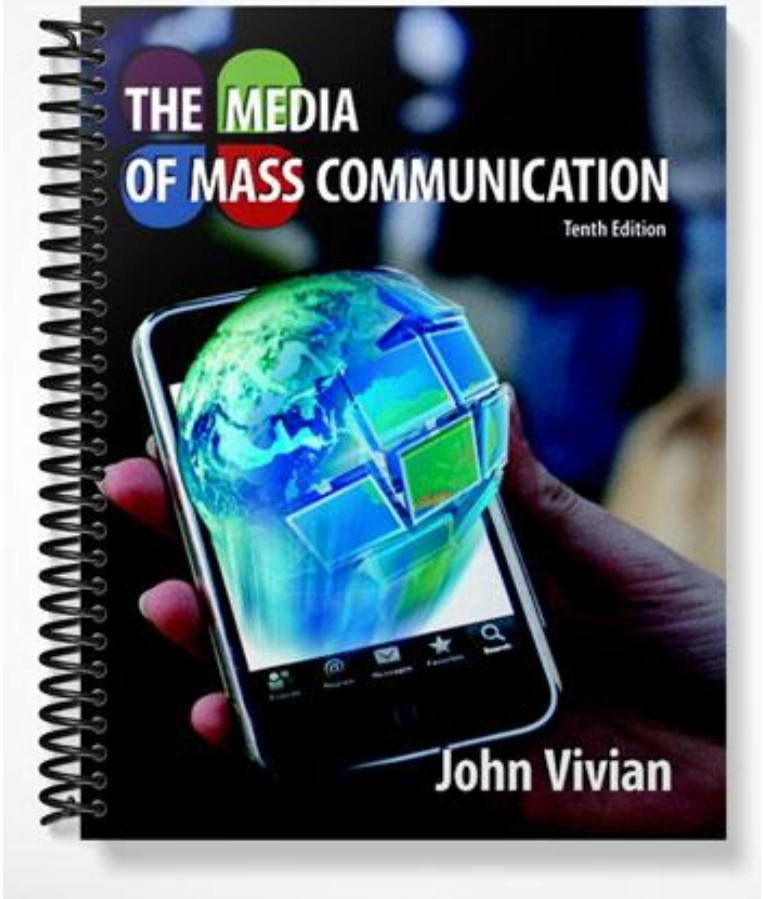
SOLUTIONS MANUAL



Instructor's Resource Manual

for

Vivian

The Media of Mass Communication

Tenth Edition

prepared by

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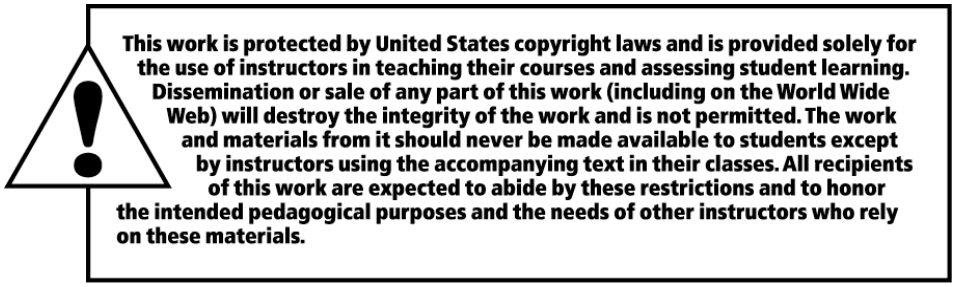

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Chapter 1: Mass-Media Literacy

LEARNING OBJECTIVES (LEARNING AHEAD)

- More than most people realize, we are awash in a mass media environment.
- Media literacy begins with an awareness of our media environment.
- Communication through mass media has profoundly affected human existence.
- The mass media's role in binding people together is changing with more media choices.
- Profit potential drives mass media behavior in a capitalistic environment.

CHAPTER OUTLINE

I. Great Moral Issues
   a. Slavery
   b. Women's suffrage
   c. Censorship
   d. Stem cell research to name a few.

II. Media Ubiquity
   a. Media Exposure
      i. **Mass media** - the vehicles through which messages are disseminated to mass audiences.
   b. Concurrent Media Usage
      i. **Media multitasking** - simultaneous exposure to messages from different media - has become so common that most people are unaware of it.
      ii. **Mass communication** - the technology-enabled process by which messages are sent to large, faraway audiences - is not the only form of media exposure.
   c. Inescapable Symbiosis
      i. We depend on mass media for many different reasons
         1. Personal dependence
         2. Information
         3. Entertainment
         4. Persuasion
         5. Media dependence
   d. Hierarchy of Media Literacy
      i. **Media Literacy** - competence or knowledge about the mass media
   e. Media Awareness
      i. Awareness of the presence of those messages is a measure of media literacy.

III. Human Communication
   a. Ancient Communication
      i. **Interpersonal communication** - face to face and between two individuals, sometimes a small group.
      ii. **Group communication -** with an audience of more than one, all within earshot.

   b. Mass Communication
      i. The difference between interpersonal or group communication and mass communication depends on three main characteristics:
         1. Distance
         2. Audience
         3. **Feedback**

IV. Media and Society
   a. Unification
   b. Moral Consensus
   c. Fragmentation
      i. **Demassification** – media's focus on narrower audience
      ii. Radio and magazines both began to design their material not for universal appeal, but for a **sub-mass audience** - a section of the largest mass audience, with niche interests – to compete with television.
   d. Accelerating Demassification

V. Media Finances
   a. Revenue Streams
      i. **Capitalism** – an economic system with profit as the incentive for producing goods and services
      ii. **Revenue streams** – sources of income that generate profits
   b. Advertising
      i. Media has two types of content: advertisements and **editorial content** – mass media content other than advertising.
   c. Direct Sales
      i. Many media products are sold directly to customers in two main ways.
         1. Direct sales
         2. Subscriptions
   d. Other Revenue
      i. Government funding and merchandise tie-ins are both other sources of revenue for some media.

NOTE FROM VIVIAN

To help students gain an immediate appreciation for the real need to study mass communication, the media is presented as a booming voice in today's society. This chapter – along with Chapter 2, "Media Technology" – presents an up-to-the-minute perspective on how both traditional and new media are evolving in their relationship with us as individuals and as a society.

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LECTURE IDEAS

CUSTOM VIDEO: Rich O'Brian, a former television anchor who teaches at Washburn University, asked a friend at a Topeka television station to cut a headline tape that he shows at the start of the course. The final story is about a group of students who have come together in an introductory mass media course. Rich's television friend introduces a portion of his syllabus and then goes "live" to Rich in the classroom. "It's a real ice-breaker and loosens up the students, many of whom are new to the college classroom," says Rich.

MEDIA SELF-INVENTORY: Have the class bring a list of their "Must Have Media" to class one day – identifying their favorite TV shows, movies, magazines, books, web sites, etc. Use this list as a springboard for discussing audience fragmentation as well as the pervasiveness of media.

FIVE KEY QUESTIONS OF MEDIA LITERACY: Use the Center for Media Literacy's web site (www.medialit.org) to introduce the students to their "Five Key Questions of Media Literacy." Then, break the students into groups, assign each group a different media program/site and have them apply these over-arching questions for determining the viability of any media message to their assigned program/site. Retrieved December 2007 from http://www.medialit.org/reading_room/rr6.php.

THE ISSUES IN ACTION: "The Living Room Candidate: Presidential Campaign Commercials, 1952-2004." Use this showcase of political commercials, compiled by the Museum of the Moving Image, to trace the issues that have shaped our country's recent past. Retrieved December 2007 from http://livingroomcandidate.movingimage.us.

ACTIVITIES

Product Placement
Bring a variety of pre-selected video clips to class – ideally include at least one TV, movie and video game sample. Assign students to make a list of the specific product placement examples they see. Then in pairs/small groups, have the students identify why they think the particular product placements occurred – based on audience demographics, lifestyle choices, etc. Compare and discuss the various groups' observations.

Media and Everyday Life: The Media Log
Ask students to keep a log for one week, detailing the time they spend involved with any form of mass communication—every time they pick up a newspaper, magazine, or book, every time they turn on the TV, radio, CD or DVD player, and every time they log on to the Internet, just to name a few. At the end of the week, ask students to add up the time they spent on mass media. Did your students spend more or less time with the media than they had expected? Ask your students to (anonymously, if they prefer) hand in a piece of paper detailing their media use and their GPA; when looked at as a whole, does your class find any correlation between the two?

Awareness Test

Chuck Lewis and Marshel Rossow at Minnesota State University, Mankato get student attention right away with a test the first day. It's an ungraded "Media Awareness Test" designed to stir student interest in the course. After students finish the true-false test, Chuck and Marshel go over the questions. Because many questions involve current data, Chuck and Marshel update the questions on an ongoing basis. The sample here is adapted from their Spring 2001 test (see handout at the end of this chapter).

The answers to Media Awareness Test:

1. False (57 percent)
2. True (99.2 percent with televisions; 98.8 percent with plumbing; 70 percent with more than one television; 88 percent with at least one VCR)
3. False (700,000 commercials; 200,000 brutal acts, including 18,000 murders; hours of watching averages 4-1/2 a day; television on in home 7-1/2 hours a day)
4. False (nine years, 1-1/2 years in commercials)
5. False ($7 million plus each; other big-earning media people: Steven Spielberg $175 million, Oprah Winfrey $125 million, Leonardo DiCaprio $37 million, major-market television news anchors like Paul Majors, KARE, Minneapolis, $1 million)
6. True
7. True
8. False (60 to 70 percent)
9. False (production $264,000; cost of 30-second spot on *ER* $560,000; *Survivor finale* on CBS $600,000; NBC paying $13 million per *ER* episode; six main *Friends* actors get $20 million a year)
10. False (85 percent)
11. False (49th)
12. False (12,000 to 14,000; many online too)
13. False (1,500 to 3,600)
14. False (70 percent television, but 60 percent of Americans read a newspaper each day)
15. True (but not for long)
16. False (three hours)
17. False (57 percent of Hollywood profit now comes from video)
18. True

MULTI-MEDIA

VIDEO: "The Media: Inside Story" (2003) (30 minutes). This video explains that the media is an integral part of U.S. democracy. It highlights the scrutiny of public officials, the interdependence of politics and the media, and the power of the media in constructing public opinion. *From Annenberg /CPB.* CC Available through Insight Media, **www.insight-media.com**. VHS Tape. $99.00 to buy.

VIDEO: "Forging an Identity" 1999 (42 minutes). How newspapers, radio and newsreels contributed to a national identity in the first half of the 20th century. Available from Films for the Humanities and Sciences, P.O. Box 2053, Princeton NJ 08543-2053. (800) 257-5126 or (609) 275-1400. $90 to buy. http://ffh.films.com. VHS or DVD. $99.95 to buy.

RELATED LINKS

Cable in the Classroom (CIC) (www.ciconline.org). This particular section of CIC is dedicated to educating adults on such topics as the need for media literacy and analyzing digital ethics. Access to free videos is also provided. http://www.ciconline.org/mediasmartteachers.

Center for Social Media, School of Communication at American University (www.centerforsocialmedia.org). *Critical Video* -- This collection of short videos, available for download, is the result of a class project designed to critique popular culture. The students quoted popular films, television and music, employing both the principles and limitations of the first category-media critique—Documentary Filmmakers' Statement of Best Practices in Fair Use. http://www.centerforsocialmedia.org/videos/sets/critical_media.

National Communication Association (NCA) (www.natcom.org). The National Communication Association supports communication research and is dedicated to preparing and promoting a broad array of scholarship and education representing the breadth of the discipline. The association's goal is to bring resources and information concerning communication scholarship to NCA members and to promote communication research externally.

The Museum of Broadcast Communications (www.museum.tv).
The definition and implications of narrow-casting are explored with a supplemental bibliography provided.
http://www.museum.tv/archives/etv/N/htmlN/narrowcasting/narrowcasting.htm.

BIBLIOGRAPHY

Thomas Friedman. *The World is Flat: A Brief History of the Twenty-First Century*. Farrar, Straus & Giroux, 2005. Freidman, a Pulitzer-winning newspaper reporter, sees humankind suddenly in a third phase of globalization in which mass media technology is a prime driver.

Richard E. Foglesong. *Married to the Mouse: Walt Disney World and Orlando.* Yale University Press, 2001. Fogelsong, a scholar, offers a well-documented assessment of a media company's corporate heavy-handedness.

Benjamin M. Compaine and Douglas Gomery. *Who Owns the Media? Competition and Concentration in the Mass Media Industry,* third edition. Earlbaum, 2000. The authors update the 1979 and 1982 editions with details on further concentration, more attention to the cable and home video business, and the effect of technological convergence.

John Lippmann, Leslie Chang and Robert Frank. "Work and Family: Meet Wendi Deng: The Boss' Wife Has Influence at News Corp.," *Wall Street Journal* (November 1, 2000), Pages A1, A16. *Journal* reporters piece together a story about the new wife of News Corp. owner Rupert Murdoch and her influence in the company, particularly on Chinese Internet investments.

Werner Meyer-Larsen. *The New German Juggernaut and Its Challenge to World Business*. Wiley, 2000. A former U.S. correspondent for the German magazine *Der Spiegel* treats Bertelsmann, the Germany-based global media company, among other German corporate powerhouses.

Mark Crispin Miller. "Can Viacom's Reporters Cover Viacom's Interests?" *Columbia Journalism Review* (November-December 1999), Pages 48-50. Miller, a leading critic of media conglomeration, looks at the 1999 merger of Viacom and CBS. Includes a centerfold graphic that identifies all of the new company's holdings.

William Prochnau. "The State of the American Newspaper: In Lord Thomson's Realm." *American Journalism Review* (October 1998). Pages 44-61. Prochnau, formerly of the *Washington Post,* offers an unflattering account of how the Thomson chain buys newspapers and then squeezes them for profits to the point they aren't much good any more.

Samuel P. Winch. *Mapping the Cultural Space of Journalism: How Journalists Distinguish News from Entertainment*. Praeger, 1998. Winch, a mass communication scholar, tackles infotainment as a media trend.

Erik Barnouw and others. *Conglomerates and the Media*. The New Press, 1998. The reflections of broadcast historian Erik Barnouw and other media thinkers in a New York University lecture series are collected here. The theme is negative toward conglomerates, with oodles of examples of corporate owners who have used their power to influence media content for their financial benefit.

Brian Thornton."'Gospel of Fearlessness' or 'Outright Lies': A Historical Examination of Magazine Letters to the Editor, 1902-1912 and 1982-1993." *American Journalism* (Spring 1998). Letters to the editor are part of the mass media's function as a forum for the exchange of ideas. Thornton tracks how the interests of letter-writers changed over an 80-year span.

Ben Bagdikian. *The Media Monopoly,* fifth edition. Beacon, 1997. Bagdikian, perhaps the best-known critic of media conglomeration, includes data on the digital revolution in this update of his classic work.

Eric McLuhan and Frank Zingrone. *Essential McLuhan*. Basic Books, 1997. These scholars have edited the vast scholarship of Marshall McLuhan into this one-volume introduction to his theories and insights about the mass media. These include the global village, hot and cold media, the medium as the message, and media and culture.

Kevin Kelly and Gary Wolf. "Push! Kiss Your Browser Goodbye: The Radical Future of Media Beyond the Web," *Wired* (March 1997). Cover and Pages 12-22. Kelly and Wolf project where mass media are going with this article on push and pull media.
http://www.wired.com/wired/archive/5.03/ff_push.html

Tom Rosenstiel. "Yakety-Yak: The Lost Art of Interviewing," *Columbia Journalism Review* (January-February 1995), Pages 23-27. Rosenstiel, national correspondent for the Los Angeles *Times,* bemoans a shift from long-form interviews to quickie interviewing and story packaging.

Barry Diller. "Don't Repackage, Redefine!" *Wired* (February 1995), Pages 82-85. This is a reprint of a 1994 speech in which media whiz Barry Diller implores magazine executives to focus more on original material and less on repackaging and recycling.
Ken Auletta. *Three Blind Mice: How the TV Networks Lost Their Way*. Random House, 1991. Auletta takes a dim view of media conglomeration in this examination of the corporate takeovers of ABC, CBS and NBC in the 1980s.

Anthony Smith. *The Age of the Behemoths: The Globalization of Mass Media Firms*. Priority Press, 1991. In this brief volume, media scholar Smith details the recent growth of giant global media companies, including Bertelsmann, Sony and Time Warner, and discusses implications.

Ben H. Bagdikian. "Special Issue: The Lords of the Global Village." *Nation* (June 12, 1989), Pages 805-820. Bagdikian, a media critic, argues that the concentration of media ownership into a few global conglomerates is diluting the vigor of news and other content.

Richard J. MacDonald. "'Monster' Entrepreneurs and 'Builder' Entrepreneurs" *Gannett Center Journal* (Winter 1989), Pages 11-17. MacDonald shares his experience as an investment banker dealing with people who make media acquisitions.

MEDIA AWARENESS TEST

Don't worry about getting the right answer. This isn't graded. It isn't an assignment you will turn in. You will, however, want to keep this after you have the correct answers because some of this material will turn up on the first exam. For now, just mark your first impression of whether each statement is true or false.

____ 1. In the United States adults average 25 percent of their time every day consuming mass media content.
____ 2. More homes in the United States have televisions than indoor plumbing.
____ 3. By age 18, the average American will have viewed about 100,000 commercials and seen 5,000 brutal acts of violence, such as murder, serious assault and rape, on television.
____ 4. At present levels of viewing, young American adults who live to age 65 will have spent two solid years just watching television.
____ 5. The three top television anchors in 2001, Tom Brokaw of NBC, Peter Jennings of ABC and Dan Rather of CBS, each make about $2 million a year.
____ 6. The average starting salary for a weekly newspaper reporter or a television broadcaster in the United States is $10 an hour.
____ 7. One out of four American adults falls asleep with the television on at least three nights a week.
____ 8. About 40 percent of the space in the average newspaper in the United States is taken up by advertising.
____ 9. On average, producing a 30-second television commercial costs about $200,000, and buying one 30-second slot for it during the first run of a popular prime-time show like NBC's *ER* costs another $100,000.
____ 10. About 42 percent of the 1,500 largest U.S. corporations have public relations departments.
____ 11. The United States ranks first in the world in literacy rates.
____ 12. So many magazines have failed since the advent of television that fewer than 3,000 are left in the United States.
____13. Even if you aren't looking for something to buy, you are likely to be exposed to about 500 advertising messages per day in the United States.
____ 14. Newspapers are the primary source of news for most Americans.
____ 15. There are about 1 million newspaper carriers in the United States.
____ 16. Americans average about 30 minutes per day listening to the radio.
____ 17. DVDs and on-demand video services have hurt the U.S. motion picture industry because they keep people home, not in the theaters where Hollywood companies make most of their money.
____ 18. Cats are more likely to watch television than dogs.

Chapter 2: Media Technology

LEARNING OBJECTIVES (LEARNING AHEAD)

- Mass communication is a technology-based process.
- Mass production of the written word became possible with movable metal type.
- Chemistry is the technological basis of movies.
- Mastery of the electromagnetic spectrum led to radio and television.
- Orbiting satellites and fiber optics have improved media efficiency.
- Traditional media products and new products are emerging from digital technology.
- Models help explain the technology-driven process of mass communication.

CHAPTER OUTLINE

I. Picture Power
   a. Technology is the fundamental underpinning of all mass communication and throughout history each new technological development displaces the last.

II. Media Technology
   a. Technology Dependence
      i. **Mass communication** – a technology-enabled process by which messages are sent to large faraway audiences – relies on technology.
      ii. **Interpersonal communication** – two people communicating face-to-face – has taken place for centuries without technological assistance.
   b. Evolving Media Landscape

III. Printing Technology
   a. Movable Metal Type
      i. **Movable metal type** – an innovative metal alphabet that made the printing press an agent for mass communication – was invented in the mid-1440s by **Johannes Gutenberg**
   b. Gutenberg's Impact
   c. Industrial Revolution Effects
      i. **Vellum** – a treated animal skin used in early printing.
      ii. The **Industrial Revolution** was when the use of machinery, notable steam-powered, facilitated mass production beginning in the late 1700s and through the 1800s.
      iii. **Pulp fiction** – a derisive term for cheap novels
      iv. High-Speed Presses came along in the mid-1800s when **Richard Hoe** perfected the rotary press that could produce 30,000 impressions an hour.
      v. **Omar Mergenthaler** invented the **Linotype** machine – a complex machine with a typewriter-like keyboard to set type into lines from molten lead.
   d. Print-Visual Integration
      i. **Frederick Ives** invented the process called **halftone** – the reproduction of an image in which the various tones of gray or color are produced by variously sized dots of ink - in 1876.

ii. **Steve Horgan** adapted halftone technology for high-speed newspaper presses.
iii. The ***National Geographic*** was a pioneer magazine in using visuals.
iv. In 1934, Henry Luce launched *Life* magazine, exploiting photographs for their visual impact.

IV. Chemistry Technology
  a. Photography
    i. In 1826, **Joseph Niepce** found a way to capture and preserve a visual image on light-sensitive material.
    ii. During the Civil War, **Mathew Brady** and his teams of photographers created an incredible photographic record of the war.
  b. Movies
    i. **William Dickson** developed the first movie camera, capturing 16 images per second. **George Eastman** developed celluloid film.
    ii. **The Lumiere brothers** developed the process of running the film in front of a specially aimed, powerful lightbulb and projected movies onto a wall. They opened the first motion picture exhibition hall in 1895.

V. Electrical Technology
  a. Electricity as Transformational
  b. Recordings
    i. The **phonograph** – the first sound recording and playback machine – was invented by **Thomas Edison** in 1877.
    ii. In 1887, **Emile Berliner** invented the process for mass production of recorded music with sturdier records.
    iii. In the 1920s, **Joseph Maxfield** introduced electrical sound recording with loudspeakers that amplified sounds electromagnetically.
  c. Electromagnetic Spectrum
    i. The introduction of electricity into mass communication came with the **telegraph** – an electricity-enabled long-distance communication, used mostly from Point A to Point B, invented by **Samuel Morse** in 1844.
    ii. Wireless communication was suggested after the discovery by Granville Woods in 1887 of railway telegraphy, a way to send messages to and from moving trains to reduce collisions. **Heinrich Hertz** confirmed the existence of radio waves, invisible but powerful electrical waves that ripple out from an electrical source. **Guglielmo Marconi** transmitted the first wireless message in 1895 by applying Hertzian wave theories.
    iii. **Philo Farnsworth** invented the **image dissector** – the first device in early television technology.

VI. New Technologies
  a. Orbiting Satellites
    i. Satellites can be utilized for communication through the concept of **geosynchronous orbit** – a satellite's period of rotation that coincides perfectly with the Earth's rotation. This concept was devised for communication by **Arthur C. Clarke**, a sci-fi author and serious scientist.

ii. The **Telstar** communication satellite, the first of its kind, was launched in 1960. It took telephone signals from **uplink** stations – ground stations that beam a signal to an orbiting communication satellite – and returned them to the **downlink** stations – ground stations that receive a relayed signal from a communication satellite.

b. Back to Wires
   i. Satellites changed the way that television signals were received but **landlines** – conventional telecommunications connections by cable laid across land, typically buried or on poles – were still used in smaller markets or where the landscape made satellite communication difficult.
   ii. **Cable television** – a television transmission system using cable rather than by an over-air broadcast signal – was a growing industry that changed dramatically in 1975 with the introduction of HBO.
   iii. In the 1960s, **fiber-optic cables** replaced copper wires and digitized data communication laying the groundwork for the Internet.

VII. Digital Integration
   a. Semiconductor
      i. In 1947, engineers at AT&T's Bell Labs devised the first **semiconductors** – glasslike silicon chips that respond to a negative or a positive electrical charge to transmit rapid-fire pulses.
   b. Internet Origins
      i. The Advanced Research Projects Agency Network, or ARPAnet, began in 1969. In the early 1980s the National Science Foundation took over and expanded it to involve more universities.
   c. Media Convergence
      i. The **Internet** – a high-capacity global telephone network that links computers – was constructed in the 1990s and has become the delivery vehicle of choice for most media products today. It is called **digital** – technology through which media messages are coded into 1s and 0s for delivery transmission and then decoded into their original appearance.
      ii. A digitization revolution, called **media convergence** – melding of print, electronic and photographic media into digitized form – is taking place today.

VIII. Reuters, Mistaken Identity

IX. Technology and Mass Communication
   a. Lasswell Model
      i. **Harold Lasswell** articulated a narrative model that poses four questions: Who says what? In which **channel**? To whom? With what **effect**?
   b. Values and Limitations of Models
   c. Concentric Circle Model
      i. The concentric circle model creates a framework for tracking the difficult course of a message through the mass communication process.
   d. 21st Century Models

LECTURE IDEAS

GUIDED DISCUSSION: Before class, have the students read: "Tech '54 Where Are You" by Larry Smith. This *Popular Science* article from June 2004 chronicles the author's experience eliminating all post-1950 technology from his life. Use this as a springboard for discussing Vivian's concept of "Digital Dependence" and/or "Digital Integration." Access the article in the online archives at http://www.popularscience.com.

MULTI-MEDIA LECTURE: Teach the concept of "filters" and "gatekeepers" by sharing a variety of "perspectives" on a single movie or book. In my class, I select *The Shining* written by Stephen King, and reproduced in a variety of ways over the years. This particular lecture utilizes four widely differing perspectives:

1) Have a student (or yourself) read aloud a brief passage from *The Shining*, the book by Stephen King.
2) Show the movie trailer (preview) created in the early 1980s by Stanley Kubrick for his original first-run movie based on that story. Movie trailers can be readily accessed via the Internet Movie Database's home page: http://www.imdb.com.
3) Watch an alternative trailer that was the top prize winner in a 2005 contest that asked editor's assistants to cut a new trailer for any movie -- but have it reflect an entirely different genre. Robert Ryang, the winning editor, created "Shining" – a trailer presenting the movie as a romantic comedy. Access this video by doing a general internet search for "Ryang, Shining" or go to http://www.youtube.com and find the same video. For details on the contest itself, use the general internet search option.
4) Finally, close with a visit to http://www.angryalien.com for yet another perspective on the movie. This site features movie parodies "in 30 seconds (and re-enacted by bunnies.)"

ACTIVITIES

Media Timeline

Make the textbook's *Media Timeline* come alive with this cooperative group activity. Create multiple decks of flashcards (3 x 5 notecards work great) with labels that reflect both the *Technology Milestones* and the *Pivotal Events* (minus the years). Also, create full-size (8x10) sheets with the labels of the various centuries. Give each student group one set of flashcards and one set of century sheets. Ask the students to, as a team, place each of the flashcards onto the sheet representing its appropriate century in history. This activity can be done as the lecture – covering the timeline for the first time as you reveal the correct answers – or as a means of review.

Persistence of Vision
This concept, which is so essential to our understanding of how visual media like television and movies work, is a basic science project. So, why not teach it as such? The web site for Exploratorium -- San Francisco's museum of science, art and human perception -- explains the process for conducting a simple children's experiment, using a tube with a narrow slit on one end; even without actually doing the experiment the instructions offer a very concrete explanation of the phenomenon. For complete details, visit http://www.exploratorium.edu/snacks/persistence_of_vision. Retrieved December 2007.

MULTI-MEDIA

STUDENT VIDEO: "A Vision of Students Today" In class, watch this short video, created by Michael Wesch in collaboration with 200 students at Kansas City University. It summarizes the changing needs of today's tech-savvy students. Use it to guide a discussion of how the media is impacting education today. Access via YouTube by searching for "A Vision of Students Today". http://www.youtube.com/watch?v=dGCJ46vyR9o. Retrieved December 2007.

VIDEO: "Modern Marvels - Digi-tech" 2002 (50 minutes). Decodes the details of digital technology and the whole new generation of gadgets it has spawned. Available from The History Channel store (http://www.history.com). $24.95 to buy.

VIDEO: "Media History" 1997 (28 minutes). Students will get a good overview of the media and media issues from this video. It tracks the printing press from its roots, moves on to radio and television, and then to technological convergence. Globalization is also included. Available from Films for the Humanities and Sciences, P.O. Box 2053, Princeton NJ 08543-2053, (800) 257-5126, http://ffh.films.com. $99.95 to buy.

VIDEO: "Edison Tech" 2005 (50 minutes). From his famous successes to false starts and failures, this profile examines the inventing career of the "father of the future." Available from The History Channel store (http://www.history.com). $24.95 to buy.

RELATED LINKS

Pew Internet and American Life Project (www.pewinternet.org). This web site is part of the prestigious Pew Research Center. Access this site for a vast array of reports, memos and articles – even online polls – directly related to media usage in the U.S. Great resource for you and your students.
http://www.pewinternet.org. Retrieved December 2007.

The Museum of Broadcast Communications (www.museum.tv).
Various models of mass communication are discussed in general and relative to specific media. A supplemental bibliography provided.
http://www.museum.tv/archives/etv/M/htmlM/masscommunic/masscommunic.htm.

BIBLIOGRAPHY

Henry Jenkins. *Convergence Culture: Where Old and New Media Collide.* New York University Press, 2006. Henry Jenkins, founder and director of MIT's comparative media studies program, debunks outdated ideas of the digital revolution in this remarkable book. He proves that new media will not simply replace old media, but rather will learn to interact with it in a complex relationship he calls "convergence culture."

Kimberly B. Massey and Stanley J. Baran. *Introduction to Telecommunications: Converging Technologies.* Mayfield, 2000. This is an introductory college textbook.

Neil Postman. "Electrical Engineer: Philo Farnsworth." *Tim*e (March 29, 1999), Pages 92-94. Postman, a media scholar and theorist, offers a brief profile that explains Farnsworth's concept for television in lay terms. The article was in a special *Tim*e section on 100 leading thinkers of the 20th century.

Deac Rossell. *Living Pictures: The Origin of Movies.* State University of New York Press, 1998. Rossell chronicles the technological development of movies as well as the movie industry as a business and the medium's aesthetics and social impact.

Neal Stephenson. "Mother Earth, Motherboard." *Wired* (December 1996), Pages 97-160. Stephenson, a technology writer, built this lengthy detailed article on undersea cables around an England-to-Japan journey following the route of the longest cable ever built: FLAG, which is short for Fiber-optic Link Around the Globe. The article is an excellent orientation on cable technology, regulation and ownership for ordinary folks without advanced degrees in engineering, bureaucratic gobbledygook and finance.

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