

## Textbook Study Guide

### MCO 418 – History of Mass Communication

#### *Stay Tuned: A History of American Broadcasting* by Christopher H. Sterling and John Michael Kittross

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#### Why Study History?

- Our purpose: to understand how what HAS happened in the past impacts what is happening today... or the past informs the present and future  
we need to understand the past to fully comprehend present  
what decisions or choices have been made and why?
- Because what we know today could have developed very differently:  
We could have had a system of government control and license fees (as in Europe)  
Public radio and television might have developed BEFORE the commercial system (again, as in Europe)  
Telephone industry might have dominated broadcasting  
Television could have developed in such a way as to make cable unnecessary
- Issues we think and hear about today are often not new  
Are there too many ads on the air (1920s)?  
Does broadcast violence cause same in listeners (1930s)?  
Is the news biased (1930s)?  
Do too few people control too many stations (1940s)?
- What features of today's electronic media do we owe to the past? (Virtually all of them!)  
Some examples...  
Up to 1920: Basic radio technology used today  
Concept of private station ownership  
1920s: Basic concept of a broadcasting station.  
Advertising revenues to support broadcasting.  
National networks and "Prime Time."  
Federal regulatory role and "PICON" concept.  
1940s: First competitors: FM and television  
Broadcast journalism  
1950s: Current television system  
Color TV  
1970s: Competitive systems (chiefly cable)  
VCRs and audience control of viewing  
Deregulation trend begun  
1980s: Cable networks (satellite delivery)  
1990s: Web competition and digitalization

#### Thinking about some meanings of "history"

- History is made up of selected and processed data, facts that are organized and related to one another ... and interpreted. It may also provide some indication of future trends and developments. Put into a single word, history is about the *context* of the past.
- One needs to consider the situation (context) *at the historical time* to really understand what is happening at a given moment, not necessarily as we see the event now, in retrospect.
- Chronology is useful and important (helps to arrange historical events) but taken alone it is not history

- Nor are specific individual events. Think about a list of the, say, 20 most important events in the development of electronic media as that begins to develop *context*
- Seeking “firsts” is always dangerous and usually suffers constant revision!
- History is also more than “names and dates” but rather the ideas or importance behind the people, organizations and trends
- To create history later requires some sense of record-keeping now. Yet how much is lost in an electronic era? E-mail? Changed modes of recording?
- Historians compare and contrast across multiple data sources to try and find “the truth.” Rarely if ever can you rely on a single point of view to know what happened. But ... people or institutions have biases.
- History is usually written by the winners—militarily or in technology (for example, winners have better PR!) ... thus biasing history. (Fascination with the “lone” inventor)
- History is not about current event, as some argue you need at least a generation of distance about the events being discussed to even begin to have a solid sense of their importance and how they fit into the larger picture

## Prehistory of Broadcasting

- Our concern today—the wired forebears AND early wireless  
telegraph  
telephone  
formation of the electrical manufacturing industry  
early wireless
- Telegraph  
Were there telegraphs before Morse? How did they differ and why were they built?  
How was the government involved in the first telegraph—and why?  
In what ways does the telegraph industry presage elements of broadcasting?
  - Monopoly control (Western Union)
  - Elimination of earlier means of communicating (Pony Express)
  - Crucial role in world news communication (news agency formation)
  - Government control in most nations; private interests here
  - International agreements: ITU formation in 1865
- Telephone  
Why did the telephone initially have a harder time being accepted?
  - Created no permanent record as did the telegraph
  - Seemed not to add much to what telegraph offered (no faster)
  - Shorter range (problem of amplification of voice signals)
  - Initial confusion about industry structureAnd how did the telephone presage broadcasting?
  - As with telegraph, importance of exercising patent control
  - Centralized control—growth of AT&T (long-distance)
- Pioneering Wireless  
Who “invented” wireless radio utilizing radiation?
  - Clerk Maxwell: espousing the crucial theory (1860s)
  - Hertz: proving the theory in laboratory (1880s)
  - Marconi: innovated practical wireless system (1890s) (p. 29)
    - By putting many of the pieces together (not all his—he was more an innovator than an inventor)
    - Financial backing by key figures in Britain and later U.S.
    - Good sense of PR and working with the press
    - Relied upon excellent managers and researchers
    - Close ties with British Empire interestsHow was wireless first utilized?
  - Maritime: naval and merchant marine (role of disasters!)
  - International: in competition with telegraph cablesWho were the important American wireless pioneers?
  - (Most had substantial trouble with financial backers and fought long patent battles)
  - De Forest and the “Audion”
  - Alexanderson and “his” GE alternator device (p. 35)
  - Armstrong with invention of key receiver circuits: feedback (1914) circuit and later “superhet” (1918)How and why did US. government regulation first appear,?  
What were the key pioneering U.S. hams (p. 42)?  
Who were the important early experimental broadcasters

Fessenden and first broadcast (p. 31)

Herrold with radio school and first lasting station (p. 46) role of “hams”

What role did radio play in wartime (World War I)

Primarily the navy

first patent pool

## Early Programs and Audience

- Program
  - What makes a “Program?”
    - Usually a set broadcast time and length
    - Probably an established opening and closing
    - Format or set content, story line, approach
    - Often one or more continuing characters
  - HOW (and what) should stations program?
    - Radio coming into home (formality in studio)
    - Evening hours programmed first, daytime only later
    - What would hold listener interest?
    - Specialize in one type of content (Chicago’s KYW and opera)
    - How to attract people to be on the radio (little means to pay)?
    - How to distinguish one station from another?
    - Should local stations go silent for one night to allow Dxing? (Yes, at first)
  - What kinds of programs were heard?
    - Vaudeville routines, music halls: “song-and-patter” teams
    - Popular or classical music—75% of radio content in 1920s
    - Talks and opinion from almost any source—even professors!
    - “Special” events—often political talks, election nights
    - Religion—a Sunday staple (Catholic and Protestant establishment)
    - Agriculture and farm shows—more rural listeners
  - ... and NOT heard (through mid-1920s)?
    - Regular (daily, let alone hourly) newscasts
    - drama (how to do that which you could not see?)
    - Sports play-by-play (very little)
- Audience and Research
  - Who were the first listeners?
    - Mainly hams, experimenters, guys and boys (few women)
    - Sets handmade and hard to tune
  - Why were early radios hard to use?
    - Crude circuits complicated grounds, aerials
    - battery powered (until late 1920s) and thus complex and expensive!
  - What were some indicators of radio’s popularity?
    - How-to books and magazines
    - radio novels aimed at kids
    - newspaper columns
  - What was known of the radio audience—and how was it known?
    - Very little!
    - Cards, mail responses, signal coverage maps
    - Little demand for such data before advertising
  - What were some of radio’s initial impacts on other businesses?
    - Death knell for vaudeville (movies helped this trend)
    - Nearly killed record industry (poor acoustics)
  - How was radio developing elsewhere?
    - Initial stations in Canada (CFCF), Netherlands, Britain in 1919–20
    - British Broadcasting Company (1922–26) and JCW Reith
    - Slower growth outside of Europe, Japan (1925)
    - Role of government and “public service” radio as opposed to the private basis in U.S.

## Coming of Regulation

- Basics
  - On what is the regulation of radio based?
    - Commerce Clause (1:8,1789) and First Amendment (1791)
    - Developing regulation of railways ICC, and telegraph/telephone
    - Decision AGAINST government ownership (1919)
- Initial Chaos
  - Why was the *Radio Act of 1912* inadequate for broadcasting?
    - Not designed to cover broadcast problems and issues
    - Did not foresee spectrum shortage; need to discern among applicants for frequencies
  - Why were there so few frequencies for broadcasting (p. 95)?
  - Who headed up radio regulation in early 1920s?
    - White, Hoover and Dill. What were their roles?
  - What were the National Radio Conferences?
    - How many of them?
    - Who called them?
    - What did they try and do—and actually accomplish?
  - What prompted initial industry?
    - Self-regulation?
    - Local market time-sharing (few frequencies)
    - Considerable ad hoc censorship of fringe points of view and avoiding controversy
    - ASCAP music royalty demands led to formation of NAB in 1923
    - some public criticism of radio's programs and role
  - Why did regulation under the 1912 Act finally collapse?
    - Series of court cases against Department of Commerce attempts
    - Found 1912 law granted no regulatory discretion
    - Had to license any and all who applied
    - After April 1926 decisions on WJAZ, Hoover withdrew from radio
    - chaos resulted ... huge rise in public complaints
- *Radio Act of 1927*
  - How come the long delay in getting this law passed?
    - In part, the radio-telephone group fight
  - Why is this law so important?
    - PICON basis (for licensing and regulation) first espoused
      - Public owned spectrum, not licensees
      - Broadcaster responsible for his acts
    - much of it is still in force, Title III of 1934 law provided the needed regulatory discretion 1912 law did not
  - Why did Congress establish a regulatory commission (FRC)?
  - What powers did Congress give to the FRC—License stations
    - Classifying them: prescribing nature of service (i.e., broadcasting)
    - Assigning frequencies, power, transmitter location
    - Creating regulations to avoid interference
    - Regulating chain (network) radio is needed
  - What control did FRC have over programming?
    - Very little—no right to censor
  - What was the FRC's primary and first task?
    - Reducing interference, the chaos on-the air
  - How did it accomplish this?

Taking many stations off the air entirely

Developing (1928, p. 144 box, also pp. 772–3) classification scheme

How did FRC “improve” radio’s content despite the First Amendment?

Brinkley (KFKB, Kansas), Baker (KTNT, Iowa), Schaeffer KVEP, Portland, OR), and Schuler (KGEF Los Angeles) cases

All late 1920s, early 1930s:

All involved use of stations; for their own purpose, not Broader public concerns ... lack of any balance

All FRC actions lifting licenses upheld by federal courts as not impinging on First Amendment rights of licensees

NAB sets up its first radio code. in 1929

FRC lasted but seven years—did it have a lasting impact?

## **Innovating Television**

(Be sure to see pp. 811–812 in Glossary for further information)

- The Process of Invention and Innovation
  - What's the difference between the two?
  - Why is the difference important?
  - What's the difference between primary and applied research?
  - How has invention been central to development to telecoms and (more recently) to electronic media?
  - Looking at the present dot com or telecom industry status, what happens to innovation when investment dries up?
  - What is the danger in being an early adopter of a new technology?
  - What are the risks and benefits to a company with a break-through invention or innovation?
  - Who should set technical standards—business, or government, or “the marketplace?”
  - Does it matter where (what country) a new technology develops?
- \* Early Television
  - Television's early history was largely “mechanical.” Why, when, and where?
    - Given technological knowledge and capability of the times:
    - Germany, 1880s, Paul Nipkow and his spinning disc
    - Britain, 1920s–1930s: John Logie Baird
    - USA, 1920s: Bell Labs, C. Francis Jenkins (right in DC), and GE's Alexanderson, among others
  - What were some of the differences among these experiments?
    - A period when an individual could still make a difference even without corporate backing
  - How widely seen and heard were they?
  - Why did attempts to introduce mechanical TV commercially fail?
    - Poor quality (compared to films)
    - Hard to get frequencies
    - Little sound synchronization with pictures (if sound at all) No real programming
    - Little audience—hard to get receivers (and pricey)
    - No real advertiser interest
    - Depression eventually dried up investment
    - Industry disagreement on technical standards and operations
    - By 1935, became obvious that all-electronic approaches far better



## Establishing Radio's Structure

- Why is this short period (the late 1920s and early 1930s) so important in explaining today's broadcast business?
  - because most of the current industry structure was set then ...
  - Industry/public/regulatory acceptance of advertising support (see list on p. 124)
  - Establishment of national networks
  - Development of the earliest reliable audience research
  - Regulatory stability (FRC activity)
  - Better transmitters and less interference
  - Better and cheaper receivers
- Networks
  - What was the first radio network designed as such (not merely experimental) and when did it begin?
    - NBC, November 1926
    - owned by RCA
    - In January 1927 expanded to actual operation
    - Blue (WJZ based-old radio group network) as well as Red (WEAF-centered AT&T network) networks
    - Shift to Rockefeller Center in 1933
  - How did the Red and Blue networks differ?
    - Red was commercial powerhouse; Blue always weaker
  - Where did NBC's competition come from?
    - Attempt to market programs to NBC
    - United Independent Broadcasters .... Arthur Judson
    - Columbia Phonograph Co. (because RCA took over Victor)
    - Paley family takeover of struggling CPBS in late 1928
  - And why was Paley so successful so quickly?
    - change in how network reimbursed affiliate stations (and how stations paid network for sustaining programs)
    - Pursued an overtly commercial/entertainment agenda quickly popular with listeners, advertisers
  - Why did networks so quickly come to dominate the industry?
    - Most important stations became affiliates (or O&Os), especially clear channel stations
    - Developed nationally popular programs that came to define what radio was to most people
    - They developed effective means: of selling radio ad time nationally
    - spent the money to make radio popular and attract advertisers
    - made the programming job so much easier for small stations
- Decline of Alternative/Educational Radio
  - What was happening with educational radio around 1930 and thereafter?
    - Stations leaving the air for lack of funds
    - Lots of pressure from commercial stations
    - Confusion about radio's educational role
    - Ironically, more study and organizations and lobbying just as number of stations was declining
  - Why was educational radio in such trouble?
    - Funding, primarily but also educational institution priorities
    - often selling out to commercial stations
    - Commercial station or network promises of time (that dwindled over the years)
  - Why was there more advertiser interest in radio by the late 1920s?

More agency interest/participation in/knowledge about radio (including more success stories (with radio ads)

Initial station rep firms—creating a better means of access to stations across the country

Useful technology: use of ETs, jingles, music

Networks were providing popular national shows and stability (and prestige for network advertisers)

First books on radio advertising appeared in late 1920s (how to do it, and success stories)

Was advertising widespread in radio?

No—most station (and a lot of network) time was sustaining prime-time music, drama, comedy were mainly sponsored

Did everybody simply accept the commercial approach?

By and large, yes ... but some critics even early on

## Programs and Audiences to 1934

- Developing Program Diversity  
Remember that...
  - This early (to about 1934), programs for most stations meant whatever could be developed locally ...
  - Networks were a relatively minor deal (in the hours per day they provided to most outlets).
  - Most programs were “sustaining” not sponsored
  - Everything was still relatively new and there were few models on which to build
  - Distinct though slow trend from public service/culture emphasis to more commercial fare/entertainment
  - Considerable focus on radio as both new, and after inception of the Depression, free
- Music
  - How much of a typical station schedule was music?
    - Note 1930 schedules of two New York stations (p. 131) and overall table (p. 133)
  - Why were these among the first sponsored programs?
  - Why was there so much concert/classical music on at first?
  - Were these programs live-and if so, why?
- Variety
  - What is it?
    - Note relation to vaudeville
  - What types were broadcast?
    - Musical, country, comedy
  - Why was variety so popular with broadcasters?
    - Flexible, cheap, popular with listeners
- Drama
  - Why so slow to develop?
    - How to write for/appeal to an unseen audience
    - Almost no models on which to go
  - What were the initial types of drama on the air?
    - Light and comedy
  - Discuss *Amos 'n Andy*—why was it so hugely popular?
  - What does the program say about its HMO?
  - What was “thriller-drama”—and why did it appeal?
  - How was *The March of Time* so different from other fare?
- News
  - What came first—news or commentary—and why?
  - Did newspapers welcome, or fear, radio journalism?
  - What was the press-radio “war” all about?
  - Does this suggest older media can hold back newer services?
- Others.
  - Why did the networks provide educational and cultural programs?
  - What kind of religion was heard on early radio?
- Measuring Audiences
  - Why were radios easier to use by 1928?
    - Plug-in, easier tuning, improved circuits
  - Reminder—what’s a rating?
  - What was the prime impetus for serious radio audience research—who “demanded” the “numbers?”

Advertisers and agencies as radio was a new medium  
NBC and Daniel Starch (1928, 1930)

Who provided the first ratings and when?

CAB (Crossley) in 1929—would last for 16 years

How was audience rating information collected?

Recall telephone over past 24 hrs (expensive)

Who paid for the ratings?

Advertisers (and later the broadcasters themselves)

Who introduced competition into the ratings business?

C.E. Hooper in 1934

And the method used?

Coincidental telephone ... the “Nielsens” of their day

What did the ratings tell?

Who was listening and when, to what kinds of programs

Early ratings largely on network entertainment shows

Why were ratings so important, even in the 1930s?

Gave advertisers the information needed to tailor ads to audience really became  
the “glue” that tied broadcasters and advertisers

## **Innovating FM and Television**

(As you read FM radio and TV today, be thinking about the current transition toward digital television formats...

- **FM Radio**
  - What prime concerns were radio engineers seeking in the late 1920s? How to limit or eliminate static interference
    - How to improve the overall sound of radio
    - Who developed—and how did he arrive at—FM radio?
  - How come it took so long?
    - Some had theorized that FM lacked any value Armstrong was working essentially alone
  - As demonstrated to Sarnoff in 1935, what did FM achieve
  - And what was Sarnoff's reaction?
  - Why did Armstrong decide he had to go it alone to promote FM?
  - Who built the first experimental FM station?
  - What role did the FCC play in early FM?
  - Why did the FCC finally approve commercial FM operation?
  - Where was FM located on the spectrum—how many channels?
    - 40, at 42–50 MHz
  - What provision was made for educational stations?
- **Innovating Electronic Television**
  - Why did inventors focus increasingly on all-electronic approaches rather than the mechanical notion of television?
    - Mechanical had pushed as far as it could while electronic systems were just getting started
  - What problems did the electronic-television innovators face?
    - Picture quality (began at mechanical levels)
    - Synchronization with sound
    - Need to persuade FCC to give it spectrum for experimentation
    - Developing industry agreement on technical standards
  - Who were the key figures in its development?
    - CRT developed by several people in 1870s
    - Ferdinand Braun—perfected CR oscilloscope in 1897
    - Zworykin at Westinghouse, later RCA

## **Radio's Golden Age, (1934–41)**

- Solidifying Radio's Structure
  - Stations ...
  - How did the FRC work to reduce interference?
    - Daytime only proportion increased
    - Lower power at night for many of the remainder
    - Directional antennas
    - Adding (in 1939) secondary Class II stations on clear channels
  - What was "superpower" debate all about?
  - Who used it, when, and with what impact?
  - What was the status of educational radio in the late 1930s?
  - Where did regular scheduled television broadcasting begin—and when?
  - What held things up in the USA?
    - Industry disagreements on standards
    - "False dawn" attempt by RCA to push 440-line television
    - industry conflict over color TV (CBS v. RCA) and "compatibility"
  - How was the decision to go ahead finally reached?
    - Industry committee (NTSC) and agreement
    - 18 VHF channels
    - 1 July 1941 (not, as it turned out, a very auspicious time)
- Networks ...
  - What new network began in this era? How was it different?
  - How were network O&Os important?
    - Major revenue producers—with networks, took 60% of total radio revenues
  - In what ways did networks in the 1930s dominate their affiliates?
    - Option time
    - one-way affiliation contracts
    - exclusivity
- Ad Agencies Take Over
  - Why did ad agencies become dominant providers of network shows?
    - To develop program/advertising compatibility
    - Role of ETs in syndication
  - What was a time broker?
  - And a station rep? Which was the first one—and when? How were they paid?
    - Edward Petry in 1932
- Golden Age of Programming
  - What was the most important radio dramatic format to develop in this period—and why?
    - daytime serials
  - What does the War of the Worlds broadcast tell us about radio's role?
  - How did news develop in the late 1930s?
    - Decline of press restrictions on use of news
    - Lindbergh baby kidnaping and trial news
    - Morrison at 1937 Hindenburg disaster
    - Growing use of short-wave for foreign news
    - 1938 Munich crisis coverage as model for what would come
  - How was FDR's use of radio unique and important?
  - What other program types grew in popularity?
    - Man-in-street and call-in interviews (local)
    - Quiz and audience-participation shows (cheap!)

## Golden Age Radio Policy and Impact

- Rise of the FCC
  - Why was the FCC created?
  - How was the FCC different from the FRC, and in what ways the same?
  - What were some of its initial concerns?
    - Program clean-up (how different from today!) (See list of non-PICON programs, p. 209)
    - Monopoly: (why this particular focus?)
      - Network investigation (first of what would be three)
      - Report and resultant Supreme Ct. case
      - Newspaper ownership (owned a third of AMs by 1941 and a quarter of FM CPs)
      - Overall ownership rules (FM and TV led), duopoly, by 1941 (Note parallel telephone investigation)
  - How did the industry seek to regulate itself?
    - NAB's radio code
  - How did music licensing impact radio in this period?
    - Formation of BMI and ban on ASCAP music (1941)
- Radio's Growing Impact
  - What were some measures of growing impact?
    - Growing proportion of houses and cars with radios
    - expansion of radio trade publications
    - growing number of radio books—critical and otherwise
    - scholarly studies of radio research and impact
    - Princeton (Columbia) Office of Radio Research
    - furor over *War of the Worlds* broadcast impact
    - FDR's use of radio
    - FCC concern about program impact on kids and society
  - Was radio universally available?
    - No—many rural areas had no day-time (16%) or night (one-third) coverage
    - Thus strong support for clear channel continuance

## Radio Goes to War

How did the war impact domestic broadcasting stations?

- No government take-over (as 1934 act allowed for)

- Freeze on building of new stations

- Stopped FM and TV development for duration

- Technical personnel hived off to military

In what ways did the war figure in network programming?

- Patriotism theme and documentaries (“This Is War!”)

- shows from military bases

- war bond fund-raising drives

- dramatic increase in amount of news (table, p. 237)

How much censorship existed—and by whom?

- Office of Censorship “Code of Wartime Practices”

- Radio was largely self-policed

- Ban on weather forecasts, interviews, request programs

- Limits on foreign-language programs

Who was Edward R. Murrow—and what was his impact?

- Building a team

- Became the voice of London in the blitz for Americans

- put radio journalism on a high plain

Why did the FCC revise both FM and television allocations?

- Wartime freeze allowed a second-look

- Military research into higher frequencies

- Continuing fight between FM and TV interests

- Increase in military/government spectrum needs

And what was the result of these studies?

- 1945 changes in television allocation (see p. 251 chart) (Debates on UHF, color, etc.)

- Shift in FM allocation to present 88–108 MHz

- Three Days of War...

7 December 1941 (Pearl Harbor Attack)

- Early Sunday afternoon on East Coast-news broke into programs

- Early broadcasts filled with bravado and wishful thinking as little real information

- . . . much time to fill and comment often went well beyond reality

- some stations got 24-hour permission from FCC while many on West Coast silenced for several days due to invasion scare

- amateurs ordered off by 9pm that evening for duration

6 June 1944 (D-Day in Europe)

- Networks had planned ahead—everybody knew it was coming soon

- news broke first from German news agency, confirmed by War Dept. and then London (by 3:30pm EWT)

- Many stations stayed on the air into late evening; heavy use of pool reporters;

- George Hicks (Blue) from ship off beaches

12 April 1945 (FDR’s death)

- 5:47pm Thursday announcement—kids heard news first as their program broken into with news announcer

- Network plans for VE day helped them here—comment from world

- coverage of funeral (Arthur Godfrey in DC) often emotional

Describe the status of broadcasting and the end of WWII (1945)?

- Huge pent-up demand for receivers

- Feeling by many that FM would replace AM



Some experimentation with regional networking

Potential of radio for education revived by FM options

Fascination with television:

Public had heard about it for years Few had seen a set

Advertisers concerned with high costs

Hollywood, sports teams both concerned and bored

Many felt TV would remain small and elite-serving for years

### **Planning for Television**

Farnsworth

Zworykin

World War II Television manufacturing?

What was the color standards battle? Who one?

## Postwar Radio-Television (1945–52)

Why is this period so important overall?

Explosive growth in number of stations

True introduction of both FM and television—thus modern industry

Beginning of transition from radio to TV

Even the beginnings of cable industry

- Stations

Why did AM grow so quickly—and where was most of the growth?

Why did FM grow and then decline in postwar years?

Service had to begin over again on new frequencies in face of AM and television growth and excitement

duplicated programming with AM stations (which owned 80% of FM outlets)

Only scattered FM network attempts

Little advertiser interest, so little revenue

Audiences small-sets expensive

What happened to FM inventor Edwin Armstrong?

Why was initial television growth (1945–48) slow?

Expense of the new medium

Some confusion over allocations and interference issues

What was the debate overpay about?

Why was this an exciting period for educational broadcasting?

Had FM with which to expand—and a fight for TV channels

FCC allowed 10-watt mini-stations to help cut costs

- Networks

What new national radio networks appeared?

ABC from old NBC-Blue

Liberty (Gordon McClendon), 1948–51

Which radio network stayed out of television—and why?

And what new entity established a television network?

What factor limited national TV network expansion?

Interconnection by coaxial cable or microwave links

When did true coast-to-coast television networking begin?

How did television network development differ from that of radio two decades before?

TV grew quickly based on radio's model-industry structure, advertising program variety

Virtually all stations were affiliates

TV networks had to await AT&T building connections

How did the networks differ in their development?

ABC pushed for stations quickly—then had to merge into UPT for adequate funding—long a weak link

CBS held out for its own color system so delayed station purchases—and had to buy in later (see p. 289)

NBC (being owned by RCA) pushed quickly to develop network

DuMont had no radio network on which to build—only two O&Os and usually squeezed out by other networks

- Advertising

What happened to radio advertising expenditures after the war?

Drop in network, rise in “spot” and local

Radio became an increasing local ad medium

So many stations that many were losing money

Virtually nothing for FM outlets which were given with AM time  
How did television advertising develop?  
Slowly! Both cost and how to best-use were concerns  
Far higher than radio-f or initially smaller audiences  
Typically 60-second ads  
Network emphasis and dominance of advertising time sales

## Post-War Programs and Audiences

- Programming—Radio
  - Seems odd there were no really new program types developed in this period—why was that?
  - What were the “talent raids”—and who did what to whom?
  - How did they impact the coming of television?
  - Why did radio networks focus more on music and quiz shows in prime time?
  - What star helped to break the radio network ban on recorded programs—and why?
  - What was “pay radio” all about?
  - What was “simulcasted” programming?
  - What did radio stations do as network programming dried up?
  - What was on most FM stations in this period? Independent FMs?
- Programming—Television
  - How did network TV program patterns closely follow those of radio?
    - “Instant” multiple formats thanks to radio’s model
    - Particularly took to half hour sit-coms and crime-detective shows; also quiz shows
    - Began in evenings, then expanded to weekends and daytime hours
    - One hugely popular early program helped to sell the medium
    - Emphasis on variety shows, talent programs; use of short music programs as “fillers”
    - Early showing of “high-culture” programs due to high SES of initial TV audiences—e.g., prestige anthology drama series (16 by 1951)
  - And how did television differ- from radio’s experience?
    - Music and variety never dominated on television as on radio
    - Less use of classical music
    - Early emphasis on sporting events: boxing, wrestling
    - News from the start—but 15 minutes and really newsreels
  - Why was the use of feature motion pictures—seemingly a TV natural—limited at first
  - What two famous NBC shows began in 1952—and remain on the air
  - What most characterized early television journalism?
    - Specials (crime and Army-McCarthy hearings) and documentaries
    - 1921 “campaign” (including Eisenhower spot ads, “Checkers” speech)
- Audiences
  - How did early television receivers help to define the medium’s audience?
  - What role did bars play in television watching—as they had with radio?
  - Did television receiver ownership grow slower, as fast as, or much faster than radio—and why?
  - How did A. C. Nielsen initially develop?
  - Where did the Nielsen “meter” come from?
  - What happened to the dominance of the Hooper ratings firm?
  - Did watching television help or hurt family communication?
  - The impact of TV on what audience group garnered early attention?

## Television's "Freeze" (1948–52)

Defining industry and FCC decisions on structure of television—and the "cause" for cable to develop

- Initiating the Freeze
  - What problems led to the cessation of licensing new TV stations?
    - Interference as more stations took to the air (50 by fall 1948) ( *Adjacent* and *co-channel* types)
    - Industry arguments about VHS and UHF potential
    - Continuing debate over color TV
  - Whatever happened to TV channel 1?
    - May 1948 converted for land mobile
  - What was the initial color system approved by the FCC, when, and why?
    - CBS (Peter Goldmark) in 1950
    - better color and cheaper than competing systems—seemed ready
  - What led to its demise?
    - Korean War needs, and thus limited expansion
    - growing electronics industry indifference and concern about its incompatible with existing black-and-white sets
  - Why did the Freeze last so long (4 years)?
    - Complexity of technical issues dealt with—where to find needed channels (one band, two, move it all "upstairs?")
    - Industry disagreements on almost everything
    - Quest for educational TV reservations (Frieda Hennock)
    - A national system with choices, or emphasis on local outlets?
    - Concerns of the 108 pre-Freeze on-air stations
    - (Remember, no computers to help!)
- Resolution in 6th Report and Order (April 1952)
  - What were the priorities that guided the FCC decision?
    - One* service over all parts of the country
      - Next, one *local* channel in as many places as possible
      - Then, two services over the country
      - And two *local and competing* channels, etc.
    - Worked around existing stations (none would have to switch to UHF assignment)
  - How were the additional channels found?
    - Defined channel spacing—table of allotments as had been used for FM (but never AM)
    - Addition of 70 channels on UHF to supplement 12 VHF
    - Decision to *intermix* Vs and Us, despite engineering advice
  - Why did commercial interests fight the education allocation?
    - Educational reservation (252) across Vs and Us
    - kept channels from potential commercial users
  - What happened to color standard?
    - Color to be decided separately and later (Dec 1953)
- What Happened to the FCC Plan?
  - What were the key problems?
    - Intermixture: UHF simply could not compete with VHF
      - Only 20% of markets actually intermixed (but most of larger cities—only way to get enough TV channels)
      - Station coverage area smaller
      - Networks avoided Us

too few sets—and inadequate at that  
Small audiences—and little advertising revenue  
inadequate service to smaller communities

What were some of the options considered in the 1950s to “fix television?”

How might our system today be different had they been adopted?

- Other regulatory concerns (1946–60)

What was the so-called “Blue Book” controversy all about?

Too much advertising

Need for sustaining programs

Promise v. performance in license renewals

What happened concerning the ability of stations to editorialize—and why?

Why did the FCC investigate the television networks in 1955–57?

What was the result of the study?

- Scandals

What scandals truck the FCC in the late 1950s?

What was the payola scandal all about?

And how did the quiz show scandal arise—and what happened?

What was blacklisting?

How did *Red Channels* figure in the blacklisting story?

What finally helped to end blacklisting?

John Henry Faulk case

## **The Age of Television**

- Radio

What factors made FM radio “turn around” and begin to grow?

Why was FM stereo so important?

How did that decision differ from the way technical standards seem to be adopted today?

What was happening to radio networks?

Mutual ownership scandals and decline

NBC *Monitor* in 1955

- Television’s Technology

Why was the fight over pay TV so prolonged and bitter?

Conflicting systems and means of payment; programming  
substantial industry split on value/danger of PTV

(UHF folks desperately wanted it!)

limited market experiments

debate held off inception of PTV service—for 20 years! (How might things have been different?)

In what ways was the introduction of the VTR so revolutionary?

How did technology contribute to demise of duMont network?

Too few markets with four or more TV outlets

- Age of Television

How fast did television grow after *6th Report and Order*?

108 pre-freeze to 530 stations by 1960

decline of single-station markets

more even distribution of TV across the country

but continuing UHF crisis

In what ways were UHF and FM both “second services?”—and with what impact?

Successful and older “first” service

... which controlled most of the new outlets

lack of audience (receivers, interest)

.... and thus advertiser interest

How did the networks rank overall in the 1950s?

CBS (prime time first), NBC (heavy on color), very weak ABC and disappearing DuMont

What problems did the first educational TV stations face?

Funding, funding, funding

need to produce most of what they showed—no networking (Developed “bicycle network” in mid-decade)

by 1961–51 stations, but half the states (and NYC) had none

- Advertisers

Did radio’s overall revenue decline in the 1950s in the face of TV?

What proportion of all advertising expenditure was taken up by TV the beginning and end of this period?

Rise from 6 to 13%, 1952–60

What is a “sponsor” and do we have them today?

What led to decline of sponsorship?

High cost of programs and rising network rates

Quiz show scandal and networks taking back control

What replaced sponsorship?

“Participating” spot ads

## TV Golden Age Programs and Impact

- Radio in a World of Television
  - What factors led to the end of popular network radio?
  - What attempts were made to extend network radio?
    - Simulcasting some popular shows
    - Some serials continued until 1960
    - Liberty Broadcasting System
    - New drama: science fiction etc. (most sustaining)
    - NBC's *Monitor*
  - Why did the radio-to-TV change take place faster than most expected?
  - What was the chief problem facing network affiliates by early 1950s?
    - Loss of hours network feed
    - Loss of network advertising income as well
  - And what was the "solution?"
    - Rock music and top-40 format
    - tight formats, massive promotion, DJ-centric
    - Presley
  - Who developed the top-40 format, where, when, and how?
    - Primarily G. McClendon and T. Storz, mid-1950s
  - What was on most FMs?
    - Simulcasting or wallpaper music
    - little advertising
- TV Network Programs
  - Why was the mid-1950s "shift" in program origination from New York and Chicago to Los Angeles important?
  - Why does television seem to program in cycles?
    - Invention-imitation decline: adult westerns (late 50s)
      - 6 in 55–56 to 30 in 59–60
      - Gunsmoke* (radio to TV)
    - also sitcoms, serials, crime-detective
    - anthology drama (major writers, original stuff—why in this period?)
  - What other trends typified commercial television networks?
    - live to recorded format (film, then video)
    - "Spectaculars" (*Peter Pan*, et al.)—promoting color
    - rise in syndicated material
    - lengthening of programs (end of 15–20 minutes and standardized use of 30, 60, 90 minutes)
    - Little use of feature films—why?
    - Popularity of variety shows—*Ed Sullivan* (more than two decades)
    - Late night: *Tonight Show*
  - In what ways was TV journalism becoming more important?
  - Why was this an era of impressive TV documentaries?
    - See It Now*
  - How did television assist or hurt in campaigns?
    - "Great Debates"
  - And network programming for kids:
    - Captain Kangaroo*
    - Mickey Mouse Club*
    - Howdy Doody*
  - What patterns were evident in local programming?



afternoon “women’s” program and kids’ cowboy feature  
*Crusader Rabbit*

- Measuring Impact

How does the Disney-ABC connection demonstrate television’s impact?

Coon-skin caps craze

Disneyland (program and place)—and how it helped ABC

What led to the studies about television and children?

Impact of violence: imitation or catharsis?

Amount of time spent—“narcotizing dysfunction”

Impact on school progress and standing

And their findings?

Some children, some of the time...

What child brought to the TV, not the other way around...

## Radio-TV in the 1960s and 1970s

- Technology
    - Why did transistors replace tubes in consumer electronics?
      - Smaller size, lack of heat generation, stability, cost
    - What two technical events make 1975 such a watershed?
      - Betamax VCR, and announcement of HBO domsat use
  - Stations
    - Where did radio grow the most during this period?
    - What factors pushed FM even as AM expanded?
      - As before: over-crowded AM, stereo
      - Program nonduplication rule-making
- \*Networks
- What was PTAR and how did it work?
  - What was ABC's innovation in radio?
  - What happened to several attempts at forming a 4<sup>th</sup> television network?
  - Educational to Public Broadcasting
    - What was the Carnegie Commission?
    - What were some of its recommendations in early 1967?
    - What happened to them?
      - Most adopted, but not funding idea
    - How were the national organizations formed?
      - CPB, NPR, PBS
    - And what tensions became apparent?
      - Local stations v. central authority
      - long-range Funding concerns
  - Advertising
    - How did cigarette advertising come to be banned from the airwaves?
    - What was "counter-advertising all about?"

## Programs and Audiences, 1960s and 1970s

- Network Program Trends
  - How did the modern trend to using motion pictures on television begin? And why had it taken so long?
    - NBC Saturday Night at the Movies* in 1961 ... by end of the decade at least one a night
    - "Made for television" films also began on NBC, in 1966
      - sometimes served as series pilots
  - In what ways was *All in the Family* a breaker of TV taboos? (1971)
  - And *Rowan and Martin's Laugh-in*? (1968)
  - Why did *Gunsmoke* and *Bonanza* last so long (20 and 14 years)?
  - Discuss *Star Trek* and what it says about television
    - began in 1966, sparked movies and a 1987 revival with new cast
  - How do the following shed light on television stereotypes?
    - Untouchables*
    - I Spy*, *Julia*
  - Why were (and are) game shows so popular with programmers?
  - How did television journalism expand its influence?
    - CBS and NBC in 1963
    - Civil Rights movement
    - space race and early manned missions
    - Kennedy assassination

Vietnam war

1968 campaign—King and Kennedy assassinations

decline of network documentaries—*why?* moon landing

- Audiences

Why did Congress investigate the ratings business?

Concern about how representative they were, possible fraud

Any impact?

Nielsen pulled out of radio ratings; adjusted measures

Why did Congress fund research into the impact of television (the Surgeon Generals committee in 1971–72)?

Concern about industry influence on findings

citizen group concerns

## Last of Old-Style Regulation

- Regulatory Period
  - Why is this a watershed period in electronic-media regulation?
    - more competing services raised the stakes
    - old issues seemed more “dug in”
    - the beginnings of Deregulation
    - added regulators
  - How was the Court of Appeals for the DC Circuit playing a stronger role?
- Fairness
  - What was the Fairness Doctrine and where did it come from?
  - What did it call for—what were its two parts?
  - How was the *Red Lion* case so controversial and important?
  - Did any station lose its license for fairness doctrine violations?
- Cable
  - Why did the FCC take so long to arrive at conclusions about cable?
  - Why was cable policy so contentious?
    - So many players—broad casters, cable, cities, movie business
    - growing awareness that cable could control “last mile” connection (see chart p. 468)
  - What were the central features of the “definitive” cable rules?
- Other Issues/Players
  - In what ways did the *Copyright Act of 1976* change the basic rules?
  - Did the FCC attempt to control media ownership structurally have much impact?
    - newspaper ownership
  - How did the industry become more sophisticated in its PR?
    - TIO and NAB self-regulation
    - Action for Children’s Television
- Impact
  - How did television impact movies and magazines, especially? And newspapers?
    - End of extras, decline of evening papers
  - Why was there a growing trend to media conglomerates?
  - What was the chief television development abroad?
    - Arrival of color (about a decade after the U.S.)
    - Spread of transistor radios into Third World countries and more focus on their role in developmental process

## **Rising Competition in the 1980s**

What were some of the ways the early 1980s marked the end of broadcasting “only” competition?

- Cable deregulated and cable networks (CNN, etc.) expanded
- Domsats to distribute signals—broadcast OR cable
- Break-up of AT&T (1984) opened doors to new competitors
- Introduction of the CD (1983-84)

What were some of the chief changes in broadcasting in the 1980s?

- FM overcame AM after 1979
- Cable helped equalize VHF and UHF television stations
- All the networks changed hands (mid-1980s)
- ... and more competition from “new” media

- **Technology**

How were consumers taking more charge of their viewing?

- Expansion of VCRs and acceptance of VHS format—and more time remote devices with “mute” buttons
- “Walkman” and related mobile technologies

What technologies did NOT succeed, demonstrating risks involved?

- Teletext/videotex

And what seemed to show promise?

- HDTV (the analog era)
- ... Note 1981 FCC demonstration...
- Increasingly central role of computers and growing digitalization

How was the FCC's role in setting technical standards changing—and with what effect?

- **Stations, Systems, Networks**

How and why did FM finally pull ahead of AM?

- Sound quality and stereo service
- Music migrated to FM and took audiences with it
- separate programming
- 24/7 ability to program (unlike many AMs)
- Better receivers and less expensive
- Failure of AM stereo push

In what ways did television change in the 1980?

- UHF began to reach a kind of parity thanks to cable and universality of all-channel receivers
- Inception of LPTV (and use of lotteries)
- MMDS—what was it and why?
- Rise and quick fall of STV (table, p. 514)—why did it fail?

Why did the FCC investigate networks for a third time?

- Concern as to why no fourth broadcast network
- and usual worry about network concentration

And the impact of the inquiry?

- Strong support for deregulation, unlike first two
- little impact as technology (cable, satellites) providing the means for that fourth network

Why did the old networks all change hands so quickly?

- ABC—retirement of Goldenson
- NBC—RCA running out of steam
- CBS—Paley not letting go and stock battle, leading to Tisch

What new networks appeared?

Murdoch's Fox as first successful network

Turner and CNN ... and many other cable networks

Why did Carnegie sponsor a second PTV report—and what impact did it have?

Funding concern

Battle for control of CPB direction

What was the “long-range” funding battle about?

How did the Reagan administration treat CPB funds?

## Programs and Impact in the 1980s

- Programs
  - How would you characterize program trends in this period?
    - more of the same ... or variations on existing themes
    - less willingness to take risks amidst greater competition
    - reinforced as audiences generally stayed with tried and true patterns
  - What happened with radio programming?
    - continued splintering of formats; and audiences
    - nostalgia (oldies)
  - Why was syndication increasingly important for TV producers?
    - Difference between profit and loss
    - (Network payments no longer met production costs)
  - What were examples of outstanding programs/trends on TV?
    - M\*A\*S\*H* (Korea) and *China Beach* (Vietnam)
    - “Evening soaps” (such as *Dallas* and *Dynasty*)
    - Cheers* based on a Boston bar and its clients
    - Love Boat* vehicle for three intertwined stories
    - little or no variety programs
  - How did television journalism become both more and less?
    - Addition of cable news (CNN and CNN Headline, etc.)
    - Late-nite news: *Nightline* (from Iran program in 1979)
    - Prime-time anchors: 1981–82 all changed—and all still at it two decades later
    - decline of network documentaries (a third of the level of two decades earlier)—why?
    - Steady success of news magazine, *60 Minutes*
    - Growth of local station news in metro markets to hour or more
    - Greater application of technology: ENG, SNG
  - How did television expand its political role?
    - C-SPAN in 1979 with House coverage; Senate by 1985
    - debates became a regular feature of presidential races
    - networks began to cut back on political convention coverage (ironic, as television had made them predictable)
- Audience
  - What led to the people meter?
    - Existing methods (passive meter, diary) reflected program selection, but not actual viewing
    - Advertiser demand for info who was watching so could better determine advertising placement, impact
  - And the early impact of their use?
    - Declining broadcast ratings for cable gains
  - What were the chief challenges for audience researchers?
    - How to measure cable (as choices increased)
    - How to measure time-shifting (VCR usage)
  - What were the *Ronnie Zamora* and *Born Innocent* cases about?
    - Did television “cause” viewers to take specific actions

## Deregulation in the 1980s

- The Big Shift  
Remember that “re-” or “un-” or “de-” regulation had begun in the mid-1970s with fairly small moves ... pace picked up sharply in 1980s  
Why the overall change to declining regulation?
  - ideology*: government shouldn’t do it all
    - (PICON liberals vs market-place conservatives)
  - politics*: (always) and result of effective lobbying  
(Confusion in “rewrite” attempts)
  - economics*: government couldn’t do it all and cost-benefit test
- Content Controls  
How was the radio deregulation proceeding important?
  - What was involved?
  - Why was it so controversial?
  - What compromise was reached in the end?How and why did the *Fairness Doctrine* come to an end? (pp. 568–9)
  - Again, changing ideology on role of government
  - Broadening technology optionsWhy is it so hard to sue a station (or newspaper) for *libel*? What had happened in the famous Westmoreland case, for example?  
In what ways is the 1978 *Pacifica* case still important today?
- New Services  
How did the FCC change its approach to setting technical standards?
  - AM stereo case
  - How did “marketplace” get defined?
  - What was the antitrust rub to all of this?How did the FCC encourage DBS—and why didn’t the service thrive?
  - FCC allocated but applicants quickly faded awayWhat was “must carry” all about?  
What was the gist of rationale for ownership limitation rules?  
Why did the FCC slowly increase the number of stations one entity could own?  
Why was the 1976 *Copyright Act* so important?  
The 1984 “*Betamax*” (actually *Sony*) case determined what? And what did it NOT determine?



## The 1990s Marketplace

- Technologies
  - Why so many new technical options? Don't they overlap?
  - What made DBS work the "second time" around?
    - more channels of service
    - dropping costs of TVROs
    - displeasure with cable service
  - In what ways has cable fought this competition?
  - Why is HDTV taking so long?
    - Where did the concept first appear?
    - Why was the shift to digital from analog so important?
    - Why are sets selling so slowly?
    - How could stations/networks help?
    - How could cable industry help?
    - What can/should the FCC do?
    - And Congress?
  - What historical precedents could have foretold this delay?
    - US color introduction
  - And why is digital radio (terrestrial that is) taking even longer?
  - What are some of the pros and cons of Internet broadcasting?
- Stations
  - The radio medium appears increasingly in trouble—why?
    - What changes would you recommend?
  - What is the appeal of the new satellite services?
- Networks
  - Describe how the television networks have changed over the past decade or so—and why
  - How have these changes helped or harmed service to viewers?
  - Why has the expansion in number of cable networks slowed down?
  - Is there such a thing as too MUCH choice of network services?
  - How has the Internet changed the concept of "network?"
- Public Broadcasting
  - Anything really new in the 1990s on this front?
  - Why is the lack of funding a perennial problem?
  - Do we even NEED public radio anymore? Public television?
- Advertising
  - Why is the broadcast advertising of "hard" liquor such a contentious issue?
  - How does it compare to the legal status of cigarette advertising?

## 1990s Programs and Policies

- Entertainment Trends
  - Is the struggle for commercial survival driving both radio and television to a new bottom line?
    - Obscenity “shock jock” concerns on radio
    - “Reality” programs on television
    - What is (are) the appeal(s) of such programs
  - What is the appeal (to audiences, to broadcasters) of “all-talk all-the-time” on radio and television?
  - Why has HBO become a major programmer of original shows? In what ways are the limits on the pay network different than the traditional broadcast networks?
  - Have any really new program types appeared in recent years? Or is everything a spin-off of something earlier?
  - How has television (especially) affected professional and college sports? Do many teams exist because of the media coverage?
  - Some reports indicate sports audiences are in decline—why might that be true?
- Broadcast News
  - How did television hasten the end of the Soviet system?
  - What is the medium’s role in portraying war (1991 Gulf War, informer Yugoslavia in late 1990s, or the war with Iraq now)?
  - Provide some examples of television’s “agenda-setting” function
  - What is the appeal of the “news magazine” program-and why are there so many?
  - Who watches local news? Why is there more of it? Network news?
  - Whatever happened to the television documentary?
  - Why have the television networks withdrawn from total coverage of the quadrennial political conventions?
  - Why are we fascinated with real-life legal coverage such as the O.J. Simpson fiasco—is this all merely another means of status-conferral? What might the impacts of such coverage be?
  - Has the Internet taken away some of the news role of radio and television? What are some drawbacks of Internet “news?”
- Audiences
  - What impact does the increasing splintering of radio and TV audiences have on the two media? On society?
  - How did coverage of 9-11 compare with earlier crises/disasters, such as Pearl Harbor (1941) or the JFK (1963) or other assassinations? Is there a unique role for electronic media in such cases?
- Policy Changes
  - How did the 1996 *Telecoms Act* impact electronic media?
    - License renewals
    - length of license radio ownership
    - program content ratings system (does the code make much sense or have much impact, p. 671)?
  - Do stations take fines on their shock jocks as merely another “cost of doing business?”
  - How does NTIA differ from the FCC? Do we NEED either—or both?
  - Does the public generally care about deregulation?
- Around the World
  - Why are electronic media abroad looking more and more like the commercial U.S. system?

## Assessing Key Trends

- Overall
  - Interest in how the past informs the future
  - How over the decades have we shifted from *broadcasting* to *narrowcasting*?
  - How have we developed more outlets, but with a declining number of voices?
  - Are the big media entities always going to get more so?
    - to some degree this is at question
    - (And some past examples of failure—RCA, AOL-Time Warner)
- Technology
  - What are some examples of successful invention but failed innovation?
    - Jenkins
    - De Forest
    - teletext
  - How has patent control impacted the development of radio-television?
  - How do existing technologies (AM, UHF, analog) create inertia?
  - How can electronic media technology pioneering be risky?
    - some satellite systems, CBS color, teletext, Betamax, VCR
  - Does the life span of electronic media-technologies seem to be getting shorter?
  - At the same time, are products being diffused more rapidly?
  - How may limited frequencies and seemingly endless fiber capacity impact future services?
  - How has the corporate lobb (and its bid for control of families of patents) overcome individual inventing and innovating?
  - Has there been a decline in American jobs—and if so, why?
    - decline in American R&D, education, and manufacturing—increasing reliance on the Far East (and PRC , especially)
  - What roles does government play in electronic-media technology?
    - Purchases, support for innovation, policy/regulation
  - Who should set technical standards?
    - marketplace or government standard-setting?
  - Will we see a continuation of separate television and Internet services?
  - And why does technical change usually come more slowly than predicted? (HDTV)
- Local and National Distribution
  - Is there a difference between “national” and “local” any more?
  - What has happened to the policy of localism over the years?
    - Localism *policy* vs. national/global *economics*
  - Discuss and give examples of the “have and have-not” phenomenon.

haves:	have-nots:
Clear channel AM stations	Small market stations
VHF	UHF
Affiliates	Independents
Majority populations	Minority/ethnic groups

  - But ... some have reversed in past two decades:

AM (to 1980)	FM
TV networks (up to 1990)	Cable
  - Might future industry divisions be along content production and distribution lines rather than a false local-national division?
  - Are there too many stations—given how they duplicate one another?
  - What are some of the impacts of a network-driven system?
    - Bland programming appealing to masses
    - (“lowest common denominator”)

Great caution amidst program cycles  
Catering to cautious advertisers (blacklisting)  
Generally ... acting to keep others (networks, etc.) out

- The Public Alternative  
What is the single most important problem or issue in public radio and television?  
Why does the system play such a small role here vis-a- vis abroad?  
Why use public funds to support a system appealing largely to a well-off elite minority with other options?  
Again, do we need so many individual (public) stations?
- Advertising  
What is the likely future between advertiser-supported and direct-payment electronic media?  
Or, horrors, might we end up with both?  
Any likelihood that we will develop some other means of support?
- Content  
Why are electronic media generally risk-averse?  
Is anything likely to change the pattern of program invention-imitation-decline?  
Is there a “Gresham’s law” of programming—that the cheap and awful drive out the quality and great programs?  
Why have broadcast documentaries largely disappeared?  
Will new media lead to a wider variety of program availability?  
Will news increasingly shift to the Internet? Why or why not?
- Audience  
As the audience gains in control of what it watches and when, will it play a stronger role in determining content?
- Policy  
How has the meaning of PICON changed over time?  
How has the FCC’s role toward broadcasting changed?  
Does “localism “ mean anything anymore?  
How are lotteries and auctions (in place of traditional licensing) changing the meaning of media?
- Overall Impact  
In what ways has broadcasting accelerated social movements?
  - Civil Rights
  - Fall of Communism in Eastern Europe
  - (or negatively, crime sprees)Why are many foreign broadcast systems adopting key aspects of the American system?  
How might life be different if there were NO broadcasting?  
Has television simply become, in reality, what FCC Chair Mark Fowler called it a decade ago—“a toaster with pictures?”