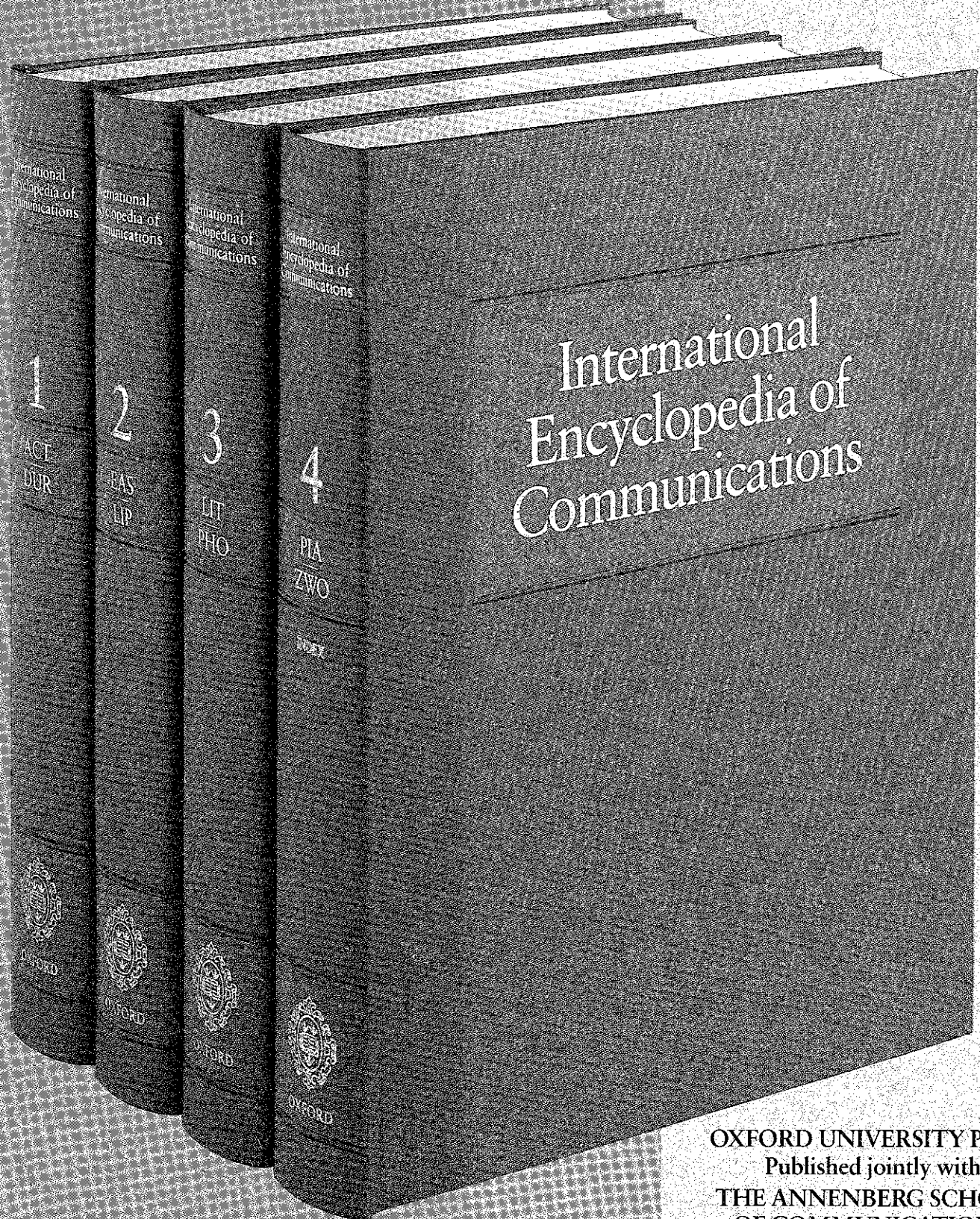


Introducing the first
comprehensive reference to
an exciting new field



OXFORD UNIVERSITY PRESS
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THE ANNENBERG SCHOOL
OF COMMUNICATIONS,
University of Pennsylvania

An Overview

Today we refer to the "communications revolution," one that is far from over. The term has become part of our everyday vocabulary; the phenomenon has become part of our everyday lives. But this revolution actually began thousands of years ago when sound and body language were joined by words, and today finds its form in telecommunications and other rapidly evolving technologies. In recent years, communications has emerged as a new field of study as scholars, students, and the general public seek to understand the myriad ways human beings influence and interact with one another.

An authoritative new reference to an expanding new field

To meet the need for a definitive reference to the burgeoning field of communications, The Annenberg School of Communications at the University of Pennsylvania and Oxford University Press are proud to present the four-volume *International Encyclopedia of Communications (IEC)*.

The *IEC* represents the first attempt to survey—and, in many respects, to define—the communications field in a clear, comprehensive, and authoritative way. A thorough and up-to-date reference, the *IEC* covers all aspects of communication—individual and institutional, cultural and technological, practical and theoretical—in every part of the world. Broad in scope and interdisciplinary in coverage, the *IEC* contains more than 550 original articles written by a distinguished international group of contributors. These articles, which range in length from 500 to 4,000 words, are highlighted by 1,100 photographs, line drawings, maps, and tables. Together they present a complete visual and verbal panorama of the field of communications.

An astonishing array of information in four accessible volumes

The *IEC* spans the vast array of people, places, and phenomena that fall within the realm of communications. In some 1.2 million words, it covers:

- Systems
- Institutions
- Modes
- Media
- Technology
- Behavior
- Social effects
- Theories
- Individuals
- And more....

Within the various entries, thousands of subjects are discussed: from simple physical gesture to speech, language, and alphabet; from fire signal to space satellite; from clay tablet to microchip. And, unlike other encyclopedias, the *IEC* approaches each topic from the unique perspective of the communications field, discussing communications research and scholarship as well as the links between communications and a host of other disciplines—including anthropology, art, education, history, journalism, law, linguistics, literature, mathematics, philosophy, political science, psychology, religion, science and technology, and sociology.

To guide readers quickly and easily through this rich mine of information, the *IEC* is alphabetically arranged, contains abundant cross-references and blind entries, and concludes with a topical guide and an extensive analytic index. In addition, each article is followed by a bibliography that has been supplied by the contributor.

A monumental achievement with a wide range of appeal

The publication of the *IEC* signals a new stage in the evolution of the communications field: as an area of knowledge, study, practice, technique, and research, and as an academic discipline in its own right. A singular source of information encompassing a broad range of disciplines, the *IEC* is destined to become an indispensable reference for students, scholars, educators, professionals, and general readers, and an essential resource for every library.

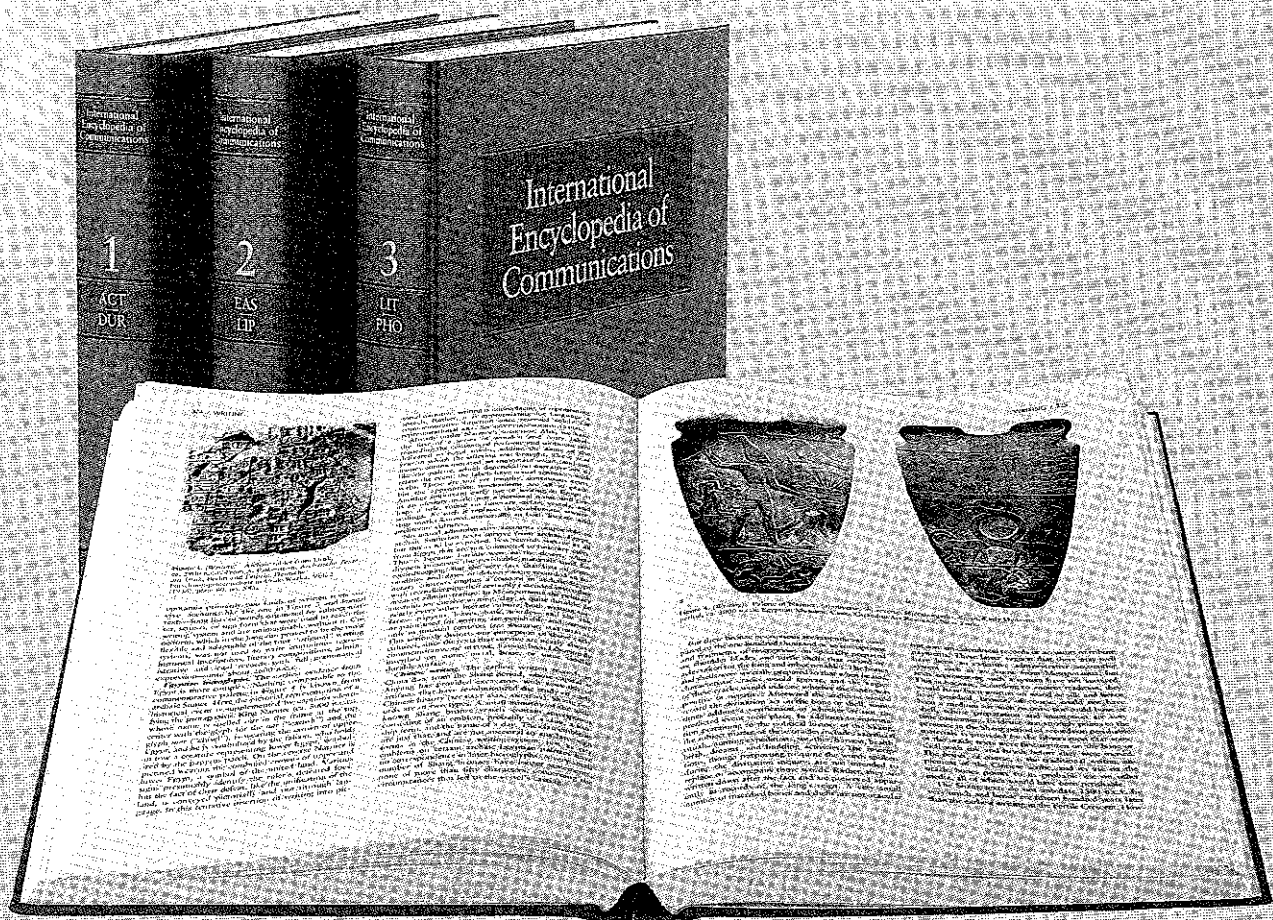
January 1989

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From the Preface

“We include in communications all ways in which information, ideas, and attitudes pass among individuals, groups, nations, and generations. We offer entries on the histories and social roles of media from cuneiform tablets to communication satellites, from the genres of Nineveh to the genres of Hollywood. Other entries examine communication processes from psychological, sociological, anthropological, and other perspectives. Individuals who have enriched our understanding of these processes or who have made pioneering contributions to the evolution of media are discussed throughout the work, in some cases in separate ‘name entries.’ The role and influence of the arts, education, religion, commerce, journalism, politics, and other social activities in the diffusion of ideas are examined, as are the institutions that have grown up around them: libraries, museums, universities, broadcasting systems, advertising agencies, data banks, and telecommunications networks. Roadblocks to communication, psychological and societal, are analyzed. The historic communications impact of such developments as exploration, colonization, migration, revolution, and war are considered. A number of entries focus on forms of nonverbal communication—emphasizing that although each stage in communications history has added new ways of communicating, all have remained with us, in patterns of ever-growing complexity. Numerous types of animal communication, and the light they throw on human communication, are also examined. Special communications phenomena and problems in various parts of the world are analyzed, and the challenging tasks of intercultural communication form a pervasive theme in the work.”

—Erik Barnouw,
Editor in Chief

SAMPLE PAGES (Actual size 8½" x 11")

Unparalleled in scope.... Uniquely detailed in coverage... The definitive communications reference for students, scholars, and professionals

The following examples illustrate the extraordinary range and depth of coverage that characterize the IEC:

276 / CINÉMA VÉRITÉ

CINÉMA VÉRITÉ

Film technique in which lightweight hand-held cameras and portable synchronized sound recorders are used. It was made possible by the technological breakthroughs in camera design in France in the late 1950s and in the United States in the early 1960s. The term also embraces innovative approaches to DOCUMENTARY filming in the same period, best represented by the work of Jean Rouch in France and Drew Associates in the United States.

Cinéma vérité represents an attempt to get closer than other film genres to the untempered reality of life. It avoids using professional actors to play roles and depicts instead the lives of real people in real situations. It disavows the artifice and reconstructions of the documentaries of the 1940s and 1950s and tends to reject both commentary and music. The *cinéma vérité* film has no preplanned script, but rather relies on spontaneity. *Cinéma vérité* is, in a sense, "found" on the editing table, where the material must be organized in sequence.

History. The ideological roots of *cinéma vérité* can be traced to the writings of the Soviet filmmaker DZIGA VERTOV—whose newsreel *Kinopravda* (Film Truth; see Figure 1) inspired the French term—and to the influence of the U.S. documentary pioneer ROBERT FLAHERTY. In his essays Vertov denounced the fiction film and asserted that the proper material for film was to be found in the ongoing events of life. Flaherty's contribution lay in his emphasis on nonpreconception and on the necessity for filmmakers to be open to all the nuances of a situation. He emphasized detailed observation—the key to *cinéma vérité*—and the role of the editing process for "finding" the film.

The practice and theory of what is termed *cinéma vérité* actually varies enormously from filmmaker to



Figure 1. (*Cinéma Vérité*) Dziga Vertov, *Kinopravda* (Film Truth), 1922. Lenin in his casket. National Film Archive, London/Sovexport.

filmmaker and from country to country. The term was first used in reference to *Chronique d'un été* (Chronicle of a Summer, 1961), made by anthropologist filmmaker Jean Rouch together with sociologist Edgar Morin. The film follows the lives and concerns of a group of Parisians in the summer of 1960 (see ETHNOGRAPHIC FILM).

Rouch's work in *cinéma vérité* reflected a belief in the camera as a catalyst that could encourage people to reveal their true selves. It involved considerable intervention and probing by the director. Although *Chronique* was edited to its final version from twenty-one hours of filming, Rouch also declared that editing was wrong and that material should not be lost in the cutting room, since that falsified reality.

The pioneers of *cinéma vérité* in the United States—reporter Robert Drew and photographer Richard Leacock—used it in a somewhat different way, which is often termed *direct cinema*. Unlike the Rouch method, direct cinema avoids all directorial influence on the filmed events. Theoretically the filmmakers are like flies on the wall, totally uninvolved in the scene being filmed.

Leacock, who had been cameraman for *Louisiana Story* (1948) and had been deeply influenced by its director, Flaherty, began his collaboration with Drew in 1957. With the support of the Time-Life broadcasting organization, they modified their equipment to allow a freer style of shooting. Later they were joined by Albert and David Maysles, Donn A. Pennebaker, and Gregory Shuker, and under the banner of Drew Associates made a group of films using *cinéma vérité* methods that defined the dominant path for *cinéma vérité* in the United States for the next decade.

The most important of their films was *Primary* (1960), which covers the struggle between Hubert H. Humphrey and John F. Kennedy during the Wisconsin primary election in the 1960 U.S. presidential campaign. What was new was the intimacy of the filming, the sense of place and character, and the humanization of the electoral process. Drew Associates then made four one-hour documentaries for ABC Television's "Close Up" series and another ten films between 1961 and 1963 for Time, Inc., under the title "The Living Camera." These films include *Jane* (1962), which follows Jane Fonda rehearsing in a Broadway play, and *The Chair* (1962), about the possible reprieve of a man sentenced to death. Most of the films show what critic Stephen Mamber calls a synthesis of *cinéma vérité* techniques and fictional concepts of character, action, and structure. This can be observed in the films' dependency on a crisis structure in which people are seen living through pressure situations that are resolved in the last minutes of the action.

A third pioneering example of *cinéma vérité* is represented by the work of a National Film Board

of Canada unit under Roman Kroitor and Wolf Koenig, who proposed a series of experiments for television under the title "The Candid Eye." Intimacy and spontaneity were to be emphasized, and no formal scripts were to be submitted—merely a list of titles and sequences. The films were to be shot as freely as possible and structured in the editing room. The first film released in the series was *The Days before Christmas* (1958), about people's activities just prior to the holiday. At least six filmmakers directed sequences for it. While Kroitor, Koenig, and producer Tom Daly set the tone, undoubtedly one of the most interesting filmmakers to emerge was Terence Macartney-Filigate. His two films—*Blood and Fire* (1958), about the Salvation Army, and *The Back Breaking Leaf* (1959)—are often regarded as the highlights of the series.

A number of the unit's filmmakers had an influence on foreign *cinéma vérité* work. Macartney-Filigate, for example, was also on the Drew team that shot *Primary*. Another occasional member of the group, French Canadian Michel Brault, was the principal camera operator on Rouch's *Chronique d'un été*.

While the Drew films used the crisis element to provide a certain structure, form was generally the one problem that the "Candid Eye" films failed to solve, even with the help of occasional narration. A film that did work well in this regard was one of the last films in the series, *Lonely Boy* (1962; see Figure 2). Directed by Koenig and Kroitor, this portrait of pop singer Paul Anka foreshadowed later pop portraits such as Pennebaker's *Don't Look Back* (1964), about Bob Dylan, and *Gimme Shelter* (1970), by the Maysles brothers and Charlotte Zwerin, about the Rolling Stones.

Apart from various show business portraits such as *Meet Marlon Brando* (1966), the Maysles brothers also produced an extraordinary portrait of four Bible salesmen in *Salesman* (1969; see Figure 3) and a humorous, complex description of a mother-daughter relationship in *Grey Gardens* (1975). The Maysles's work was characterized by an attempt to break away from the Robert Drew crisis formula and use *cinéma vérité* in a more open and nondramatic fashion.

One criticism of the Drew-Leacock-Maysles films was that they failed to use *cinéma vérité* to address social issues in any depth. This was remedied in the United States by the work of Frederick Wiseman, a lawyer turned filmmaker. Wiseman's first film, *Titicut Follies* (1967), gives a searing picture of an institution for the criminally insane. This was followed by fourteen films over the next decade and a half, including *High School* (1968) and *Law and Order* (1969; see Figure 4). Wiseman's films deal with the main tax-supported institutions of U.S. society and tend to examine the ways in which bureaucratic power is manipulated within these institutions.



Figure 2. (*Cinéma Vérité*) Wolf Koenig and Roman Kroitor, *Lonely Boy*, 1962. National Film Board of Canada.



Figure 3. (*Cinéma Vérité*) Albert and David Maysles, *Salesman*, 1969. Maysles Films.

THE ARTS: More than fifty articles are devoted to the wide spectrum of the arts. Both traditional and contemporary genres are fully explored—sculpture and song, portraiture and posters, *cinéma vérité* and video—as are such unexpected modes as body decoration, comics, masks, and typography. There are also separate articles on major art movements throughout history, from classicism and romanticism to expressionism and the 20th-century avant-garde. In addition, the IEC links the arts to many other areas, such as anthropology, sociology, religion, philosophy, and psychology, to provide a sweeping interdisciplinary view of this important field.

380 / COMPUTER: HISTORY

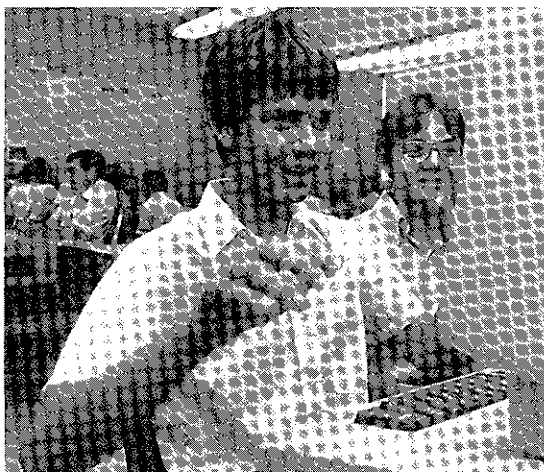


Figure 6. (*Computer: History*) A student at Marist High School, Atlanta, Georgia, masters a computer game on a school computer. UPI/Bettmann Newsphotos.

"Telephone Switching," *Scientific American* 207 (1962): 133–143; Herman H. Goldstine, *The Computer from Pascal to von Neumann*, Princeton, N.J., 1972; René Morcau, *The Computer Comes of Age: The People, the Hardware, and the Software* (Ainsi naquit l'informatique), trans. by J. Howlett, Cambridge, Mass., 1984; Abbe Mowshowitz, *The Conquest of Will: Information Processing in Human Affairs*, Reading, Mass., 1984; Montgomery Phister, Jr., *Data Processing Technology and Economics*, 2d ed., Bedford, Mass., 1979; Joseph Weizenbaum, *Computer Power and Human Reason*, San Francisco, 1976.

DONALD A. DUNN

COMPUTER: IMPACT

This entry examines the social ramifications of the computer in a series of seven articles:

1. Overview
2. Impact on Military Affairs
3. Impact on Government
4. Impact on Education
5. Impact on Commerce
6. Impact on the Work Force
7. Impact on the World Economy

1. OVERVIEW

Following an initial period of military-sponsored innovation around World War II, computerized data processing rapidly penetrated the industrial and fi-

ancial base of the economy. By 1960 an estimated nine thousand computers were in use worldwide. In the United States, which accounted for nearly two-thirds of the total, computers had appeared in airlines, communications, utilities, banks, real estate, EDUCATION, government, and especially manufacturing. Computer use was concentrated heavily in urban economic centers.

It soon became clear that the interrelationships between computers and telecommunications systems would increase. Large corporate computer users increasingly sought to transmit data to and from distant sites; numerous business applications, from centralized inventory control to production scheduling and credit card verification, demanded the kinds of data functions that computers could provide. TELEPHONE switching began to be performed by instruments displaying a marked similarity to programmable computers. Data-transmission techniques and capabilities expanded. Experimentation focused on higher-capacity communications channels such as microwave RADIO, satellites (see SATELLITE), and processes based on FIBER OPTICS; development of sophisticated equipment for carrying data over conventional analog telephone lines (modems and multiplexers); and variants of digital switching. Regulatory policies devised to support basic voice telephone service were abandoned in favor of policies designed to accommodate specialized, and disparate, data-transmission needs—with profound implica-

EDUCATION: "Education may be understood as an activity, a possession, or an institution," begins the article on the subject, and the IEC offers unique insight into all three of these areas. It contains more than thirty-five authoritative articles on this central topic, each one fully cross-referenced to guide readers to some surprising new areas of exploration. Not only are there articles on the institutions that disseminate culture and ideas—universities, museums, libraries, the family; there are also articles on various educational vehicles, including books, play, audiovisual technology, television, and film. Other entries cover the people who have made outstanding contributions to the field—John Dewey, Émile Durkheim, Helen Keller, Jean Piaget, Noah Webster, and more.

GOVERNMENT REGULATION: *In most societies, government regulation of communications and the communications industry is an important, and often controversial, issue. What are the various processes at work behind government regulation? Which industries are particularly subject to government control, and how are they affected? Over twenty-five articles cover the nature and impact of government regulation of communications-related phenomena. Some of these articles explore the impact of government regulation on diverse industries—advertising, television, radio, telephone, education. Others examine some of the most sensitive issues of our day—censorship, citizen access, privacy, pornography. Still others survey copyright, libel, and monopoly laws, showing how governments can influence communication through legislation. Readers will also find entries on the election process, lobbying, and the effects of government regulation on other political systems.*

THE COMPUTER ERA: *The IEC contains nearly thirty accessible entries on this timely topic, ranging from artificial intelligence to espionage, from telecommunications networks to electronic music. It also presents two detailed overview articles on the subject—one on computer history, another on the social and economic impact of computerization, which explores the influence of the computer revolution on such spheres of activity as the military, government, education, commerce, the work force, and the global economy. The IEC goes beyond the entries on computers found in other encyclopedias to tell readers how computers affect our society and our lives.*

ADVERTISING: Scholars and advertising professionals alike have contributed nearly twenty-five articles on theoretical and everyday aspects of this fascinating field. The twenty-page article on advertising, for example, is divided into four sections—Overview, History, Advertising Agency, and Advertising Economics—that examine diverse forms of advertising throughout history and throughout the world, its cultural effects, the role and structure of the advertising agency, and the interaction between advertising and market economies. Another twenty articles cover specific aspects of the field: theories of advertising, such as consumer and motivation research; radio, television, newspaper, and other advertising media; and advertising methods ranging from classified ads, commercials, and direct response marketing to persuasion, pressure groups, and public relations.

8 / ADVERTISING—OVERVIEW

to country depending not only on the stage of development but on the restrictions in force. In the United States the major media—daily newspapers, television, direct mail, magazines, and radio—generally account for well over half of all advertising investments, with newspapers and television generally winning the largest shares. In a number of other countries (the Federal Republic of Germany, Sweden, Norway, and Belgium, for example) advertising on television has been restricted by law in an effort to safeguard the financial health of the print media.

Relation to Consumption

The growth of advertising has been linked to that of the market economy and to a productive manufacturing capacity adequate to satisfy consumer demand. But advertising is also highly visible in less advanced countries like those of Latin America and South Asia, where a consuming elite coexists with a predominantly subsistence economy. Advertising has also found a small but growing niche in socialist countries, in spite of the long-standing Marxist contempt for it as the epitome of capitalism's wasteful competitive spirit.

Fundamental to the critique of advertising, which many non-Marxists share, is the thesis that it results in a misallocation of economic resources by encouraging the consumption of products and services that are socially undesirable or unnecessary. Advertising

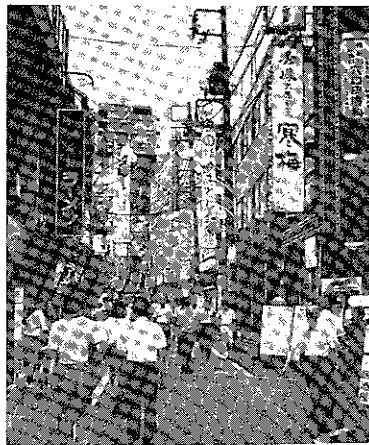


Figure 1. (Advertising—Overview) Side street in Tokyo. Courtesy of Japan Air Lines.

38 / DIRECT RESPONSE MARKETING

DIRECT RESPONSE MARKETING

Direct response marketing has been the fastest-growing form of marketing and ADVERTISING in the decades of the 1960s, 1970s, and 1980s. Its fundamental premise is the development of a direct communication and sales dialogue between a prime supplier of goods or services and the consumer.

This two-way dialogue grew as a powerful force in marketing as it became more precisely targeted, more relevant, and more service-oriented than mass distribution and general advertising. Direct marketing has been the beneficiary of all the new information processing and storage technologies. The development of the computer, the microprocessor, and personalized communication technologies such as laser printing and telemarketing has made it possible and inexpensive for advertisers to use DATA BASE marketing techniques to locate and communicate with prime new prospects and existing customers (see COMPUTER: HISTORY).

can successfully introduce new products and create a market for them. It can also be used ingeniously to increase a particular competitor's market position. There is little solid indication, however, that advertising can in itself build the consumption of an established product that has remained unchanged in its attributes.

Consumer surveys find that objections to advertising generally mask objections to the advertised products or services themselves. So long as a society permits these to be sold in a free and competitive market, restrictions on advertising would merely channel sales pressures into alternative forms of promotion.

The percentage of gross national product spent on advertising varies greatly from country to country, just as advertising's percentage of sales revenues varies within each country for different types of industries. The advertising-to-sales ratio is generally lowest for expensive products and for those sold to limited numbers of industrial users rather than to the general public. The ratio is highest for consumer products characterized by small differences between competing market entries. For such "parity products," advertising must depart farthest from its primary informational function in order to create a symbolic aura of special identity for a particular company, brand, or store. In this process, whatever is advertised is endowed with meanings and values extraneous to its essential function. The consumer may be lured with nonverbal intimations of health, wealth, romance, and esteem (see MOTIVATION RESEARCH).

Advertising styles. Since parity products are widely used and frequently purchased, consumers make purchase decisions over and over with considerable turnover in their selection of brands. Thus each brand requires a continuing reminder of its existence, if only on the premise that familiarity leads to approval. As a result, advertising for packaged goods such as soap, instant coffee, hand lotion, beer, and deodorants has a prominence out of all proportion to their actual places in the consumer economy. This type of advertising attracts the greatest visibility and comment and is notable for its stylistic trendiness.

Styles in advertising come and go, reflecting its fast, competitive pace, the mobility of personnel, and a penchant for emulating innovators. From its origins, advertising has used humor gently, brashly, tongue-in-cheek, to gain attention or approval. It has exploited fears and fantasies. It has used personal testimonials by authorities, by nonauthoritative but well-known personalities, by company spokespersons, and by ordinary consumers captured in a pseudodocumentary "slice of life." It has featured beautiful women, cuddly animals, and engaging children. It has been dryly informative and irrationally emotional. It has knocked the competition head on. It has screamed and whispered.

tising media to effect a measurable response and/or transaction." This definition is sufficiently broad to encompass the many and varied forms of direct marketing that are increasingly being practiced worldwide.

Direct marketing differs from mass distribution and general advertising in its means as well as its ends. Whereas mass distribution attempts to make goods available to the broadest mass of the public by selling in bulk to wholesale and retail resellers who own the products at the point of purchase, direct marketers sell directly to the end consumer. General advertising attempts to create favorable ATTITUDES and high awareness of products owned by resellers, while direct marketing advertising tries to modify the behavior of the ultimate consumer by creating sales transactions for goods owned by the advertiser. Because responses to advertising, whether orders or inquiries, are returned to the advertiser, the results of such advertising become accurately measurable and totally accountable.

Techniques. Direct marketing has assumed many different forms and has helped to sell an increasing number of product categories and services worldwide. Perhaps the oldest form of direct marketing is the salesperson or distributor who sells door to door. Avon Products and others have used this technique worldwide to sell cosmetics and costume jewelry. Vacuum cleaners and other small appliances are sold this way as well. Encyclopedias and sets of books have been marketed door to door for the last two centuries, as have household supplies and services. The salesperson, using the technique of a personal demonstration in the home, is the medium of door-to-door, or direct-selling. Advertising is frequently used to support, target, or reinforce the salesperson's efforts.

Catalogs are another direct marketing medium that has also been used for centuries. Sears, Roebuck and Company, Montgomery Ward, and Spiegel in the United States; La Redoute and Les Trois Suisses in France; and Quelle and Neckermann in Germany, Belgium, and Holland are typical of catalogs that have acted as retail stores for people who prefer to shop at home. Specialty catalogs selling fashions, electronic appliances, horticultural products, outdoor equipment for hunting and fishing, specialty foods, and so on, have been growing at a rapid rate around the world. The growing use of catalogs for in-home shopping has been adopted by leading retailers such as Bloomingdale's and Neiman Marcus in the United States, Printemps in France, and the Seibu stores in Japan. In Great Britain mail-order sales from catalogs exceed sales made in department stores.

Another form of direct marketing is the negative-option club, which developed in the late 1920s in

SAMPLE CONTENTS AT A GLANCE

The IEC includes 569 original articles, each one fully cross-referenced to usher readers through the vast, interdisciplinary world of communications.

The following broad categories represent several major areas of interest in this evolving field—as well as in society at large—and the select articles listed within each category reveal the diversified, detailed coverage readers will find in the IEC.

Animal Communication

Animal Signals
Animal Song
Cognition, Animal
Darwin, Charles
Ethology
Human-Animal Communication
Insects, Social

Journalism & Mass Media

Cable Television
Commercials
Documentary
Educational Television
Electronic Publishing
Entertainment
Government-Media Relations
Hearst, William Randolph
Lippmann, Walter
Magazine
Marconi, Guglielmo
Mass Media Effects
Mergenthaler, Ottmar
Monopoly
News Agencies
Newsletter
Newspaper: History
Newspaper: Trends
Newsreel
Paley, William
Photojournalism
Poll
Print-Audience Measurement
Printing
Publishing
Pulitzer, Joseph
Radio
Rating Systems: Radio and Television
Religious Broadcasting
Sarnoff, David
Sound Recording
Sports and the Media
Stars
Syndication
Telecommunications Networks
Television History
Television News
Video

Language, Linguistics, & Speech

Alphabet
Barthes, Roland
Classification
Cognition
Conversation
Forensics
Foucault, Michel
Grammar
Homiletics
Language
Language Acquisition
Language Varieties
Linguistics
Meaning
Metaphor

istically in the process of human attempts at self-understanding. The first development is largely Nietzschean; the second is largely the work of post-Heideggerian hermeneutics.

There is now before us—in aesthetics, poetics, and allied disciplines—the threat of interpretive anarchy, of a drift toward extreme relativism on the one hand or the opportunistic imposition of meanings by fiat on the other. This threat attests to the growing difficulty of collecting reliable, orderly efforts at interpretation and at fixing the ontology of art. Yet similar conceptual difficulties have emerged with respect to theory in the physical sciences and concerning the very enterprise of philosophy itself. Viewed optimistically, the disruption of aesthetics may be no more than an invitation to a fresh conception of the arts and human culture, one both larger and freer than previously envisioned.

See also LITERARY CRITICISM.

Bibliography. Monroe C. Beardsley, *Aesthetics from Classical Greece to the Present: A Short History*, New York, 1966; idem, *The Possibility of Criticism*, Detroit, Mich., 1970; Arthur C. Danto, *The Transfiguration of the Commonplace*, Cambridge, Mass., 1981; Jacques Derrida, *Of Grammatology* (De la grammatologie), trans. by Gayatri Chakravorty Spivak, Baltimore, Md., 1977; Hans-Georg Gadamer, *Truth and Method* (Wahrheit und Methode), trans. from 2d ed. by Garrett Barden and John Cumming, New York, 1975, reprint 1986; Nelson Goodman, *Languages of Art*, 2d ed., Indianapolis, Ind., 1976; E. D. Hirsch, Jr., *Validity in Interpretation*, New Haven, Conn., 1967; Joseph Margolis, *Art and Philosophy*, Atlantic Highlands, N.J., 1980; idem, ed., *Philosophy Looks at the Arts*, 3d ed., Philadelphia, 1986; F. D. E. Schliermacher, *Hermeneutics: The Handwritten Manuscripts* (Hermeneutik), ed. by Heinz Kimmerle, trans. by James Duke and Jack Forstman, Missoula, Mont., 1977.

JOSEPH MARGOLIS

AFRICA, PRECOLONIAL

Communication across regions of precolonial sub-Saharan Africa was restricted to a greater degree than elsewhere in the world by geographical and historical factors and by the cultural and linguistic differences among African societies. Although WRITING was introduced into various portions of the African continent during ancient and medieval times, the primary medium of communication remained the spoken word. Furthermore, African languages varied to an extent unknown in any other contiguous land mass of similar size and population density. Nonetheless, precolonial African communities did not live in anything like total isolation from one another. Instead they managed to maintain a number of large-scale political systems and even more extensive trad-

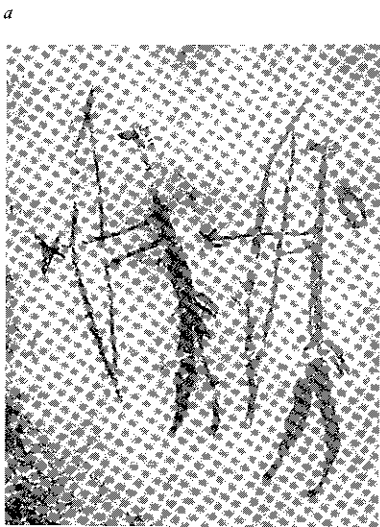


Figure 1. (Africa, Precolonial) African rock art: (a) Petroglyph, Tassili. Photograph by Jürgen Kunz. (b) Painting of bowmen, Masange, Central Tanzania. After H. Sassoon. From A. R. Willcox, *The Rock Art of Africa*, New York: Holmes & Meier Publishers, 1984, opposite p. 64, and p. 115.

ing networks, and they also shared important elements of social and cultural identity.

Geographical Obstacles

Geography is the most serious barrier to the operation of communications systems within Africa, in terms of the shape of the African continent, its physical relationship to other populated areas, and its ecological conditions. As a physical entity the African continent seems designed to separate rather than integrate human communities. The formation of the vast Sahara Desert some five thousand years ago cut off the major part of Africa from easy contact with the Mediterranean, one of the most active and influential regions in the entire early world. Navigation on any regular basis was impossible from the Mediterranean or the Atlantic Ocean until the era of the Portuguese discoveries in the fifteenth century. African, Arab, Chinese, Indian, and Persian navigators did maintain sea traffic between Asia and East Africa from the second century on, and Arab-Berber camel caravans crossed the Sahara by the eighth century. However, all these contacts were limited by the coastline and the Sahel, the semidesert area at the south of the Sahara, both remarkable for their lack of major indentations. This left most inland inhabitants far from points of direct communication with outsiders. Unlike the pre-Columbian Americas (see AMERICAS, PRE-COLUMBIAN) and the South Seas, Af-

rica was always part of the Old World of Asia and Europe—but links with the Old World were limited to specific places.

Another geographical constraint on outside contact was the nature of soil and climate conditions in the supposedly lush tropics. African soil is generally limited in nutritive value and subject to marked, often irregular seasonal shifts between heavy rain and intense sunlight. Early African populations maintained maximum agricultural productivity by shifting cultivation sites at varied intervals. There was thus little concentration of human settlement, a major requisite for the development of complex communications systems.

The contours of the continent and its rainfall patterns have also severely limited the transportation role of African rivers, thus cutting off one more traditional means for regular contact with distant peoples. Because the tropical African environment is particularly hospitable to insects and microorganisms of various kinds, human demography is further restrained by disease, and large beasts of burden—the other major preindustrial means of transport—cannot survive in many parts of the continent.

Although great expanses of space tended to separate small African communities, there were nonetheless motives for overcoming these barriers. The most common was trade, both domestic and foreign. Certain African commodities such as gold and ivory were in particularly high demand in Asia and Europe.

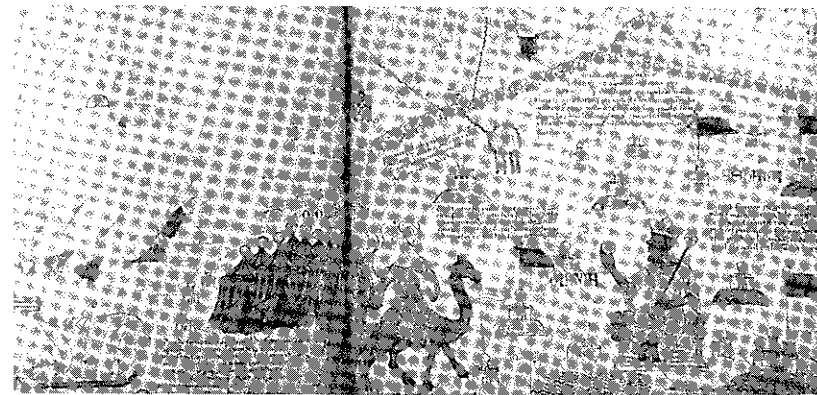


Figure 2. (Africa, Precolonial) Abraham Cresques, map of West Africa, 1375: the first European depiction of the area, based on reports from North African Muslim traders. The detail shows the Muslim ruler of Mali, Mansa Musa (right), and the Atlas Mountains represented as a stone wall. Phot. Bibl. Nat., Paris.

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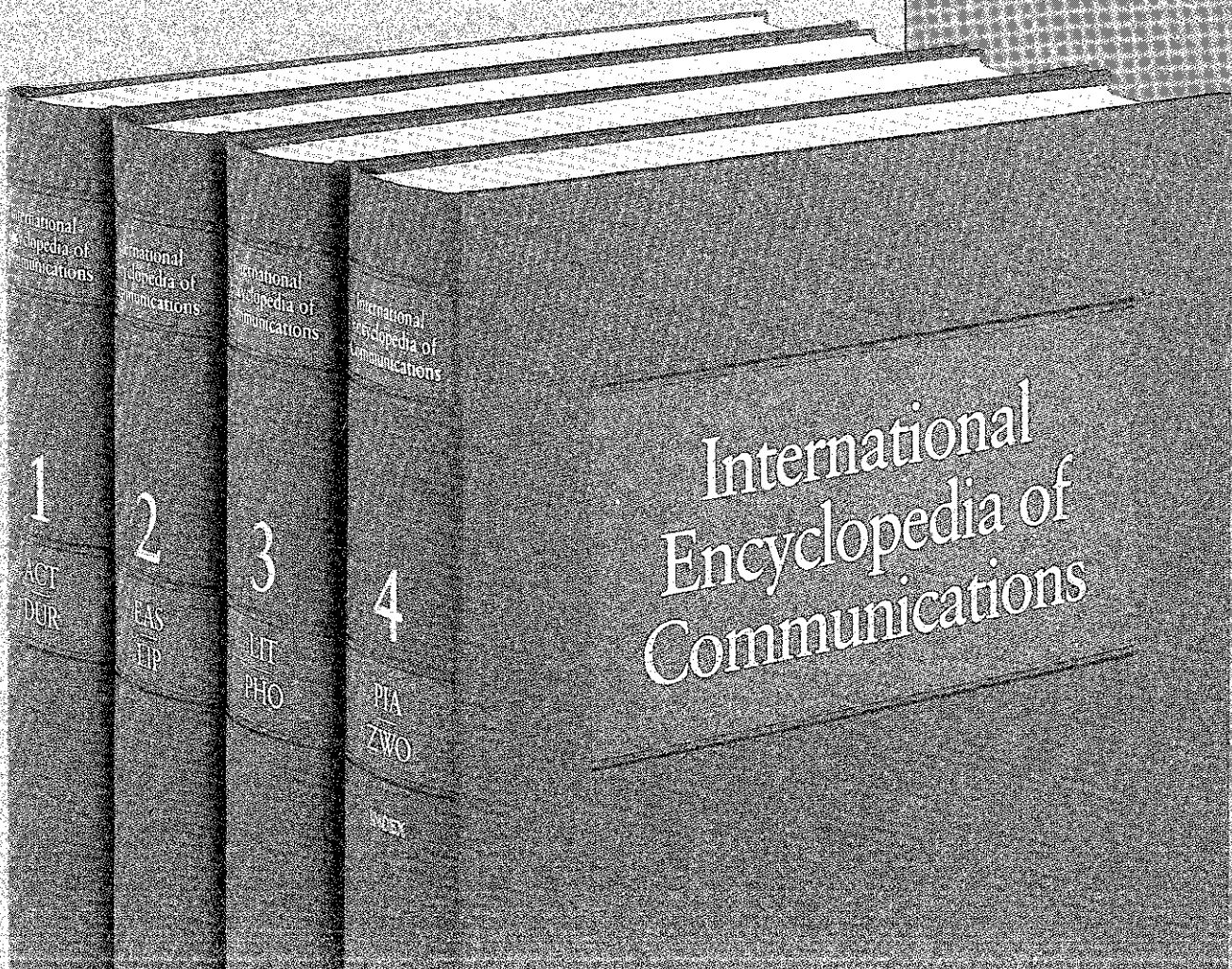
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Audience. For information on this subject viewed from varying
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The Entries Children and Minorities in the Media deal with two
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Daguerre, Louis (1789-1851)/ Dance/ Darwin, Charles (1809-1882)/
Data Base/ Day, Benjamin H. (1810-1889)/ De Forest, Lee (1873-1961)/
Debate. See Forensics; Political Communication--Broadcast Debates/
Deception/ Deconstruction. See Authorship/ Demonstration/ Design/
Detective Fiction. See Mystery and Detective Fiction

Development Communication

1. History and Theories
2. Alternative Systems
3. Projects

Dewey, John (1859-1952)/ Diary/ Diaspora/ Dictionary. See Language
Reference Book/ Diderot, Denis (1713-1784)/ Diffusion/ Diplomacy/
Direct Response Marketing/ Disinformation/ Disney, Walt (1901-1966)/
Documentary

Drama

1. History
2. Performance

Durkheim, Emile (1858-1917)

East Asia, Ancient/ Eastman, George (1854-1932)/ Edison, Thomas Alva
(1847-1931)/ Educatio/ Educational Television/ Egyptian Hieroglyphs/
Eisenstein, Sergei (k898-1948)/ Election/ Electronic Music/ Electronic
Publishing/ Encyclopedia/ Entertainment/ Espionage/ Ethics, Media/
Ethnographic Film/ Ethnomusicology/ Ethnopoetics/ Ethology/ Evaluation
Research/ Exploration/ Expressionism/ Eyes

Face/ Facial Expression/ Fact and Fiction/ Family/ Far East, Ancient/
Faraday, Michael (1791-1867)/ Farnsworth, Philo (1906-1971)/ Feedback.
See Models of Communication/ Fessenden, Reginald (1866-1932)/ Festival/
Fiber Optics/ Fiction/ Fiction, Portrayal of Character in/ Film.
See Motion Pictures/ Film Editing/ Film Musical. See Musical, Film/
Film Theory/ Flaherty, Robert (1884-1951)/ Folklore/Folktale/ Food/
Forensics/ Forgery, Art/ Fotonovela/ Foucault, Michel (1926-1984)/
Freud, Sigmund (1856-1939)/ Functional Analysis

Gallaudet, Thomas (1787-1851)/ Gallup, George (1901-1984)/ Gandhi,
Mohandas (1869-1948)/ Gatekeeper. See Lewin, Kurt/ Gender/ Genre/
Gesture/ Goebbels, Joseph (1897-1945)/ Goffman, Erving (1922-1982)/
Gossip/ Government-Media Relations/ Government Regulation/ Grammar/
Gramophone. See Sound Recording/ Gramsci, Antonio (1891-1937)/
Graphic Reproduction/ Graphics/ Greeley, Horace (1811-1872)/ Grierson,
John (1898-1972)/ Griffith, D.W. (1875-1948)/ Group Communication/
Gutenberg, Johannes (1390/1400-1468)

Hearst, William Randolph (1863-1951)/ Hellenic World/ Heraldry/
Hermeneutics. See Interpretation/ Historiography/ Hitchcock, Alfred
(1899-1980)/ Hollywood/ Homiletics/ Horror Film/ Hovland, Carl
(1912-1961)/ Human-Animal Communication/ Humor/ Human, Herbert H.
(1918-1985)

Iconography/ Ideology/ Indus Script/ Information Theory/ Innis,
Harold (1894-1952)/ Insects, Social/ Insult/ Interaction, Face-to-Face/

Interactive Media/ Intercultural Communication

International Communication. For a discussion of the formal contacts
between nations, see Diplomacy; International Organizations.
The entry Intercultural Communication discusses a somewhat
related topics.

A historical background is offered in the entries on Colonization;
Exploration; Migration; Silk Road. An increasingly significant
form of international communication is discussed in Tourism.

Several entries deal with communication developments in different
regions: Africa, Twentieth Century; Asia, Twentieth Century;
Latin America, Twentieth Century. Disparities between developed
and developing societies in their influence over the flow of
communication are discussed in Computer: Impact--Impact on the
World Economy; News Agencies; Satellite; Television History--
World Market Struggles. Efforts to combat such disparities are
reviewed in Development Communication and New International
Information Order and are further analyzed in Marxist Theories
of Communication--Third World Approaches. Various problems
arising from the use of communications for international political
purposes are addressed in Disinformation; Propaganda; Radio,
International

International Organizations/ Interpersonal Communication/ Interper-
sonal Distance/ Interpretation (Hermeneutics)/ Intertextuality/ Islam,
Classical and Medieval Eras/ Islamic World, Twentieth Century/ Ivens,
Joris (1898-)

Jakobson, Roman (1896-1982)/ James, William (1842-1910)/ Jahnsen,
Samuel (1709-1784)/ Journal. See Autobiography; Diary/ Journalism.
See Newspaper: History; Newspaper: Trends; Photojournalism/ Judaism/
Jung, Carl (1875-1961)

Keller, Helen (1880-1968)/ Kenyatta, Jomo (1893?-1978)/ Kinesics/
Kurosawa, Akira (1910-)

Land, Edwin (1909-)/ language/ Language Acquisition/ Language
Acquisition/ Language Disorders. See Speech and Language Disorders/
Language Ideology/ Language Reference Book/ Language Varieties/ Laser.
See Fiber Optics; Sound Recording/ Lasker, Albert (1880-1952)/
Lasswell, Harold D. (1902-1978)/ Latin America, Twentieth Century/
Law and Communication/ Lazarsfeld, Paul F. (1901-1976)/ Leisure/
Letter/ Levi-Strauss, Claude (1908-)/ Lewin, Kurt (1890-1947)/ Libel/

Library

1. History
2. Trends

Licensing. See Copyright; Data Base; Government-Media Relations;
Government Regulation; New International Information Order;
Satellite; Telecommunications Policy. See also Milton, John.

Linguistics/ Lippmann, Walter (1889-1974)/ Literacy/ Literary Canon/
Literary Criticism

Literature. See Fact and Fiction; Fiction; Poetics; Prose;
Style, Literary. See also specific genres.

Literature, Popular/ Lobbying/ Locke, John (1632-1704)/ Logic. See
Symbolic Logic/ Lowenthal, Leo (1900-)/ Luce, Henry (1898-1967)/
Lumiere, Louis (1864-1948) and Auguste (1862-1954)/ Luria, Aleksandr
(1902-1977)/ Luther, Martin (1483-1546)

McLuhan, Marshall (1911-1980)/ Magazine/ Map. See Cartography; Graphics;
Map Projection/ Map Projection/ Marconi, Guglielmo (1874-1937)/
Martial Arts Film/ Marx, Karl (1818-1883)

Marxist Theories of Communication

1. Origins and Development
2. Third World Approaches

Mask/ Mass Communications Research

Mass Media. See Cable Television; Magazine; Minorities in the
Media; Minority Media; Newspaper: History; Newspaper: Trends;
Radio; Television History

Mass Media Effects/ Mass Observation/ Mathematics/ Maxwell, James
(1831-1879)/ Mead, George Herbert (1863-1931)/ Mead, Margaret
(1901-1978)/ Meaning/ Mergenthaler, Ottmar (1854-1899)/ Merton,
Robert K. (1910-)/ Message. See Models of Communication/ Metaphor/
Microelectronics/ Middle Ages/ Migration/ Milton, John (1608-1674)/
Mime/ Minorities in the Media/ Minority Media/ Mode/ Modeling. See
social Cognitive Theory/ Models of Communication/ Monopoly/ Morris,
Charles (1901-)/ Morse, Samuel F.B. (1791-1872)/ Motion Photography

Motion Pictures

1. Preheistory
2. Silent Era
3. Sound Film

Motivation Research/ Mural/ Museum/ Music, Electronic. See
Electronic Music/ Music, Folk and Traditional/ Music, Popular/ Music
Composition and Improvisation/ Music History/ Music Machines/ Music
Perception. See Perception--Music/ Music Performance

Music Theater

1. Western Traditions
2. Asian Traditions

Music Theories

1. Overview
2. Notations and Literacy
3. Tuning Systems

Musical, Film

1. Hollywood Genre
2. Bombay Genre

Musical Instruments/ Muzak/ Mystery and Detective Fiction/ Myth.
See Folktale; oral History/ Mythological Film, Asian

Nakahama Manjiro (1828-1898)/ Narrative/ Negotiation. See Bargaining;
International Organizations/ Neorealism/ Network Analysis/ New
International Information Order/ New Wave Film/ News, Television.
See Television News/ News Agencies/ Newsletter/ Newsmagazine/ News-
paper: History

Newspaper: Trends

1. Trends in Africa
2. Trends in Asia
3. Trends in Europe
4. Trends in Latin America
5. Trends in the Middle East
6. Trends in North America
7. Trends in the Soviet Republics

Newsreel/ Niepce, Joseph-Nicephore (1765-1833)/ Nineveh/ Nkrumah,
Kwame (1909-1972)/ "Noise." See Models of Communication/ Nonverbal
Communication/ Northcliffe, Alfred (1865-1922)/ Novel, The. See
Fiction; Fiction, Portrayal of Character in./ Number

Ochs, Adolph S. (1858-1935)/ Opera/ Opinion Leader/ Opinion Measure-
ment/ Oral Culture/ Oral History/ Oral Poetry/ Oratory/ Organizational
Communication/ Osgood, Charles (1916-)/ Ozu, Yasujiro (1903-1963)/

Paley, William (1901-)/ Palimpsest/ Pamphlet/ Paper. See Book;
Printing; Writing Materials. Park, Robert (1864-1944)/ Pahte, Charles
(1863-1957)/ Peirce, Charles S. (1839-1914)

Perception

1. Music
2. Speech
3. Still and Moving Pictures

Performance/ Personal Space. See Interpersonal Distance/ Persuasion/
Phalke, Dhundiraj Govind (1870-1944)/ Phonograph. See Sound Recording/
Phonology/ Photography/ Photography, Amateur/ Photojournalism/ Piaget,
Jean (1896-1980)/ Plato (ca. 428-348/347 B.C.e.)/ Play/ Plebiscite/
Poetics/ Poetry

Political Communication

1. History
2. Impact of New Media
3. Broadcast Debates

Political Socialization/ Political Symbols/ Politicization/ Poll/
Polo, Marco (1254-1324)

Popular Culture. See Culture; Literature, Popular; Music, Popular;
Taste Cultures

Pornography/ Portraiture/ Postal Service/ Poster/ Pragmatics. See
Meaning; Semantics/ Prayer. See Religion/ Preaching. See Homiletics;
Public Speaking/ Pressure Group/ Print-Audience Measurement

Printing

1. History of Printing
2. Cultural Impact of Printing

Privacy/ Profession/ Propaganda/ Prose/ proverb/ Proxemics/ Psychoanalysis/ Public Opinion/ Public Relations/ Public Speaking

Publishing

1. History of Publishing
2. Publishing Industry

Publishing, Electronic. See Electronic Publishing/ Pulitzer, Joseph (1847-1911)/ Puppertry

Quiz Show

Radio/ Radio, International/ Rating Systems: Radio and Television/ Reading/ Reading Theory/ Realism/ Recording. See Sound Recording/ Reference Works. See Encyclopedia; Language Reference Book/ Reith, John (1889-1971)/ Religion/ Religious Broadcasting/ Renaissance/ Renaissance/ Renoir, Jean (1894-1978)/ Representation, Pictorial and Photographic/ Revolution/ Rhetoric/ Richards, I.A. (1893-1979)/ Riddle/ Ritual/ Roman Empire/ Romance, The/ Romanticism/ Roper, Elmo (1900-1971)/ Rumor

Sapir, Edward (1884-1939)/ Sarnoff, David (1891-1971)/ Satellite/ Saussure, Ferdinand de (1857-1913)/ School/ Schutz, Alfred (1899-1959)/ Science Fiction/ Scripps, E.W. (1854-1926)/ Scripture/ Sculpture/ Secrecy/ Selective Reception/ Semantic Differential/ Semantics/ Semantics, General/ Semiotics/ Serial

Sexism

1. Overview
2. Sexism in Interpersonal Communication

Shannon, Claude (1916-)/ Shihuang Di (ca. 259-210 B.C.E.)/ Sign

Sign Language

1. Overview
2. Alternate Sign Languages
3. Manual Language Codes
4. Primary Sign Languages

Sign System/ Signage/ Silk Road/ Simmel, Georg (1858-1918)/ Slave Trade, African/ Sleeper Effect/ Slips of the Tongue/ Smell/ Soap Opera/ Social Cognitive Theory (Social Learning Theory)/ Social Insects. See Insects, Social/ Social Skills/ Song/ Sound/ Sound Effects

Sound Recording

1. History
2. Industry

South Asia, Ancient/ Space, Personal. See Interpersonal Distance/ Spatial Organization/ Speaking, Ethnography of/ Special Effects/ Spectacle/ Spectrum/ Speech/ Speech and Language Disorders/ Speech Anxiety/ Speech Perception. See Perception--Speech/ Speech Play/ Sponsor

Sports

1. Sports and Society
2. Sports and the Media
3. Psychology of Sports

Spy Fiction

1. History
2. Themes

Stamps/ Standards

Stars

1. The Star Phenomenon
2. Star System

Structuralism/ Style, Literary/ Sullivan, Harry Stack (1892-1949)

Survey Research. See Evaluation Research; Opinion Measurement; Poll; Print-Audience Measurement; Rating systems; Radio and Television. See also Gallup, George; Roper, Elmo

Symbolic Logic/ Symbolism/ Syndication/ Syntax. See Grammar

Tarde, Jean-Gabriel de (1843-1904)/ Taste Cultures/ Taxonomy. See Classification/ Teaching/ Telecommunications Networks/ Telecommunications Policy/ Telegraphy/ Telephone/ Television. See Cable Television; Educational Television; Television History; Television News.

Television History

1. Early Period
2. Global Development
3. World Market Struggles

Television News/ Terrorism/ Testimony/ Textbook/ Theater/ Tokugawa Era: Seclusion Policy/ Touch/ Tourism/ Tragedy

Transborder Data Flows (TDF). See Computer: Impact--Impact on World Economy; Data Base; New International Information Order; Spectrum; Telecommunications Networks; Telecommunications Policy.

Translation, Literary/ Typography

United Nations (UN). See International Organizations.

United Nations Educational, Scientific and Cultural organization (UNESCO). See International Organizations

University

Uses and Gratifications. See Mass Communications Research; Mass Media Effects.

Utopias

Vertov, Dziga (1896-1954)/ Video/ Videotex/ Violence/ Visual Image/ Visual Perception. See Perception--Still and Moving Pictures/ Von Neumann, John (1903-1957)/ Vygotsky, Lev (1896-1934)