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A CONTENT ANALYSIS OF MARKET-DRIVEN
TELEVISION NEWS MAGAZINES:
COMMODIFICATION, CONGLOMERATION AND PUBLIC INTEREST

By

Kuo-Feng Tseng

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ABSTRACT

A CONTENT ANALYSIS OF MARKET-DRIVEN TELEVISION NEWS MAGAZINES: CONGLOMERATION, COMMODIFICATION AND PUBLIC INTEREST

By

Kuo-Feng Tseng

In the past few years, the television news magazine format has become increasingly pervasive in network prime time programming. Economics is the primary motivation behind the growth because news magazines are significantly less expensive to produce than entertainment dramas and comedies; the ratings are occupying spots in the Nielsen top 20; the advertising revenues are profitable; and they can create long-term loyalty of viewership.

The news magazine has been characterized by its in-depth, investigative approach to journalism. Networks claim that news magazines provide a public service for their audiences, acting as watchdogs and uncovering issues for public debate. However, shifting news standards to incorporate entertainment programming strategies has raised numerous criticisms that news story sensationalism and corporate synergy are intervening with news professionalism.

This study applies a market-driven journalism model and proposes that media commodification and conglomeration are the two major factors influencing the setting of news agendas and diversity of news sources. It conducts a content analysis of eight weeks of network news magazine programming, including *60 Minutes*, *60 Minutes II*, *48 Hours*,

20/20 and *Dateline*. Other cable and syndicated news magazines are included for a comparison of news content and advertising: *CNN with Time*, *CNN News Stand*, *MSNBC Weekend Magazine*, *Entertainment Tonight*, *Inside Edition* and *Extra*.

This study finds that competition for audiences and advertising has made news merge with entertainment. Compared with prior research, the proportion of sensational news stories has increased, with a shift toward crime, scandal, lifestyle, health, celebrity coverage and entertainment, and away from public policy of political, economic, and foreign affairs. Overall, news stories are employing a more featurized and people-oriented approach to stories and events.

The significantly high Spearman's correlation coefficients among news magazines indicate that their category rankings are similar. Therefore, this study finds that the patterns of news topics, advertising, and news sources are consistent with each other. Accompanying the demographics data, the results indirectly support the theory of audience commodity that news topics are manipulated to capture certain lifestyles of audiences and sell the desired advertising.

Furthermore, this study finds that the diversity of news topics and sources is restricted by the synergy of corporations, which usually occurs in the conglomerate or partnership media with printed magazines. News magazines mix used or prior video images to repackage new stories and reduce production costs, especially in the cable and syndication programs. In addition, the promotion of entertainment programming and publishing books are often found in the syndicated programs.

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Dedicated to my family
and those who are concerned with media commodity and giant conglomerates

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CHAPTER 1

INTRODUCTION

Statement of Problem

In the past few years, the networks' television news magazine¹ format has become increasingly pervasive in prime-time programming. For example, in the spring of 1999, a second edition of CBS's *60 Minutes* was unveiled, ABC expanded to four showings of *20/20*, and NBC revised its program schedule to air *Dateline* five nights a week. These twelve hours of news magazines accounted for nearly 20% of all network prime time programming (Stroud, 1998; Turner and Hosenball, 1998; Zoglin, 1999).

Economics is the primary motivation behind the increased pervasiveness of news magazine programming (Rupertus, 1999). They are significantly less expensive to produce (as much as 50% less) than entertainment comedies and dramas, which can run more than \$1.2 million per episode (Coe, 1994; Miller, 1998; Stroud, 1998). The ratings of network news magazines are high, frequently occupying spots in the Nielsen Top 20 ratings (Table 1, Nielsen Media Research, 2000). Also, news magazines are attractive to advertisers and profitable for networks. The annual advertising revenues generated by network news magazines are listed at the top of the prime time programming in the 1998-1999 season (Table 2, Hollywood Reporter Guide, 1999; Weintraub, 1998). In addition,

¹ This study focuses analyses on the traditional network prime-time investigative journalism because of their high ratings and influences, including CBS's *60 Minutes*, *60 Minutes II*, and *48Hours*, ABC's *20/20*, and NBC's *Dateline*. However, it also includes the cable and syndicated programs for comparison of news content and advertising. The news magazine programs of cable network are *CNN with Time* and *CNN News Stand* of CNN network, and *Weekend Magazine with Stone Philips* of MSNBC. The syndicated

unlike most successful entertainment programs aired for only few years, a prestigious news magazine can last for decades (McClellan, 1998).

Table 1. Top 10 programs average ratings, share and households, in the 1998-99 season

Rank	Program	Network	Type	Rating	Share	Ave. # of Households
1	E.R.	NBC	Drama	17.8	29	17,660,000
2	FRIENDS	NBC	Sitcom	15.7	26	15,650,000
3	FRAISER	NBC	Sitcom	15.6	25	15,520,000
4	NFL MONDAY NIGHT FOOTBALL	ABC	Sport	13.9	22	13,850,000
5	JESSE	NBC	Sitcom	13.7	22	13,630,000
6	VERONICA'S CLOSET	NBC	Sitcom	13.6	21	13,610,000
7	60 MINUTES	CBS	News	13.2	21	13,100,000
8	TOUCHED BY AN ANGEL	CBS	Drama	13.1	20	12,990,000
9	CBS SUNDAY MOVIE	CBS	Movie	12.1	19	12,010,000
10	20/20	ABC	News	10.6	18	10,500,000
15	DATELINE	NBC	News	8.7	15	8,600,000

Note: Based on a strict prime day-part, 9/21/98 – 5/26/99.

Source: 2000 Report on Television, Nielsen Media Research, 2000, p. 20.

Table 2. Top 10 programs annual advertising revenues and spot costs, 1998-1999 season

Rank	Program	Network	Hours Weekly	Annual Revenue*	30 Second Spot Cost**
1	E.R.	NBC	1.0	\$355,651,700	\$545,000
2	NFL MONDAY NIGHT FOOTBALL	ABC	2.5	\$352,325,000	\$380,000
3	DATELINE NBC	NBC	5.0	\$314,363,900	\$110,000
4	20/20	ABC	3.0	\$231,557,400	\$128,000
5	TODAY	NBC	5.0	\$214,261,700	-
6	FRASIER	NBC	0.5	\$192,019,400	\$466,000
7	TONIGHT SHOW WITH JAY LENO	NBC	5.0	\$179,513,600	-
8	FRIENDS	NBC	0.5	\$169,008,800	\$510,000
9	ALLY MCBEAL	FOX	1.0	\$166,306,200	\$300,000
10	X-FILES	FOX	1.0	\$160,943,100	\$300,000
30	60 MINUTES	CBS	1.0	\$101,698,400	\$240,000

Note: 1. Figures from September 1998 through May 1999.

2. 5 programs weekly of *Dateline*, 3 of *20/20*, and 1 of *60 Minutes*.

3. The 30 second spot costs for *Dateline* and *20/20* are averages.

Source: *Hollywood Reporter Guide to the Television Season, (26): 38, September 1999.

**Advertising Age, September 20, 1999, pp.1, 12.

tabloid programs in this study are *Entertainment Tonight*, *Inside Edition* and *Extra*. The scheduling of programs is listed in Appendix A.

As the competition from other multichannel television programming has become greater over the past quarter century, the networks have seen their share of the national commercial TV audience dwindle from 100% to about 50% in prime time and about 39% on a total day basis. Thus, the network share of advertising budgets, meanwhile, has fallen from 100% to about 59 cents for every national TV dollar placed by an advertiser (Mandese, 2000). Therefore, the networks need programming strategies to attract audiences and advertisers. With the advantages of low production fees, high ratings and long-term loyalty of viewership (Rupertus, 1999), news magazines originally were developed as defense mechanisms, used to fill problematic programming slots. Now, news magazines are a network's "secret weapon" because they alleviate programming pressures, fill problematic slots and generate respectable ratings (McClellan, 1992; Stroud, 1998).

The television news magazine has become characterized by its in-depth, investigative approach to journalism. Networks continually claim that news magazines provide a public service for their audiences, acting as watchdogs and uncovering issues for public debate (Rupertus, 1999). Shifting news professionalism to incorporate entertainment programming strategies has been criticized as market-driven journalism (Demas, 1998; McManus, 1994; Rupertus, 1999; Underwood, 1993; Winch, 1997). The competition for ratings results in more tabloid content and styles in news magazines (Pew Research Center, 1998; 1999; Sutherland, 1997), and crime and sex stories have become typically the most popular topics (Ehrlich, 1996; Grabe, 1996; 1999).

In addition to producing sensationalistic stories to commodify audiences, news magazines are owned now by conglomerates and may help achieve corporate synergy.

For example, some of them have repackaged duplicated images and stories for efficiency (Carter, 1998a; Gay, 1997; Mifflin, 1999). Others also have been criticized for using news stories to promote their conglomerate entertainment programs or products (Glaberson, 1995; Guensburg, 1998). Furthermore, the conglomerates might intervene with journalist professionalism when it conflicts with the interests of their parent companies (Bill, 1996; McClellan, 1998).

Ironically, network news magazine programs have become the most watched news genre and the most trustworthy sources of news information for most Americans. According to a Gallup Poll survey, 51 percent of audiences trust the information from network news magazine programs, whereas 43 percent trust the information on nightly newscasts and 37 percent trust national newspapers (Sawyer, 1998). News magazines are expected to build public agenda for policy debates and allow a diversity of voices to be heard (Protest et al, 1991). However, under economic pressures and programming competition, can the market-driven news magazines balance between pursuing ratings and advertising revenue and, at the same time, fulfill their duty to the public interest?

Purpose and Significance of Study

Most of the existing research has analyzed television news magazines from the perspective of cultural studies (Bird, 1998; Ehrlich, 1996; Langer, 1998; Sholle, 1993). Some of these studies concerned the relationship between the reader and the context, as well as the meanings interpreted. Others conducted a content analysis and compared the news formats and presentation styles in the news magazines (Demas, 1998; Esposito,

1996; Grabe, 1997, 1999; Sutherland, 1997). However, very few of them ever analyzed the rise of news magazines from the perspective of economics (Rupertus, 1999).

Therefore, this study attempts to unveil the economic rationale behind the pervasiveness of news magazines and applies a content analysis to examine their impact on the public interest. First, it systematically examines their annual trends in ratings, advertising revenues, spot costs and conglomeration ownership. Then a discussion of the implication of public agenda setting and the marketplace of ideas, which are defined as the public interest in this study, and the role of media as the “Fourth State” in the citizen society is presented.

This study applies a market-driven journalism model to analyze the television news magazine market (McManus, 1994; 1995). It proposes that the commodification and conglomeration of media are the two major factors influencing news contents. Theories of the commodification of the news product, the ratings and the audience explain how advertising skews news content toward tabloidism (McManus, 1992, 1995; Meehan 1984, 1986, 1993; Smythe, 1977). The industrial organization model analyzes how seeking for efficiency and synergy of the conglomerate media could restrict the diversity of news sources, topics, and public agenda building (Bagdikian, 2000; McChesney, 1997; Murdock, 1982; Williams, 2000).

There was a time when economics were not considered proper criteria by which to produce the news. News divisions performed a public service, and they were not expected to be profitable. However, this approach by no means represented utopia. Furthermore, overly dry, disengaging news cannot justify itself as a public service if it alienates the very public it claims to serve (Rupertus, 1999). However, as the pendulum

has swung far to the opposite extreme, we should consider what constitutes news and entertainment, and the balance between media as the platform for selling a product in the market, and as the “Fourth State” in the citizen society (Ang, 1991; Dahlgren, 1995; McChesney, 1997).

Overview of this Dissertation

In the next chapter, this study examines the theoretical and empirical literature related to the marketplace and criticism of television news magazines; the market-driven journalism model of commodification and conglomeration; and public agenda setting and the marketplace of ideas of public interest.

Based on the introduction, literature review and proposed model, Chapter 3 raises specific research questions and associated hypotheses. It emphasizes the impact of news, audience, and ratings as commodities and conglomerate ownership on news content. Key concepts of the questions and hypotheses are also examined.

Chapter 4 discusses the methods and procedures used in this project (i.e., measurement and data collection). Also included in this chapter are the descriptions of how coding variables have been operationalized, as well as the rationale for the procedures used in the content analysis of television news magazines.

Chapter 5 reports the results of the content analysis and responses to the questions and hypotheses. Then theoretical and methodological explanations for these observed findings are then discussed in Chapter 6.

Finally, Chapter 7 completes the presentation of this dissertation research with concluding observations. In addition to a summary of findings, this chapter discusses the

limitations stemming from conceptual caveats and drawbacks associated with the measurement and research design adopted in the current study. Finally theoretical and practical implications as well as future research are also presented.

CHAPTER 2

LITERATURE REVIEW

This chapter first examines the decline in ratings and advertising within the broadcasting industry and the economic rationales for the growth of news magazines. Then it reviews the criticisms of sensationalism and mega-ownership in those popular news magazines when entertainment programming strategies and corporation ownership intervene with professional standards of journalism.

Public interest is an ambiguous concept defined as the public agenda setting and the marketplace of ideas in this study. The market driven journalism model, which includes the theories of media commodification and conglomeration for synergy, are introduced to explain the problems of the current marketplace of news magazines. Finally, the impacts of commodification and conglomeration of news magazines on public interest and raises those concerns for research questions and hypotheses in the next chapter are discussed.

A. Marketplace of Television News Magazines

1. The decline of ratings and advertising in broadcast networks

The broadcast networks continuously lose ratings and advertising. The total ratings of the broadcasting networks has dropped from 44.8% to 31.7% (Table 3) and the three major networks, ABC, CBS and NBC, lost almost 50% of audiences between 1985

and 1999 (Table 4). Although the percentage of the total television advertising revenues has remained around 23-24% of all media in the past few years (Table 5), the percentage of networks' advertising revenues among the total television industry dropped from 37.9% to 27.3% between 1985 and 1999 (Table 6). On the other hand, the rating of basic cable networks increased from 3.6% to 24.3% and the advertising revenues of the cable networks increased from 4.7% to 20.7% in the same period.

Cable television networks have become the major competitors to broadcast networks in news, entertainment and educational programming (Baldwin et al, 1992a; 1992b; Wirth, 1990; Youn, 1994), and advertising revenues (Dimmick et al, 1992; Glascock, 1993). Although a single cable network cannot generate as much rating and advertising revenues as each of the broadcast networks, over a hundred cable channels are now in existence and they cumulatively become a powerful competitor to the networks. Cable programming can target niche audiences and advertisers are more willing to pay for the desired target audiences (Dimmick et al, 1992; Rust, 1988).

Table 3. Prime time rating and share of audience by viewing sources, 1985 - 1999

	Network		Basic Cable		Independent		Pay Cable		Public	
	Rating	Share	Rating	Share	Rating	Share	Rating	Share	Rating	Share
1985	44.8	74	3.6	6	9.7	16	4.0	7	2.6	4
1987	43.3	73	4.7	8	10.5	18	3.3	6	2.7	4
1989	38.7	66	7.5	13	11.7	20	3.9	7	2.4	4
1991	38.4	67	11.6	20	7.8	14	3.4	6	2.3	4
1993	40.8	70	13.6	23	5.7	10	3.0	5	2.3	4
1995	38.5	66	15.9	27	6.5	11	3.2	5	2.2	4
1997	33.7	58	19.8	34	6.8	12	3.8	6	2.2	4
1999	31.7	54	24.3	41	6.5	11	4.2	7	1.9	3

Note: Prime times Monday-Sunday, 8-11 PM September – August.

Source: 2000 Report on Television, Nielsen Media Research.

Table 4. Network ratings in prime time, 1960 - 1999

	ABC	CBS	NBC	FOX	UPN	WB	PAX
1959 – 60	17.6	21.0	18.1	-	-	-	-
1969 – 70	16.4	20.0	19.9	-	-	-	-
1979 – 80	19.5	19.6	17.4	-	-	-	-
1984 – 85	15.4	16.9	16.2	-	-	-	-
1989 – 90	12.9	12.2	14.6	-	-	-	-
1990 – 91	12.5	12.3	12.7	6.4	-	-	-
1992 – 93	12.4	13.3	11.0	7.2	-	-	-
1994 – 95*	12.0	11.1	11.5	7.7	3.4	1.9	-
1996 – 97	9.2	9.6	10.5	7.7	3.2	2.6	-
1998 – 99	8.1	9.0	8.9	7.0	2.0	3.2	0.7

Note: 1. * UPN and WB are rated as of January 9, 1995.

2. Each season prior to 1995-1996 was from September to April.

Source: 2000 Report on Television, Nielsen Media Research.

Table 5. Percentage of advertising in major media (1995-1999, \$ in millions)

Major Media	1999		1998	1997	1996	1995
Television	\$50.4M	23.4%	23.6%	23.6%	24.3%	23.2%
Newspapers	\$46.6M	21.7%	22.0%	22.2%	21.9%	22.3%
Direct Mail	\$41.4M	19.2%	19.7%	19.7%	19.7%	20.2%
Radio	\$17.2M	8.0%	7.5%	7.2%	7.0%	7.0%
Yellow Pages	\$12.7M	5.9%	5.9%	6.1%	6.2%	6.3%
Magazines	\$11.4M	5.3%	5.2%	5.2%	5.1%	5.3%
Internet	\$ 1.9M	0.9%	0.5%	0.3%	--	--
Others	\$33.5M	15.6%	15.6%	15.8%	15.9%	15.9%
Total	\$215.3M	100%	\$201.6M	\$187.5M	\$175.2M	\$162.2M
% Change	+6.8%		+7.5%	+7.0%	+7.5%	+7.4%

Source: The Television Bureau of Advertising, 2000.

Table 6. Television advertising volume components (\$ in millions)

	Network	Cable	Spot	Local	Syndication
1999 Total \$50.4M	\$14.0M	\$10.4M	\$10.5M	\$12.7M	\$2.9M
1999	27.7%	20.7%	20.8%	25.1%	5.7%
1998	28.8%	17.9%	22.3%	25.5%	5.5%
1997	29.5%	16.4%	22.7%	25.9%	5.2%
1996	30.8%	15.2%	23.1%	25.8%	5.2%
1995	30.7%	13.5%	24.1%	26.4%	5.3%
1990	33.9%	8.5%	26.8%	27.0%	3.8%
1985	37.9%	4.7%	28.2%	26.8%	2.4%
1980	44.7%	0.6%	28.5%	25.8%	0.4%

Note: FOX in syndication prior to 1990, now in network. WB and UPN currently are in syndication.

Source: The Television Bureau of Advertising, 2000.

In addition to losing ratings and advertising, the average production fees of network programming have increased greatly from 1970 (\$200,000) to 1995 (\$1,000,000). For example, advertising revenues did not keep up with the rise in production costs in the 1990s, and network profits declined drastically, although the networks introduced severe cost-cutting measures, including huge cutbacks in personnel and departmental budgets (Eastman & Ferguson, 1997; Head et al, 1998).

Networks introduced their most surprising economic move by adding one or two extra commercial spots to some of their most highly rated programs, in essence letting ratings influence the amount of time devoted to commercials (Eastman & Ferguson, 1997, p.113). From Table 7, the amount of national non-programming time per hour has increased from approximately 12 minutes in 1991 to over 15 minutes in 2000 and it would be even greater if the local station breaks were added (Fleming, 1997; Ross, 2000).

Table 7. Network's prime time clutter: national non-programming minutes, 1991-2000

	ABC	CBS	NBC	FOX
2000	15:16	14:01	15:06	14:34
1996	12:58	12:41	12:58	13:21
1991	11:28	11:56	11:47	12:12

Note: The national non-programming minutes include network ads, promotions and public service announcements (PSAs) and do not include local station breaks.

Source: Broadcasting & Cable, March 31, 1997 and Advertising Age, August 7, 2000.

Networks have tried numerous strategies to boost their ratings (Adams, 1988, 1993; Atkin & Litman, 1988; Eastman et al, 1995, 1997; Lin, 1995). For example, the programming strategies of lead-in, inheritance effects or count-programming strategies were used to retain audience flows (Cooper, 1996; Tiedge & Ksobiech, 1986; 1987; Webster, 1985). However, developing new program formats usually requires substantial

costs for audience research and production, and no one can predict exactly what kinds of formats will truly appeal to what kind of audience demographics (Owen & Wildman, 1992).

The Big Four networks now introduce nearly five dozen new programs to their prime time schedules each year. In the 1990s, 75% of new series typically fell by the wayside. Some were pulled within a few weeks and some were kept on the schedule only until their replacements were readied (Eastman & Ferguson, 1997, p.122-123). For example, in the 1999-2000 season, of the 11 new comedies that debuted on the six broadcast networks last fall, only four remained on the air. Of those four, only one, UPN's *The Parker*, could be considered a success and the other three were on the verge of cancellation (Martin, 2000). So, there might be only one or two new dramas or sitcoms in the weekly top 50 ratings/share of the 1999-2000 season (Accas, 1999).

2. The growth of television news magazines in economic perspective

In order to survive the competition of multichannel television industry, networks need to develop programming strategies for increasing advertising revenues, cutting production fees and creating a long-term loyalty of viewership (Rupertus, 1999). The television news magazines fit these patterns and began to grow quickly. Originally, news magazines were developed to fill problematic programming slots, but now they alleviate programming pressures, fill problem slots and generate respectable ratings (McClellan, 1992; Stroud, 1998). Nearly two news magazine shows appeared everyday during prime time of the 1999-2000 season.

Table 8 shows the launch year, ownership, ratings, spot costs and advertising revenues of television news magazines. Before 1985, only *60 Minutes* on CBS (produced since 1968), *20/20* (1978) on ABC and *Entertainment Tonight* (1981) of the syndication were available. However, toward the end of the 1980s and the beginning of 1990s, the number of network news magazine programs increased so quickly that by 1994 there were ten hours weekly in prime time and six programs in syndication. Although many news magazines appeared in prime time programming, most of them were only shown for a short time, like those on NBC and FOX, and few of them survived. However, once the loyalty of viewership has been established, the programs can last for decades. Table 8 shows that if the ratings of news magazines fell below 6.0 – 7.0, they would soon be removed from the prime time schedules.

Before the 1990s, NBC had problems developing a prestigious news magazine (like *60 Minutes* on CBS and *20/20* on ABC) until the success of *Dateline NBC* in 1992, which initiated new competition in news magazine programming. *Dateline* has expanded its shows annually since 1993 and was aired up to five nights weekly in 1998. Furthermore, *20/20* merged with *Prime Time Live* and other ABC news magazines to create four nights of *20/20*. Finally, *60 Minutes II* on CBS was unveiled in 1999 to join the battle. On the other hand, it is interesting to note that several syndicated programs, such as *Hard Copy*, *American Journal*, and *A Current Affair*, ended their shows in 1997-1998 because the audiences, the topics and the guests had been ceded to the networks (Schlosser, 1999).

Overall, the news magazines are a low-cost, flexible, long-term, profitable alternative to the high-cost, less versatile, high risk, short running entertainment sitcoms

and dramas (Rupertus, 1999). Therefore, unlike the unpredictable ratings of new dramas or sitcoms, the offspring of the news magazines usually have stable ratings. Table 9 shows the ratings and weekly ranking trends of network news magazines between 1992 to 2000. Although their ratings have dropped significantly over the past few years, their weekly rankings are nearly the same or even better, such as with *Dateline*. This means that although network news magazines lost audiences, they did not lose as much as the average networks did and their rating performances were better than other entertainment programs.

Table 10 shows the 30-second spot costs of news magazines and other network prime time programming. Although the advertising prices and revenues of news magazines are not as high as those for top entertainment programs at the same rating base, with their low production fees, the prime time news magazine can generate big profits. For example, according to data from *Advertising Age*, the average one-hour news magazine can be expected to gross roughly \$2.7 million, that is for a program that costs up to \$700,000 to produce as compared to \$1 to \$2 million in production costs for a standard hour-long drama (Jensen et al, 1998).

In addition, prestigious news magazines can last for a long time and contribute significant profits to networks. For example, in 1997, advertisers spent a total of \$791 million on news magazines, up 12% from 1996 and 20% from 1995 (Weintraub, 1998). *Dateline* has helped NBC News achieve annual pretax profits of \$115 million, compared with annual losses of close to \$130 million in the early 1990s, before *Dateline* debuted. In addition, *Dateline* accounts for 20% of NBC's prime time advertising revenues in 1999 (PBS, 1999). Annual profits at ABC News are now \$75 million, due in large part to

the 20/20 franchise. Furthermore, *60 Minutes* is certainly one of the most profitable programs in the history of television. Its contribution to CBS's bottom line over the past 30 years is said to exceed \$1 billion (McClellan, 1998, July).

News magazines can be used to fill in problem slots, apply counter-programming strategy and generate rather high ratings. For example, stories addressing women's health issues on *Dateline NBC* now run opposite *ABC Monday Night Football*. Thus, the male-oriented features are used to counter-program shows that target females, such as *Dharma & Greg* and *The Nanny* (Carter, 1998a; Stroud, 1998; Miller, 1998).

News magazines have been able to attract groups that are demographically appealing to advertisers. Some advertisers, such as cosmetic and packaged goods companies, prefer to sponsor a news magazine like *Dateline NBC* because it brings in a more significant portion of the 18-34 year-old demographic than entertainment programs (Weintraub, 1998). In addition, a news magazine like *60 Minutes* tends to attract males with higher socioeconomic status. This is appealing to advertisers such as investment companies (*Merrill Lynch*, for example) and luxury car companies (Table 11; Weintraub, 1998).

Table 8. News magazine ratings, 30 second advertising cost, and total revenues in 1999

Program	Launch Year	Conglomerate Ownership	Rating	Advertising Cost Per 30 second	Total Revenues (\$ in millions)
Network					
60 Minutes	1968	Viacom (CBS)	13.2	\$ 240,000	\$ 101.7M
60 Minutes II	1999		9.5	\$ 196,000	\$ 70.0M
48 Hours	1988		8.1	\$ 80,000	\$ 35.0M
20/20	1978	Disney (ABC)	10.6	\$ 130,000 (\$85,000-\$160,000)	\$ 231.6M
Dateline	1992	GE (NBC)	8.7	\$ 110,000 (\$89,000-\$138,000)	\$ 314.4M
Cancelled show					
West 57 th	1986-89	Viacom (CBS)	6.0	(\$60,000-\$160,000)	(\$20.0M – \$80.0M)
With Connie Chung	1989-95	Viacom (CBS)	7.5		
Public Eye to Eye	1997-97	Viacom (CBS)	6.0		
Day One	1992-95	Disney (ABC)	7.0		
Turning Point	1989-97	Disney (ABC)	7.5		
Prime Time Live	1989-98	Disney (ABC)	8.0		
With Jane Pauley	1991-92	GE (NBC)	6.0		
With Tom Brokaw	1992-92	GE (NBC)	6.0		
With Maria Shriver	1992-92	GE (NBC)	6.0		
Front Page	1993-94	News (FOX)	5.0		
Cable					
CNN News Stand	1998	AOL/Time Warner	0.5	\$ 10,000	\$ 30.0M
CNN with Time	1998	AOL/Time Warner	0.5	\$ 10,000	\$ 10.0M
MSNBC	1998	GE(MSNBC)	0.2	\$ 8,000	\$ 8.0M
Weekend Magazine		/Microsoft			
Syndication					
Entertainment Tonight	1981	Viacom	5.7	\$ 112,000	\$ 50.1M
Inside Edition	1988	Viacom	3.3	\$ 23,000	\$ 14.1M
Extra	1994	AOL/Time Warner	3.7	\$ 67,000	\$ 65.8M
Access Hollywood	1996	News (FOX)/NBC	3.5	\$ 34,000	\$ 40.0M
Cancelled show					
National Enquirer	1999	Nat'l Enquire/MGM	2.0	(\$5,000-\$10,000)	(\$5.0M – \$10.0M)
Free Speech	1999	USA Cable	1.0		
End show					
Hard Copy	1989-98	Viacom	5.0-2.0	(\$10,000-\$50,000)	(\$10.0M – \$ 50.0M)
American Journal	1993-98	Viacom	3.0-2.0		
A Current Affair	1987-97	News (FOX)	3.5-2.0		

Note: Figures from September 1998 through May 1999.

Source: 1. The ratings for end show of network news magazines compiled from "Electron magazines" of Spragens (1995).

2. Total revenue: Hollywood Reporter Guide to the Television Season, September 1999.

3. Syndication revenues and spots: Advertising Age, 71 (3): January

Table 9. The ratings/shares and ranking trend of network news magazines (1992 – 2000)

Rating	60 Minutes	60 Minutes II	48 Hours	20/20	Prime Time Live	Dateline
1999 - 2000	12.3/21	8.9/14	7.4/12	9.0/15 9.6/17-8.4/14	-	8.6/14 9.4/16-7.1/12
1998 - 1999	13.4/22	8.9/14	7.6/13	9.8/17 10.1/17-7.5/11	-	9.5/16 9.9/16-7.5/12
1997 - 1998	14.1/23	-	8.1/13	10.2/18 11.2/21-8.9/15	10.7/18	10.2/17 11.7/20-8.2/13
1996 - 1997	13.7/23	-	7.2/12	12.4/23	12.0/21	10.2/17 11.4/19-8.5/13
1995 - 1996	14.5/25	-	7.4/12	14.2/26	12.4/22	11.1/18 11.8/20-10.5-18
1994 - 1995	17.6/29	-	9.1/15	13.9/25	11.2/19	11.1/18 11.5/19-10.5/16
1993 - 1994	20.7/32	-	11.5/19	13.9/25	13.9/24	10.4/17
1992 - 1993	22.7/36	-	13.5/23	15.6/29	14.0/24	10.5/18
Ranking Weekly	60 Minutes	60 Minutes II	48 Hours	20/20	Prime Time Live	Dateline
1999 - 2000	5 ~ 15	25 ~ 40	35 ~ 65	5 ~ 40	-	15 ~ 60
1998 - 1999	5 ~ 15	20 ~ 45	35 ~ 65	10 ~ 50	-	10 ~ 60
1997 - 1998	5 ~ 15	-	35 ~ 65	10 ~ 50	20 ~ 40	10 ~ 70
1996 - 1997	5 ~ 15	-	50 ~ 80	10 ~ 20	20 ~ 35	15 ~ 60
1995 - 1996	5 ~ 15	-	50 ~ 70	5 ~ 20	15 ~ 35	15 ~ 50
1994 - 1995	3 ~ 10	-	35 ~ 60	10 ~ 30	15 ~ 55	30 ~ 70
1993 - 1994	1 ~ 5	-	25 ~ 55	10 ~ 30	15 ~ 35	35 ~ 60
1992 - 1993	1 ~ 3	-	20 ~ 40	5 ~ 20	10 ~ 35	45 ~ 65

Source: Data compiled by author from weekly issues of Broadcasting and Cable, October – April, 1992 – 2000

Table 10. Trends of news magazine and network prime time advertising cost of a 30-second spot (1992 – 2000)

Program	2000	1999	1998	1997	1996	1995	1994	1993	1992
60 Minutes	\$235,000	\$240,000	\$240,000	\$165,000	\$160,000	\$205,000	\$225,000	\$210,000	\$220,000
60 Minutes II	\$160,000	\$196,000	-	-	-	-	-	-	-
48 Hours	\$120,000	\$ 90,000	\$ 80,000	\$ 70,000	\$ 80,000	\$100,000	\$140,000	\$150,000	\$135,000
20/20* (mean)	\$126,700	\$128,000	\$128,300	\$143,300	\$182,500	\$202,500	\$145,000	\$145,000	\$107,500
	\$100,000	\$119,000	\$ 90,000	\$100,000	\$170,000	\$210,000	\$140,000	\$130,000	\$ 95,000
	\$150,000	\$160,000	\$160,000	\$160,000	\$195,000	\$195,000	\$150,000	\$160,000	\$120,000
	\$130,000	\$ 85,000	\$135,000	\$170,000	-	-	-	-	-
	-	\$148,000	-	-	-	-	-	-	-
Dateline (mean)	\$133,300	\$112,200	\$110,000	\$118,800	\$123,300	\$116,700	\$105,000	\$100,000	\$105,000
	\$ 65,000	\$ 89,000	\$110,000	\$100,000	\$110,000	\$140,000	\$105,000	\$100,000	\$105,000
	\$155,000	\$128,000	\$115,000	\$115,000	\$150,000	\$110,000	\$105,000	-	-
	\$120,000	\$138,000	\$130,000	\$140,000	\$110,000	\$100,000	\$105,000	-	-
	-	\$101,000	\$ 90,000	\$120,000	-	-	-	-	-
	-	\$100,000	\$105,000	-	-	-	-	-	-
CBS									
Maximum	\$460,000	\$312,000	\$275,000	\$260,000	\$300,000	\$335,000	\$290,000	\$250,000	\$310,000
Minimum	\$ 90,000	\$ 82,000	\$ 70,000	\$ 70,000	\$ 60,000	\$ 90,000	\$ 75,000	\$ 80,000	\$ 55,000
Mean	\$204,600	\$167,600	\$128,100	\$151,300	\$146,800	\$170,800	\$148,100	\$137,800	\$135,800
S.D.	\$ 91,400	\$ 63,700	\$ 52,000	\$ 47,600	\$ 76,800	\$ 70,400	\$ 51,800	\$ 41,400	\$ 61,200
ABC									
Maximum	\$360,000	\$380,000	\$375,000	\$360,000	\$450,000	\$475,000	\$350,000	\$300,000	\$290,000
Minimum	\$ 70,000	\$ 75,000	\$ 60,000	\$ 55,000	\$ 65,000	\$ 80,000	\$ 80,000	\$ 65,000	\$ 55,000
Mean	\$199,800	\$173,500	\$173,800	\$168,800	\$185,600	\$201,000	\$155,200	\$142,700	\$135,200
S.D.	\$ 85,600	\$ 85,900	\$ 84,800	\$ 82,100	\$ 96,000	\$103,100	\$ 71,400	\$ 73,100	\$ 62,100
NBC									
Maximum	\$620,000	\$545,000	\$565,000	\$575,000	\$550,000	\$490,000	\$390,000	\$295,000	\$300,000
Minimum	\$ 65,000	\$ 89,000	\$ 75,000	\$ 90,000	\$ 80,000	\$ 90,000	\$ 75,000	\$ 65,000	\$ 50,000
Mean	\$228,300	\$196,100	\$183,400	\$197,500	\$204,800	\$196,800	\$152,300	\$118,100	\$133,300
S.D.	\$159,100	\$132,500	\$126,500	\$129,100	\$124,600	\$109,500	\$ 71,400	\$ 52,100	\$ 54,600

Note: *20/20 includes the advertising cost of Prime Time Live before 1998.

Source: Data compiled by author from annual report of Advertising Age, September, 1992-2000.

Table 11. Nielsen ratings by demographic for the 1997-98 season

Network/Program	Household	M 18-34	F 18-34	M 35-49	F 35-49	M 50+	F 50+
CBS 60 Minutes	13.8	3.1	3.0	6.5	6.8	17.4	19.5
CBS 48 Hours	8.1	1.9	2.6	3.3	4.4	7.8	10.8
ABC 20/20	10.8	2.8	5.0	5.2	7.6	8.1	11.7
NBC Dateline	7.6	2.0	3.1	4.6	4.6	6.5	9.0

Source: Nielsen Media Research, American Demographics, 20 (11): 31+, November, 1998.

3. The criticisms of the popular news magazines

The increasing growth of the popular news magazines indicates the convergence of news and entertainment programming, and have been criticized for being market-driven journalism, instead of news professionalism (Consoli, 1998; Rupertus, 1999; Weintraub, 1998). Two major criticisms are directed toward news magazines: using sensational stories and formats to promote ratings and advertising revenues, and the conglomerate ownership intervening with journalist professionalism (Grossman, 1999; Paige, 1998; Zoglin, 1998).

In the past decade, soft news, defined as stories that focus on a human-interest topic, feature or non-policy issue, has dramatically increased on the national network newscasts (McCartney, 1997; Riffe and Holm, 1999; Scott and Gobetz, 1992). The local television news has also been found to place more emphasis on sensationalism than on public affairs (Davie and Lee, 1995; Hoffstetter and Dozier, 1986; Ryu, 1982; Slattery and Hakanen, 1994; Wulfemeyer, 1982).

The increase of soft news in both national and local broadcasts has occurred because it can attract more audience attention. The play theory and the uses and gratification model explain that the consumption of soft news can be viewed as a vehicle by which such enjoyment is obtained, and therefore audiences prefer soft news (Palmgreen & Rayburn, 1985; Rayburn, et al, 1984; Stephenson, 1988). For example,

according to the surveys of the Pew Research Center in 1996 and 1998, crime stories were the most popular topic in which audiences were interested (Table 12).

Following the high demand trend of soft news, crime and sex stories are the most prominent topics in syndication tabloid journalism and are now moving into prime-time network news magazines (Ehrlich, 1996; Esposito, 1996; Grabe, 1996; 1999; Paige, 1998). A study from the Center for Media and Public Affairs (1997) found that almost all stories on the top six syndicated news magazines were related to crime, sex, accident/disasters and self-destructive behavior (Media Monitor, 1997). However, as the audience, the topics and the guests have been ceded from the syndication to the networks, over half of the tabloid news magazines were pushed out of the market (Schlosser, 1999). For example, *Dateline* is now more focused on sensational stories of crime and disasters, and *20/20* reported a significant proportion of stories related to entertainment celebrities (Demas, 1998; Sutherland, 1997).

Table 12. General news interests in local newscasts

1998			1996		
Rank	Topics	Percentage	Rank	Topics	Percentage
1	Crime	36%	1	Crime	41%
2	Health	34%	2	Community	35%
3	Community	34%	3	Health	34%
4	Sports	27%	4	Sports	26%
5	Local government	23%	5	Local Government	24%
6	Science & Technology	22%	6	Science & Technology	20%
7	Domestic politics/policy	19%	7	Religion	17%
8	Religion	18%	8	Political news	16%
9	Business & finance	17%	9	International affairs	15%
10	International affairs	16%	10	Entertainment	15%
11	Entertainment	16%	11	Consumers news	14%
12	Consumer news	15%	12	Business & finance	13%
13	Culture & Arts	12%	13	Famous people	13%
14	-	-	14	Culture & Arts	10%

Source: Pew Research Center, 1996, 1998.

In addition to the criticism of the sensationalism approach, news magazines are now owned by large conglomerates and the corporations' business interests may conflict with their journalistic professionalism. Tables 13 and 14 list the media revenues, products and markets of the conglomerates of the three major broadcast networks and CNN cable network. Most of them have cross-ownership of broadcast, cable, magazine, motion picture, Internet, and publishing businesses.

Several ethical cases in the media are related to corporate companies intervening with the news selection when the story conflicted with the parent company's interests (Glaberson, 1995; Guensburg, 1998). For example, Disney forced *20/20* to drop a story criticizing the safety of the Disneyland parks (McClellan, 1998). The CBS network intervened with a *60 Minutes* story about public health and smoking for fear of being sued by the tobacco companies (Bill, 1996). In addition, news magazines are criticized for promoting the entertainment programming and publishing industries of their conglomerates (Carter, 2000; Doreen, 1996; Lawrie, 1995).

Table 13. Annual revenue for different conglomerate-owned media in 1999 (\$ in billions)

	Viacom	Disney	GE	AOL/Time Warner
TV/Radio	\$ 6.8B	\$ 4.9B	\$ 5.3B	\$ 0.4B
Cable TV	\$ 3.6B	\$ 3.0B	\$ 0.5B	\$11.5B
Magazine	\$ 0B	\$ 0.3B	\$ 0B	\$ 3.7B
Newspaper	\$ 0B	\$ 0B	\$ 0B	\$ 0B
Others	\$ 1.0B	\$ 0.4B	\$ 0B	\$ 0B
Media Revenues	\$11.4B	\$ 8.6B	\$ 5.8B	\$15.6B
Total Revenues	\$20.3B	\$23.4B	\$111.6B	\$34.2B
% Media of total revenues	56.2%	36.8%	5.2%	45.6%

Source: Advertising Age, 71 (35): August 21, 2000.

Table 14. Media products and markets of the conglomerate groups

	Viacom	Disney	GE	AOL/Time Warner
Broadcasting	CBS, UPN	ABC	NBC, PAX (32%)	WB
Cable network	MTV, VH1, TNN, CMT, Nickelodeon, Showtime, The Movie Channel	Disney Channel, ESPN, Lifetime, A&E, The History Channel, E! Entertainment	MSNBC, CNBC, A&E, The History Channel, National Geographic Channel	CNN, CNNfn, CNN/SI, CNN Headline, Court TV, TBS, TNT, HBO, Cartoon Network, Comedy Central
Motion Picture	Paramount, Blockbuster Video	Walt Disney, Miramax Films, Buena Vista		Warner Brother, New Line Cinema
Radio	Infinity Broadcast	ABC Radio Network		
Music	Famous Music	Disney Music Buena Vista Music	NBC record	Warner Music
Internet	CBS Internet MTVi Group	ESPN.com, InfoSeek, Go.com	NBCi.com, MSNBC.com	AOL, Netscape, Web/MD
Magazine		ESPN magazine, Disney magazine, Family fun, Discover		Time, Life, People, Fortune, Money, Sport Illustrated, Entertainment Weekly
Publishing	Simon & Schuster	Buena Vista Disney Children		Warner Publishing
Others: Theme Park, Sports		Walt Disney World, Disneyland, Hockey, Baseball	WWF*	Six Flags parks Atlanta Braves, Hawks, WCW*, Hockey

Note: *WWF: World Wrestling Federation; WCW: World Championship Wrestling

Source: Broadcasting & Cable, August 28, 2000, pp. 32-57.

B. Public Interest of News Magazines

The concept of public interest, a term with roots in the law governing regulation of the communication industry, is criticized for ambiguity (McQuail, 1992, p. 20-30; Mosco, 1996, p.168-169). It has been defined as a clearer test of the marketplace of ideas (Entman and Wildman, 1992) and as an extension of the public sphere to refer to those interests that transcend commercial gain and consumerism (Melody, 1990). However, the news media can decide what news is, and the public usually considers those frequently appearing news stories as important to the public agenda, helping to enact public policy reforms (Protest et al, 1991). Therefore, this study analyzed news story topics and the diversity of news sources to measure the performance of public interest in news magazines.

1. News topics and agenda setting

Where does the public obtain its information about issues and policy alternatives? Many models of public opinion suggest that presentation of issues in the media play an important role in shaping the attitudes of the public (Fan, 1988; McClosky and Zaller, 1984; Page and Shapiro, 1992; Stimson, 1991; Zaller, 1992, 1994). For example, media serves as the primary mechanism by which elite opinion is communicated to the public (McCombs and Shaw, 1972; Lyengar and Kinder, 1987).

This is accomplished through the sheer amount of attention given by media outlets to various issues; the more coverage an issue receives, the further up the agenda it supposedly moves. Agenda setting explains why the public considered certain issues in the information environment to be more important than others (McCombs and Shaw,

1993). Experimental evidence demonstrates that when news coverage focuses more on a particular issue, people are more likely to cite the issue as the most important concern facing the nation (Lyengar et al., 1982).

Modern journalism, which is supposed to instruct and direct public opinion by reporting and discussing events, usually is simply a mechanism for controlling collective attention (Park, 1972). Those issues or events receiving a greater degree of media attention become the issues and events that are uppermost in the minds of most citizens (Splichal, 1998). Some researchers who have reviewed the empirical agenda-setting studies find that a relationship is likely among media emphasis on an issue, the salience of that issue, and public opinion regarding the actors associated with the issues (Weaver, 1984). The agendas presented by the mass media do have an impact on their recipients. The media seem to be particularly influential in making some issues more salient than others. The mass media have – either as means of expression of public opinion or as instruments of influence – a crucial role in the democratic political process, regardless of whether they create agendas on their own or merely reflect those created in or by other components of society (Splichal, 1998).

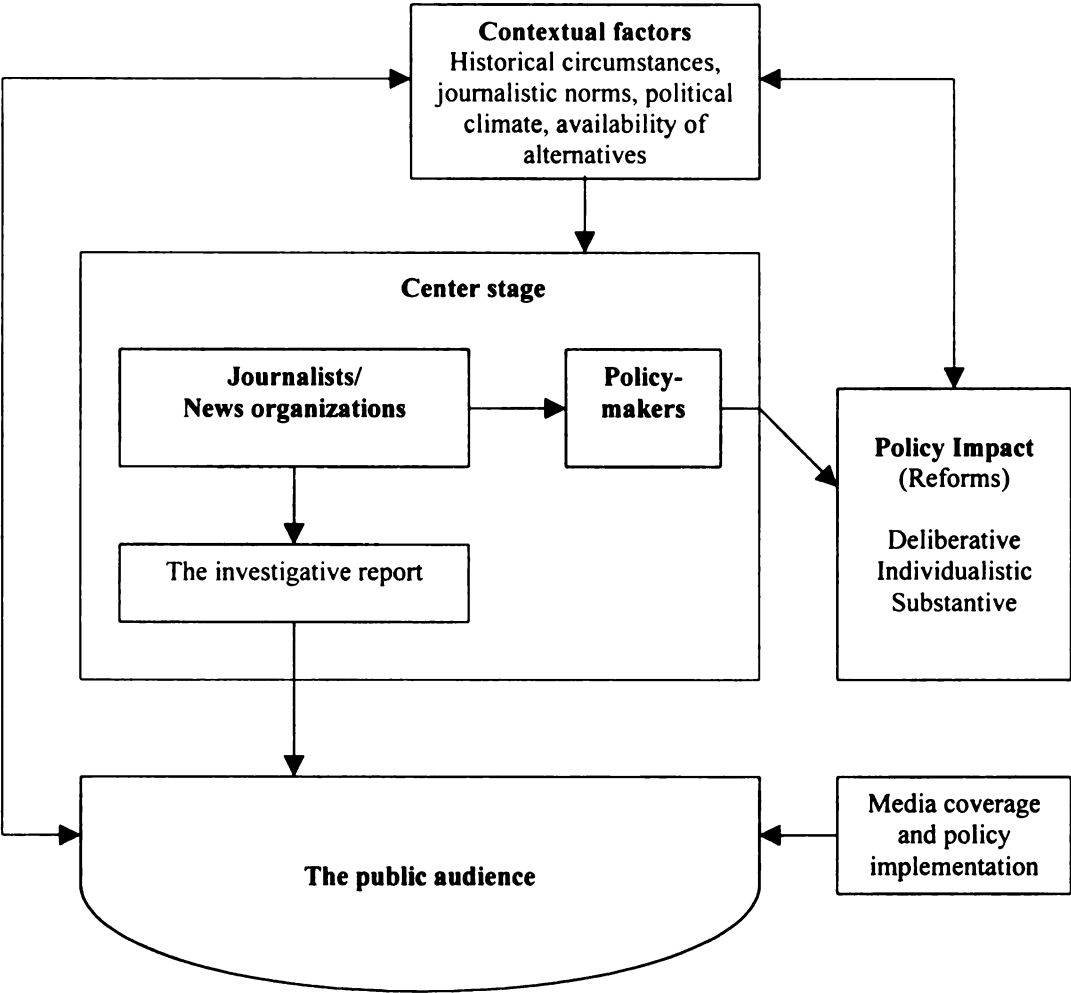
Networks claim that news magazines provide a public service for their audience, acting as watchdogs and uncovering issues for public debate (Rupertus, 1999). By bringing problems to the public's attention, the investigative news attempts to alter societal agenda – “agenda setting” – the notion that the news media can directly influence the public's priorities (Protess et al, 1991). The basic goal of the journalists is to trigger the agenda-building processes (Figure 1). From this perspective, although television

news magazines do not ask us what to think, but rather tell us what to think about by showing certain topics and agendas in their programming (Cohen, 1963).

The study of agenda setting has often centered on the relationship between the agenda set forth in the media and the agenda of the public. That research has usually been concerned with verifying the existence of an agenda-setting effect by the media. Less often, studies examine how the media agenda develops (Berkowitz, 1987). Weaver and Elliott (1985) describe this process as “agenda building,” where the focus is on how the press interacts with other institutions in society to create issues of public concern.

However, instead of analyzing the effects of media agendas on public opinion, this study examines the interactive relationship between news topics and other institutions, such as advertising and media organizations. The theories of media commodification and conglomeration are discussed in the following sections to illustrate how news story topics have been potentially distorted in the investigative news magazines.

Figure 1. Public agenda setting and news media



Source: Protes, D. L. et al (1991). The Journalism of Outrage, p. 251.

2. Diversity of news topics/sources, marketplace of ideas and public sphere

The concept of the marketplace of ideas is defined as an open forum to which all ideas have access and where all are fairly and judiciously considered (Entman and Wildman, 1992; Mosco, 1996; Schwarzlose, 1985). The social responsibility theory, identifying the media as the vehicle for social dialogue, has found expression in the concept of the public sphere (Aufderheide, 1991, 1992; Dhalgren, 1995). However, despite its centrality to the assessment of media performance and the formation of media policy, diversity is an ambiguous concept, difficult to define adequately and to measure effectively (Napoli, 1997; Owen, 1977).

The diversity of ideas is measured by an underlying dimension of political concerns. The notion is that the more distinct thoughts, analyses, criticism, and the like that are available on issues of social and political importance, the better off society is (Entman and Wildman, 1992). However, the diversity of ideas is hard to measure quantitatively and product diversity and access diversity are often used as an index to measure the diversity of ideas.

Product diversity is the range of variation in product attributes that may be valued by consumers. Most prior studies have focused primarily on content diversity in the form of television program types, such as drama, sitcom, news, and sports (Grant, 1994; Lin, 1995; Litman, 1979). In terms of news diversity, prior research focused on the categories of news story topics, for example, politics, economics, entertainment and crime stories (Atwart, 1989; Bae, 2000; Stemple, 1985).

Access diversity requires that media gatekeepers have no incentive to exclude divergent viewpoints (Owen, 1975). Implicit in most discussions of access diversity is

the assumption that ensuring non-prejudicial access to media is equivalent to ensuring that all ideas are given the emphasis they deserve. Therefore, access, which is reflected in the diversity of voices, is crucial to the success of the news media as a social forum (Hansen, 1991).

Access diversity in terms of news content is the diversity of news sources. Sources are the center of news, and verifiable sources are essential to the credibility of journalism (Comrie, 1999). To a large extent, news coverage is the sum of quotations in the news (Salwen, 1995). Accordingly, sources of news impact the presentation and construction of news. For example, Berkowitz (1987) also argues that sources play a large part in shaping the information from which people unconsciously build their images of the world.

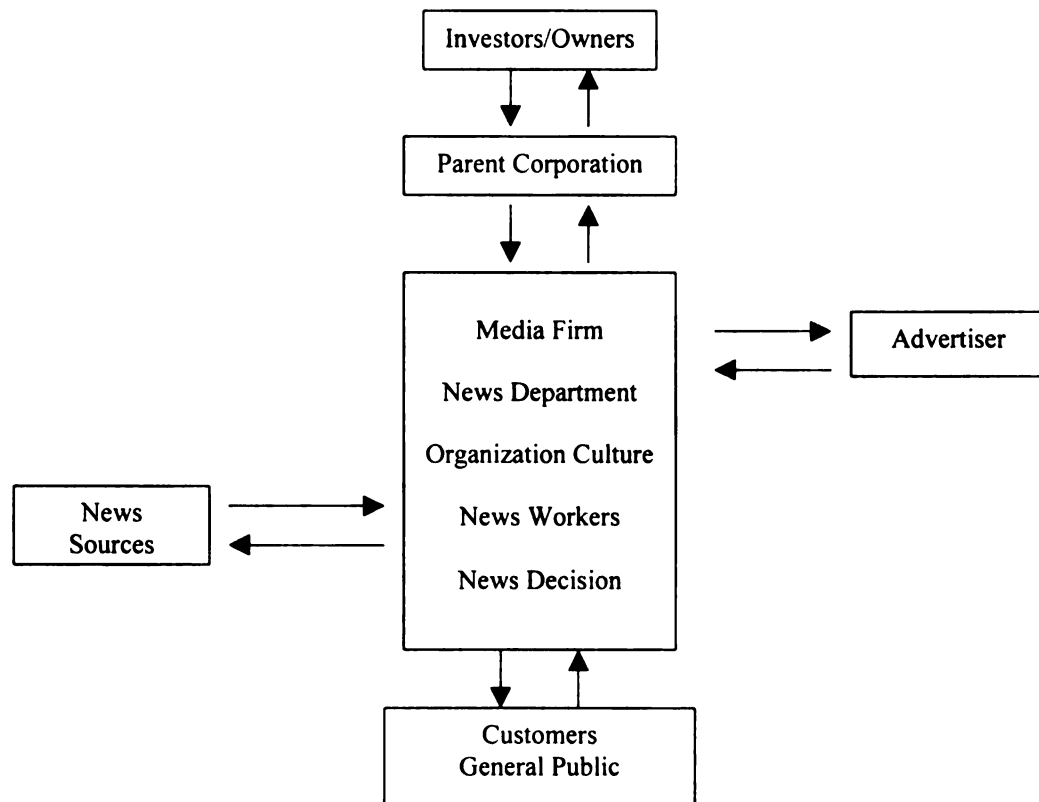
Prior studies focused on categorization of news sources in terms of demographics like institution, race, gender, and age (Berkowitz, 1987; Brown, et al, 1987; Grade, 1999). Prior research found that Washington-based, institutional, elite, white males dominate as news sources in both newspaper and television (Brown et. al, 1987; Chibnall, 1977; Sigal, 1973; Soloski, 1989)

C. *Market Driven Journalism Model*

In Figure 2, McManus (1994) presents a market-based model of commercial news production. Viewers trade their attention or subscription to media firms in exchange for information and advertisers pay money in return for the attention of potential customers. Owner-investors contribute capital and expect to share in profits and growth in the value of stock. In the following, the media commodification theory explains how news topics

generate audience segmentation and advertisers pay for the audience commodity. The theory of conglomerates explains how corporate interests may conflict with journalistic professionalism and how the business strategies of synergy and efficiency may affect diversity of news topics and sources.

Figure 2. A model of commercial news production



Source: McManus, J. H. (1994). Market-Driven Journalism: Let the Citizen Beware? p. 23.

1. Media commodification theory

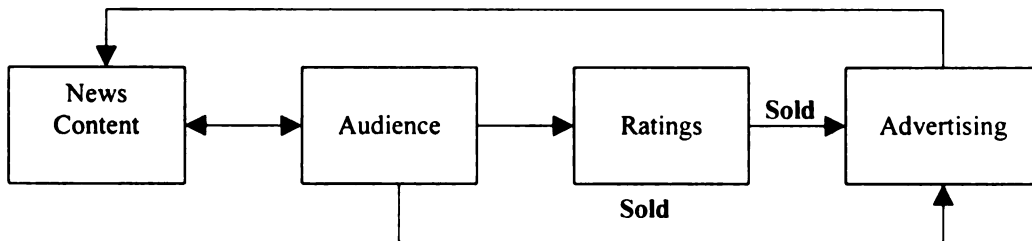
Smythe (1977) claimed that all mass media industries produce but a single commodity – the audience. Networks design programs and construct schedules specifically to attract certain kinds of viewers in large groups and then sell those

audiences to advertisers. In Smythe's formulation, the messages were merely bait, just a "free lunch" designed to lure the audience to the point of sale. Once attracted, the audience then spent its "leisure time" with the mediated bait in such a way that media industries could organize that audience into salable categories for purchase by advertisers (McManus, 1992).

Furthermore, Meehan (1984) argued that neither messages nor audiences are exchanged, only ratings. Those ratings are produced at a particular juncture by a single company that seeks to maximize its profit and minimize its cost. The ratings per se must no longer be treated as reports of human behavior, but rather as products – as commodities shaped by business exigencies and corporate strategies (Meehan, 1986).

Therefore, from Figure 3, the ratings become the index to decide how much the advertisers are willing to pay for the commercial spots, and the advertising revenue becomes the major evaluation of the programming performance. The oligopoly competition will only focus on how to increase the ratings. Advertisers have no functional concern with the meaning or consequences of mass communication except insofar as it provides a mechanism for the delivery of their messages to prospective consumers (Bogart, 2000). How audiences interpret programming and construct their meaning in the process is not important for either producers or advertisers. The competition for the high ratings will revert back to dominate the programming formats and content, and in indeed, might be in conflict with the performance of public service claimed by the networks.

Figure 3. The relationship of news content, audience, ratings, and advertising



To syndicates, television can be seen as a channel for communicating to consumers living in markets, while an alternative view emphasizes television's role in a democratic society and its ability to communicate with citizens living in communities (Brown, 1991). In line with public service ideals, this channel of communication is supposed to provide audiences with socially useful information. Thus, the newscast should enable audiences to fulfill their democratic rights and duties. Ideally, viewers are addressed as rational citizens, concerned with collective issues (Hagen, 1997).

However, rather than each audience member being considered as an equally important citizen (as we would strive for in a normative public sphere), news media are following in the footsteps of urban newspapers and general interest magazines that were not concerned with losing certain segments of their audiences while trying to attract segments that were more economically attractive (McManus, 1992). National advertisers are paying not for news quality, but for audience "quality" and quantity and are expected to support the program that generates the largest audience likely to purchase the products offered, at the lowest cost per thousand viewers.

Another result of having advertisers foot most of the bill for news is a pressure to ignore those parts of society that advertisers do not care to reach, such as the poor and elderly (Bogart, 2000). Understandably, retailers are reluctant to purchase the attention of those segments of society who cannot or do not consume their products. Scholars suggest that a profit-driven news media will concentrate on more “dumbed-down news and entertainment” rather than reporting and investigating events (Bagdikian, 2000).

News magazines are so focused on ratings that they use audience research to track the public’s preferences—not program-by-program, not piece-by-piece, but minute-by-minute. Producers will learn from seeing these kinds of ratings graphs which segments are likely to be the ones that draw an audience. These are the stories news magazines know can do well, and will interest audiences. Thus they have a way to guarantee that they are going to reach the desirable audience that they are trying to reach by doing this kind of programming (PBS, 1999; Sawyer, 1998). The research method of focus-groups tests story ideas via the networks (Paige, 1998).

The editorial judgments about what the news magazines are going to air each night are shaped by demographics, ratings, and research. For example, *20/20* was trying to compete against a dramatic show like *Hill Street Blues*. In order to do that, *20/20* needed to target their stories at competing demographic groups. For example, if *Hill Street Blues* was reaching an urban audience, *20/20* would try to reach a southern audience with a large group of stories about country and western music stars. Obviously this programming was aimed at particular communities to try and bring in those viewers (PBS, 1999).

Dateline now “out-pulls” CBS’s venerable *60 Minutes* some nights in advertising dollars; the show has become NBC’s secret weapon for fixing programming trouble spots. On Wednesdays, it involves a more male-oriented show featuring dangerous animals, travel and adventure, science and technology and other material to counter-program shows more skewed toward females, like CBS’s *The Nanny*. A time when *Dateline* creates a softer, more featured show aimed at women is when it is up against *ABC Monday Night Football*. Part of the success of *Dateline* has been to figure out not just good stories, but good stories that work in good time spots (Stroud, 1998).

2. Conglomerates for synergy and conflicts with news professionalism

In addition to the criticisms of commodification in news products, the conglomeration of news media has raised another concern for journalist professionalism. The wave of media mergers and acquisitions has become more severe in the past decade. It has been driven by technological change, the liberalization of regulations governing ownership, and the ready availability of capital (Litman and Sochay, 1994; Ozanich and Wirth, 1998). With technological progress and international deregulation, the conglomerate media have expanded markets and capital globally (Albarran and Chan-Olmsted, 1998; Carveth, 1992; Gershon, 1993; 2000).

The goals of media conglomerates are usually recognized for economies of scale, scope and synergy (Litman and Sochay, 1994; Picard, 1996; Turow, 1992; Whalen and Litman, 1996). For example, in the cable television industry, the big MSOs swap their cluster systems to reduce operational cost (Chipty, 1995; Ford and Jackson, 1997). The

vertical integrated cable systems usually prefer to package their own programming networks, instead of independents (Ahn and Litman, 1997; Chan-Olmsted, 1996).

Scholars have criticized the increasing conglomeration within the various communication industries for leading to a decline in diversity of expression and homogeneous content products (Bagdikian, 2000; Conrad, 1997; Picard, 1996; Schiller, 1981). Three recurring and compelling rationales for their fears of media consolidation and mega-corporate journalism are (1) financial pressures, (2) stifling of free discourse, and (3) news content manipulation (Parker, 2000).

Television news has become too money-making to be left to news people. When the news went public and had to answer to stockholders earning higher profits, the picture changed and newsroom budgets began to be squeezed to increase profits. The result is often passive news, soft news, personality news, crime news and news as entertainment (Parker, 2000).

Another fear is that large companies will be driven strictly by profits and will begin to cut corners in news coverage. As media companies grow larger, the likelihood that a story will lead journalists to their employer's door increases (Conrad, 1997). Yet, many reporters will not feel comfortable covering a story in a manner that portrays their parent company in a negative light for fear of retribution. A survey by the American Society of Newspaper Editors found that 33% of all editors said they would not feel free to print a story that damaged their company.

The most troubling fear for conglomerate opponents, though, is the control over news and public affairs programming that could be exerted by corporate interests. These large corporate controllers are engaged in a significant level of manipulation of, and

interference with, news content in pursuit of their own corporate self-interests (Bagdikian, 2000). For example, the influence of parent companies on news content might produce an increase in the quantity and quality of company-related materials mentioned on the news. Such synergy biases do occur, but not evenly and more often in the vertically integrated corporations (Williams, 2000).

D. Review of the impact of market-driven news magazines on public interest

Based on the discussions of theoretical concepts, the market-driven news magazines may not work as a watchdog to uncover issues for public debate. Overall, the news product is produced to attract audiences, generate high ratings and sell to desired advertisers. The news magazines usually skew news stories to audience preferences, focusing on sensational topics and famous celebrities, instead of news professionalism. The conglomerate media produce not only news products, but also other entertainment programming and even consumptive goods. If a news story conflicts with corporate interests, the conglomerate might intervene with the news agenda. In addition, to increase conglomerate synergy, news stories might accompany business marketing strategies to promote entertainment programs, publishing or other corporation products.

1. Sensationalism topics and big name hunting

The commercial television news magazines are market-driven journalism. In addition, the increasing growth of news magazines is based on the lack of popular entertainment dramas and sitcoms. The news magazines not only compete with one another, but they also have to compete with other entertainment programming (Zoglin,

1992). The success of news shows is determined by the ratings and advertising revenues, but not news of value to the public interest (PBS, 1999).

The market-driven news magazines usually set their news topics from the perspective of audience interests. In order to attract audiences, many stories on news magazines are related to crime, sex, family, health, consumer issues, and show business, which are also the most popular topics in which are people interested (Weintraub, 1998; Pew Research Center, 1999; Zoglin, 1992).

A database search of news magazine topics, conducted by the Media Research Center, revealed that while *20/20* also did some serious stories during a two-month snapshot – the silly segments more frequently outnumbered the substantive (Paige, 1998). For example, consider such stories as the woman who used plastic surgery to remake herself as a Barbie doll; children of sperm-bank donors; husbands who do not listen to their wives; fat football players; the health benefits of telling the truth; modeling-school scams; and poetry-publishing. This is not a category of *Jerry Springer* moronathons; it is a sample of “news” segment on ABC’s *20/20* during the first two months of 1998 (Paige, 1998). The same situation was found in episodes of *Dateline* where crime and trial related stories overwhelmingly dominated news topics (Paige, 1998; Sutherland, 1997).

In addition to crime or sex stories, news magazines often “produce” shocking consumer news to attract audience attention. In the last three years, the news magazines have aired more than 50 segments on auto safety – some of them innocuous consumer tips, but many others featuring allegations of lethal product defects (McGinn and Turner, 1999). For example, *Dateline* got into trouble for staging an explosion while investigating GM truck safety (Giltin, 1993). ABC’s primetime news magazines have

suffered a pair of embarrassing legal setbacks: a \$10 million libel judgement that a Florida banker won against *20/20* and a \$5.5 million verdict against *Prime Time Live* over its use of hidden cameras to investigate Food Lion supermarkets (Gunther, 1997).

Critics contend that in the revved-up effort to lure prime time viewers, some TV news magazine segments are also resorting to dramatic production techniques that not only resemble an entertainment show - but look suspiciously like those used in the more tabloid-oriented shows. The most blatant example occurred when *Dateline* rigged a GM truck to provide a fire. More subtly, pictures are overlaid with heavy music to enhance emotions, action is slowed, and the cuts are quick (Reibstein, 1994).

The constant race for ideas leads to a tendency to sensationalize and the competition for stories, moreover, becomes fiercer. For example, no fewer than five network magazine shows have explored doing a story on a New York City woman who took a video camera onto the streets to record instances of sexual harassment. Four of the shows offered her money as inducement and she eventually picked CBS's *Eye to Eye with Connie Chung* (Time, July 12, 1993).

Probably the most intense competition among the news magazines is for the big, celebrated interview of the moment - Michael J. Fox on his Parkinson's disease, Ken Starr on his investigation of the president and, of course, Kathleen Willey and Monica Lewinsky on their alleged Oval Office encounters (PBS, 1999). There were exclusive interviews with the tabloid press star of the week. These shows compete fiercely for such interviews - not just with one another, but also with the daytime talk shows and syndicated magazine shows (Zoglin, 1992).

For example, an estimated 74 million people tuned in to see at least part of ABC's *20/20* episode that featured Barbara Walters' interview of Monica Lewinsky, with an average number of viewers at any one time approaching 50 million. At \$800,000 per 30-second spot, the episode's advertising rates were about 5 times the show's standard price. Estimated take for the two hour telecast: \$30 million (Trigoboff, 1999).

2. Self-censorship of journalists, synergy promotion and cost efficiency

Critics were concerned that the synergy-inspired mergers among media conglomerates would damage the creativity and free of expression (Barber, 1995; Croteau and Hoynes, 2001; Jaquet, 1997; Landay, 1999; Solomon, 2000). Self-censorship becomes journalism's ineffable hazard in the conglomerate media (Solomon, 2000); removing stories that are thought to be detrimental to the corporation (Herman & Chomsky, 1988; Lafayette, 1998) or the placement of stories that are thought to be helpful to the corporation (Williams, 2000).

Several cases have illustrated how news coverage was in danger as news organizations came under ever-increasing pressure to please their parent company/investors (Glaberson, 1995; Guensburg, 1998). For example, an NBC *Today* show segment in November of 1990 on consumer boycotts failed to mention a major boycott of GE products at the time (Putnam, 1991). A media watchdog group had charged that the executive producer of *20/20* kept producers on his program from investigating stories about dangers of nuclear energy and other environmental hazards because his wife was a public relations executive with clients in the energy industry (Carter, 1993).

More recently, *60 Minutes* was overpowered by the fears of CBS lawyers of a theoretical lawsuit if an interview with a whistleblower from Brown & Williamson Tobacco Corp. was aired (Bill, 1996). Walt Disney Co.'s ABC News unit rejected a proposed news story for its *20/20* television news magazine that was critical of Disney's theme-park operations (Guensburg, 1998; McClellan, 1998; Orwall, 1998).

In addition to the intervention from conglomerates, news magazines sometime report news stories to market other corporate-owned products. For example, anchor Tom Brokaw repeatedly promoted the book *The Greatest Generation* on NBC News shows; and NBC owns nearly 25% of the book's profit (Rosenwein, 1999). ABC's *Good Morning America* spent two hours covering Disney World's 25th Anniversary, including an interview with CEO Michael Eisner (Kaufman, 2000). The May 20, 1996 cover of *Time* magazine featured a movie still from Time Warner's *Twister* for a science story on tornadoes, coinciding with the movie's release.

News magazines might also produce news stories to promote other entertainment programs. For example, CBS radio stations are already regularly promoting developments on the television show *Survivor*, even on news programs. *The Early Show* is at the center of CBS's strategy is to take advantage of the surging ratings for *Survivor*, especially among younger viewers (Carter, January, 2000). Furthermore, *48 Hours* also did an episode recently to report on the unseen *Survivor II* (Grossman, 2000). *Prime Time Live* of ABC interviewed a gay celebrity whose show was aired on the ABC network (Carter, April, 1997).

In order to reduce production costs, many news magazine programs on cable networks imported stories from their conglomerate or partner broadcast networks. For

example, *Lifetime* has managed to produce its prime time news magazine by striking a deal with the news division of one of its parent companies, ABC network. ABC News is supplying footage for the program, *Lifetime Magazine*. As a result, the cost of producing *Lifetime Magazine* is about one-third that of a typical broadcast network news magazine. Probably 90% of the material that comes into ABC News never airs. ABC News footage is also used in *The Discovery Channel's* reality series, *Justice Files* (Brown, 1994). *Arts & Entertainment Network (A&E)* helps hold down the costs of its reality programming by exchanging footage with programming partners, including the BBC (Brown, 1994).

CHAPTER 3

RESEARCH QUESTIONS AND HYPOTHESES

Many researchers have analyzed prime-time news magazines or syndicated tabloid journalism from the perspective of cultural studies. They focused on the meanings and interpretations between the text and the audience in the context of culture and society. However, this study analyzes the growth of market-driven television news magazines from an economic perspective. It conducts a content analysis to examine the impact of media commodification and conglomeration on public agenda setting and the marketplace of ideas. Research questions and hypotheses are discussed here, but specific definitions of variables and research methods are presented in the next chapter.

A. Commodification of news media and public interest

1. Characteristics of news content and formats to attract audiences

According to the theory of audience commodity, different news topics are expected to attract different “lifestyles” of audiences and sell to specific advertisers. For example, *60 Minutes* has been the leader of the traditional news magazines for over 30 years and it is good at the hard news of politics, international affairs and social justice. In addition, since little of the population of audiences are interested in the hard news, it is supposed that other competitors like *Dateline* and *20/20*, would show more soft news in a

product differentiation approach, such as crime, health and entertainment stories, to attract other majority of audiences. This study would ask:

H1-1: More soft news will be found in the new competitors, such as *Dateline* and *20/20*, than *60 Minutes*.

H1-2: More soft news will be found in the tabloid journalism than the broadcast network and cable news magazines.

In addition to the different news topics are expected to be found *between 60 Minutes* and *Datelines*, there should be similar story topics among other news magazines too, such as within hard news of *60 Minutes I/II* and *CNN network*, or soft news of all syndicated programming. This study would ask:

H1-3: *60 Minutes*, *60 Minutes II*, *CNN with Time*, and *CNN News Stand* have the similar category ranking; *48 Hours*, *20/20*, *Dateline*, and MSNBC have the similar category ranking; the rest syndicated news magazines have the similar category ranking too.

The features of news stories can also affect ratings and advertising. Audiences like to watch the interviews of their favorite celebrities. If news magazines can interview a “big” celebrity, it will generate huge ratings and advertising revenues. For example, the ratings/share of *20/20*'s interview with Monica Lewinsky were 33/50, which was three times the 11/18 average of *20/20*'s rating/share. The 30-second advertising spot during that interview was over \$800,000, which was five times the \$160,000 average of a *20/20* advertising spot. It generated an estimated 74 million viewers and earned an estimated \$30 million for ABC (Trigoboff, 1999). This study would ask:

H1-4: The famous celebrities and well-known people take the major proportion of featured stories among the news magazines.

Except for the news topics and celebrities, news magazines can use different formats to attract audiences. For example, sexy and nude video images are frequently used in the tabloid journalism. A hidden camera is often used in investigative journalism. Recently, *Dateline* let their audience be the on-line jury involved in a crime story investigation, which attracted audiences by allowing them participate. This study would ask:

H1-5: *20/20* and *Dateline* will show significant more sexy, nude and hidden-camera video image than *60 Minutes I/II*.

H1-6: Syndicated tabloid news magazines will show more sexy and nude video images than the broadcast and cable news magazines.

News magazines are supposed to do the in-depth investigative stories. However, the producer of *Dateline* said that audiences like “breaking news” for sure, so news magazines may show more stories that happened within the past week, instead of spending months to do an investigation (PBS, 1999). In addition, except for showing the popular duplicated stories in most programs, news magazines investigate unique news stories and differentiate themselves from other competitors (Atwater, 1984; Bae, 2000).

Atwater (1984) described that each additional local station within a market contributed to a community’s information pool with respect to unique news stories. Bae (2000) also found that unique news stories could be used as product differentiation to attract audiences. In addition, Atwater (1984) found that soft news stories were significantly more likely to be unique than were hard news items. Soft news stories are often used to differentiate the local news products of competing stations. This study would ask:

H1-7: *20/20*, *Dateline* and syndicated news magazines will use more breaking news than *60 Minutes I/II* and CNN network?

H1-8: *20/20*, *Dateline* and syndicated news magazines will use more unique soft stories than *60 Minutes I/II* and CNN network?

2. Advertising categorization and audience commodity

To argue that the commodity of news product and audience are sold to the desired advertisers, certain types of news contents should attract specific demographics of audiences and advertisers. Therefore, there should be an association between news topics and advertising types. For example, advertisements for cosmetics or grocery products may often appear during episodes covering topics like women's health or celebrities, which target female audiences. This study would ask:

H2-1: *60 Minutes I/II* and CNN network have more high social-economic advertising, such as financial services, than other news magazines.

H2-2: *60 Minutes* and *60 Minutes II* have the similar advertising category rankings; *48 Hours*, *20/20*, and *Dateline* have the similar advertising category rankings; cable news magazines have the similar advertising category rankings; and syndicated news magazines have the similar advertising category rankings.

H2-3: Those news magazines which have the same rankings of news topics categories will also have the same rankings of advertising.

3. Marketplace of ideas and story topics

News sources consist of news content, and the diversity of sourcing can lead to marketplace of ideas. Most prior research has found that white, male, governmental officers dominate the news sources in traditional television newscasts. News sources are related to the news topics. Thus if the story is about politics, most of the sources could come from politicians. If it is a crime story, most of the news sources could come from

the police, lawyers, victims or suspects. How similar will the news sources be if their story topics are similar to each other? This study would ask:

H3-1: Those news magazines which have the same rankings of story topics categories will have the same ranking of news sources categories.

H3-1: *60 Minutes* and CNN network will have more news sources from government, professional, white and male than other news magazines?

H3-2: Syndicated news magazines will have more news sources from celebrities than other news magazines.

B. Conglomeration of news media and public interest

1. Ownership affects the use of news sources and topics selected

In order to create efficiency and synergy, the conglomerate media are expected to use more news sources from their integrated news organizations. For example, AOL/TW owns CNN news networks and other printed magazines, such as *Time*, *Fortune*, *Entertainment Weekly*, and *Sports Illustrated*. Therefore, the cable news magazines could apply news stories and sources from those printed magazines to reduce production cost and create synergy.

In addition, the publishing industry has come to rely on strikingly symbiotic relationships with TV programs, especially national news magazines. Most books on the best seller lists are propelled by national TV exposure, which can triple or quadruple sales. On the other hand, fierce network competition exists for celebrity authors because of a plethora of news magazine programs with a voracious need for material (Carvajal, 1996; Case, 1998). This study would ask:

H4-1: The conglomerate will use more news stories and sources from their integrated or partnership media than the non-conglomerate media among news magazines.

Except for using the news stories and sources from their integrated media, the conglomerates can also promote their entertainment programming or other related products by showing them on their news magazines. For example, *20/20* may show stories and interview celebrities related to an ABC drama and sitcom, or *CNN News Stand* may review a movie produced by Time Warner. This study would ask:

H4-2: The conglomerate will show stories related to their network entertainment programming or other conglomeration products.

2. Reducing production costs affects the use of news sources and topics selected

The hottest trend in television news programming is taking previously reported stories, adding updated material and perhaps a new title and putting them on the air (Carter, 1998a). Several of these “new” hours are actually repackaged, with past news stories updated to inform viewers about what has happened since the original story (Gay, 1997; Mifflin, 1999).

Another way to reduce production cost is to follow up a prior story and re-broadcast a large amount of the file video after networks continuously cut their budget for news production (McClellan, 1998). Although some of those stories may be newsworthy to follow up, it really saves more time and money than to produce a new story from scratch, and producers have the data to know which kinds of stories can attract audiences (PBS, 1999).

In addition, some of the stories may be directly re-broadcasting in other conglomerate media (Carter, 1998a; Gay, 1997; Mifflin, 1999). For example, the stories

on *Dateline NBC* can be re-airing on MSNBC's *Weekend Magazine*, or the stories of *CNN with Time* can be showing in *CNN News Stand*. This study would ask:

H5-1: More file video will be found in the conglomerate than the non-conglomerate to reduce the production cost.

H5-2: More stories will be found in the conglomerate directly re-broadcasting in its integrated media than the non-conglomerate.

CHAPTER 4

RESEARCH METHODS

This study applied content analysis to examine the influences of media commodification and conglomeration on public agenda setting and the marketplace of ideas in television news magazines. Eight weeks of news magazine programs were recorded and coded. The procedure for content analysis was derived from “Mass Media Research” by Wimmer & Dominick (1994) and “Analyzing Media Message” by Riffe, Lacy & Fico (1998). Details of data collection, coding scheme, statistical analysis and reliability testing are discussed in the following segments.

A. Procedure of Data Collection

This study focuses on the analysis of network investigative news magazines because their ratings are high, they increase to twelve-hours in prime time, and they claim that they will uncover issues for public debate and work for public interest. However, this study also included the cable news magazines and the syndication of tabloid journalism for comparison of advertising and news content.

The network investigative news magazines include *60 Minutes*, *60 Minutes II*, *48 Hours* on CBS, four *20/20* programs on ABC and five *Dateline* programs on NBC. Cable news magazines are referred to as those news magazine formats in the all-news networks, including *CNN with Time*, five nights of *CNN News Stand*, and two days of

Weekend Magazine with Stone Philips on MSNBC. The tabloid news journalism, such as *Entertainment Tonight*, *Inside Edition* and *Extra*, are shown every weekday and are included for comparative analysis. The schedules for these programs are listed in Appendix A.

This study recorded eight weeks of news magazine programs on network channels, cable news channels and the syndicates from Oct. 4 to Nov. 28 in 1999, which covered the new Fall season, instead of re-run programming. They generated 96 hours of network news magazines, 64 hours of cable news magazines and 60 hours of syndicated programs. Also there were over 1,400 story segments and 6,000 spots of 30-second advertising.

The ratings data from the network, cable channels and syndicated programs were collected from Nielsen Media Research which was compiled in the weekly issues of *Broadcasting & Cable*.² The 30-second advertising spot costs were collected from several issues of *Advertising Age*. Demographic audience characteristics, such as age, gender, education, occupation and income, were obtained from Simmons Market Research 1997.

B. Coding Scheme

Each story is the unit of analysis and was coded according to the coding protocol in Appendix B. Operationally, a news story is defined as “a piece reported from one

² Although we could find the ratings of the top 20 cable programs in *Broadcasting & Cable*, most of them were sports or re-run dramas as well comedy programs. The news magazine programs on cable networks were not available but their ratings were usually below 1.0.

location, or which had the same person or group of persons reporting (or being interviewed), or which had one primary topic” (Wicks & Walker, 1993, p.103).

First, the story was coded into topic categorization. There were a total of 15 topic categories based on earlier studies (Pew Research Center, 1999; Sutherland, 1997). They were also divided into two subgroups in this study: “Elite Interest” and “General Interest”. The “Elite Interest” subgroup included (1) “Politics/Government”, (2) “Economics/Business”, (3) “Foreign/Diplomacy”, (4) “War/Defense”, (5) “Social Conflict”, (6) “Education”, (7) “Health/Welfare”, (8) “Science/Technology”, and (9) “Art/Culture”. The “General Interest” subgroup included (10) “Crime/Court”, (11) “Scandal”, (12) “Accident/Disaster”, (13) “Consumer Alert”, (14) “Entertainment/Sports”, and (15) “Other Human Interest”.

Then, each story was coded into different subject categories. The categories of subjects were created to ask who or what was the major feature that appeared in the news magazines. They were classified as (1) “Public Policy/Society”, (2) “Corporate/Product”, (3) “Celebrities”, (4) “Famous People” and (5) “General Public”. “Celebrities” usually means movie, television or music stars. “Famous People” are familiar to almost everyone, such as politicians or businessmen, but exclude celebrities. Other feature profiles are coded as the “General Public”. If the subject of the news story is not a feature profile, then it is coded as “Public Policy/Society” or “Corporate/Product”. For example, the introduction of a new medicine or a new movie is coded as “Corporate/Product”. However, if the story focuses on the impact of the new medicine on society and its public policy issues, it would be coded as “Public Policy/Society”.

Each story was coded according to when the news happened and when the story was produced to show on television. It was divided into (1) “Breaking news” and (2) “Investigative news”. The “Breaking news” means that the story recently happened and was produced within one week because of audience demand or its importance. The “Investigative news” means that the story happened at least one week ago and reporters spent several weeks or months to investigate the story. Therefore, usually the “Breaking news” is responded to the market or included for its news value but the “Investigative news” is arranged by media agenda setting.

A news story was also coded according to its uniqueness: (1) “Uniqueness” and (2) “Duplication”. A unique news story refers to a news story covered by only one program, but a duplicated news story means that it has been reported by at least two or more news magazine programs during the eight weeks.

In addition to the news topic, subject of story, breaking report and uniqueness, each story was also coded according to its special formats to attract an audience, including (1) “Emotional Feeling”, (2) “Nude”, (3) “Hidden-Camera” (4) “Live Report”, and (5) “On-line Participation”. A one- or two-minute news story on network evening news programs usually was reported in an objective perspective without mixing elements of emotional feelings. However, a ten-minute or even half-hour news story on a news magazine was sometimes narrative like a drama and mixed with those theatrical elements. Nude images were usually found in the syndicated journalism and were considered a strategy to attract audiences. A hidden-camera was often used in network investigative programs to satisfy the curiosity of the audience. Live reporting is usually used to show breaking news and to provide the latest information to the audience.

Recently, with the popularity of Internet, news magazines allowed audiences to interact with stories through on-line participation. For example, an audience could be the on-line jury to help decide the verdict in a crime story.

Except for those characteristics of news stories to attract audiences, news stories were examined to see whether they applied file video images to reduce production costs. They were coded to indicate if there were video images from (1) "News Archive", (2) "Movie/TV", (3) "Book/Magazine", (4) "Prior Story" and (5) "Audience-Made". They were also coded according to how much those video images had been used: (1) Light, (2) Medium and (3) Heavy. If the file video images took less than one-third of the program time, it was coded as light; less than two-thirds and larger than one-third as medium; and over two-thirds as heavy. To ask whether the news media prefer to use their conglomerate or partnership media, each news story was coded as (1) "Conglomerated" and (2) "Non-conglomerated" from their book publishing, printed magazine, movies, television, cable, Internet or other related products.

The news source is another unit of analysis and is defined as the individual's sound and image quoted in the news story. The categorization of news sources was based on prior studies (Grade, 1999) and coded according to their institutions: (1) "Government/Military", (2) "Business/Analyst", (3) "Lawyer", (4) "Police/Prosecutor", (5) "Academics/Expert", (6) "Teacher", (7) "Celebrity" (8) "Book Author", (9) "Journalist", (10) "Special Interest Group", (11) "Student/Children", (12) "Working Class" and (13) Middle Class. Most of the institutions of the news sources in the "Working" and "Middle" classes were unclear as they usually appeared as a friend/relative of the feature's subject, or the criminal/victim. So they were also coded as

(1) “Friend/Relative”, (2) “Criminal/Victim”, and (3) “Other Specific Working/Middle Class”. In addition, the demographics of news sources, such as gender, race and age, were also coded for comparison.

Each of the 30-second advertising spot was the unit of analysis and coded based on the 18 categories³. They were divided into four major sub-groups: “General”, “High-Tech”, “Finance/Business”, and “Program Promotion”. The “General” group included (1) “Food/Restaurant”, (2) “Home Hardware”, (3) “Apparel”, (4) “Personal Care”, (5) “Medicine/Health”, and (6) “Movie/Video/Media”. The “High-Tech” group included (7) “Electronics”, (8) “Automotive”, (9) “Telecommunication”, and (10) “Computer/Internet”. The “Financial/Business” group included (11) “Financial Service”, (12) “Express Mail”, (13) “Jewelry/Watch”, and (14) “Travel/Resorts”. The “Program Promotion” included (15) “Network/Local” and (16) “News Magazine Itself”. Finally, (17) “Government/Organization” and (18) “Others” were also included.

C. Reliability Tests and Data Analysis

The basic intercoders reliability is usually measured as $2M/(N1+N2)$ (Wimmer & Dominick, 1997, pp. 128-129)⁴. This study checked the reliability of the coding scheme by applying *Cohen’s Kappa*. *Cohen’s Kappa* = $(fo-fc)/(N-fc)$, but $(Po-Pc) / (1-Pc)$ is a more precise reliability coefficient because it incorporates a correction for the extent of agreement expected by chance alone (Riffe et al, 1999).⁵ Since the sub-samples for

³ Some advertising spots are 15-second, 45-second or 60-second and are converted to the unit of a 30-second spot.

⁴ Holsti’s simple agreement = $2M/(N1+N2)$, where M is the number of coding decisions on which two coders agree, and N1 and N2 refer to the total number of coding decisions by the first coder and second coder, respectively.

⁵ The coefficient Kappa is the proportion of chance-expected disagreements which do not occur, or the proportion of agreement after chance agreement after chance agreement is removed from consideration:

reliability tests were randomly selected, standard errors of the Cohen's coefficient were also obtained.⁶

For a 95 percent level of probability and an assumed 90 percent agreement between the coders in a population size of approximately one thousand, at least 90 stories (approximately 10 percent of the population) should be selected for intercoder reliability testing (Riffe, Lacy & Fico, 1998, p. 127).⁷ Because each news magazine has different numbers of stories and programs, in order to include stories from all programs, systematical stratified sampling was used. The 10 percent of stories from each news magazine were randomly selected and a total of 130 stories were used for the reliability test in this study.

All reliability coefficients were within the acceptable range.⁸ *Cohen's Kappa* (and standard error for the coefficient) was 0.87 (SE = 0.051) for news topics; 0.92 (SE = 0.023) for news subjects; 0.89 (SE = 0.046) for breaking news; 0.85 (SE = 0.043) for news uniqueness; 0.88 (SE = 0.038) for special formats; 0.850 (SE = 0.045) for categories of used video; 0.82 (SE = 0.064) for amount of re-used video; 0.88 (SE = 0.32) for conglomeration; 0.96 (SE = 0.021) for advertising, and 0.91 (SE = 0.030) for news source institution.

Cohen's Kappa = $(f_o - f_c) / (N - f_c)$, where f_o is the frequency of units in which coders agree, f_c is the frequency of units for which agreement is expected by chance, and N is the total number of units coded.

Kappa = $(P_o - P_c) / (1 - P_c)$, where P_o is the proportion of units in which the coders agree, and P_c is the proportion of units for which agreement is expected by chance.

⁶ $SE_k = \sqrt{[f_o(1 - f_o) / N] / (N - f_c)}$, or $SE_k = \sqrt{[P_o(1 - P_o)] / \sqrt{N(1 - P_c)}}$. See Cohen (1960) for details.

⁷ $n = [(N - 1)(SE)^2 + PQN] / [(N - 1)(SE)^2 + PQ]$, where N = the population size (number of content units in the study), P = the population level of agreement, $Q = (1 - P)$, n = the sample size for the reliability check, SE = standard error of percentage level of probability.

Spearman Correlation

Spearman's rank correlation was used to test the correlation between news magazines in terms of their categorization variables. The Pearson correlation is appropriate only for data that attain at least an interval level of measurement. Normality is also assumed when testing hypotheses about this correlation coefficient. For ordinal data or interval data that do not satisfy the normality assumption, the Spearman's rank correlation coefficient is available. The rank correlation coefficient is the Person correlation coefficient based on the ranks of the data if there are no ties (adjustments are made if some of the data are tied). If the original data for each variable have no ties, the data for each variable are first ranked, and then the Person correlation coefficient between the ranks for the two variable is computed (SPSS, pp.297).

The null hypothesis tested by the Spearman statistic is one of no association:

H₀: no association between X and Y

H₁: monotonic relationship between X and Y

The Spearman statistic, called the Spearman r_s , is actually a Pearson r computed on the ranks. Although r_s could be computed by simply computing the Pearson r directly on the ranks, sometimes we can use a simpler computational formula.

$$r_s = 1 - \frac{6 \sum D_i^2}{N(N-1)} \quad D_i = \text{rank of X} - \text{rank of Y for all pairs for } i \text{ from } 1 \text{ to } N$$

⁸ A minimum reliability coefficient, as a rule of thumb, is about 90 percent when using Holsti's formula, and about 0.75 or above when using *pi*, *kappa*, or *alpha* (see Wimmer & Dominick, 1997, pp.128-129).

The Spearman test statistic is also the measure of association. As such, it is strictly speaking a measure of the degree of correspondence between the ranks of the sample observations rather than between the observations themselves. The interpretation is, therefore, the same as Person correlation coefficient except that the relationship between ranks, and not value, is examined.

Vertical Diversity and Niche Breadth

Vertical diversity of programming was defined by the number of program formats offered by a single program over the eight weeks and was measured by *niche breadth* (NB). The index of niche breadth (NB) was constructed by the following formula:

$$NB = 1 / \sum Ph^2,$$

Where Ph is the proportion of each content category h . The measure ranges from a low of 1 to a high limit of the number of content categories and shows the number of categories that a program utilizes (Dimmick, 1992; Hellman & Soramaki, 1994). For example, fifteen categories in the types of news stories are available. So the niche breadth (NB) of each news magazine ranges from 1 to 15. The higher the niche breadth, the more diversified the types of news stories are.

CHAPTER 5

RESULTS

This chapter reports the results obtained from the content analysis of the television news magazines. First, it shows the general information of news content and advertising. Then following are the different strategies used to attract audiences and their impacts on public agenda setting. The third part is the results of the advertising categorization and audience demographics. The final section explains the impact of media ownership and commodification on the marketplace of ideas.

A. *General Information of News Content and Advertising*

Table 15 shows that a total of 249 programs were recorded and 31 were missed in this study. The news magazine programs sometimes might be replaced by special events or movies if networks thought that those events could generate higher ratings and advertising revenues than the scheduled news programs. In addition, since each episode of a news magazine is independent, its schedule is flexible to change. For example, the *Major League Baseball World Series* replaced two programs of *Dateline NBC* weekly. Except for *Dateline* missing 12 scheduled programs, others usually missed one or two programs between October 4 and November 28, 1999.

Table 16 shows that networks usually spend more time on news content and less time on advertising than cable and syndicated programs. In the networks, 70.2%

(*Dateline*) to 76.7% (*60 Minutes*) of the total programming time was devoted to the actual news content; 68.8% (*CNN News Stand*) to 71.0% (*CNN with Time*) in the cable programs; and only 57.0% (*Entertainment Tonight*) to 62.0% (*Extra*) in the syndicated programs. On the other hand, 23.3% (*60 Minutes*) to 29.8% (*Dateline*) of the total programming time is devoted to advertising in the networks; 29.0% (*CNN with Time*) to 31.2% (*CNN News Stand*) in cable programs; and over 38% (*Extra*) to 43% (*Entertainment Tonight*) in the syndicated programs.

In Table 17, most of the news magazines spent approximately 5% of program time for the introduction and conclusion. Except for *60 Minutes* and *60 Minutes II*, other news magazines spent some time (1.2% to 9.4%) to preview their upcoming stories. This was especially true for the syndicated programs where 7.0% to 9.4% of their program time was spent to repeat continuously the same preview. Some of them also spent time on quizzes, weather or small talk. Especially *CNN News Stand* takes 14.8% of programming time in “sound bytes, quiz and short talk”. Therefore, in the syndicated programs, only 74.2% (*Entertainment Tonight*) to 84.3% (*Extra*) of the actual program time was devoted to news stories, and over 15.7% to 25.8% was used for introduction, program preview and quizzes. *CNN News Stand* devoted only 77.5% of programming time to news stories. Other network or cable programs usually devoted approximately 90% of time to news stories.

Except for *48 Hours* and *CNN News Stand*, the average number of news stories of each program was approximately 3 (2.6 to 3.6) in the broadcasting and cable networks. The syndicated programs usually had more stories even though they were only half-hour programs: 7.6 on *Entertainment Tonight*, 5.2 on *Inside Edition* and 6.5 on *Extra*. 48

Hours devoted all of the programming time in a single topic, and *CNN News Stand* usually had an average of up to 6.0 stories. Excluding *48 Hours* (40.5 minutes) and *CNN News Stand* (5.4 minutes), the average time of each story was 11.2 minutes (*CNN with Time*) to 14.9 minutes (*Dateline*) on broadcast and cable networks and 1.7 minutes (*Entertainment Tonight*) to 3.0 minutes (*Inside Edition*) on syndicated programs.

We should note that the standard deviations (S.D.) of story times in *20/20*, *Dateline*, *MSNBC* and *CNN with Time* were very large. Also, the MAX was up to 40 minutes and the MIN was as small as 2 minutes. Therefore, the time of each story in those programs was very diversified and there would be large skews if we used the story as a unit of analysis. The story time should also be measured in order to do further analysis.

In Table 18, the advertising time we measured was only referred as that time during the programming. We did not include those before or after the programming because we could not distinguish them from other programs. For example, the total advertising time (17.3 minutes) for *48 Hours* is calculated by the total program time (60.0 minutes) – news content time (42.7 minutes), but the average advertising time during a *48 Hours* program was measured as (14.9 minutes) in this study. Most of the advertising spots were measured in 30-second spots as a unit. So, there were on average 29.7 30-second spots during *48 Hours* in the 14.9 minutes of advertising time.

In addition, the advertising time was divided into national spots and local spots.⁹ The local spots may take 7.6% (*CNN News Stand*) to 19.7% (*48 Hours* or *Dateline*) of

⁹ Actually, the advertising usually is divided into (1) national, (2) regional and (3) local according to the advertising agents. However, since we did not know whether the regional advertising belongs to (1) national or (2) regional, we assumed the regional advertising is like the national type. The local advertising is easier to distinguish from the national or regional type.

total advertising time in network and cable programs, and 100% in syndicated programs¹⁰. Since the local spots are different in local communities, we only categorized the national spots for further study (but included the local spot of the syndicated programs for comparison). The number of national 30-second spots was from 21.2 (*60 Minutes*) to 26.4 (*MSNBC Weekend Magazine*) on broadcast and cable networks.

In addition to being sold to advertisers, the advertising spots were also used to promote programs themselves or other network programs. The networks devoted 17.0% (*20/20*) to 20.8% (*60 Minutes*) of the national advertising time to promote other network programming; 4.1% (*CNN News Stand*) to 4.8% (*CNN with Time*) on the cable networks; and 2.6 % (*Entertainment Tonight*) to 8.8% (*Inside Edition*) for the local stations. Also, the news magazines spent 4.2% (*20/20*) to 1.9% (*60 Minutes II*) of the national advertising time to promote themselves; 0.4% (*MSNBC Weekend Magazine*) to 2.2% (*CNN with Time*) on cable programs; and 0.7% (*Entertainment Tonight*) to 4.5% (*Extra*) on the syndicated programs.

¹⁰ Few of the advertising spots on the syndicated programs could be regional or national, but they were also coded for local spots. The advertising of the syndicated programs are used only as an example for comparison with broadcast and cable networks, and do not represent the syndicated advertising in other communities.

Table 15. Total number of news magazine programs coded in eight weeks

	Broadcasting Network						Cable			Syndication		
	CBS						ABC	NBC	MSNBC	CNN		
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline			Weekend Magazine	CNN with Time	CNN News Stand	
# of Program showing weekly	1	1	1	3	4	5			2	1	5	
Supposed total # (280)	8	8	8	24	32	40			16	8	40	
Coded total # (249)	7	7	7	21	27	28			13	8	38	
Missing # of (31)	1	1	1	3	5	12			3	0	2	

Note:

1. During the eight weeks of coding, most of the programs missed one or two shows which were usually replaced by special events or movies. *Dateline NBC* missed twelve programs because of broadcasting the "Major League Baseball World Series".
2. TW means (AOL/TW) America On Line/Time Warner and E.T. means *Entertainment Tonight*.

Table 16. Percentage of news content and advertising based on time (minutes)

	Broadcasting Network						Cable			Syndication		
	CBS						ABC	NBC	MSNBC	CNN		
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline			Weekend Magazine	CNN with Time	CNN News Stand	
Program time (minutes)	60	60	60	60	60	60	60	60	60	60	60	30
Average total time of news content	46.0	44.9	42.7	44.5	42.9	42.1	42.1	42.6	41.7	42.6	41.3	18.3
Average total time of advertising	14.0	15.1	17.3	15.5	17.1	17.9	17.9	17.4	18.3	17.4	18.7	11.7
	23.3%	25.2%	28.8%	25.8%	28.5%	29.8%	29.8%	29.0%	30.5%	29.0%	31.2%	39.0%
												30
												100%
												18.6
												62.0%
												11.4
												38.0%

Table 17. Format percentage of news content based on time (minutes)

	Broadcasting Network							Cable				Syndication			
	CBS							MSNBC	CNN with Time	CNN Stand	Viacom	Viacom	Inside Edition	Extra	TW
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	NBC Dateline		Weekend Magazine							
Average total time of news content	46.0	44.9	42.7	44.5	42.9	42.1		41.7	42.6	41.3	17.1	18.3	18.6		
Introduction and conclusion	1.9	2.2	1.4	1.8	2.3	2.0	100%	1.9	1.5	2.1	1.4	1.1	1.1	100%	100%
Preview time	0.0	0.0	0.8	0.3	1.2	1.1	5.4%	1.0	0.5	1.1	8.2%	6.0%	6.0%		
	0.0%	0.0%	1.9%	0.7%	2.8%	2.6%		0.4	0.0	0.0%	9.4%	7.1%	7.0%		
Quiz or short talk	2.4	2.0	0.0	1.4	0.0	0.2	0.0%	0.4	0.0	0.0%	1.4	0.6	0.5		
	5.2%	4.5%	0.0%	3.1%	0.0%	0.5%		38.4	40.6	32.0	12.7	15.3	15.7	2.7%	
Total stories time	41.7	40.7	40.5	41.0	39.4	38.8		38.4	40.6	32.0	12.7	15.3	15.7	84.3%	
	90.3%	90.6%	94.8%	92.1%	91.8%	91.0%		46	29	226	290	201	242		
Total # of stories (1243)	21	21	7	49	87	73									
Average # of stories per program	3	3	1	1.8	3.2	2.6		3.5	3.6	6.0	7.6	5.2	6.5		
Average time of each story	13.1	12.9	40.5	16.9	12.2	14.9		10.8	11.2	5.4	1.7	3.0	2.4		
S.D of story time	1.2	0.9	1.5	9.8	5.6	10.9		9.7	7.4	3.4	0.6	1.6	0.8		
MAX story time	16.7	14.7	42.4	42.4	32.1	42.5		41.5	39.5	16.3	3.9	13.1	4.7		
MIN story time	10.5	11.5	38.5	10.5	2.5	3.1		2.2	2.5	1.3	0.8	0.6	0.7		

Table 18. Format percentage of advertising based on time (minutes) and number of 30 second spot

	Broadcasting Network										Cable				Syndication			
	CBS					ABC		NBC	MSNBC	CNN	Viacom	Viacom	TW					
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline	Weekend Magazine	CNN with Time	CNN News Stand	E.T.	Inside Edition	Extra						
Total advertising time	14.0	15.1	17.3	15.5	17.1	17.9	18.3	17.4	18.7	12.9	11.7	11.4						
AD before or after program	1.6	2.2	2.4	2.1	3.5	2.4	2.5	4.9	5.6	5.2	4.9	3.5						
AD during program	12.4	12.9	14.9	13.4	13.6	15.5	15.8	12.5	13.1	7.7	6.8	7.9						
Showing	88.6%	85.4%	86.1%	86.5%	79.5%	86.6%	86.3%	71.8%	~ 70.1%	59.7%	58.1%	69.3%						
Total # of 30 second AD between	24.8	25.7	29.7	26.7	27.1	30.9	31.5	25.0	26.2	15.4	13.6	15.8						
# of national 30 second spot	22.9	21.2	23.9	22.7	23.6	24.8	27.2	22.7	24.2	0	0	0						
# of local 30 second spot	1.9	4.5	5.8	4.0	3.5	6.1	4.3	2.3	2.0	15.4	13.6	15.8						
# of national 30 second spot	22.9	21.2	23.9	22.7	23.6	24.8	26.4	22.7	24.2	15.4	13.6	15.8						
Network promotion spot	4.2	4.4	3.0	3.9	4.0	4.6	1.2	1.1	1.0	0.4	1.2	1.3						
Program itself	0.3	0.4	0.9	0.5	1.0	0.9	0.1	0.5	0.2	0.1	0.6	0.7						
Promotion spot	4.5	4.8	3.9	4.4	5.0	5.5	1.3	1.6	1.2	0.5	1.8	2.0						
Total promotion spot	19.6%	25.7%	16.4%	19.4%	21.2%	22.1%	4.9%	6.4%	4.9%	3%	11.8%	12.7%						

Note:

- In this study, we only measured and coded the advertisements during the program because we could not divide the before and after program advertising. For example, the total advertising time (17.3 minutes) of 48 Hours is calculated by the total program time (60.0 minutes) – news content time (42.7 minutes). The average advertising time during 48 Hours program is measured as (14.9 minutes).
- The advertising spots of the syndicated programs were only coded as local ones.

B. Differences of Story Topics and Formats

1. Difference in news topics

Most of the niche breadths (NBs) are small, which means the news topic proportions are not evenly distributed in the news magazines. *CNN News Stand* (9.45) and *60 Minutes II* (8.32) have larger NBs and covered most topics. Other broadcast and cable programs, such as *Dateline* (6.13), *20/20* (7.13) and *MSNBC* (7.15), were small and usually skewed to specific topics. The syndication programs were very focused on the tabloid stories and their NBs were smaller: *Inside Edition* (4.89) and *Extra* (4.60). *48 Hours* had single crime topics and NB = 1, and *Entertainment Tonight* focused on entertainment stories with NB = 1.66.

In Table 19-1, the categorizations were divided into two subgroups, “Elite Interest” and “General Interest”. The percentages of the “Elite Interest” on *60 Minutes I/II* and the CNN network were much higher than others: *60 Minutes* (81.0%), *60 Minutes II* (66.7%), *CNN with Time* (75.9%) and *CNN News Stand* (61.9%). Other programs had dropped significantly in “Elite Interest”: *20/20* (23.0%), *Dateline* (20.5%) and *MSNBC* (32.6%). The percentage of “Elite Interest” of *48 Hours* and the syndication programs were very low or even zero: *48 Hours* (0%), *Entertainment Tonight* (0%), *Inside Edition* (6.0%) and *Extra* (3.7%).

In the subgroups of “Elite Interest”, *60 Minutes* emphasized the topics of “Foreign/Diplomacy” (19.0%), “Health/Welfare” (14.3%), “Art/Culture” (14.3%), “Politics/Government” (9.5%), and “Social Conflict” (9.5%). However, *60 Minutes II* spent more topics related to “Social Conflict” (19.0%), “Health/Welfare” (14.3%) and

“Economics/Business” (9.5%). *CNN with Time* devoted more stories to “Health/Welfare” (20.7%), “Politics/Government” (10.3%), “Foreign/Diplomacy” (10.3%), “Social Conflict” (10.3%) and “Art/Culture” (10.3%). On the other hand, *CNN News Stand* devoted many stories to “Economics/Business” (24.8%), and also had a significant number of stories related to the topics of “Politics/Government” (8.4%) and “Science/Technology” (8.0%).

The topic of “Health/Welfare” was the most popular on *20/20* (9.2%), *Dateline* (8.2%) and *MSNBC* (13.0%). Besides, *20/20* also put an emphasis on “Politics/Government” (6.9%), *Dateline* on “Science/Technology” (6.8%), and *MSNBC* on “Education” (8.7%) and “Science/Technology” (8.7%) in the subgroup of “Elite Interest”. No one story topic was related to “Economics/Business”, “Foreign/Diplomacy”, “War/Defense” and “Art/Culture” on *20/20*, *Dateline* and *MSNBC*.

In the subgroups of “General Interest”, except for *CNN with Time* (6.9%), *CNN News Stand* (5.3%) and *Entertainment Tonight* (5.5%), “Crime/Court” was the most popular story topic and usually over 20% in the news magazines. Even *60 Minutes* and *60 Minutes II* devoted significant stories related to crime/court topics and *48 Hours* spent all of the stories on the single crime/court topic: *60 Minute* (19.0%), *60 Minutes II* (19.0%), *20/20* (26.4%), *Dateline* (30.1%), *MSNBC* (19.6%), *Inside Edition* (21.4%) and *Extra* (20.7%).

Except for “Crime/Court”, *20/20* devoted stories evenly in other topics: “Scandal” (12.6%), “Consumer Alert” (9.2%), “Entertainment/Spot” (10.3%) and “Human Interest/Myth” (12.6%). *Dateline* emphasized “Accident/Disaster” (16.4%), “Consumer Alert” (13.7%) and “Entertainment/Sports” (9.6%), and *MSNBC* focused on

“Accident/Disaster” (13.0%), “Consumer Alert” (10.9%), and “Human Interest/Myth” (19.6%).

In the syndicated programs, except for “Crime/Court”, “Entertainment/Sport” and “Scandal” were the most popular topics: *Entertainment Tonight* (75.5% and 16.6%), *Inside Edition* (30.3% and 20.9%) and *Extra* (32.6% and 20.7%). In addition, “Accident/Disaster” and “Human Interest/Myth” also were found to be significant on *Inside Edition* (11.9% and 9.0%) and *Extra* (7.0% and 14.0%).

In Table 19-2, if we examined the “time” of news stories, instead of the “number” of stories, we found that most of the percentages in each category were quite similar. However, the percentages of some categories had increased or decreased greatly because the S.D. of the stories is very large (Table 17). For example, the percentages of “Crime/Court” had increased from (30.1%) to (53.5%) of *Dateline* and from (19.6%) to (41.5%) of *MSNBC*. This was because their story times in “Crime/Court” were much larger than the average story time. Actually, most of the “time” percentages of “Crime/Court” in other news magazines had significantly increased from the “number” percentages, which means that the “Crime/Court” category not only had more stories but also allocated a longer time for each story.

Table 20 shows the Spearman’s correlation between each of the news magazines. The highly significant coefficients indicate the similarity of the topic rankings. For example, *60 Minutes*, *60 Minutes II* and *CNN with Time* ($r = 0.556 - 0.715$) are in a group; *20/20*, *Dateline* and *MSNBC* ($r = 0.580 - 0.795$) are in a group; and the three syndicated programs, *Entertainment Tonight*, *Inside Edition* and *Extra* ($r = 0.846 - 0.881$) are in a group. However, *48 Hours* is not associated with other news magazines

because of only focusing on the topic of “Crime/Court”. In addition, significant correlation ($r = 0.580 - 0.800$) exists between the groups of *20/20*, *Dateline* and *MSNBC* and the group of syndicated programs, because both of the groups emphasize news topics on “General Interests”.

Table 19-1. Categorization of news topics based on the “number” of stories

Program	Broadcasting Network										Cable			Syndication		
	CBS					ABC		NBC	MSNBC		CNN	Viacom	Viacom	TW		
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	DateLine	Weekend Magazine	CNN with Time	CNN News Stand	E. T.	Inside Edition	Extra				
# of Stories (1243)	21	21	7	49	87	73	46	29	226	290	201	242				
Politics/Government	9.5%	4.8%	0%	4.8%	6.9%	2.7%	0%	10.3%	8.4%	0%	0.5%	0%				
Economics/Business	4.8%	9.5%	0%	4.8%	0%	0%	0%	3.4%	24.8%	0%	0.5%	0.4%				
Foreign/Diplomacy	19.0%	4.8%	0%	7.9%	0%	0%	0%	10.3%	2.2%	0%	0%	0%				
War/Defense	0%	4.8%	0%	1.6%	0%	0%	0%	3.4%	4.0%	0%	0%	0%				
Social conflict	9.5%	19.0%	0%	9.5%	2.3%	1.4%	2.2%	10.3%	4.4%	0%	0.5%	0.8%				
Education	4.8%	0%	0%	1.6%	4.6%	1.4%	8.7%	3.4%	3.5%	0%	1.5%	0%				
Health/Welfare	14.3%	14.3%	0%	9.5%	9.2%	8.2%	13.0%	20.7%	3.1%	0%	2.0%	1.7%				
Science/Technology	4.8%	4.8%	0%	3.2%	0%	6.8%	8.7%	3.4%	8.0%	0%	1.0%	0.8%				
Art/Culture	14.3%	4.8%	0%	6.3%	0%	0%	0%	10.3%	3.5%	0%	6.0%	0%				
Elite Interest	81%	66.7%	0.0%	49.2%	23.0%	20.5%	32.6%	75.9%	61.9%	0.0%	6.0%	3.7%				
Sub total																
Crime/Court	19.0%	19.0%	100%	46.0%	26.4%	30.1%	19.6%	6.9%	5.3%	5.5%	21.4%	20.7%				
Scandal	0%	4.8%	0%	1.6%	12.6%	4.1%	0%	6.9%	0.4%	16.6%	20.9%	20.7%				
Accident/Disaster	0%	4.8%	0%	1.6%	5.7%	16.4%	13.0%	6.9%	15.5%	1.4%	11.9%	7.0%				
Consumer Alert	0%	0%	0%	0%	9.2%	13.7%	10.9%	0%	0%	0%	0.5%	1.2%				
Entertainment/Sport	0%	0%	0%	0%	10.3%	9.6%	4.3%	0%	16.8%	75.5%	30.3%	32.6%				
Human interest/Myt	0%	4.8%	0%	1.6%	12.6%	5.5%	19.6%	3.4%	0%	1.0%	9.0%	14.0%				
General Interest	19.0%	33.3%	100%	50.8%	77.0%	79.3%	67.4%	24.1%	38.1%	100.0%	94.0%	96.3%				
Sub total																
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%				
Niche Breadth	7.23	8.32	1.00	4.05	7.13	6.13	7.15	9.45	7.28	1.66	4.89	4.60				

Table 19-2. Categorization of news topics based on the “time” of stories (minutes)

Program	Broadcasting Network					Cable			Syndication		
	CBS			ABC	NBC	MSNBC	CNN	Viacom	Viacom	Viacom	
60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline	Weekend Magazine	CNN with Time	CNN News Stand	E.T.	Inside Edition	Extra
274.7	271.6	283.5	829.8	1062.4	1085.0	498.6	324.5	1226.6	487.8	597.2	577.1
21	21	7	49	87	73	46	29	226	290	201	242
Average story time (minutes)	12.9	40.5	16.9	12.2	14.9	10.8	11.2	5.4	1.7	3.0	2.4
Politics/Government	4.5%	0%	4.8%	4.3%	2.2%	0%	5.7%	9.4%	0%	0.2%	0%
Economics/Business	9.7%	0%	4.7%	0%	0%	0%	3.7%	18.7%	0	0.3%	0.2%
Foreign/Diplomacy	5.2%	0%	8.0%	0%	0%	0%	3.4%	1.3%	0	0%	0%
War/Defense	4.8%	0%	1.6%	0%	0%	0%	1.3%	3.3%	0	0%	0%
Social conflict	18.8%	0%	9.0%	3.6%	0.8%	0.7%	10.5%	5.8%	0	0.7%	0.7%
Education	0%	0%	1.6%	4.1%	1.1%	5.4%	3.5%	3.6%	0	2.4%	0%
Health/Wellfare	13.4%	0%	9.1%	9.1%	5.8%	5.0%	25.2%	3.8%	0	2.6%	1.9%
Science/Technology	4.8%	4.5%	3.1%	3.8%	3.3%	3.0%	3.4%	5.7%	0	1.1%	0.9%
Art/Culture	14.0%	0%	6.2%	0%	0%	0%	10.0%	5.9%	0	0%	0%
Elite interest	66.6%	0%	48.1%	21.2%	13.2%	14.1%	66.7%	57.4%	0.0%	7.2%	3.7%
Sub total											
Crime/Court	20.7%	19.6%	100%	47.4%	32.0%	53.5%	41.5%	11.7%	5.1%	6.2	23.4%
Scandal	0%	5.1%	0%	1.7%	14.7%	3.6%	0%	4.7%	0.3%	17.1	19.2%
Accident/Disaster	0%	4.3%	0%	1.4%	3.2%	8.8%	11.6%	13.3%	18.5%	1.4	13.0%
Consumer/Alert	0%	0%	0%	0%	9.9%	9.1%	6.6%	0%	0%	0	6.5%
Entertainment/Sport	0%	0%	0%	0%	8.6%	5.7%	2.3%	0%	18.6%	74.2	0.4%
Human interest	0%	4.3%	0%	1.4%	10.5%	6.1%	23.7%	3.6%	0%	23.6%	29.1%
General Interest	20.7%	33.4%	100.0%	51.9%	78.8%	86.8%	85.9%	33.3%	42.6%	100.0%	92.8%
Sub total											
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 20 Spearman's rho correlation of story topic categorization based on the "number" of stories

	60 Minutes	60 Minutes II	48 Hours	20/20	Dateline	MSNBC Weekend magazine	CNN & Time	CNN News Stand	E.T.	Inside Edition	Extra
60 Minutes	--										
60 Minutes II	.556* (.031)	--									
48 Hours	.418 (.121)	.438 (.102)	--								
20/20	-.216 (.440)	-.016 (.955)	.442 (.099)	--							
Dateline	-.216 (.440)	-.049 (.862)	.437 (.103)	.725** (.002)	--						
MSNBC Magazine	-.089 (.751)	.074 (.794)	.416 (.123)	.580* (.023)	.795** (.000)	--					
CNN & Time	.715** (.003)	.609* (.016)	.064 (.821)	-.114 (.686)	-.217 (.437)	-.184 (.511)	--				
CNN Newsstand	.040 (.887)	.183 (.513)	.124 (.660)	-.248 (.372)	.054 (.848)	-.151 (.591)	-.089 (.753)	--			
E.T.	-.381 (.161)	-.086 (.761)	.368 (.177)	.727** (.002)	.580* (.023)	.333 (.226)	-.245 (.379)	.112 (.692)	--		
Inside Edition	-.292 (.290)	-.024 (.933)	.376 (.167)	.800** (.000)	.765** (.001)	.611* (.016)	-.236 (.397)	.149 (.595)	.846** (.000)	--	
Extra	-.355 (.194)	.081 (.773)	.347 (.205)	.798** (.000)	.776** (.001)	.580* (.023)	-.257 (.355)	.004 (.990)	.850** (.000)	.881** (.000)	--

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

2. Difference in news subject

The niche breadths (NBs) of *20/20* (4.44) and *Dateline* (4.13) are higher than others, which means their stories are evenly distributed across different subjects. The smaller NBs mean that programs are more focused on specific subjects. For example, *60 Minutes* (2.96) and *CNN with Time* (2.42) are more focused on “Society/Policy Issues”. The syndicated programs devoted a significant proportion to “Celebrities”.

Over half of the subjects in *60 Minutes* (52.4%) and *CNN with Time* (55.2%) are related to the “Society/Public Issues”. Following are *CNN News Stand* (37.6%), *60 Minutes II* (28.6%), *Dateline* (24.7%), *20/20* (23.0%) and *MSNBC* (17.4%). The syndicated programs usually have very low percentages (<5%) related to public issues.

A significant percentage of “Corporation/Product” in *MSNBC* (30.4%), *Dateline* (21.9%) and *20/20* (13.8%) is present because they reported many stories related to consumer products or new medicine. *CNN News Stand* showed numerous stories about the business of corporations and new technologies, and had a very high percentage (36.3%) in “Corporation/Product”. Because *Entertainment Tonight* introduced many movies and TV programs, it also had high percentage (28.3%) here.

Most of them showed approximately 10%-15% of “Famous Figure”, which included famous politicians, businessmen or writers, but excluded celebrities. “Celebrities” are the most popular features in the syndication programs: *Entertainment Tonight* (58.3%), *Inside Edition* (48.8%) and *Extra* (46.3%), and *20/20* (16.1%) and *Dateline* (8.2%) also have significant percentages here.

Except for *Entertainment Tonight* (2.4%) and *CNN News Stand* (5.8%), other news magazines had very high percentages of stories using “General Public” as the main

subject: *48 Hours* (85.7%), *MSNBC* (43.5%), *60 Minutes II* (38.1%), *Dateline* (34.2%), *20/20* (33.3%), *CNN with Time* (31%) and *60 Minutes* (19.0%). This is because most of the “Crime/Court”, “Accident/Disaster” and “Human Interest/Myth” topics are related to the everyday life of the general public.

In Table 21-2, most of the percentages based on “time” of stories are similar to those based on “number” of stories. However, because S.D of the story times in *Dateline* and *MSNBC* are large, their percentages of “Society/Public Issues”, “Corporation/Service” and “General Public” had changed. In the “Society/Public Issues”, *Dateline* had decreased from (24.7%) to (12.7%) and *MSNBC* had decreased from (17.4%) to (8.6%). In the “Corporation/Product” category, *Dateline* lost percentage from (21.9%) to (11.8%) and *MSNBC* lost percentage from (30.4%) to (16.4%). On the other hand, *Dateline* had an increased percentage of “General Public” based on time from (34.2%) to (55.1%), and *MSNBC* increased from (43.3%) to (67.1%). This is because most stories related to ‘Society/Public Issues’ and ‘Corporation/Service’ on *Dateline* and *MSNBC* are shorter, but on the other hand, the story times related to “General Public”, like “Crime/Court” or “Accident/Disaster” are usually extremely long.

Table 21-1. Percentage of public issues or celebrities as the subject based on “story”

	Broadcasting Network						Cable			Syndication				
	CBS						ABC	NBC	MSNBC	CNN		Viacom	Viacom	TW
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline	Weekend Magazine	CNN with Time	CNN News Stand	E.T.	Inside Edition	Extra		
Program														
Total # of stories (1243)	21	21	7	49	87	73	46	29	226	290	201	242		
Society/Public issue	52.4%	28.6%	0.0%	27.0%	23.0%	24.7%	17.4%	55.2%	37.6%	1.4%	4.0%	4.5%		
Corporation/Product	4.8%	4.8%	0.0%	3.2%	13.8%	21.9%	30.4%	3.4%	36.3%	28.3%	5.0%	6.2%		
Famous figure	14.3%	14.3%	14.3%	14.3%	12.6%	9.6%	4.4%	10.3%	14.6%	9.7%	8.5%	5.8%		
Celebrity	4.8%	0.0%	0.0%	1.6%	16.1%	8.2%	4.3%	0.0%	2.2%	58.3%	48.8%	46.3%		
General public	23.8%	52.4%	85.7%	53.9%	34.4%	35.6%	43.5%	31.0%	9.4%	2.4%	33.8%	37.2%		
Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%		
Niche Breadth	2.96	3.71	1.32	3.07	4.44	4.13	3.17	2.42	3.34	2.33	2.88	2.79		

Table 21-2. Percentage of public issues or celebrities as the subject based on “time” (minutes)

	Broadcasting Network						Cable			Syndication		
	CBS				ABC	NBC	MSNBC	CNN		Viacom	Viacom	TW
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline	Weekend Magazine	CNN with Time	CNN News Stand	E.T.	Inside Edition	Extra
Program												
Total time of stories	274.7	271.6	283.5	829.8	1062.4	1085.5	498.6	324.5	1226.6	487.8	597.2	577.1
Society/Public issue	50.9%	28.9%	0.0%	26.3%	19.0%	12.7%	8.6%	51.1%	36.5%	1.4%	5.5%	5.1%
Corporation/Product	4.6%	4.5%	0.0%	3.0%	12.7%	11.8%	16.4%	3.9%	29.2%	26.6%	5.8%	6.1%
Famous figure	14.8%	14.2%	14.2%	14.4%	10.0%	13.0%	2.5%	8.1%	21.0%	11.0%	9.7%	5.3%
Celebrity	4.8%	0.0%	0.0%	1.6%	16.4%	6.3%	5.4%	0.0%	2.8%	58.6%	40.6%	42.6%
General public	25.0%	52.4%	85.8%	54.7%	41.9%	56.2%	67.1%	36.8%	10.5%	2.4%	38.5%	40.8%
Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

3. Difference in breaking/investigative and uniqueness/duplication news

“Breaking” news means that the story happened, was produced and shown within one week. Because *CNN News Stand* is designed to report the most important news in one day, the percentage of breaking news is high (31.9%). Also, since *CNN with Time* is designed to report the important news in one week, the percentage of breaking news is also high (27.6%). Other syndicated programs usually show many headline stories related to celebrities and also have high percentage of breaking news: *Entertainment Tonight* (23.4%), *Inside Edition* (38.8%) and *Extra* (22.3%).

On the broadcast networks, *20/20* (29.9%) and *Dateline* (23.7%) have higher percentages of breaking news, because they have up to four or five programs weekly and need more stories as fill-ins. On the other hand, *60 Minutes* and *60 Minutes II* usually devote several weeks or months to do investigative stories, and they have a lower percentage of the breaking news. Since the stories on *48 Hours* were one hour long and related to crime/court, they were usually shown with dramatic elements and took longer to produce. A large percentage of MSNBC stories directly copied from *Dateline* were found. Usually those stories are not related to the breaking stories so MSNBC (10.3%) did not have a high percentage here.

For syndicated programs, many stories related to celebrities or accident/disaster are very similar and therefore the duplication of stories is high: *Entertainment Tonight* (40.0%), *Inside Edition* (49.8%) and *Extra* (45.5%). *CNN News Stand* (27.6%) usually reported the daily headline news stories, which were likely to have similar topics with other news. In addition, several stories on *CNN with Time* were repackaged and rebroadcast on *CNN News Stand* (36.7%), which made both of them present duplicated

stories. *CNN News Stand* also reported a large number of accident/disaster topics and introduced many movie previews, which were similar to *Entertainment Tonight*.

The duplicated stories on *20/20* and *Dateline* are also high (41.4% and 31.5%) and many of them are similar to each other or the syndicated programs. A very high percentage of *MSNBC* stories (64.5%) were directly copied from *Dateline*. Most stories on *60 Minutes* and *60 Minutes II* are unique, and the crime stories on *48 Hours* are not duplicates of others either. In Table 22-3, most of the percentages based on “time” of stories are similar to those in Table 22-1 and 22-2.

Table 22-1. Percentage of breaking/investigative topics based on “number” of stories

	Broadcasting Network						Cable			Syndication			
	CBS						ABC	NBC	MSNBC	CNN	Viacom	TW	
Program	60 Minutes	60 Minutes II	48 Hours	CBS	20/20	Dateline			Weekend Magazine	CNN with Time	E.T.	Inside Edition	Extra
Total # of stories (1243)	21	21	7	49	87	73			46	29	290	201	242
Breaking	4.8%	9.5%	0.0%	4.8%	29.9%	23.7%			10.3%	27.6%	23.4%	38.8%	22.3%
Investigative	95.2%	90.5%	100.0%	95.2%	70.1%	76.3%			89.7%	72.4%	76.6%	61.2%	77.7%

Table 22-2. Percentage of uniqueness/duplication topics based on “number” of stories

Program	60 Minutes 21	60 Minutes II 21	48 Hours 7	CBS 49	20/20 87	Dateline 73	Weekend Magazine 46	CNN with Time 29	CNN News Stand 226	E.T. 290	Inside Edition 201	Extra 242
Total # of stories												
Unique	95.2%	90.5%	85.7%	90.5%	58.6%	68.5%	35.5%	72.4%	63.3%	59.7%	50.2%	54.5%
Duplicated	4.8%	9.5%	14.3%	9.5%	41.4%	31.5%	64.5%	27.6%	36.7%	40.0%	49.8%	45.5%
Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Table 22-3. Percentage of breaking/investigative and uniqueness/duplication topics based on “time” of stories

Program	60 Minutes 274.7	60 Minutes II 271.6	48 Hours 283.5	CBS 829.8	20/20 1062.4	Dateline 1085	Weekend Magazine 498.6	CNN with Time 324.5	CNN News Stand 1226.6	E.T. 487.8	Inside Edition 597.2	Extra 577.1
Total time of stories												
Breaking	4.9%	9.7%	0.0%	4.8%	22.8%	22.4%	13.4%	31.4%	35.4%	23.3%	35.1%	19.6%
Investigative	95.1%	90.3%	100.0%	95.2%	77.2%	77.6%	86.6%	68.6%	64.6%	76.7%	64.9%	80.4%
Unique	95.1%	90.3%	86.4%	90.6%	64.3%	74.0%	45.5%	80.1%	56.0%	58.3%	54.0%	58.4%
Duplicated	4.9%	9.7%	13.6%	9.4%	35.7%	26.0%	54.5%	19.9%	44.0%	41.7%	46.0%	41.6%
Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

4. Difference in special formats

In Table 23, using dramatic image/music topics to raise audiences' emotional feelings is the most popular strategy to attract audience attention. The stories of "Crime/Court" and "Disaster/Accident" usually mixed with these dramatic elements. For example, *48 Hours* (71.4%), *20/20* (12.6%), *Dateline* (23.3%), *MSNBC* (17.4%), and even in *60 Minutes II* (19.0%) exhibited these kinds of ingredients. Although *Inside Edition* and *Extra* had many crime/court related stories, most of their stories were shown in only two to five minutes and brought less dramatic emotional feelings.

Except for the emotional feelings, many of the syndicated stories were accompanied with "Nude/Sex" images: *Entertainment Tonight* (11.0%), *Inside Edition* (12.4%) and *Extra* (22.7%). In addition, even *20/20* (10.3%) and *Dateline* (9.6%) had many stories related to these images.

A significant proportion of *Dateline* (9.6%) and *20/20* (10.3%) news used hidden-cameras to investigate stories. The on-line live participation is another special strategy for *Dateline* to let the audience be involved in the programs (19.2%). Most of the stories were related to "Crime/Court", and audiences pretended to be jurors and voted on-line. Only *CNN News Stand* often uses "Live-Link" to report stories and to debate on-screen (23.9%), because most of the stories were produced in one day and did not allow enough time to be investigated.

Table 23. Characteristics or technical methods to attract audiences

	Broadcasting Network							Cable			Syndication		
	CBS				ABC	NBC	MSNBC	CNN		Viacom	Viacom	TW	
Program	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline	Weekend Magazine	CNN with Time	CNN News Stand	E.T.	Inside Edition	Extra	
Total # of stories (1243)	21	21	7	49	87	73	46	29	226	290	201	242	
Emotional feeling	4.8%	19.0%	71.4%	31.8%	22.5%	23.3%	17.4%	10.3%	3.1%	7.9%	13.4%	2.5%	
Nude/Sexy image	0.0%	0.0%	0.0%	0.0%	10.3%	9.6%	2.2%	0.0%	0.0%	11.0%	12.4%	22.7%	
Hidden/Camera	4.8%	0.0%	0.0%	1.6%	10.3%	9.6%	2.2%	0.0%	0.0%	0.0%	1.0%	1.2%	
On-line Court	0.0%	4.8%	0.0%	1.6%	4.6%	19.2%	0.0%	0.0%	1.3%	2.4%	1.0%	2.5%	
Live Link	4.8%	0.0%	0.0%	1.6%	4.6%	1.4%	0.0%	3.4%	23.9%	0.7%	0.0%	0.0%	
None	90.5%	61.9%	28.6%	60.3%	66.7%	41.4%	78.2%	86.3%	76.1%	74.5%	65.7%	68.2%	

Note: Some stories may have several special formats while others have none.

C. Advertising Categorization

The large niche breadths (NBs) of advertising categorization means that the news magazines can attract a wide variety of advertisers, such as *20/20* (11.01), *Dateline* (10.83) and *48 Hours* (9.92). The niche breadths of *60 Minutes* (6.92), *60 Minutes II* (7.76), MSNBC (5.89) and CNN programs (7.65 and 5.16) are much smaller, which usually focus on high socioeconomic advertising, but not food or apparel. The niche breadths of the syndication are not very large either, *Entertainment Tonight* (7.67), *Inside Edition* (9.27), and *Extra* (7.05), but they focus on “General Product” advertising, which targets the general public.

From Table 24, except for *60 Minutes* and *60 Minutes II*, most of the broadcast and syndication programs have large percentages in “General Consumer Product”: *Entertainment Tonight* (59.3%), *Inside Edition* (53%), *Extra* (33.7%), *48 Hours* (41.4%), *20/20* (36.3%) and *Dateline* (39.2%). On the other hand, *60 Minutes*, *60 Minutes II* and the three cable programs have smaller percentage in the general consumer products: *60 Minutes* (14.0%), *60 Minutes II* (15.1%), MSNBC (16.5%), *CNN with Time* (8.3%) and *CNN Stand News* (9.7%). However, “Medicine/Health” still takes a significant proportion in most of the programs. It should also be noted that almost no “Apparel” advertising is present in cable programs and only constitutes a small percentage on *60 Minutes* (0.6%) and *60 Minutes II* (0.3%). In addition, no “Personal Care” advertising was found in CNN programs.

Most of the “Electronics” and “Telecommunication” advertising was found in significant proportions in all programs. “Automotive” was the popular advertising in all programs with most of them over 10%. In addition, the three cable news programs have

very large percentages in “Computer/Internet”: *MSNBC* (32.2%), *CNN with Time* (19.5%) and *CNN News Stand* (37.2%).

The large percentages of “Financial Service” were found on *60 Minutes* (27.3%), *60 Minutes II* (19.5%), *CNN with Time* (22.0%) and *CNN News Stand* (18.2%). Following those are *48 Hours* (10.8%), *20/20* (9.7%), *MSNBC* (10.6%) and *Dateline* (5.3%). Only small percentages of “Financial Service” were found in syndicated programs. In addition, the most significant percentages of “Travel/Resorts” were found in the cable programs: *CNN with Time* (13.2%), *CNN News Stand* (8.8%) and *MSNBC* (3.7%).

Large percentages of “Network Programming Promotion” were found in broadcasting and cable networks: *60 Minutes* (18.4%), *60 Minutes II* (20.5%), *48 Hours* (20.9%), *20/20* (17.0%), *Dateline* (18.0%) and *MSNBC* (15.4%). In addition, some of the news magazines spend a portion of advertising time to promote their own programs: *20/20* (3.9%), *Dateline* (3.6%), *CNN with Time* (3.9%), *Inside Edition* (4.5%) and *Extra* (4.6%). Because the program *Extra* was shown at midnight, a very large percentage (27.9%) of “Adult” advertising was found and included in the “Other” category.

In Table 25, the Spearman’s correlation coefficients show that *60 Minutes* and *60 Minutes II* are very similar in advertising ranking with $r = 0.826$. They also have moderate relationships with the three cable programs with $r = 0.538 - 0.765$. The three cable programs have high coefficients with $r = 0.777 - 0.855$. *20/20*, *Dateline* and *MSNBC* have very high coefficients between them ($r = 0.811 - 0.954$). They also have moderate relationships with the three syndicated programs ($r = 0.518 - 0.641$). The three

syndicated tabloids have strong relationships of advertising rankings among them ($r = 0.775 - 0.892$).

Table 26 shows the percentages of advertising categorization in network, cable, spot and syndication. The percentages of “Food/Restaurant” (23.1%, 18.2%), “Home Hardware” (8.3%, 11.6%) and “Personal Care” (8.6%, 5.9%) are extremely high in both broadcast and cable networks. However, comparing these results with Table 24, those percentages of categories are a little smaller in network news magazines and significantly low in cable news magazines.

On the other hand, the percentages of “Financial and Insurance” (5.6%, 8.4%) and “Computer and Software” (2.7%, 3.1%) are much lower in both broadcast and cable news magazines, which means that the broadcast and cable news magazines can attract audiences with higher socioeconomic demographics than other programs.

Table 27 shows the demographic data of audiences from Simon Marketing Research 1997. It shows that the older audiences have a higher percentage in broadcast and CNN network, especially for *60 Minutes*. The younger audiences were found in MSNBC and the syndication programs. Males have a higher percentage in CNN network and females have a higher percentage in *20/20*, *Dateline* and the syndicated programs. The audiences of CNN programs have significantly higher education, include more professional managers, and earn larger incomes than audiences of other news magazines.

Table 24. Percentage of advertising categorization in television news magazines

Program	Broadcasting Network										Cable		Syndication	
	CBS				ABC	NBC	MSNBC	CNN	Viacom	Viacom	TW			
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline	Weekend Magazine	CNN with Time	CNN News Stand	E.T.	Inside Edition	Extra		
Average # of nat'l 30 second spot	22.9	21.2	23.9	22.7	23.6	24.8	27.2	22.7	24.2	15.4	13.6	15.8		
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%		
General	13.0%	15.1%	41.4%	23.8%	34.3%	39.2%	16.5%	8.3%	9.7%	59.3%	53.0%	33.7%		
Food/Restaurant	2.4%	1.4%	8.7%	4.6%	10.9%	12.7%	2.9%	3.3%	1.1%	23.6%	17.2%	11.7%		
Home hardware	1.6%	2.0%	9.0%	4.3%	6.2%	6.6%	1.8%	1.1%	1.0%	18.2%	12.4%	6.4%		
Apparel	0.6%	0.3%	7.8%	3.0%	5.0%	5.0%	0%	0%	0%	3.7%	1.7%	5.3%		
Personal Care	1.2%	3.3%	3.9%	2.8%	4.5%	5.2%	1.2%	0%	0%	5.3%	6.2%	5.1%		
Medicine/Health	7.2%	7.4%	10.2%	8.3%	6.4%	6.0%	8.0%	3.9%	3.2%	3.5%	11.3%	3.5%		
Movie/Video/Media	0%	0.7%	1.8%	0.8%	3.8%	3.7%	2.6%	0%	4.4%	5.0%	4.2%	2.7%		
High-Tech	27.1%	30.0%	19.5%	25.2%	28.8%	28.3%	50.4%	35.6%	50.4%	29.4%	19.0%	25.2%		
Electronics	5.6%	2.0%	2.7%	3.5%	1.9%	3.0%	2.0%	1.7%	1.5%	5.8%	8.5%	4.8%		
Automotive	8.0%	11.2%	5.1%	8.1%	8.7%	9.0%	14.1%	10.5%	6.0%	14.1%	15.8%	8.2%		
Telecommunication	1.9%	3.3%	6.0%	3.3%	4.6%	4.9%	2.1%	6.9%	5.7%	8.4%	2.1%	4.1%		
Computer/On-line	11.6%	13.5%	5.7%	10.0%	13.6%	11.4%	32.2%	19.5%	37.2%	1.1%	0%	1.9%		
Financial/Resort	37.0%	28.0%	13.5%	25.9%	12.3%	9.0%	16.6%	40.6%	32.4%	2.4%	4.2%	0.8%		
Financial service	27.5%	19.5%	10.8%	19.1%	8.7%	5.3%	10.6%	22.0%	18.2%	1.6%	2.8%	0.3%		
Express mail	6.6%	4.4%	1.8%	4.3%	2.7%	2.3%	2.3%	3.3%	2.8%	0%	0%	0%		
Travel/Resorts	1.6%	1.4%	0.3%	0.7%	0.8%	0.7%	3.7%	13.2%	8.8%	0.8%	1.6%	0%		
Jewelry/Watches	1.3%	1.7%	0.6%	0.8%	1.1%	0.7%	0%	2.1%	2.3%	0%	0%	0.5%		
Gov. & Org.	2.0%	2.0%	1.5%	1.6%	2.0%	0.9%	0%	0%	0.1%	1.5%	0.8%	1.8%		
Others	1.5%	2.8%	3.0%	1.8%	3.8%	1.0%	1.0%	2.9%	2.4%	4.6%	2.1%	3.1%		
Promotion	19.4%	22.5%	21.5%	21.1%	20.9%	21.6%	15.7%	12.7%	5.0%	2.8%	13.5%	12.6%		
Network/local	18.4%	20.5%	20.9%	19.9%	17.0%	18.0%	15.4%	8.8%	4.3%	2.5%	9.0%	8.0%		
Program AD	1.0%	2.0%	0.6%	1.2%	3.9%	3.6%	0.3%	3.9%	0.7%	0.3%	4.5%	4.6%		
Niche Breadth	6.92	7.76	9.92	8.93	11.01	10.83	5.89	7.65	5.16	7.67	9.27	7.05		

Table 25 Spearman's rho correlation of story topics categorization based on number of stories

	60 Minutes	60 Minutes II	48 Hours	20/20	Dateline	MSNBC Weekend magazine	CNN & Time	CNN News Stand	E.T.	Inside Edition	Extra
60 Minutes	--										
60 Minutes II	.842** (.000)	--									
48 Hours	.333 (.208)	.374 (.154)	--								
20/20	.386 (.140)	.417 (.108)	.825** (.000)	--							
Dateline	.306 (.250)	.378 (.149)	.811** (.000)	.954** (.000)	--						
MSNBC Magazine	.652** (.006)	.548* (.028)	.347 (.188)	.558* (.025)	.561* (.024)	--					
CNN & Time	.765** (.001)	.654** (.006)	.269 (.313)	.311 (.242)	.264 (.324)	.777** (.000)	--				
CNN Newsstand	.623** (.010)	.514* (.042)	.032 (.905)	.190 (.481)	.112 (.680)	.807** (.000)	.855** (.000)	--			
E.T.	-.159 (.556)	-.106 (.695)	.491 (.053)	.456 (.076)	.572* (.021)	.049 (.858)	-.207 (.441)	-.267 (.318)	--		
Inside Edition	-.016 (.952)	.007 (.980)	.557* (.025)	.478 (.061)	.607* (.013)	.258 (.335)	-.072 (.790)	-.167 (.537)	.863** (.000)	--	
Extra	-.229 (.294)	-.153 (.572)	.518* (.040)	.524 (.037)	.641* (.007)	-.063 (.815)	-.309 (.244)	-.448 (.082)	.892** (.000)	.775** (.000)	--

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

Table 26. Advertising in television

	Network	Cable	Spot TV	Syndication
Food/Restaurant/Beverage/Beer	23.1%	18.2%	16.8%	26.1%
Home hardware	8.3%	11.6%	3.0%	10.8%
Apparel/Shoes	2.4%	3.0%	0.5%	1.3%
Personal Care	8.6%	5.9%	1.5%	11.6%
Medicine/Health	9.4%	6.6%	1.6%	12.6%
Movie/Video/Media	5.4%	4.8%	4.4%	5.5%
Electronics	1.8%	2.8%	0.7%	2.6%
Automotive	14.8%	10.0%	24.8%	6.4%
Telecommunication	3.9%	5.5%	4.3%	7.8%
Computer and Software	2.7%	3.1%	0.8%	0.8%
Financial and Insurance	5.6%	8.4%	6.2%	3.1%
Jewelry and Watch	0.2%	0.2%	0.1%	0.3%
Travel/Resorts	0.9%	2.6%	2.8%	0.7%
Government and Organization	1.1%	0.9%	4.6%	0.4%
Retail	7.0%	5.6%	17.6%	4.2%
Local service and amusement	0.2%	2.2%	6.7%	1.6%
Others	4.8%	8.9%	4.2%	4.2%
Total	100.0%	100.0%	100.0%	100.0%

Note: 1. The total advertising here does not include Network/Local programming promotion, so the percentage of each category is around 20% more than the content analysis of advertising.

2. Retail includes Wal-Mart, Kmart, Home Depot, Best Buy, Circuit City, J.C. Penney, and Sears, which are included in Home hardware, Electronics, and Apparel in the content analysis of advertising.

Source: Advertising Age, September 4, 1999.

Table 27. Percentage of Audience Demographics in terms of age, sex, education, occupation, and income

Broadcasting Network										Cable				Syndication			
CBS				ABC	NBC	MSNBC	CNN		Viacom	Viacom	TW						
Survey Population	60 Minutes	48 Hours	20/20	Dateline	News Network	CNN with Time	CNN Prime News	E.T.	Inside Edition	Extra							
Age																	
18-34	33.1%	22.7%	23.4%	71	86	133	19.7%	59	30.9%	93	31.5%	95	40.3%	122			
35-49	31.9%	25.2%	35.2%	110	100	94	24.4%	76	34.6%	109	30.7%	96	34.9%	109			
50+	35.0%	61.2%	41.4%	118	111	74	47.7%	137	33.6%	96	37.9%	108	24.8%	71			
Sex																	
Male	47.9%	50.1%	45.1%	94	92	101	54.8%	114	41.0%	86	38.7%	81	46.2%	96			
Female	52.1%	53.4%	54.9%	105	108	99	45.2%	87	59.0%	113	61.3%	118	53.8%	103			
Education																	
High School	58.9%	57.1%	59.7%	101	101	96	51.0%	86	57.9%	98	61.2%	104	61.6%	105			
College 1-3	19.8%	17.9%	19.1%	97	105	110	19.6%	99	21.6%	109	24.3%	122	21.4%	108			
College graduate	21.3%	23.1%	21.2%	100	94	102	29.4%	138	20.5%	96	14.5%	68	17.0%	80			
Occupation																	
Professional/Manager	18.3%	16.3%	19.1%	104	97	100	20.4%	112	19.8%	108	10.8%	59	15.9%	86			
Technical/Clerical/Sale	19.0%	14.0%	19.2%	101	105	119	19.3%	101	16.8%	88	19.3%	101	17.0%	89			
Labor worker	24.7%	15.1%	19.8%	80	79	105	19.4%	76	20.2%	82	21.2%	86	27.2%	110			
Unemployment or homemaker	13.3%	10.4%	13.9%	104	119	85	7.7%	58	16.7%	125	19.2%	144	18.2%	136			
Retired	17.8%	35.9%	21.4%	120	113	82	24.1%	136	12.4%	70	22.8%	128	13.6%	76			
Individual Income																	
\$40,000 and more	14.2%	15.1%	15.8%	111	97	96	18.5%	130	14.0%	97	8.2%	58	10.9%	76			
\$15,000-\$39,999	29.3%	22.3%	26.8%	91	93	103	25.1%	86	28.7%	98	25.6%	88	29.9%	102			
\$14,999 and less	19.7%	11.8%	16.8%	85	90	120	16.4%	83	21.3%	108	18.2%	92	24.0%	122			

Note: 1. The index is referred to the survey population, which is assumed to be 100. 2. The individual income did not include the unemployed or the retired.

Source: Simon Marketing Research, 1997.

D. The Institution and Demographics of News Sources

The niche breadths (NBs) of *48 Hours* (3.81) and *Entertainment Tonight* (2.32) are extremely small because the news sources of *48 Hours* skewed to “Police/Prosecutor” and “Doctor/Psychologist”, and *Entertainment Tonight* skewed to “Celebrities” and “Journalists”. *CNN with Time* has higher NB = 8.77 and has the news sources evenly taken from all categories except for “Celebrities”.

Table 28-1 showed the percentages of institutions of news sources. The source of “Government/Military” was highly represented in *60 Minutes* (19.0%), *60 Minutes II* (18.4%), and *CNN with Time* (14.4%). Following that are *CNN News Stand* (9.7%), *MSNBC* (8.7%) and *Dateline* (8.2%). “Business/Analysts” usually appears in *CNN News Stand* (18.8%), and *60 Minutes* (7.6%) as well as *60 Minutes II* (8.2%) also had significant sources from business.

The percentages of “Police/Prosecutor” were high in most news magazine programs, especially in *48 Hours* (23.6%), *Dateline* (16.0%) and *MSNBC* (10.5%). Other programs also had significant percentages of sources from police officers and prosecutors: *20/20* (8.9%), *Inside Edition* (9.1%), *Extra* (7.7%), *60 Minutes* (7.6%) and *60 Minutes II* (7.2%). The percentages of the “Lawyer” category were high in *60 Minutes* (8.6%) and *60 Minutes II* (6.1%) and most of other news magazines had approximate 5.0%.

The percentages of “Doctor/Psychologist” were high in *20/20* (14.1%), *MSNBC* (12.2%), *48 Hours* (10.4%) and *Dateline* (9.9%). *Inside Edition* (7.0%), *Extra* (7.7%) and *CNN with Time* (6.8%) also had significant sources from doctors and psychologists. Except for *48 Hours* (1.9%) and *CNN News Stand* (1.6%), the percentages of

“Academics/Expert” were approximately 5.0% in most network and cable news magazines. The percentages of “Interest Group” were significantly high in *60 Minutes* (5.7%), *60 Minutes II* (5.1%) and *CNN with Time* (5.3%).

The percentages of “Celebrity” usually were high in the syndicated programs: *Entertainment Tonight* (62.6%), *Inside Edition* (16.7%) and *Extra* (16.3%). In addition, *20/20* (8.6%) and *CNN News Stand* (10.2%) also had significant sources from celebrities. The percentage of “Journalists” was very high in CNN news magazines and the syndicated programs: *CNN News Stand* (28.1%), *CNN with Time* (15.2%), *Entertainment Tonight* (16.7%), *Inside Edition* (11.6%) and *Extra* (15.7%). In addition, the percentages of “Book Author” sources were significantly high in the syndication programs: *Entertainment Tonight* (7.8%), *Inside Edition* (6.1%) and *Extra* (6.2%).

Except for *Entertainment Tonight* (6.8%) and *CNN News Stand* (12.0%), most news magazine programs usually had one-third to two-thirds news sources and were categorized into “Working Class” and “Middle Class”. This is because most of those news sources usually appeared as “Friends or Relatives” of the subject without specific information so that they could not be coded into a specific category. In addition, “Suspect/Criminal” and “Victim/Survival” sources were also found to be a significant percentage in most programs.

In Table 28-1, we coded the news sources without considering how long they appeared, but the percentages in Table 28-2 were weighed with frequency.¹¹ Except for some changes, most of the results were consistent with those of Table 28-1. The

¹¹ Originally, we tried to measure the time of each news source. However, without a special computer program, it was almost impossible to measure the time for over three thousand news sources. Therefore, instead of measuring time, we measured the frequency of each news sources. Because the time of each frequency was not equal, there may be some bias in adopting this measurement. But at least this

percentage increased in Table 28-2 and meant that the time of news source was longer than the average. For example, the percentage of “Government/Military” has been increased in *60 Minutes* (19.0% to 24.3%), and the percentage of “Business/Analyst” in *60 Minutes II* also increased (8.2% to 13.2%). The “Celebrity” percentage on *20/20* increased (8.6% to 13.6%) and “Journalist” on *CNN News Stand* increased too (28.1% to 33.5%).

On the other hand, the percentages decreased in Table 28-2 and meant that the news source usually appears for a short time. For example, “Doctor/Psychologist” on *48 Hours* decreased (from 10.4% to 4.1%). “Police/Prosecutor” on *Dateline* decreased (16.0% to 12.7%). “Government/Military” on *CNN with Time* decreased (14.4% to 9.8%).

From Table 29, the significantly large coefficients of Spearman’s correlation indicate that some news magazines have similar rankings of news sources. The coefficient between *60 Minutes* and *60 Minutes II* is very high ($r = 0.955$). The coefficients among *48 Hours*, *20/20*, *Dateline* and *MSNBC* are also significant ($r = 0.658 - 0.822$). The coefficient between *Inside Edition* and *Extra* is very high (0.950), and they have moderate coefficients with *Entertainment Tonight* ($r = 0.560 - 0.611$).

Table 30 showed the percentages of demographics of news sources. Generally, the males appeared more often as news sources than the females did in news magazines. Especially on *60 Minutes* (75.2%), *60 Minutes II* (75.6%) and *CNN News Stand* (75.8%), over three-quarters of their news sources came from males. On the other hand, the females usually appeared in the syndicated programs more frequently than in most of the

measurement tried to consider the time effect and this is the best that can be done without better technological support.

network and cable news magazines. Although the percentages of “Female” were not over 50%, they were higher on the syndicated programs: *Entertainment Tonight* (44.7%), *Inside Edition* (41.0%) and *Extra* (40.2%). The percentage of “Female” on *48 hours* (42.5%) was similar to the syndicated programs.

Most of the news sources came from the whites, especially for the syndicated programs where the whites took nearly 90%: *Entertainment Tonight* (90.3%), *Inside Edition* (93.0%) and *Extra* (89.9%). *CNN News Stand* (92.1%) also had a high percentage of white sources. Minorities appeared more often as the news sources in *60 Minutes*, *60 Minutes II*, *48 Hours* and *CNN with Time*. The percentages of “Blacks” were higher in *60 Minutes* (13.3%), *60 Minutes II* (20.4%), *48 Hours* (12.3%) and *CNN with Time* (12.9%).

The age groups of news sources were skewed to the older population in *60 Minutes*, *60 Minutes II* and CNN programs. In the age group over 65 years old, *60 Minutes* was 6.7% and *60 Minutes II* was 7.1%. In the age group 51 – 65 years old, *60 Minutes* was 47.6%; *60 Minutes II* (48.0%); *CNN with Time* (43.9%); and *CNN News Stand* (45.5%). The majority of age groups in other news magazines were usually in the 36 – 50 years old category. In the syndicated programs, the age group of 21 – 35 year olds also had significant proportions: *Entertainment Tonight* (21.8%), *Inside Edition* (17.9%) and *Extra* (21.4%).

Table 28-1. The percentages of institutions of news sources

Program	Broadcasting Network						Cable			Syndication		
	CBS			ABC			NBC			MSNBC		
Program	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	ABC	Duane	NBC	CNN with Time	CNN	Weekend Magazine	CNN News Stand
Total # of frequency	105	98	106	309	405	343	8.2%	2.9%	132	442	172	442
Government/Army	19.0%	18.4%	0.9%	12.6%	4.7%	8.2%	8.2%	0.6%	14.4%	9.7%	8.7%	9.7%
Business/Analyst	7.6%	8.2%	0.9%	5.5%	4.0%	2.9%	2.9%	0.6%	5.5%	18.8%	2.3%	18.8%
Police/Prosecutor	7.6%	7.1%	23.6%	13.6%	8.9%	16.0%	16.0%	5.0%	4.5%	2.5%	10.5%	2.5%
Lawyer	8.6%	6.1%	5.5%	4.7%	4.0%	4.0%	4.0%	5.0%	4.5%	1.8%	2.9%	1.8%
Doctor/Psychologist	4.8%	4.1%	10.4%	6.5%	14.1%	9.9%	9.9%	4.7%	6.8%	1.2%	2.9%	1.2%
Academics/Expert	4.8%	5.1%	1.9%	2.9%	4.0%	4.7%	4.7%	5.2%	6.0%	1.6%	5.2%	1.6%
Interest Group	5.7%	5.1%	0.0%	2.9%	2.2%	0.6%	0.6%	5.3%	5.3%	0.9%	0.6%	0.9%
Celebrity	3.8%	4.1%	1.9%	3.2%	2.2%	2.0%	2.0%	4.7%	4.5%	0.0%	4.7%	0.0%
Journalist	1.9%	2.0%	0.9%	1.6%	1.5%	5.2%	5.2%	1.2%	15.1%	10.2%	1.7%	10.2%
Book Author	1.9%	3.1%	0.9%	1.9%	3.0%	1.2%	1.2%	1.7%	3.0%	3.6%	1.7%	3.6%
Student/Children	0.0%	1.0%	1.8%	2.3%	2.0%	1.2%	1.2%	2.9%	3.6%	3.4%	2.9%	3.4%
Working Class	2.9%	2.0%	11.3%	5.5%	10.1%	10.8%	10.8%	12.2%	5.3%	2.7%	12.2%	2.7%
Middle Class	29.5%	33.7%	40.7%	35.3%	30.6%	29.2%	29.2%	33.1%	21.2%	9.3%	33.1%	9.3%
Niche Breadth	6.51	5.78	3.81	5.68	6.73	6.72	6.72	6.02	8.77	6.69	6.02	6.69
Work & Middle Class	32.4%	35.7%	53.8%	38.8%	40.7%	40.0%	40.0%	45.3%	26.5%	12.0%	45.3%	12.0%
Friend/Relative	19.0%	18.3%	35.6%	24.6%	20.0%	18.7%	18.7%	18.0%	14.4%	5.2%	18.0%	5.2%
Suspect/Criminal	4.8%	4.1%	6.6%	5.2%	5.7%	6.4%	6.4%	5.2%	1.5%	2.3%	5.2%	2.3%
Victim/Survivor	1.9%	4.1%	4.1%	4.5%	5.2%	6.7%	6.7%	5.8%	1.5%	0.2%	5.8%	0.2%
Other	1.0%	3.1%	0.0%	1.3%	3.0%	3.2%	3.2%	3.5%	0.0%	1.1%	3.5%	1.1%
Working class	1.9%	2.0%	3.1%	1.3%	3.0%	2.3%	2.3%	3.5%	2.3%	1.4%	3.5%	1.4%
Middle class	3.8%	4.1%	3.8%	3.9%	2.5%	2.6%	2.6%	7.6%	6.8%	1.8%	7.6%	1.8%
Extra												
337												
0.6%												
0.6%												
6.2%												
7.7%												
7.7%												
1.2%												
0.6%												
0.6%												
16.3%												
14.8%												
6.2%												
2.1%												
13.4%												
21.1%												
7.66												
34.5%												
13.9%												
5.9%												
1.8%												
2.4%												
2.1%												
4.5%												

Table 28-2. The percentages of institution of news sources after weighted "time"

Program	Broadcasting Network										Cable				Syndication			
	CBS				ABC	NBC	MSNBC	CNN		Viacom		Viacom						
	60 Minutes	60 Minutes II	48 Hours	CBS Total				CNN with Time	CNN News Stand	E.T.	Inside Edition							
Total # of frequency	342	310	339	991	1145	1121	505	407	1119	425	567	583	Extra					
Government/Army	24.3%	20.3%	0.3%	14.8%	6.1%	6.1%	5.7%	9.8%	7.3%	0.2%	0.5%	1.0%	1.0%					
Business/Analyst	9.1%	13.2%	1.8%	7.9%	4.2%	6.0%	1.8%	4.2%	16.1%	1.2%	2.5%	0.3%	0.3%					
Police/Prosecutor	6.1%	7.1%	24.2%	12.7%	6.6%	12.7%	7.3%	5.4%	1.5%	0.0%	8.6%	7.4%	7.4%					
Lawyer	7.0%	4.2%	2.9%	4.2%	2.4%	4.3%	2.0%	3.7%	1.6%	2.1%	4.2%	4.6%	4.6%					
Doctor/Psychologist	3.5%	6.5%	4.1%	4.6%	12.1%	7.1%	9.5%	7.4%	2.1%	1.9%	6.3%	5.5%	5.5%					
Academics/Expert	3.5%	3.9%	0.9%	2.1%	3.4%	3.2%	4.8%	4.2%	1.8%	0.5%	0.4%	0.7%	0.7%					
Interest Group	3.8%	3.9%	0.0%	2.0%	2.1%	0.2%	0.4%	4.2%	1.8%	0.0%	1.1%	0.3%	0.3%					
Teachers	4.4%	3.5%	0.6%	2.8%	2.4%	1.8%	5.1%	3.9%	3.1%	0.0%	1.1%	0.3%	0.3%					
Celebrity	3.5%	0.0%	0.0%	1.2%	13.6%	5.0%	2.0%	0.0%	11.3%	63.8%	16.4%	19.7%	19.7%					
Journalist	1.5%	1.6%	0.6%	1.2%	1.4%	7.4%	2.6%	13.8%	33.5%	14.1%	9.9%	12.2%	12.2%					
Book Author	2.9%	5.2%	2.4%	3.4%	3.9%	2.7%	1.4%	9.6%	7.5%	9.4%	8.6%	8.4%	8.4%					
Student/Children	0.0%	2.6%	2.7%	2.3%	2.1%	0.4%	6.1%	2.9%	1.9%	0.0%	3.5%	2.2%	2.2%					
Working Class	3.8%	3.9%	17.1%	8.4%	10.6%	10.6%	16.8%	7.9%	2.1%	0.7%	7.9%	10.6%	10.6%					
Middle Class	26.6%	24.2%	42.4%	32.2%	29.1%	32.6%	34.5%	23.1%	8.4%	6.1%	28.9%	26.6%	26.6%					
Work & Middle Class	30.4%	28.1%	62.2%	40.6%	39.7%	43.2%	41.3%	31.0%	10.5%	6.8%	36.8%	37.2%	37.2%					
Friend/Relative	18.4%	8.7%	35.7%	21.3%	16.5%	20.0%	17.4%	13.0%	6.6%	4.7%	21.3%	18.7%	18.7%					
Suspect/Criminal	4.7%	5.2%	17.1%	9.1%	7.0%	6.9%	5.3%	5.4%	0.8%	0.0%	1.8%	0.0%	0.0%					
Victim/Survival	1.5%	3.9%	3.2%	2.8%	7.4%	3.4%	8.9%	0.0%	0.4%	0.0%	0.5%	0.2%	0.2%					
Others	0.3%	2.3%	0.0%	0.8%	3.3%	2.3%	6.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%					
Working class	2.3%	1.6%	2.1%	2.0%	3.6%	2.8%	2.0%	4.9%	1.3%	0.7%	7.4%	10.5%	10.5%					
Middle class	3.2%	6.5%	4.1%	4.5%	1.8%	7.9%	10.7%	7.4%	1.8%	1.4%	5.8%	7.9%	7.9%					

Table 29 Spearman's rho correlation of news sources based on number of stories

	60 Minutes	60 Minutes II	48 Hours	20/20	Dateline	MSNBC Weekend magazine	CNN & Time	CNN News Stand	E.T.	Inside Edition	Extra
60 Minutes	--										
60 Minutes II	.955** (.000)	--									
48 Hours	.497 (.070)	.447 (.109)	--								
20/20	.500 (.069)	.363 (.199)	.658* (.011)	--							
Dateline	.472 (.089)	.371 (.192)	.809** (.000)	.756** (.002)	--						
MSNBC Magazine	.438 (.117)	.387 (.171)	.822** (.000)	.757** (.002)	.777 (.001)	--					
CNN & Time	.522 (.056)	.506 (.065)	.324 (.259)	.244 (.401)	.515 (.060)	.388 (.170)	--				
CNN	-.143 (.626)	-.084 (.776)	-.252 (.385)	-.102 (.729)	.057 (.846)	-.181 (.536)	.097 (.742)	--			
E.T.	-.122 (.678)	-.175 (.549)	-.025 (.933)	.165 (.572)	.168 (.566)	-.205 (.481)	.117 (.690)	.484 (.079)	--		
Inside Edition	-.191 (.514)	-.294 (.308)	.347 (.224)	.405 (.151)	.509 (.063)	.179 (.540)	-.058 (.844)	.330 (.250)	.560* (.037)	--	
Extra	-.172 (.558)	-.289 (.316)	.385 (.174)	.470 (.090)	.594* (.025)	.258 (.373)	.071 (.809)	.200 (.494)	.611* (.020)	.950** (.000)	--

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

Table 30. Demographics of news sources

Program	Broadcasting Network						Cable			Syndication			
	CBS			ABC			MSNBC			CNN			Viacom
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline	Weekend Magazine	CNN with Time	CNN	CNN News	E.T.	Inside Edition	
Total # of frequency	105	98	106	309	405	343	172	132	442	442	257	329	337
Male	75.2%	77.6%	57.5%	69.9%	64.0%	65.9%	68.0%	65.2%	75.8%	55.3%	59.0%	59.8%	59.8%
Female	24.8%	22.4%	42.5%	30.1%	36.0%	34.1%	32.0%	34.8%	24.2%	44.7%	41.0%	40.2%	40.2%
White	77.1%	56.1%	81.1%	71.8%	84.9%	87.5%	87.2%	81.8%	92.1%	90.3%	93.0%	89.9%	89.9%
Black	13.3%	20.4%	12.3%	15.2%	8.1%	7.0%	5.2%	12.9%	4.8%	5.4%	3.6%	7.4%	7.4%
Hispanic	7.6%	14.3%	5.7%	9.1%	3.2%	4.7%	5.8%	3.0%	1.1%	3.5%	3.0%	1.8%	1.8%
Asian	1.9%	9.2%	3.9%	3.9%	3.7%	0.9%	1.7%	0.8%	1.8%	0.8%	0.8%	0.9%	0.9%
Native American	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.5%	0.2%	0.0%	0.0%	0.0%	0.0%
<20	1.9%	3.1%	11.3%	6.8%	4.7%	2.0%	4.1%	4.8%	3.4%	0.8%	5.2%	1.2%	1.2%
21-35	9.5%	9.1%	11.3%	9.4%	12.8%	15.5%	21.5%	11.8%	9.0%	21.8%	17.9%	21.4%	21.4%
36-50	34.3%	32.6%	50.0%	38.5%	47.2%	51.9%	48.8%	36.1%	41.6%	50.6%	55.6%	50.4%	50.4%
51-65	47.6%	48.0%	26.4%	40.5%	32.1%	29.2%	24.4%	43.9%	45.5%	26.8%	21.0%	27.0%	27.0%
>65	6.7%	7.1%	3.2%	4.9%	3.2%	1.5%	1.2%	3.8%	0.5%	0.0%	0.3%	0.0%	0.0%
Total # of frequency	342	310	339	991	1145	1121	505	407	1119	425	567	583	583
Male	79.5%	78.4%	66.7%	74.8%	62.4%	64.6%	66.7%	63.0%	76.1%	53.6%	58.6%	61.1%	61.1%
Female	20.5%	21.6%	33.3%	25.2%	37.6%	35.4%	33.3%	36.9%	23.9%	46.4%	41.4%	38.9%	38.9%
White	79.2%	61.6%	82.0%	74.7%	83.9%	87.3%	83.0%	82.8%	92.6%	91.8%	94.5%	90.4%	90.4%
Black	11.1%	17.1%	12.4%	13.4%	7.9%	5.9%	5.1%	7.9%	4.6%	4.7%	3.3%	6.9%	6.9%
Hispanic	8.2%	16.8%	5.3%	9.9%	4.2%	6.2%	10.9%	3.9%	1.3%	3.1%	2.1%	2.1%	2.1%
Asian	1.5%	4.5%	0.3%	2.0%	3.9%	0.5%	1.0%	4.4%	1.2%	0.5%	0.2%	0.7%	0.7%
Native American	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.5%	0.4%	0.0%	0.0%	0.0%	0.0%
<20	3.2%	7.4%	10.9%	7.2%	5.4%	1.7%	8.3%	7.9%	1.4%	0.7%	6.7%	1.4%	1.4%
21-35	3.8%	5.8%	9.7%	6.5%	12.9%	18.1%	25.1%	10.1%	8.8%	21.9%	17.6%	24.5%	24.5%
36-50	35.4%	31.9%	62.8%	43.7%	49.0%	50.0%	41.2%	29.0%	38.4%	48.0%	52.7%	48.5%	48.5%
51-65	50.3%	51.0%	16.2%	38.8%	29.6%	28.5%	22.0%	49.4%	50.0%	29.4%	22.4%	25.6%	25.6%
>65	7.3%	3.9%	0.3%	3.8%	5.3%	1.7%	3.4%	3.7%	1.4%	0.0%	0.5%	0.0%	0.0%

E. Conglomeration and Public Interest

Table 31 shows the percentages of news stories which used sources from other media. News archives were found to be used heavily on *CNN with Time* (55.2%) and *CNN News Stand* (50.0%) and moderately on other networks, but lower on the syndicated programs. The movie and television program videos were heavily used on *Entertainment Tonight* (69.7%), *Inside Edition* (46.3%) and *Extra* (40.3%), and took a significant proportion on *20/20* (17.2%), *Dateline* (12.3%) and *CNN News Stand* (14.2%).

Large percentages of stories on *CNN with Time* (48.8%), *CNN News Stand* (28.8%), and the syndicated programs have included information or sources from printed magazines or books; *Entertainment Tonight* (25.5%), *Inside Edition* (24.9%), and *Extra* (35.1%). The syndicated programs applied many raw materials from print magazines, although those magazines might not have vertical integration with the conglomerates. *People* magazine of AOL/TW was the most popular one used for the syndicated programs to select news stories. In addition, many books describing celebrities were also found on the syndicated programs.

60 Minutes II (9.6%) showed several stories which followed their prior stories. Many stories on *MSNBC Weekend Magazine* (54.5%) came from prior *Dateline* stories and some stories on *CNN News Stand* (5.5%) came from *CNN with Time*.

Audience-made videos, which were usually about disasters or strange phenomena, were also often found on *Inside Edition* (8.7%) and *Extra* (6.6%). In addition, *Dateline*, *20/20* or *MSNBC* have also used videos from audiences.

Except for *CNN with Time* (31.0%) and *CNN News Stand* (45.5%), other television news magazine programs did not show much content or sources from their

conglomerates. *Dateline* (14.7%) and *MSNBC* (13.0%) had several stories from their partnership with *People* magazine and the *Discovery Channel*.

The file video images were often found to be used heavily in the syndicated programs because many of their stories were to introduce the release of movies and programs, or the profiles and scandals concerning celebrities: *Entertainment Tonight* (50.7%), *Inside Edition* (32.3%) and *Extra* (30.2%). To increase efficiency and reduce the production costs, CNN programs also heavily re-used video images from other conglomerate programs, like CNNfn and CNN sports. In addition, *20/20* and *Dateline* also have a significant proportion of stories with re-used videos from other news archives or entertainment programs.

Table 31 The percentages of re-used video/source ownership and proportion

Program	Broadcasting Network						Cable			Syndication		
	CBS						ABC	NBC	MSNBC	CNN		TW
	60 Minutes	60 Minutes II	48 Hours	CBS Total	20/20	Dateline				CNN with Time	CNN News Stand	
Total # of stories (1243)	21	21	7	49	87	73			46	29	226	242
News archive	19.0%	19.0%	0%	22.5%	20.7%	18.0%			15.2%	55.2%	50.0%	17.9%
Movie/TV	4.8%	0%	0%	2.0%	17.2%	12.3%			4.3%	3.4%	14.2%	41.3%
Book/Magazine	0%	14.4%	0%	10.2%	20.7%	15.1%			13.0%	44.8%	28.8%	35.1%
Prior program	4.8%	9.6%	0%	2.0%	2.3%	2.9%			54.5%	0%	5.5%	9.5%
Personal video	0%	4.8%	0%	2.0%	5.7%	8.7%			6.7%	0%	0%	6.6%
None	71.4%	61.9%	100%	2.0%	55.2%	49.3%			45.5%	48.2%	30.8%	33.9%
Conglomerate	0%	4.8%	0%	1.6%	5.7%	14.7%			13.0%	54.5%	45.5%	3.1%
Non-Conglomerate	100%	95.2%	100%	98.4%	94.3%	75.3%			87.0%	45.5%	54.5%	96.9%
High use	0.0%	14.3%	0.0%	4.8%	20.7%	21.9%			39.3%	54.5%	38.9%	30.2%
Medium use	33.3%	23.8%	0.0%	24.5%	17.2%	28.8%			16.5%	4.1%	25.2%	35.1%
Low use	66.7%	61.9%	100.0%	69.4%	62.1%	49.3%			44.2%	41.4%	35.8%	34.7%

CHAPTER 6

DISCUSSION

This chapter extends the discussion of results reported in Chapter 5, linking the findings with existing literatures and theories. Insights and guidances are used to qualify the empirical observations and explain why they are or are not consistent with the research questions of the study.

A. Commodification: Market Segmentation and Audience Commodity

1. Product differentiation and market segmentation

The media commodifies the audiences for the advertisers by representing “lifestyle” categories in the styles, forms and context of the programming (Jhally, 1990). Prior studies have found that the content and presentation styles of news magazines were distinct to attract different demographics of audiences between the traditional network news magazines and the tabloid ones (Grabe, 1999; Russomanno and Everett, 1996). The topics of most tabloid news magazines were related to crime/violence, sex and accidents/disasters (Media Monitor, 1997) and the traditional news stories were still clearly different from the tabloid ones (Russomanno and Everett, 1996).

However, several researchers comparing news topics within those network news magazines found that some of the new programs, such as *Dateline* and *Prime Time Live*, had more crime and entertainment stories than *60 Minutes*, although hard news topics still

represent a significant proportion (Committee of Concerned Journalists, 1997; Southerland, 1997).

The small niche breadths (NBs) of news magazines also indicated that most of them usually focused on certain news topics. For instance, *60 Minutes* and *60 Minutes II* and CNN programs emphasized the hard news of public policy; *20/20*, *Dateline* and *MSNBC* covered mostly soft news but also some hard news; and *48 Hours* and the syndicated programs devoted almost all of their stories to soft news.

However, it was also found that the proportions of hard news in several network news magazines were significantly reduced from those found in the 1997 studies (Appendix E, Table E-1 and Table E-2). For example, nearly 80% of stories on *20/20*, *Dateline* and *48 Hours* were related to crime/court, scandal, accident/disaster, consumer affair, entertainment or other human interests. *Dateline* had over 30.1% of stories and 53.5% of time related to crime and court, and *48 Hours* contributed all stories to a single topic – crime stories. Even *60 Minutes* and *60 Minutes II* report the largest proportion of stories (19%) in crime/court topics and *60 Minutes II* began to broadcast more stories related to scandal, disaster/accident and other human interests.

The generation of shows that spawned the term “tabloid television” is dying, and tabloid news magazines have also diminished because certain kinds of tabloid-style stories have migrated to the traditional news organizations (Mifflin, 1999 Jan). Thus, the boundary between traditional news magazines and tabloid ones is blurring or merging (Rupertus, 1999). The significantly large coefficients of Spearman’s correlation indicate the similarity of news topic rankings among the news magazines, especially between the traditional news magazines and the tabloid ones. The topic rankings of *20/20*, *Dateline*

and *MSNBC Magazine* ($r = 0.580 - 0.795$) are not only similar with one another but also with the syndicated tabloids ($r = 0.580 - 0.800$), like *Entertainment Tonight*, *Inside Edition* and *Extra*, who have 80 % of stories in entertainment, crime/court, and scandal.

In addition to the differentiation of news topics, this study also found that a pervasive shift toward a featurized and people-oriented approach to the news is present, moving away from traditional straight news accounts, which is consistent with the 1997 findings of the Committee of Concerned Journalists. This tends to make the news more thematic and the journalist more of a story-teller and mediator than a reporter.

The use of the “big names” of celebrities and famous people is one of the best strategies to attract audiences (PBS, 1999; Trigoboff, 1999). Although the syndicated programs devoted almost half of their story topics to celebrities, most of them did not actually interview those celebrities, but only re-used video images from television and movies. The network news magazines could actually interview those famous celebrities or other famous people. For example, during the eight weeks of coding, this study found four 2000 Presidential candidates appearing on *60 Minutes*, *20/20* and *Dateline*; Bruce Willis on *Dateline*; and the founder of *Playboy* magazine on *20/20*.

The producer of *Dateline* mentioned that audiences definitely like to watch “breaking news” (PBS, 1999; Zoglin, 1998). This study found that “breaking news” items were popular on *20/20*, *Dateline*, *CNN News Stand*, and the syndicated tabloid programs because those programs needed more stories to fill in their daily schedules.

In order to seek topics that could attract audiences, many of the news stories had appeared repeatedly earlier in news magazines. This study found that *20/20* and *Dateline* often competed with the same stories. For example, a case where a mother made her

daughter sick to get attention and another case of fraud found in breast plastic surgery were both used on *20/20* and *Dateline*. In addition, the crime and scandal of celebrities were the most popular topics and none of the syndicated programs would ever miss using them.

Several special formats that could be used to attract audiences were found in news magazines. The nude/sexy video images were so popular in the syndicated tabloids that they had one erotic story every day in programming (Media Monitor, 1997), and now are moving to the prime time news magazines, like *20/20* and *Dateline*. For example, the shows of *Playboy* magazine in *20/20* and “world’s sexiest men/women” of *People* magazine in *Dateline* were also appearing in the syndicated programs.

Court TV on *Dateline* is a new format that allows audiences to become on-line juries and thus be involved in the court decision, and more than 20.5% of such stories were found on *Court TV*. *Dateline NBC* has teamed with MSNBC.com to make interactive television a regular feature of the broadcast. The interactive segments focus on issues and court cases. Viewers vote on the issues by logging on to *Dateline*’s Web site, www.dateline.msnbc.com. At the end, a final tally of on-line votes is displayed. In court cases, viewers can see whether their opinions match the real-life verdicts revealed at the end of each broadcast (Johnson & Bianco, 1999).

2. Advertising differentiation and audience commodity

Television programs usually target the general public and therefore most of the advertising is related to food/restaurant, home hardware, personal care, medicine, automotive and movies (Television Bureau of Advertising, 2000). Comparing the

advertising categorization of total television with that of news magazines, this study found that network and cable news magazines have higher percentages in “Financial Service” and “Computer/Internet, but lower percentages in “Food/Restaurant”, “Home Hardware” and “Personal Care”. On the other hand, the percentages of advertising categorization in the syndicated tabloid are much more similar to that of the total television programming.

60 Minutes, *60 Minutes II* and CNN programs have higher percentages in “Financial Service”; the three cable programs focused on “Computer/Internet” and “Travel/Resort”; and *48 Hours*, *20/20*, *Dateline* and the syndicated programs have more advertising in “General Product”, like food/restaurant, home hardware, personal care, and movies.

The Spearman’s coefficients of advertising categorization show extremely high similarities in advertising rankings in *60 Minutes* and *60 Minutes II*; highly consistent in *20/20*, *Dateline* and *48 Hours*; the cable network programs in a group; and the syndicated programs in a group. The patterns of advertising correlation are similar to those of news story topics, indirectly indicating an association between news content and advertising.

If the demographics data from Simon Media Research were included, it would show that the patterns of story topics, the patterns of advertising and audience demographics are consistent with each other. For example, for *60 Minutes*, *Dateline* and *Extra*, the story topics had gradually shifted from public debate to crime and entertainment stories; the demographics of audiences shifted from professional managers to the general public; and the advertising from financial management to food, personal care and supermarkets.

This is consistent with the findings of some professional journals that news magazines apply the characteristics of topics differentiation and audience segmentation to counter-program and target special advertising (Carter, 1998a; Stroud, 1998; Miller, 1998; Weintraub, 1998). In addition, it also supported the arguments of audience commodity that audiences are grouped by programming and sold for the targeting of specific advertisers (Bogart, 2000; McManus, 1994; Meehan, 1984, 1986; Smythe, 1977)

B. Conglomeration for Efficiency and Synergy

1. Synergy of program promotion from integrated or partnership media

For the synergy of promotion, television news magazine may select news stories related to their conglomerate media or partnership media (Carter, 1997, 2000; Kaufman, 2000). For example, this study found that ABC's *20/20* had a story related to *Suddenly Susan*, a sitcom program on ABC. The story on *20/20* described the suicide of an actor and used a great deal of video image from the sitcom. *Dateline* reported several stories based on the headlines of *People* magazine, which has a partnership with *Dateline*. For instance, *Dateline* showed a story of "Who are the top ten sexy men in the world?" with information that came directly from the content of *People* magazine.

However, although this study did find several examples where *20/20* and *Dateline* promoted their conglomerate programs, the frequency was not tremendously high. The only conglomerate that tried to create the synergy was AOL/Time Warner, which owns Internet, cable network, broadcasting, magazine, publishing and movie industry organizations. *CNN with Time* and *CNN News Stand*, produced by AOL/Time Warner, were created to achieve synergy from *Time*, *Fortune*, *Money*, *Sports Illustrated* and

Entertainment Weekly (Cauley and Reilly, 1998; Pogrebin and Barringer, 1998). This study found a tremendous number of news stories on *CNN with Time* (44.8%) and *CNN New Stand* (28.8%) are from those conglomerates that produced printed magazines and television magazines which could combine perfectly for synergy and efficiency.

The television appearances of authors may coincide with book releases to promote sales. For example, after the release on Friday of their book, *The Death of Innocence* (Thomas Nelson), the Ramseys were scheduled to appear in a taped interview on Friday night's *20/20* and every day the next week on NBC's *Today* show (Janofsky, 2000). This study found that many books' authors appeared on the CNN network and the syndicated programs and approximately one-quarter of the stories on every daily program was related to a book publishing. Especially for the syndicated programs, they needed headlines of those celebrity portrait books, which uncovered the secrets of the celebrities, designed to attract the general public.

In addition to the synergy of news stories, the book authors or journalists of the conglomerates may also become the major news sources for television news magazines. For example, some books published by Time Warner may be introduced on *CNN with Time* or *CNN News Stand*. Tom Brokaw, the anchor of NBC News, has done two promotional stints for his new book *The Greatest Generation*, for which NBC owns 25% of profits, on the *Today* show, NBC's top-rated morning program, appearances on MSNBC and CNBC cable networks, and MSNBC.com. In addition, *Dateline NBC* devoted an hour of prime time to Mr. Brokaw and his book in the form of a one-hour documentary (Rope, 1999).

Other news magazines without direct ownership across different media have partnerships with other magazines, especially for the syndicated programs. In this study, we found that at least one story in each program came from the print magazines, most of which were *People*, *TV Guide*, *US*, *Talk* and *Entertainment Weekly*. Recently, *Time* participated in producing reports for two programs on the ABC television network - the *20/20* news magazine and the morning program *Good Morning America* (Carter, January, 2000), and *Dateline* had a partnership with *People* magazine which has provided headline stories since 1998.

2. Cost efficiency by importing stories or video from integrated media

Except for the synergy of using stories from their conglomerates or partner media, the direct way for programs to reduce production costs is to import video images from their conglomerates. Three levels are applied to file video: (1) partly adding used video images as news sources or evidences to support the story; (2) producing a follow-up story by re-broadcasting part of the prior story; and (3) directly importing the whole story from their other conglomerate programs.

The hottest trend in television news programming is taking previously reported stories, adding updated material and perhaps a new title and then putting them back on the air (Carter, 1998b). For example, one of MSNBC's signature show was a nightly program called *Time and Again*, which basically recycled NBC News footage (Gay, 1997).

For television news magazines, indoor interviews may constitute most of the production process, and are not expensive to produce. However, except for the

interviews, news magazines still need a great deal of video images to match virtually the narrative of reporters, and producing those videos may be costly. Therefore, if news magazine programs could supply part of their video images from their conglomerate media's news or program archives, they could save much in time and money.

This study found that except for CBS, news magazines frequently add used video images to narrate the story, especially in the syndicated and cable programs. For example, many stories on *20/20*, *Dateline*, and the syndicated programs were related to entertainment celebrities and they used many video images from movies or television programs. *Entertainment Tonight* introduced many newly released movies or television programs, and you could watch those videos in almost the whole story's time slot.

The second situation of applying used video is to present follow-up stories. Several of these "new" hours are actually re-packagings, with past news stories updated to inform viewers about what has happened since the original story. For example, *48 Hours: Monday Mysteries* earned such solid Nielsen ratings in the summer of 1998, its debut season, that CBS executives asked CBS News if there was anything else that could be done with the genre. The result is *48 Hours: Tuesday Adventures*, which will revisit adventure stories from various past CBS News programs, not just from *48 Hours* itself (Mifflin, 1999b).

Usually the prior video takes at least one-third or sometimes even half the time of the total program. For example, in this study *60 Minutes II* has two stories that were the follow-up of the 21 ones, *Dateline* and *20/20* have approximately five follow-up stories each, and the syndicated programs usually have one follow-up story in every daily program.

The last strategy employed by television news magazines to reduce production costs is to completely import stories and videos from their conglomerate media. For example, NBC's business model makes sense for news. By embracing cable, it is able to share resources and amortize costs across NBC News, CNBC, and MSNBC (Gunther, 1999 Feb). A extremely high percentage of stories of *MSNBC Weekend Magazine* were taken directly from the prior stories on *Dateline NBC*. *CNN News Stand* also imports some stories from prior *CNN With Time* episodes, or the syndicated programs apply some stories from the network news magazines. For example, the story of the *Playboy* founder used by *20/20* was broadcast on both *Inside Edition* and *Extra*.

C. Impacts on Public Agenda-Setting and Marketplace of Ideas

1. Ratings competition and tabloidism on news topics and agenda

Prior researchers found that news magazines used a "minute-by-minute" rating monitor to analyze which topics and dramatic elements can attract audiences (PBS, 1999; Sawyer, 1998). Almost everyone in magazine-land agrees that the "good" stories are consumer rip-offs, miscarriages of justice, "tear" tales of people victimized by bad doctors or trampled on by insensitive government agencies (Time, 1993). This study found that the most popular agendas in news magazines were related to crime, scandal, health, consumer alerts, disasters and celebrities, which is consistent with prior studies.

The phenomenon of merging news and entertainment is the result of market-driven journalism. The public's "interest", or the ratings number, decides what news agendas and topics should be. As audiences considered crime and health related stories to be the most interesting topics (Pew Research Center, 1996, 1998), this study did find

that crime and health/welfare related stories were the top two topic categorizations in almost all programs.

Since up to four *20/20* and five *Dateline* showings are presented weekly, producers of news magazines are hard-pressed to find new subject matter. A lawsuit can offer all the elements of a made-for-TV drama, with suffering victims and big business playing the stereotypical villain (Stewart, 2001). Although the crime rates have actually decreased in the past few years, this study found that the percentage of crime stories dramatically increased in all programs (Media Monitor, 2000). For example, *48 Hours* devoted all of their stories to crime topics. Also, *Dateline* showed over 51% of story time in crime/court stories accompanied with audience on-line participation.

Crime and other soft news are not only popular in the traditional and tabloid news magazines, but also in the national and local newscasts. According to a study by the Center for Media and Public Affairs, crime news on network evening newscasts has tripled since 1993, at a time when homicide rates nationwide are dropping (McClellan, 1997). A survey of 100 local station newscasts found that 72% of those newscasts led with stories about crime and violence (McClellan, 1997). The study found that 42.6% of all stories monitored that evening addressed one of four violent topics - crime, disasters, war and terrorism. Another 32.7% of the monitored news content that evening was consumed by what the survey calls “fluff and triviality”, including story teasers, other chitchat, soft news and celebrity stories. At the same time, the survey found that reporting about education, the environment and other important social issues “was almost invisible”.

Except for the crime stories, consumer alarm stories can also attract audience's attention and were another popular topic on *Dateline* and *20/20*. News magazines might provide in-depth reporting and helpful information about consumer products, but they also regularly (as much as 40% of the time) report alarming stories unfairly (Jensen, et al, 1998). They stated that when it comes to consumer reporting, "If you scare them, they will watch" could be a slogan for news magazines shows. The same topics of car testing, insurance fraud, and doctors or diet drugs continuously appeared on *20/20*, *Dateline* and *MSNBC*. For example, in the past three years over 50 stories related to car safety were found in the news magazines.

In addition, many of these alarming consumer reports were accompanied with hidden camera footage. The growing use of hidden cameras by TV news magazine shows, including *Prime Time Live*, *20/20* and *Dateline*, is part of a ratings-driven descent by the major networks into the swamp of tabloid journalism. Teaser promos for the programs hype concealed-camera feats to snag viewers who like to watch people who do not know they are being watched (Starobin, 1997).

This study also found that a large percentage of news stories on *20/20*, *Dateline* and the syndicated programs happened in one week, which means the stories have to be produced in a short time and are based on the audience interests as well as being timely. Most stories on *60 Minutes*, *60 Minutes II* and *CNN with Time* were not produced in one week, and most usually took several months to do the investigative stories. Thus, producers can make their own decisions to select stories and create a public agenda.

However, news departments are just another program supplier that must compete for prime-time ratings against the enormous lobbying efforts of the Hollywood studios

and the networks' own entertainment production companies. It is the network entertainment presidents who decide what type of programming will air in prime time. The fact is that the networks are entertainment companies (Consoli, 1998). That is not news; that is filler. If NBC found five more *Seinfelds*, there would be two or three fewer *Datelines* on the air (Zoglin, 1998)

Everything on TV is based on the ability to deliver an audience that the advertisers want. News magazines are analyzed the same way as entertainment programming. Right now, an appetite is evident for this type of programming (Consoli, 1998). But if viewers are starved for news, the prime time fare provides a limited diet. Competing for an audience against shows like *LA Law* and *Quantum Leap*, these programs face demands that nightly news shows do not. A prime time news magazine has no obligation to cover the "important" news; its goal is simply to win enough viewers to survive. Thus, these shows gravitate toward the same crowd-pleasing subjects: sex, crime, consumer rip-offs, health news, and human-interest weepers. Important, but more remote issues – the budget deficit, education policy, the workings of Congress – are either ignored or reduced to small-scale "people" stories (Zoglin, 1992).

A news magazine like *60 Minutes* tends to attract males with higher socioeconomic status. This is appealing to advertisers such as investment companies (*Merrill Lynch*, for example) and luxury car companies (Weintraub, 1998). So why don't *Dateline* and *20/20* devote their stories to hard news and thus attract the similar audiences and advertisers? As the Television Bureau of Advertising shows (2000), most of the television advertising is targeting general audiences and is related to food, supermarkets, personal care, home hardware, movies, automobiles, and telecommunication. Instead of

competing for the niche audience with *60 Minutes*, this study found that *20/20* and *Dateline* focused more on the general public and advertising. They might cover a few of the hard news stories, but most are related to crime and entertainment news.

In addition to the preference of audiences and advertisers affecting the news agenda, both the traditional and tabloid news shows' producers rely heavily on outside groups for assistance (Paige, 1998). Both of them use free-lance field crews and it is not uncommon for those crews to alternate work between news magazines and tabloid shows (Dewerth-Pallmeyer and Hirsch, 1994).

The tabloid shows are much more reliant on local newspaper stories than are the national news magazines. That fits with their focus to try to identify with people and show them that extraordinary things can happen to ordinary people (Dewerth-Pallmeyer and Hirsch, 1994).

Clearly the content of these various genres differ. Tabloid shows surely feature more titillation and demonstrate sensationalistic approaches that would not fit in news magazines. Still, the similarities on occupational, organizational and interorganizational levels are striking. Therefore, it is not surprising when, at times, the content and the forms that used to separate the genres begins to blur. When the differing programs are owned by similar conglomerations, when they utilize the same field crews, when they both appeal to similar audiences, it only makes sense that they will begin to share journalistic or non-journalist traditions (Dewerth-Pallmeyer and Hirsch, 1994).

Except for *60 Minutes* still doing some serious news stories, critics argued that other news magazines, like *20/20*, *Prime Time* and *Dateline*, forgot the important national agenda and focused on the entertainment and tabloid stories (Cohen, 1997). Overall,

compared to *60 Minutes*, *20/20* and *Dateline* did provide more differential stories. However, most of those stories were produced based on audience interests and were used to compete with other entertainment programs. As more and more stories on *20/20* and *Dateline* were found to have similar topics with *Entertainment Tonight*, *Inside Edition* and *Extra*, they maybe should be considered as entertainment programs instead of “news” magazines.

“What the news business really needs is a good disaster,” former PBS news anchor Robert MacNeil recently suggested to CNN’s Larry King. “I see a downward spiral in a whirlpool until there is some almighty crisis in this country”. But in a world where bad news is good news, and no news is worse, the competition between news magazines to make mountains out of molehills remains fierce (Paige, 1998).

2. Synergy/efficiency, audience commodity and marketplace of ideas

Except for the skews of sensationalism, the ownership or partnership of the conglomerates could also affect the selection of stories. To reduce production costs and cross promotion, news magazines of the conglomerate media restrict the diversity of topics by selecting news topics from printed integrated media or importing stories directly from other integrated television programming.

To work for corporate synergies, *CNN with Time* and *CNN News Stand* have worked with *Time*, *Fortune*, *Money* and *Entertainment Weekly* of AOL/Time Warner printed magazines. This study found the cable programs applied the stories and sources directly from their conglomerate magazines. *Dateline* and *People* magazine made a partnership deal. *People* magazine would offer stories for *Dateline* and *People* staffers

would appear on *Dateline* news programs (Johnson, 1998). *Dateline* showed a 2-hour special on March 1, 1998 to celebrate *People* magazine's 25th anniversary (Granatstein, 1998). This study found that several *People* headlines and content were broadcast on *Dateline* too.

The history of recent mergers suggests that when media companies synergize their brands, they do not add to them. They “dilute” them. They are in some ways contradictory values (Rosenstiel and Kovach, 2000). As news and entertainment merge, and television and magazines work together, critics should not expect that the converged prime-time television news magazines could accomplish their promise of serving the public interest.

For an entertainment company with a news division, synergy presents a particular problem – how should such a company cover stories about itself? Where the value of a product lies in its independence, synergy can damage it (Duncan, 1998). However, in some ways the idea of conflict of interest may itself become antiquated. The interdependencies inside AOL/Time Warner will be so myriad that any claim by its journalists to independence – and therefore worries about conflicts – may no longer be realistic. The problem is in covering not just AOL, but all of the Web, e-commerce, entertainment, cable, telecommunication and on and on.

News sources supplying of the “content of news”, and the diversity of sourcing is the fundamental core of the marketplace of ideas. This study found that the patterns of Spearman's coefficients of news sources were consistent with those of news story topics, indicating that the news sources usually were correlated with the story topics. For example, “Police/Prosecutor” and “Lawyer” were usually found in “Crime/Court”,

“Government Officer” was found in “Politics/Government”, and “Celebrities” were found in “Entertainment”. Therefore, a diversity of story topics can project a diversity of news sourcing.

However, this study also found several exceptions where the Spearman’s correlation of news topics did not match with that of news sources, for example, the group of *20/20*, *Dateline* and *MSNBC* Magazines, and the group of the syndicated tabloids; or the group of *60 Minutes* and *60 Minutes II*, and the group of CNN programs. The major difference is that large percentages of news sources in both the syndicated tabloid and CNN programs come from journalists or book authors.

Grabe et al (1999) compared news sources of *Hard Copy* and *60 Minutes*. They found that compared to traditional news media, a smaller portion (10.2%) of *60 Minutes* sources are affiliated with government positions, but the elite groups still take 41.3%. On the other hand, *Hard Copy* gives voices to those on the periphery of socioeconomic power by using more members of the working class, women, young people and those without graduate degrees as news sources. However, the qualitative nature of ordinary people’s appearances in tabloid news needs further systematic investigation, for tabloid critics point out, tabloid news often makes a spectacle of those who appear in their stories.

Compared with the Grabe’s et al (1999) analysis of *60 Minutes* and *Hard Copy*, this study found similar results, in that the elite dominate news sources of *60 Minutes* and the working people make up a significant portion on *Hard Copy*. They revealed striking differences between tabloid and traditional news magazine sourcing patterns. By comparing Spearman’s coefficients, this study confirms the distinct difference of news

sourcing between traditional and tabloid news magazines. However, except for *60 Minutes* and *60 Minutes II*, the difference seems to be getting smaller.

The major goal of democratic societies is citizen participation in the political process. Thus an actively involved public is considered one of the foundations of democracy. Citizen participation in public discussion is an essential element in the process of defining societal goals. While striving for autonomy, these organizations are under constant pressure of capital and political powers (Splichal, 1998).

CHAPTER 7

CONCLUSION

Journalism has been criticized for being market-driven for a long time and many studies have applied the theories of commodification and conglomeration to analyze the content and market structure of news media. However, no prior study applies those theories to examine the rising marketplace of the television news magazines. Most of the researchers analyzed news magazines from the perspective of cultural studies.

As news magazines dominate prime-time programming for economic reasons, this study examines the trends of their ratings and advertising, conducts a content analysis, and applies the theories of the market structure and audience commodity to examine their impacts on public interest. Moreover, it provides empirical quantitative data to compensate for the qualitative research of cultural studies and helps us to understand the economic rationales behind broadcast network programming strategies in the converging digital media age.

Summary

Don Hewitt, *60 Minutes* executive producer, said “Behind every news magazine” – with a couple of exceptions, notably one show with a ticking stopwatch – “there is a failed sitcom”. “If that sitcom hadn’t failed, that news magazine would not be there” (Sawyer, 1998). Schedule friendly, time-flexible and cheap to produce, news magazines

have recently been the networks' genre of choice to cover lineup holes left by failed entertainment programming (Bernstein, 2000).

Based on the economic rationales, this study reviews the marketplace of the ratings and advertising revenues of television news magazines, helping academics and professionals to understand their pervasiveness in prime time. Compared with prior research (Appendix E), this study finds that the competition of the 12-hour prime time news magazines results in more tabloid topics and formats, especially in *48 Hours*, *20/20* and *Dateline*.

The story topic rankings between several news magazines were significantly similar, and those patterns were also found to be consistent with advertising and audience demographics. This indirectly supports the theory of audience commodity that networks use news content to attract certain "lifestyles" of audiences and sell them to the desired advertisers.

Finally, the conglomerates may apply news topics and news sources from their integrated media, especially for those that have vertical integration of television and printed magazines, such as AOL/Time Warner. However, for other network news magazines, like *60 Minutes* of CBS, few stories are related to its conglomerate Viacom but *Dateline* of NBC had showed several stories related to its partnership media of *People* magazine, *Discovery* and *Animal Plant*.

Implications to Media Policies and Theories

In the 2000-2001 season, only *60 Minutes* remained in top 15 weekly Nielsen ratings, and the others were the reality programs, game shows and several hit dramas and

sitcoms. For example, seven of the top 15 ratings of 2001 season are the reality shows such as *Survivors II*, *Big Brother* and *CSI* (CBS), and four copies of the game show *Who Wants to a Millionaire* (ABC). With the re-emergence of drama and reality TV craze hitting it big in the 2000 season, the number of hours devoted to news magazines has shrunk to 9-hours weekly. However news magazine staffs have remained largely intact, leaving the news divisions ready and willing to lend a hand if need be (Flint, 2000).

The phenomenon is consistent with what Don Hewitt, *60 Minutes* executive producer, said “That behind every news magazine, there is a failed sitcom and if that sitcom hadn’t failed, that news magazine would not be there”. Now networks find that reality and game shows are more easily to produce and attract desired audiences, then the number of television news magazines programs shrink. The decreasing of news magazine programs is not because few good news stories are available, but simply because other substitutions can perform better in attracting audience and advertising than news magazines can.

The results of this study suggest that the increasing of news magazine programs is only marketing strategy of broadcasting networks. While other types of programming, such as reality or game shows, can attract the majority of audiences and advertising, networks will change their strategies to those programming.

This study found that the patterns of the Spearman’s correlation rhos in story topics, advertising types and institutions of news sources were similar. That is, news topics and audience demographics were co-related to advertising, and that news sources were co-related to news topics. As the competition for ratings and advertising becomes more severe, the news topics will focus more on the “big names” of celebrities and other

famous features, which usually can generate high ratings and more advertising revenues. Furthermore, ordinary people could still often appear in videos about the topics of crime, court, disaster and accidents. The merging of news and the entertainment genre in the prime time, which has been incorporated with the business strategies, has made it almost impossible for network news magazines' to keep their promise of acting as a watch dog to uncover issues for public debate.

In addition, this study also found that conglomerated media might use news stories and news sources from their vertical and horizontal conglomeration. Furthermore, as the conglomerates become bigger and spread across different media, it should be notice that the marketplace of ideas might become the mono-dialogue of this conglomerate media. For example, as the merger of AOL and Time Warner occurs, it is expected that more Time Warner programs or magazines will take an advantageous position in the platform of AOL. In addition, as news magazines expand to weekly programs, more news partnerships will come from other cable networks and print magazines. For example, some stories for the five weekly episodes of *Dateline* come from the *Discovery* Channel and *People* magazine.

Limitations of Study

Although this study did provide quantitative data and evidence to support research hypotheses and questions, several limitations are evident. First, without prior programming video, this study only did the content analysis for the current market structure. Although it compares the news topics and sources with prior research, it could not analyze the changes in advertising in different market structures. For example, if the

CNN network was not owned by Time Warner, there might be less news sourcing from *Time*, *Fortune* and *Money* magazines. In addition, there might have been a different format and topics for *Dateline* when it was a weekly program, whereas now it is aired five nights a week. Therefore, this study can be a good benchmark for future study as the market structure changes.

Secondly, in order to compare the relationships among advertising, news content and audience, this study included all news magazine programs of broadcast, cable and syndicated organizations and coded eight weeks of programming. For those weekday programs, like *CNN News Stand* or *Inside Edition*, they generated 40 programs and over 120 stories, which is sufficient to represent the population. However, for the weekly programs, like *60 Minutes* or *48 Hours*, the eight programs and 24 stories included might not completely represent the population as they should because the errors in each story could have a significant effect.

Overall, to find the effect of conglomeration, all news programs of the conglomerated media need to be analyzed. However, this study only examines the news magazines during an eight-week span. Many of the duplicated stories might come from outside of the news magazine and before the eight-week period. For example, some stories from *CNN with Time* were found in *CNN News Stand*. Therefore, if we could code other programs of CNN networks, we might find more news directly imported from other integrated news programs. In addition, many stories from *MSNBC Weekend Magazines* were found to be directly from *Dateline*. However, since we only coded the news program for eight weeks, it is possible that more unduplicated new stories may have been duplicated if we checked *Dateline* before the eight-week period.

Future Research

This study compared the relationship among news topics, advertising and audience demographics. The basic data for audience came from the Simmons Market Research. The percentages of audience demographics in different programs were found, but individuals and their relationships with programs were unknown. Therefore, if a survey from the perspective of audiences were conducted, we could have understood what rationales are used by audiences to choose among the different news magazines, and then conduct more complicated measurement between variables. For example, we may ask, What characteristics of news stories attract various audiences? What are their “lifestyles” in terms of advertising categories? And we could apply regression model or factor analysis to test other specific hypotheses.

For analyzing the problem of duplicating file images from the conglomerates, the future study should do at least a six-month study of all a conglomerate’s integrated news programs. For example, if all of the CNN programs were analyzed, we might have found that only a few stories were made originally for *CNN News Stand*. Then if we extended the data to six months for the analysis of *Dateline NBC* and MSNBC, we might find that nearly all programs of the MSNBC’s *Weekend Magazine* came from *Dateline NBC*.

In the society of information superhighway, information can be duplicated or re-packaged in different formats, such as text, graph, data, voice and video. Therefore, in the convergence of Internet society, audiences are able to search for information of audio, video and graphics (news, entertainment or everything) and buy product from online immediately. To test the theories of commodification and conglomeration, it would be

interesting to conduct a content analysis of online web news stories and advertising in the future.

Appendix A: Schedule of Television News Magazines

Time/Date	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00 – 7:30 PM	Inside Edition E.T.	Inside Edition E.T.	Inside Edition E.T.	Inside Edition E.T.	Inside Edition E.T.		60 Minutes Dateline NBC
7:30 – 8:00 PM	20/20		Dateline NBC				
8:00 – 9:00 PM							
9:00 – 10:00 PM		60 Minutes II			Dateline NBC	MSNBC Weekend Mag.	MSNBC Weekend Mag. CNN with Time
10:00 – 11:00 PM	Dateline NBC CNN News Stand	Dateline NBC CNN News Stand	20/20 CNN News Stand	20/20 CNN News Stand 48 Hours	20/20 CNN News Stand		
1:30 – 2:00 AM	Extra	Extra	Extra	Extra	Extra		

Note: 1. News magazines were recorded from October 4 to November 28, 1999, and eight weeks of programs were recorded.

2. The schedules of the syndicated programs, *Entertainment Tonight (E.T.)*, *Inside Edition* and *Extra*, are only an example from the Lansing, Michigan area. The schedules of the syndicated programs are different from city to city.

Appendix B: Coding Protocol

Television news magazines are defined as programs containing a series of segments bound with a common program framework. They include the network investigating news magazines, the tabloid journalism, and the cable news magazines. The network and cable news magazine programs originally showed in one-hour weekly segments, but now some of them are shown daily. Three or four segments are in a show with approximately 10 to 15 minutes for each segment. The syndicated programs usually show in a half-hour weekday episode with 4 to 5 segments and each segment usually lasts less than 5 minutes.

- The network investigating news programming includes *60 Minutes*, *60 Minutes II*, *48 Hours*, *20/20* and *Dateline NBC*.
- Cable news magazines include *CNN with Time*, *CNN News Stand*, and *Weekend Magazine with Stone Philips* on MSNBC.
- The syndicated tabloid news format aims for audience's emotional response and disregards conventional notions of journalistic objectivity, including *Entertainment Tonight*, *Inside Edition*, and *Extra*.

I. News Story Topics

1. Government/Politics: election, congress, legislative process, public policies
2. Business/Economics: bank, commerce, stock market, employment, prices
3. Foreign/Diplomacy: foreign policies, international relationship
4. War/Defense: conflict between countries, national defense
5. Social Conflict: conflict and controversy between social groups, such as abortion
6. Education: school activity, family discipline.
7. Health/Welfare: public health, diseases, cures, social welfare
8. Science/Technology/Computer: development of new product, natural science
9. Culture/Art: classic and popular art, i.e. music, drawing, and festival
10. Crime/Court: trials, civil suits, murders, assaults, prosecution, robberies
11. Scandal: Government corruption etc.
12. Accident/Disaster: natural disasters, i.e. floods, tornadoes, earthquake
13. Consumer Alert: problem product damaged to consumers
14. Entertainment/Sport: movie or TV stars' everyday life: suicide, sex life, clothing
15. Other human interest/Myth: unexplained myth.

II. Examples of People Categories for Stories

1. Society/public policy: national defense, social welfare
2. Corporation/service: company merger, movie introduction
3. Celebrities: movie and TV actor/actress
4. Other famous people: politician
5. General public: ordinary people

III. News formats and techniques

1. Emotion
2. Nude
3. Hidden-Camera
4. Live report
5. On-line participation

IV. Breaking vs. Investigative

1. Breaking: news happens within one week
2. Investigative: news that happened least one week before

V. Duplicated vs. Unique

1. Duplicated: any story appearing on two or more programs. Duplicated stories cover basically the same news events, but content may be somewhat different in details.
2. Unique/Differentiation: any story covered by only one program.

VI. News stories using conglomerate media material

1. Books
2. Magazines
3. Movie
4. Network entertainment programs
5. Network news or cable news

VII. How news stories apply used video material

1. Light: less than 1/3 of used video
2. Medium: less than 2/3 but more than 1/3 of used video
3. Heavy: more than 2/3 of used video

VIII. Examples of Institution Affiliation

1. Government: federal, state, city officials
2. Business Professions: employer in bank, business
3. Non-business Professionals: doctor, lawyer, teacher
4. Academics: college professor etc
5. Celebrities: singer, movie & TV actor/actress
6. Journalists: TV reporter, magazine editor
7. Special-Interest Group: anti-smoking, anti-abortion
8. Middle-class people: staff, small store owner
9. Working-class People: cab driver, construction worker
10. Housewives
11. Students

IX. Product Examples of Advertising Categorization

1. Food/Restaurant: McDonald; Wendy's, Meijer; Wal-Mart; Kmart
2. Home hardware & Furniture
3. Personal Care: Oreal; Revlon
4. Medicine: Advil,
5. Movie/Media
6. Automotive: GM; Ford; Toyota
7. Electronics Stores: Best Buy; Circuit City
8. Telecommunication: AT&T; MCI
9. Computers/Internet: IBM; DELL; Microsoft, Apple
10. Financial & Investment, Insurance: AE; Visa; Merrill Lynch
11. Express Mail
12. Jewelry & Watches
13. Travel, Hotel, Airplane and Car-rental
14. Movie & Media: Time Warner, Viacom
15. Government & Organization: US Government; American Cancer Organization
16. Others: not belong to above categories
17. Network Promotion: NBC; ABC; CBS
18. Program Promotion

Appendix C: Story Coding Sheet

- I. Programming ID:
1. 60 Minutes ()
 2. 60 Minutes II ()
 3. 48 Hours ()
 4. 20/20 ()
 5. Dateline NBC ()
 6. CNN News Stand ()
 7. CNN with Time ()
 8. MSNBC News Magazine ()
 9. Entertainment Tonight ()
 10. Inside Edition ()
 11. Extra ()
- II. Date of Program: ____ - ____ - ____
- III. Story Description: _____

- IV. Time of the Story: _____ minutes, _____ seconds
- V. Story Categorization of Addressing Issues
1. Government/Politics ()
 2. Business/Economics ()
 3. Foreign/Diplomacy ()
 4. War/Defense ()
 5. Social Conflict ()
 6. Health/Welfare ()
 7. Education ()
 8. Science/Technology ()
 9. Culture/Art ()
 10. Crime/Court ()
 11. Scandal ()
 12. Accident/Disaster ()
 13. Consumer Alert ()
 14. Entertainment/Sport ()
 15. Other Human Interest ()
- VI. Subject of Story
1. Nation/Society ()
 2. Corporation/Service ()
 3. Famous People ()
 4. Celebrity ()
 5. General Public ()
- VII. Breaking vs. Investigative
1. Breaking ()
 2. Investigative ()
- VIII. Duplicated vs. Unique Story
1. Duplicated ()
 2. Unique/Differential ()

- IX. News story using conglomerate material
1. News Archive ()
 2. Movie ()
 3. Book/Magazine ()
 4. Prior story video ()
 5. Audience made tapes ()
- X. Conglomerate vs. Non-conglomerate
1. Conglomerate ()
 2. Non-Conglomerate ()
- XI. How news stories apply used material
1. Light ()
 2. Medium ()
 3. Heavy ()
- XII. News Sources
- A. Institutional Affiliation
1. Government ()
 2. Business Professions ()
 3. Non-business Professionals ()
 4. Academics ()
 5. Celebrities ()
 6. Journalists ()
 7. Special-Interest Group ()
 8. Working-class People ()
 9. Housewives ()
 10. Students ()
 11. Other/Undetermined ()
- B. Gender
1. Male ()
 2. Female ()
- C. Race
1. Caucasian ()
 2. African American ()
 3. Latino ()
 4. Asian ()
- D. Age
1. 20 and younger ()
 2. 21-35 ()
 3. 36- 45 ()
 4. 46-65 ()
 5. Over 65 ()

Appendix D: Advertising Coding Sheet

I. Programming title of the advertising:

- | | |
|--------------------------|-----------|
| 1. 60 Minutes | () |
| 2. 60 Minutes II | () |
| 3. 48 Hours | () |
| 4. 20/20 | () |
| 5. Dateline NBC | () |
| 6. CNN News Stand | () |
| 7. CNN with Time | () |
| 8. MSNBC News Magazine | () |
| 9. Entertainment Tonight | () |
| 10. Inside Edition | () |
| 11. Extra | () |

II. Date: ____ - ____ - ____

III. Product title of the advertising: _____

IV. Time of the advertising: _____ seconds

V. Categorization of Advertising

- | | |
|----------------------------|-----------|
| 1. Food & Supermarket | () |
| 2. Home Hardware | () |
| 3. Apparel & Shores | () |
| 4. Personal Care | () |
| 5. Medicine | () |
| 6. Movie & Media | () |
| 7. Electronics Stores | () |
| 8. Automotive | () |
| 9. Telecommunication | () |
| 10. Computers/Internet | () |
| 11. Financial & Investment | () |
| 12. Express Mail | () |
| 13. Jewelry & Watches | () |
| 14. Travel & Resort | () |
| 15. Government | () |
| 16. Others | () |
| 17. Network Promotion | () |
| 18. Programming Promotion | () |

Appendix E: Story types of prior studies

Table E-1: Emphasis of Prime Time News Magazine Shows, 1997 Fall

	60 Minutes	48 Hours	20/20	Prime Time	Dateline
Government	5.6%	0	0	0	1.4%
Economy	0	0	0	0	0
Foreign/Diplomacy	0	0	3.3%	13.3%	0
Health/Welfare	11.2%	0	36.7%	0	16.4%
Education	5.6%	0	0	0	0
Science/Technology	5.6%	25.0%	0	6.7%	1.4%
Art/Culture	5.6%	0	0	0	0
Sub-total	33.6%	25.0%	40.0%	20.0%	19.2%
Crime	27.8%	15.0%	16.7%	26.7%	25.9%
Accident/Disaster	0	0	0	0	9.6%
Consumer Affair	5.6%	0	16.7%	13.3%	15.1%
Entertainment/Sport	5.6%	5.0%	6.6%	13.3%	5.5%
Personality/Profile	22.2%	5.0%	3.3%	0	19.2%
Human Interest	0	45.0%	10.0%	26.7%	4.1%
Religion	5.6%	5.0%	6.7%	0	1.4%
Sub-total	66.8%	75.0%	60.0%	80.0%	80.8%

Source: Committee of Concerned Journalists, 1997

Table E-2: Story classification of *60 Minutes* and *Dateline* in 1978-80 and 1993-95

	60 Minutes		Dateline 1993-95(3)	Difference of ranking	
	1978-80 (1)	1993-95 (2)		D1 = (1)-(2)	D2 = (2)-(3)
Politics/Government	4	2	5	2	3
War/Defense	8.5	5.5	12.5	3	7
Diplomacy/Foreign	4	9	10	5	1
Economy	8.5	8	6	.5	2
Agriculture	12	14.5	15	2.5	0.5
Transportation	12	12	8	0	4
Health/Welfare	2	1	4	1	9
Education/Art	6	5.5	12.5	0.5	7
Science/invention	10	14.5	7	4.5	7.5
Crime	1	3	1	2	2
Accident/disaster	14	12	10	2	2
Popular amusement	4	7	2	3	5
Human Interest	7	4	3	3	1
Moral problem	15	10	10	5	0
Other	12	12	14	0	2
The Spearman's Rho of (1) and (2) is 0.623 ($p < 0.01$); The Spearman's Rho of (2) and (3) is 0.618 ($p < 0.05$).					

Source: Sutherland, P. (1997), "A comparison of content and presentation styles of the 60 Minutes and Dateline NBC television news magazines, AEJMC 1997.

Appendix F: Chi-square contingency table and Cramer's V test

In order to use the chi-square contingency table and Cramers' V test, the sampling data have to be able to represent the population. This study used the stratified sampling procedure to select the new fall season, between October 4th to November 28th, and conduct a content analysis. Although few bias might be found in the stratified sampling, the data in this study are still representative and the bias is acceptable. Especially the new fall season can actually represent the population we describe, instead of the re-run programming in the summer.

However, there is an argument to only use the purest random sampling method to apply the chi-square contingency table. Therefore, the final version of this research keep the results but has moved all related information of chi-square contingency table and Cramer's V test to the Appendix F.

Chi-square contingency table

Chi-square (χ^2) tests are appropriate for data which have been measured on a nominal scale. Such data do not have quantity or magnitude, so they are qualitative. They are expressed as labels or names, they posses some characteristics, or they have been assigned to one of several categories. So qualitative data usually result in frequency counts of subjects in each of the categories (Toothaker, 1986, pp.514).

Problems in categorical data analysis separate into two types: "goodness-of-fit" problems and "contingency table" problems. Problems of goodness of fit are those where we are asking whether the frequencies or proportions in the K categories of a single

categorical variable fit some predetermined pattern. Are the frequencies all equal? Are the frequencies such that they could have come from a normal distribution?

The second type of problem is one where we are dealing with two categorical variables which form a table of frequencies known as a contingency table. We want to know whether the two categorical variables are “independent”, as shown by the frequencies in the table. Another way to state the same question in this study is, are the distributions of frequencies across levels of one categorical variable “program” the same for all levels of the second categorical variable “story type”?

The chi-square test for independence of categorical variables is sensitive to any type of difference in the populations. For this test, it is best to think of the hypothesis in terms of equality of distributions across categories of one of the variables. For example, is the distribution for the program type of “*60 Minutes*” across the story type categories the same as that for the program type of “*Dateline*”? Do the frequencies of “Politics” or “Crime” distribute the same for “*60 Minutes*” and for “*Dateline*” across the story types categories?

The hypothesis test by the chi-square test for contingency table is a nonparametric hypothesis about entire distributions. The null and alternative hypotheses are:

H_0 : $\text{distribution}_1 = \text{distribution}_2 = \dots = \text{distribution}_k$
 H_1 : some difference in the distributions

An optional way to state the hypotheses is given as:

H_0 : variable A is independent of variable B
 H_1 : variable A is not independent of variable B

The “independent” means that the occurrence of one event does not change the probability of occurrence of another event. Stating independence in terms of conditional

probability, we say that events A and B are independent if: $P(A|B) = P(A)$. In other words, two variables are independent if the percentage of the population in any particular category of one variable is the same across all categories of the other variable.

For the example on story types and program category, the null hypothesis would be:

$$H_0: \text{distribution}(60 \text{ Minutes}) = \text{distribution}(20/20) = \dots = \text{distribution}(\text{Dateline})$$

Or H_0 : story type is independent of program category

These hypotheses are nonparametric since they contain no parameters. If we reject H_0 , we cannot pinpoint specific types of differences; we can say only that the distributions of *60 Minutes* and *Dateline* differ across story types.

The χ^2 statistic for testing independence of categorical variable is

$$\chi^2 = \sum \frac{(O_{jk} - E_{jk})^2}{E_{jk}}$$

(Where O_{jk} is the observed frequency for the jk th cell, E_{jk} is the expected frequency for the jk th cell, and the summation is over all cells.)

If the categorical variables are independent (H_0 true), then the frequency which we would expect for any cell is simply a function of the row and column totals for that cell. The expected frequency for any cell is the product of the column and row marginal frequencies divided by the total frequency, or

$$E_{jk} = (\text{column}_j \text{ total})(\text{row}_k \text{ total}) / N = P(\text{column}_j \text{ total}) P(\text{row}_k \text{ total}) N$$

(where if A and B are independent events, $P(A \text{ and } B) = P(A) P(B)$)

This study next analyzes whether it is plausible that, in the population, programs and story types are independent. It determines whether the observed sample differences between *60 Minutes* and *Dateline* in their conditional distributions could be due to sampling variation. If the variables are truly independent, would sampled differences of this size be likely? Or are the observed differences in percentages so great that statistical independence in the population is implausible? (Agresti & Finlay, 1997, 248-260)

To convert the X^2 test statistic to a P -value, we use the sampling distribution of the X^2 statistic. This distribution indicates how large X^2 must be before strong evidence exists that H_0 is false. The X^2 statistic for testing independence of categorical variables has a sampling distribution which is approximately fit by a X^2 distribution with degrees of freedom equals to $df = (R - 1) (C - 1)$. We test H_0 by finding the critical value for a chosen α , say $\alpha = 0.05$, with $df = (R - 1) (C - 1)$. The decision rules would be to reject H_0 if the statistic was larger than or equal to the critical value, or, from a computer, to reject H_0 if the obtained probability value were less than or equal to 0.05.

Cramer's V

If the variables are independent, there is no relationship between them and the value of one has no effect on the values of the others. However, if they are not independent, then some kind of association exists. In addition to study the existence of an association in the population, we need to obtain a descriptive measure of the degree of association, or the strength of relationship, between the variables in the sample data. A Cramer's V was used to determine the associations between the variables in the contingency tables (Riffe et al, 1998, pp. 169).

In an $r \times c$ contingency table, the chi-square test is used to investigate the existence of an association between two categories of classification. Particularly when the P-value is so small that the null hypothesis of independence between categories is rejected, a descriptive measure of the degree of association or strength of the relationship is desirable and useful. The test statistic χ^2 is itself a measure of the lack of agreement between the observed frequencies and those estimated under the assumption of independence. Accordingly, χ^2 can be considered a measure of association between categories in the sense that it is approximately equal to zero if the categories are independent and it increases as the deviations between observed and expected frequencies increase in the absolute value (Gibbons, 1997, pp.363-365).

However, χ^2 is not a satisfactory descriptor because its magnitude is considerably affected by the number of items classified (N) and also by the number of degree of freedom (which is determined by the dimensions of the table). A relative measure of association is needed for any interpretation about the strength of relationship.

The traditional relative measure, called the *contingency coefficient*, is defined by $\sqrt{\chi^2/(\chi^2+N)}$. This value is zero whenever χ^2 is zero, and it increase as χ^2 increases. However, its maximum is not necessarily equal to one; that maximum depends on the dimensions of the contingency table. Therefore, contingency coefficients of two different tables are not comparable as measures of strength of association unless the tables have the same dimension.

Since χ^2 does have a known constant maximum value for any contingency table of fixed dimensions, a better relative measure of association is obtained by dividing χ^2 by its maximum value. It can be shown that the largest possible value of χ^2 in any $r \times c$

contingency table is $N(t-1)$, where t is the smaller r and c . The resulting measure of association, frequently called the Cramer's statistic, is then defined as

$$\text{Cramer's } V = \sqrt{\{ X^2 / N(t-1) \}}$$

(where X^2 = the Chi-Square for the table, N = the sample size, $t = \min(r, c)$ is the lesser of the rows or columns.)

Based literally on the computed chi-square measure, V also takes into account the number of cases in the sample and the number of values of the categorical variable being interrelated. V is then interpreted like other measures of association, in that it is a statistic that measures that departure from independence divided by the maximum value of that statistic.

Since V^2 is always a linear function of X^2 , any probability concerning a value of X^2 holds also for the corresponding value of V^2 . Accordingly, a P-value obtained for X^2 is equal to a P-value for value of V^2 . In other words, the significance of V depends on the significance of X^2 .

The chi-square test is a test of independence; it provides little information about the strength or form of association between two variables. The magnitude of the observed chi-square depends not only on the goodness of fit of the independence model but also on the sample size. If the sample size for a particular table increase n -fold, so does the chi-square value. An advantage of the Cramer's statistic is that values of V may be used to compare contingency tables of different sizes with respect to r and c and tables based on samples of different sizes.

In many research situations, the strength and nature of the dependence of variables is of central concern. Indexes that attempt to quantify the relationship between

variables in a cross-classification are called measures of association. No single measure adequately summarizes all possible types of association. A particular measure may have a low value for a given table, not because the two variables are not related, but because they are not related in the way to which the measure is sensitive. Therefore, no single measure is best for all situations. The type of data, the hypothesis of interest, and the properties of various measures must all be considered when selecting an index of association of a given table (SPSS, pp.209-210).

The chi-square statistic itself is not a good measure of the degree of association between two variables. However, its widespread use in tests of independence has encouraged the use of measures of association based on it. Cramer's V based on the chi-square attempts to modify the chi-square statistic to minimize the influence of sample size and degrees of freedom as well as to restrict the range of values of the measure to those between 0 and 1. Without such adjustments, comparison of chi-square values from tables with varying dimensions and samples sizes is meaningless. However, since Cramer's V is to measure the nominal level data, it does not explain variance but the comparison of Cramer's V still help to understand more about the strength of association than the chi-square.

Results

In Table 19-1, the chi-square contingency table test is significant in either broadcast programs or all programs, [$\chi^2(56, N=209) = 381.38, p<0.001$; $\chi^2(140, N=1243) = 1324.68, p<0.001$], and the Cramer's $V = 0.418$ (broadcast only) and 0.326 (all programs) indicate a medium association. These results support the idea we can reject

the null hypothesis and confirm the distribution of story types among programs different in 99.9% confidence level. The larger Cramer's V in broadcast only means that a higher strength of association in broadcast exists only than all programs.

However, we should notice that many of the percentages and the frequency of categories were extremely small or even zero, especially for *48 Hours*, which may violate the principle of chi-square contingency table that the minimum frequency of each categories should be at least five. In addition, although the chi-square contingency tables are significant in both broadcast networks and all programs, the majority of the differences may come from *60 Minutes I/II*, *48 Hours* and CNN network. The percentages of categories in other programs are actually similar.

In Table 21-1, the chi-square contingency table test is significant in both broadcast and all programs, [$\chi^2(24, N=209) = 48.46, p=0.002$; $\chi^2(40, N=1243) = 766.90, p<0.001$], and the Cramer's $V = 0.241$ (broadcast) and 0.321 (all programs) indicate a low association. These results support the idea that we can reject the null hypothesis and confirm that the percentage distributions of news subjects are different among broadcast and all programs in a 99.9% confidence level.

In Table 22-1, the chi-square contingency table test is not significant in broadcasts but is significant in all programs, [$\chi^2(4, N=209) = 13.84, p=0.008$; $\chi^2(10, N=1243) = 57.23, p<0.001$], and the Cramer's $V = 0.272$ (broadcast) and 0.215 (all programs) indicate a low association. These results did not support the hypothesis that the percentage distributions of breaking/investigation topics are different among broadcasts but support the difference in all programs. This is because the percentage of the breaking

news on CBS programs is small, and *20/20* as well as *Dateline* have similar percentages, although both of them have significant proportions in the “Breaking” news category.

In Table 22-2, the chi-square contingency table test is significant in both broadcast and all programs, [$X^2(4, N=209) = 28.39, p<0.001$; $X^2(10, N=1243) = 42.20, p<0.001$], and the Cramer’s $V = 0.369$ (broadcast) and 0.184 (all programs) indicate a medium association in broadcast programs, but low association in all programs. These results support the hypothesis that differences are present in the percentage distributions of uniqueness/duplication news among the broadcast and all programs.

In Table 24, the chi-square contingency table test is significant in both broadcast and all programs, [$X^2(68, N=1806) = 206.42, p<0.001$; $X^2(170, N=4799) = 2425.95, p<0.001$], and the Cramer’s $V = 0.169$ and 0.225 indicates a small association. These results support the idea that we can reject the null hypothesis and confirm that the percentage distributions of advertising categorization are different among the broadcast and all programs in a 99.9% confident level.

However, the significant differences come from both broadcast networks and all programs. If we separate broadcast networks into subgroups, such as *60 Minutes* and *60 Minutes II*, or *20/20*, *Dateline*, and *48 Hours*, no significant difference of chi-square contingency table in those subgroups is present. The results are consistent with later findings that the Spearman’s correlation between *60 Minutes* and *60 Minutes II* are very high but not significant correlation between *60 Minutes* and *Dateline*, which means chi-square significant difference.

In Table 28-1, the chi-square contingency table test is significant in both broadcast programs and all programs, [$X^2(52, N=1057) = 175.36, p<0.001$; $X^2(130,$

$N=2726) = 1633.96, p<0.001]$, and the Cramer's $V = 0.204$ and 0.245 indicates a small association. These results support the idea we can reject the hypothesis and confirm that the percentage distributions of news sources are different among broadcast and all programs in a 99.9% confident level.

However, here is the same problem as we found in the story types. Several of the category frequencies are very small which may violate the principle of chi-square contingency table. In addition, although significant differences appear in both broadcast network and all programs, basically we can separate those programs into two subgroups, such as *60 Minutes* and *60 Minutes II*, or *20/20* and *Dateline*. Therefore, we can find no significant difference in those subgroups is apparent and we can find the same support from later results of Spearman's correlation.

In Table 31, the chi-square contingency table test is not significant in either broadcast programs or all programs, [$X^2(4, N=209) = 13.36, p=0.081$; $X^2(10, N=1243) = 16.96, p=0.065]$, and the Cramer's $V = 0.174$ and 0.205 indicates a small association. These results did not support the hypothesis that the percentage distributions of news contents of the conglomerate ownership were different among broadcasts and all programs.

Table 31 also shows the proportions of re-used video sources and their usage proportion. The chi-square contingency table test is not significant in broadcast programs, but significant in all programs, [$X^2(8, N=209) = 14.68, p=0.066$; $X^2(20, N=1243) = 165.32, p<0.001]$, and the Cramer's $V = 0.174$ and 0.205 indicates a small association. These results did not support the hypotheses that re-used video sources were different among broadcasts, but support the difference in all programs.

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