Set up an interview with the principal about a coming school event. After class interviews principal, assign the writing of a newsstory that might have lead position in next school paper.
8. Ask the students to analyze the differences in style between a newsstory and a short story; between a newsstory and a feature.

III. Scope of straight news coverage in media

A. Newspaper

1. While news may be covered in feature stories, commentaries, and editorials, most news is written as newsstories and is called the "hard core of the news."
2. A daily paper includes local news, state news, national news, and international news.

B. Magazine

1. News in magazines is written mostly in the form of interpretative features and editorials.
2. Frequently the newsstory is used as in
   a. *U.S. News and World Report*
   b. *Newsweek*
   c. *Time.*

C. Radio and television

1. News is sometimes covered through
   a. Commentaries
   b. Panel shows
   c. Interviews
   d. Specials.

2. Most news programs follows this format:
   a. Network programs
      (1) Spot announcements
      (2) Daily half hour presentations
      (3) Daily full hour shows
      (4) Weekly hour-long reports.
   b. Local programs devoted to news may be
      (1) Spot announcements
      (2) Capsulized hourly five minute presentations
      (3) Daily half-hour round-ups.

**Activities**

1. Have students bring to class the front page of a newspaper. Select one story and evaluate it from the standpoints of accuracy, balance, objectivity, and clarity. Tape a radio and television newscast about the same event. Direct discussion around comparison and contrast of radio and television coverage with that of the newspaper.
2. Assign the writing of business letters to radio stations to secure logs. Appoint a committee to analyze programs to discover amount of news coverage and types of news programs. Committee will report to class on findings.
3. Base class discussion on this question: Does coverage on radio and TV contain any of the qualities of the newsstory, the feature, the editorial, the article of interpretation?
4. Divide the class into groups. Assign a different news magazine to each group for analysis. Have them consider magazines from these standpoints: contents, style of writing, bias or objectivity, editorial position, fairness, completeness of coverage.
5. Require each student to choose a subject of news importance. Have him trace in a paper the similarities and differences in coverage by newspaper, magazine, radio, and television.
6. Invite the news editor of local radio and television station to speak on sources of news, policy of coverage, and operation of his news bureau.
7. Tape a newscast, using students as reporters. Information can be obtained from front page of newspaper. Suggest that they use format of a news round-up. Play back for class and lead discussion as to its selection of key ideas, style of writing, and objectivity.
8. Ask principal if the class can broadcast over inter-com each morning a round-up of school news. Script can be written in class and taped.

## IV. Headlines

A. Function
   1. Headlines are used to advertise the story.
   2. They summarize the key ideas within story.
   3. They contribute to attractiveness of page make-up.

B. Typography
   1. In setting up a headline schedule, choices must be made as to serif or sans serif type, family of type, and sizes to be used.
   2. Schedule must include variations such as bold, ultra bold, light, italic, caps, or all caps.

C. Arrangement and count
   1. All headlines in a single newspaper use the same arrangement, such as,
      a. Flush left
      b. Inverted pyramid
      c. Hanging indentation
      d. Cross-line
      e. Full column (flush left and right).
   2. Headlines are counted in two ways:
      a. All letters and spaces are counted as 1 em
      b. Certain letters are counted as ½, 1, 1½, or 2

D. Writing of headlines
   1. A headline must contain
      a. Summary of key ideas in lead
      b. Verb or a verb understood
      c. Present tense verb for past action
      d. Infinitive or future tense for future action
      e. Use of active voice if possible.
   2. A headline must not
      a. Contain articles and conjunctions
      b. Have natural word groups divided.

**Activities**

1. Stencil a story from school paper. Assign the writing of a headline using several different sizes of type.

2. Clip from newspaper as many newsstories as there are students in class. Mount on construction paper eliminating headlines. Have each student write headlines for five different stories.

3. Using opaque projector, show front pages of at least ten different newspapers. Explain to class different families of type used. Point out arrangements of headline and variety of sizes used.

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*Adler, Ruth, ed. *The Working Press*. New York: Bantam Books, 1970. (paperback)

Bernstein, Theodore M. *Watch Your Language*. Manhassett, New York: Channel Press, 1958.

Brown, David and W. Richard Bruner, eds. *How I Got That Story*. New York: E. P. Dutton & Company, Inc., 1967.

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Copple, Neale. *Depth Reporting: An Approach to Journalism*. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1964.

Danilov, Victor J. *Public Affairs Reporting*. New York: Macmillan, 1955.

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Flesch, Rudolf. *The Art of Readable Writing*. New York: Harper and Row, 1949.

Gunning, Robert. *The Technique of Clear Writing*. New York: McGraw-Hill, 1952.

Krieghbaum, Hillier. *Science and the Mass Media*. New York: New York University Press, 1967.

Mott, Frank Luther. *The News in America*. Cambridge: Harvard University Press, 1952.

Murphy, Robert D. *Reporting Public Problems*. Philadelphia: Chilton Company, 1960.

Rucker, Bryce W. *Twentieth Century Reporting at Its Best*. Ames, Iowa: Iowa State University Press, 1964.

Sehon, John L. *United Press International Stylebook*. New York: UPI, 1960.

*Stein, M. L. *Reporting Today: The Newswriter's Handbook*. New York: Cornerstone Library, 1971. (paperback)

Winkler, G. P., ed. *Associated Press Stylebook*. New York: The Associated Press, 1960.

**Films**

"Did You Hear What I Said?" 30 min/b&w
A journalism career oriented film showing how a new Nashville reporter handles the writing of a story about a school dropout. The Newspaper Fund, Box 300, Princeton, New Jersey 08540. Free

"Eyeball Witnesses" 30 min/b&w
Depicts journalism in its inventive heyday. Concentrates on Horace Greeley, Sam Clemens, and Bret Harte. Indiana University CS-1657 $6.75

"Getting the News" 15 min/color
Documents the complexity of bringing news to the public and discusses what makes an event a news item. Indiana University CSC - 1921 $7.50

"How to Judge Authorities" 11 min/b&w
This film will aid students in evaluating each authority's background and experience and to use his own experiences in making discriminating judgements as a reporter. University of Kansas $2.00

"How to Judge Facts" 10 min/b&w
A high school sophomore writes a "sensational" story for his paper. This film attempts to teach the reporter to be on guard for platitudes, false analogies, assumptions, and double meanings. University of Missouri $1.50

"How to Write Effectively" 11 min/b&w
A teenage reporter tries to say only influential things in his news story. A discussion of his problems. University of Michigan.

"Portrait of a Sportswriter" 30 min/b&w
Ted Smits, a general sports reporter for the AP, has been interviewing athletes for more than 30 years. He discusses his life and experiences. University of Michigan TV Center $7.00/2 days

"Right Angle" 30 min/b&w
A reporter sets out to write a series on the inadequacies of the public schools in his city. This film follows his efforts to accurately perceive the problems of the individual in the framework of the total city population. University of Utah $6.25

**Filmstrips**

"How to Write"
Four uses of words in the writing of news and editorials. Gives some insight into the analysis of journalism writing. University of Michigan.

# THE INTERPRETATIVE FUNCTION

## Unit 3:

## The Interpretative Function of Mass Media

This unit is designed to help students understand the educational role of interpretative reporting in the various news media and in our society. Research and writing techniques are examined, as are some of the strengths, problems and limitations found in the various media. The unit also deals with the development of interpretative reporting, some trends to be expected in the future, and the qualifications and responsibilities of interpretative reporters.

**Objectives**

–To distinguish between straight news presentation and the interpretative approach

–To become aware that straight news reporting sometimes needs to be supplemented by explanation and interpretation so that consumers of news can understand the meaning of an event or situation

–To understand the special qualifications required of interpretative reporters

–To become aware of the techniques or devices of interpretation

–To understand that interpretative presentations need to be sound in grammar, diction, form and style

–To recognize the responsibility of the interpretative newsman to be fair, accurate, thorough, logical and reliable

**Outline**

I. Scope of news interpretation

II. Interpretation in the mass media

III. Techniques of interpretation

IV. Qualifications and responsibilities of interpreters

**The Interpretative Function Of Mass Media**

I. Scope of news interpretation

A. Nature of interpretation

1. Interpretation is an enlightening explanation of news events and of current social, political and economic situations and problems which
   a. Explains as well as informs
   b. Analyzes and evaluates
   c. Gives substance and balance to news information and seeks to put facts in perspective.
2. Responsible interpretation is based on factual information and the personal knowledge, understanding and integrity of the writer or commentator who
   a. Deals with, but is not limited to, developments that are likely to affect society
   b. Gives added meaning to current news, but does not take the place of straight factual reporting
   c. Does not advocate or advance one side of an issue or a cause under the guise of impartial reporting
   d. Can influence public opinion by providing public knowledge upon which opinion might be formed.

B. Interpretation is needed because

1. Straight reporting of facts given to news media does not always convey the truth
2. Rapid and complex changes in nearly all aspects of living have made the daily news difficult to understand
3. Revolutionary changes in communication and transportation have created a daily news menu that is inadequately understood by news audiences
4. Man's ability to receive and digest information has not increased in proportion to the increased volume and scope of news.

**Activity** Have students note five initial news announcements in daily newspapers or newscasts which they think need to be interpreted or put in better perspective and then report to the class on any interpretative articles or telecasts that follow the first accounts.

II. Interpretation in the mass media

A. Newspapers

1. Initial announcements of major news breaks come mostly from the broadcast media. This has compelled newspapers to carry more interpretative comment.
2. Newspapers are, however, in a position to report news in more detail and depth.
3. The forms of news interpretation and terms are
   a. News analysis
   b. News roundups and digests
   c. Backgrounding the news
   d. Depth reporting
   e. Investigative reporting
   f. Commentaries
   g. Personal profiles
   h. Sidebars
   i. Interpretative columns
4. Interpretation also is found in straight news stories which
   a. Identify persons, places and things
   b. Define technical terms and unusual words
   c. Bring readers up to date on continuing stories
   d. Provide brief explanations or summaries of situations and problems
   e. Compare meaning of mathematical totals, percentages and statistics

**Activities**

1. Have students to check or list interpretative articles in a specific issue of a daily newspaper and bring checked paper or list to class for comparison and discussion.
2. *The Wall Street Journal, The Christian Science Monitor, The National Observer, The New York Times* and the *Los Angeles Times* are noted for their interpretative content. Have students read any of these papers available to them and report findings and impressions to the class.
3. Analyze a Sunday issue of *The Louisville Courier-Journal and Times* or other metropolitan Sunday newspaper and report on the extent and nature of its interpretative content.

B. Magazines

1. Interpretation has been a major function of magazines since their inception in the eighteenth century. Today, the magazine perhaps can be classed as the greatest medium of interpretation.
2. The quality of interpretation in this country's 8,000 magazines varies, however, from the highest intellectual level to the lowest.
3. News magazines were designed to summarize and give background to news and thus gave impetus to the modern trend toward interpretative news reporting.
4. Types of magazine interpretation include
   a. Profiles of persons and places
   b. Nonfiction articles written in short-story narrative form
   c. Detailed analyses of major issues
   d. Roundups of related events that give a single theme for an article.

**Activities**

1. Compare the lead article in a news magazine to a newspaper article (or articles) on the same subject. Is the magazine article more detailed and better written and does it indicate more extensive research and source contacts than the newspaper coverage?
2. Study an issue of one of the quality magazines, such as *Atlantic, Harper's* or *Saturday Review*. Do you agree that its content might help justify a statement that "interpretative reports in magazines may be the chief educator beyond college"?
3. Have students bring in articles and discuss situations where public officials, military leaders, or industrial leaders are reluctant to give information that pictures them unfavorably.
4. Request that students write an in-class paper on why it is necessary for newsmen to go beyond telling the facts to explaining the facts.
5. Have students bring in copies of *Time* or *Newsweek* and have them see if these magazines live up to the *Time* or *Newsweek* philosophies:

   *Time's* cofounder, Henry Luce, wrote that "Editors must not only report the news but say what it means. A mere recitation of facts is no enough without an evaluation, blunt or subtle, of how the facts should be faced."

   *Newsweek's* stated philosophy: "To report news in depth, to probe the news for meaning; to project the news for probable consequences; to divorce opinion from fact."

C. Television

1. National networks broadcast most of the interpretative material transmitted by television and deal mostly with national and world affairs.
2. Local television stations are limited by money and talent in providing affairs programs of much substance.
3. Forms of televised interpretation include
   a. Explanation and identification of terms and persons and brief analyses and commentary by analysts and correspondents in regularly scheduled newscasts
   b. Mini-documentaries occasionally included in regular newscasts
   c. Special news reports of 30 and 60 minutes that follow later in day after initial announcements of major news breaks
   d. Panel interview programs, such as "Meet the Press"
   e. Commentaries by network correspondents after presidential speeches and other important news events
   f. "News magazine" format programs, such as "60 Minutes" on CBS
   g. Documentaries, such as "Selling of the Pentagon."
4. Volume of in-depth interpretation is limited by low audience interest, shortage of sponsors, budget problems, talent shortages and, possibly, fear of controversy.

**Activities**

1. Have each student choose a television news program he wishes to view. Ask students to note examples of explanation; comment; efforts to bring reader up to date or explain; efforts to present propaganda or change the listener's or viewer's ideas. Note uses of interview coupled with reporter's comments; also uses of filmed sections to make TV reports more interesting. (If possible, arrange this assignment so that several days can be allowed in order to select a variety of news programs.)
2. Discuss in class how programs are alike and how they differ. Have students talk about what techniques are best to keep viewer interested; to make points seem more "true," etc. Discuss "slant" of commentators.

D. Radio

1. News interpretation and commentary reached high levels in radio between 1935 and 1955 that have yet to be matched by television.
2. Interpretation is now limited to that developed by local stations, brief commentaries by network newsmen, and syndicated and special-interest commentators.

**Activities**

1. Have students write business letters to radio stations requesting a log for one day. Students should determine the proportion of news interpretation, entertainment, etc.
2. Tape a network commentary. Have students identify elements of interpretation.

E. Films

1. Before television, movie newsreels and documentaries served a major role in providing interpretation.
2. Fewer documentaries are now shown in movie theaters, although such films are shown in other countries and possibly are regaining popularity in the United States.
3. Documentaries may deal with public or historical figures and various subjects of social and educational importance.

**Activities**

1. Show a documentary film to the class: Lead class discussion around these basic questions:
   a. Does the film advocate or advance one side of an issue or cause?
   b. Can documentaries be categorized as interpretative treatment? Support your conclusion.
   c. What roles are played by script, camera techniques, sound effects, and editing?

F. Press associations

1. Although the Associated Press and United Press International continue to concentrate on straight news reporting, interpretation has become increasingly evident in their reporting of public affairs.
2. Staffs of press associations include specialists in various areas of news coverage, and their expertise often allows them to make points and deductions that go well beyond the mere reporting of facts.

**Activity**

Have students analyze a major news story supplied to a newspaper by a press association and note its interpretative elements. If possible, compare the press-service story and the same story as handled by *The New York Times* or *The Washington Post-Los Angeles Times* news services.

III. Techniques of interpretation

A. Devices of exposition

1. Interpretative writing defines issues in order to
   a. Provide geographical, historical, or physical setting
   b. Define, identify and classify participants or parties
   c. Describe the purposes and nature of organizations, institutions, mass movements, policies, judicial and legislative processes involved in news situations.

2. Interpretative writing analyzes issues by
   a. Explaining how and why a situation or event developed
   b. Exposing and assessing policies and motives
   c. Portraying causes and effects of a news situation.

B. Writing interpretations for newspapers

1. Interpretative news writing is somewhat a cross between editorial and feature writing, authoritative in tone and lucid in quality.
2. Facts are introduced in an order that provides an orderly, logical and effective development of the story.
3. No structural form is prescribed, but it might be illustrated by an upright rectangle in contrast to the inverted pyramid of straight news writing.
4. Although its composition is informal – clear, flowing and bright – interpretative writing nevertheless must be sound in grammar, diction and style.
5. In contrast to editorial writing, interpretative writing must document sources and cite authorities to support points and judgments.

C. Writing interpretatives for magazines

1. Magazine articles usually are of greater length, better researched and better written than the more hurriedly prepared newspaper interpretatives.
2. Writing can be less terse and more imaginative than in newspapers.
3. Unless the writer is a recognized authority, he must document and support points and deductions by citing authorities and sources.
4. No particular structural pattern is demanded, but the writing must be good and sound, bright and readable.

**Activities**

1. Have a team or teams of students use audio or video tape recorders (or both) to survey the state of feeling among students of their school: their concerns and opinions about the school's problems, student issues, and effectiveness of teaching. From the recordings edit an audio or video documentary.
2. Have students analyze articles of some length in a newspaper or magazine and report on interpretative writing and research techniques employed by the writers.

IV. Characteristics and responsibilities of interpreters

A. Characteristics of interpretative journalists

1. Most have risen up through the ranks to the top level of journalism.
2. Their education and experience have made them highly knowledgeable.
3. Their training, discipline and sense of personal and professional responsibility are sound and highly ingrained.
4. They are required to have a sympathetic understanding of mankind.
5. They should maintain a steadfast independence and be capable of making cold, objective analyses of current problems.
6. Their idealism makes them persistent searchers for the truth.
7. They must be resourceful researchers and able to establish and maintain effective professional relationships with news sources.
8. They must continue their personal growth and push ahead to anticipate and meet the changing times.
9. Mostly, they are generalists; ideally, more of them need to be specialists.

B. Responsibilities of interpretative newsmen

1. They are informers and interpreters of what governments and other institutions are doing and why.
2. They are guardians against corruption and exploitation.
3. They expose secrecy that needlessly creeps into our open society.
4. They appraise the veracity and soundness of official statements and declarations.
5. They precipitate action by focusing public attention on unfavorable situations.

**Overall Unit Activities**

1. Invite a public affairs reporter from your local radio or TV station and local newspaper to speak to the class about how he produces, if he does, special reports. If a panel discussion involving all the media could be arranged, this would be more effective. Let students prepare questions for the speakers. Ask the speakers to limit their prepared talks to about 15 minutes and be sure students have some definite questions prepared.
2. Divide the class into groups. Have them cover a school-centered story as it would be handled in a
   a. School paper (straight news and interpretation)
   b. School news magazine (pretend it's published every 3 months or so)
   c. School system radio station (straight news and special report)
   d. School system TV station (straight news and special report).
3. Assign an in-depth paper based upon a prominent interpreter such as Walter Lippmann, James Reston, Edmard R. Murrow, Eric Sevareid and others.

**Books**


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Bagdikian, Ben H. *The Information Machines: Their Impact on Men and the Media*. New York: Harper & Row, 1971.

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Bluehm, A. William. *Documentary in American Television*. New York: Hastings House, 1965.

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*Hohenberg, John. *The Professional Journalist*. New York: Holt, Rinehart and Winston, Inc., 1969. (Especially Part IV, "Interpretative Journalism.")

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**Pamphlets and Periodicals**

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Gelmis, Joseph. "Facts and Fiction Blur as Movies Go Documentary," *The Courier-Journal & Times* (June 20, 1971).

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Wolfe, Tom. "The New Journalism," *The Bulletin of the American Society of Newspaper Editors* (September, 1970).

**Films**

"Journalism: Mirror, Mirror on the World." A PBL production. Public television team covers an anti-war protest demonstration in Washington, D.C. and then examines how the story was handled by NBC, UPI, *The New York Times* and the *Washington Post*.

"Communication Explosion." Part of the CBS' 21st Century series (with Walter Cronkite) surveying the latest technological developments.

(Documentaries which can be shown to students so they can see and discuss techniques and methods.)

*Anatomy of Pop: The Music Explosion*

*LSD: A Trip to Where?*

*Man Invades the Sea*

*To Be Black*

*The Poisoned Planet*

(Information on ordering these documentaries can be obtained from Mrs. Helen Allen, Text-Film Division, McGraw-Hill Book Co., 330 W. 42nd Street, New York, New York 10036.)

**Tapes**

(Audio. Average 20 to 30 minutes. Order from Public Relations Dept., *The New York Times*, Times Square, New York, New York 10036. May be copied.)

Three tapes with foreign correspondents of *The New York Times* talking informally about their jobs:

No. 101 Chasing down Stories (2 parts)
No. 102 Writing about People
No. 103 Problems of Censorship

A tape with the metropolitan editor and two reporters discussing the planning and field work that went into a four-part series on drug addiction in New York City.

No. 108 The Narcotics Problem

**Other Supplementary Materials**

Periodicals: *Esquire; Saturday Review; The Atlantic; Harper's Magazine; Newsweek.*

Newspapers: *The Louisville Courier-Journal and Times; The Christian Science Monitor; The New York Times; Los Angeles Times.*

*The Journalism Bibliography* of the Journalism Education Association's Bookshelf Commission, 1970.

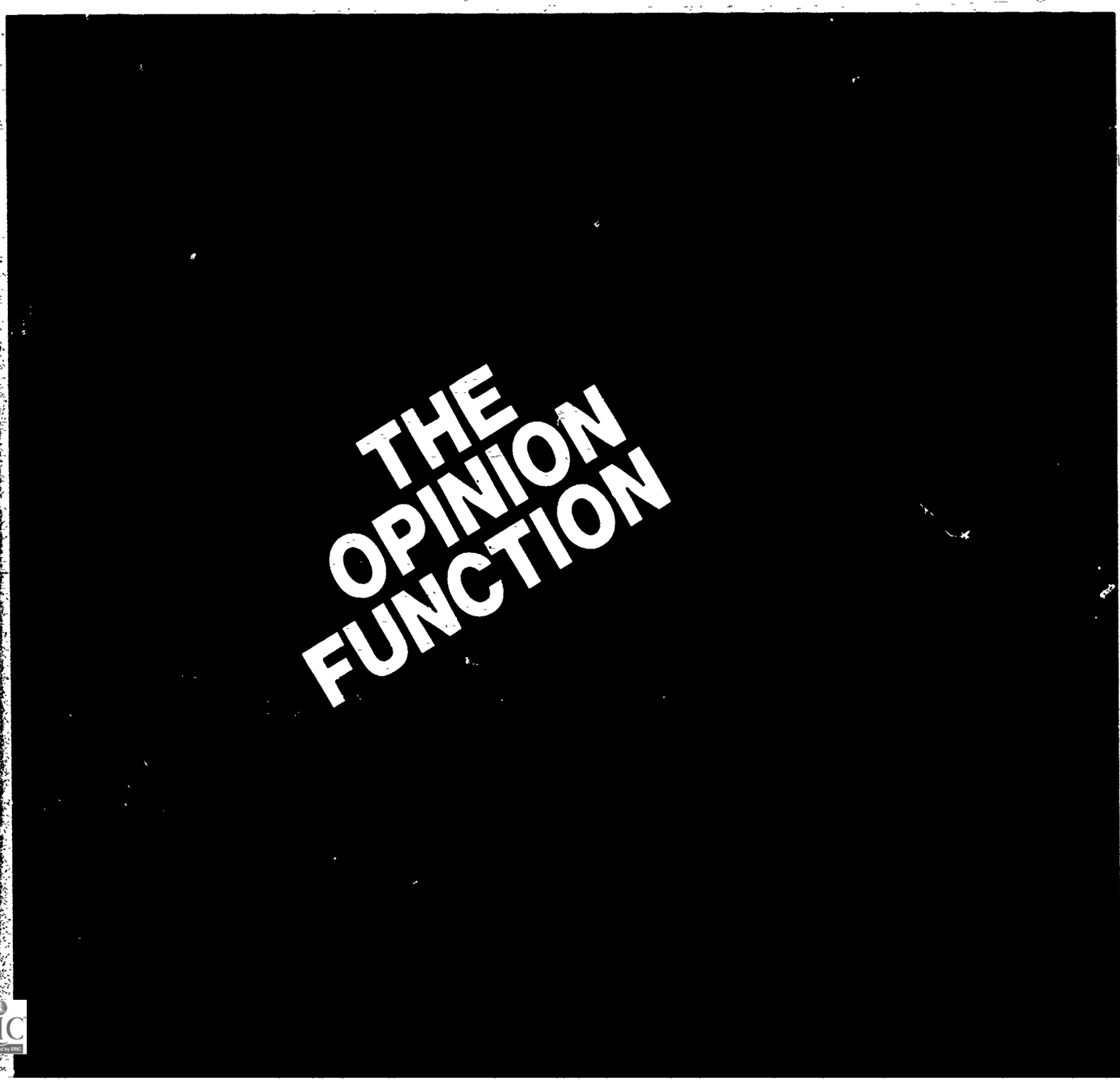
*The New York Times* Curriculum Aids. From College and School Service; 229 West 43rd Street, New York, New York 10036.

American Broadcasting Company, 1330 Avenue of the Americas. New York. New York 10019. Ellis Moore, Vice President, Public Relations.
FOR DOCUMENTARIES: Thomas H. Wolf, Vice President and Director of TV documentaries, News, Special Events and Public Affairs.

Columbia Broadcasting System, 51 W. 52nd Street, New York, New York, 10019. Charles S. Steinberg, Vice President of Public Information.
FOR DOCUMENTARIES: Richard S. Salant, President, CBS News Division.

National Broadcasting Company, 30 Rockefeller Plaza, New York, New York, 10020. Sydney H. Eiges, Vice President of Public Information.
FOR DOCUMENTARIES: William F. Storke, Vice President of Special Programming.

Television Information Office, 745 Fifth Avenue, New York. New York 10022.


THE
OPINION
FUNCTION

## Unit 4: The Opinion Function

This unit introduces the basic concepts and techniques of the print and broadcast editorial. Included is a brief history of the editorial. Students will explore the purposes and objectives of editorials. They will learn the techniques of writing editorials, analyzing public opinion and determining editorial policy used by the various newspapers and electronic media.

**Objectives**

—To teach the fundamentals of writing opinion articles

—To teach the responsibility which an opinion function presupposes

—To motivate students to appreciate the editorial process in the print and electronic media

—To provide opportunity and guidance for expressive writing

—To teach research techniques and develop within each student the research habit

—To introduce the processes involved in forming editorial policy

—To improve the quality of school publications by teaching editors and writers to examine and evaluate, using the editorial process

**Outline**

I. Introduction to the editorial

II. Origin of editorials and editorial campaigns

III. Editorial writing

IV. Editorial policy

V. Editorial format

**The Opinion Function**

I. Introduction to the editorial

A. Purposes, objectives, and kinds of editorials

1. The purposes of an editorial are to
   a. Inform
   b. Influence
   c. Entertain
2. All editorials have an underlying thesis, most often a value judgment, which is supported.

B. Sources of subjects for editorials

1. A major source for editorial materials is the news.
2. Other sources are found in specialized content appealing to readers or viewers.

C. Types of editorials

1. One means of classification is by form of composition which includes narrative, descriptive, expository, and argumentative.
2. Other categories of editorials are, conversion, persuasion, human interest, amusement, question, commemorative, news commentary, explanatory, interpretive, informative, direct appeal, change-of-pace, crusading, cause-effect, commendation, columns, and fillers.

**Activities**

1. Ask students to clip at least five different kinds of editorials from newspapers or magazines and identify the category each falls under.
2. Provide students with reproduced copies of several different editorials. Ask them to judge the best. Have them write a defense of their choice.
3. Have students write a list of the qualities they think contribute to the excellence of a "good" editorial.

II. Origin of editorials and editorial programs

A. Editorials

1. Colonial newspapers did not have editorials as we know them today. There were, however, frequent contributors who wrote letters of news or comment.
2. The first American editorial cartoon was the "Join, or Die" snake published in Benjamin Franklin's *Pennsylvania Gazette* in 1754.

3. Thomas Paine's *Common Sense*, issued in 1776, was essentially an editorial published in a pamphlet format.
4. Others who contributed to the development of the editorial included
   a. The writers of the Federalist Papers
   b. The supporters of political parties during the period of the Party Press
   c. Joseph Dennie, author of "probably the best periodical essays ever produced in America" according to F. L. Mott
   d. James Gordon Bennett, whose use of "I" in his infrequent editorials contributed to a growing trend toward strong personal journalism.

B. Editorial campaigns

1. The first American newspaper crusade was conducted by James Franklin in 1721 against smallpox.
2. William Lloyd Garrison, editor of the *Liberator*, was the most successful of the abolitionist editors. The fight against slavery was the longest sustained editorial campaign in U.S. history.

**Activities**

1. Have students write a paper justifying their nominee for the title of "Most Influential American Editor and/or Editorial Writer."
2. Ask students to make oral or written reports on the editorial writing and campaigns of Horace Greeley, Henry J. Raymond, Charles A. Dana, E. L. Godkin, William Rockhill Nelson, E. W. Scripps, Joseph Pulitzer, Frank I. Cobb, William Randolph Hearst, William Allen White, Henry Watterson, Cassius M. Clay, Elijah Lovejoy, Don R. Mellett, Vance Trimbell, and Hodding Carter.

III. Editorial writing

A. Elements of the editorial

1. The parts of an editorial are, headline, lead, body, and conclusion.
2. An event or occasion which stimulates the editorial reaction must be developed in at least one of the parts of the editorial.

B. Writing techniques

1. Headlines often used are as follows:
   a. Question heads
   b. Labels or name heads

c. Heads which are parodies
d. Descriptive heads
e. Summary heads
f. Direct address heads
g. Quotation heads
h. Heads which are literary allusions
i. Alliterative heads.

2. The major forms for editorial leads include the
   a. Inverted lead (reaction comes first)
   b. Generalization lead
   c. News event lead.

3. Editorial endings most frequently used are
   a. Appeals for action
   b. Summaries
   c. Choice phrases (which lend themselves to being quoted).

4. As a general rule editorials should be developed inductively.

**Activities**

1. Divide the class into sections and ask each group to write a different type of editorial about the same topic. Have them read their editorials before a tape recorder. Play the tape to the class as if it were a radio program. The class then becomes a critical audience.

2. Have students bring magazine editorials to the class. Discuss how these differ from newspaper editorials.

IV. Editorial policy

A. Role of ownership

1. Within limits, "The man that pays the fiddler calls the tune."

2. Policy is affected by owners when they
   a. Employ editorial writers and their editors
   b. Reward editorial writers
   c. Fire editorial writers and their editors
   d. Dictate the editorial position of the newspaper.

3. In the case of newspapers published by schools and universities, the courts have held that when there is any involvement of the school, the institution assumes and/or shares legal liability as the publisher of the newspaper. Some courts outside of Kentucky have held that while the school can determine who will be editor, dictation of editorial content is a violation of the editor's freedom of speech. Kentucky has not had a test case

in this area and it is presumed that the principal, as publisher, and the school publications adviser, as agent to the publisher, can

a. Appoint, set terms for, and fire editors
b. Set policy for the school publication
c. Insure adherence to these policies by censorship if necessary.

B. Role of editorial writers and cartoonists

1. The editorial writer should abide by the Code of Ethics of the National Conference of Editorial Writers (see Appendix). It is explicit in this code that the editorial writer not "consciously mislead a reader, distort a situation, or place a person in a false light." The extent to which he uses propaganda techniques determines the risk he runs of violating this part of the code. These techniques are glittering generality, bandwagon, card stacking, transfer, testimonial, plain folks, and name calling.
2. High standards of taste must be maintained by the editorial writer.
3. Staffs hold editorial conferences where ideas for editorials and completed editorials are subjected to critical analysis.

C. Role of media

1. The mass media should serve as a forum for the free expression of opinion by encouraging
   a. Publication of opposing views in the form of guest editorials, letters-to-the-editor, and syndicated columns.
   b. Expression of opposing views on the electronic media, which is stipulated by the Fairness Act and Equal Time Act.
2. The media should provide necessary leadership in their respective communities.

**Activities**

1. Have a school administrator and a local publisher discuss their conception of the role and policy of independently owned newspapers in contrast to the high school newspaper.
2. Ask students to write a theme on how the following words would have different meanings to members of the scholastic press as opposed to those of the professional journalists: loyalty, independence, censorship, responsibility, freedom, liability, and security.
3. Have the class write a "code of good taste" to which they could subscribe. Have a teacher and/or administrator react to their code.
4. Discuss the ways in which the "Fairness Doctrine" causes radio policy to differ from newspaper policy.

5. Tape record a radio or TV editorial. Play it for class and have students write an in-class editorial reaction.
6. Collect several editorial cartoons by Hugh Haynie or another prominent cartoonist depicting the president or governor. Have students discuss whether or not the cartoonists violate the first injunction of the Editorial Writers' Code. (See Appendix.) They may also discuss whether or not this code is applicable to cartoonists.
7. Have students bring in seven advertisements in which one of each of the propaganda techniques is clearly predominant.
8. Collect materials from foreign governments, political parties, the local Chamber of Commerce, representatives of industry, representatives of consumer protection and ecology groups, a nearby college or university. Have students identify propaganda techniques used in pre-selected passages.

V. Editorial format

A. Print media

1. Newspapers confine editorials to the editorial pages except on rare occasions when they may be found on the
   a. Front page, if the publisher feels the subject is of great consequence
   b. Sports page, if the editorial is concerned with a sports event which commands great attention.
2. In order to attract more newspaper readers to the editorial page, editors have
   a. Employed wider columns
   b. Removed column rules
   c. Selected larger type for body and headlines
   d. Employed multiple column headlines
   e. Rearranged the masthead
   f. Used more illustrative material
   g. Published related materials on the editorial pages such as
      (1) Public opinion polls
      (2) Guest editorials
      (3) Letters-to-the-editor
      (4) Editorial cartoons; they have the highest readership on the editorial page.
3. Magazines handle editorials as a separate entity. They are usually grouped on one page near the front of the magazine.

B. Electronic media

1. Editorials presented on radio or television are clearly identified as the views of the station management. Some station managers make it a practice to deliver their own editorials.

2. Electronic editorials are clearly identified as such and opposing views are always invited.

**Activities**

1. Have students construct and conduct elementary opinion polls. Ask each student to conduct a poll of "x" number of students or parents and figure the results of the poll. Ask each to write an appropriate editorial based on his findings.

2. Collect examples of Gallup, Harris, or Roper polls. Ask students to read the articles based upon the polls to determine sample size, sample error, and sampling technique.

3. Have students find editorials located in places other than the editorial page. Ask them to tell the class why they think they were so placed.

4. Request that students write letters-to-the-editor reacting to a recently published letter in their local newspaper.

**Books**

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Boutwell, William D. *Using Mass Media in the School*. New York: Appleton-Century. 1962

Hartman, William. *Journalism*. River Forest, Illinois: Laidlaw Brothers, 1968.

Hayakawa, S. I., ed. *The Use and Misuse of Language*. Greenwich, Connecticut: Fawcett Publications, Inc., 1962. (paperback)

Hoffman, U. N. *Student Journalism*. Tacoma, Washington: Johnson-Cox Company, 1940. (2nd edition)

Hovland, Carl I., et al. *Communication and Persuasion*. New Haven: Yale University Press, 1953.

Indiana, State of. *Digest of Courses of Study for Secondary Schools of Indiana*. State of Indiana Department of Public Instruction Bulletin, 3rd revision, 1954.

Krieghbaum, Hillier. *Facts in Perspective*. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1956.

Maury, Reuben and Karl G. Pfeiffer. *Effective Editorial Writing*. Dubuque, Iowa: William C. Brown, 1960.

Miller, Carl G. *Modern Journalism*. New York: Holt, Rinehart and Winston, Inc., 1962.

Mulligan, John and Dan D'Amelio. *Experiences in Journalism*. Chicago: Lyons and Carnahan, Inc., 1966.

Post, Homer A. and Harold R. Snodgrass. *News in Print*. Chicago: Allyn and Bacon, Inc., 1961.

Rivers, William L. *The Opinionmakers*. Boston: Beacon Press, 1965.

*Speaking of a Free Press*. 750 Third Ave., New York: American Newspaper Publishers Association Foundation, 1970.

Spears, Harold and C. H. Lawshe, Jr. *High-School Journalism*. New York: The Macmillan Company, 1940.

Summers, Robert E. and Harrison B. Summers. *Broadcasting and the Public*. Belmont, California: Wadsworth Publishing Company, 1966.

*Survey of Broadcast Journalism 1968-69*. New York: Grosset & Dunlap, 1970.

*Teachers' Guide to Journalism and Mass Communications*. El Paso, Texas: El Paso Public Schools, 1969.

Waldrop, A. Gayle. *Editor and Editorial Writer*. Dubuque, Iowa: William C. Brown Co., 1967.

**Films**

"Pressure Groups in Action" 16 min/b&w
Explains the role of the professional organizer in pressure groups and the role of lobbyists in getting the interests of the group before governmental leaders. Indiana University CS–1197 $5.75

"Propaganda in the Making of Foreign Policy" 29 min/b&w
Discusses the role of the United States Information Agency. Indiana University NET–1016 $6.75

"Propaganda Techniques" 11 min/color
Describes the seven basic propaganda techniques and shows examples of each. Indiana University CSC–363 $4.75

# THE ENTERTAINMENT FUNCTION

## Unit 5: The Entertainment Function

The three primary functions of the media are to inform, influence and entertain. Of these, the last is most dominant, particularly in the electronic media.

The American people have come to expect to be entertained. Radio and TV are primarily for entertainment and though newspapers and magazines do inform and influence, they also carry many column inches of material for entertainment only.

Entertainment factors make up a considerable proportion of our contacts with our society, and by the title of this function we conclude that the contacts are voluntary, enjoyable and interesting to the individual.

**Objectives**

–To recognize that entertainment has a powerful appeal

–To realize that entertainment can be educational

–To understand that entertainment is an escape mechanism

–To recognize that entertainment is Big Business

–To explore the effects of entertainment on existing attitudes and behaviors

–To encourage selectivity on the part of the individual in choosing television programs, radio programs, cartoons, magazine articles, and movies.

**Outline**

I. Entertainment function of newspapers and magazines

II. Entertainment function of television and radio

III. Entertainment function of movies

**The Entertainment Function**

I. Entertainment function of newspapers and magazines

A. Content

1. Much of the daily and/or weekly newspaper is devoted to entertainment through
   a. Features which appeal to various age groups
   b. Features designed to appeal to special interests such as, sports, advice columns, hobbies, dramatic arts, and humor.
   c. Escape material such as comics, horoscopes, and word games.
2. Magazines carry entertainment through short stories, serialized novels, single-panel cartoons, and light features.

B. Treatment

1. The subject of the feature affects its treatment and tone.
2. The audience which the writer hopes to reach dictates selection of detail, organization of material, attention to detail, sentence structure, and word choice.

**Activities**

1. Have students examine local papers (daily or weekly) to determine how much of the newspaper is devoted primarily to entertainment.
2. Ask students to conduct a second survey of the same edition. List the types of entertainment features. To what audience does each appeal? To what extent does the newspaper favor special interest or age groups?
3. Have students determine percentages of verbal and pictorial entertainment features.
4. Have students bring the comic page of their local daily to class. Categorize each strip under the following headings: (a) adventure; (b) propaganda; (c) humor; (d) situation drama; and (e) situation comedy.
5. Determine which features are written locally and which are syndicated.
6. Lead a discussion on written humor using such columnists as Art Buchwald, Sam Levinson, Erma Bombeck and Peg Bracken. Ask the following questions: (a) Why are the written works of these people funny to some and not funny to others? (b) What are the factors that make a written piece entertaining?

Have the students recall something that they have read in a magazine which was entertaining. Have them discuss why these are memorable.

8. Have students write an essay on one comic strip they read regularly and give reasons for their response.

II. Entertainment function of television and radio

A. Content

1. Television entertainment is the "poor man's" escapism because
   a. It is geared to a mythical common denominator
   b. It must appeal to a broad audience because of the vast amount of preparation, equipment and manpower used for even a very brief program
   c. It is a commercial endeavor dependent upon the sales in the market place
   d. It is programmed for specific or selective audiences
      (1) Soap operas
      (2) Talk Shows
      (3) Sports
      (4) Youth Shows
      (5) Variety Shows
      (6) Quiz Shows
      (7) Drama
         (a) Comedy
         (b) Western
         (c) Mysteries
         (d) Law and order
      (8) Specials
      (9) Movies
      (10) Cartoons.

2. Radio is the most specialized of the media, both print and electronic, since
   a. Each station programs for a specific market
   b. The audience is generally limited geographically.

B. Control

1. The government controls by licensing.

2. The audience controls programming through
   a. Ratings
      (1) Neilson
      (2) Hooper
      (3) Local
   b. Purchase of sponsor's product.

3. The sponsor controls programming through
   a. Advertising budget
   b. Spin-offs
   c. Pressure on writers and talent.

**Activities**

1. Have each student purchase a *TV Guide* for the current week and log the number of hours devoted to entertainment shows, breaking them into the following categories: (a) variety, (b) soap operas. (c) drama, (d) sports.
2. Divide the class into groups, assigning each group a different topic to research and report. Topics suitable for such research are:
   a. A survey of the student body to find how much time the average teenager spends with radio and television strictly for entertainment. At the same time determine what types of programs are watched by teenagers.
   b. A study of the National Broadcaster's Code. Check various programs to see if the local and network programs are following their own code.
   c. The various rating systems, particularly Neilsen, and a report on their effect upon network shows.
   d. The nature of radio waves and the necessity for the formation of the FCC and licensing.
   e. The local or state educational TV offerings (*i.e.*, Sesame Street). Compare those programs listed as "educational" with the Saturday morning programming aired by the networks.
3. Play recordings of "The Golden Age of Radio" and Orson Wells' "War of the Worlds." Lead students in comparing the early days of radio with the current fare.

III. Entertainment function of movies*

A. Appeal of movies

1. People go to movies because
   a. They hope to escape their normal existences
   b. They like the actors
   c. They are attracted by the story
   d. They can identify with characters on the screen
   e. They become involved with the use of motion.
2. Film in a theater provides a total environment.

*This sub-unit makes no pretense at being a complete study of the film. Since movies as entertainment cannot be ignored in even a superficial study of the mass media, this unit touches only on basic areas but could easily be expanded into a full elective course devoted to more intensive film study.

B. Production of a movie

1. Film making begins with the producer who
   a. Secures the financing
   b. Has the idea for the film
      (1) Sometimes a novel or drama has film possibilities
      (2) Idea may be developed into an original script
   c. Selects the director
   d. Sometimes selects the stars
   e. Sets up budget.

2. The center of the film making process is the director who must
   a. Collaborate with script writer
   b. Select ac rs
   c. Appoint set designer
   d. Work with camera crew
   e. Confer with costume designers
   f. Work with sound engineer
   g. Set up shooting schedule
   h. Coordinate entire operation.

3. The editor, working with director,
   a. Makes a "rough-cut," a collection of all shots, joined together in proper order
   b. Decides when and how shots should begin and end
   c. Determines tempo
   d. Is responsible for clarity of story progression.

4. Final stage of production focuses on
   a. Music
   b. Synchronization of dialogue
   c. Other sound effects
   d. Commentary.

C. Kinds of Film

1. The fiction film is made with a prepared script and with actors.
2. The documentary is made from real life events.
3. Fiction and documentary can be mixed.
4. Animated films are a separate category.

D. Film language

1. Visual language is created by the way the camera looks at the subject and involves camera placement, camera distance, angle, arrangement, lighting, and color.

2. Language of motion is expressed through movement of actors, movement of background, movement of camera, and editing.
3. Language of sound is developed through natural dialogue, commentary, music, and sound effects.

E. Film criticism

1. Criticism is the ability to make a judgment on the feeling, intelligence, and accuracy which determine the quality of the film.
2. These guidelines may be used in evaluating a film:
   a. Personal reaction
   b. Understanding the film maker's purpose
   c. Conclusions as to his use of filmic language.

**Activities**

Any study of the film, whether it is to be a short or in-depth study, involves the showing of many films and much discussion. Film study lends itself to much writing which should evolve from class discussion.

A list of films that have been used successfully in film study is included at the end of this unit. These may be rented or may already have been purchased by the school system's A-V department. If rental expenses cannot be managed, films on TV can be used.

The activities that follow have been planned to enable students to view films in a different way, with the ultimate goal to make students more discriminating film-viewers. Most people "look at" films but do not really "see" them. The basic purpose of any film study is to give students the tools to "see."

1. If teacher wishes to include a study of the history of movies, see Unit 7 in this publication for guidelines. Considerable emphasis should be placed on the contributions of David Wark Griffith, because of his enormous stature and his Kentucky roots.
2. In discussion of the great appeal of movies to all age groups, suggest that a student committee devise a questionnaire to survey student body as to their attitudes and habits. The class can tabulate results and analyze findings.
3. Assign a paper in which each student is to select a film which evoked tremendous response in him and give some reasons for this response.
4. Help students to understand components of a film, such as theme, plot, script, setting, costuming, sound, photography, direction, and editing.
5. If possible, show these films:

   *Elements of the Film*
   *Film as in Art*
   *Language of the Film*
   *Nature of the Film Medium*

   (See resources)

6. Work with class to set up a glossary of terms to be used in viewing and discussing films selected for the unit.
7. Always have a detailed discussion after showing of film. "Judging a Motion Picture," which follows this section of activities, may be valuable as a guide for discussion. Other questions and statements which may be used to stimulate discussion are
   a. Discuss the film in terms of conventional story-telling concerns, such as theme. climax, point of view, characterization, etc.
   b. How does telling a story with film differ from traditional ways, such as are used in the short story, the novel, or drama?
   c. Discuss the function of editing.
   d. What techniques does the cameraman use to achieve reality or to enhance the quality of things and give them a kind of super-reality which is art?
   e. In the re-showing, ask students to identify types of camera shots used and what each accomplishes.
8. If movies on TV are assigned, use guidelines appropriate to the television medium.
9. Show a documentary from film library or assign the viewing of a TV documentary. Use these questions to stir up discussion:
   a. What was the film maker's purpose?
   b. What techniques did he use to achieve this purpose?
   c. How was commentary used and to what effect?
   d. How does this film differ from a fiction film?
   e. What most impressed you? Why?
10. Devote a class period to discussion of ratings. Have students list labels used today in rating and be sure that all students understand the meaning of each label. Center discussion on these three points:
    a. Should movies be rated? Why or why not?
    b. Should there be any censorship at all? Why or why not?
    c. Have you ever seen a movie that shocked because of its frankness? If so, what is the movie?
    d. Do sex scenes and violence in films have any effect on the morals of young people today?
11. Suggest that students bring to class film reviews from local newspapers. Also use reviews from *The New Yorker, The New Republic,* and *Saturday Review* as models.
12. Through class discussion, set up criteria for judging a movie.
13. Assign the watching of a full-length film on TV and then write a full-length review in class from notes. Distribute a copy of "Suggestions for Writing a TV Review" which follows this section on activities.
14. If unit is extended into a full-length elective, by all means include film-making. With little or no experience, students can make short films from original scripts (8mm). Groups hesitant to embark on this kind of project can write commercials and either video-tape them or tape them.
15. Set up a Film Festival for the student body as a means of recruiting students for film or media courses.

**Judging A Motion Picture**

**Entertainment Value.** The quality of the film is of prime importance, for no movie can accomplish any purpose at all unless it catches and holds the attention of an audience. Some of the factors that make a film entertaining are human interest, wholesome humor, dramatic and melodramatic thrills, mystery, suspense, discerning characterization, pictorial beauty, and imaginative and ingenious plotting.

**Artistic Value.** Whenever the nine component parts of a moving picture (enumerated and discussed below) are so employed that a film is good of its kind, its artistic value can be said to be good.

**Instructional Value.** It is naive to think that a film is good as an instructional film only if it is educational or technical. Films dealing with current social, psychological, or emotional problems in thoughtful and constructive ways; dealing with the past seriously and creatively; revealing unusual facts or fancies about unusual local people, unusual human situations—all of these have values that may be called instructional.

**Ethical Value.** It is not the subject matter of a film but its elucidation that determines ethical value. A film is devoid of ethical value when it gives false and distorted interpretations of life. A film has ethical value when its interpretation of life illumines and inspires the human destiny.

**Component Parts of A Motion Picture**

**Theme.** The theme is the basic idea of a film, *e.g.*, the triumph of truth, vengeance, murder vindication. *No restriction* should be placed on the choice of a theme, for the motion picture, like the other arts, has the right to depict every aspect of life. A motion picture need not have a vital theme to be entertaining. Comedy, farce, light romance, and melodrama often provide good entertainment with less than great themes. The more vital the theme, however, the more necessary it becomes to judge how effective the elucidation is.

**Script.** The script is the plot in detail. It defines the scenes, delimits the action, stipulates who and what the characters are, how they appear, what they do and say. It arranges events in logical sequences and in progressive intensity, so that lesser climaxes precede the greater ones. In good scripts characterization and dialogue are interesting not only *per se*, but also because they help advance the story. Scripts are good when the exposition of the story is clear, when the suspense of the events is logical, and when digression and irrelevances are avoided. Scripts are very good when exposition is deft, sequences ingenious, and the audience itself is inveigled into supplying connective line ideas that would otherwise have to be shown on screen.

**Acting.** Actors can infuse life into a stillborn script, or enfeeble the most robust script. Some actors are merely types or personalities for whom parts

have to be specially written. Good actors can play a wide range of parts. Great actors have style which they infuse into a part, no matter what it may be. The greatest actors are capable not only of astonishing performances, but of inspiring the other actors in the cast. Excellent acting is often seen in minor roles.

**Setting and Costume.** These are the actor's chief aids. They help to create atmosphere, define character, and even to tell some of the story. They are able to complement the actor or dominate him. They can supplement, or debilitate, the script. The setting and costumes of a film frequently possess instructional value of the first order.

**Sound.** It is an aid to the script, actor and audience. There are three kinds: natural sounds, music and dialogue. Each can be good or bad, agile or awkward, vital or unnecessary. Few people consciously hear all of the sound that is on the sound track of films. Nevertheless, sound that is heard unconsciously affects what each spectator thinks he sees and hears and in some cases determines what the effects of a scene upon a spectator shall be. Film music is a study in itself.

**Photography.** Without the camera there would be no moving picture. Some cameramen (cinematographers) are artists and can photograph scenes that are the equivalent of great paintings. They can also mar or make actors and enhance or ruin excellent scripts. The contribution of the camera to a film is also a study in itself and in technological change is ceaseless. Color photography is constantly being improved.

**Direction.** The director orchestrates everything and everybody. He also handles the producer, who controls expenditure. The director is the creator of the film, if such a collective form as the motion picture can be said to have a single creator. Good directors can turn inferior scripts, acting, acts and photography into superior pictures. Bad directors can ruin the best scripts, acting, sets and photography. The great directors have a personal style as distinct as a writer's style.

**Editing.** The amount of time that each scene is on the screen is determined in the cutting room. So are such techniques as mechanical transitions from one scene to another, and from one sequence to another, fade-ins and fade-outs, dissolves, wipes, and all sorts of montage. A film's tempo is the result of its editing. Like film music and cinematography (in fact like each of the eight foregoing components of a motion picture), editing is a study and an art in itself.

**Plot.** The ways in which a theme is depicted make up the plot; that is, the plot consists of who does what, where and how. Plots are interesting when the locals, characters, incidents and action are original. They are banal or synthetic when the locals, characters, incidents, and action are ignorantly, vulgarly or verbally conceived. Old-fashioned melodrama, broad comedy, highly-colored romance and fantasy entail plot conventions that disfigure other kinds of films. Plots that rely upon symbolism break all the rules.

**Suggestions for Writing A Review**

1. Take notes as you watch a TV show and then write your review as soon as possible.
2. Do not summarize plot. Refer to incidents, characters, details of program.
3. A good beginning paragraph usually tells what the program is generally about.
4. A good second paragraph mentions the details, such as exact title, date, time, and channel.
5. Paragraph 3 can express over-all opinion of the program.
6. The body of the review supports points made in paragraph 3. Use examples and explain in detail or your opinion means little.
7. The following questions may help in arriving at a critical opinion:
   a. Did you notice anything peculiarly striking about the sound? Lighting? Setting? Costumes or clothes? Dialogue?
   How did these contribute to the total effect?
   Were any of them distracting?
   b. What was the main point or theme of the show?
   Were there any secondary themes?
   Is the plot too realistic? Unrealistic? Unconvincing?
   c. Was it possible to sympathize throughout the story with the feelings and impressions of the main characters?
   d. What kinds of people were represented? Were they credible?
   Did the characters change or develop in the course of the program? How? Why?
   Could you identify with any of them? Which ones? Why?
   e. Was there any peculiarly effective use of the camera? Close-ups? Focus? Camera movement shots made from unusual angles or places? Were some objects used as a frame through which you saw other objects?
   f. Did you notice any particularly good use of sound? Music? Sound effects?
   g. How much of the story was told through visual and sound images rather than with commentary?
   h. What is the total effect of the program as the combined efforts of author, director, actors, technicians, and musicians? How did each of their efforts contribute to the film?
   i. To which age group would the program appeal most? Why?
   j. What element above all others made it successful with you? Unsuccessful?

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**Films About Film Making**

"Elements of the Film" 27 min/color
First of four films on film appreciation. How different shots are combined through editing. Indiana University RSC-678. $11.00.

"Film as an Art" 27 min/color
Defines artistic beauty in terms of editing effect, color versus black and white, setting, and acting style. Indiana University RSC-679 $11.00.

"Language of the Film" 27 min/color
Explains the visual language, effects of dissolves and fades, composition, lighting and camera angles. Indiana University RSC-680 $11.00.

"Nature of the Film Medium" 27 min/color
Compares motion picture techniques with those of the stage. Use of flashbacks, placement for point of view, and the effect of variable speed. Indiana University RSC-681 $11.00.

"Screen Writer" 10 min/b&w
Considers the craft of screen writing as well as the potential and limitations of the screen medium. Indiana University RS-228 $2.75.

**Experimental Films**

"A Chairy Tale" (1957) 10 min/
Surrealistic dialogue between a man and a chair. Contemporary/Mass Media

"An American Time Capsule" 5 min/color
History of the U.S. from the Revolutionary War to President Nixon. Indiana University CSC-2050 $3.20.

"Dream of the Wild Horses" 9 min/color
Study of the excitement and perils of a herd of wild horses. Contemporary.

"Hangman" (1964) 12 min/
Cartoon treatment of the fear brought to a community by the arrival of an unknown and unchallenged hangman. Contemporary/Mass Media

"The Hat" (1964) 18 min/color
Reveals how war is initiated over insignificant items such as a hat. Indiana University CSC-1804 $8.00.

"Hen Hop" 4 min/color
Geometric elements build themselves up rhythmically into the shape of a hen. Indiana University RSC-151 $3.00.

"Night and Fog" (1955) 31 min/color
Documentary treatment of Nazi systematic slaughter of the Jews. Mass Media. $30.00.

"An Occurrence at Owl Creek Bridge" (1961) 27 min/b&w
A Southern during the American civil war struggles to stay alive and is finally hanged. Mass Media $17.50.

"Phoebe" 1964) 28 min/b&w
Psychological burden of an unmarried pregnant teenage girl. Indiana University ES-806 $7.50.

"The Red Balloon" (1956) 34 min/color
Sensitive treatment of a young boy and his friendship with a balloon. Brandon

"The River" (1937) 30 min/b&w
Landmark documentary showing misuse of soil and forests, the resulting erosion and floods, and the work of the TVA in bringing the Tennessee River under control. Indiana University CS-8 $5.25.

**Film Distributors**

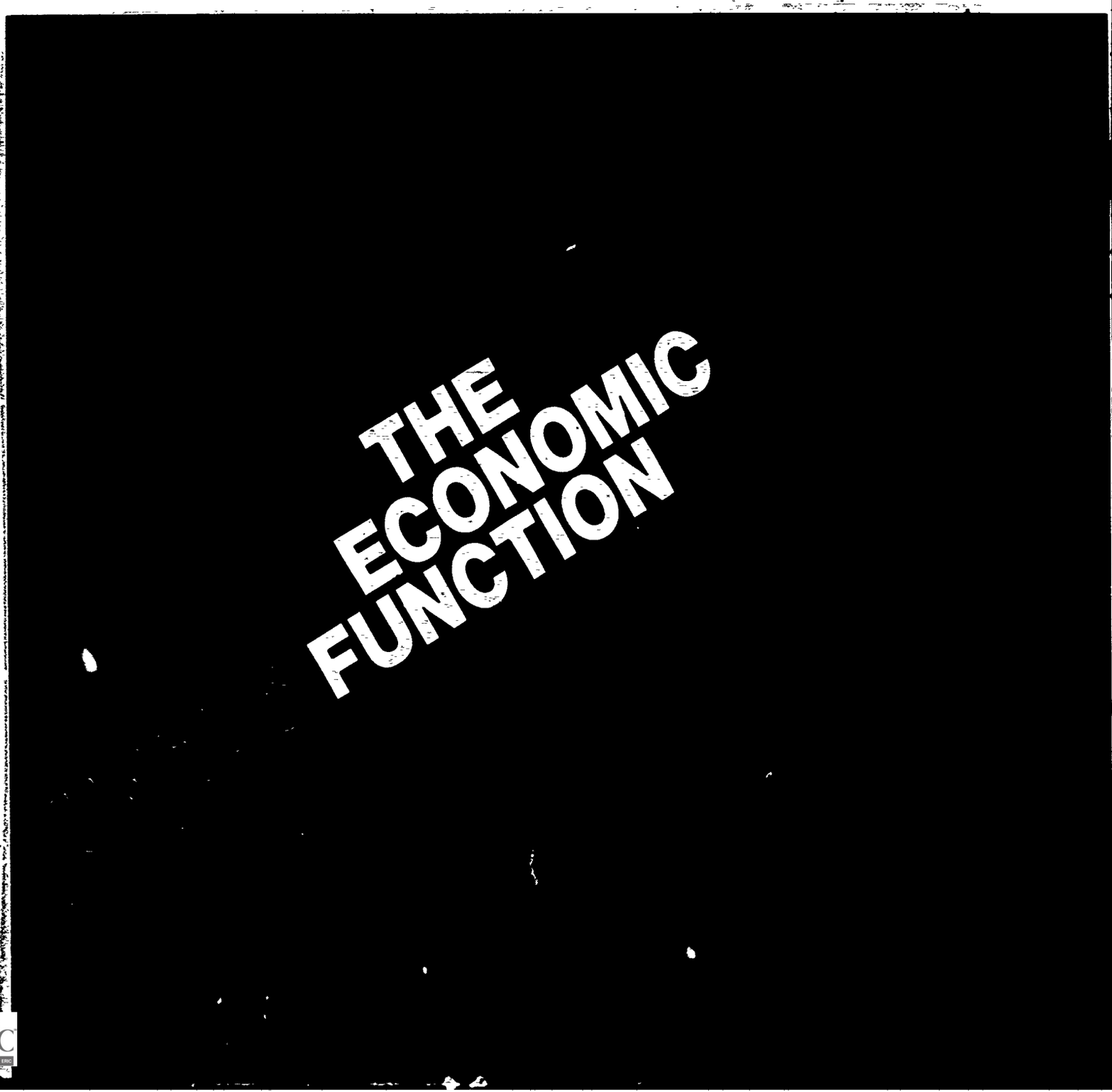
Contemporary Films, Inc.
330 West 42nd Street
New York, New York 10036

Mass Media Ministries
2116 North Charles Street
Baltimore, Maryland 21218

Brandon Films
221 West 57th Street
New York, New York 10019

McGraw-Hill Text-Films
330 West 42nd Street
New York, New York 10036

Xerox Corporation
Audio-Visual Services
Midtown Tower, 2nd Floor
Rochester, New York 14604


THE
ECONOMIC
FUNCTION

## Unit 6:

## The Economic Function

The United States is an industrial society operating basically under the competitive system of free enterprise. This society possesses great resources for producing goods and a high level of ingenuity in creating them. It represents a large and growing market of people who seek to improve their standards of living.

Advertising is an organized part of this system and serves as the communications link between those who have something to sell and those who may wish to buy.

This teaching unit is planned to acquaint high school students with the importance of advertising in their lives and to give them an understanding of its function within these four media: the newspaper, the magazine, radio, and television. A more expanded unit might also examine direct mail, mail order, and outdoor advertising.

While the major portion of the unit will center on advertising, an attempt will also be made to show that the above four media are making a considerable contribution to the dissemination of business news to the consumer.

As in any teaching unit, the length and depth of the study will depend on time limitations within the course and on the resources at hand.

**Objectives**

–To help students understand the role of advertising in today's economy

–To understand more fully the influence of advertising on personal buying habits

–To gain information that will help students become more discriminating consumers

–To discover the importance of advertising to the media

–To understand the basic techniques of the advertising process

–To be able to compare and contrast advertising production in print journalism and in electronic journalism

–To become aware of the controls on advertising imposed by government, other agencies, and media codes

–To understand the rating selection and the media selection

–To understand the dissemination of business news through mass media

–To have experience in the production of advertising in each of the media

–To become aware of career opportunities in the field of advertising

**Outline**

I. Background for study of advertising: the role of advertising in our economy

II. Function of advertising
  A. To consumer
  B. To media

III. Basic techniques in advertising process

IV. Production of advertising
  A. Radio and television commercials
  B. Newspaper and magazine lay-outs

V. Controls on advertising

VI. Media selection and ratings

VII. Careers in advertising

VIII. Dissemination of business news

**The Economic Function**

I. Background for study of advertising

A. Development of advertising in ancient societies

1. Early forms of advertising were devised by
   a. Babylonians with the use of symbolic advertising
   b. Egyptians who carved advertising messages on stone.
2. Early Greeks and Romans employed
   a. Messages painted on walls and pillars
   b. Signboards describing products and prices
   c. Symbolic signs of products hung on shops
   d. Posters promoting circuses and gladiatorial contests
   e. Merchants who walked through streets shouting their advertisements
   f. Criers hired by merchants.

B. New techniques after invention of movable type in 1450 included

1. Handbills printed to advertise goods
2. Posters and signs widely used in cities
3. Paid advertising in early newspapers.

C. Effects of Industrial Revolution

1. The Industrial Revolution brought about
   a. Many new inventions
   b. Change of industry from home to factory
   c. Change from handwork to machinery
   d. Tremendous growth of cities
   e. Development of mass production
   f. Manufacture of new products at cheaper prices.
2. Changes brought about by Industrial Revolution gave tremendous impetus to advertising since
   a. Competition increased
   b. Manufacturers had to acquaint consumers with new products
   c. Higher standards of living enabled consumers to spend more on merchandise.

D. Effect of growth of railroads

1. Growth of railroads affected the growth of business and industry through
   a. Opening of new areas of natural resources
   b. Connecting of newer regions of the West with the older East
   c. Establishment of rapid transportation
   d. The highly organized freight system.

2. As industry increased and the country expanded, more advertising was needed to
   a. Inform public of products and their availability
   b. Increase sales
   c. Secure dealers to handle products
   d. Help dealers with sales
   e. Increase use per capita
   f. Create confidences in quality
   g. Keep customer sold.

**Activities**

1. Assign research on topics listed in background material. Oral reports should provide details related to business and advertising. Follow reports with class discussion of the effects of advertising on society and life.
2. Have students make drawings and paintings of early forms of advertising. If copies of early magazines can be found, ads should be mounted. Appoint a committee to arrange bulletin board.

E. Development of production from 1890 to 1940

1. Most significant industrial development was emergence of mass production (as exemplified by Henry Ford) which
   a. Changed the industrial face of America
   b. Revolutionized industrial techniques
   c. Effected a production revolution
   d. Brought prices down for the consumer.
2. Use of electricity instead of water and steam for power increased production.

F. Development of marketing from 1890 to 1940

1. With increase in production, marketing developed the use of brand names and trade marks.
2. Marketing was increased and aided by continued growth of railroad and use of trucking in distribution.

G. Development of advertising from 1890 to 1940

1. The passage of the Pure Food and Drug Act in 1906 served as the first control on advertising and introduced the idea that advertising must maintain ethical standards.
2. Woolworth and A & P began to use chain store organization.

3. Magazines reached a new peak in publication because of
   a. Second Class Postal Law of 1872
   b. Continued expansion of railroads.
4. With the growth in industrialization, advertising agencies were established to promote production.
5. With advent of radio and television, new advertising outlets emerged.

**Activity**

Assign students to research areas included in above outline. After oral reporting to class, lead discussion on growth of advertising between 1890-1940.

H. Development of production since World War II
   1. America became world leader in production of goods and services and in output per person because of
      a. Her ability to produce an increasing quantity of goods and services
      b. Her lavish use of the fruits of technology.
   2. Growth in gross national product tripled between 1940 and 1964 to
      a. Supply a greater variety of goods
      b. Provide an increased number of jobs
      c. Create larger payrolls.

I. Development of market since World War II
   1. Marketing methods have changed since the growth of supermarkets and shopping centers, with the results that
      a. Sales clerks have dwindled because of self-help selling
      b. Efforts have increased to make shopping simpler and less costly
      c. Great advances have been made in packaging to encourage self-service.
   2. Growth of discount houses and widespread use of vending machines have changed marketing techniques.

J. Development of advertising since World War II
   1. Advertising has changed drastically because
      a. Fifty-four percent of American homes own TV
      b Two hundred fourteen million radio sets are in operation
      c. Magazine circulation has risen to 200 million
      d. Newspapers have added color printing.

2. Awareness has grown among those in advertising of their obligations to use their talents and money in behalf of public service.

**Activities**

1. Distribute above material in mimeographed form to class.
2. Spend at least one class period in class discussion on these questions:
   a. Why is ours a mass consumption society?
   b. What are the characteristics of this society?
   c. How do these relate to advertising?
3. These points should be considered in relation to No. 2:
   a. Geographical mobility
   b. Rise in population
   c. Movement from farm areas to cities and from cities to suburbs
   d. Rise in purchasing power
   e. Effect of more widespread advertising
   f. Other influences such as labor unions, installment selling, mergers, world trade, government policies.

II. Function of advertising

A. To the consumer

1. Advertising helps the consumer to
   a. Become aware of new products
   b. Compare prices
   c. Facilitate his shopping
   d. Become aware of availability of goods
   e. Learn of entertainment offerings
   f. Keep informed about legal and official statistics.
2. Advertising provides the consumer with a variety of offerings.

**Activities**

1. Have students prepare a paper using this hypothesis: "Tomorrow morning at 10 A.M., all advertising in the United States will stop. This includes newspaper, magazine, radio, TV, outdoor, handbills, and direct mail advertising."
   Have students answer directly the following questions in their essay:
   a. What effect would this order have on your buying and/or selling habits?
   b. What effect on your personal life?
   c. What effect on the economy?
   d. What effect on government?

   After papers are turned in, have student-lead discussion on some of their conclusions.

2. Ask students to select three purchases of fairly sizable amounts that they have recently made. In a short paper, have them analyze the role advertising played in their decision to buy these items.
3. Appoint a committee to devise a questionnaire on student spending and the effects of advertising on this spending. Divide class into groups to do a sample survey of student body. Compile results and make graphs to show patterns of buying and effects of advertising. Make bulletin board display.

B. To the producer

1. Advertising helps the producer to
   a. Increase sales
   b Secure dealers
   c. Help dealers
   d. Increase use per capita
   e. Relate new products to the family
   f. Increase frequency of replacement
   g. Increase length of buying season
   h. Attract a new generation of consumers
   i. Keep customer sold
   j. Raise standard of living
   k. Increase strength of industry
   l. Reduce cost of product.
2. Advertising is a force that makes it possible to sell more merchandise.

C. To the media

1. Advertising aids the media in
   a. Financing the major part of operation
   b. Financing public service non-commercial service.
2. Without advertising, the media would cease operation or would become government controlled.

III. Basic techniques in advertising process

A. Devices

1. Advertising in all media uses these devices:
   a. Repetition
   b. Involvemen
   c. Reinforcement of a dominant image
   d. Emulation
   g. Major appeals

(1) Money
(2) Power
(3) Love
(4) Sex
(5) Recognition
(6) Self-esteem
(7) Beauty
(8) Intellect
(9) Relaxation
(10) Happiness
(11) Religious satisfaction
(12) Health
(13) Concentration
(14) Acceptance
(15) Primary senses.

2. All advertising is based on the similarity between personal selling and selling through advertising.
3. All advertising attempts to arouse prospect's interest, create a desire, and persuade to decision.

B. Symbols

1. Modern merchandising is based on brand names which are featured in all advertising.
2. Trade marks and slogans, associated with these brand names, are featured in all advertising.

**Activities**

1. Ask each student to bring to class a magazine ad that he finds extremely effective. Assign an in-class paper in which student is to analyze ad with reasons for its effectiveness. Have him consider theme, use of photography, color, type, slogan, trademark, and word choice in captions and body type.
2. Investigate the use of repetition in advertising. Direct class discussion on these points:
   What effect does the repetition of a message have on you? Audio message? Visual message? Does it annoy you? Why or why not?
3. Impulse buying is highly influenced by repeated advertising. List products that come to students' mind because of frequently repeated advertising. Have students write as many slogans as they can for each of the products.
   Have a slogan "spell-down" based on these lists.
4. Trademarks are examples of visual repetition. Each student is to draw five well-known trade marks. Identification game can be organized from this assignment.

5. Advertising campaigns frequently center around a slogan to reinforce a dominant image such as economy, dependability, safety, ease, etc. Clip several advertisements of the same product that are designed to reinforce a dominant image. Have each student write a paragraph to explain how this image is created.
6. Some advertisements use an involvement device such as coupons, contests, sending in labels, etc.
   Have students clip and mount three ads that involve readers with gimmicks or opportunities for participation. Have them report to class on techniques of involvement.
7. Present lecture to define major appeals used in the creation of advertisements. Have students clip ads that are designed around the appeals.
8. Ask students to make a collage of magazine ads based on any *one* appeal.

IV. Production of advertising

A. Newspaper and magazine

1. Newspaper advertising can be categorized as local display, national display, classified, legal, institutional, and promotional.
2. Advertising lay-out is a combination of art or photography, headline, copy, theme, white space, decorations, border, and color.

B. Radio and television

1. Advertising can be categorized as
   a. Local
   b Spot
   c. Network
      (1) Full program sponsor
      (2) Alternate program sponsor
      (3) Participating sponsors.
2. Commercials may be built around theme, audience, slogan, actors, music, sound effects, display of product, jingles, and animation.

**Activities**

1. Using these guidelines, organize class into group to study various types of advertising:
   a. Clip from newspapers and mount examples of national display, local display, classified, institutional, promotional, and legal advertising. Students may use exhibits for special bulletin board and will report on differences in various types.

b. Using rate books obtained from local newspapers, have students compare rates of various kinds of advertising.
c. Invite a representative from newspaper advertising department to speak on costs, lay-out, and policies of paper in relation to its advertising.
d. Assign letters to be written to various types of magazines on ad rates and production costs of magazine advertising of various sizes.
e. Tape radio and TV commercials to illustrate spot advertising, and network advertising.
f. Send a committee to local radio and TV stations to secure information on prime time and on advertising rates.

2. Ask students (1) to measure total column inches in a daily newspaper and total column inches of advertising in the paper; and (2) to figure percentage of advertising in one issue of a newspaper.

3. Have business manager of school paper explain policy of paper toward advertising and what it contributes to year's revenue.

4. Have students figure percentage of advertising in three magazines such as *Life, Ladies Home Journal, Sports Illustrated,* or *Seventeen.*

5. From log sheets obtained from local radio and TV stations, assign students to figure the number of commercials in one day.

6. Invite a speaker from local radio and TV to talk with class about public service programs and commercials that are paid for through commercial advertising.

7. Tape a radio and TV commercial that is aimed specifically at adults, housewives, mothers, men or women. Expalin devices and techniques used.

8. Have each student select one product. In a major paper, have students analyze, compare, and contrast techniques used in advertising the selected products in radio, TV, magazine, and newspaper.

9. Invite a representative from an advertising agency to speak on ad production in print and in electronic media.

10. Divide class into groups. As culminating activity in ad production, have each group prepare a detailed ad campaign to launch a new product, using these suggestions:
a. Invent a brand name, slogan, and trademark
b. Write ad layout for newspaper
c. Plan and create a magazine ad
d. Write and tape a radio commercial
e. Sketch a billboard ad.
f. Write and create a video tape for a TV commercial.

V. Controls on advertising are effected through

A. Food, Drug, and Cosmetic Act

B. Wheeler-Lea Act

C. Robinson-Patman Act

D. Lanham Act

E. Radio and Television Code related to advertising

F. Better Business Bureau.

**Activities**

1. Assign research on above four acts with report to class by panel followed by discussion.
2. Secure copies of "The Television Code," "The Radio Code," and "Television: Advertising." (See Appendices.) Have class discussion on these regulations.
3. Invite a speaker from the Better Business Bureau to discuss the function of his office and rules and regulations observed in advertising. Special emphasis should be placed on protection of the consumer.

VI. Media selection and ratings

A. Ratings

1. Response to advertising can be measured by sales, action, Gallop-Robinson print reports, Starch print reports, store audits, telephone survey, and market research.
2. Ratings are obtained by personal observation, second-hand information, mail, telephone, and purchase from specialists.
3. Ratings are used to
   a. Evaluate the most efficient way to reach the greatest number of desired persons
   b. Motivate desired responses.

B. Media Selection

1. Media are selected by the advertiser and the agency.
2. Selection is based on cost of advertising, type of audience to be reached, availability, geographical location, and suitability to product.

**Activities**

1. Schedule a speaker from an advertising agency to discuss ratings and media selection from the professional point of view.
2. Send for booklets, "How Good Are Ratings," and "Media Selection" from Television Information Office, New York, to use for background material.
3. Have students conduct their own ratings. Have them call ten persons, without warning, after a particular television show is concluded to ask if they saw program and if they recall sponsor or selling benefits.

VII. Careers in advertising include

A. Newspaper
B. Magazine
C. Radio
D. Television
E. Advertising agencies
F. Combinations of the above.

VIII. Dissemination of business news through media

**Activities**

1. Arrange student interviews with representatives in advertising departments of the various media. Have them report to class on findings that concern prospective careers in advertising.
2. Have students bring to class a daily newspaper. Focus analysis of paper and discussion on
   a. Coverage of business in straight news
   b. Coverage on editorial page
   c. Content analysis of special business page.
3. Analyze business news coverage in magazines: *Time, Business Week, Fortune, New Republic, US News and World Reports, Newsweek,* etc.
4. Select a recent event directly related to business. Compare and contrast coverage of the same event in above magazines.
5. Using current *TV Guide,* have a committee review all types of TV coverage directly related to business.
6. Examine radio programs for one week. List all programs related to business coverage.
7. Make a bulletin board display of various types of business news letters currently circularized to business men.

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Trump, Fred. *Buyer Beware*. Abingdon, 1965.

**Pamphlets**

The following pamphlets may be obtained free from the Television Information Office, 745 Fifth Avenue, New York 10022:

*Television: Advertising*

*The Television Code*

*The Radio Code*

*A B C's of Television*

*How Good Are Ratings*

*Media Selection*

*Television Careers*

**Filmstrips**

Wilson, Harold. "Once Upon a Stone." Filmstrip/Tape

————————. "Type Has Many Faces." Filmstrip/Tape
All available from Mark Lee Productions and Studio One, Inc., Minneapolis, Minn.

Wilson, Harold and Karwand Elwood. "Advertising and the Student Newspaper." Filmstrip/Tape

"Art Careers in Advertising." Sound Filmstrip

"Writing Careers in Advertising." Sound Filmstrip
All available from Educational Dimensions Corporation, Great Neck, New York

**Films**

"Advertising"
St. Louis Globe-Democrat

"The Golden Standard" 17 min
Modern Talking Pictures Free

"Ideas for Sales" 15 min
Magazine Publishers' Association, 575 Lexington Ave., New York City 10022

"Johnny on the Spot" 18 min
Iowa State University

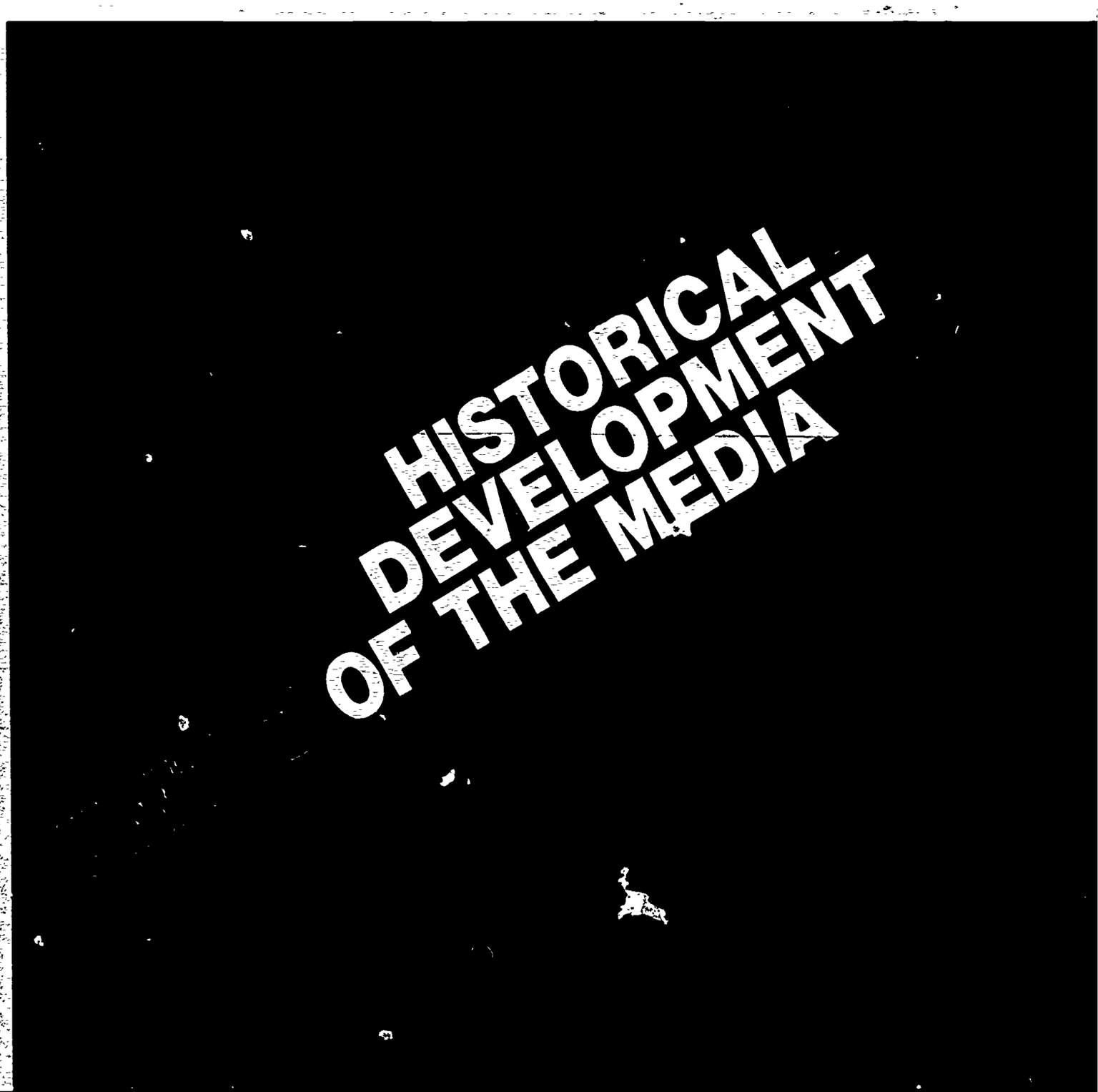
"Language of Advertising" 30 min/b&w
Indiana University CS-1096 $6.75

"The Market and the Individual" 29 min/b&w
Indiana University BS-103 $6.75

"Market Four Times as Big as It Looks" 29 min
Spokane Daily Chronicle

"Market Place" 14 min
Magazine Publishers Association

"Newspaper Retail Advertising" 10 min
Copley Productions Free


HISTORICAL
DEVELOPMENT
OF THE MEDIA

## Unit 7:

## Historical Development Of The Media

From the *Acta Diurna* placed on the walls of the Forum in Caesar's time to today's printed daily flung in front of the subscriber's door, mankind has assimilated news.

The invention of moveable type during the Renaissance gave an enormous impetus to literacy. In the printed word, man had a tool with which he could preserve and pass on a vast cultural heritage from one generation to another.

Until the Twentieth Century, print journalism was the one significant medium of mass communication. Because of the development the motion picture, radio, and television, the individual is now exposed to hundreds of messages. Therefore, an understanding of how each major medium of mass communication evolved and developed in the United States will be the general objective of this unit.

**Objectives**

–To assist students in understanding that mass media have influenced and have been influenced by the events that have shaped American history

–To develop in the class an appreciation of the early struggles which led to the tradition of the free press

–To provide examples which illustrate not only the mass media's outstanding contributions to society, but also their failure to respond appropriately at critical times in our history.

–To understand how the introduction of a new medium influences the organization and performance of existing media

–To develop an appreciation of local media through the study of their historical development in the community

**Outline**

I. History of newspapers

II. History of magazines

III. History of radio

IV. History of television

V. History of motion pictures

**Historical Development Of the Media**

I. History of newspapers

A. Early publications

1. The invention of moveable type brought learning to the masses through the Gutenberg press and the Caxton Press.

2. These publications fostered printed languages other than Latin and Greek.

B. Colonial press and territorial press

1. The earliest papers were broadsides and essays such as
   a. Benjamin Harris' *Public Occurrences* published for one issue only in 1690
   b. Peter Zenger's *New York Weekly Journal* (1733).

2. Newspapers played an important part in the Tory-Patriot conflict because they
   a. Brought out issues against the Crown
   b. Were published with government license.

3. The first Kentucky newspaper was John Bradford's *Kentucky Gazette*.

C. Penny Press

1. Circulation of newspapers increased as literacy became more widespread because of education.

2. The emergence of new newspapers created a competition that reduced the prices of
   a. Benjamin Day's *New York Sun*
   b. James Gordon Bennett's *New York Herald*.

D. Other Nineteenth Century developments

1. The invention of the telegraph speeded the collection of news.

2. Press services brought news from all parts of the world.

E. Turn-of-the-century developments

1. Competition created an unforgettable era in journalism with publishers such as William Randolph Hearst, Joseph Pulitzer and Adolph Ochs.
2. Advances in technology and economics created newspaper chains such as Thompson, Scripps-Howard, Gannett, and Knight.

F. Contemporary trends

1. Competitive dailies are now found in only a few major cities, such as New York, Washington, Los Angeles, San Francisco, Chicago, and St. Louis.
2. The press has been plagued with labor problems, shifting population, and competition from radio and television.

**Activities**

1. Make a collection of early newspapers for bulletin board display. A set of "Historical Front Pages" can be obtained from Public Service Department, *Courier-Journal* and *Louisville Times*. Students and local newspaper offices may be sources for this collection.
2. Have students research selected items within the outline of early history. Have oral reports followed by class discussions.
3. Write *The Louisville Courier-Journal* for a copy of its centennial magazine, "Mirror of a Century: 1868-1968." Have a student report on this issue.
4. Set up areas that would lend themselves to dramatic presentations, such as Gutenberg's invention of moveable type, Zenger's fight for press freedom, or the origin of the *Kentucky Gazette*. Assign groups to research and write scripts for dramatic presentations.
5. The *Courier-Journal* appears in every "Ten Best U.S. Newspapers" listing. Have students examine copies of recent issues and then write an essay giving reasons why the newspaper has been selected.
6. Have a representative of the local newspaper speak on the history of his respective publication.
7. Have students write a research paper on "The History of the Press in Kentucky."

II. History of magazines

A. Early magazines

1. First publications were for a small educated elite.

2. Technological advances and growth of mass education brought mass appeal for such magazines as *McClure's Magazine, Saturday Evening Post, Godey's Ladies Book, Harper's Monthly, Atlantic, and Scribner's.*

B. Muckrakers

1. Expose articles written by Muckrakers, such as Ida Tarbell and Upton Sinclair, increased circulation.
2. The public's demand for reform followed the exposés.

C. Twentieth Century developments

1. The depression of the '30's brought new formats with
   a. Weekly news magazines such as *Time, Newsweek,* and *U.S. News and World Report.*
   b. Weekly pictorial magazines such as *Life* and *Look.*
2. General appeal magazines are currently having problems because of the high cost of production, high cost of distribution, and competition of TV.
3. Trends toward specialization for smaller interest groups have resulted in more publications such as *Sports Illustrated, Seventeen, Farm Journal, Rod & Custom, Jack & Jill, Fortune,* and *Good Housekeeping.*

**Activities**

1. Solicit from the class members the names of all the magazines they can recall. After studying how magazines are classified, ask students to place each magazine in its proper category.
2. Have students acquire from grandparents, local historical society, or local library copies of old magazines. Have them write an in-class essay comparing the ads and contents with current periodicals.
3. Ask the local postmaster to explain how the Postal Service arrives at the cost of mailing magazines (second class mail). He might also discuss the role of the Postal Service in "censoring" by refusing to allow certain magazines to be sent through the mail.
4. Have students write a paper giving specific reasons for the popularity of the pictorial magazine.
5. Ask students to research old magazines such as *Godey's Ladies Book, Harper's, Scribner's,* and write a paper in detail explaining the importance of these magazines to Literary America.

6. Students should secure a copy of the new *Saturday Evening Post* or *Liberty* (1971). Set up a committee to examine this publication carefully. Have them report to class the reasons for its popularity in this day of "sophisticated" magazines.

7. Have students discuss the demise of *Look, Colliers,* and *Woman's Home Companion* and the causes for their collapse.

III. History of radio broadcasting

A. First radio signals

1. No single individual can be credited with the discovery of radio because
   a. James Clark Maxwell theorized about it in 1873
   b. Nathan Stubblefield demonstrated a set in 1892
   c. Marconi patented the wireless code in England in 1896
   d. DeForest improved wireless voice transmission in 1906.

2. The first radio studio broadcasts were accomplished in Pittsburgh on November 1, 1920, on station KDRA and in New York on station WEAY.

3. Westinghouse entered the broadcast field because they manufactured receivers.

B. Government control of broadcasting

1. The nature of radio waves brought government control through the Radio Act of 1912, the Radio Act of 1927, and the Communication Act of 1934 establishing the Federal Communications Commission (FCC).

2. Recognition of advertising potential created
   a. Network organization including
      (1) NBC (National Broadcasting Company)
      (2) CBS (Columbia Broadcasting System)
      (3) MBS (Mutual Broadcasting System)
      (4) ABC (American Broadcasting Company)
   b. Joint ownership of radio stations.

C. Contemporary TV

1. The affluent post-war society brought network competition for viewers and color TV in place of (or along with) black and white TV.

2. Contemporary TV technology has made possible transmission via satellites, television from the moon, expanding ETV systems, CATV, and pay TV.

2. The growth of radio created monopolies such as AT&T and RCA.

D. Post World War II radio (1946-present)

1. A period of prosperity and expansion occurred with the development of the car radio and the transistor radio.

2. Radio began to beam to selected audiences with the Top 40 format (music), music and news, country and Western music, ethnic programming, and religious programming.

3. FM stations have expanded across U.S.

**Activities**

1. Ask a veteran commercial broadcaster in area to speak to class about change in format since 1940's.

2. Have invitation extended to the oldest and most experienced "ham" in the community to talk about early days of broadcasting and technical change.

3 Have students ask parents and grandparents which radio stars, programs, and advertisements of the past they best recall. In class have them compare lists and then play "Old Time Radio" album.

4. Have some students build a crystal set and demonstrate how it works.

IV. History of television

A. Pre-World War II experiments

1. Television is as old as radio since it is rooted in wire transmission.

2. Early television research was conducted by General Electric, Westinghouse, and RCA.

3. AT&T entered the picture with control of long lines and licensing of networks.

B. Post War problems

1. Frequency allocations were granted by FCC.
2. Decision of color system was passed by FCC.
3. UHF channels were allocated.

C. Golden Age of Radio (1930-1945)

1. Radio came of age in the 1930's with
   a. Radio news scooping newspapers
   b. Radio drama
      (1) Soap operas
      (2) Variety shows
         (a) Comedians
         (b) Remotes
         (c) Play production.

**Activities**

1. If school has video tape equipment, have students interview someone in the role of a colorful historical character. Have students study events connected with the particular character and, as a class project, put on a "Meet the Pre..." type of program. For example: historical character might be Daniel Boone, who has just returned from an expedition, or Benjamin Franklin who has just returned from England where he has been pleading the case of the Colonies.
2. Ask each student to list the oldest TV program he can remember. Discuss why few programs last more than a few years on TV while some radio programs have endured for decades.
3. Have students write research papers on each major network, color TV via satellites, ETV systems, and cable television.

V. History of movies

A. Early motion picture devices

1. First movies were "peep shows" called the kinetoscope invented by Edison, and the nickelodeon.
2. Early movies attracted the foreign born population and city dwellers.
3. Better equipment brought a growth in the industry which created
   a. Demand for stories by D. W. Griffith and Cecil B. DeMille
   b. Early stars such as Mary Pickford, Gish Sisters, and Rudolph Valentino

c. Talking pictures, such as "The Jazz Singer," which created a demand for new stars
d. Self regulation via the Hayes office and the current rating system.

**Activities**

1. Have the class produce a five minute skit using no verbal communications
2. Have the class compare the techniques employed in the production of movies which were shown in the Thirties (they can be seen on television's late shows) with the more recent techniques as observed in the newest movies. Advise students to pay special attention to the use of music and cameras.
3. If a veteran movie theatre operator resides in the area, ask him to speak to the class about changes which have taken place in the industry in the past 30 years.
4. Invite the film critic of a local newspaper to speak on "Stars of Silent Movies" or "Changes in the Star System."
5. Assign student reports on important figures such as Thomas Edison, D. W. Griffith, and Cecil B. DeMille.

**Timeline: Evolution of Mass Communications in the United States**

1690—Benjamin Harris' *Publick Occurrences Both Foreign and Domestick,* first newspaper in the Colonies

1704—John Campbell's *Boston News-Letter*

1735—Precedent for a free press, the John Peter Zenger trial

1770s—Activities of Samuel Adams and other pro-independence propagandists

1740—Andrew Bradford produces first magazine in the Colonies

1798—Alien and Sedition Acts

1789—*Gazette of the United States,* semi-official Federalist government organ

1787—John Bradford's *Kentucky Gazette,* first paper in Kentucky

1831-1866—The abolitionist *Liberator* published by William Lloyd Garrison

1833—The Penny Press begins with Benjamin Day's *New York Herald*

1835—James Gordon Bennett's *New York Herald*

1841—Horace Greeley's *New York Tribune*

1845—Cassius Clay's *The True American*

1846—*New York Herald* receives news about Mexican War via telegraph

1848—Associated Press of New York formed

1850—*Harper's Monthly*, edited by Henry J. Raymond

1851—Henry J. Raymond's *New York Times*

1866—First permanently successful transatlantic cable laid

1867—Process of making low cost newsprint from wood pulp

1868—"Marse" Henry Watterson's editorship (for next 50 years) of the Louisville *Courier-Journal*

1883—Joseph Pulitzer buys the *New York World*

1886—Linotype first used in newspaper operation

1889—Kinetoscope invented by Thomas Edison

1890—Photoengraving of halftones introduced

1892—Murray, Kentucky's Nathan Stubblefield demonstrates voice radio transmission

1893—Samuel S. McClure publishes *McClure's Magazine*

1895—Guglielmo Marconi sends wireless messages

1895—William Randolph Hearst buys the *New York Journal*

1896—Adolph Ochs buys the *New York Times*

1902—Era of muckraker magazines

1903—First story motion picture, "The Great Train Robbery," produced

1906—Voice and music transmissions by radio demonstrated by DeForest and Fessenden

1907—United Press organized by Edward W. Scripps

1909—International News Service formed by William Randolph Hearst

1912—News of Titanic disaster reaches U.S. through wireless operator David Sarnoff

1912—Federal law requires license for broadcasting

1914—*New Republic*, journal of opinion, began

1915—National significance of motion pictures with release of multi-reel, feature length "The Birth of a Nation"

1920—KDKA, Pittsburgh, broadcasts election returns

1921—WEAF presents first radio commercials

1923—News magazine, *Time*

1926—Sound added to motion pictures

1926—NBC radio network formed as subsidiary of RCA

1927—Federal Radio Commission formed by Radio Act of 1927

1928—CBS radio network organized

1934—Mutual Broadcasting System established

1934—Communications Act creates FCC

1936—New pictorial magazine, *Life*

1937—Seventeen stations experimenting with television

1939—First daily newspaper to switch to offset printing, *Opelousas* (La.) *Daily World*

1943—ABC network formed as NBC forced to split

1948—Nation becomes aware of TV and its potential

1949-1953—FCC studied allocation of TV channels and various systems of colorcasting

1952—Teletypesetter to process wire stories in general use

1952—Use of transistors produced small, inexpensive radio receivers

1958—UP and INS merge to become United Press International

1962-63—Strike shuts down nine New York City papers for 114 days

1962—Telstar in orbit opens possibilities of international telecasting and other forms of communications

1966—New York *Herald-Tribune*, descendant of Greeley's *Tribune*, dies after long strike

1967—*World-Journal-Tribune* merger from three New York City papers, folds, leaving only three papers in that city

1968—Volunteer movie classification system approved by Motion Picture Association of America

1969—*Saturday Evening Post* ceases publication

1970—The "underground press" continues as a phenomenon of the late 1960's

1971—*Look* ceases publication

1971—Journalism reviews, often taking on the appearance of underground publications, make their appearance

**Books**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Rotha, Paul. *The Film Till Now*. London: Spring Books Drury House, 1967.

*Schramm, Wilbur. *Mass Media and National Development*. Stanford, California: Stanford University Press, 1964.

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Swanberg, W. A. *Citizen Hearst*. New York: Scribner, 1961.

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Talese, Gay. *The Kingdom and the Power* (an "inside look at the *New York Times*"). New York: Bantam Books, Inc., 1970.

Von Douseu. *Horace Greeley: Nineteenth Century Crusader*.

Wall, Joseph H. *Henry Watterson: Reconstructed Rebel*. Fair Lawn, New Jersey: Oxford University Press, 1956.

**Periodicals**

### Academic Periodicals

*Columbia Journalism Review*—published by the Graduate School of Journalism, Columbia University, a lively presentation of current press issues.

*Journalism Quarterly*—published by the Association for Education in Journalism, devoted to research articles in journalism and mass communications.

*Public Opinion Quarterly*—emphasizes political and psychological phases of communication, book reviews, and summaries of public opinion polls.

### Book and Magazine Publishing

*Ayer's Directory of Newspapers and Periodicals*—an annual publication, in book format, which lists magazine and newspaper statistics and information.

*Publishers' Weekly*—a trade journal for the book publishing industry.

### Newspapers

*APME Red Book*–an annual report of the Continuing Studies Committee of the Associated Press Managing Editors Association.

*Editor and Publisher*–an industry trade journal focusing on the daily newspaper and general industry problems.

*Editor and Publisher International Year Book*–source for statistics and information about daily newspapers.

*The Kentucky Press*–a monthly newspaper focusing on the daily and weekly newspapers in Kentucky.

### Radio and Television

*Broadcasting*–a trade journal which is considered the spokesman for the industry.

*Educational Television*–with articles on TV's use as a learning tool.

*Journal of Broadcasting and Television Quarterly*–a professional journal.

*Television Age*–a trade journal emphasizing television, with little mention of radio broadcasting.

*TV Communications and Telecommunications*–emphasizes various aspects of the growing cable TV industry.

### Scholastic Journalism

*Communications: JET*–published by the Journalism Education Association, emphasizes curriculum and teaching of journalism.

*Photolith*–published by the National School Yearbook Association, gives primary attention to the publication of the yearbook.

*The School Press Review*–published by the Columbia (University) Scholastic Press Association, focuses on the entire school press. Gives emphasis to activities of state and national associations.

*Scholastic Editor: Graphics-Communications*–published by the National Scholastic Press Association, gives a graphically exciting presentation of the entire school press. Photography receives much attention.

**Films**

"Benjamin Franklin" 18 min
This film includes material on his success as a printer, as a writer, and as a publisher in colonial Philadelphia. University of Michigan

"Colonial Printer" 26 min/color
An apprentice in a 1775 printshop learns the printing trade. He shows colonial newsgathering techniques when he goes to Lexington on assignment. University of Georgia $5.00

"Focus on a Century of Communications" 27 min
Communications progress in past 300 years. The expansion from the printer's handset circular to the modern automated newspaper is depicted. P. H. Glatfelter, Spring Glove, Pennsylvania 17362 Free

"One Nation Indivisible: Horace Greeley" 20 min
Lincoln asks Greeley to help bridge the gap between the North and South after the Civil War. Brigham Young University $3.50

"The Overthrow of the Tweed Ring" (You Are There) 27 min/b&w
In 1871, Thomas Nast, cartoonist for *Harper's Weekly,* in association with the *New York Times,* crusaded to defeat Boss Tweed. University of Kansas $5.00

"Tiger's Tale: Thomas Nast v. Boss Tweed" 20 min
Dramatizes Nast's campaign against Tammany Hall. Stresses the importance of the political cartoon and journalism and their influence on the public. Brigham Young University $3.50

"A Tradition of Conscience" 27 min/color
Discusses the history and operation of the *St. Louis Post-Dispatch. St. Louis Post-Dispatch,* 1133 Franklin Avenue, St. Louis, Mo. 63101 Free

**Tapes**

"Spin Back the Years"
Light-hearted conversation between the Curator of the National Voice Library and a young professor of Humanities at Michigan State University. Conversation is bridged to some rare recordings of authentic speech and music during the last half century. Available on 7.5 or 3.75 i.p.s. tapes or cassettes from Michigan State University.

**Recordings**

"I Can Hear It Now," Volumes I, II, III
A narration by Edward R. Murrow, featuring the recorded voices of those who were making news from 1919 to the late 50s. Three albums from *Columbia Masterworks.*

"Old Time Radio"
A series of two albums provides excerpts from early radio shows. Excellent way to let students hear parts of original radio comedy programs, soap operas, and well produced mysteries. Available from *Columbia Musical Treasures.*

"Pardon My Blooper!"
Radio and television's most hilarious boners. Two 45 rpm records on the *Jubilee* label.

# FREEDOM, RESPONSIBILITY AND CONTROL OF THE MEDIA

## Unit 8: Freedom, Responsibility, and Control of the Media

Students completing this unit should have a greater appreciation of press freedom guaranteed by our government and a greater understanding of our constitutional and statutory limitations of these freedoms. In becoming familiar with these limitations, students will acquire a rudimentary understanding of communications law which will be of value to them in editing school publications and producing school news broadcasts. Included in this unit is a study of the reasons for the growth of press freedom as well as the growing self-restraint and professionalism among media workers.

**Objectives**

—To learn how press freedom has evolved

—To become familiar with the guarantees of press freedom

—To develop an awareness of areas of expression which are not protected

—To discover reasons for a growing sense of public responsibility of the press

—To become familiar with the codes of conduct for media groups and professional communicators

**Outline**

I. Evolution of free expression

II. Areas of expression given special treatment

III. Access to governmental information

IV. Responsibility and the mass media

**Freedom, Responsibility, And Control of Media**

I. Evolution of free expression

A. English contributions to press freedom in the 17th Century

1. English kings exercised personal power in the belief that
   a. Knowledge was a means to power
   b. Free dissemination of knowledge was a peril to that power
   c. Laws and practices would impede dissemination of information. Prevailing laws and practices included
      (1) Prohibiting defamation of character (irrespective of the truth of the defamation)
      (2) Prohibiting sedition
      (3) Providing for punitive taxes
      (4) Punishment for contempt of Parliament or the courts
      (5) Secrecy in the operation of government.

2. Early challenges to restrictions on free expression included
   a. Ideological challenges by
      (1) John Milton who wrote *Areopagitica* in 1644. He argued against censorship because "truth would prevail."
      (2) John Locke in his *Second Treatise of Government*. He argued that democracy was impossible if constituents had inadequate information on which to make decisions.
   b. Violations of existing restrictive regulations by
      (1) William Prynn who was sentenced to life imprisonment, in 1637 for publishing a book
      (2) John Twyn who was drawn and quartered in 1663 for printing a book.

B. American contributions to press freedom

1. The attitudes of Colonial governors reflected the attitude of the English establishment—that dissemination of knowledge must be tightly controlled through
   a. Suppression, with the classic example of *Public Occurrences*, the first newspaper to be published in the American Colonies
   b. Licensing of publications

2. American violations of restrictions of free expression which established precedents included acts by
   a. James Franklin, who in 1723 refused to submit the *New England Courant* to licensing
   b. John Peter Zenger, who successfully used truth as a defense against a libel charge for the first time in 1735.

3. Americans further insured against restrictions on press freedom by adding the First Amendment to the U.S. Constitution in 1791. The courts also decided in 1925 that states could not invade freedom of expression under the 14th Amendment.
   a. Most members of the judiciary have held that freedom of expression is not absolute.
   b. Chief Justice Oliver Wendell Holmes held that where there is a "clear and present danger" to society expression could be curtailed.
   c. Justice Hugo Black has, however, consistently held that the First Amendment provides for no exceptions to free expression.

**Activities**

1. Have students write a short paper on what freedom of expression means in the United States.
2. A comparison of limitations placed on expression in various societies at different points in history may be discussed in class. Assign reports on different political systems and how expression was handled in each.
3. Have a superior student write a report on the concepts of Locke and how they affected our form of government. The student should give particular attention to the concept of free expression.
4. Assign a critical analysis of Milton's *Areopagitica.*
5. Let students make oral or written reports on William Prynn, John Twyn, Benjamin Harris, James Franklin, John Peter Zenger, Sir William Blackstone, Thomas Erskine, Adam Smith, John Stuart Mill, and Thomas Jefferson as they related to freedom of expression.
6. Discuss violation of the law in an attempt to change the law and the nature of punishment for such violations.

II. Areas of expression given special treatment

A. Exceptions to free expression intended to protect the state include
   1. Seditious libel—which presumes that the state has the right to protect itself from defamation
   2. Sedition—publication of information which would aid the enemy in time of war
   3. Publication of statutorily prohibited information in some states, such as names of minors and names of welfare recipients
   4. Publication of federal documents which are classified

5. Unrestricted broadcasting by radio and television stations. This has resulted in regulatory control by the government through the Federal Communication Commission.

**Activities**

1. Have a panel of students discuss the sedition law and its application by the U.S. government during the Vietnam War, World War II, World War I, the Civil War, and the Revolutionary War, including the period shortly after the Revolutionary War.
2. Suggest that students write a report supporting one of the following positions: "Classification of U.S. documents–imperative to the national security" or "Classification of U.S. documents–blinders for the public."
3. Assign an oral report on the implications of the publication of the "Pentagon Papers" by the *New York Times*.
4. Schedule a debate, Resolved: "The Names of Minors Never Be Published by the Media."
5. Have a representative of your local radio or television station discuss the role of the Federal Communications Commission and the controls imposed by this regulatory agency.
6. Students should construct a statement in a context that they feel would be a "clear and present danger." Other students may discuss whether or not the statement and situation really constituted a "clear and present danger."

B. Exceptions to free expression intended to protect the individual

1. Laws against blasphemy are attempts to keep a religion or religious beliefs from coming under attack. Cases of this type are seldom sustained today because of the vagueness of the law.
2. Copyright permits an author the right to control and profit from his own work.
3. Privacy is insured unless waived by
   a. Taking public employment
   b. Gaining the public eye and becoming a public figure
   c. Becoming a news figure.
4. Laws against libel protect private reputations. Of major consideration are
   a. Libel cases where there are written accusations (libel *per se*) which
      (1) Impute the commission of a crime
      (2) Impute a loathsome or contagious disease

(3) Damage a person in his business, trade, calling, or profession
(4) Impute unchastity or immorality of a woman or girl.

b. Damages which are
(1) Assumed where there is libel *per se*
(2) To be proved by the damaged party in all other cases
(3) Affected by
(a) The severity of the defamation
(b) Repeating the original libel
(c) Retraction of the libel
(d) The presence of malice
(e) The care used by the communicator in researching the report
(f) The impossibility of editors researching stories covered for them by syndicated news services.

5. Laws against obscenity aim at keeping children and other members of society from being exposed to salacious material. A publication is deemed obscene only if
a. It is considered as a whole
b. It appeals to "prurient interests" of the average adult or the average minor in a particular community
c. Its advertising appeals to "prurient interests" despite the content.

C. Special protection is given to encourage the exercise of free expression. Those who report on official proceedings are immune from prosecution, irrespective of truth, if they
1. Report only comments made during the proceedings
2. Make accurate reports
3. Do not report quotations or other parts of official proceedings out of context.

**Activities**

1. Have an outstanding student report on how malice affected the damages awarded in the libel case of Quentin Reynolds v. Westbrook Pegler as reported in *My Life in Court* by Louis Nizer.
2. Invite a newspaper editor and a television or radio station manager to talk to students about how libel and slander laws affect their media.
3. Have students write libelous stories about fictional characters (perhaps comic strip characters) and a fact sheet about the characters. Have other students identify the libelous statements in these stories.

4. Have a student photographer in your class report on the libel and privacy laws as they relate to photography.
5. Ask a member of the school newspaper or yearbook staff who is a member of your class to give an oral report on libel judgment which have been sustained against school publications.
6. Assign an oral report on how *New York Times* v. Sullivan (1964) affected our present concept of libel.
7. Have a student explain the concept of "variable obscenity" and how this affects newspapers, magazines, television, and the motion pictures.
8. Schedule a debate, Resolved: "The Rating System (G, GP, R, X) Is a Successful Answer to the Problem of Obscenity in Movies."

III. Access to governmental information

A. Historical limitations

1. Actions of the Continental Congress were secret.
2. The working meetings of the Constitutional Convention were secret.
3. The U.S. House of Representatives met in secret until 1789.
4. The U.S. Senate opened its doors to the public and reporters in 1795.

B. Contemporary limitations

1. Forty per cent of all Congressional Committee meetings are secret.
2. "Open meeting" laws are not in force in 13 states. These acts have been enacted in eight states since 1964 and in Kentucky since 1968. They have, however, undergone many amendments which provide for secrecy in some meetings.
3. "Open records" laws are not in force in 10 states. Kentucky has an effective "open records" law, but excepts minors and those on welfare rolls.
4. Equipment restrictions
   a. Grow out of
      (1) Legislative forbearance from prescribing what shall be permissible recording equipment for reporters covering other governmental bodies

(2) The American Bar Association consensus which greatly influences the actions of its members who are governmental officials. Canon 35 of the ABA is influential in keeping electronic and photographic equipment out of most U.S. courtrooms

b. Extend to cameras, tape recorders, and television cameras.

**Activities**

1. Have a student interested in photography discuss Canon 35–its origin and the appropriateness of its being invoked today. Discuss available light, miniature cameras, and other means of making photographs inobtrusively.
2. Invite a local attorney or judge to speak about access in local government and/or to speak about the appropriateness or inappropriateness of Canon 35.
3. Have students debate, Resolved: "Cannon 35 Is Important to the Fair Administration of Justice in the Local Circuit Court."
4. Have students determine the attitude of their local courts and other major governmental bodies about the use of cameras and tape recorders in the news coverage of their meetings.
   *Note: Canon 35 provides that:*
   *"Proceedings in court should be conducted with fitting dignity and decorum. The taking of photographs in the courtroom, during sessions of the court or recesses between sessions, and the broadcasting or televising of court proceedings, distract participants and witnesses in giving testimony and create misconceptions with respect thereto in the mind of the public and should not be permitted."*
5. Suggest that students may investigate the "open meeting" attitudes of county, city, and school boards. Students may be assigned to learn of official attitudes of one board or court. With 20 to 30 students in a class, all major county, city, and school bodies may be covered. Subsequently students may discuss official attitudes about "open meetings" in their community.
6. Assign an oral report on the work of the Moss Congressional Subcommittee in investigating secrecy in government.

IV. Responsibility and the Mass Media

A. Historical press bias

1. News, as well as editorials, was tailored for the elite who could
   a. Read; only the rich had formal educations
   b. Support the newspaper by
      (1) Purchasing copies

(2) Purchasing advertising
(3) Subsidizing the newspaper supporting his philosophy.

2. News as well as editorials was tailored for those supporting a particular
   a. Religious philosophy
   b. Political philosophy, which came in the form of
      (1) Direct subsidies from a political party if it were out of power
      (2) Indirect subsidies from a political party if it were in power by
         (a) Government printing contracts
         (b) Appointments as postmasters.

B. A more responsible press
   1. With the development of the Penny Press in 1833
      a. Publishers had larger circulations and were less dependent upon political or religious support or support of individual subscribers.
      b. Publishers were less at the whim of individual advertisers because larger circulation generated a greater amount of and more diverse advertising.

   2. Some critics say media
      a. Are more responsible today than at any prior time in history because of
         (1) Widespread circulation and viewing audiences
         (2) Diversified advertising support
         (3) Media competition
         (4) Training of communicators that stresses the public service aspect of the profession of journalism
         (5) Professional asssociations that have developed codes of conduct (see Appendices)
      b. Have not lived up to their professional responsibilities as evidenced by
         (1) Hutchins' "Commission on Freedom of the Press" report–1947
         (2) Warren Commission report–1964
         (3) Vice President Spiro T. Agnew's speech in Des Moines where he suggested that the networks "be made responsible"
      c. Have been too aggressive and, therefore, unfair and biased
      d. Have been too timid lest controversial statements offend subscribers, advertisers, stock holders, or governmental officials.

C. Reactions to explicit and implicit threats

1. Media leaders have made a strong defense of press freedom.
2. Voluntary codes of conduct were developed in the hope that this would avert the imposition of governmental standards (see Appendices for texts of these codes).

**Activities**

1. Construct a fictitious story about your school which would harm the reputation of the school in the community. Have students write an essay about their ethical dilemma as journalists and as members of the school community. Would they write the story? Would they print the story if they were the editor of the school newspaper? Would they print it in an edited form?
2. Schedule a debate, Resolved: "The U.S. Government Should Make Sure That Journalists Publish Stories Which Are Accurate and Fair."
2. Reproduce codes found in the Appendix. Ask students to read and then discuss these codes in light of contemporary standards as they know them.
5. Organize a debate, Resolved: "Vice President Spiro Agnew Is Correct in Charging That Television Network News Is Biased."
6. Have students write a press code for their school newspaper, yearbook, literary magazine, radio station, or closed circuit television station.

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The Freedom of Information Center, School of Journalism, University of Missouri, Columbia, Missouri is an excellent source for additional material relating to this unit. It publishes

*FOI Digest*, a digest of the recent laws, court decisions, periodic articles, books, etc. related to communications law, is published bi-monthly. $5.00 per year

*Freedom of Information Center Reports*, are in-depth studies of various facets of communications law. Copies published during the year are provided at no extra cost if you subscribe to the FOI Digest. Individual and back copies are available at 25c each. Nearly 300 reports are now available. (FOI Center Report No. 0013, *The Pentagon Papers and the Public*, July, 1971 would be especially useful for use in this unit)

**Films**

"Censorship: A Question of Judgment" 5 min/sound/color
A high school reporter and her principal consider whether or not to publish a picture of a student fight. Indiana University A-V CSC 1561. $4.50

"The Constitution and Censorship" 29 min/sound/b&w
Deals with two court cases involving censorship on religious grounds by governmental agencies. Indiana University A-V CS 1072 $6.75

"Federal Government: The F.C.C." 15 min/sound/b&w
Describes the function of the four bureaus of the Federal Communications Commission. University of Illinois A-V $3.55

"Freedom of the Press" 17 min/sound/b&w
Review of freedom of the press in America from 1735 to the present. University of Illinois A-V $3.15

"Freedom of the Press" 30 min/sound/b&w
Examines the problem of censorship in the U.S. University of Minnesota A-V $5.00

"Justice and the Journalist" 30 min/kinescope
Panel examines the validity of press charges that the government attempts to censor and control news. University of Michigan TV Center $7.00/2 days

"Mightier Than the Sword: Zenger and Freedom of the Press" 26 min/b&w
Introduction to major contributor to American press freedom. University of Arizona A-V $1.00

"Six Hours to Deadline: A Free and Responsible Press" 19 min/b&w
National Council of Teachers of English sponsored film analyzes the ethical problems related to journalism and literature. Southern Illinois University A-V $3.15

"Story That Couldn't be Printed" 11 min/sound/b&w
Dramatization of the life of John Peter Zenger. Indiana University A-V KS 53 $3.15

"Student Press Conference" 30 min/kinescope
Henry Steele Commager discusses privacy, prying, and governmental denial of access to records. University of Michigan TV Center $7.00/2 days

## Recordings

### Cassette Audio Tapes

"Agnew vs. the Media"
Vice President Spiro Agnew's speech about the lack of objectivity in television network news.

"Libel and Slander"
Washington attorneys discuss the recent decisions that have changed our concept of libel and slander.

"Obscenity and Pornography"
A heated discussion of what constitutes obscenity and pornography according to contemporary legal standards.

All of the above tapes are available from: Forum Associates, Inc.
512 Transamerica Building
Tucson, Arizona 85701

### Reel-to-reel Audio Tapes

"Cooperative Advertising, Its Legal Aspects" 28 min/3¾ ips
Technical presentation of the influence of the Robinson-Patman Act, the FTC, and state statutes. AL 69-117

"The Increasing Impact of Law on Advertising" 45 min/3¾ ips
Particular attention is given to the role of the public relations agency and its liability in advertising campaigns. AL 67-103

(Both of the above tapes are so technical that they will be of little value to the average high school class)

The above tapes are available from: Ad-tapes
10455 Ashton Avenue
Los Angeles, California 90024

# INTELLIGENT USE OF THE MEDIA

**Unit 9:**

**Intelligent Use of the Media**

To affirm the belief that a man can use intelligently anything that he understands, this final unit of *Learning About Mass Communications* reviews the functions of the media and recommends methods of examining a medium in two major ways: (1) by measuring its potential vs. its actual performance; (2) by weighing its effects (both positive and negative) on an audience. Consideration is also given to current use of the media.

**Objectives**

–To reinforce student understanding of the possibilities and limitations of each medium

–To establish guidelines for measuring the techniques and effects of a medium

–To increase student awareness of choice–the individual's freedom to use a medium as *he* wishes

**Outline**

I. Scope of the media

II. Media measurement

III. Use of the media

**Intelligent Use of the Media**

I. Scope of the media

A. Newspapers

1. The newspapers can provide local and in-depth news and entertainment that other media cannot provide.

2. Newspapers most often have the largest news gathering staff and provide more widespread coverage than do any of the other media.

**Activities**

1. Compare and contrast news coverage in several local newspapers or a local daily newspaper with a county or suburban weekly newspaper.

2. Obtain several editions of a metropolitan daily for one day and have class note changes in copy and makeup.

3. Have students write a paper supporting or opposing a contention made by Walter Cronkite that "we (television) cannot give the people the bulk of the information they need in any given community . . . we cannot give the day-by-day news in the depth the people need to exercise their franchise."

4. Have students obtain a copy of their local newspaper and make a tape recording of the local news broadcast on radio or television. They should then underline in the newspaper all facts given on the air. Discuss in class the news provided by the electronic media.

B. Magazines

1. Specialized functions are served by magazines.

2. While photographs often play a larger role in magazines than in newspapers, they are not nearly as dramatic as the visuals presented by television and film. Studies show that illustrative material makes the articles more acceptable but that people seldom remember the nature of the illustrations.

3. Because writers and editors of magazines have fewer deadlines than do their newspaper colleagues, magazines are
   a. Less likely to have mechanical errors
   b. Less likely to have factual errors
   c. More likely to have a greater amount of interpretation in every article
   d. More likely to use quality graphics and illustrations.

**Activities**

1. Have students review functions of various types of magazines by analyzing the table of contents of a news publication, a women's magazine, a business journal, or a literary publication.
2. Ask students to discuss the limitations imposed upon magazines by dependence on the printed word and on photographs.
3. Students should compare news magazine's handling of major news story with coverage by television, radio, and newspaper.
4. Have students examine one or two pulp publications (*True Story, True Detective*) for content, audience, and effect. Have them compare this to the entertainment content of television, radio and the newspaper.

C. Radio

1. Radio must convey programming by auditory means only.
2. The imagination can be employed to convey dramatic mental images.
3. Retention is at its lowest when communications are strictly aural.
4. The radio receiver is inexpensive and can go nearly anywhere. Because radio is a relatively low cost means of communication and reception, compared to the other media, and because it requires no special skills (reading) or concerted attention as with the other media, programming has been more varied. Some stations aim their programs at large minority groups such as the young, black, and cultured (classical music).

**Activities**

1. Tape a radio news broadcast for comparison to a newspaper's handling of the same story.
2. Interview a local radio disc jockey on the entertainment function of radio.

D. Television

1. Television can provide a more vivid and more dramatic presentation of material than can any of the other media, with the possible exception of film. Television productions have these qualities because they are both visual and aural.
2. Television frequently does not give concerted attention to newsworthy events because of its heavy commitment to entertainment.
3. Because television is a visual medium it is
   a. Inclined to focus on action and/or violence rather than contemplation and accord
   b. Potentially the greatest educational tool that man has yet devised.

**Activities**

1. Ask students to discuss the limitations of television because of its dependence on visual and auditory effects.
2. Have students write a paper comparing television and newspaper treatment of a major news story in which violence plays a role.
3. Develop with the class a listing of the major categories of programs offered on television (some are listed in the unit on entertainment). Have students compare the program offerings of commercial with non-commercial television stations. Have them discuss the entertainment vs. the educational function.
4. Invite a representative of a local educational television station to speak to the class about the purpose and programming of the non-commercial channels.
5. Have students prepare group presentations of news stories, features, editorials, or advertisements as they would be presented on television, radio, or in a newspaper.

II. Measuring the media

A. Inductive measurement

1. While it is presumed that media continually experiment to provide new material, it is generally assumed that the content of the media is largely determined by its audience. Audience reaction is gauged by
   a. Ratings of the electronic media
   b. Circulation of the print media
   c. Letters to the editor
   d. Phone calls to radio and television stations
   e. Readership surveys.
2. Audience reaction is not always determined so rationally, however. Occasionally it is based upon a
   a. Hunch of an editor or publisher
   b. Lack of support of a program or medium by advertisers who are presumed to know what the audience wants.

**Activities**

1. Have students conduct an audience poll of television viewing to determine which shows students approve and which they reject. On the basis of the poll, have students make some generalizations about student taste.
2. Students may debate the topic, Resolved: "Television should seek a higher level of programming and stop reflecting the tastes of a mass audience."

3. Have a sports reporter or editor discuss the appeal of the sports page. After the speaker has given his presentation, ask the students to find out what research has revealed about the appeal of the sports page (see Krieghbaum). Have students do a local survey to determine local attitudes.
4. If near Louisville, ask the Ombudsman at the *Courier-Journal* and *Louisville Times* to speak to the class on the effect audience reaction has on the operations and/or content of either newspaper. If local newspaper has no official ombudsman, invite another representative to discuss this subject.

B. Deductive measurement

1. Individual news stories should stand up to the primary test of accuracy.
2. The overall performance of the media should be judged by accuracy, responsibility, integrity, and leadership.
3. Accurate deductive measurement of any medium presumes a knowledge of its purposes, functions, strengths, limitations, and ideals.

**Activities**

1. Have students in your class divide the local media among them and analyze the performance of the media against the criteria set up by codes (see Appendices).
2. The *Courier-Journal* appears on every "Ten Best" list compiled. Have students write an in-class paper listing their reasons for this.
3. Ask students to discuss the extent to which tone and diction affect the accuracy of a news story and its presentation.
4. Videotape a television newscast. Play it without sound. Ask students to write an in-class analysis of the feelings of the reporter based upon his gestures and facial expressions. Play the newscast with sound and have students see how close they came to correctly identifying the feelings of the reporter.
5. Have small groups prepare television and radio newscasts from a newspaper article. They should try to convey the tone of the article through facial expression, gesture, and voice.
6. Discuss characterization, theme, setting, and plotting as factors which affect the evaluation of the overall performance of the media in entertainment.
7. Make an audio-tape of a television soap opera and play it for the class. Have the students note how audio presentations differ from audio-visual presentations.

8. Compare a copy of a television script with a play script, noting differences in directions to cast and crew.
9. Have students clip and discuss narration found in newspaper stories. Have them consider the development of character in feature stories.
10. Evaluate a short story from the *New Yorker*, *Good Housekeeping*, and any other national magazine in terms of literary criteria used for television drama. Have students convert a short story to a television play.
11. Using criteria (following this activity), discuss literary value of television soap operas and other dramatic presentations.

## LITERARY ANALYSIS

1. Structure
   a. Does the drama follow traditional narrative form: exposition, complication, climax, resolution?
   b. Is there any use of flashback, other variations in structure?
2. Dialogue
   a. Is dialogue believable? Appropriate to character?
   b. Are cliches, trite expressions, or slang terms included?
   c. Is language colloquial or standard? Is usage level appropriate to characterization? Believable?
3. Characterization
   a. Are characters rounded or flat? Is there a difference between portrayal of regular members of cast and guest performers?
   b. Are traits of lead characters consistent? Do lead characters achieve some personal harmony?
   c. Do characters evidence traits which audience reveres — with which audience can identify?
4. Plotting
   a. What is the major source of conflict?
   b. Is there complete solution of conflict at drama's conclusion?
   c. What is the basis of conflict: psychological, physical, other?
5. Theme
   a. Is the theme of fundamental importance?
   b. Is the theme conveyed through character? through conflict?

6. Setting
   a. What influences does setting have on the show? Does setting convey mood? Provide plot support
   b. Is setting appropriate? Is it distracting? Believable?

7. Special techniques
   a. Music
      (1.) How is music used? purpose? success?
      (2.) Do melody or instrumentation affect response to show?
   b. Camera shots
      (1.) Use of close ups
         (a.) Are close ups effective in portraying emotions? Are they overdone?
         (b.) Would dialogue be as effective as camera angles?
      (2.) Scene shifts
         (a.) Are scene shifts subtle? Too abrupt? Transitions?

8. Commercials
   a. Type drama, cartoon—)
   b. Effectiveness

9. Audience
   a. Age
   b. Level of intellect
   b. Economic level

10. Evaluation—critical generalization.

III. Use of the media

A. Use today

1. Americans are most reliant upon these media for news: television, newspapers, radio, and magazines, respectively.

2 Television has a tremendous impact because
   a. There are more than 800 television stations in operation.
   b. More than 54 million families have one or more television sets.
   c. The average person watches television more than two hours each day.

d. Families spend more than 300 million viewing hours before their television sets each day.

e The average American between his 2nd and 65th year spends almost nine complete years of his life watching television.

f. Children spend more time watching television than going to school during their school years.

3. Newspaper readers, on the average, devote about one-half hour a day to reading the newspaper. They must be selective because there is considerably more material available. They must be able to distinguish between the significant and insignificant, fact and opinion, and slanted and straight news.

4. Intelligent use of the print media requires reading skills and a capacity to analyze critically the work of the media. This provides for a selectivity of users. Those persons who are most capable find the print media most useful and use the print media most. Editorials perhaps represent the highest form of periodic literature and reasoning. Research has shown that editorials are more popular with

a. Men than with women

b. The old than with the young

c. Executives and professional people than with skilled and unskilled workmen

d. Middle and upper socio-economic classes than with the lower socio-economic class

e. Highly educated than with those having little formal education

f. The opinion-makers than with the followers

g. People in the Middle Atlantic area and least popular in the South

h. People who do not read comics and least popular with those that do read comics. (Studies of children in grades 2 to 10 show that comics are the most popular reading matter. Between grades 10 and 12 local news becomes more popular than comics)

i. All people in time of crisis.

B. Effect today

1. It is suggested that many of the positive ills of modern society are caused by television when it

a. Consumes 22,000 hours, between ages 3 and 18, that would otherwise be used for passive contemplation or interaction with siblings, playmates, parents, grandparents, and strangers
b. Provides quick and too-easy solutions to complex problems in situation dramas and advertising, which children come to expect in society at large
c. Depicts excessive violence. In 1969 the National Commission on the Causes and Prevention of Violence revealed that in an average week of television programming, an incident of violence occurred every 14 minutes and a killing occurred every 45 minutes
d. Repeats its questionable programming, because the effects on outlook and values are cumulative; each program and each advertisement has only a small effect, but the sum total of all of these messages is considerable.

2. It is suggested that the problems of making America a literate nation have been increased by the introduction of television. In 1971 there were
   a. 7 to 8 million school children who could not read well enough to make full progress in school
   b. 5 million job seekers who were not functionally literate
   c. 25 million workers who could not advance because of reading disabilities
   d. 18½ million Americans who could not read well enough to fill out routine applications for a loan, driver's license, welfare benefits, or medical aid.

3. It is also emphasized that television has the *potential* of increasing the educational level of all citizens, because
   a. By the time a child enters kindergarten he has spent more time learning about life from television than the average student spends in a classroom in four years of college
   b. Public television and instructional television is making a conscious attempt to provide programming of educational merit
   c. Some programs on commercial television, such as "Sesame Street," have attempted to prepare mass audiences to develop reading skills.

C. Future potential
   1. Although there is a diminishing number of cities with two or more competing newspapers, transportation is such that several newspapers are available in most cities.

2. A variety of newspapers, magazines, and competing radio and television stations permit media consumers to make media and content choices. This variety also guarantees the forum function of the media.

3. Computers, microcards, and satellites greatly enlarge the variety of sources from which people may obtain information and entertainment.

4. Communications in the future will often be from machine-to-machine rather than from person-to-person or medium-to-person.

5. Individuals will be afforded an even greater choice of material in the future. This will lead to greater specialization by the media. Split-runs already are evidence of this trend.

6. Media, as we now know them, will be altered. Television will be used to deliver print material on facsimile receivers.

7. The ability of individuals to instantly record and reproduce messages is already a reality in copy machine reproductions of print material, copy machine reproductions of microcard materials, audio tape recordings, and video tape recordings.

8. Individuals in the future will be able to spend even more of their time watching or reading rather limited fare. They may choose to read about or view only athletic events, escapist drama, financial information, or other specialized information. It is important that students develop broad and analytical consumption habits before the new information age is upon them.

**Activities**

1. Students may analyze their newspaper-reading by
   a. Keeping a daily log for one week, listing types of materials and names of publications. After each item, have them enter the time (rounded off to the nearest half-hour) spent reading a particular type of material
   b. Tabulating the number of hours per week, and the average hours per day, spent reading
   c. Making a bar graph showing the time spent reading different types of newspaper materials
   d. Compiling figures for total class-readership and making a pie graph showing the reading pattern of the class
   e. Analyzing their individual and group reading strengths and weaknesses. (see Woodring–*Journalism in the Mass Media*)

2. Students may determine their television-viewing habits by
   a. Listing, in order of preference, the types of television programs they watch
   b. Keeping a daily log, for one week, listing the time they spend viewing a particular type of show.
   c. Tabulating the number of hours per day and per week that they spend viewing the different types of shows
   d. Making a bar graph showing individual television-viewing habits
   e. Making a pie graph showing the class television-viewing habits
   f. Analyzing their individual and group television-viewing strengths and weaknesses. (See Woodring–*Journalism in the Mass Media*)
3. Have students compare their reading habits with their television-viewing habits in a class discussion.
4. Have each student write an in-class paper on the intelligent use of a particular medium or of the media.
5. Have students discuss the use of cognitive and persuasive arguments in the media.
6. Tell students to bring advertisements to class that use ethical and unethical argumentative techniques.
7. Show students the filmstrip "Front Page Make-up Patterns Used by American Newspapers" and have them discuss the anticipated reaction of various groups of people to different newspaper makeup techniques. Have them consider how the format of a piece of communication affects the acceptance and intelligent use of the message.
8. Using the literary analysis sheet as a guide, discuss value judgments revealed in television programs like "Ironside," "Bonanza," and "Mod Squad."
9. Have students list some value judgments. Have them plan advertisements that would be appropriate to "sell" these values.
10. Have students clip stories from newspapers or magazines which illustrate the practice of making value judgments.
11. Have students debate the topic, Resolved: "Value Judgments Should Not Be Imposed by One Individual or Group of Individuals on Another."

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Tobin, Richard L. "Publishing by Cathode Ray Tube."
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*Here They Come Again.*

Sevareid, Eric. *In Defense of TV News.*
Available from the Television Information Office, 745 Fifth Avenue, New York City 10022.

*The First Amendment: Strong Enough?*, Center Report No. 007, Freedom of Information Center, Box 858, Columbia, Missouri 65201 (25c each).

Bernstein, Theodore M. *Get More Out of Your Newspaper.*
*Introduction to a Good Reading Habit.*
Available from the School and College Service, The New York Times, 229 West 43rd Street, New York City 10036.
(Additional information on "How to Read the Newspaper" is available from the *Louisville Courier-Journal*, the *St. Louis Post Dispatch*, *The Chicago Tribune*, and other newspapers sponsoring "Newspapers in the Classroom" programs.)

**Films**

"Case History of a Rumor" 57 min/b&w
Traces a widespread rumor concerning an infantry maneuver in the southern U.S. Emphasizes the need for factual reporting. Indiana University CS–1539 $11.75

"Current Events: Understanding and Evaluating Them" 11 min/color
An excellent film demonstrating how news coverage and emphasis differs according to the medium which is producing the news. Indiana University ESC–724 $4.75

"Developing Reading Maturity: The Mature Reader" 11 min/color
This film urges students to be mature readers: to evaluate critically, interpret meaning, understand style, and read comparatively. (Films are also available on each of these points.) Indiana University ES–768 $3.15

"Journalism–Mirror, Mirror on the World?" 52 min/b&w
Analyzes and compares news coverage of a peace demonstration by various media. Best single film for use with this unit. Indiana University IS–636 $11.75

"Reading and Critical Thinking" 14 min/color
A good film to provoke discussion of persuasive techniques found in the print media. Indiana University ESC–962 $7.25

"Talking Sense–What Is a Good Observer?" 30 min/b&w
Dr. Irving J. Lee considers the differences between a good and bad observer. He stresses the ability to see differences. Iowa State University $4.30

"The Task of the Listener" 30 min/b&w
S. I. Hayakawa film on how self-concept controls acceptance or rejection of a message. Sophisticated presentation. Indiana University CS–1094 $6.75

**Filmstrips**

"Front Page Make-up Patterns Used by American Newspapers"
An excellent presentation of the major make-up patterns used by newspapers. (See activity 7 in last group of activities for this unit) Visual Education Consultants, Madison, Wisconsin 53701

**Other Supplementary Materials**

Information on polling procedures can be obtained from A. C. Nielsen Company, 1290 Avenue of the Americas, New York City 10019.

Some excellent guides to current television programs can be found in *Teachers Guides to Television*, Box 564, Lenox Hill Station, New York City 10021.

## Appendix A:

## The APME Criteria For a Good Newspaper

The criteria committee of the Associated Press Managing Editors Association drew up this definition and these criteria for a good newspaper:

A good newspaper prints the important news and provides information, comment and guidance which are most useful to its readers.

It reports fully and explains the meaning of local, national, and international events which are of major significance in its own community. Its editorial comment provides an informed opinion on matters of vital concern to its readers.

By reflecting the total image of its own community in its news coverage and by providing wise counsel in its editorials, a good newspaper becomes a public conscience. It also must be lively, imaginative and original; it must have a sense of humor, and the power to arouse keen interest.

To implement these principles of good editing requires a skilled staff, an attractive format, adequate space for news and comment, and a sound business foundation.

The staff must possess the professional pride and competence necessary to breathe life and meaning into the daily record of history. Good writing must be combined with an effective typographical display of copy and pictures to capture the full drama and excitement of the day's news. Good printing is essential.

News and comment of most immediate interest and importance to the local community shall have priority for the available space, which will depend on the size and resources of the newspaper.

To assure a financially strong and independent publication, and one that is competitive with other media, a good newspaper must maintain effective circulation, advertising and promotion departments.

## Criteria of a Good Newspaper

A good newspaper may judge its own performance — and be judged — by the criteria which follow:

ACCURACY — The newspaper shall:

1. Exert maximum effort to print the truth in all news statements.
2. Strive for completeness and objectivity.
3. Guard against carelessness, bias or distortion by either emphasis or omission.

RESPONSIBILITY — The newspaper shall:

1. Use mature and considered judgment in the public interest at all times.
2. Select, edit, and display news on the basis of the significance and its genuine usefulness to the public.
3. Edit news affecting public morals with candor and good taste and avoid an imbalance of sensational, preponderantly negative or merely trivial news.
4. Accent when possible a reasonable amount of news which illustrates the values of compassion, self-sacrifice, heroism, good citizenship and patriotism.
5. Clearly define sources of news, and tell the reader when competent sources cannot be identified.
6. Respect rights of privacy.
7. Instruct its staff members to conduct themselves with dignity and decorum.

INTEGRITY—The newspaper shall:

1. Maintain vigorous standards of honesty and fair play in the selection and editing of its contents as well as in all relations with news sources and the public.
2. Deal dispassionately with controversial subjects and treat disputed issues with impartiality.
3. Practice humility and tolerance in the face of honest conflicting opinions or disagreement.
4. Provide a forum for the exchange of pertinent comment and criticism, especially if it is in conflict with the newspaper's editorial point of view.
5. Label its own editorial views or expressions of opinion.

LEADERSHIP—The newspaper shall:

1. Act with courage in serving the public.

2. Stimulate and vigorously support public officials, private groups and individuals in crusades and campaigns to increase the good works and eliminate the bad in the community.
3. Help to protect all rights and privileges guaranteed by law.
4. Serve as a constructive critic of government at all levels, providing leadership for necessary reforms or innovations, and exposing any misfeasance in office or any misuse of public power.
5. Oppose demagogues and other selfish and unwholesome interests regardless of their size or influence.

### Guide for a Good Newspaper

A good newspaper should be guided in the publication of all material by a concern for truth, the hallmark of freedom, by a concern for human decency and human betterment, and by a respect for the accepted standards of its own community.

## Appendix B:

## The Canons of Journalism

In its first meeting in 1923, the American Society of Newspaper Editors adopted a code of ethics which has become known as the "Canons of Journalism."

The primary function of newspapers is to communicate to the human race what its members do, feel, and think. Journalism, therefore, demands of its practitioners the widest range of intelligence, of knowledge, and of experience, as well as natural and trained powers of observation and reasoning. To its opportunities as a chronicler are indissolubly linked its obligations as teacher and interpreter.

To the end of finding some means of codifying sound practice and just aspiration of American journalism, these canons are set forth:

I. *Responsibility.*—The right of a newspaper to attract and hold readers is restricted by nothing but considerations of public welfare. The use a newspaper makes of the share of public attention it gains serves to determine its sense of responsibility, which it shares with every member of its staff. A journalist who uses his power for any selfish or otherwise unworthy purpose is faithless to a high trust.

II. *Freedom of the Press.*—Freedom of the press is to be guarded as a vital right of mankind. It is the unquestionable right to discuss whatever is not explicitly forbidden by law, including the wisdom of any restrictive statute.

III. *Independence.*—Freedom from all obligations except that of fidelity to the public interest is vital.

1. Promotion of any private interest contrary to the general welfare, for whatever reason, is not compatible with honest journalism. So-called news communications from private sources should not be published without public notice of their source or else substantiation of their claims to value as news, both in form and substance.

2. Partisanship, in editorial comment which knowingly departs from the truth, does violence to the best spirit of American journalism; in the news columns it is subversive of a fundamental principle of the profession.

IV. *Sincerity, Truthfulness, Accuracy.*—Good faith with the reader is the foundation of all journalism worthy of the name.

1. By every consideration of good faith a newspaper is constrained to be truthful. It is not to be excused for lack of thoroughness or accuracy within its control, or failures to obtain command of these essential qualities.

2. Headlines should be fully warranted by the contents of the article which they surmount.

V. *Impartiality.*—Sound practice makes clear distinction between news reports and expressions of opinion. News reports should be free from opinion or bias of any kind.

VI. *Fair Play.*—A newspaper should not publish unofficial charges affecting reputation or moral character without opportunity given to the accused to be heard; right practice demands the giving of such opportunity in all cases of serious accusation outside judicial proceedings.

1. A newspaper should not invade private rights of feelings without sure warrant of public right as distinguished from public curiosity.

2. It is the privilege, as it is the duty, of a newspaper to make prompt and complete correction of its own serious mistakes of fact or opinion, whatever their origin.

VII. *Decency.*—A newspaper cannot escape conviction of insincerity if, while professing high moral purpose, it supplies incentives to base conduct, such as are to be found in details of crime and vice, publication of which is not demonstrably for the general good. Lacking authority to enforce its canons, the journalism here represented can but express the hope that deliberate pandering to vicious instincts will encounter effective public disapproval or yield to the influence of a preponderant professional condemnation.

## Appendix C:

## The Code of Ethics of the National Conference of Editorial Writers

Journalism in general, editorial writing in particular, is more than another way of making money. It is a profession devoted to the public welfare and to public service. The chief duty of its practitioners is to provide the information and guidance toward sound judgments which are essential to the healthy functioning of a democracy. Therefore the editorial writer owes it to his integrity and that of his profession to observe the following injunctions:

1. The editorial writer should present facts honestly and fully. It is dishonest and unworthy of him to base an editorial on half truth. He should never consciously mislead a reader, distort a situation, or place any person in a false light.

2. The editorial writer should draw objective conclusions from the stated facts, basing them upon the weight of evidence and upon his considered concept of the greatest good.

3. The editorial writer should never be motivated by personal interest, nor use his influence to seek special favors for himself or for others. He should himself be above any possible taint of corruption, whatever its source.

4. The editorial writer should realize that he is not infallible. Therefore, so far as it is in his power, he should give a voice to those who disagree with him — in a public letters column or by other suitable devices.

5. The editorial writer should regularly review his own conclusions in the light of all obtainable information. He should never hesitate to correct them should he find them to be based on previous misconceptions.

6. The editorial writer should have the courage of well-founded conviction and a democratic philosophy of life. He should never write or publish anything that goes against his conscience. Many editorial pages are the products of more than one mind, however, and sound collective judgment can be achieved only through sound individual judgments. Therefore, thoughtful individual opinions should be respected.

7. The editorial writer should support his colleagues in their adherence to the highest standards of professional integrity. His reputation is their reputation, and theirs is his.

## Appendix D:

## Code of the Comics Magazine Association Of America

**Preamble**

The comic book medium, having come of age on the American cultural scene, must measure up to its responsibilities.

Constantly improving techniques and higher standards go hand in hand with these responsibilities.

To make a positive contribution to contemporary life, the industry must seek new areas for developing sound, wholesome entertainment. The people responsible for writing, drawing, printing, publishing and selling comic books have done a commendable job in the past, and have been striving toward this goal.

Their record of progress and continuing improvement compares favorably with other media in the communications industry. An outstanding example is the development of comic books as a unique and effective tool for instruction and education. Comic books have also made their contribution in the field of letters and criticism of contemporary life.

In keeping with the American tradition, the members of this industry will and must continue to work together in the future.

In the same tradition, members of the industry must see to it that gains made in this medium are not lost and that violations of standards of good taste, which might tend toward corruption of the comic book as an instructive and wholesome form of entertainment, will be eliminated.

Therefore, the Comics Magazine Association of America, Inc. has adopted this Code, and placed strong powers of enforcement in the hands of an independent Code Authority.

Further, members of the Association have endorsed the purpose and spirit of this Code as a vital instrument to the growth of the industry.

To this end, they have pledged themselves to conscientiously adhere to its principles and to abide by all decision based on the Code made by the Administrator.

They are confident that this positive and forthright statement will provide an effective bulwark for the protection and enhancement of the American reading public, and that it will become a landmark in the history of self-regulation for the entire communications industry.

### Code for Editorial Matter

#### General Standards Part A

1–Crimes shall never be presented in such a way as to create sympathy for the criminal, to promote distrust of the forces of law and justice, or to inspire others with a desire to imitate criminals.

2–No comics shall explicitly present the unique details and methods of a crime.

3–Policemen, judges, government officials and respected institutions shall never be presented in such a way as to create disrespect for established authority.

4–If crime is depicted it shall be as a sordid and unpleasant activity.

5–Criminals shall not be presented so as to be rendered glamorous or to occupy a position which creates a desire for emulation.

6–In every instance good shall triumph over evil and the criminal punished for his misdeeds.

7–Scenes of excessive violence shall be prohibited. Scenes of brutal torture, excessive and unnecessary knife and gun play, physical agony, gory, and gruesome crime shall be eliminated.

8–No unique or unusual methods of concealing weapons shall be shown.

9–Instances of law enforcement officers dying as a result of a criminal's activities shall be discouraged.

10–The crime of kidnapping shall never be portrayed in any detail, nor shall any profit accrue to the abductor or kidnapper. The criminal or the kidnapper must be punished in every case.

11–The letters of the word "crime" on a comics magazine cover shall never be appreciably greater in dimension than the other words contained in the title. The word "crime" shall never appear alone on a cover.

12–Restraint in the use of the word "crime" in titles or sub-titles shall be exercised.

#### General Standards Part B

1–No comic magazine shall use the word horror or terror in its title.

2–All scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, masochism shall not be permitted.

3—All lurid, unsavory, gruesome illustrations shall be eliminated.

4—Inclusion of stories dealing with evil shall be used or shall be published only where the intent is to illustrate a moral issue and in no case shall evil be presented alluringly nor so as to injure the sensibilities of the reader.

5—Scenes dealing with, or instruments associated with walking dead, torture, vampires and vampirism, ghouls, cannibalism and were-wolfism are prohibited.

## General Standards Part C

All elements or techniques not specifically mentioned herein, but which are contrary to the spirit and intent of the Code, and are considered violations of good taste or decency, shall be prohibited.

### Dialogue

1—Profanity, obscenity, smut, vulgarity, or words or symbols which have acquired undesirable meanings are forbidden.

2—Special precautions to avoid references to physical afflictions or deformities shall be taken.

3—Although slang and colloquialisms are acceptable, excessive use should be discouraged and wherever possible good grammar shall be employed.

### Religion

1—Ridicule or attack on any religious or racial group is never permissible.

### Costume

1—Nudity in any form is prohibited, as is indecent or undue exposure.

2—Suggestive and salacious illustration or suggestive posture is unacceptable.

3—All characters shall be depicted in dress reasonably acceptable to society.

4—Females shall be drawn realistically without exaggeration of any physical qualities.

Note: It should be recognized that all prohibitions dealing with costume, dialogue or artwork apply as specifically to the cover of a comic magazine as they do to the contents.

### Marriage and Sex

1—Divorce shall not be treated humorously nor represented as desirable.

2—Illicit sex relations are neither to be hinted at or portrayed. Violent love scenes as well as sexual abnormalities are unacceptable.

3—Respect for parents, the moral code, and for honorable behavior shall be fostered. A sympathetic understanding of the problems of love is not a license for morbid distortion.

4—The treatment of love-romance stories shall emphasize the value of the home and the sanctity of marriage.

5—Passion or romantic interest shall never be treated in such a way as to stimulate the lower and baser emotions.

6—Seduction and rape shall never be shown or suggested.

7—Sex perversion or any inference to same is strictly forbidden.

### Code for Advertising Matter

These regulations are applicable to all magazines published by members of the Comics Magazine Association of America, Inc. Good taste shall be the guiding principle in the acceptance of advertising.

1—Liquor and tobacco advertising is not acceptable.

2—Advertisement of sex or sex instruction books is unacceptable.

3—The sale of picture postcards, "pin-ups," "art studies," or any other reproduction of nude or semi-nude figures is prohibited.

4—Advertising for the sale of knives, concealable weapons, or realistic gun facsimiles is prohibited.

5—Advertising for the sale of fireworks is prohibited.

6—Advertising dealing with the sale of gambling equipment or printed matter dealing with gambling shall not be accepted.

7—Nudity with meretricious purpose and salacious postures shall not be permitted in the advertising of any product; clothed figures shall never be presented in such a way as to be offensive or contrary to good taste or morals.

8—To the best of his ability, each publisher shall ascertain that all statements made in advertisements conform to fact and avoid misrepresentation.

9—Advertisement of medical, health, or toiletry products of questionable nature are to be rejected. Advertisements for medical, health or toiletry products endorsed by the American Medical Association, or the American Dental Association, shall be deemed acceptable if they conform with all other conditions of the Advertising Code.

## Appendix E:

## The Radio Code

(National Association of Radio and Television Broadcasters, 1937)
Selected Excerpts

*ADVANCEMENT OF EDUCATION AND CULTURE.* Because radio is an integral part of American life, there is inherent in radio broadcasting a continuing opportunity to enrich the experience of living through the advancement of education and culture. The radio broadcaster in augmenting the educational and cultural influences of the home, the Church, schools, institutions of higher learning, and other entities devoted to education and culture:

1. Should be thoroughly conversant with the educational and cultural needs and aspirations of the community served.
2. Should cooperate with the responsible and accountable educational and cultural entities of the community to provide enlightenment of listeners.
3. Should engage in experimental efforts designed to advance the community's cultural and educational interests.

*NEWS.* Radio is unique in its capacity to reach the largest number of people first with reports on current events. This competitive advantage bespeaks caution — being first is not as important as being right. The following standards are predicated upon that viewpoint.

1. *NEWS SOURCES.* Those responsible for news on radio should exercise constant professional care in the selection of sources — for the integrity of the news and consequent good reputation of radio as a dominant news medium depend largely upon the reliability of such sources.
2. *NEWSCASTING.* News reporting should be factual and objective.
3. *COMMENTARIES AND ANALYSES.* Special obligations devolve upon those who analyze and/or comment upon news developments, and management should be satisfied completely that the task is to be performed in the best interest of the listening public. Programs of news analysis and commentary should be clearly identified as such, distinguishing them from straight news reporting.
4. *EDITORIALIZING.* Some stations exercise their rights to express opinions about matters of public interest. Implicit in these efforts to provide leadership in matters of public consequence and to lend proper authority to the station's standing in the community it serves, is an equal obligation to provide opportunity for qualified divergent viewpoints.

The reputation of a station for honesty and accuracy in editorializing depends upon willingness to expose its convictions to fair rebuttal.

Station editorial comment should be clearly identified as such.

Good taste should prevail in the selection and handling of news. Morbid, sensational and alarming details not essential to factual reporting should be avoided.

News should be broadcast in such a manner as to avoid creation of panic and unnecessary alarm.

Broadcasters should be diligent in their supervision of content, format, and presentation of news broadcasts. Equal diligence should be exercised in selection of editors and reporters who direct news gathering and dissemination, since the station's performance in this vital informational field depends largely upon them.

Sound effects and expressions characteristically associated with news broadcasts (such as "bulletins," "flash," etc.) should be reserved for announcement of news, and the use of any deceptive techniques in connection with fictional events and non-news programs should not be employed.

A broadcaster, in allotting time for the presentation of public issues, should exert every effort to insure equality of opportunity.

Time should be allotted with due regard to all elements of balanced program schedules, and to the degree of interest on the part of the public in the questions to be presented or discussed. (To discuss is "to sift or examine by presenting considerations pro and con.") The broadcaster should limit participation in public issues to those qualified, recognized, and properly identified groups or individuals whose opinions will assist the general public in reaching conclusions.

Presentation of public issues should be clearly identified.

*PRESENTATION OF ADVERTISING.* The advancing techniques of the broadcast art have shown that the quality and proper integration of advertising copy are just as important as measurement in time. The measure of a station's service to its audience is determined by its overall performance, rather than by any individual segment of its broadcast day.

While any number of products may be advertised by a single sponsor within the specified time standards, advertising copy for these products should be presented within the framework of the program structure. Accordingly, the use on such programs of simulated spot announcements which are divorced from the program by preceding the introduction of the program itself, or by following its apparent sign-off should be avoided. To this end, the program itself should be announced and clearly identified before the use of what have been known as "cow-catcher" announcements and the programs should be signed off after what have been known as "hitch-hike" announcements.

## Appendix F:

## The Television Code Of the National Association of Broadcasters

Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

The revenues from advertising support the free, competitive American system of telecasting, and make available to the eyes and ears of the American people the finest programs of information, education, culture, and entertainment. By law the television broadcaster is responsible for the programming of his station. He, however, is obligated to bring his positive responsibility for excellence and good taste in programming to bear upon all who have a hand in the production of programs, including networks, sponsors, producers of film and of live programs, advertising agencies, and talent agencies.

The American businesses which utilize television for conveying their advertising messages to the home by pictures with sound, seen free-of-charge on the home screen, are reminded that their responsibilities are not limited to the sale of goods and the creation of a favorable attitude toward the sponsor by the presentation of entertainment. They include, as well, responsibility for utilizing television to bring the best programs, regardless of kind, into American homes.

Television, and all who participate in it are jointly accountable to the American public for respect for the special needs of children, for community responsibility, for the advancement of education and culture, for the acceptability of the program materials chosen, for decency and decorum in production, and for propriety in advertising. This responsibility cannot be discharged by any given group of programs, but can be discharged only through the highest standards of respect for the American home, applied to every moment of every program presented by television.

In order that television programming may best serve the public interest, viewers should be encouraged to make their criticisms and positive suggestions known to the television broadcasters. Parents in particular should be urged to see to it that out of the richness of television fare, the best programs are brought to the attention of their children.

## Advancement of Education and Culture

1. Commercial television provides a valuable means of augmenting the educational and cultural influence of schools, institutions of higher learning, the home, the church. museums, foundations, and other institutions devoted to education and culture.

2. It is the responsibility of a television broadcaster to call upon such institutions for counsel and cooperation and to work with them on the best methods of presenting educational and cultural materials by television. It is further the responsibility of stations, networks, advertising agencies and sponsors consciously to seek opportunities for introducing into telecasts factual materials which will aid in the enlightenment of the American public.

3. Education via television may be taken to mean that process by which the individual is brought toward informed adjustment to his society. Television is also responsible for the presentation of overtly instructional and cultural programs, scheduled so as to reach the viewers who are naturally drawn to such programs, and produced so as to attract the largest possible audience.

4. The television broadcaster should be thoroughly conversant with the educational and cultural needs and desires of the community served.

5. He should affirmatively seek out responsible and accountable educational and cultural institutions of the community with a view toward providing opportunities for the instruction and enlightenment of the viewers.

6. He should provide for reasonable experimentation in the development of programs specifically directed to the advancement of the community's culture and education.

7. It is in the interest of television as a vital medium to encourage and promote the broadcast of programs presenting genuine artistic or literary material, valid moral and social issues, significant controversial and challenging concepts and other subject matter involving adult themes. Accordingly, none of the provisions of this code, including those relating to the responsibility toward children, should be construed to prevent or impede their broadcast. All such programs, however, should be broadcast with due regard to the composition of the audience. The highest degree of care should be exercised to preserve the integrity of such programs and to ensure that the selection of themes, their

treatment and presentation are made in good faith upon the basis of true instructional and entertainment values, and not for the purposes of sensationalism, to shock or exploit the audience or to appeal to prurient interests or morbid curiosity.

### Responsibility Toward Children

1. The education of children involves giving them a sense of the world at large. It is not enough that only those programs which are intended for viewing by children shall be suitable to the young and immature. In addition, those programs which might be reasonably expected to hold the attention of children and which are broadcast during times of the day when children may be normally expected to constitute a substantial part of the audience should be presented with due regard for their effect on children.
2. Such subjects as violence and sex shall be presented without undue emphasis and only as required by plot development or character delineation. Crime should not be presented as attractive or as a solution to human problems, and the inevitable retribution should be made clear.
3. The broadcasters should afford opportunities for cultural growth as well as for wholesome entertainment.
4. He should develop programs to foster and promote the commonly accepted moral, social and ethical ideals characteristic of American life.
5. Programs should reflect respect for parents, for honorable behavior, and for the constituted authorities of the American community.
6. Exceptional care should be exercised with reference to kidnapping or threats of kidnapping of children in order to avoid terrorizing them.
7. Material which is excessively violent or would create morbid suspense, or other undesirable reactions in children, should be avoided.
8. Particular restraint and care in crime or mystery episodes involving children or minors, should be exercised.

### Community Responsibility

1. A television broadcaster and his staff occupy a position of responsibility in the community and should conscientiously endeavor to be acquainted fully with its needs and characteristics in order better to serve the welfare of its citizens.
2. Requests for time for the placement of public service announcements or programs should be carefully reviewed with respect to the character and reputation of the group, campaign or organization involved, the public interest content of the message, and the manner of its presentation.

## General Program Standards

1. Program materials should enlarge the horizons of the viewer, provide him with wholesome entertainment, afford helpful stimulation, and remind him of the responsibilities which the citizen has toward his society. The intimacy and confidence placed in Television demand of the broadcaster, the network and other program sources that they be vigilant in protecting the audience from deceptive program practices.

2. Profanity, obscenity, smut and vulgarity are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.

3. Words (especially slang) derisive of any race, color, creed, nationality or national derivation, except wherein such usage would be for the specific purpose of effective dramatization such as combating prejudice, are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.

4. Racial or nationality types shall not be shown on television in such a manner as to ridicule the race or nationality.

5. Attacks on religion and religious faiths are not allowed. Reverence is to mark any mention of the name of God, His attributes and powers. When religious rites are included in other than religious programs the rites shall be accurately presented. The office of minister, priest or rabbi shall not be presented in such a manner as to ridicule or impair its dignity.

6. Respect is maintained for the sanctity of marriage and the value of the home. Divorce is not treated casually as a solution for marital problems.

7. In reference to physical or mental afflictions and deformities, special precautions must be taken to avoid ridiculing sufferers from similar ailments and offending them or members of their families.

8. Excessive or unfair exploitation of others or of their physical or mental afflictions shall not be presented as praiseworthy. The presentation of cruelty, greed and selfishness as worthy motivations is to be avoided.

9. Law enforcement shall be upheld and, except where essential to the program plot, officers of the law portrayed with respect and dignity.

10. Legal, medical and other professional advice, diagnosis and treatment will be permitted only in conformity with law and recognized ethical and professional standards.

11. The use of animals both in the production of television programs and as part of television program content, shall at all times, be in conformity with accepted standards of humane treatment.

12. Criminality shall be presented as undesirable and unsympathetic. The condoning of crime and the treatment of the commission of crime in a frivolous, cynical or callous manner is unacceptable. The presentation of techniques of crime in such detail as to invite imitation shall be avoided.

13. The presentation of murder or revenge as a motive for murder shall not be presented as justifiable.

14. Suicide as an acceptable solution for human problems is prohibited.

15. Illicit sex relations are not treated as commendable. Sex crimes and abnormalities are generally unacceptable as program material. The use of locations closely associated with sexual life or with sexual sin must be governed by good taste and delicacy.

16. Drunkenness should never be presented as desirable or prevalent. The use of liquor in program content shall be de-emphasized. The consumption of liquor in American life, when not required by the plot or for proper characterization, shall not be shown.

17. Narcotic addiction shall not be presented except as a vicious habit. The administration of illegal drugs will not be displayed.

18. The use of gambling devices or scenes necessary to the development of plot or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature.

19. Telecasts of actual sports programs at which on-the-scene betting is permitted by law should be presented in a manner in keeping with Federal, state and local laws, and should concentrate on the subject as a public sporting event.

20. Exhibitions of fortune-telling, occultism, astrology, phrenology, palm-reading and numerology are acceptable only when required by plot or the theme of a program, and then the presentation should be developed in a manner designed not to foster superstition or excite interest or belief in these subjects.

21. Quiz and similar programs that are presented as contests of knowledge, information, skill or luck must, in fact, be genuine contests and the results must not be controlled by collusion with or between contestants, or any other action which will favor one contestant against any other.

22. No program shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

23. The appearance or dramatization of persons featured in actual crime news will be permitted only in such light as to aid law enforcement or to report the news event.

24. The use of horror for its own sake will be eliminated; the use of visual or aural effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight or by sound are not permissible.

25. Contests may not constitute a lottery.

26. Any telecasting designed to "buy" the television audience by requiring it to listen and/or view in hope of reward rather than for the quality of the program, should be avoided.

27. The costuming of all performers shall be within the bounds of propriety and shall avoid such exposure or such emphasis on anatomical detail as would embarrass or offend home viewers.

28. The movements of dancers, actors, or other performers shall be kept within the bounds of decency, and lewdness and impropriety shall not be suggested in the positions assumed by performers.

29. Camera angles shall avoid such views of performers as to emphasize anatomical details indecently.

30. The use of the television medium to transmit information of any kind by the use of the process called "subliminal perception," or by the use of any similar technique whereby an attempt is made to convey information to the viewer by transmitting messages below the threshold of normal awareness, is not permitted.

31. The broadcaster shall be constantly alert to prevent activities that may lead to such practices as the use of scenic properties, the choice and identification of prizes, the selection of music and other creative program elements and inclusion of any identification of commercial products or services, their trade names or advertising slogans, within a program dedicated by factors other than the requirements of the program itself. The acceptance of cash payments or other considerations in return for including any of the above within the program is prohibited except in accordance with Sections 317 and 508 of the Communications Act.

32. A television broadcaster should not present fictional events or other non-news material as authentic news telecasts or announcements, nor should he permit dramatizations in any program which would give the false impression that the dramatized material constitutes news. Expletives, (presented aurally or pictorally) such as "flash" or "bulletin" and statements such as "we interrupt this program to bring you . . ." should be reserved specifically for news room use. However, a television broadcaster may properly exercise discretion in the use of non-news programs of words or phrases which do not necessarily imply that the material following is a news release.

## Treatment of News and Public Events

1. A television station's news schedule should be adequate and well-balanced.

2. News reporting should be factual, fair and without bias.

3. A television broadcaster should exercise particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising should be clearly distinguishable from the news content.

4. At all times, pictorial and verbal material for both news and comment should conform to other sections of these standards, wherever such sections are reasonably applicable.

5. Good taste should prevail in the selection and handling of news: Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided. News should be telecast in such a manner as to avoid panic and unnecessary alarm.

6. Commentary and analysis should be clearly identified as such.

7. Pictorial material should be chosen with care and not presented in a misleading manner.

8. All news interview programs should be governed by accepted standards of ethical journalism, under which the interviewer selects the questions to be asked. Where there is advance agreement materially restricting an important or noteworthy area of questioning, the interviewer will state on the program that such limitation has been agreed upon. Such disclosure should be made if the person being interviewed requires that questions be submitted in advance or if he participates in editing a recording of the interview prior to its use on the air.

9. A television broadcaster should exercise due care in his supervision of content, format, and presentation of newscasts originated by his station, and in his selection of newscasters, commentators, and analysts.

## Public Events

1. A television broadcaster has an affirmative responsibility at all times to be informed of public events, and to provide coverage consonant with the ends of an informed and enlightened citizenry.

2. The treatment of such events by a television broadcaster should provide adequate and informed coverage.

## Controversial Public Issues

1. Television provides a valuable forum for the expression of responsible views on public issues of a controversial nature. The television broadcaster should seek out and develop with accountable individuals, groups and organizations, programs relating to controversial public issues of import to his fellow citizens; and to give fair representation to opposing sides of issues which materially affect the life or welfare of a substantial segment of the public.

2. Requests by individuals, groups or organizations for time to discuss their views on controversial public issues, should be considered on the basis of their individual merits, and in the light of the contribution which the use requested would make to the public interest, and to a well-balanced program structure.

3. Programs devoted to the discussion of controversial public issues should be identified as such. They should not be presented in a manner which would mislead listeners or viewers to believe that the program is purely of an entertainment, news, or other character.

4. Broadcasts in which stations express their own opinions about issues of general public interest should be clearly identified as editorials. They should be unmistakably identified as statements of station opinion and should be appropriately distinguished from news and other program material.

## Political Telecasts

Political telecasts should be clearly identified as such. They should not be presented by a television broadcaster in a manner which would mislead listeners or viewers to believe that the program is of any other character.

(Ref.: Communications Act of 1934, as amended, Secs. 315 and 317, and FCC Rules and Regulations, Secs. 3.654, 3.657, 3.363, as discussed in NAB's "A Political Catechism.")

## Religious Programs

1. It is the responsibility of a television broadcaster to make available to the community appropriate opportunity for religious presentations.

2. Telecasting which reaches men of all creeds simultaneously should avoid attacks upon religion.

3. Religious programs should be presented respectfully and accurately and without prejudice or ridicule.

4. Religious programs should be presented by responsible individuals, groups and organizations.

5. Religious programs should place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or morality.

6. In the allocation of time for telecasts of religious programs the television station should use its best efforts to apportion such time fairly among the representative faith groups of its community.

## General Advertising Standards

1. This Code establishes basic standards for all television broadcasting. The principles of acceptability and good taste within the Program Standards section govern the presentation of advertising where applicable. In addition, the Code establishes in this section special standards which apply to television advertising.

2. A commercial television broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, a television broadcaster should, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements.

3. Identification of sponsorship must be made in all sponsored programs in accordance with the requirements of the Communications Act of 1934, as amended, and the Rules and Regulations of the Federal Communications Commission.

4. In consideration of the customs and attitudes of the communities served, each television broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. These standards should be applied with judgment and flexibility, taking into consideration the characteristics of the medium, its home and family audience, and the form and content of the particular presentation.

5. The advertising of hard liquor (distilled spirits) is not acceptable.

6. The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable only subject to Federal and local laws.

7. Advertising by institutions or enterprises which in their offers of instruction imply promises of employment or make exaggerated claims for the opportunities awaiting those who enroll for courses is generally unacceptable.

8. The advertising of firearms and fireworks is acceptable only subject to Federal and local laws.

9. The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character reading or subjects of a like nature is not permitted.

10. Because all products of a personal nature create special problems, such products, when accepted, should be treated with especial emphasis on ethics and the canons of good taste. Such advertising of personal products as is accepted must be presented in a restrained and obviously inoffensive manner. The advertising of particularly intimate products which ordinarily are not freely mentioned or discussed is not acceptable. (See Television Code Interpretation No. 4)

11. The advertising of tip sheets, race track publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

12. An advertiser who markets more than one product should not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

13. "Bait-switch" advertising whereby, goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes, is not acceptable.

**Presentation of Advertising**

1. Advertising messages should be presented with courtesy and good taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.

2. The role and capability of television to market sponsors' products are well recognized. In turn, this fact dictates that great care be exercised by the broadcaster to prevent the presentation of false, misleading or deceptive advertising. While it is entirely appropriate to present a product in a favorable light and atmosphere, the presentation must not, by copy or demonstration, involve a material deception as to the characteristics, performance or appearance of the product.

3. The broadcaster and the advertiser should exercise special caution with the content and presentation of television commercials placed in or near programs designed for children. Exploitation of children should be avoided. Commercials directed to children should in no way mislead as to the product's performance and usefulness.
Appeals involving matters of health which should be determined by physicians should not be directed primarily to children.

4. Appeals to help fictitious characters in television programs by purchasing the advertiser's product or service or sending for a premium should not be permitted, and such fictitious characters should not be introduced into the advertising message for such purposes.

5. Commercials for services or over-the-counter products involving health considerations are of intimate and far-reaching importance to the consumer. The following principles should apply to such advertising:

   a. Physicians, dentists or nurses, or actors representing physicians, dentists or nurses shall not be employed directly or by implication. These restrictions also apply to persons professionally engaged in medical services (e.g., physical therapists, pharmacists, dental assistants, nurses' aides).

   b. Visual representations of laboratory settings may be employed, provided they bear a direct relationship to bona fide research which has been conducted for the product or service. (See Code, X, 10.) In such cases, laboratory technicians shall be identified as such and shall not be employed as spokesmen or in any other way speak on behalf of the product.

   c. Institutional announcements not intended to sell a specific product or service to the consumer and public service announcements by non-profit organizations may be presented by accredited physicians, dentists or nurses, subject to approval by the Broadcaster. An accredited professional is one who has met required qualifications and has been licensed in his resident state.

6. Advertising copy should contain no claims dealing unfairly with competitors, competing products, or other industries, professions or institutions.

7. A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should avoid the use of commercial announcements which are divorced from the program either by preceding the introduction of the program (as in the case of so-called "cow-catcher" announcements) or by following the apparent sign-off of the program (as in the case of so-called trailer or "hitch-hike" announcements). To this end, the program itself should be announced and clearly identified, both audio and video, before the sponsor's advertising material is first used, and should be signed off, both audio and video, after the sponsor's advertising material is last used.

8. Since advertising by television is a dynamic technique, a television broadcaster should keep under surveillance new advertising devices so that the spirit and purpose of these standards are fulfilled.

9. A charge for television time to churches and religious bodies is not recommended.

10. Reference to the results of bona fide research, surveys or tests relating to the product to be advertised shall not be presented in a manner so as to create an impression of fact beyond that established by the work that has been conducted.

## Advertising of Medical Products

1. The advertising of medical products presents considerations of intimate and far-reaching importance to the consumer because of the direct bearing on his health.
2. Because of the personal nature of the advertising of medical products, claims that a product will effect a cure and the indiscriminate use of such words as "safe", "without risk", "harmless", or terms of similar meaning should not be accepted in the advertising of medical products on television stations.
3. A television broadcaster should not accept advertising material which in his opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects.

## Contests

1. Contests shall be conducted with fairness to all entrants, and shall comply with all pertinent laws and regulations. Care should be taken to avoid the concurrent use of the three elements which together constitute a lottery—prize, chance and consideration.
2. All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced and/or shown, or easily accessible to the viewing public, and the winners' names should be released and prizes awarded as soon as possible after the close of the contest.
3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of products, reasonable facsimiles thereof should be made acceptable unless the award is based upon skill and not upon chance.
4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided. (See Time Standards for Advertising Copy.)

## Premiums and Offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and approved before the first announcement of the offer is made to the public.
2. A final date for the termination of an offer should be announced as far in advance as possible.
3. Before accepting for telecast offers involving a monetary consideration, a television broadcaster should satisfy himself as to the integrity of the advertiser and the advertiser's willingness to honor complaints indicating dissatisfaction with the premium by returning the monetary consideration.

4. There should be no misleading descriptions or visual representations of any premiums or gifts which would distort or enlarge their value in the minds of the viewers.

5. Assurances should be obtained from the advertiser that premiums offered are not harmful to person or property.

6. Premiums should not be approved which appeal to superstition on the basis of "luck-bearing" powers or otherwise.

## Time Standards for Advertising

In accordance with good telecast advertising practice, the time standards for commercial material are as follows:

1. Prime Time
   Definition: A continuous period of not less than three evening hours per broadcast day as designated by the station.
   Commercial material for both individually sponsored and participation programs in prime time shall not exceed 17.2% of any hour.
   Commercial material in prime time includes billboards, public service announcements, promotional announcements for other programs as well as commercial copy.

2. Non-Prime Time
   Definition: All time other than prime time.
   Commercial material for both individually sponsored and participation programs within any 30-minute time period in non-prime time may not exceed 6 minutes plus station break time. Commercial material for all other periods of time shall not exceed this ratio, except that individual programs of 5-minutes duration may include commercial material not in excess of 1 minute 15 seconds and individual programs of 10-minutes duration may include commercial material not in excess of 2 minutes 10 seconds.

   Not more than three announcements shall be scheduled consecutively. Commercial material in non-prime time does not include public service announcements, promotional announcements for other programs, and opening and closing "billboards" which give program or sponsor identification.

3. Station Breaks
   In prime time, a station break shall consist of not more than two announcements plus non-commercial copy such as station identification or public service announcements. Total station break time in any 30-minute period may not exceed one minute and ten seconds.
   In other than prime time station breaks shall consist of not more than two announcements plus the conventional sponsored 10-second ID. Station break announcements shall not adversely affect a preceding or following program.

4. Prize Identification
   Reasonable and limited identification of prize and statement of the donor's name within formats wherein the presentation of contest awards or prizes is a necessary and integral part of program content shall not be included as commercial time within the meaning of paragraphs 1 and 2, above; however, any aural or visual presentation concerning the product or its donor, over and beyond such identification and statement, shall be included as commercial time within the meaning of paragraph 1, above. (See Television Code Interpretation No. 5).

5. Care should be exercised in the selection, placement and integration of non-program material in order to avoid adversely affecting the program content or diminishing audience interest.

6. Programs presenting women's services, features, shopping guides, fashion shows, demonstrations and similar material with genuine audience interest provide a special service to the viewing public in which what ordinarily might be considered advertising material is an informative and necessary part of the program content. Because of this, the Time Standards may be waived to a reasonable extent and limited frequency.
   The Code Authority will evaluate each such program on its own merits.

7. Except for normal guest identifications, any casual reference by talent in a program to another's product or service under any trade name or language sufficient to identify it should be condemned and discouraged.

8. Stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of his product, his trade-mark or slogan may be used only incidentally. They should not obtrude on program interest or entertainment. "On Camera" shots of such materials should be fleeting, not too frequent, and mindful of the need of maintaining a proper program balance.

9. Each opening and closing billboard, regardless of the number of sponsors, shall not exceed 10 seconds in program periods of one half-hour or less, or in the ratio of 10 seconds of opening and closing billboard per 30 minutes of program time in periods exceeding 30 minutes, provided that a billboard for any one sponsor at no time shall exceed 20 seconds in programs exceeding 30 minutes.

10. Billboard language may not include a commercial message and should be confined to the sponsor's name, product and established claim or slogan. Billboards should not mention contests, premiums, offers or special sales.

## Appendix G:

## The Production Code of the Motion Picture Association of America, Inc.

Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognize their responsibility to the public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they know that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

On their part, they ask from the public and from public leaders a sympathetic understanding of the problems inherent in motion picture production and a spirit of cooperation that will allow the opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all concerned.

### General Principles

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown to the side of crime, wrong-doing, evil, or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law—divine, natural or human—shall not be ridiculed, nor shall sympathy be created for its violation.

## Particular Applications

I. Crime:

1. Crime shall never be presented in such a way as to throw sympathy with the crime as against law and justice, or to inspire others with a desire for imitation.

2. Methods of crime shall not be explicitly presented or detailed in a manner calculated to glamorize crime or inspire imitation.

3. Action showing the taking of human life is to be held to the minimum. Its frequent presentation tends to lessen regard for the sacredness of life.

4. Suicide, as a solution of problems occurring in the development of screen drama, is to be discoura d unless absolutely necessary for the development of the plot, and shall never be justified, or glorified, or used specifically to defeat the ends of justice.

5. Excessive flaunting of weapons by criminals shall not be permitted.

6. There shall be no scenes of law-enforcing officers dying at the hands of criminals, unless such scenes are absolutely necessary to the plot.

7. Pictures dealing with criminal activities in which minors participate, or to which minors are related, shall not be approved if they tend to incite demoralizing imitation on the part of youth.

8. Murder:
   a) The technique of murder must not be presented in a way that will inspire imitation.
   b) Brutal killings are not to ~~be~~ presented in detail.
   c) Revenge in modern times shall not be justified.
   d) Mercy killing shall never be made to seem right or permissible.

9. Drug addiction or the illicit traffic in addiction-producing drugs shall not be shown if the portrayal:
   a) Tends in any manner to encourage, stimulate or justify the use of such drugs; or
   b) Stresses, visually or by dialogue, their temporarily attractive effects; or
   c) Suggests that the drug habit may be quickly or easily broken; or
   d) Shows details of drug procurement or of the taking of drugs in any manner; or
   e) Emphasizes the profits of the drug traffic; or
   f) Involves children who are shown knowingly to use or traffic in drugs.

10. Stories on the kidnapping or illegal abduction of children are acceptable under the Code only (1) when the subject is handled with restraint and discretion and avoids details, gruesomeness and undue horror, and (2) the child is returned unharmed.

II. Brutality:

Excessive and inhumane acts of cruelty and brutality shall not be presented. This includes all detailed and protracted presentation of physical violence, torture and abuse.

III. Sex:

The sanctity of the institution of marriage and the home shall be upheld. No film shall infer that casual or promiscuous sex relationships are the accepted or common thing.

1. Adultery and illicit sex, sometimes necessary plot material, shall not be explicitly treated, nor shall they be justified or made to seem right and permissible.

2. Scenes of passion:
   a) These should not be introduced except where they are definitely essential to the plot.
   b) Lustful and open-mouth kissing, lustful embraces, suggestive posture and gestures are not to be shown.
   c) In general, passion should be treated in such manner as not to stimulate the baser emotions.

3. Seduction or rape:
   a) These should never be more than suggested, and then only when essential to the plot. They should never be shown explicitly.
   b) They are never acceptable subject matter for comedy.
   c) They should never be made to seem right and permissible.

4. The subject of abortion shall be discouraged, shall never be more than suggested, and when referred to shall be condemned. It must never be treated lightly or made the subject of comedy. Abortion shall never be shown explicitly or by inference, and a story must not indicate that an abortion has been performed. The word "abortion" shall not be used.

5. The methods and techniques of prostitution and white slavery shall never be presented in detail, nor shall the subjects be presented unless shown in contrast to right standards of behavior. Brothels in any clear identification as such may not be shown.

6. Sex perversion or any inference of it is forbidden.

7. Sex hygiene and venereal diseases are not acceptable subject matter for theatrical motion pictures.

8. Children's sex organs are never to be exposed. This provision shall not apply to infants.

IV. Vulgarity:

Vulgar expressions and double meanings having the same effect are forbidden. This shall include but not be limited to such words and expressions as chippie, fairy, goose, nuts, pansy, S.O.B., son-of-a. The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be guided always by the dictates of good taste and a proper regard for the the sensibilities of the audience.

V. Obscenity:

1. Dances suggesting or representing sexual actions or emphasizing indecent movements are to be regarded as obscene.
2. Obscenity in words, gesture, reference, song, joke or by suggestion, even when likely to be understood by only part of the audience, is forbidden.

VI. Blasphemy and Profanity:

1. Blasphemy is forbidden. Reference to the Deity, God, Lord, Jesus, Christ, shall not be irreverent.
2. Profanity is forbidden. The words "hell" and "Damn," while sometimes dramatically valid, will if used without moderation be considered offensive by many members of the audience. Their use shall be governed by the discretion and prudent advice of the Code Administration.

VII. Costumes:

1. Complete nudity, in fact or in silhouette, is never permitted, nor shall there be any licentious notice by characters in the film of suggested nudity.
2. Indecent or undue exposure is forbidden.
   a) The foregoing shall not be interpreted to exclude actual scenes photographed in a foreign land of the natives of that land, showing native life, provided:
      (1) Such scenes are included in a documentary film or travelogue depicting exclusively such land, its customs and civilization; and
      (2) Such scenes are not in themselves intrinsically objectionable.

VIII. Religion:

1. No film or episode shall throw ridicule on any religious faith.
2. Ministers of religion, or persons posing as such, shall not be portrayed as comic characters or as villains so as to cast disrespect on religion.
3. Ceremonies of any definite religion shall be carefully and respectfully handled.

IX. Special Subjects:

The following subjects must be treated with discretion and restraint and within the careful limits of good taste:

1. Bedroom scenes.
2. Hangings and electrocutions.
3. Liquor and drinking.
4. Surgical operations and childbirth.
5. Third degree methods.

X. National Feelings:

1. The use of the flag shall be consistently respectful.
2. The history, institutions, prominent people and citizenry of all nations shall be represented fairly.
3. No picture shall be produced that tends to incite bigotry or hatred among peoples of different races, religions or national origins. The use of such offensive words as Chink, Dago, Frog, Greaser, Hunkie, Kike, Nigger, Spig, Wop, Yid, should be avoided.

XI. Titles:

The following titles shall not be used:

1. Titles which are salacious, indecent, obscene, profane or vulgar.
2. Titles which violate any other clause of this Code.

XII. Cruelty to Animals:

In the production of motion pictures involving animals the producer shall consult with the authorized representative of the American Humane Association, and invite him to be present during the staging of such animal action. There shall be no use of any contrivance or apparatus for tripping or otherwise treating animals in any unacceptably harsh manner.

## Reasons Supporting the Code

I. Theatrical motion pictures, that is, pictures intended for the theatre as distinct from pictures intended for churches, schools, lecture halls, educational movements, social reform movements, etc., are primarily to be regarded as entertainment.

Mankind has always recognized the importance of entertainment and its value in rebuilding the bodies and souls of human beings.

But it has always recognized that entertainment can be of a character either helpful or harmful to the human race, and in consequence has clearly distinguished between:

a. Entertainment which tends to improve the race, or at least to re-create and rebuild human beings exhausted with the realities of life; and
b. Entertainment which tends to degrade human beings, or to lower their standards of life and living.

Hence the moral importance of entertainment is something which has been universally recognized. It enters intimately into the lives of men and women and affects them closely; it occupies their minds and affections during leisure hours; and ultimately touches the whole of their lives. A man may be judged by his standard of entertainment as easily as by the standard of his work.

So correct entertainment raises the whole standard of a nation. Wrong entertainment lowers the whole living conditions and moral ideals of a race.

Note, for example, the healthy reactions to healthful sports, like baseball, golf; the unhealthy reactions to sports like cockfighting, bullfighting, bear baiting, etc.
Note, too, the effect on ancient nations of gladiatorial combats, the obscene plays of Roman times, etc.

II. Motion pictures are very important as art.
Though a new art, possibly a combination art, it has the same object as the other arts, the presentation of human thought, emotion and experience, in terms of an appeal to the soul through the senses.
Here, as in entertainment,
Art enters intimately into the lives of human beings.
Art can be morally good, lifting men to higher levels. This has been done through good music, great painting, authentic fiction, poetry, drama. Art can be morally evil in its effects. This is the case clearly enough with unclean art, indecent books, suggestive drama. The effect on the lives of men and women is obvious.

Note: It has often been argued that art in itself is unmoral, neither good nor bad. This is perhaps true of the thing which is music, painting, poetry, etc. But the thing is the product of some person's mind, and the intention of that mind was either good or bad morally when it produced the thing. Besides, the thing has its effect upon those who come into contact with it. In both these ways, that is, as a product of a mind and as the cause of definite effects, it has a deep moral significance and an unmistakable moral quality.

Hence: The motion pictures, which are the most popular of modern arts for the masses, have their moral quality from the intention of the minds which produce them and from their effects on the moral lives and reactions of their audiences. This gives them a most important morality.

1. They reproduce the morality of the men who use the pictures as a medium for the expression of their ideas and ideals.

2. They effect the moral standards of those who, through the screen, take in their ideas and ideals.

In the case of the motion picture, this effect may be particularly emphasized because no art has so quick and so widespread an appeal to the masses. It has become in an incredibly short period the art of the multitudes.

III. The motion picture, because of its importance as entertainment and because of the trust placed in it by the peoples of the world, has special moral obligations.

A. Most arts appeal to the mature. This art appeals at once to every class, mature, immature, developed, undeveloped, law abiding, criminal. Music has its grades for different classes; so have literature and drama. This art in the motion picture, combining as it does the two fundamental appeals of looking at a picture and listening to a story, at once reaches every class of society.

B. By reason of the mobility of a film and the ease of picture distribution, and because of the possibility of duplicating positives in large quantities, this art reaches places unpenetrated by other forms of art.

C. Because of these two facts, it is difficult to produce films intended for only certain classes of people. The exhibitors' theatres are built for the masses, for the cultivated and the rude, the mature and the immature, the self-respecting and the criminal. Films, unlike books and music, can with difficulty be confined to certain selected groups.

D. The latitude given to film material cannot, in consequence, be as wide as the latitude given to book material. In addition:

a. A book describes; a film vividly presents. One presents on a cold page; the other by apparently living people.

b. A book reaches the mind through words merely; a film reaches the eyes and ears through the reproduction of actual events.

c. The reaction of a reader to a book depends largely on the keenness of the reader's imagination; the reaction to a film depends on the vividness of presentation.

Hence many things which might be described or suggested in a book could not possibly be presented in a film.

E. This is also true when comparing the film with the newspaper.

a. Newspapers present by description, films by actual presentation.

b. Newspapers are after the fact and present things as having taken place; the film gives the events in the process of enactment and with the apparent reality of life.

F. Everything possible in a play is not possible in a film:

a. Because of the larger audience of the film, and its consequential mixed character. Psychologically, the larger the audience, the lower the moral mass resistance to suggestion.

b. Because through light, enlargement of character, presentation, scenic emphasis, etc., the screen story is brought closer to the audience than the play.

c. The enthusiasm for and interest in the film actors and actresses, developed beyond anything of the sort in history, makes the audience largely sympathetic toward the characters they portray and the stories in which they figure. Hence the audience is more ready to confuse actor and actress and the characters they portray, and it is most receptive of the emotions and ideals presented by its favorite stars.

G. Small communities, remote from sophistication and from the hardening process which often takes place in the ethical and moral standards of groups in larger cities, are easily and readily reached by any sort of film.

H. The grandeur of mass meetings, large action, spectacular features, etc., affects and arouses more intensely the emotional side of the audience.

In general, the mobility, popularity, accessibility, emotional appeal, vividness, straight-forward presentation of fact in the film provide for more intimate contact with a larger audience and for greater emotional appeal. Hence the larger moral responsibilities of the motion pictures.

**Reasons Underlying the General Principles**

I. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil, or sin. This is done:

1. When evil is made to appear attractive or alluring, and good is made to appear unattractive.

2. When the sympathy of the audience is thrown on the side of crime, wrong-doing, evil, sin. The same thing is true of a film that would throw sympathy against goodness, honor, innocence, purity, or honesty.

Note: Sympathy with a person who sins is not the some as sympathy with the sin or crime of which he is guilty. We may feel sorry for the plight of the murderer or even understand the circumstances which led him to his crime. We may not feel sympathy with the wrong which he has done.
The presentation of evil is often essential for art or fiction or drama. This in itself is not wrong provided:

a) That evil is not presented alluringly. Even if later in the film the evil is condemned or punished, it must not be allowed to appear so attractive that the audience's emotions are drawn to desire or approve so strongly that later the condemnation is forgotten and only the apparent joy of the sin remembered.

b) That throughout, the audience feels sure that evil is wrong and good is right.

II. Correct standards of life shall, as far as possible, be presented. A wide knowledge of life and of living is made possible through the film. When right standards are consistently presented, the motion picture exercises the

most powerful influences. It builds character, develops right ideals, inculcates correct principles, and all this in attractive story form.

If motion pictures consistently hold up for admiration high types of characters and present stories that will affect lives for the better, they can become the most powerful natural force for the improvement of mankind.

III. Law — divine, natural or human — shall not be ridiculed, nor shall sympathy be created for its violation.

By natural law is understood the law which is written in the hearts of all mankind, the great underlying principles of right and justice dictated by conscience.

By human law is understood the law written by civilized nations.

1. The presentation of crimes against the law is often necessary for the carrying out of the plot. But the presentation must not throw sympathy with the crime as against the law nor with the criminal as against those who punish him.

2. The courts of the land should not be presented as unjust. This does not mean that a single court may not be represented as unjust, much less than a single court official must not be presented this way. But the court system of the country must not suffer as a result of this presentation.

## Reasons Underlying Particular Applications

1. Sin and evil enter into the story of human beings and hence in themselves are valid dramatic material.

2. In the use of this material, it must be distinguished between sins which repel by their very nature, and sins which often attract.
   a) In the first class come murder, most theft, many legal crimes, lying, hypocrisy, cruelty, etc.
   b) In the second class come sex sins, sins and crimes of apparent heroism, such as banditry, daring thefts, leadership in evil, organized crime, revenge, etc.

   The first class needs less care in treatment, as sins and crimes of this class are naturally unattractive. The audience instinctively condemns all such and is repelled.

   Hence the important objective must be to avoid the hardening of the audience, especially of those who are young and impressionable, to the thought and fact of crime. People can become accustomed even to murder, cruelty, brutality, and repellent crimes, if these are too frequently repeated.

   The second class needs great care in handling, as the response of human nature to their appeal is obvious. This is treated more fully below.

3. A careful distinction can be made between films intended for general distribution, and films intended for use in theatres restricted to a limited audience. Themes and plots quite appropriate for the latter would be altogether out of place and dangerous in the former.

Note: The practice of using a general theatre and limiting its patronage during the showing of a certain film to "Adults Only" is not completely satisfactory and is only partially effective.

However, maturer minds may easily understand and accept without harm subject matter in plots which do younger people positive harm.

Hence: if there should be created a special type of theatre, catering exclusively to an adult audience, for plays of this character (plays with problem themes, difficult discussions, and maturer treatment) it would seem to afford an outlet, which does not now exist, for pictures unsuitable for general distribution but permissible for exhibition to a restricted audience.

I. Crimes Against the Law

The treatment of crimes against the law must not:

1. Teach methods of crime.

2. Inspire potential criminals with a desire for imitation.

3. Make criminals seem heroic and justified.

Revenge in modern times shall not be justified. In lands and ages of less developed civilization and moral principles, revenge may sometimes be presented. This would be the case especially in places where no law exists to cover the crime because of which revenge is committed.

Because of its evil consequences, the drug traffic should not be presented except under careful limitations.

II. Brutality

Excessive and inhumane acts of cruelty and brutality have no proper place on the screen.

III. Sex

Out of regard for the sanctity of marriage and the home, the triangle, that is, the love of a third party for one already married, needs careful handling. The treatment should not throw sympathy against marriage as an institution.

Scenes of passion must be treated with an honest acknowledgment of human nature and its normal reactions. Many scenes cannot be presented without arousing dangerous emotions on the part of the immature, the young, or the criminal classes.

Even within the limits of pure love, certain facts have been universally regarded by lawmakers as outside the limits of safe presentation.

In the case of impure love, the love which society has always regarded as wrong and which has been banned by divine law, the following are important:

1. Impure love must not be presented as attractive and beautiful.
2. It must not be the subject of comedy or farce, or treated as material for laughter.
3. It must not be presented in such a way as to arouse passion or morbid curosity on the part of the audience.
4. It must not be made to seem right and permissible.
5. In general, it must not be detailed in method and manner.
6. Certain places are so closely and thoroughly associated with sexual life and with sexual sin that their use must be carefully limited.

IV. Vulgarity

This section is intended to prevent not only obviously vulgar expressions but also double meanings that have the same effect.

V. Obscenity

Dances which suggest or represent sexual actions, whether performed solo or with two or more; dances intended to excite the emotional reaction of an audience; dances with movement of the breasts, excessive body movements while the feet are stationary, violate decency and are wrong. This section likewise applies to obscene words, gestures, references, songs, jokes, and gags.

VI. Blasphemy and Profanity

It is clear that neither blasphemy nor profanity should be permitted on the screen.

VII. Costumes

General Principles:

1. The effect of nudity or semi-nudity upon the normal man or woman, and much more upon the young and upon immature persons, has been honestly recognized by all lawmakers and moralists.
2. Hence the fact that the nude or semi-nude body may be beautiful does not make its use in the films moral. For, in addition to its beauty, the effect of the nude or semi-nude body on the normal individual must be taken into consideration.
3. Nudity or semi-nudity used simply to put a "punch" into a picture comes under the head of immoral actions. It is immoral in its effect on the average audience.

4. Nudity can never be permitted as being necessary for the plot. Semi-nudity must not result in undue or indecent exposure.

5. Transparent or translucent materials and silhouette are frequently more suggestive than actual exposure.

VIII. Religion

The reason why ministers of religion may not be portrayed as comic characters or as villains so as to cast disrespect on religion is simply because the attitude taken toward them may easily become the attitude taken toward religion in general. Religion is lowered in the minds of the audience because of the lowering of the audience's respect for a minister.

IX. Special Subjects

Such subjects are occasionally necessary for the plot. Their treatment must never offend good taste nor injure the sensibilities of an audience. The use of liquor should never be excessively presented. In scenes from American life, the necessities of plot and proper characterization alone justify its use. And in this case, it should be shown with moderation.

X. National Feelings

The just rights, history, and feelings of peoples and nations are entitled to most careful consideration and respectful treatment.

XI. Titles

As the title of a picture is the brand on that particular type of goods, it must conform to the ethical practices of all such honest business.

XII. Cruelty to Animals

The purpose of this provision is to prevent the treatment of animals in films in any unacceptably harsh manner.

## Appendix H:

## New Code of Self-Regulation Motion Picture Association of America

*The Code of Self-Regulation of the Motion Picture Association of America shall apply to production, to advertising, and to titles of motion pictures.*

*The Code shall be administered by an Office of Code Administration, headed by an Administrator.*

*There shall also be a Director of the Code for Advertising, and a Director of the Code for Titles.*

*Nonmembers are invited to submit pictures to the Code Administrator on the same basis as members of the Association.*

The new Code of Self Regulations presented herewith as approved by the board of directors of the Motion Picture Association of America, was effective September 20, 1966, and supplants the original Motion Picture Code, operative since 1930.

• • •

### Declaration of Principles of the Code of Self-Regulation of the Motion Picture Association

This revised code is designed to keep in closer harmony with the mores, the culture, the moral sense and the expectations of our society.

The revised Code can more completely fulfill its objectives, which are:

1. To encourage artistic expression by expanding creative freedom
and
2. To assure that the freedom which encourages the artist remains responsible and sensitive to the standards of the larger society.

Censorship is an odious enterprise. We oppose censorship and classification-by-law (or whatever name or guise these restrictions go under) because they are alien to the American tradition of freedom.

Much of this nation's strength and purpose is drawn from the premise that the humblest of citizens has the freedom of his own choice. Censorship destroys this freedom of choice.

It is within this framework that the Motion Picture Association continues to recognize its obligation to the society of which it is an integral part.

In our society the parents are the arbiters of family conduct.

Parents have the primary responsibility to guide their children in the kind of lives they lead, the character they build, the books they read, and the movies and other entertainment to which they are exposed.

The creators of motion pictures undertake a responsibility to make available pertinent information about their pictures which will enable parents to fulfill their function.

An important addition is now being made to the information already provided to the public in order to enable parents better to choose which motion pictures their children should see.

As part of the revised Code, there is a provision that producers, in cooperation with the Code Administration, will identify certain pictures as SUGGESTED FOR MATURE AUDIENCES.*

Such information will be conveyed by advertising, by displays at the theatre and by other means.

Thus parents will be alerted and informed so that they may decide for themselves whether a particular picture because of theme, content or treatment, will be one which their children should or should not see, or may not understand or enjoy.

We believe self-restraint, self-regulation, to be in the tradition of the American purpose. It is the American society meeting its responsibility to the general welfare. The results of self-discipline are always imperfect because that is the nature of all things mortal. But this Code, and its administration, will make clear that freedom of expression does not mean toleration of license.

The test of self-restraint . . . the rule of reason . . . lies in the treatment of a subject for the screen. The Seal of the Motion Picture Association on a film means that the picture has met the test of self-regulation.

All members of the Motion Picture Association, as well as many independent producers cooperate in this self-regulation. Not all motion pictures, however, are submitted to the Production Code Administration of the MPA, and the presence of the Seal is the only way the public can know which pictures have come under the Code.

We believe in and pledge our support to these deep and fundamental values in a democratic society:

*This code was enacted before the rating system now in effect in this country.

Freedom of choice. . .

The right of creative man to achieve artistic excellence . . .

The role of the parent as the arbiter of the family's conduct.

The men and women who make motion pictures under this Code value their social responsibility as they value their creative skills. The Code, and all that is written and implied in it, aims to strengthen both those values.

## Standards for Production

In furtherance of the objectives of the Code to accord with the mores, the culture, and the moral sense of our society, the principles stated above and the following standards shall govern the Administrator in his consideration of motion pictures submitted for Code approval.

• • •

The basic dignity and value of human life shall be respected and upheld. Restraint shall be exercised in portraying the taking of life.

• • •

Evil, sin, crime, and wrong-doing shall not be justified.

• • •

Special restraint shall be exercised in portraying criminal or anti-social activities in which minors participate or are involved.

• • •

Detailed and protracted acts of brutality, cruelty, physical violence, torture and abuse, shall not be presented.

• • •

Indecent or u[illegible]xposure of the human body shall not be presented.

• • •

Illicit sex relationships shall not be justified. Intimate sex scenes violating common standards of decency shall not be portrayed.

• • •

Restraint and care shall be exercised in presentations dealing with sex aberrations.

Obscene speech, gestures or movements shall not be presented. Undue profanity shall not be permitted.

Religion shall not be demeaned.

Words or symbols contemptuous of racial, religious or national groups, shall not be used so as to incite bigotry or hatred.

• • •

Excessive cruelty to animals shall not be portrayed and animals shall not be treated inhumanely.

## Standards for Advertising

The principles of the Code cover advertising and publicity as well as production. There are times when their specific application to advertising may be different. A motion picture is viewed as a whole and may be judged that way. It is the nature of advertising, however, that it must select and emphasize only isolated portions and aspects of a film. It thus follows that what may be appropriate in a motion picture may not be equally appropriate in advertising. This must be taken into account in applying the Code standards to advertising. Furthermore, in application to advertising, the principles and standards of the Code are supplemented by the following standards for advertising:

• • •

Illustrations and text shall not misrepresent the character of a motion picture.

• • •

Illustrations shall not depict any indecent or undue exposure of the human body.

• • •

Advertising demeaning religion, race, or national origin shall not be used.

• • •

Salacious postures and embraces shall not be shown.

• • •

Censorship disputes shall not be exploited or capitalized upon.

## Standards for Titles

A salacious, obscene, or profane title shall not be used on motion pictures.

## Production Code Regulations

*I. Operations*

A. Prior to commencement of production of a motion picture, the producer shall submit a shooting, or other script to the Office of Code Administration. The Administrator of the Code shall inform the producer in confidence

whether a motion picture based upon the script appears to conform to the Code. The final judgment of the Administrator shall be made only upon reviewing of the completed picture.

B. The completed picture shall be submitted to the Code Office and if it is approved by the Administrator, the producer or distributor shall upon public release of the picture place upon an introductory frame of every print distributed for exhibition in the United States the official Seal of the Association with the word "Approved" above the Seal, and below, the words "Certificate Number," followed by the number of the Certificate of Approval. All prints bearing the Code Seal shall be identical.

C. The Administrator, in issuing a Certificate of Approval, shall condition the issuance of the Certificate upon agreement by the producer or distributor that all advertising and publicity to be used for the picture shall be submitted to and approved by the Director of the Code for Advertising.

D. The Administrator, in approving a picture under the Code, may recommend that advertising for the picture carry the informational line SUGGESTED FOR MATURE AUDIENCES. If the Administrator so determines, the distributing company shall carry the line SUGGESTED FOR MATURE AUDIENCES in its advertising. The Administrator shall notify the Director of the Code for Advertising of all such pictures.

E. The title of an approved motion picture shall not be changed without prior approval of the Director of the Code for Titles.

F. Nonmembers of the Association may avail themselves of the services of the Office of Code Administration in the same manner and under the same conditions as members of the Association.

G. The producer or distributor, upon receiving a Certificate of Approval for a picture, shall pay to the Office of Code Administration a fee in accordance with the uniform schedule of fees approved by the Board of Directors of the Association.

## *II. Motion Picture Code Board*

A. A Motion Picture Code Board is established with these two principal functions:

—To hear appeals from decisions of the Code Administrator.
—To act as an advisory body on Code matters.

1. The Code Board shall be composed of the following:
   (a) The President of the Motion Picture Association of America, and nine other directors of the Association appointed by the President;
   (b) Six exhibitors appointed by the President upon nomination by the National Association of Theatre Owners; and
   (c) Four producers appointed by the President upon nomination by the Screen Producers Guild.

2. The President of the Motion Picture Association of America shall be Chairman of the Code Board, and the Association shall provide the secretariat.

3. The President may designate not more than two pro tempore members for each category as substitutes for members unable to attend a particular Board meeting or a hearing.

4. The presence of ten members shall constitute a quorum of the Board for meetings and hearings.

5. The members of the Board required to travel to attend a meeting shall be reimbursed for transportation and subsistence expenses, which shall be paid to them from funds of the Office of Code Administration.

B. Advisory

The procedures governing meetings of the Board in its advisory function shall be as follows:

1. The Board shall meet upon call of the Chairman at a time and place he may designate.

2. Members may submit suggestions for an agenda, which shall be prepared and circulated by the Chairman in advance of meetings. Upon majority vote, additional items may be submitted and brought up for discussion at meetings.

3. The Board through the Chairman may request the presence of the Code Administrator at meetings; may request oral and written reports from its distributor, exhibitor and producer members on the status of the Code; may call for advice and reports upon others in a position to contribute to a better understanding and more efficacious operation of the system of self-regulation; and may perform such other functions of an advisory nature as may redound to the benefit of the Code.

C. Appeals

1. Any producer or distributor whose picture has not been approved by the Code Administrator may appeal the decision to the Motion Picture Code Board by filing a notice of appeal to the Chairman of the Board.

2. The procedures governing appeals before the Code Board shall be as follows:

   (a) The Board, upon being called into meeting by the Chairman, shall view an identical print of the picture denied a Certificate of Approval by the Code Administrator.

   (b) The producer or the distributor and the Code Administrator, or their representatives, may present oral or written statements to the board.

(c) The Board shall decide the appeal by majority vote of the members present and its decision shall be final.
(d) No member of the Board shall participate in an appeal involving a picture in which the member has a financial interest.

3. The jurisdiction of the Board is limited to hearing the appeal and it is without power to change or amend the Code.

4. The Code Board, if it authorizes the issuance of a Certificate of Approval, may do so upon such terms and conditions as it may prescribe.

## Advertising Code Regulations

1. These regulations are applicable to all members of the Motion Picture Association of America, and to all producers and distributors of motion pictures with respect to each picture for which the Association has granted its Certificate of Approval.

2. The term "advertising" as used herein shall be deemed to mean all forms of motion picture advertising and exploitation, and ideas therefore, including the following: pressbooks; still photographs; newspaper, magazine and trade paper advertising; publicity copy and art intended for use in pressbooks or otherwise intended for general distribution in printed form or for theatre use; trailers; posters, lobby displays, and other outdoor displays; advertising accessories, including heralds and throw-aways; novelties; copy for exploitation tieups; and all radio and television copy and spots.

3. All advertising shall be submitted to the Director of the Code for Advertising for approval before use, and shall not be used in any way until so submitted and approved. All advertising shall be submitted in duplicate with the exception of pressbooks, which shall be submitted in triplicate.

4. The Director of the Code for Advertising shall proceed as promptly as feasible to approve or disapprove the advertising submitted.

The Director of the Code for Advertising shall stamp "Approved" on one copy of all advertising approved by him and return the stamped copy to the Company which submitted it. If the Director of the Code for Advertising disapproves of any advertising, the Director shall stamp the word "Disapproved" on one copy and return it to the Company which submitted it, together with the reasons for such disapproval; or, if the Director so desires, he may return the copy with suggestions for such changes or corrections as will cause it to be approved.

5. All pressbooks approved by the Director of the Code for Advertising shall bear in a prominent place the official seal of the Motion Picture Association of America. The word "Approved" shall be printed under the seal. Pressbooks shall also carry the following notice:

> All advertising in this pressbook, as well as all other advertising and publicity materials referred to herein, has been approved under the

Standards for Advertising of the Code of Self-Regulation of the Motion Picture Association of America. All inquiries on this procedure may be addressed to:

Director of Code for Advertising
Motion Picture Association of America
522 Fifth Avenue
New York, New York 10036

6. When the Code Administrator determines that any picture shall carry the informational line SUGGESTED FOR MATURE AUDIENCES, the Director of the Code for Advertising shall require this line to appear in such advertising for that picture as the Director may specify. When the advertisement is limited in size, the Director may authorize the initials SMA to stand for SUGGESTED FOR MATURE AUDIENCES.

7. Appeals. Any Company whose advertising has been disapproved may appeal the decision of the Director of the Code for Advertising, as follows:

It shall serve notice of such appeal on the Director of the Code for Advertising and on the President of the Association. The President, or in his absence a Vice President designated by him, shall thereupon promptly and within a week hold a hearing to pass upon the appeal. Oral and written evidence may be introduced by the Company and by the Director of the Code for Advertising, or their representatives. The appeal shall be decided as expeditiously as possible and the decision shall be final.

8. Any Company which uses advertising without prior approval may be brought up on charges before the Board of Directors by the President of the Association. Within a reasonable time, the Board may hold a hearing, at which time the Company and the Director of the Code for Advertising, or their representative, may present oral or written statements. The Board, by a majority vote of those present, shall decide the matter as expeditiously as possible.

If the Board of Directors finds that the Company has used advertising without prior approval, the Board may direct the Administrator of the Code to void and revoke the Certificate of Approval granted for the picture and require the removal of the Association's seal from all prints of the picture.

9. Each Company shall be responsible for compliance by its employees and agents with these regulations.