

# Contents

Preface	viii
Copyright acknowledgements	xiv
1 HALL OF MIRRORS	1
The transparent medium?	1
'Signal' and 'noise'	8
Media dynamics	13
Summary	14
2 ANALYSIS OF THE TV MESSAGE	17
Traditional analytical criteria	18
Theme and intended function	20
Programme schedule analysis	24
The criterion of visual interest	30
Stylistics and structure	35
Intention and interpretation	42
Summary	48
3 ANALYSIS OF THE VIEWING EXPERIENCE	52
Perceptual organisation	52
Message labelling	55
Content and context	57
Social interaction cues	60
Levels of viewing involvement	68
Summary	73
4 THE REFLECTED IMAGE	78
Physical image and conceptual image: some initial hypotheses	79
Six experiments: design and materials	83
Individual effects of image variation	86

Combined effects of image variation	99
Experimental conclusions	105
5 TELEVISION AND PERSUASION	109
Viewers' needs and social context	110
TV and need creation	114
Persuasion and symbolism	117
Political broadcasting	125
Summary	132
6 TELEVISION AND EDUCATION	134
Access television	134
Television as teacher	138
Television studies	144
Semiology	148
Media dynamics and probability	152
Summary	157
7 TWO-WAY MIRROR	161
Medium and message	161
Ethics of media control	164
Transparency regained	168
Summary	173
Index	174
<b>List of tables</b>	
2.1 Functional and thematic aspects of TV content	
2.2 Schedule analysis: Pearson product-moment correlations between weeks commencing 28 February and 6 March 1976	23
2.3 Schedule analysis: % proportions of weekly output time in each thematic category	26
4.1 Experiment 1: mean ratings of a lecturer seen (+) with notes and (o) without notes	29
4.2 Experiment 2: mean ratings of a TV presenter set against (+) a picture background and (o) a plain background	87
4.3 Experiment 3: mean ratings of a TV presenter seen (+) addressing the camera and (o) in profile	89
4.4 Experiment 4: mean ratings of a TV lecturer given (+)	91

	positive and (o) negative audience reactions	94
4.5	Experiment 5a: mean ratings of a TV interviewer seen (+) in actual interaction and (o) in simulated interaction with the respondent	97
4.6	Experiment 5b: mean ratings of a TV respondent seen (+) in actual interaction and (o) in simulated interaction with the interviewer	98
4.7	Interpretation of experiments 1–5	99
4.8	Experiment 6: ‘British Vagrancy Trust’ appeal (six versions)	100
4.9	Experiment 6: semantic differential scales	101
4.10	Experiment 6: comparison of versions by ANOVA/2	101

### List of figures

1.1	The communication process: simple model	9
1.2	Shannon and Weaver’s (1949) communication model	9
1.3	The communication circuit	10
2.1	Schedule analysis: proportional representation of each thematic category (week commencing 28 February 1976)	26
2.2	Normal and Christmas week programme schedules compared – BBC-1	27
2.3	Normal and Christmas week programme schedules compared – BBC-2	27
2.4	Normal and Christmas week programme schedules compared – ITV	28
2.5	Interpretation and goal-direction	43
2.6	Communication as fallible process (mediation vs. channel)	44
2.7	Group differences in responses to TV material	47
4.1	Experiment 6: expert/inexpert dimension	102
4.2	Experiment 6: straightforward/confusing dimension	103
4.3	Experiment 6: relaxed/tense dimension	104
4.4	Experiment 6: strong/weak dimension	104