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MASS COMMUNICATIONS AND SOCIETY DIVISION  
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# Comparative Media Systems: A Societal Approach

*Peter B. Orlik*

Though a popular subject for graduate theses, comparative media studies, and the teaching of same, are often awkward appendages to the journalism, broadcasting or mass communication curriculum.

This is especially true in predominantly undergraduate programs where the comparative media course constitutes a prestigious but fiscally vulnerable elective; an elective which somehow fits neither pre-profession nor university service aspirations. Yet, through careful tailoring of course objectives and structure, the comparative media course can come to serve not just one but, if need be, **both** majors' preparation and general education tasks.

It is just such an approach to the subject and its outcomes that is this article's focus. Labelled the PERSIA ROUTE, for mnemonic reasons which will soon become apparent, this societal orientation manifests for the comparative media class a schema that strives to achieve two main goals:

1. Provide students with a common and unified **organizational roadmap** for the methodical study of a given country's media system and the contextual factors which have served to shape it.
2. Isolate for students the **types of materials** required for a thorough understanding of a media system and its parent society and thereby assist them in

honing their research and conceptual skills.

If both of these goals can be met, the resulting course will exhibit two key advantages: First, media majors will achieve a better understanding of the complex institutional relationships that serve to shape a given country's mass communication system. Though this understanding will have emanated from the study of a "foreign" situation, its attainment can help students to better appreciate the counterpart matrix of forces with which they must cope in their careers in American media. The comparative media course itself should therefore acquire clearer relevance for the career-seeking undergraduate major.

Secondly, students from other disciplines can also find relevance and application in a course that goes beyond hardware/software descriptions and statistics to treat broader humanistic and social science forces. At a time when general education is experiencing a resurgence on college campuses, the properly organized comparative media course can thus become a valuable bridge-builder for its sponsoring journalism, broadcasting, or mass communication department.

Devised to achieve these two goals and thereby accrue these two client-divergent advantages, the aforementioned PERSIA ROUTE delineates six societal means for analyzing the national context within which any mass media system must operate. PERSIA is, in actuality, the acronym that encompasses all six:

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Peter B. Orlik is a professor in the Department of Broadcast and Cinematic Arts at Central Michigan University.

Political  
 Economic  
 Religious  
 Social  
 Intellectual  
 Artistic

All of these factors are the products of human experience, decision-making and interaction. Mass communication is, after all, a complex and corporate phenomenon which still, as Schramm says, "serves only to relate men to each other."<sup>1</sup> "The media," DeFleur affirms, "are cultural innovations; they spread through societies according to the same principles as other cultural innovations."<sup>2</sup> PERSIA therefore encompasses all of the principal elements of men's relationships to each other and the cultural innovations which constitute the fruits of these relationships. Therefore, a possible seventh factor, geography/topography, is handled not as a separate element but as a nonhumanistic causal agent which underlies to various degrees all of these other considerations and contexts. In this way, the focus is kept on mutable human endeavors rather than on the much more fixed and impervious properties of physical science.

The comparative media course modeled upon the above assumptions is divided into two main sections. The first section focuses on the actual application of PERSIA elements to the country under scrutiny, while the second appropriates the results of this application as a frame for analyzing that country's mass media system (s).

For purposes of illustration, the republics of Ireland and South Africa and their mass communication systems will be examined here. It should be recognized that what follows is a thumbnail sketch calculated only to demonstrate how the PERSIA ROUTE is traveled. Each student in the course would normally select his/her separate country

within guidelines established by the instructor to insure a variegated regional and systemic mix in the class as a whole. It also must be realized that actual student findings should be considerably more extensive and more detailed for each section and sub-section than can be presented in this brief prototype.

A suggested time frame for the PERSIA course sequence is set forth below. In order to be adaptable to either the three-hour semester or four-hour quarter system class, the schedule is expressed in class periods rather than in weeks. It also should be noted that this particular progression enjoys the advantage of not requiring students to obtain possession of material pertaining specifically to their countries' media systems until well into the term. In the meantime, since reference materials on the PERSIA elements of the country itself are far more readily available in the local library, these can be consulted immediately toward the completing of the sequence's section one. Students thus gain valuable time for system-related mail requests without "marking time".

PERSIA Suggested Course Schedule  
 (based on 42 class periods)

	Class Periods Allocated
Introduction	
Overview of course and the PERSIA ROUTE	1
Selection of topic countries; where to write	1
Section One — The Countries	
Political elements and considerations	3
Economic elements and considerations	3
Religious elements and considerations	2
Social elements and considerations	2
Intellectual elements and considerations	2
Artistic elements and considerations	2
Section Two — The Systems	
Historical overviews and comparisons	2
Administrative/control overviews and comparisons	2
Facilities overviews and comparisons	2
Funding overviews and comparisons	2
Content overviews and comparisons	3

Print/broadcast media relationship comparisons	3
Conclusion	
Final reports analyzing Section Two data in terms of Section One findings	10-12
Optional Final Examination	0-2

The above outline provides ample opportunity for, and puts a premium on, in-class comparisons of the countries under study and of the student analysis which propels these studies. This thus provides a forum in which both data and methodological refinement are assisted and encouraged.

Turning to section one (the applications of PERSIA elements to the country under scrutiny) and its political sub-section, students would probably discern, for example that the Irish political scene features three main parties: Labour, Fine Gail and Fianna Fail, with the third having defeated a coalition government of the other two in June, 1977. The political situation is comparatively fluid with a high potential for shifting majorities. In South Africa, conversely, the Nationalist Party, though recently wracked by fiscal scandals, has acquired an ever-larger hold over the Government since its initial victory in 1948. The largest Opposition—the United Party—supports most Government policies and has great difficulty controlling even a fourth of the seats in Parliament.

An economic analysis would find that, though fragile, Ireland's economy is infinitely more healthy than in the grim post-war period with the people who lived through it, especially those in the labor unions, fiercely determined to hold on to every particle of economic security which they have won over the past three decades. South Africa, with a modern, industrialized infra-structure buoyed by enormous natural resources, has a much stronger economy. It is, however, highly susceptible to inflationary pressures and the need to redress the more onerous salary

differentials between workers of different races without ballooning labor costs.

Though the religious troubles in Northern Ireland are generally widely known, if oversimplified, religion's status within the Irish Republic is a generally tranquil given; both for the large-majority Catholic populace and for the comparatively tiny Protestant and Jewish communities. Religion in South Africa, on the other hand, is considerably more politicized and fragmented with the large but by no means dominant Dutch Reformed Church, a sturdy bulwark for the Nationalist government. Other Protestant, Catholic and Jewish sects tend, meanwhile, to draw sustenance from elements of the population less enamored with Nationalist policies.

In a social context, too, the Irish Republic is a much more proudly homogeneous entity than is the counterpart republic in South Africa, whose multiracial character and associated problems are in the world spotlight. Social tension, in fact, exists even between the English-stock and Afrikaans-stock sectors within South Africa's white populace.

Esteemed as a well-spring of poetry and literature, and blessed by centuries-old Trinity College as well as newer higher education entities, Irish intellectual life has remained vigorous though somewhat bound to Dublin's Anglo-influenced environs. Historically, it has had to sustain itself in spite of emigration's brain drain and the sometimes circumscribed purview of the dominant church which operated or significantly influenced almost all elements of the educational system. South African intellectual life, conversely, is as diverse as its population with entirely and premeditatedly different educational systems serving its various ethnic and racial components. Each of these evidences its own unique intellectual outlook and heritage though the resources

accorded each system are by no means equal.

Artistically, the Republic of Ireland suffered greatly from the country's partition. Many Irish artists and musicians previously had found it necessary to locate in the now separate Ulster where industrialization had fostered urban areas of a size and wealth that could better support their cultural endeavors. Even today, the more rural Irish Republic remains a difficult breeding ground for the arts—particularly those that cannot be sustained by foreign tours and exposure. South Africa is a much richer land with a culture spiced by a variety of talented immigrants. Their distance from former homelands required the building of resident artistic institutions to replace those left behind. Thus, South Africa has developed a strong and diverse, if politically gun-shy, artistic presence.

After a media framework has been developed for a given country or countries, analytical treatment of a country's mass media system can take place. In addition to primary source data such as interviews and letters, typical sources of international print media information include *Gazette*, *Public Opinion Quarterly*, and *Index on Censorship*. Broadcast material may be found in *World Radio-TV Handbook*, *EBU Review* and *Combroad*. But with the initial PERSIA procedure as a prelude, the data derived from such specialized materials consequently can be subjected to perhaps more reasoned and wide-ranging student interpretation.

Using the thumbnail summary conclusions present in the Irish and South African examples presented above, the PERSIA ROUTE can be implemented or followed. Here, in the interest of brevity, only radio-television findings will be presented even though actual section twos will generally place equal emphasis on print as well as broadcast media. It also should be

emphasized that PERSIA's societal approach can be applied as well to courses dealing *solely* with comparative press or comparative broadcast systems. In such cases, scrutiny of the counterpart media structure can be accommodated exclusively in the suggested three periods set aside for "print/broadcast media relationship comparisons" in the course outline presented above. In such cases, the counterpart media primarily are utilized as a benchmark against which to gauge the comparative dimensions, freedoms, strengths and weaknesses of whichever system constitutes the central focus of the course.

With these qualifications and variations in mind, a continuation of the Irish and South African mini-models can now be made. Focusing on Ireland first, a marriage of the student's section one conclusions with subsequently researched data pertaining to the broadcast system itself might result in a section two encapsulated as follows:

"Radio Telefis Eireann is the Republic of Ireland's national radio and television service. A semi-state monopoly, it is governed by an Authority appointed by the Government with the Minister of Posts and Telegraphs having specified powers over it. These include the right to direct RTE to refrain from broadcasting "anything which may reasonably be regarded as being likely to promote, or incite to, crime or as tending to undermine the authority of the State."<sup>3</sup> With a fluid parliamentary majority, RTE cannot afford to offend any of the three mainstream parties whose succeeding administrations have been united in their desire to keep extremist spokespersons and subject matter off the air and thereby avoid additional involvement in what is euphemistically called "The Trouble" to the North.

A second television service, RTE-2, is now being undertaken; but financial constraints will still result in both services having a

combined total of only 25 percent domestically produced programming. Colorization and modernization of the television system also have proceeded slowly because of economic stringency and the high fixed cost of personnel salaries. News coverage of domestic events and the ready use of foreign news material is sometimes compromised by stringent trade union regulations.

Apart from a noon and six o'clock Angelus, religious programming is notably underplayed in RTE schedules and the selection of both domestic and foreign-produced shows seems unaffected by denominational considerations or concerns.

The social consciousness of RTE and its programming is mainly directed to a preferential employment posture favoring Irish citizens and to a statutory duty to cherish and advance the Irish language and culture. This concern for Irish-language preservation and reinvigoration has, in fact, built an entire radio network—Radio na Gaeltachta, which creates almost all of its 100 percent Irish-language programming at its facilities in western Ireland.

Radio na Gaeltachta is also a major force in the recording and dissemination of indigenous Irish literature and thought. RTE's other domestically-produced programming also strives to feature the thoughts and successes of the Irish intellectual community. In fact, one of this community's leading figures, Dr. Conor Cruise O'Brien, served as Minister of Posts and Telegraphs in the previous Government. An extensive program of in-school broadcasting is also undertaken to provide nationwide enrichment material and to help increase education opportunity for rural school children.

Through its gathering, recording and broadcast of indigenous Irish music, RTE's Radio na Gaeltachta strives not only to sustain but to expand this art form.

Symphonic and chamber music is also intrinsically bound to the fortunes of RTE which maintains the only symphony, light orchestra, and professional string quartet in the Republic. At the same time, the broadcasting system's extensive radio and television drama divisions help to sustain Irish theatrical talent and repertoire.

A similar composite of PERSIA data and broadcast system information about South Africa might yield conclusions summarized as follows:

The South African Broadcasting Corporation is a state-owned monopoly that was originally patterned after the BBC. But with the coming to power of the Nationalist Party, and that party's ever-increasing dominance of both Parliament and bureaucracy, SABC increasingly has become a spokesman for the Nationalist Government<sup>8</sup> even to the point of openly attacking that Government's press and legislative critics.

A three-service AM network as well as a sophisticated FM system covers the country with separate FM regional networks for White and Black populations. Commercialization is allowed on FM as it is on the AM Springbok Radio with most available time in a consistently "sold out" status. Combined with license fees, these commercial revenues provide a high degree of financial stability for the Corporation which has just completed the initial phase of a television system inaugurated in 1976.

Staff vacancies on Radio Bantu, the Black networks, continue to draw long lists of applicants particularly since the radio system has far better compensatory and working condition benefits than those available to South African Blacks in most other occupations.

Particularly on the AM English and Afrikaans services, religious programs are featured offerings with the latter devoting

extensive amounts of air time to the clerics and activities of the Dutch Reformed Church. Further, the staunch opposition of this church to Western European and American "moral degeneracy" was one of the major delaying agents to the introduction of television.

Since all Afrikaans video programming must be domestically produced, while English language television fare is available for a wide variety of external suppliers, the expansion of television service as a whole is being carefully braked. This is primarily to prevent English-language material from glutting the medium before Afrikaans software can become available. TV service is thus provided only five to six hours per day. On radio, the separate English and Afrikaans services already insure linguistic balance, while the more than half-dozen Radio Bantu FM regional networks program to the major Black language groups. Throughout the system, the emphasis is on nurturing pluralism rather than mutual assimilation: an orientation very much attuned to the Government's overall social policies.

On all services but the overtly commercial Springbok Radio, special focus is placed on native South African thoughts and views—provided such views do not directly contravene official government dogma. South Africa has some venerable universities; and the broadcasting system, like the White educational one, stresses the fact that its intellectual life has developed separately and independently from its distant European roots.

South African radio drama has won worldwide recognition—particularly for its science and wildlife dramatized documentaries based on the works of domestic naturalists. South African and European literary standards are also dramatized, including folk classics springing from the resident Black nations. Musically, the SABC Orchestra and

associated ensembles provide extensive exposure for local performers and composers. Radical artistic expression over the SABC's facilities is not tolerated however, and it is widely believed that even the music director of the SABC Symphony is a member of the secret Afrikaner power structure known as the borederbond.

## Persia in Retrospect

The above summaries should provide illustrative examples of the analysis which PERSIA's societal approach is designed to elicit. Though the primacy of any one of the six PERSIA elements in determining the direction and composition of a media system will vary widely from country to country, it is just this variance which provides a key perspective and cohesion to the study of comparative media—whatever combination of countries may be under study.

To both amplify and conclude the pair of mini models presented above, a selected bibliography of resource materials, as they may have been arranged and utilized in the study of Irish and South African media, is included below. If the specific model or course was required to concentrate on print media in addition to or instead of broadcasting, the specimen section two bibliographies would, of course, vary accordingly.

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