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ABSTRACT

In the face of the communications revolution of the 1960s and 1970s, curriculum planners and English instructors have recognized the need for the study of the mass media within the discipline of English or communicative arts. This publication was designed as an aid for educators who want to include this area in the curriculum. It discusses ways of determining instructional program objectives, and it lists goals, suggested content, instructional objectives, sample instructional activities (in media awareness, consumer awareness, critical consumer skills, and communication careers), and resource materials for a program in mass communications studies. Classroom activities, evaluation methods, and materials for two sample learning activity units are also suggested. Three appendixes present codes of ethics for journalists and for radio and television broadcasters. (GW)

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# A Framework For Mass Communications In The Communicative Arts

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# Foreword

## THE ARTS AND SKILLS OF COMMUNICATION

Language education programs designed to prepare Georgia's students for contemporary life roles must be based upon the communications needs of people as individuals, citizens, consumers and producers in a rapidly changing society. The arts and skills of the communication process include those tools necessary for the critical consumption of messages — observing, listening, viewing and reading — and those tools necessary for the effective transmission of messages — thinking, acting, speaking and composing.

Communications curricula for local school systems must be based upon the needs, concerns, interests and experiences of the local student population. Instructional programs must include all of the communications operations necessary for fluency in contemporary society.

*A Framework for Mass Communications in the Communicative Arts* serves as a resource for local school system curriculum planners and language instructors who want to incorporate or expand mass media studies in the total Communicative Arts program.

# Introduction

## A FRAMEWORK FOR MASS COMMUNICATIONS STUDIES IN THE COMMUNICATIVE ARTS

A 1971 Resolution on Media Literacy passed by the National Council of Teachers of English (N.C.T.E.) encouraged language educators to "explore, more vigorously, the relationship of the learning and teaching of media literacy to other concerns of English instruction and, further, that this exploration be made in the total context of the development of the student's ability to control and direct his own life." Prior to this movement by N.C.T.E., most English teachers had concentrated upon the restrictive use of media as a classroom instructional tool. Student mass communications production experiences had been limited to school media, especially the yearbook, literary magazine and newspaper.

In the face of the communications revolution of the 1960's and 1970's, curriculum planners and English instructors have recognized the need for mass media studies within the discipline of English or Communicative Arts. This need stems from a primary goal of education in Georgia to prepare young people for contemporary life roles.

There is increasing public and professional concern with the paradoxical nature of the American mass media which exists to inform, to persuade, to entertain and to make a monetary profit. Do the mass media reflect societal values and conflicts or do they attack societal values and increase conflicts? Are the mass media guardians of the status quo or radical vehicles for social change? Are news and information factual and unbiased reports or is such data manipulated or suppressed by media agencies? Does the media industry use "public airways" for public good or private interests? What are the economic, social and psychological effects of the mass media on the individuals making up American society?

In American society, the mass media provide access to the world. Local, regional, national and global reality are what is only indirectly perceived through these media. The better a student understands the roles and functions of these media, the more clearly the world is seen. The primary objectives for the inclusion of mass media studies in the secondary curriculum are to insure that students have the life-long tools with which to gauge the merit of the view of reality and fantasy which the mass media provide and that students can critically receive the informative, entertaining and/or persuasive messages of the mass media.

Secondary students need a comprehensive understanding of what

the mass media are, how they function, how they developed and how they affect the lives of the individuals. Secondary students need critical thinking, listening, reading and viewing skills to combat the intense role the mass media play in American society. If the impact of the mass media is questioned, consider the sheer dimensions<sup>1</sup> of the media in the United States.

- Over 35,000 new books are published annually.
- Over 9,600 periodicals are published with sales exceeding 3,000,000 daily.
- Over 11,000 newspapers are published in the U.S.
- Over 45,000,000 attend movies each week
- Over 450 movies are produced annually
- Over 372,000,000 radios stay tuned to 7,430 AM and FM stations.
- Over 108,000,000 television sets stay tuned to 931 TV stations covering 99 percent of the U.S. households.

By the time the average American student leaves high school, he will have spent much more time watching TV (about 23,000 hours) than attending classes. By the time the contemporary student reaches age 65, he will have spent at least nine full years of his life watching television. To contrast the impact of the electronic communications media with print media, consider that more than 50 percent of all Americans have not read a complete book since leaving high school.

Because of the media explosion in twentieth century America, the media are not only a separate discipline worthy of full study as a content area in the secondary school curriculum, but are also an important segment of any communication or English program. English teachers can no longer consider only intrapersonal and interpersonal communications, mass communications studies are crucial preparation for contemporary life roles.

The mass media are becoming increasingly accessible as vehicles of expression for teachers and students. The media are primary sources of contemporary information, entertainment, education and persuasion. The media provide an instantaneous recording of U.S. history and culture. Such functions necessitate the full inclusion of mass communications studies in the Georgia Communicative Arts curriculum.

*Barbara H. Mathis*

<sup>1</sup>Voeker, Francis H. and Voeker, L. A. Ed., *Mass Media Forces in Our Society* (New York, N. Y. Harcourt, Brace, Jovanovich, Inc., 1975), p. 3.

# Goals

## FOR MASS COMMUNICATIONS STUDIES COMMUNICATIVE ARTS CURRICULA

- The student should be able to utilize critical listening, viewing and reading discriminations in response to the mass media.
- The student should recognize the power and influence of the mass media upon American society.
- The student should recognize the protection afforded the American society through the existence of a free press media.
- The student should be aware of the deliberate use and misuse of mass communications to manipulate or deceive media consumers.
- The student should be able to create and communicate messages through appropriate mediums of mass communications.
- The student should recognize the ways in which mass media provide and shape various perceptions of the world.

# Content

## I. The Communication Process

- Intrapersonal
- Interpersonal
- Mass communications

## II. Components of Communication Process

- Source
- Message
- Medium
- Audience

## III. Relationships Between Source, Message, Medium, Audience

- Audience analysis
- Occasion analysis
- Authorial tone, stance, role
- Medium characteristics

## IV. Complexities of Mass Communication Processes

- Inadequate information about audience for source
- Lack of immediate or detailed feedback
- Distance between source and audience





- Message distortion
- Selective reception
- Partial retention
- Shared source responsibilities due to characteristics of media vehicles
- Audience size

#### V. Mass Media Communication Vehicles

- Newspapers
- Books
- Magazines
- Advertising
- School media
- Radio
- Television
- Film
- Public relations
- Other media

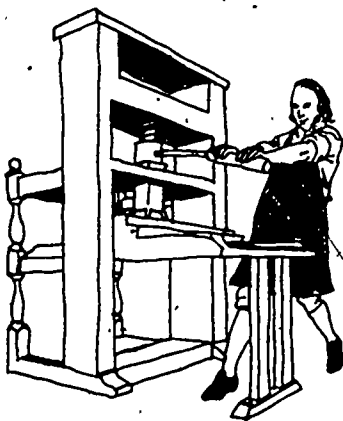
#### VI. Characteristics of American Mass Communications System

- Dimensions and influence
- Freedom of the press
- Economic profit motive base

#### VII. Functions of American Mass Media

- To influence or persuade
- To inform and educate
- To entertain
- To transmit culture
- To profit

#### VIII. Historical Development of the Mass Media – Timeline



- Johann Gutenberg's invention of movable type – 1440's
- First colonial newspaper, "Publick Occurrences Both Foreign and Domestic" – 1690
- 1700's – Era of pro-independence propagandists
- Precedent for free press – John Peter Zenger trial – 1735
- Introduction of stereotyping – 1805
- Invention of steam-powered press – 1814
- First telegraph message, Samuel Morse – 1844
- Associated press of New York formed – 1848
- First permanently successful transatlantic cable laid – 1866
- Development of process to make low cost newsprint – 1867
- Development of photoengraving – 1872
- Invention of telephone – 1876
- Invention of phonograph – 1877
- Linotype first used in newspaper operation – 1886
- Development of Eastman film – 1889
- First wireless message sent – 1895

- First story motion picture, "The Great Train Robbery" — 1903
- Radio voice and music transmissions — 1906
- United Press organized — 1907
- First full radio program, Election Returns Broadcast K-DKA Pittsburg.— 1920
- First radio commercials — 1921
- FCC created by Federal Communication Act — 1934
- First television programming— 1930's
- Teletypesetters used for wire stories — 1952
- Russia's Sputnik I — 1957
- America's Telestar I — 1962

**IX. Historical Development of the Mass Media — Social, Political and Economic Trends**

- Rise of democracy — open vote
- Mass education
- Industrial Revolution
- Urbanization
- Technological revolution
- Redistribution of wealth
- Communications revolution
- Telecommunications era

**X. Controls on American Mass Media**

- |                          |                        |
|--------------------------|------------------------|
| • Government regulations | • Advertising controls |
| • Public regulations     | • Monopoly controls    |
| • Industry regulations   | • Source controls      |

**XI. Characteristics of Media**

- Speed
- Coverage depth
- Coverage breadth
- Saturation
- Duration
- Audience scope
- Availability
- Economic base
- Ownership and management
- Credibility
- Publication process

**XII. Critical Consumption of Mass Communications**

- Viewing

- Listening
- Reading
- Propaganda
- Unidentified sources
- Credibility vs. bias
- Fact vs. opinion
- Reliability of news and information sources
- Influence of advertising on content coverage and editorial role, tone, stance
- Validated facts vs. reported allegations

### XIII. Contemporary Issues



- Socio-psychological influences
- Public service vs. private enterprise
- Effects of one medium upon others
- Effects of mass media upon mass culture
- Television violence
- Childrens advertising
- Realistic vs. imagined standard of living
- Effects of media on political campaigning
- Control of news through editorial selection process
- Dominance of advertising
- Monopoly vs. competition
- Court restriction on freedom of the press
- CATV information utility

### XIV. School Media

- Yearbook
- Newspapers
- Literary magazines
- Photography — film making
- Advertising brochures (sports)
- Pamphlets, booklets, programs

### XV. Careers in Mass Communications

- Varieties of career opportunities in written and verbal arts
 

Advertising copywriter	Poet
Advertising manager	Public relations manager
Author	Publisher
Dramatist	Reporter
Editor	Researcher
Journalist	Script writer
Lecturer	Speech writer
Librarian	Translator
Linguist	
- Varieties of career opportunities in media arts

Book publisher  
Broadcasting engineer  
Camera operator  
Cartoonist  
Disc jockey  
Film director  
Film maker  
Film producer  
Graphic artist

Newscaster  
Photographer  
Play producer  
Printer  
Record publisher  
Sound operator  
T.V./radio announcer  
TV/radio host or hostess

- Varieties of career opportunities in fine arts or in performing arts

Actress or actor  
Architect  
Art critic  
Art curator  
Art exhibit director  
Art historian  
Art teacher  
Artist  
Commercial artist

Composer  
Conductor  
Dancer  
Disc jockey  
Mime  
Musician  
Photographer  
Play director  
Singer



- Necessity of communicative fluency for all vocations and avocations
- Necessity of multi-career planning and preparation
- Technological developments affecting communications labor market
- Roles and functions of employees in communications positions
- Qualifications and entry routes for communications careers
- Working conditions, rewards and benefits of communications careers

# Determining Instructional Program Objectives

Instructional objectives of educational programs designed to prepare Georgia's students for contemporary life roles should be based upon the student's communication needs as individuals, citizens, consumers and producers in a rapidly changing society.

This curriculum resource is not intended as a guide for the study of mass media as a discrete discipline, rather, this resource defines mass media as an extension of the basic communication process. Hence, the instructional objectives are designed to facilitate fluency in the communicative arts.

Observing	Thinking
Listening	Acting
Viewing	Speaking
Reading	Composing

A communicative arts curriculum inclusive of mass media studies should emphasize the dual themes of consumption and production —

- (1) Critical reception of mass communications messages.
- (2) Effective transmission of communication messages through appropriate media vehicles

To accomplish these emphases, the instructional plan must insure a general understanding of the role of mass media in contemporary society and the specific effects of mass communications upon the individuals that make up contemporary society.



# Instructional Objectives For Mass Communications

The students will be able to

- Differentiate among the classes of intrapersonal, interpersonal and mass communications
- Distinguish four essentials (source, message, medium, audience) of the communication process.
- Analyze relationships among source, message, medium and audience.
- Identify primary communication vehicles comprising American mass media.
- Analyze complexities distinguishing mass communications from interpersonal communications
- Evaluate degree of saturation of mass media in contemporary society.
- Identify legal freedoms accorded mass media under the First Amendment of the Constitution
- Explain privacy rights of individuals as protection from the mass media.
- Analyze profit making economic base of mass media:
- Describe the economic flow from consumer to advertiser to producer of mass media.
- Describe the five primary functions of mass media.
- Analyze the fulfillment of information functions by all major mass media.
- Analyze the fulfillment of persuasive functions by all major mass media.
- Analyze the fulfillment of entertainment functions by all major mass media.
- Explain how mass media provides instantaneous records of cultural history of modern society.
- Demonstrate how mass media depiction of standards of living affect contemporary living standards.
- Appraise influence of technology upon mass media.
- Summarize relationship between the spread of U.S. democracy and voting rights and the political impact of mass media.
- Compare informative functions of mass media and growth of mass educational system of U.S.
- Analyze relationships between expansion and influence of mass media and U.S. industrial revolution.
- Explain relationship between U.S. urbanization and development of mass media.
- Analyze relationships between U.S. technological revolution and expansion and rising influence of mass media.

- Explain role of mass communications in twentieth century redistribution of wealth in U.S.
- Define "communications revolution."
- Explain licensing grant and renewal powers of the Federal Communications Commission.
- Define the FCC "Equal Time" regulations on broadcasting programming.
- Define the FCC "Obscenity" regulation on broadcasting programming.
- Define the FCC "Fairness Doctrine" regulations on broadcasting programming.
- Explain government control of printed media through postal mail permits.
- Analyze government control of mass communications through antitrust legislation.
- Evaluate government protection of freedom of the press through First Amendment
- Describe media protection under U.S. copyright laws.
- Define libel and slander.
- Explain rating surveys and their effects on content or programming of mass media.
- Evaluate the effect of product boycotts on sponsorship and programming.
- Analyze the influences and limitations of conduct codes on the media industry.
- Explain the effects of rating and audience surveys on news and information coverage.
- Explain the effects of rating surveys on program advertisers.
- Analyze the monopolistic aspects of major national networks and chains.
- Describe limited access to news as method of source control of mass media.
- Explain confidentiality rights of media sources.
- Discuss medium's unique advantages and disadvantages based on speed, coverage, saturation, duration and availability..
- Analyze influence of newspapers, radio and television based on audience size and coverage.
- Differentiate between factual and editorial content.
- Distinguish between facts and personal opinions or preferences.
- Distinguish between validated facts and reported allegations in media messages.
- Assess the probable reliability of media message sources.
- Understand the influences of advertising on personal buying habits.
- State definitions of the propaganda devices of mass media and identify such devices in mass media messages as

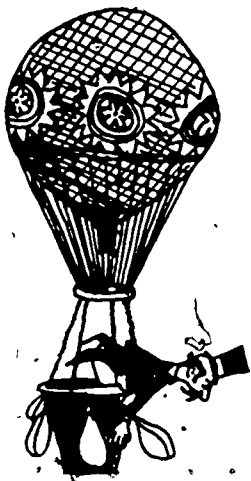
Glittering generality  
Card stacking

Name calling  
Testimonial

17

Plain folks  
Band wagon

Transfer  
Elitism



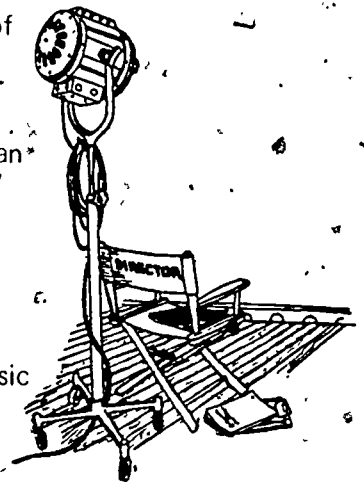
- Identify visual persuasion techniques, including logical processes and affective appeals such as use of color, placement, sequence and repetition.
- Differentiate between visual fact (representation) and visual fiction (creation/fabrication).
- Differentiate between visual fact (representation) and visual metaphor (imagery, allegory, fantasy).
- Differentiate between visual fact (representation) and visual commentary (selection/slanting).
- Recognize visual appeals (color, shape, familiarity).
- Recognize visual stereotypes in film and television, including hero/heroine, villain, man, woman, child, family, professional, ethnic group.
- Differentiate between visual logic and visual fallacy.
- Select and appreciate viewing materials in terms of pre-established personal criteria.
- Maintain a distinction between reality and the image of reality, between visual territories and visual maps.
- Distinguish main idea of media messages from supporting or irrelevant details.
- Summarize media messages by paraphrasing who-what-where-when-how-why.
- Explain the influence of advertising on editorial role, tone and stance.
- Demonstrate the effects of editorial biases and attitudes on media presentations.
- Analyze non-verbal symbols of communication used in television programming and visual advertising.
- Evaluate objectivity of media coverage.
- Recognize the distinct structure of a news story.
- Distinguish between straight news presentations and interpretative presentations.
- Explain how news content is controlled through editorial selection process.
- Explain how information function of media is controlled through advertising interests.
- Identify career opportunities in communications fields.
- Obtain and evaluate current labor market information about communications careers.
- Identify training, experience and entry skills required for given careers in communications industry.
- Demonstrate proper employment application procedures for communications industry (resumes, inquiry letters, application forms, interviews).
- Discuss working conditions, rewards and benefits of given careers in communications industry.
- Evaluate the effects of given careers on one's personal lifestyle.



# Abbreviated List Of Instructional Activities For Mass Communications Studies

## SAMPLE MEDIA AWARENESS ACTIVITIES

- Work in small groups to research and respond through a written, oral or audiovisual presentation to one of the following essay questions.
  1. How do new movies or TV programs question the prevailing values of American life?
  2. How do new movies or TV programs incorporate the myth of the constant search for a better way of life?
  3. How are contemporary movies or TV programs focused in a personal way on American traditions and values?
  4. Why are theme and director as important, if not more so, than starring actors and actresses in contemporary movies and TV programs?
  5. How do audiences identify with characters in movies or TV programs?
  6. How do contemporary movies and TV programs stereotype characters?
  7. How do current TV programs or films deal with the same basic subject in slightly different ways?
- Compare/contrast the attitudes toward Indians in contemporary westerns as opposed to traditional westerns.
- Log your TV watching for one full week and list your own "viewer characteristics."
- Contrast the treatment of (a) violence (b) racial problems (c) sex in contemporary movies and TV programs with the treatment in the era from 1930-50 or 1950-60 and prepare class presentation to report findings.
- Distinguish between film genre (crime movies, war movies, biographies, love stories, westerns, etc.) and identify examples of each genre on current television. Prepare class presentation to report findings.
- Log prime time TV programs for a week to (a) cite examples of violence, and (b) categorize types of violence. Prepare class presentation to report your findings.



- Log prime time TV for a week to cite treatment of sensitive subject matter that would not have been presented in 1930's-50's. Prepare class presentation to report your findings.
- In a group, log programming for one full day for four separate radio channels. Chart program differences and present to class.
- Interview a local TV station or radio station manager to determine programming policies and costs and report your findings to the class.
- Research the costs of advertising time on local and national broadcasting mediums. Chart results for class.
- Research the costs of advertising space in a variety of local newspapers and regional, local or national periodicals. Chart comparison results for class.
- List as many media as you can which extend each of the following.
  - Sight
  - Hearing
  - Touch
  - Thinking
  - Memory
- In written, oral or tape/slide essay, explain how media can be used to control man's environment.
- Explain the impact of print and audiovisual technology on either (a) education (b) advertising (c) U.S. standard of living (d) myth of "American Dream" (e) revolution (f) individualism.
- Argue pro or con the statement that "television has made movies, newspapers and radio obsolete"
- Arrange for your peers to tour a radio station, television station or newspaper plant.
- Name and give examples of at least 10 different ways in which the mass media provide entertainment.
- Name and give examples of at least five different ways in which the mass media provide information
- Identify at least five units of mass media which are aimed at the general public.
- Identify at least 10 units of mass media which are aimed toward specific audiences.
- State briefly in your own words the concept of "free press."
- State the legal basis for freedom of the press.
- Evaluate selected situations in which freedom of the press is an issue.
- List public service responsibilities of newspapers, radio, television and identify articles or programs that indicate acceptance of responsibilities
- Locate examples of irresponsibility in newspapers, on radio or television.
- Read the program codes governing newspapers, radio or television

and cite examples of programs which do not conform to those codes.

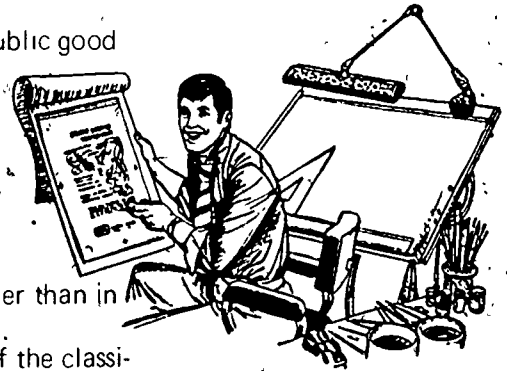
### SAMPLE CONSUMER AWARENESS ACTIVITIES

- State definitions of the propaganda devices of mass media and identify such devices in mass media messages.

Glittering generality	Name calling
Card stacking	Testimonial
Plain folks	Transfer
Band wagon	Elitism

- Locate propaganda examples using (a) economic appeals (b) sensory appeals (c) emotional appeals (d) "I" appeal (e) fallacies.
- Select some of the 15 ways ads try to convince consumers to buy. Use magazine and newspaper ads, writing on the ads what the advertiser's pitch is.

The basic ad: simple advertising message	It's new
Eye appeal	The humble approach
Happy family appeal	Statistics
An expert's opinion	Concern for the public good
Famous people	Romantic appeal
Everybody likes . . .	Humor
Snob appeal	Labor saving
Youth appeal	Time saving
Symbols (trademarks)	Thrift



- Name at least five common methods of advertising other than in newspapers.
- Locate categories of classified advertisements by use of the classification index in newspapers.
- State characteristics of a well written classified ad and distinguish between good and poor examples.
- Given a list of information, write a satisfactory classified ad.
- Identify examples of propaganda devices in advertising content and write original advertisements using each of the propaganda devices.
- Identify information not included in advertisements that would be useful to the consumer.
- List the characteristics of a good advertisement from the point of view of the advertiser.
- List the characteristics of a good advertisement from the point of view of the consumer.
- Identify the nature of the appeal made to the consumer by each of several selected advertisements.
- Maintain scrapbook illustrating different types of basic propaganda.

Name calling  
Transfer  
Testimonial  
Band wagon

Plain folks  
Card stacking  
Glittering generality  
Elitism

Use newspaper or magazine ads.

- Maintain scrapbook of newspaper or magazine ads illustrating basic appeals of ads to consumers.

The basic ad  
Eye appeal  
Happy family appeal  
Expert opinion  
Famous people  
Everybody likes ...  
Snob appeal  
Youth appeal

Symbols  
Newness  
Humble appeal  
Statistics  
Labor saving  
Time saving  
Thrift



- Prepare poster display of 10 newspaper or magazine ads on economic appeals.  
Save time, save money.
- Prepare poster display of 10 newspaper or magazine ads on sensory appeals.  
Sight, sound, taste, touch, smell
- Prepare poster display of 12 newspaper or magazine ads on emotional appeals.  
Shock method, anxiety-fear method, sex
- Prepare poster display of 12 newspaper or magazine ads on personal appeals.  
Snobbery, self-family preservation, social acceptance, civic pride
- Prepare poster display of 12 newspaper or magazine ads containing simple fallacies of logic.  
Reverse psychology, creation of false image, use of name personality
- Design an advertising campaign for simulated product. Indicate audience, product data, mediums for ads. Include series of pictured advertisements for each medium (at least 12 ads).
- Prepare poster or collage illustrating different ads from a variety of mediums by one product; i.e. **Colgate Toothpaste** as advertised in *Ebony*, *Atlanta Journal*, *Reader's Digest*, *Daily World*, *Essence*, *Field and Stream*, *Ladies Home Journal*, *Town and Country*, *Harpers*. Demonstrate to class the differences in product's presentation from one magazine to another.
- Write six ads for a simulated product to appear in six different types of magazines. Indicate appeals and propaganda devices as they differ for each magazine.
- Arrange for a guest speaker from mass media profession to visit class and discuss advertising and propaganda.
- Arrange for a film or filmstrip on propaganda, persuasive devices or

consumer advertising. Order film, prepare class, show film, conduct follow-up activities.

- Make "mixed ad" games cutting picture, heads and print apart and scrambling them. Provide game directions for reassembling parts of ads.
- Make an advertising crossword puzzle for classmates. Ditto puzzle and distribute to class.
- Reword 10 ads supplied by instructor so that different appeals and propaganda devices are used. Identify change in appeals and devices.
- Prepare a scrapbook of advertising symbols, logos or trademarks using 25 companies

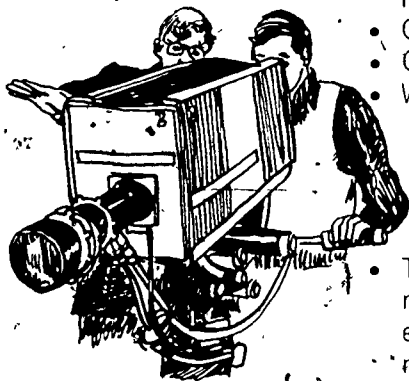
### SAMPLE CRITICAL CONSUMER SKILL ACTIVITIES

- Lead a class scavenger hunt  
Use your newspaper and find the following
  - a. Total number of pages in newspaper
  - b. Section titles
  - c. Name of front page headlines
  - d. Number of columns across page
  - e. Number of pictures on front page
  - f. Four (4) abbreviations with translations
  - g. Subject of one of Ann Landers' letters or Ele and Walt Column.
  - h. A two (2) sentence summary of the weather report
  - i. TV listing for Monday night, Channel ( ), 8 p.m.
  - j. Two new vocabulary words used in a sentence
  - k. Five action verbs in the sports section
  - l. Travel article
  - m. Sports article
  - n. A letter to the editor
  - o. Index to the paper
- Summarize in a short paragraph the main idea of a front page article.
- Name the five W's and one H of a front page article.  
Who, what, when, where, why and how
- Locate major sections of the paper by using the index and identify examples.
- Summarize news articles by answering who, what, where, when and why questions.
- Summarize news articles by stating the main points of each.
- Distinguish between factual and editorial content.
- Distinguish between validated facts and reported allegations in media messages.
- Identify sources of information in articles.
- Assess the probable reliability of media message sources using a list of media programs supplied by the instructor.
- Identify factual content and non-factual content included in news



articles and editorials.

- Translate information contained in newspaper or magazine tables or graphs to narrative statements.
- Write appropriate fictitious captions for photographs, cartoons and editorial cartoons.
- Use posterboard to create "storyboard" TV programs. Make a three minute documentary about \_\_\_\_\_ topic.
- Create slide/tape programs for the class.
- Create and tape radio scripts for the class.
- Write drama in script form for radio and television.



### SAMPLE COMMUNICATIONS CAREERS ACTIVITIES

- Through research about the mass media and interviews with local representatives of the media, identify five possible career options each in the areas of radio broadcasting, television broadcasting, newspapers, magazine or book publishing, advertising and public relations.
- Investigate one career option from each area of the mass media in terms of the following.

Job description

Training, skills and experience for job entry

Working conditions, benefits, rewards

Current labor market demands

Effects of jobs on life styles

- Prepare a packet of career awareness materials containing the following.

One personal resume

Four classified ads for communications-related positions

Sample inquiry letters responding to the four classified ads

Completed job application forms as supplied by the instructor

- Select 10 career choices from fields other than the communications industry. Describe each career option and explain the communication skills necessary for each position.
- Interview anyone in the community mass media market about job stability, promotion routes and multi-career options for that industry. Present your findings to the class.
- Arrange for representatives of the local media to speak to the class about (a) part-time jobs for high-school students, and (b) current career potential of the media.
- Arrange for staff members of the school mass media to speak to the class describing their roles in the production of high school media.

- Compare and contrast any three careers which interest you in (a) written and verbal arts, (b) media arts and (c) fine arts or performing arts. Select the one career most suitable for you based on the following.

Job description  
Training, skills for entry  
Experience for entry  
Working conditions

Salary, rewards, benefits  
Relations of career to other careers  
Effects of job on lifestyle  
Your personal evaluation of the job

# Mass Communications In The Communicative Arts

## SAMPLE LEARNING ACTIVITY UNIT

### Independent Media Project Inquiry

**Unit Schedule** (Based on 30 Students) – Six to Seven Weeks

- 2 Days – Instructor-directed discussions about mass media
- 1 Day – Discuss and select independent project inquiries for one, two or three member group projects
- 2 Days – Instructor-directed technical assistance
- 10 Days – Investigative time for students. Instructor serves as consultant resource and observes inquiry process
- 15 - 20 Days – Project findings presentations by groups and class critical reactions and evaluations
- 2 Days – Instructor-directed summarization of unit, reports on evaluations of I.P.I.'s

### Unit Activities

- A. Given a list of options by the instructor, *select* one "Mass Media Message" such as a movie, television program, radio program series of advertisements or, the daily issue of the newspaper
- B. *Investigate* the media message selected for study to determine
  1. What are the PURPOSES of the communication? How can you tell the purpose from content, tone, style, form? Would another medium better accomplish the purpose; if so, how?
  2. What are the THEMES of the communication? How can you determine main ideas? Did the media vehicle fit the theme and would other media work to communicate that theme?
  3. For what specific AUDIENCES was the media message prepared? How did program content and/or advertising sponsorship match the audience? What are the demographic characteristics of the audience of this media communication? How did you determine these characteristics? What is relationship between the author/composer/editor and the subject, the audience? How did you determine authorial attitudes?





4. For what OCCASION was the media message prepared? How was the placement of the message determined and was it effective (i.e. programming slot for T.V. shows) in that placement?
5. What is message DISTORTION? What different interpretations of the message studied are likely? What factors of the communication vehicle allowed distortion and what factors limited it?
6. What are SELECTIVE RECEPTION and PARTIAL RETENTION? How did you, as viewer, listener or reader, determine your degree of attentiveness to the message? What factors would normally cause you to be less attentive (i.e. commercial breaks, interrupting conversation, snacking) to the message?
7. How many SOURCES existed for the media message you studied? What role or influence did each source play in preparing the message? Which source was most crucial to you, the viewer/listener/reader, and why? Consider sources such as author, editors, cameramen, photographer, artist. What credibility or bias did the sources convey and how?
8. What other mass communications VEHICLES could have been used effectively to convey the media message you studied? What changes in source, message, medium characteristics and audience would have occurred if other vehicles had been utilized?
9. What degrees of OBJECTIVITY and SUBJECTIVITY were present in the media message studied? What factors contributed to objectivity and subjectivity (consider such aspects as tone, stance, imagery, visual and verbal symbols, language, placement of program, advertising, sponsorship).
10. Which PROPAGANDA devices and appeals were utilized in program content and advertising? Evaluate the effectiveness of the propaganda devices and techniques in relationship to audience demographic characteristics, medium utilized, program placement, program content. How could the propaganda have been more effective? What other devices and/or propaganda appeals could have been utilized effectively and how?
11. What INFLUENCES did the media message have upon you as far as attitudes, opinions, buying preferences, awareness, concepts, standards are concerned? How did the message help bring about changes in influencing you? How could the message have had a greater impact on you?
12. Identify the FUNCTIONS of the media message and the CRITERIA by which you evaluated the message.

- C. Select and prepare one of the following projects to report your investigative findings to the class.

1. Written expository report which is reproduced for distribution to entire class and which is critically discussed in one half-hour group discussion directed by you.
2. Slide/tape show reporting your findings to the class followed by one half-hour group discussion directed by you.
3. Super 8 movie, documentary about your investigation shown to class and followed by one half-hour group discussion directed by you.
4. Dramatic simulations, panel discussions or debates to report your findings! Involve total class in the presentation through direct participation or question-and answer session

### Unit Evaluation

Evaluation of the I.P.L. will be as follows.

- (a) Instructor observation of the inquiry process — 10 percent
- (b) Peer evaluation of report of your findings — 40 percent
- (c) Instructor-student conference discussing the investigative project — 30 percent
- (d) Self evaluation of (1) inquiry process, and (2) validity of conclusions — 20 percent

### Unit Resources

**Mandatory** — Student access to either (a) newspaper, (b) magazine, (c) radio, (d) television or (e) motion picture. Access may be during school hours or at home.

**Mandatory** — Student access to a general classroom library of reference and handbook materials on the mass media or textbooks. May be on loan from school or regional libraries.

**Desirable** — Inexpensive cameras and film, visual maker, tape recorder or cassette recorder, mimeograph or duplicator equipment and supplies, super 8 movie camera, film and access to projector, funds to develop film or school darkroom with chemicals

**Added Bonus** — Access to video tape equipment.



# Mass Communications In The Communicative Arts

## SAMPLE LEARNING ACTIVITY UNIT

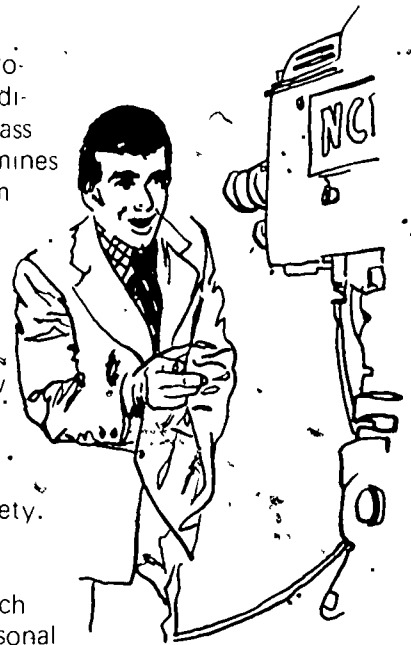
### Kitsch-Kink

Acceptance by society of so called "efficient" means of mass production has caused many people to protest a subsequent loss of individuality. The selection of kitsch suggests an identification with mass production at the sacrifice of authenticity. This unit of study examines the real and imagined effects of the mass media upon individualism

### Instructional Objectives

Upon completion of this unit of study, students will be able to

- Identify kitsch as "Artistic or literary material held to be of low quality, often produced to appeal to popular taste and marked especially by sentimentalism, sensationalism and slickness"
- Identify examples of kitsch in the mass media.
- Analyze the relationship between kitsch and a materialistic society.
- Demonstrate how a hypothetical person can become "real" to society through a media developed image.
- Demonstrate the understanding that an ability to recognize kitsch can be an initial step in developing aesthetic judgement and personal appreciation of art



### Content

- Kitsch in films, television, advertising, magazines, art and literature.
- Media-produced group identities
- Basic advertising techniques and pressures
- Truth vs. image in television and film
- Characterizations through mass media.
- Critical standards.

### Instructional Activities

- Read and discuss Daniel Boorstein's commentary on America as image-oriented society
- Locate and display examples of kitsch from magazines and news.

- papers Show what categories of kitsch are illustrated.
- Read and experiment with group pressure techniques illustrated in *The Elusive Truth*, 1973, Scott Foresman Company
- Create original kitsch designs to silk screen on tee shirts, posters or cloth hangings.
- Use a persuasion box to identify propaganda techniques used in the mass media.
- Prepare poster display of basic propaganda techniques band wagon, glittering generalities, card stacking, plain folks, name calling, testimonial, transfer, elitism.
- Distinguish between visual fact and visual imagery in television program characterizations.
- Identify stereotyping in television roles by using five biased stereotypes from current programs.
- Research, in small groups, political advertising campaigns Report to class your findings on costs, created images, visual and verbal techniques, propaganda devices.
- Research, in small groups, economic categories of standards of living in the United States Compare realistic conditions with media advertising depictions of U.S. standards of living.
- Critique any selected media messages for demonstration of kitsch categories as defined by Gillo Dorfles in *Kitsch: The World of Bad Taste*. Defend your judgement in panel discussions involving class members.
- Prepare a segmentative composition on the position. "Kitsch is what Americans consume to indicate individuality while, in reality, Americans succeed only in proclaiming themselves as creatures of a mass society."
- Prepare charts or posters illustrating groups or collective agencies to which you, as an individual, belong.
- Role play television characters under categories of "Be Tough like \_\_\_\_\_," "Be Funny like \_\_\_\_\_," "Be Attractive like \_\_\_\_\_," "Be Kind like \_\_\_\_\_,"
- Using any television series currently shown weekly, show the oversimplification of stereotyping.
- Participate in a panel discussion on the question "Has Television Turned Violence into an Aesthetic Experience?" using aspects of physical and mental violence from current programming.

#### Evaluation

- 70 percent on class and project participation
- 20 percent on presentation to class group (one is required minimum)
- 10 percent on final exam composition — Through a written, visual or oral composition, define your personal standards for aesthetic appreciation giving examples of mass media which are kitsch items according to your standards. In your composition, use all categories of kitsch and illustrate from all major media vehicles.

## Materials

*A Creative Look at Film Arts* — Sister Jeanette Ali-Nader, Educational Impact, 1973

Shootout on the Silver Screen Kit, Perfection Form Company

*All the President's Men*, 1974, Bernstein and Woodward

Camera Angles Kit, Art and Man series Scholastic

*Selling of the President*, 1968, Joe McGinnis

*Mass Media: Our Moving Finger*, 1973, Educational Impact

*The Elusive Truth*, 1973, Scott Foresman

"A Guided Tour of Kitsch," Jeffrey Shrank, *Media and Method*,  
January, 1973

"A Nation of Videos," Jeffrey Shrank, *Media and Method*, April, 1975

*Kitsch: The World of Bad Taste* — Gillo Dorfles

# Resource Materials For Mass Media Instructors And Curriculum Planners

*Media – An Introductory Analysis of American Mass Communication*,  
Prentice Hall

*Journalism In The Mass Media*, Ginn & Company

*Reviewing For The Mass Media*, Chilton Book Company

*Art of Editing The News*, Chilton Book Company

*Writer – Photographer*, Chilton Book Company

*Fundamentals Of Journalism*, McGraw Hill

*Press Time*, Prentice Hall

*Coping With The Mass Media*, McDougal Littell

*Coping With Television*, McDougal Littell

*Media and Communications* (Domains Series), Harcourt Brace  
Jovanovich

*Language And The Newstand*, Scribners

*The New Journalism*, McGraw Hill

*The Age Of Communications*, Goodyear

*Mass Media And Mass Communications In Society*, Wm. C. Brown  
Company

*Mass Media Forces In Our Society*, Harcourt Brace Jovanovich

*Television News*, Hastings House

*Journalism*, Odyssey

*Reporting*, Holt Rinehart Winston

*American Newspapers In The 1970's*, Hastings House

*The Medium And The Maker*, Holt Rinehart Winston

*The Medium Is The Massage*, Bantam Paperbacks

*War And Peace In The Global Village*, Bantam Paperbacks

*Understanding Media*, Signet Paperbacks

*McLuhan: Hot And Cold*, Signet Paperbacks

*The Communicative Arts*, Hastings House

*Images Of Man*, Scholastic Book Company

*Communication And The Media*, Scholastic Book Company

*Literature Of The Screen*, Scholastic Book Company

*To Kill A Messenger*, Hastings House

*Reel To Reel*, McDougal Littell

*Development Of The Film*, Harcourt Brace Jovanovich

*Film And The Liberal Arts*, Holt Rinehart Winston

*Film: The Medium And The Maker*, Holt Rinehart Winston

*Art Of The American Film*, Anchor

*Living Images*, Harper Row

*The Art Of Deception*, D. W. Brown, Inc.

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*Development Of The Film*, Harcourt Brace Jovanovich  
*The McLuhan Explosion*, American Book Company  
*Languages Of The Mass Media*, D. C. Heath  
*The Popular Arts In America*, Harcourt Brace Jovanovich  
*The Art Of The Film*, Collier  
*The Language Of Man*, McDougal Littell  
*T. V. Action Book*, J. H. Casey  
"Making Contact" Series, Harcourt Brace Jovanovich  
*Media And Communication*  
*Visual Persuasion*  
*Print Media*  
*Electric Media*  
*Making Contact*  
*A Time To Speak*  
*Non-Verbal Communication*

# Appendix A: 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 aspirations 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 sources 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 B: 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 instruc-

tronal 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.

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## 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, palmreading 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 judgement 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 proprieties, 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 pictorially) 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, 3.633, 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 responsibilities 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 judgement 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 the 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 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 winner's 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 reference to prizes or gifts offered in such connection should be considered part of and included in the total time allowance 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 persons 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 percent 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 six minutes plus station break time.

Commercial material for all other periods of time shall not exceed this ratio, except that individual programs of five minutes duration may include commercial material not in excess of one minute 15 seconds and individual programs of 10 minutes duration may include commercial material not in excess of two 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 10 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 one and two 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 one 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 special services 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 of special sales.

# Appendix C: 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 of 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.