

>> Preface

I think I have seen the future of the mass media.

First, they will be everywhere. Entertainment and information will show up on what the industry calls multiple platforms: big screens (home TVs), medium screens (computers), and small screens (cell phones and PDAs). Newspapers and magazines will be on the Web and on cell phones. Video and audio will be available in cars, offices, homes, and airplanes and on jogging trails. “Everything everywhere” is the phrase currently being tossed around by media execs.

Second, we’re going to be in control. Digital video recorders (like TiVo) and video-on-demand let us watch TV when we want to (and, if we choose, skip the commercials). News aggregators, such as Google, give us a choice of dozens of different news sources. We can download only the tracks we want to hear from iTunes. We can advertise our extra stuff in the newspaper classifieds or on sites like Craig’s List, or sell it ourselves on eBay. Don’t want to go out to a movie? Download it and watch it when you want.

Third, we’re going to be part of them. When the first edition of *Dynamics of Mass Communication* was published (way back in 1982), professional reporters and photographers brought me the news, experts wrote the editorials, advertising practitioners made the ads, TV producers and directors made the TV shows, Hollywood advertised and promoted the motion pictures, and record companies produced the music. Now my friends and neighbors are doing all that. I can watch news clips shot by “citizen journalists,” read opinions posted by the blogger down the street, watch TV shows on YouTube made by the kid next door, and download music from new bands on Facebook and MySpace. It’s all part of Web 2.0, the new participatory and interactive Internet.

Fourth, the Internet will continue to disrupt everything. Indeed, this new edition might have been titled *The Disruption of Mass Communication*. Newspapers and magazines will carry on their quest to find new business models that incorporate the Web. TV networks and motion picture companies will face competition from a slew of new broadband video channels. Advertising will continue to move to the Internet, as will much of public relations. Web radio will make additional inroads on conventional radio. The sound recording industry will be totally reinvented. E-books may eventually remodel the book publishing industry.

Finally, they’re all coming together. The word “convergence” has been rattling around for a while now, but in the past few years it has taken on a new urgency. Many newspapers and magazines have merged their traditional print and online divisions. Most newspapers feature video on their Web sites, and some are even presenting a newscast on a broadband channel. Television networks are posting show episodes on their Web sites and on YouTube. With Apple’s iPhone you can connect to the Internet, take pictures, listen to music, check stocks, watch videos, view photos, and even call people. The computer and the TV will eventually merge into an all-purpose information utility.

Well, that’s what I think is going to happen. Of course, right now some 14-year-old in a basement somewhere might be inventing something that changes things in ways that I literally can’t think of. Nonetheless, the above themes are the ones that are emphasized in this 10th edition of *The Dynamics of Mass Communication*.

In that connection, once again events have shown that I was unusually prescient back in the early 1980s to include the word “dynamics” in the book’s title. The media world has never been more dynamic than it is now, and I reiterate what I wrote in the preface for the 9th edition: It’s important for today’s students to know something about the new

media environment that will confront them when they graduate, no matter what their career direction.

Speaking of careers, as most instructors will attest, the introductory media course attracts two types of students. One type is interested in following a professional career in some form of media. This student wants to know the nuts-and-bolts of the mass media—how they are organized, how they work, who does what, and what career possibilities are out there. The second type of student will probably never pursue a mass communication career but will become a member of the audience and consume a great deal of media content. These students are more interested in analyzing and understanding how the media operate and what impact they have on society. To use an overworked expression, they want to become “media literate.”

The original goal of the first edition of *Dynamics* was to present an up-to-date, detailed, and comprehensive look at the contemporary media scene that would be of benefit to aspiring media professionals and at the same time provide a useful foundation of media knowledge for those who will end up in other careers. As has been the case nine times before, it is hoped that this new edition still fulfills that goal.

NEW TO THE 10TH EDITION

Prior users will note that two chapters rather than one are now devoted to television. This change was made because there is so much more television these days: YouTube, broadband channels, downloadable video, hundreds of cable and satellite networks, and so on. Accordingly, Chapter 10 is devoted to traditional broadcast television while Chapter 11 looks at cable, satellite, and Internet TV.

Further, the new material in the 10th edition amplifies the main themes discussed above while also exploring other significant developments. Some examples:

- **Multiple platforms.** Chapter 1 gives a general introduction to this trend while Chapter 3 discusses how content providers are making their products more available to cell phones and PDAs. Moreover, Chapter 4 examines how newspapers are emphasizing their Web editions and providing content to cell phone users. Similarly, Chapters 5 and 6 discuss the same trend in the magazine and book publishing industries while Chapter 8 illustrates how iPods, iTunes, and iPhones are making music more accessible. Of course, television is the best example of the move to multiple platforms, and Chapters 10 and 11 describe the efforts of TV programmers to package their shows for iPods, PCs, and broadband channels.
- **User-generated content.** The amazing success of YouTube is discussed in the new Chapter 11. Chapter 12 examines the social networking trend and the blog phenomenon while Chapter 13 looks at the growing trend of citizen journalists. Some of the legal problems of video-sharing sites are considered in Chapter 16. Web 2.0 is explained in Chapter 1 and Chapter 12. All of the chapters in Part II and Part III now have sections explaining how user-generated content is becoming important in the various media and media professions.

- **Convergence.** Chapter 1 introduces the various ways this term has been used and gives examples of each. Chapter 4 looks at the converged print and online newsroom, and Chapter 13 elaborates on the trend toward converged journalists. Chapter 11 discusses how Internet TV is bringing together the computer and the TV set.
- **Disruption.** Chapters 4–11 all detail the unsettling effect that the Internet has had on traditional media. Newspaper and magazine readers are migrating to the Web; traditional radio stations compete with Web radio; the business model in the sound recording industry has been forever changed; and TV networks and Hollywood studios are experimenting with Web delivery of TV shows and movies.
- **Issues in media performance.** Chapter 2 explores the use of social networking sites during the shootings at Virginia Tech. In that connection Chapter 17 probes the ethical problems faced by NBC News after receiving video and print materials from the shooter. Chapter 15 notes the move in advertising from traditional to new, hard-to-measure media and some of the problems encountered along the way. Chapter 16 probes the new government interest in regulating obscenity and violence, as well as looking at the concept of network neutrality and its impact on the future of the Internet. Chapter 14 delves into the use of Web 2.0 by public relations practitioners. Finally, Chapter 11 examines the growing popularity and potential of Internet TV.

Every chapter has been updated to reflect the many media-related developments since the last edition. In addition, all tables now contain the latest statistical information available.

BOX SCORE

As in past editions, the boxed inserts in each chapter provide background material or extended coverage of topics mentioned in the text and raise issues for discussion and consideration. The 10th edition includes 93 new or revised boxed inserts.

The boxes are grouped into several categories. The “Media Talk” boxes refer students to segments on the accompanying CD that introduce important issues in mass communication. Instructors can use these as discussion starters. The “Media Tour” boxes introduce clips on the CD that look at how various media operate and feature media professionals discussing significant concerns in their field. Instructors can use these segments as a general introduction to selected media chapters.

The “Social Issues” boxes highlight matters of social concern that have generated some controversy. Some examples are the social responsibilities of video game creators, the feminization of public relations, and how fraudulent clicks are hurting advertisers on the Internet.

As the name suggests, “Ethical Issues” boxes raise questions about the proper way to act in difficult circumstances. For instance, what is the appropriate way to cover war violence, how much work should be expected of converged journalists, and how much truth should be expected in a personal memoir?

“Critical/Cultural Issues” boxes illustrate how this perspective can be used to further our understanding of mass communication. Examples include the cultural influence of

department stores on early radio, an analysis of the reality TV series *The Bachelor*, and a critical examination of the empirical evidence for technological determinism.

The “Media Probe” boxes take an in-depth look at subjects that have significance for the various media. Some examples include the generation gap in the use of digital media, the Internet hype surrounding the movie *Snakes on a Plane*, and the rebirth of the TV antenna.

The “Decision Maker” boxes profile individuals who have made some of the important decisions that have had an impact on the development of the media. Examples include Al Neuharth, Catherine Hughes, Steven Spielberg, and Ted Turner.

And, as before, “Soundbytes” are brief boxes that highlight some of the strange, ironic, offbeat, and extraordinary events that occur in the media.

CONTINUITY

Other than the new Chapter 11, the organization of the book has not changed from the 9th edition. Part I, “The Nature and History of Mass Communication,” presents the intellectual context for the rest of the book. Chapter 1 compares and contrasts mass communication with other types of interpersonal communication. Chapter 2 introduces two perspectives commonly used to understand and explore the operations of the media: functional analysis and the critical/cultural approach. Chapter 3 takes a macro-analytic approach and traces the general history of media from the development of language to the cell phone explosion.

Part II, “Media,” represents the core of the book. Chapters 4–11 examine each of the major media. The organization of each of the chapters follows a similar pattern. I start with a brief history from the media’s beginnings to how it is coping with the digital age. This is followed by a section on the how the medium is becoming more mobile, how it has been affected by user-generated content, what the defining characteristics of each medium is, as well as a discussion of industry structure.

I have continued to emphasize media economics. Since the major mass media in the United States are commercially supported, it is valuable for students to appreciate where the money comes from, how it is spent, and what consequences arise from the control of the mass media by large organizations. This is even more important today as many media industries, facing traditional revenue streams that are drying up, are searching for ways to make their online efforts profitable.

Part III, “Specific Media Professions,” examines three specific professions closely associated with the mass media: news reporting, public relations, and advertising. Similar to the approach used in Part II, each chapter begins with a brief history, examines the structure of that particular profession, discusses key issues in the field, and ends with a consideration of career prospects.

Part IV, “Regulation of the Mass Media,” examines both the formal and informal controls that influence the media. These are complicated areas, and I have tried to make the information as accessible as possible.

The concluding Part V, “Impact,” continues to emphasize the social effects of the mass media. Chapter 17, “International Mass Communication,” stresses the global influence of the mass media. Chapter 18, “The Social Effects of Mass Communication,” looks at the impact media have on individuals and the larger society. Some introductory texts give the impression that the effects of the media are unknown or simply matters of opinion. Granted, there may be some disagreement, but thanks to an increasing amount of research in the field, there is much that we do know. Moreover, as informed members of our society, we should have some basic knowledge of the effects of the media on our society and across the globe.

Finally, once again, I have tried to keep the writing style informal and accessible and have chosen examples whenever possible from popular culture that I hope all students are familiar with. Technical terms are boldfaced and defined in the glossary. The book also contains a number of diagrams, charts, and tables that I hope aid understanding.

SUPPORTING MATERIALS

These include the DVD, the Online Learning Center, and the Instructor’s CD with test bank and slides.

ACKNOWLEDGMENTS

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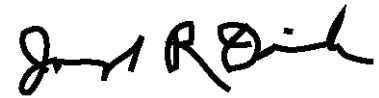
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In closing, I hope that the 10th edition helps students (and faculty) understand the fast-changing world of mass communication a little better.

A handwritten signature in black ink, appearing to read "James R. Dink". The signature is fluid and cursive, with the first name "James" written in a more compact, stylized way, and "R. Dink" following in a similar cursive style.

JD
Athens, Ga.