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MMC Perspectives syllabus, fall (revised July 28) / Page 2 Course Objectives The course is intended to enable you to:

1. *Think conceptually.*

Social Movements The Role and Influence of Mass Media Mass media is communication—whether written, broadcast, or spoken—that reaches a large audience. This includes television, radio, advertising, movies, the Internet, newspapers, magazines, and so forth. Mass media is a significant force in modern culture, particularly in America. Sociologists refer to this as a mediated culture where media reflects and creates the culture. Communities and individuals are bombarded constantly with messages from a multitude of sources including TV, billboards, and magazines, to name a few. These messages promote not only products, but moods, attitudes, and a sense of what is and is not important. Mass media makes possible the concept of celebrity: In fact, only political and business leaders, as well as the few notorious outlaws, were famous in the past. As recently as the 1940s and 1950s, television, for example, consisted of primarily three networks, public broadcasting, and a few local independent stations. Not only has availability increased, but programming is increasingly diverse with shows aimed to please all ages, incomes, backgrounds, and attitudes. What role does mass media play? Legislatures, media executives, local school officials, and sociologists have all debated this controversial question. While opinions vary as to the extent and type of influence the mass media wields, all sides agree that mass media is a permanent part of modern culture. Three main sociological perspectives on the role of media exist: This theory originated and was tested in the 1940s and 1950s. Critics point to two problems with this perspective. How media frames the debate and what questions members of the media ask change the outcome of the discussion and the possible conclusions people may draw. Second, this theory came into existence when the availability and dominance of media was far less widespread. Those people who own and control the corporations that produce media comprise this elite. Advocates of this view concern themselves particularly with massive corporate mergers of media organizations, which limit competition and put big business at the reins of media—especially news media. Their concern is that when ownership is restricted, a few people then have the ability to manipulate what people can see or hear. For example, owners can easily avoid or silence stories that expose unethical corporate behavior or hold corporations responsible for their actions. The issue of sponsorship adds to this problem. Advertising dollars fund most media. Networks aim programming at the largest possible audience because the broader the appeal, the greater the potential purchasing audience and the easier selling air time to advertisers becomes. Thus, news organizations may shy away from negative stories about corporations especially parent corporations that finance large advertising campaigns in their newspaper or on their stations. Media watchers identify the same problem at the local level where city newspapers will not give new cars poor reviews or run stories on selling a home without an agent because the majority of their funding comes from auto and real estate advertising. This influence also extends to programming. Critics of this theory counter these arguments by saying that local control of news media largely lies beyond the reach of large corporate offices elsewhere, and that the quality of news depends upon good journalists. They contend that those less powerful and not in control of media have often received full media coverage and subsequent support. Predominantly conservative political issues have yet to gain prominent media attention, or have been opposed by the media. Advocates of this view point to the Strategic Arms Initiative of the 1980s Reagan administration. The public failed to support it, and the program did not get funding or congressional support. Culturalist theory The culturalist theory, developed in the 1960s and 1970s, combines the other two theories and claims that people interact with media to create their own meanings out of the images and messages they receive. This theory sees audiences as playing an active rather than passive role in relation to mass media. One strand of research focuses on the audiences and how they interact with media; the other strand of research focuses on those who produce the media, particularly the news. Theorists emphasize that audiences choose what to watch among a wide range of options, choose how much to watch, and may choose the mute button or the VCR remote over the programming selected by the network or cable station. Both groups of researchers find that when people approach material, whether written text or media images and

messages, they interpret that material based on their own knowledge and experience. Thus, when researchers ask different groups to explain the meaning of a particular song or video, the groups produce widely divergent interpretations based on age, gender, race, ethnicity, and religious background. Therefore, culturalist theorists claim that, while a few elite in large corporations may exert significant control over what information media produces and distributes, personal perspective plays a more powerful role in how the audience members interpret those messages.

Chapter 3 : Theoretical Perspectives in the Study of Communication and the Internet - Oxford Handbooks

IM Paradigms are models to guide how we think about mass communication processes. They are helpful because they provide a perspective from which to examine mass communication.

Increased mobility was made possible by a revolution in communications. In the earlier 18th century long-distance travel was rare and the idea of long-distance travel for pleasure was a contradiction in terms. The speediest coach journey between London and Cambridge just 60 miles tookâ€¦ Models of communication Fragmentation and problems of interdisciplinary outlook have generated a wide range of discussion concerning the ways in which communication occurs and the processes it entails. Obviously, all the critical elements in this question may be interpreted differently by scholars and writers in different disciplines. The simplicity of their model, its clarity, and its surface generality proved attractive to many students of communication in a number of disciplines, although it is neither the only model of the communication process extant nor is it universally accepted. As originally conceived, the model contained five elementsâ€”an information source, a transmitter, a channel of transmission, a receiver, and a destinationâ€”all arranged in linear order. Messages electronic messages, initially were supposed to travel along this path, to be changed into electric energy by the transmitter, and to be reconstituted into intelligible language by the receiver. In time, the five elements of the model were renamed so as to specify components for other types of communication transmitted in various manners. The information source was split into its components both source and message to provide a wider range of applicability. The six constituents of the revised model are 1 a source, 2 an encoder, 3 a message, 4 a channel, 5 a decoder, and 6 a receiver. For some communication systems, the components are as simple to specify as, for instance, 1 a person on a landline telephone, 2 the mouthpiece of the telephone, 3 the words spoken, 4 the electrical wires along which the words now electrical impulses travel, 5 the earpiece of another telephone, and 6 the mind of the listener. In other communication systems, the components are more difficult to isolateâ€”e. Begging a multitude of psychological, aesthetic, and sociological questions concerning the exact nature of each component, the linear model appeared, from the commonsense perspective, at least, to explain in general terms the ways in which certain classes of communication occurred. It did not indicate the reason for the inability of certain communicationsâ€”obvious in daily lifeâ€”to fit its neat paradigm. Entropy, negative entropy, and redundancy Another concept, first called by Shannon a noise source but later associated with the notion of entropy a principle derived from physics, was imposed upon the communication model. Entropy is analogous in most communication to audio or visual staticâ€”that is, to outside influences that diminish the integrity of the communication and, possibly, distort the message for the receiver. Negative entropy may also occur in instances in which incomplete or blurred messages are nevertheless received intact, either because of the ability of the receiver to fill in missing details or to recognize, despite distortion or a paucity of information, both the intent and content of the communication. Although rarely shown on diagrammatic models of this version of the communication process, redundancy â€”the repetition of elements within a message that prevents the failure of communication of informationâ€”is the greatest antidote to entropy. Most written and spoken languages, for example, are roughly half-redundant. If 50 percent of the words of this article were taken away at random, there would still remain an intelligibleâ€”although somewhat peculiarâ€”essay. Similarly, if one-half of the words of a radio news commentator are heard, the broadcast can usually be understood. Redundancy is apparently involved in most human activities, and, because it helps to overcome the various forms of entropy that tend to turn intelligible messages into unintelligible ones including psychological entropy on the part of the receiver, it is an indispensable element for effective communication. Messages are therefore susceptible to considerable modification and mediation. Entropy distorts, while negative entropy and redundancy clarify; as each occurs differentially in the communication process, the chances of the message being received and correctly understood vary. Still, the process and the model of it remains conceptually static, because it is fundamentally concerned with messages sent from point to point and not with their results or possible influences upon sender and receiver. Feedback To correct this flaw, the principle of feedback was added to the model and provided a

closer approximation of interpersonal human interaction than was known theretofore. This construct was derived from the studies of Norbert Wiener, the so-called father of the science of cybernetics. Certain types of common communications—holiday greeting cards, for instance—usually require little feedback. Others, particularly interactions between human beings in conversation, cannot function without the ability of the message sender to weigh and calculate the apparent effect of his words on his listener. It is largely the aspect of feedback that provides for this model the qualities of a process, because each instance of feedback conditions or alters the subsequent messages. Dynamic models

Other models of communication processes have been constructed to meet the needs of students of communication whose interests differ from those of quantitatively oriented theorists like Shannon, Weaver, and Wiener. While the model described above displays some generality and shows simplicity, it lacks some of the predictive, descriptive, and analytic powers found in other approaches. A psychologist, Theodore M. Newcomb, for example, has articulated a more fluid system of dimensions to represent the individual interacting in his environment. Students concerned mainly with persuasive and artistic communication often centre attention upon different kinds, or modes, of communication. For them the stability and function of the channel or medium are more variable and less mechanistically related to the process than they are for followers of Shannon and Weaver and psychologists like Newcomb. McLuhan, indeed, asserts that the channel actually dictates, or severely influences, the message—both as sent and received. Many analysts of communication, linguistic philosophers, and others are concerned with the nature of messages, particularly their compatibility with sense and emotion, their style, and the intentions behind them. They find both linear and geometric models of process of little interest to their concerns, although considerations related to these models, particularly those of entropy, redundancy, and feedback, have provided significant and productive concepts for most students of communication.

Applications of formal logic and mathematics

Despite the numerous types of communication or information theory extant today—and those likely to be formulated tomorrow—the most rationally and experimentally consistent approaches to communication theory so far developed follow the constructions of Shannon and others described above. Such approaches tend to employ the structural rigours of logic rather than the looser syntaxes, grammars, and vocabularies of common languages, with their symbolic, poetic, and inferential aspects of meaning. Cybernetic theory and computer technology require rigorous but straightforward languages to permit translation into nonambiguous, special symbols that can be stored and utilized for statistical manipulations. The closed system of formal logic proved ideal for this need. Premises and conclusions drawn from syllogisms according to logical rules may be easily tested in a consistent, scientific manner, as long as all parties communicating share the rational premises employed by the particular system. That this logical mode of communication drew its frame of discourse from the logic of the ancient Greeks was inevitable. Translated into an Aristotelian manner of discourse, meaningful interactions between individuals could be transferred to an equally rational closed system of mathematics: This progression has proved quite useful for handling those limited classes of communications that arise out of certain structured, rational operations, like those in economics, inductively oriented sociology, experimental psychology, and other behavioral and social sciences, as well as in most of the natural sciences. The basic theorem of information theory rests, first, upon the assumption that the message transmitted is well organized, consistent, and characterized by relatively low and determinable degrees of entropy and redundancy. Otherwise, the mathematical structure might yield only probability statements approaching random scatters, of little use to anyone. As simple as this notion seems, upon determining the capacity of the channel and by cleverly coding the information involved, precise mathematical models of information transactions similar to electronic frequencies of energy transmissions may be evolved and employed for complex analyses within the strictures of formal logic. They must, of course, take into account as precisely as possible levels of entropy and redundancy as well as other known variables. The internal capacities of the channel studied and the sophistication of the coding procedures that handle the information limit the usefulness of the theorem presented above. At present such procedures, while they may theoretically offer broad prospects, are restricted by formal encoding procedures that depend upon the capacities of the instruments in which they are stored. Although such devices can handle quickly the logic of vast amounts of relatively simple information, they

cannot match the flexibility and complexity of the human brain, still the prime instrument for managing the subtleties of most human communication. Types of communication

Nonvocal communication Signals, signs, and symbols, three related components of communication processes found in all known cultures, have attracted considerable scholarly attention because they do not relate primarily to the usual conception of words or language. Each is apparently an increasingly more complex modification of the former, and each was probably developed in the depths of prehistory before, or at the start of, early human experiments with vocal language.

Signals A signal may be considered as an interruption in a field of constant energy transfer. An example is the dots and dashes that open and close the electromagnetic field of a telegraph circuit. Such interruptions do not require the construction of a man-made field; interruptions in nature exist. The basic function of such signals is to provide the change of a single environmental factor in order to attract attention and to transfer meaning. A code system that refers interruptions to some form of meaningful language may easily be developed with a crude vocabulary of dots, dashes, or other elemental audio and visual articulations. Taken by themselves, the interruptions have a potential breadth of meaning that seems extremely small; they may indicate the presence of an individual in a room, an impatience, agreement, or disagreement with some aspect of the environment, or, in the case of a scream for help, a critical situation demanding attention. Coded to refer to spoken or written language, their potential to communicate language is extremely great.

Signs While signs are usually less germane to the development of words than signals, most of them contain greater amounts of meaning of and by themselves. Their difference is illustrated by the observation that many types of animals respond to signals while only a few intelligent and trained animals usually dogs and apes are competent to respond to even simple signs. All known cultures utilize signs to convey relatively simple messages swiftly and conveniently. The meaning of signs may depend on their form, setting, colour, or location. In the United States, traffic signs, uniforms, badges, and barber poles are frequently encountered signs. They appear to contain a dimly understood capacity that as one of their functions, in fact, defines the very reality of that world. The symbol has been defined as any device with which an abstraction can be made. Although far from being a precise construction, it leads in a profitable direction. The abstractions of the values that people imbue in other people and in things they own and use lie at the heart of symbolism. Almost every society has evolved a symbol system whereby, at first glance, strange objects and odd types of behaviour appear to the outside observer to have irrational meanings and seem to evoke odd, unwarranted cognitions and emotions. Upon examination, each symbol system reflects a specific cultural logic, and every symbol functions to communicate information between members of the culture in much the same way as, but in a more subtle manner than, conventional language. Although a symbol may take the form of as discrete an object as a wedding ring or a totem pole, symbols tend to appear in clusters and depend upon one another for their accretion of meaning and value. They are not a language of and by themselves; rather they are devices by which ideas too difficult, dangerous, or inconvenient to articulate in common language are transmitted between people who have acculturated in common ways. It does not appear possible to compile discrete vocabularies of symbols, because they lack the precision and regularities present in natural language that are necessary for explicit definitions.

Icons Rich clusters of related and unrelated symbols are usually regarded as icons. They are actually groups of interactive symbols, like the White House in Washington, D. Although, in examples such as these, there is a tendency to isolate icons and individual symbols for examination, symbolic communication is so closely allied to all forms of human activity that it is generally and nonconsciously used and treated by most people as the most important aspect of communication in society. With the recognition that spoken and written words and numbers themselves constitute symbolic metaphors, their critical roles in the worlds of science, mathematics, literature, and art can be understood. In addition, with these symbols, an individual is able to define his own identity.

Gestures Professional actors and dancers have known since antiquity that body gestures may also generate a vocabulary of communication more or less unique to each culture. Some American scholars have tried to develop a vocabulary of body language, called kinesics.

Proxemics Of more general, cross-cultural significance are the theories involved in the study of proxemics developed by an American anthropologist, Edward Hall. Proxemics involves the ways in which people in various cultures utilize both time and space as well as body positions and other factors for purposes of

communication. By comparing matters like these in the behaviour of different social classes and in varying relationships, Hall elaborated and codified a number of sophisticated general principles that demonstrate how certain kinds of nonverbal communication occur. Students of words have been more interested in objective formal vocabularies than in the more subtle means of discourse unknowingly acquired by the members of a culture. Vocal communication Significant differences between nonvocal and vocal communication are matters more of degree than of kind. Signs, signals, symbols, and possibly icons may, at times, be easily verbalized, although most people tend to think of them as visual means of expression. Kinesics and proxemics may also, in certain instances, involve vocalizations as accompaniments to nonverbal phenomena or as somehow integral to them. Be they grunts, words, or sentences, their function is to help in forwarding a communication that is fundamentally nonverbal. Although there is no shortage of speculation on the issue, the origins of human speech remain obscure at present. It is plausible that man is born with an instinct for speech. A phenomenon supporting this belief is the presence of unlearned cries and gurgles of infants operating as crude vocal signs directed to others the baby cannot possibly be aware of. Some anthropologists claim that within the vocabularies of kinesics and proxemics are the virtual building blocks of spoken language; they postulate that primitive humans made various and ingenious inventions including speech as a result of their need to communicate with others in order to pool their intellectual and physical resources. Other observers suggest similar origins of speech, including the vocalization of physical activity, imitation of the sounds of nature, and sheer serendipity. Scientific proof of any of these speculations is at present impossible. Not only is the origin of speech disputed among experts, but the precise reasons for the existence of the numerous languages of the world are also far from clear.

Chapter 4 : The Role and Influence of Mass Media

A Mass Communication Perspective" the importance of methodical rigor in visual communication research and notes this research has borrowed liberally from the traditional theoretical approaches to.

In turn, these processes of social change produce societies that are highly dependent on mass communications. Mass communications comprise the institutions and techniques by which specialized social groups employ technological devices press, radio, films, etc. In other words, mass communications perform essential functions for a society that uses complex technology to control the environment. Social science research on mass communications seeks an objective understanding of the institutions that fashion mass communications and the consequences of communication and mass persuasion for human society. The social scientific perspective. In surveying the extensive research on mass communications, one finds that there are great gaps between the orientations of social scientists and those of mass media personnel and their critics. First, there is a great difference in estimates of the effectiveness and potency of the mass media based on the findings of social scientists as compared with the viewpoints of those directly involved in operating the channels of mass communications. Mass media personnel, as well as their critics, tend to contend that the mass media are all-pervasive influences and powerful agents of social change. They point to the long-term consequences of the mass media in fashioning tastes and moral standards and in creating images of political leaders. While social scientists continue to differ in their particular inferences and conclusions, in general they tend to view the impact of the mass media as circumscribed. They see the mass media as limited agents of social change and as only one element among others, such as technological progress, organizational controls, cultural and ideological forms, and the processes of socialization and personality development. In part, this gap is due to the different questions being asked by mass media personnel and by social scientists. Professional practitioners in the mass media are seeking specific and pragmatic answers to practical communications problems, while research workers are more concerned with general principles and hypotheses. In part, this gap is due to the weaknesses and limitations of social science research on mass communications, which, because of its highly fragmented character, is often not cumulative and therefore unable to supply valid answers to basic issues. Second, the mass media have been subjected to uninhibited social criticism by some intellectuals and practitioners who see them as contributing to the demise of civilization. These critics hold the view that the growth of the mass media, in and of itself, deteriorates moral and intellectual standards. This point of view stands in contrast to the aspiration of intellectuals at the turn of the century, who hoped that with the proliferation of the mass media, modern society, however large and complicated, could yet fulfill the requirements of the democratic process. Modern political history has undermined such intellectual hopes, and in the contemporary world the mass media are seen by critics as speeding up the development of a mass society and the destruction of individuality. But the social scientific point of view must reject the notion that the growth of the mass media necessarily produces an undifferentiated society with a general lack of articulation and an inability to make collective decisions. Researchers must see the mass media as instruments of social control and social change that may have either positive or negative consequences, depending upon their organization and content. Popular images of the pervasive effects of the mass media were generated by the use of propaganda during World War I, by the growth of mass advertising in the United States during the 1920s, and by the use of mass techniques of agitation in the rise of European totalitarian movements. Thus, it is understandable that the first results of empirical research were to challenge such perspectives and to debunk popular notions. For example, although the pioneering studies on the impact of the movies carried out under the auspices of the Payne Foundation Charters showed definite and discernible consequences of moviegoing for youth behavior—often socially undesirable consequences—the over-all conclusions hardly attributed a pervasive influence to the film in shaping youth culture. Specific studies on totalitarian states conducted during World War II and thereafter also revealed that after the seizure of power by dictators mass persuasion became less important as a basis of control in these political systems. In addition, laboratory studies on the impact of the mass media, as well as studies using the sample survey technique, also tended to produce

findings that highlighted the limitations of mass effects, especially since these research procedures were used mainly to study specific messages and short-term effects. Nevertheless, students of mass communications recognize that available research describes only part of a complex process and that the findings of specific empirical studies need to be evaluated and integrated by means of a more systematic frame of reference that takes into consideration the fundamental nature of personality and the broader process of social change. This frame of reference includes, first, the assumption that the mass media both reflect the social structure and social values of a society and operate as agents of social change. Because of the diffuse nature of communications processes, the mass media are both causes and effects; or, in the language of social research, they are both independent and dependent variables. Therefore, the full range of effects can only be understood by making inferences about causal processes. Second, the analysis of mass communications involves not only a study of the continuous process of transmitting symbols and their effect on audiences but also the equally complex and subtle process by which the audience communicates with and influences the communicator. In fact, this assumption implies that the analysis of mass communications is incomplete unless this two-way process is included. Third, mass communication systems invariably involve an interplay with interpersonal communications. Again, a comprehensive analysis requires the study of how interpersonal communications condition the communicator as he produces messages and content and, in turn, how interpersonal communications negate or increase the impact of mass communications on audiences. As a result of the complexity of the mass communication process, most research has been oriented toward probing one or another phase of the total process. Although this format was coined over thirty years ago Lasswell, it still presents a highly useful approach for integrating the large number of diverse approaches to the study of the mass media of communications and their effects. But the study of each element must be thought of as a step in understanding the total process and especially in estimating the long-run consequences of mass media.

First, who are the people—the managers, directors, writers, performers—who produce and transmit mass communications? This is the sociology of an occupational and professional group. What are the social origins, educational backgrounds, career lines, and professional organizations of mass media personnel? What type of personalities are attracted to work in the mass media, and what are their self-images and social perspectives? Second, since mass communications must inevitably be produced by large organized collectivities rather than by individual persons or small groups, what are the decision-making processes in mass media enterprises? How are these enterprises structured in terms of status, power, and other elements of social control? What consequences do the technological characteristics of the various media have on their internal organization? How does the control of the mass media relate to the economic and political organization of the society? Personnel and professionalization have been the least explored aspects of the mass media. However, two comprehensive studies by Leo Rosten—one on the Washington corps of correspondents and the other on the Hollywood movie colony—reveal several central issues. The Washington correspondents represent a case of the highly developed but informal type of professionalization, where rules and regulations concerning standards of performance have evolved and are enforced by colleague pressures so as to raise the level of performance. On the other hand, Hollywood, as a movie colony and subsequently as a television center, represents an extreme case of the type of media establishment that has a high level of social and interpersonal tensions; in such communications enterprises the demand for spontaneity and creativity necessarily outruns human energies. The popular stereotype of Hollywood as a frenzied, schizoid community staffed by persons with constant fears of failure and frequent feelings of self-hatred is a caricature that is apparently not without support in fact. The limited number of studies of the sociology of the creative arts in the mass media, together with astute observations of participants who have written on the subject, such as James T. The result is a divorce of creative workers from control over and identification with the end products of their work. Therefore, sociological observations about alienation among the producers of mass aesthetics are difficult to translate into precise conclusions. These notions apply to the very small numbers of truly creative personalities and not to the vast bulk of symbol handlers and technicians. Moreover, it would appear to be an error to assume that inevitably the essence of creativeness is lost in organized group effort. We need merely to recall the corps of assistants who worked with Michelangelo and Rubens or the monuments to collective artistic

creativity such as the Sainte-Chapelle and the cathedrals of Chartres and Milan. The significant point is not that artistic and creative work has been collectivized in the mass media for the first time in human experience, but that it has been extensively collectivized on a scale never before possible. In the setting of a massive and complex organization, as is to be found in many of the mass media, it is not difficult for the individual worker, whether artist or not, to lose or otherwise abnegate his sense of personal responsibility for the quality of the work eventually produced. Nevertheless, against this response must be weighed the pressures of creativity or of professional responsibility to maintain areas of individuality even in these large-scale organizations. One of the reasons that such pressures continue to exist is that the pervasive demand for new ideas and new content insures a constant and ever increasing search for talent. It is also important to distinguish between genuine creativity and professional responsibility among mass media personnel. Social research has little to say about the conditions under which genuine creativity appears, but it is clear that the organization of the mass media has tended to inhibit or at least dampen the development of professional responsibility. It is very difficult to apply the concept of professionalism to the mass media personnel in a one-party state, while in nations with multiple-party systems and relatively autonomous communications institutions, the status of mass media personnel is more that of employees of a large-scale organization than that of practicing professionals. Even in Great Britain, where the organization of journalists is highly developed, the professional associations are more concerned with conditions of work than with professional standards. In democratic societies there are no bodies for enforcing professional standards among journalists or even quasi-public bodies for reviewing and evaluating their performance. The absence of higher levels of professionalization in the mass media is a result of the structure and process of decision making within the mass media. Because of the presumed importance of the mass media as instruments of social and political control, these institutions become fused with the basic control structure of any society. In a totalitarian state, this control is comprehensive but not without inherent limitations. If the media of such political systems are to serve more than merely to reaffirm basic societal loyalties, and if they are to disseminate information and contribute to collective problem solving, then some limited degree of independence is required. Alex Inkeles, in his *Public Opinion in Soviet Russia*, a research study that describes the organization of the Soviet mass media, points to such devices as letters to the editors and reports of self-criticism as efforts to increase the validity and acceptance of mass media content. In some one-party socialist societies there have been modifications of central party controls, including the development of limited areas of professional responsibility for mass media personnel. Often the modification takes the form of creating specialized periodicals with limited circulation to reach specialized groups without disturbing the larger process of mass media control via precensorship. In multiparty states with mixed forms of media ownership and control, the historical development of the mass media shows a trend toward greater freedom from government control. In such states there is typically an emphasis on the necessity of an independent and competitive mass media system. However, political theorists have come more and more to recognize that the removal of governmental interference does not necessarily, or in fact, produce mass media systems that meet all the requirements of a free society. There have been a small number of penetrating studies of the control structure of the mass media in the United States and Great Britain. Most of these studies were undertaken by foundations, universities, and, in a few notable cases, governmental agencies. They all concluded that certain technological, economic, and organizational factors may prevent competition from supplying an effective basis for high levels of mass media performance. One of the most important of these studies was conducted in the United States under the aegis of a quasi-public sponsor, the Commission on the Freedom of the Press. It is noteworthy that the principal financial supporter of this commission was Henry Luce, head of the Time-Life publishing corporation. The work of the commission included historical surveys of the radio, motion picture, and book industries, as well as a comprehensive review of the role of the government in the mass media process. The policy recommendations of the commission Commission on Freedom of the Press were afterward closely paralleled by the findings of the British Royal Commission on the Press Great Britain. In short, while government interference was rejected by both reports, the view they set forth was that traditional conceptions of competition would not guarantee adequate media performance. Instead, it was recommended that the mass media accept public responsibility for presenting a comprehensive and meaningful interpretation

of contemporary events and that the government would have to take a positive role in this process. Underlying these recommendations was a series of empirical observations that were documented in the 1940s and have been repeatedly confirmed by subsequent research. For the United States, these studies point to a drift of the major media toward increasing centralization in their decision-making processes, but none has even suggested that complete monopolistic control is or will be the outcome in any of the mass media industries. The evolving pattern is rather that which appears to obtain in many other areas of mass production, namely, that a limited number of very large units dominate a wide sector of a particular medium or even a combination of media. That a degree of competition has characterized the relations among these organizational giants cannot be denied. This competition is to a considerable extent enhanced by the fact that the audience can choose between various media. Moreover, technological changes do not inherently move in the direction of supporting more and more concentration. For example, frequency modulation FM radio has introduced a new network of decentralized units; and even in the newspaper field in the United States, the trend toward consolidation has leveled off as new reproduction techniques have been introduced. Equally apparent, however, is the fact that the large producers of mass communications have often cooperated with each other in generally successful efforts to fend off attempts by other, supposedly countervailing, power groups such as the government, the churches, and other public or private interest organizations to influence decisions regarding the structure and content of the mass media. In assessing the consequences of this drift toward power concentration, simple stereotyped conclusions are not warranted. For the United States, there is considerable evidence that the larger and more all-embracing these industries become, the more they come to resemble public institutions and the more sensitive they grow to the shifting imperatives of public opinion, public relations, and public responsibility. Of course, the mass media have developed codes of performance to protect themselves from the extreme excesses of public pressure. These codes have tended to be negative in outlook and to neglect the needs of specialized audiences. It has been suggested that in some circumstances the fewer the units of mass communications the less they are susceptible to the dictates of particular outside vested interest groups. Thus it is argued, for example, that publishers in a community with only one newspaper are relatively immune to the pressures of advertisers, inasmuch as the latter have no recourse to the threat of taking their business elsewhere. To make these observations is not to suggest, however, that where mass media are operated as business enterprises a community of interests with other business enterprises fails to operate. The meaning of public opinion and public responsibility may be read and interpreted in different ways.

Chapter 5 : Mass communication - Wikipedia

Mass communication is a process in which a person, group of people, or an organization sends a message through a channel of communication to a large group of anonymous and heterogeneous people and.

Mass communication is regularly associated with media influence or media effects, and media studies. Mass communication is a branch of social science and a subfield of communication studies or communication. The history of communication stretches from prehistoric forms of art and writing through modern communication methods such as the Internet. Mass communication began when humans could transmit messages from a single source to multiple receivers. Mass communication has moved from theories such as the hypodermic needle model or magic bullet theory through more modern theories such as computer-mediated communication. In the United States, the study of mass communication is often associated with the practical applications of journalism Print media , television and radio broadcasting , film , public relations , or advertising. With the diversification of media options, the study of communication has extended to include social media and new media , which have stronger feedback models than traditional media sources. While the field of mass communication is continually evolving, the following four fields are generally considered the major areas of study within mass communication. They exist in different forms and configurations at different schools or universities, but are in some form practiced at most institutions that study mass communication.

Advertising, in relation to mass communication, refers to marketing a product or service in a persuasive manner that encourages the audience to buy the product or use the service. Because advertising generally takes place through some form of mass media , such as television , studying the effects and methods of advertising is relevant to the study of mass communication. Advertising is the paid, impersonal, one-way marketing of persuasive information from a sponsor. Through mass communication channels, the sponsor promotes the adoption of goods, services or ideas. Advertisers have full control of the message being sent to their audience. In addition, it offers some unique characteristics because of its specialty in nature.

Large Number of Audience The foremost feature of mass communication is that it has large number of audience. No other communication gets as many receivers as it gets.

Heterogeneous Audience Mass Communication is not only composed of a large number of audiences but also aims to heterogeneous audience. The heterogeneity here means that the audience may belong to different races, groups, section, cultures etc.

Scattered Audience The audiences of Mass Communication are not organized in a certain area rather they are highly scattered in different geographical areas. The receivers of message of mass communication may stay any place of the country and even any place of the world.

Wide Area The area of Mass Communication is wider than any other communication systems.

Use of Channel Mass Communication system uses various types of mass media channels such as-radio, television, newspapers, magazines etc.

Use of Common Message Another unique characteristic of mass communication is that it sends the same message simultaneously to a large number of audiences staying far away from each other. If the audiences have the proper access to the media used by the sender they can easily get message wherever they stay in the world.

No Direct Feedback Mass Communication does not produce any direct feedback. The reaction of audience cannot be known quickly here.

Outward Flow The flow of message in mass communication is outward, not inward. The basic objective of mass communication is also to send message to the people outside the organization who say far away.

Use of Technology Mass Communication system uses modern technology in the process of production and dissemination of the message to be sent.

Journalism Journalism, is the collection, verification, presentation, and editing of news for presentation through the media, in this sense, refers to the study of the product and production of news. The study of journalism involves looking at how news is produced, and how it is disseminated to the public through mass media outlets such as newspapers , news channel , radio station , television station , and more recently, e-readers and smartphones. The information provided pertains to current events, trends, issues, and people.

Public relations Public relations is the process of providing information to the public in order to present a specific view of a product or organization. Public relations differs from advertising in that it is less obtrusive, and aimed at providing a more comprehensive opinion to a large

audience in order to shape public opinion. Unlike advertising, public relations professionals only have control until the message is related to media gatekeepers who decide where to pass the information on to the audience. Communication theory addresses the processes and mechanisms that allow communication to take place. Cultivation theory, developed by George Gerbner and Marshall McLuhan, discusses the long-term effects of watching television, and hypothesizes that the more television an individual consumes, the more likely that person is to believe the real world is similar to what they have seen on television. Agenda setting theory centers around the idea that media outlets tell the public "not what to think, but what to think about. Both quantitative and qualitative methods have been used in the study of mass communication. The main focus of mass communication research is to learn how the content of mass communication affects the attitudes, opinions, emotions, and ultimately behaviors of the people who receive the message. Several prominent methods of study are as follows: This quantitative method regularly involves exposing participants to various media content and recording their reactions. To show causation, mass communication researchers must isolate the variable they are studying, show that it occurs before the observed effect, and that it is the only variable that could cause the observed effect. Survey, another quantitative method, involves asking individuals to respond to a set of questions in order to generalize their responses to a larger population. Content analysis sometimes known as textual analysis refers to the process of identifying categorial properties of a piece of communication, such as a newspaper article, book, television program, film, or broadcast news script. This process allows researchers to see what the content of communication looks like. A qualitative method known as ethnography allows a researcher to immerse themselves into a culture to observe and record the qualities of communication that exist there. Professional organizations[edit] The Association for Education in Journalism and Mass Communication [11] is the major membership organization for academics in the field, offering regional and national conferences and refereed publications. The International Communication Association [12] and National Communication Association formerly the Speech Communication Association are also prominent professional organizations. Each of these organizations publishes a different refereed academic journal that reflects the research that is being performed in the field of mass communication.

Chapter 6 : Hypodermic needle model - Wikipedia

MMC Perspectives, fall / Page 3 Electronic News, Health Communication; International Journal on Media Management, Journal of Advertising Research, Journal of Advertising, Journal of Broadcasting & Electronic.

Chapter 7 : Four Eras Of Mass Media Theory (Review) - Mass Communication Talk

Mass Communication: Issues, Perspectives and Techniques addresses pressing concerns in the field today. The book discusses communicating information to the public about emergency procedures in the face of disasters and emergencies and the media's role in public health campaigns.

Chapter 8 : Mass Communication | blog.quintoapp.com

Mass Communication Theory Foundations, Ferment, and Future Review of Chapter 2: FOUR ERAS OF MEDIA THEORY. We have identified four distinct eras in the development of mass communication theories, beginning with the origin of media theory in the nineteenth century and ending with the emergence of an array of contemporary perspectives.