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**COMPETITION AND PROGRAM TYPE DIVERSITY IN THE OVER-THE-AIR
TELEVISION INDUSTRY, 1943-2005**

A Thesis in

Mass Communications

by

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ABSTRACT

Competition and diversity are touchstones in media policy, but the relationship between them is not clear despite a great number of studies because even studies dealing with their relationship, did not measure the intensity of competition.

This paper investigates the relationship between market competition and program type diversity in the over-the-air television industry. Specifically, market competition is divided into intra-network competition and intra-media competition, i.e. terrestrial television vs. cable TV. Also this paper uses a comprehensive model of program types, with 281 program type categories, which have never been used in previous studies.

The results show that program type diversity keeps decreasing over time and intra-network competition has a negative effect on program type diversity. Also, intra-network competition is a more important factor on program type diversity than inter-media competition.

Keywords: market competition, program type diversity, broadcasting policies, Herfindahal-Hirsh Index, FCC, ownership rule

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*In the memory of my father, Ki-Hyun Cho, and I would like to dedicate this paper to my
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Chapter 1

Introduction

Competition and diversity are touchstones in media regulation because they are two of the most important media policy objectives in the U.S. (Napoli, 2001). They support the “marketplace of ideas” that holds that “the widest possible dissemination of information from diverse and antagonistic sources is essential to the welfare of the public” (*Associated Press v. United States*, 1945, p.1424). Most, if not all, of the FCC’s media policies, past and present, are motivated by these two policy goals – fostering competition and enhancing diversity (FCC, 1998).

Over the years, the FCC and many scholars have tried to figure out ways to boost these two fundamental policy objectives but it turns out to be unclear, because competition seems to be separate from diversity, but the two media principles are also interrelated (Napoli, 2001). Some policies such as equal employment opportunity and the fairness doctrine may seem to focus exclusively on media diversity, but most policies are related to both competition and diversity. For example, media ownership rules such as a national ownership cap limit, cross-ownership rules and minority ownership rules, were created to ensure diversity by increasing competition.

The interrelationship between the two media policy principles is well understood in media economy and policy analyses, even though the nature of their relationship is

subject to continuous debate. Ever since the 1950s, various program choice models have been developed to theoretically examine the relationship between market competition and program diversity in the media (Beebe, 1977; Rothenberg, 1962; Spence and Owen, 1977; Steiner, 1952; Waterman, 1992; Wildman and Owen, 1985; Wiles, 1963. See Owen & Wildman, 1992 for a summary of these models). How does the presence of more media outlets or more competition among existing media outlets affect their program choices and thus content diversity? The answer is not clear. While it is well known that competing broadcasters tend to duplicate each other's programs, given the number of channels available (Steiner, 1952), an increase in the number of available channels stimulates competing stations to program more distinct television content (Spence and Owen, 1977).

In the line of Steiner's study, economically, multiproduct firms do not want their products to compete with each other, and mergers can lead firms to move similar products apart, to withdraw duplicate products, or to crowd products together to preempt entry, with ambiguous overall effects on variety. Furthermore, cost reductions brought about by consolidation can allow firms to offer additional products, which tends to increase variety (Berry & Waldfogel, 2001). So concentration is better than competition in some ways to ensure diversity.

Even though this research doesn't provide an accurate and clear interrelationship, the FCC tends to believe that competition leads to the enhancement of diversity. Since the 1960s, the FCC has adopted structural regulation, based on the assumption that

competition has led to content diversity. For example, Fowler and Brenner (1982) consistently argued that market forces, rather than government intervention, would serve to ensure that a broadcaster's air time would be put to its "best and highest use" (p.23)

This strong belief made the FCC decide to eliminate direct content regulation. The FCC, in reviewing the need for the Fairness Doctrine, concluded that "sufficient amounts of programming covering controversial issues of public importance" (FCC, 1985, p.221) would be provided by media outlets and that "[t]he public has access to a multitude of viewpoints without the need or danger of regulatory intervention" (p.225).

Conversely, as the public interest approach argued, structural regulation alone didn't guarantee content diversity as a democratic value, because market structure is not a sole determinant of the performance of a market and, conversely performance can play the role of a structural determinant (Young, 2001). Given the oligopoly of the TV network industry, it would be impossible to expect TV networks to provide shows for children simply by increasing competition, without direct content regulation like the Children's Television Act (CTA). As Kunkel & Canepa (1994) discovered, after the Children's Television Act, the broadcasting of children's programming slightly increased.

However, it is still controversial whether content regulation is good or bad. We know the overall number of children's programs in the whole visual market increased due to the emergence of cable TV. Some cable channels already provided 24-hour-long child-oriented programming. Should the FCC wield its power of content regulation on over-

the-air television? Or would this action overburden the TV network industry? Also, regardless of competition – both intra-network competition and inter-media competition - - if program diversity has been stable, or if diversity decreased as competition got stronger, how can structural regulation be justified?

To find reasonable answers, this paper examines the effect of competition – both intra-network competition and inter-media competition, on content diversity, especially program type diversity, in the over-the-air television industry.

The value of this paper can be summarized in two parts. First is methodological improvement. Since the 1970s, there have been quite a number of studies focusing on program type diversity as well as on the relationship between competition and diversity. However, no studies have measured the intensity of competition as an independent variable. Instead, they remain only at descriptive levels. For example, the latest study conducted by Einstein (2004b) measured program type diversity from 1955 to 2003 and tried to find the determinants of program diversity. In her analysis, she just linked the diversity change (HHI value) with certain events such as the emergence of Fox and cable TV, as below.

“The 1980s saw tremendous structural changes in the television industry, most notably the introduction of a fourth broadcast network, Fox, and the increasing penetration of cable, both basic and premium channels. No longer were the Big Three competing against just each other, but also with a younger-skewing broadcaster and a plethora of cable networks that offered programming that had once been the exclusive staple of the more established networks. These new competitors forced the networks to become more targeted, and thus less diverse, in order to maximize profits.” (Einstein, 2004b: 151)

Like Einstein, most of the past studies in this area are descriptive. The foci were on measuring the trend of program diversity on broadcast network television (e.g., Dominick & Pearce, 1976; Einstein, 2004b; Grant, 1994; Lin, 1995; Litman, 1979; Wakshlag & Adams, 1985). Although competition had always been used in these studies as an explanation for the increase or decrease in program diversity over time, the relationship was never actually measured. Instead, it was simply assumed that as time passed, the network television industry became more and more competitive. Hence, this paper will actually try to capture the intensity of competition, in both intra-network competition and inter-media competition.

The other issue of methodology is program type categorization. Since Litman (1979) showed that the Herfindahl-Hirschman Index (hereafter HHI) was a reasonable tool to measure program type diversity, HHI has become dominant and popular, even though some scholars like Hellman (2001) have tried to find other methods such as multi-dimensional approaches. With popularity, the HHI has been challenged because it is subjective with respect to its population. In using HHI as a measure of diversity, each program type is assumed to be a market participant. Market participants in a market concentration measure can be physically and objectively counted, but program type relies heavily on subjective categorization. Hence, program type categorizations range from 4 to 32. More categories or fewer categories might give birth to distorted results. To handle this problem, this paper will compare previous studies and find an appropriate level of program type categorization.

The second value is policy implications. By measuring the intensity of competition – intra-network competition, and inter-media competition, this paper can provide a relatively clearer picture of competition’s effect on content diversity than ever before.

In addition to this, this paper will consider regulatory balance across media. When it comes to ownership rule changes, the recent FCC decision to relax ownership rules was mainly motivated by its conclusion that reduction in competition and diversity is minimized by the presence of a plethora of media choices for the public, including cable television, satellite television and the Internet (FCC, 2003). If so, why should the over-the-air television industry be heavily regulated, compared to other media outlets? As the FCC pointed out, over-the-air television is subject to government regulation because of spectrum scarcity. However, at this point, spectrum scarcity as a technology concept is implausible (Noam, 1995), but spectrum scarcity still functions as a regulatory concept. With digital technology, virtually every station can use the spectrum without spectrum interference. It is clear to see that the FCC will withdraw the current analog television broadcast spectrum and sell it to mobile companies. The entry barrier to the broadcasting industry is not caused by spectrum scarcity, but by financial and managerial considerations (Compaigne, 2001). Also, the penetration rate of cable TV combined with satellite TV has already reached that of terrestrial television. If inter-media competition turns out to be a determinant of diversity decrease in over-the-air television, how can we validate heavy regulation on terrestrial television? Vice versa, if intra-network

competition is found to be a determinant of diversity decrease in over-the-air television, heavy regulation should be re-considered.

The “public interest” is closely associated with the prevalent value system and socio-cultural practices of the whole society. A market-oriented approach starting from the 1980s has relied on letting the market do everything, rather than rely on the government, and such a philosophy has affected the policies of the FCC. According to Fowler (1983, pp.6-7), the tiny proportion of children’s programming in broadcasting is explained by the fact that broadcasters cannot make profits from children’s programs. Following the Commission’s deregulatory policy, almost all children’s’ programs disappeared (Wartella, Heintz, Aidman & Mazzarella, 1990; Waterman & Grant, 1987; Kerkman, Kunkel, Huston, Wright & Pinon, 1990). However, the advent of other distribution windows such as cable increased access to such programs (Frazer, Cross, & Kadlec, 1986; Siemicki, Atkin, Greenberg, & Baldwin, 1986). These contradictory trends have continued. The one thing that is clear is that since the Telecommunications Act of 1996, whose emphasis on deregulation was greater even than the policies in the 1980s, the Commission’s policies have turned further towards a market-oriented approach. In addition, these policies have relied heavily on structural regulation rather than content regulation. In fact, Kunkel & Canepa (1994) discovered that after the Children’s Television Act, broadcasting of children’s programming slightly increased, but there was no case in which broadcasters who did not obey the rule failed to obtain license renewal.

Again, this paper is intended to examine the effect of competition – both intra-network competition and inter-media competition, on content diversity, especially program type diversity in the over-the-air television industry. To do this, the paper is organized as follows.

This paper consists of five main chapters. In the second chapter, it reviews how competition and diversity emerged as the “Public Interest,” what kind of relationship between these two variables has been studied over time, and how the FCC has responded to those studies: structural regulation and content regulation. The third chapter is about the measurement of dependent and independent variables. Independent variables are intra-network competition and inter-media competition. To find an appropriate measurement, this chapter reviews a variety of methods including concentration ratios (CR 4, CR8), HHI, Lorenz Curve, Profit-Cost Margin (PCM), and Uncertainty Ratio and then suggests which one is best fit for the measurement of intra-network competition. For the dependent variable, HHI will be used to measure program type diversity. However, there have been studies to examine the current program type diversity categorization system even though the HHI is subjective with respect to population, which results in many different categorizing systems, ranging from 4 to 32 types. To avoid distorted results, this chapter will show how this problem is handled and which approach is the best fit for this study. The fourth Chapter is about methodology which discusses sampling, data collection, inter-reliability, time-periods and statistical methods. The fifth chapter is findings, followed by the discussion and conclusions.

Chapter 2

Literature Review

This chapter reviews how competition and diversity have emerged as defining the “Public Interest”, what kinds of relationships between the two variables have been studied over time and how the FCC has responded to those studies; structural regulation and content regulation.

2.1. Competition and Diversity as the Public Interest

The public interest standard had always been subject to some debate (Rowland, 1997a, Napoli, 1999, 2001), partly because “the public interest as a concept has been described as being ‘at the heart’ of democratic theories of government” (Napoli, 2001, p. 63), and partly because according to some indications at the time of introduction, the transition from phrase to definition remains ambiguous (Aufereheide, 1999).

At a fundamental level, the public interest standard is rooted in statute. Under Sections 307 and 309 of the Communications Act, the FCC may grant the use of a frequency for a limited term to an applicant who demonstrates that the proposed service would serve “the public interest, convenience, and necessity”; license renewal applicants are to be evaluated under the same standard (Read & Weiner, 1997). However, although the standard has become a keystone of contemporary communications regulatory policy,

it has not always enjoyed such status. On the contrary, as discussed below, the present contours of the standard, and the concomitant regulatory authority it vests in the FCC, have evolved over the course of time and experience and reflect the changing tapestry of American culture over several generations, because Congress did not define the “public interest, convenience, or necessity” in the Communications Act (Prindle, 2003). Instead, the political problem of achieving consensus by the case-by-case application of this standard has been passed on to the FCC, since Congress has found it inadvisable or impossible to define specifically for future situations exactly what constitutes the public interest (Krasnow & Goodman, 1998). The flexibility inherent in this elusive public interest concept can be enormously significant to the FCC not only as a means of modifying policies to meet changed conditions and to obtain special support but also as a source of continuing and sometimes hard-to-resolve controversy. This nature of the public interest standard is often criticized for the ambiguity which may be “by design,” allowing legislators to more adequately regulate a medium—such as broadcasting—which rapidly changes. Napoli (2001) notes, “the degree of ambiguity within the public interest standard in communications regulation depends on the level at which it is being examined” (p.69). In this light, the Commission's view of what is best in the public interest may change from time to time. Commissions themselves change, underlying philosophies differ, and experience often dictates changes (Krasnow & Goodman, 1998).

Courts also have granted the FCC wide latitude in determining what is in the public interest (see *FCC v. RCA Communications, Inc.*). Courts have repeatedly held that

the authority conferred upon the FCC by Congress supplies a statutory basis for the FCC to issue regulations codifying “its view of the public-interest licensing standard.”

Based on a series of hearings which it conducted in the late 1950s, the FCC concluded that additional clarification of the public interest standard was necessary. In 1960, the FCC adopted a Report and Statement of Policy re: Commission En Banc Programming Inquiry (25 Fed. Reg. 7291, 1960), which is popularly referred to as the “1960 Programming Policy Statement” listing the “major elements usually necessary to the public interest.”

Against this background of detailed regulation, beginning in the late 1970s, the FCC reinterpreted the public interest standard in the light of the “marketplace.” (Napoli, 2001) Under this approach, regulation is viewed as necessary only when the marketplace clearly fails to protect the public interest (but not when there is only a potential for failure) (Krasnow, 1997). Early in his administration, FCC Chairman Mark Fowler made clear that he intended to take a “marketplace approach” to broadcast regulation:

Put simply, I believe that we are at the end of regulating broadcasting under the trusteeship model. Whether you call it “paternalism” or “nannyism” - it is “Big Brother,” and it must cease. I believe in a marketplace approach to broadcast regulation

Under the coming marketplace approach, the Commission should as far as possible, defer to a broadcaster's judgment about how best to compete for viewers and listeners, because this serves the public interest. (Mark Fowler, 1982)

From this reasoning, the FCC implicitly revealed its view of the public interest standard to be the promotion of competition, diversity, and localism in the marketplace (Krasnow, Longley & Terry, 1982). Courts endorsed this standard by repeatedly upholding regulations as consistent with the statutory scheme of advancing the public

interest, as well as establishing the concept that the public interest is superior to the private interests of the licensee. For example, in *NBC v. United States*, the Supreme Court accepted the FCC's determination that the principles of competition and localism fell within the scope of the public interest (Prindle, 2003). Thus, the Court dismissed a challenge to the FCC's Chain Broadcasting Regulations, which prohibited local stations from entering into network affiliation contracts that resulted in the station surrendering control of its programming to a network. The FCC felt that the exclusive affiliation of the station impeded competition by hindering the growth of new networks. Also, the principle of localism suffered when a station broadcast a high percentage of its programming from a national network. Calling local program service a "vital part of community life," the FCC determined that a licensee must maintain freedom of action to service the programming and advertising needs of the local community (Slattery, Hakanen & Doremus, 1996). The Court noted "an important element of public interest and convenience affecting the issue of a license is the ability of the licensee to render the best practicable service to the community reached by [its] broadcasts." Significantly, the Court left it to the FCC to determine the "best practicable service," which reflects the deference that most courts give to the FCC in determining how to serve the public interest.

Likewise, in *FCC v. National Citizens Committee for Broadcasting*, the Supreme Court resolved that the public interest standard encompasses the policy goal of the widest possible dissemination of information from diverse and antagonistic sources (Prindle,

2003). The Court upheld regulations governing common ownership of radio or television stations and newspapers in the same community, concluding that the FCC's determination that diversification of mass media would benefit the public interest was consistent with the Communications Act of 1934.

In light of these countervailing considerations, we cannot agree with the Court of Appeals that it was arbitrary and capricious for the Commission to “grandfather” most existing combinations, and to leave opponents of these combinations to their remedies in individual renewal proceedings. That is, diversification of ownership will be a relevant but somewhat secondary factor. And, even in the absence of a competing applicant, license renewal may be denied if, inter alia, a challenger can show that a common owner has engaged in specific economic or programming abuses. (*FCC v. National Citizens Committee for Broadcasting*)

Furthermore, in *Metro Broadcasting, Inc. v. FCC*, the Supreme Court held that the FCC's interest in enhancing broadcast diversity was a sufficient basis for upholding minority ownership policies aimed at promoting programming variety (Mason, Bachen, & Craft, 2001). According to the Court, the public is benefited by having access to a wider diversity of information sources. Thus, the FCC properly placed diversity within the scope of the public interest standard.

Diversity is not the only policy the Commission must consider in fulfilling its responsibilities under the Act. The Commission's implementation of the public-interest standard, when based on a rational weighing of competing policies, is not to be set aside by the Court of Appeals. The Commission's position on review of format changes reflects a reasonable accommodation of the policy of promoting diversity in programming and the policy of avoiding unnecessary restrictions on licensee discretion (Martin, 2001).

Under the public interest standard, the priority of each concept has changed over the decades. For example, as the number of broadcast stations increased, and competing electronic media emerged, the FCC shifted the focus of its public interest analysis from detailed prescription of broadcasting content to a reliance on marketplace forces to ensure high quality broadcasting. Only in the case of a perceived market failure - such as children's television - have Congress and the FCC felt the need to return to particularized content regulation (Krasnow & Goodman, 1998). In this context, it is strange that the Commission disputed the idea that diversity should be the goal of policy, even though it argued that maximization of format diversity will not necessarily lead to increased listener satisfaction (FCC, 2003). In any case, the FCC had begun interpreting the public interest in entertainment formats as best achieved by allocation through market forces. According to this view, if the people licensed to broadcast on the electromagnetic spectrum were allowed to use that privilege to maximize profits, the public would get what they want - the "public interest" (Martin, 2001). Over the decades, competition, diversity and localism have become the crucial components of the public interest standard.

2.2. Structural Regulation vs. Content Regulation

The core issue of media concentration research is the effect of ownership on the performance of a media market. If a company controls the majority of the media outlets, then that company can monopolize the dual product of media – the audience and the

advertiser. Bagdikian (2000) contended that media concentration would stifle the diversity of viewpoints available to the American public. In his research, Bagdikian has used national data to argue that the majority of information and entertainment options are controlled by a few companies. For critics of media concentration, the public interest is not served by monopoly control of local information outlets. A different perspective suggests that media concentration does not exist because of the numerous local media options provided to the audience (Loevinger, 1979). According to Loevinger, television stations, radio stations, newspapers, cable systems and various other types of media outlets provide an acceptable level of diversity. One of the assumptions of both perspectives is that source diversity correlates with a diversity of viewpoints. Although some researchers have complained about the difficulty of linking source diversity with content diversity (Chan-Olmstead, 1996), there are few alternatives to measuring an ever-changing media environment.

Generally, there are two schools of thought on diversity: open market and regulation. The critical approach assumes that government intervention is a necessary condition to expose people to the widest range of views and opinions (Iosifides, 1999, p.153), because pro-social programming will be created without regulation and diversity but non-pro-social programming will be threatened by the pursuit of profit over the public interest (Einstein, 2004b, p.2). On the other hand, the market model asserts that supply and demand provide for this more efficiently (Iosifides, 1999, p.153) and the efficiency of market forces creates the breadth of diverse voices in society (Einstein,

2004b, p.2). To them, efficiency equals welfare. In an open market system, society is better off overall. The latter asserts that conditions of free competition outweigh the dangers of government control of information (Entman, & Wildman, 1987).

Even though some scholars have tried to reconcile the two schools of thought, they have failed. If there is no agreement between the two schools, there must be something fundamentally different.

2.2.1. An economic approach: the advocates of structural regulation

One of the most profound changes in the television industry during the past 30 years has been the increase in the number of simultaneous choices available to the viewer. Whereas a typical television market in 1967 offered, at best, four options (the three commercial broadcast networks and an “educational” station), viewers today may have dozens of options, including independent stations, basic and premium cable television channels, and ‘self-scheduled’ programming with a videocassette recorder or TIVO. (Grant, 1994)

Assumption: As Fowler and Brenner (1982) pointed out, market forces, rather than government intervention, would serve to ensure that a broadcaster’s air time would be put to its “best and highest use” (p.23). Even though the critical approach critiques that a larger channel capacity doesn’t mean diversity in the television industry, established economic models suggest that the technology to price programs directly to viewers enables programmers to match groups of viewers having relatively intense demand with

those programs. The additional channel space of cable systems allows sharper audience segmentation as well, whether programs are advertiser or pay supported. Although numerous narrow-appeal programs have apparently materialized, greater channel capacity and direct pricing also provide cable networks with opportunities to supplement the budgets of broad-appeal programs (Waterman, & Grant, 1991, p. 186).

Perspective on media concentration: In the economic approach, media concentration is not the sole determinant of diversity. The earliest program choice model -- Steiner's model-- which asserted that monopoly might better serve the public interest because monopoly tended to avoid competition between its programs, has been rejected by numerous studies. First, Haring (1975) used Levin's (1971) index of diversity to test the level of radio format choices in local radio markets. Overall, both studies supported the model predicting that an increase in the number of stations would result in greater programming diversity. However, Haring (1975) concluded that "the distribution of listener preferences is such as to require relatively large numbers of competing signals (20 or more) to generate 'minority' programming formats in the existing advertiser supported system" (p. 107). In addition, Haring found that the current system of radio programming in local markets produced a higher proportion of 'popular' programming than 'minority' programming. Rogers and Woodbury (1996) agreed it would take an unrealistic addition to the number of radio stations licensed per market before any considerable changes in format provision would be realized. For example, "[a]n increase in the number of stations by 10 percent will increase the number of formats by only 2

percent” (p. 91). These findings suggested that the addition of stations or media outlets to a market does not guarantee an increase in the level of diversity. As Young (2001) pointed out, the performance of each firm determined market structure because each firm is likely to respond to other actual or potential competing firms. For example, programming variety increased when the Fox network entered the market (Thomas, & Litman, 1981), but overall trends of offered programs have been almost the same (Einstein, 2004a) because whenever certain new programs succeeded in attracting consumers, other stations or networks duplicated that program with some small modification.

Hence, the overall economic approach supports relaxation of current ownership rules, not because it believes media concentration will serve the public interest, but because antitrust law is enough to regulate television industry (Compaine, 2001). Current ownership regulation by the FCC stifles the autonomy of the industry through double regulation.

Critique of the economic approach: The free market approach has been criticized on the grounds that it promotes cultural uniformity and excludes minority social interests from expressing their views (Curran, 1991; Keane, 1991). In addition, this model is said to lead to private (rather than state-controlled) media monopolies and concentration of media ownership. In recent years a small number of groups have dominated the broadcasting, film and music production industries. Gauger (1989) expressed a fundamental criticism of overreliance on market forces: “A marketplace approach, which

would cater more to majoritarian views because of their profitability, would not operate to provide the sort of subtle and complicated diversity the First Amendment requires because less popular or controversial viewpoints might be excluded from programming by their sheer unprofitability” (p.725). Wimmer (1988) also argued that commercial imperatives typically exclude television programming that represents minority viewpoints and interests. To maximize content diversity – the sole predicate of the minority and gender policies – it may be prudent to consider additional non-ownership structural strategies such as mandated access or behavioral policies such as the reimposition of the Fairness Doctrine (Kleiman, 1991, p.427).

Like any other economic theories, the program choice model also employs simplifying assumptions that, though necessary for the development of a prediction, may be inconsistent with the environment to which the policy decision applies. At the same time, empirical analysis may itself be inadequate, since in many instances that “what if” question embedded in the policy issue may involve an economic outcome that has never been observed in the naturally occurring world (Bykowsky, Levy, Sharkey, Waldon, & Wilkie, 2003). Therefore the program choice model should be tested and reevaluated in more complicated and real environments, because a full welfare analysis requires information on the effects on advertising prices, as well as the effects on entry and variety. Without them, it is hard to provide an overall evaluation of the rules.

2.2.2. Critical Approach: the Advocates of content regulation

The critical approach underscores the need for government intervention to maintain certain types and amounts of social, political and cultural media content (Entman & Wildman, 1992; Bagdikian: 2000; Napoli, 1999a; Iosifides, 1999). According to this perspective, government policies restricting the number and types of broadcast media owners would help prevent the development of firms with monopoly power and the consequences of media concentration (Entman & Wildman, 1992; Bagdikian, 1995).

Gandy (1992) succinctly set forth seven critiques of neoclassical economics that political economists have explored and should continue to examine: a) Capitalism does not give consumers what they want; instead, consumers choose from options that are market-driven and packaged through advertising, keeping the consumer uninformed; b) Markets are certainly not perfect; indeed, competition is thwarted by concentrated oligopolistic markets that are protected by regulation; c) Information, defined as a public good, counters the idealistic neoclassical marketplace; d) The prevailing forces in the political economy are institutions rather than individuals, as a few large transnational corporations cooperate and dominate over the idealized and unrealistic neoclassical vision of competition among many small firms, and as such, these large corporations have greater power in economic, political, and even social decision-making; e) Markets are not competitive in the neoclassical sense of supply and demand, for oligopolistic markets promote monopolistic pricing and restriction of output, which lead to ever higher profit margins; f) A static equilibrium is impossible, for the economy is variable and

manipulated; and g) The state is much more involved in the economy than neoclassical economists admit, for corporations and industries depend on the state to intervene on the behalf of their special interests and to protect and maintain the status quo.

Assumption: The critical approach criticizes the notion of the capitalist marketplace, as concentration and conglomeration restricting true competition and diversity. Critical scholars make normative goals and values explicit; as such, this study begins with the assumption that in a democratic society, the media ought to inform the citizenry for purposes of self-government, serve as a watchdog on government and big business, provide diversity of viewpoints and serve as a site of creativity. Critical study examines how democracy as a political system is undermined by capitalism as an economic system as well as how the political system encourages and supports the economic system.

Methodology: it can be said that critical study is an interdisciplinary approach that is rooted in historical analysis, for a primary goal of the political economist is to understand social structure and reproduction (Mosco, 1996). The use of the Critical approach allows a media scholar the opportunity to combine sociology's power structure and institutional network analyses, critical historical and legal methods, geography's class analysis, classical and contemporary political theory, and radical economics to examine the dynamics among, in the case of this analysis, structural regulation, media concentration, and democratization. In short, the Critical approach extends its analysis

“over the entire social totality, with an eye to social transformation” (Mosco & Reddick, 1997, p. 28).

Critical study is an approach that examines who controls power, wealth, and knowledge. In the United States, this includes an examination of the interrelationships between the praxis of democracy, the logic of capitalism, and the commercial media system. Commercial media support and encourage capitalism and are capitalist businesses themselves; however, capitalist logic and media undermine the ideal of democracy, as “Capitalism is characterized by power and rewards being increasingly concentrated in the hands of those who *own* the means of production at the expense of the much larger group of people who own only their own labor power which they sell in exchange for wages” (Jhally, 1989, p. 67; emphasis in original).

The role of media: In order for the elite to maintain power, media become “vital institutions that far from providing a marketplace of ideas work to legitimate the existing distribution of power by controlling the context within which people think and define social problems and their possible solutions,” and at the same time, sell cultural products as commodities (Jhally, 1989, p. 67). Indeed, political economists look at how the ruling class uses and abuses the information system in order to perpetuate itself and allow its members to maintain their wealth and power, in part by controlling knowledge and its distribution (Schiller, in Maxwell, 2003). Jhally’s (1989) conception of the consciousness industry, a term borrowed from Enzensberger (1974), examines the power of those who own the media to assert their conservative corporate view of the world. As

discussed, in capitalist societies, the distribution of wealth and power is concentrated, for fewer people own the means of production than those persons who only own their own labor. In order to maintain and reproduce the status quo, those who have economic and political power attempt to gain “the consent of the dominated, by convincing the majority to identify and support the present system of rewards and power rather than opposing it, in fact, to live their own domination as freedom” (Jhally, 1989, p. 67). The media are vital in this process, naturalizing the dominant ideology as transhistorical and inevitable. As Enzensberger (1974) argued, the primary goal of the “mind industry” is “to ‘sell’ the existing order, to perpetuate the prevailing pattern of man’s domination by man, no matter who runs the society, and by what means. Its main task is to expand and train our consciousness — in order to exploit it” (p. 10). The mainstream media, as oligopolistic, private entities owned by those who benefit most from the status quo, have a vested interest in perpetuating the dominant capitalist ideology in order to maintain (or increase) their wealth and their power. The business and political elite, although a small portion of the population, have similar needs and interests, and in order to “coordinate the various interests they represent” (Jhally, 1989, p. 68), they work together through stock ownership, venture capital investments, interlocking directorships, lobbying, think tanks, business organizations, joint ventures, and social networks. As a result, the media, as owners and agents of wealth and power, perpetuate the status quo and “punish” those who do not conform, including errant politicians, through such means as marginalization, avoidance of dissent and silence on issues, restriction of access, or ridicule.

Perspective on media concentration: the critical approach criticizes the current FCC's new ownership rules and supports their rejection by the court because relaxation of ownership rules will finally result in the deterioration of the true meaning of democracy, based on citizens' participation in policy. It underscores the role of media as a gatekeeper and a few handfuls of owners are likely to wield their power to maintain their profit maximization. As matter of fact, while the U.S. government has no formal censoring institutions, much content is censored by the media company itself – called market censorship, because media tend to avoid airing programs that will offend their advertisers and owners, and will try to air what can attract their viewers because of the fear of losing viewers to competition. Under this circumstance, objective coverage cannot be achieved. Moreover, considering the media has political power, we can imagine the dangerous world in which all content falls into a few hands. Chomsky and Herman (1988/2002) argued, “[M]oney and power are able to *filter out* the news, marginalize dissent, and allow the government and dominant private interests to get their message across to the public” (p.2). Conducting a content analysis of U.S and Chinese national television news, Chang, Wang and Chen (2000) concluded that “[t]he social construction of reality perspective suggests that the selection and presentation of news on the two networks (ABC and CCTV) depend not so much on the properties of the event or issue per se, but rather on its position in the broader social structure relative to its external context” (p.294). Under increasing media conglomeration, is it necessary to eliminate the cross-ownership rule? Gene Kimmelman, co-director of the Washington, D.C.-based

Consumers Union, resolutely contended, “At a time of mass consolidation in the media business, it is extremely dangerous to allow further aggregation of power in the hands of a few (Consumer Union, Dec, 3, 2001).”

Critique of the critical approach: One criticism of political economy is that it ignores the text and the audience. As Ang (1991) suggested, audience readings of media texts do not, and cannot, exist separate from the economic, the political, the social, and the cultural. To analyze audience readings and the possibilities for resistance, it is also necessary to examine the complex relationships of such factors under which audience readings are constructed and articulated. Furthermore, it is imperative that we examine the media choices available to audiences, and the set of relationships under which decisions regarding media content are made, for to talk about audience readings, one must acknowledge what audiences are actually reading. In their text, *Manufacturing Consent*, Herman and Chomsky (1988/2002) demonstrated that media content is produced and distributed within an intricate set of interrelated structures and constraints that privilege and serve dominant political and business elite interests while marginalizing dissenting voices. Herman and Chomsky (1988/2002) provided a framework for analyzing media that they call the Propaganda Model. They explained that this model “traces the routes by which money and power are able to filter out the news fit to print, marginalize dissent, and allow the government and dominant private interests to get their messages across to the public” (p. 2). These filters include ownership patterns and the profit motive of the culture industries, advertising, sourcing, flak, and the

ideology of anticommunism. As will be discussed in the following chapters, these filters can have devastating effects, especially when one considers how much information fails to pass through the filters.

To examine the structure of the media, the interrelationships among the political, economic, and communication systems, and the dominant ideology the media put forth, political economists such as Bettig (1996), McChesney (1999), and Wasko (2001) utilize legal texts, trade journals, and the popular and business press as empirical data, for such sources “provide much of the way we know about what occurs in the realm of business practice” (Bettig, 1996, p. 6). Using the political economic approach, these authors interpret the “topics and events described by business journalists...as to their structural causes” (p. 6), and, in the tradition of Schiller, political economists “listen in” on the words of those in power, including the political and business elite (in Maxwell, 2003). This approach does not examine isolated events in and of themselves; instead, the political economic approach “offers a map with history and context” (Bettig, 1996, p. 6). Using this interpretive empirical method, this study extensively “listens in” to examine the arguments for and against the National Television Station Ownership (NTSO) rule and the state’s role in these debates. It provides an examination of the historical context of these debates and their significance within the current political economy.

2.2.3. Analysis

It is hard to say which approach is right, because each approach has advantages as well as disadvantages. However, it is true that potential conflicts between private profit motivation and such social goals as diversity of views need to be resolved. (Iosifides, 1999, p.153). Also, there is no simple solution to this problem of concentration of control over our mass culture, because the inherent economic characteristics of the mass entertainment industry are unlikely to attract a wider range of corporate entities. (Le Duc, 1982, p.174)

The gap between the ideal and the reality remains a major problem for a democratic society (Severin, & Tankard, 2001). Even though some scholars like Owen totally denied the efficiency of regulation by government, insisting that political outcomes such as regulation are not equal to market outcomes that are generally better for consumers than are political processes (Owen, 1999). But market forces are not always a guardian of the public. It is difficult to discover any evidence that would support the belief that the natural tendency of the industry is toward the wide range of diverse programming options that a truly competitive market-place would require. (Le Duc, 1982; 169).

Media is not only an industry itself, but also a mirror out of which we can see the world. If the mirror is cracked or broken, we can't see anything clearly. Diverse sources of information might not be the object of commercial competition (Copper, Oct 29, 2001). Profit maximization in increasingly centralized media conglomerates prefers

standardized, lowest common denominator products that systematically exclude minority audiences and unpopular points of view, eschew controversy, and avoid culturally uplifting but less commercially attractive content.

Policy has a great impact on the media industry and the welfare of the public. Since the initial media deregulation of the Ronald Reagan era, changes in FCC ownership policy have brought about drastic budget cutting in the news departments of the TV networks (Chester, Oct 30, 2001). There are more recent examples of the negative impact of media ownership changes on news. Right after giant AOL swallowed Time Warner, the largest media company laid off more than 400 CNN staff (Chester, Oct 30, 2001).

Just because many media ownership rules are so old that they do not reflect market changes over the years does not mean that markets without these rules can adequately promote diversity of ownership and competition.

2.3. Program Choice Model: relation between competition and diversity

The majority of research focusing on broadcast competition and the availability of program choice has a link to Steiner's (1952) landmark study into workable competition in the radio industry. Steiner maintained that competition led to program duplication, which did not serve the public interest. Steiner suggested the "problem... is that a series of competing firms, each striving to maximize its number of listeners, will fail to achieve either the industry or the social good" (p. 206). This tendency led to the idea that a discriminating monopolist would produce a radio market where there is a high degree of

diversity for radio program choices. A monopolist would attempt to maximize the entire market – not just a segment.

For example, if a monopolist controlled all five stations in a radio market, then he/she would not duplicate programming. There would not be a reason to duplicate programming on more than one station. On the other hand, a competitive market would be more likely to have program choice duplication. The primary reason is the division of the audience into non-equal segments: in other words, there would be a majority preference for a particular program type. According to the Steiner model, at least two stations would ‘divide’ the majority preference audience and provide the same type of programming to attract the audience, the so called “common denominator; This competitive situation would result in a degree of duplication within the radio market.

For Steiner, the diversity in local markets varied directly with the number of competing signals in a market (Steiner, 1952; Haring, 1975). The only way a broadcast system would be able to provide an acceptable level of program choice diversity would be for a considerable increase in the number of competing stations. Until that time, minority-interest programming will not be served by competition.

There were several problems with the Steiner model. First, the model required an unreasonably high number of assumptions. Second, Steiner assumed that there was no value in listening to a particular radio program. Despite these problems, the Steiner theory spawned a valuable academic debate about the relationship between ownership structure and the provision of broadcast programming.

2.3.1. Steiner Applications

Since Steiner, there have been few attempts to study the effects of broadcast competition and radio program choice (Wiles, 1963; Haring, 1975; Owen, 1977; Glasser, 1984; Greve, 1996; Rogers & Woodbury, 1996). The majority of research in the area of broadcast competition and program choice has been focused primarily on the structural aspects of advertiser-supported and pay television (Noll, Peck, & McGowan, 1973; Owen, Beebe & Manning, 1974; Spence & Owen, 1975; Owen, 1975; Spence, 1976; Spence & Owen, 1977; Noll, 1978; Owen & Wildman, 1992), the number of channels available on cable television (De Jong & Bates, 1991), content aspects related to the conduct of various media such as television and cable television (Grant, 1994) and the home video and theatrical marketplace (Hellman & Soramaki, 1994; Waterman, 1992).

Overall, there has been a distinct difference in the theoretical applications between the television and radio industries.

The Steiner Model and Television: For the most part, the studies dealing with television have rejected the Steiner theory on the basis of audience preferences. Economists such as Noll (1978), Spence and Owen (1975), and Owen and Wildman (1992) have refuted the Steiner examples by analyzing the advertiser-based and pay television-based systems of delivery in terms of audience preferences. Owen (1978) argued against the Steiner model on the basis of “unrealistic assumptions about the

structure of viewer preferences” (p. 45). Overall, these economists pointed to audience preferences as the most important variable in the program choice equation.

Relating to the structure and influence of audience preferences to program choices, researchers tested the Steiner model in terms of industry structure. According to Owen (1978), “monopolistic competitors (that is, firms which are small relative to the market but which produce products which are not perfect substitutes for one another) tend systematically to underproduce a certain kind of product” (p. 45). Spence and Owen (1975) rejected the idea of a monopolist supplying more diversity: “an advertiser supported monopolist produces fewer programs - and has the same biases - as a competitive advertiser-supported system” (1975, p. 164). Noll (1978) qualified Steiner's theory of a discriminating monopolist providing a higher degree of diversity than a competitor: “First, monopolists will diversify programming only if the net gain from a new program type offsets its costs, whereas a competitive network will make decisions based upon its total audience” (1978, p. 254). In addition, Noll argued “viewers of the mass audience programs may not be indifferent between one versus two simultaneous programs of the same type” (1978, p. 255). In other words, the viewing audience will make discriminating choices between programs; the audience member will have certain preferences in selecting video programming.

Modern program competition models have attempted to account for the lack of consideration for audience preferences found in the traditional models (Owen & Wildman, 1992). In the modern program choice models, there is some support for the

Steiner hypothesis. According to these models, a monopolist might provide diversity in programs - if audience tastes are homogenous and the service is priced at a marginal cost of zero (p. 148)

The Steiner Model and Radio: Overall, the traditional and modern models of program choice reject the Steiner theory - for television. Owen (1975) and Noll (1978) acknowledged the differences between the television and radio industries. Owen (1975) argued that the major difference between television and radio was the latter industry's wide range of program types and the number of competitors. Further, Owen suggested there would be more freedom of expression if the television industry were structured like the modern radio industry. In other words, the larger the number of competitors, the larger the number of viewpoints. Noll (1978) found support for the Steiner model when applied to the radio industry. It appeared as if increased competition (number of competitors) has led to a variety of formats.

Explicit tests of the Steiner model have provided mixed results. Recognizing the distinct differences between the radio industry and the television industry (large number of competitors and program choices, uniform distribution of tastes, listener preferences for more than one station, no identical costs, and advertiser interest in audience demographics), Owen (1977) concluded "the Steiner models tell us exactly nothing about the efficiency of competitive advertiser-supported radio broadcasters, because they contain no information on the strength or intensity of consumers' preferences" (p. 312).

For Owen, the presence of advertising and the continuous change of consumer preferences provided the necessary system of checks and balances needed to ensure the level of diversity in local radio markets.

Regarding program choice and diversity, the literature has provided mixed support for the Steiner conclusion about the positive correlation between the number of competing signals and the level of diversity (Haring, 1975; Rogers & Woodbury, 1996). First, Haring (1975) used Levin's (1971) index of diversity to test the level of radio format choices in local radio markets. Overall, both studies supported the model predicting that an increase in the number of stations would result in higher programming diversity. However, Haring (1975) concluded that distribution of listener preferences is such as to require relatively large numbers of competing signals (20 or more) to generate 'minority' programming formats in the existing advertiser supported system" (p. 107). In addition, Haring found that the current system of radio programming in local markets produced a higher proportion of 'popular' programming than 'minority' programming. Rogers and Woodbury (1996) agreed it would take an unrealistic addition to the number of radio stations licensed per market before any considerable changes in format provision would be realized. For example, "[a]n increase in the number of stations by 10 percent will increase the number of formats by only 2 percent" (p. 91). These findings suggested that the addition of stations or media outlets to a market does not guarantee an increase in the level of diversity.

Overall, the program choice literature indicated the importance of the dual product nature of broadcast programming. Audiences and more importantly, advertisers, play an integral part in the media diversity equation. In addition, initial tests of the Steiner theory suggested that a monopolist would provide more diversity than a competitor due to the nature of program duplication. Finally, the results showed that while an increase in the number of stations in a market provides some increase in the level of program diversity, it requires a large number of stations in the market. The program choice literature expanded the theoretical basis for analyzing media concentration.

Chapter 3

Developing Instruments

Any methodology text book puts great emphasis on the importance of the measuring instruments. Measurement allows the abstract to become concrete. It makes the obscure specific. In this part, a variety of measurements of competition and diversity are reviewed and then the best fit for this paper is selected.

3.1. Measurement of Competition

A question often asked in both economic policy and research is how the intensity of competition evolves over time in a certain sector. To illustrate, a competition authority may want to monitor an industry so that it can intervene when competition slackens. Alternatively, there may have been a policy change in an industry (e.g. abolishing a minimum price or breaking up a large incumbent firm) with the goal of intensifying competition in the industry. Afterwards policy makers want to check whether the policy change had the desired effect. In economic research, there are empirical papers trying to identify the effect of competition on firms' efficiency (Nickell, 1996), on firms' innovative activity (Aghion et. al., 2002 and references therein) and the effects of competition on wage levels (Nickell, 1999 for an overview) and wage inequality

(Guadalupe, 2003). The question is how competition should be measured for these purposes.

3.1.1. PCM method

If the firm's objective is to maximize profits (Π), they must maximize the difference between total revenue (TR) and total cost (TC). $\Pi = TR - TC$. It is possible to identify the output level that will maximize profits for the firm if the MR and MC functions are known. Where $MR = MC$, profits will be maximized (or losses minimized).

Maximum profits will occur at the output level where there is the greatest vertical distance between TR and TC, when $TR > TC$. If the cost of an additional unit (MC) is less than the revenue obtained from that same additional unit (MR), producing the additional units will add to profits (or reduce losses). If the cost of additional units of output (MC) cost more than they add to revenue (MR), the firm should not produce the additional units. The rules for profit maximization are simple:

- $MR > MC$, produce it
- $MR < MC$, don't produce it
- When $MR = MC$, you are earning maximum profits

The firm will produce units so long as the market price (P, which is equal to MR when demand is perfectly elastic.) is greater than the cost of producing the additional unit (MC). If MC is greater than the price (or MR) the firm will not produce. All possible profits are captured where $MR = MC$.

PCM is created and applied, based on the above economic rationale. The PCM model can be specified as follows:

$PCM = f(C, E, X, B)$, where price-cost margin is a function of variables that reflect the competitiveness of the industry (C); industry elasticity of demand (E); input scarcity (X) and entry barriers (B). While C consists generally of the index of seller concentration, import penetration, export share, X is a vector of variables that reflect differences among industries in relation to input availability of industries or firms, such as skilled labour, working capital, imported inputs etc., and B is a vector of variables that reflect the conjecture made by firms about potential entrants, such as; advertising, cost advantage, etc. (Kaluwa and Reid, 1991: 689).

This model is not new. Bain (1941) showed the profit rate as measure of monopoly power. The literature on the structure-conduct- performance relation has developed considerably since that study. While cross-sectional industry data have been employed in the earlier studies, simultaneous equations and panel data have been introduced intensively in recent analysis.

Recent papers measuring PCM include the following. First, Graddy (1995), Genevese and Mullin (1998) and Wolfram (1999) estimate the elasticity adjusted PCM. This yields the conduct (or conjectural variation) parameter, which can be interpreted as a measure of competition. This approach has been criticized by Corts (1999) who shows that, in general, efficient collusion cannot be distinguished from Cournot competition using the elasticity adjusted PCM. Second, Berry, Levinsohn and Pakes (1995) and

Goldberg (1995) estimate both the demand and cost side of the automobile market. Their models can be used to simulate the effects of trade or merger policies on the industry. Using their estimates, one can also derive firms' PCM. Nevo (2001) uses the same methods to estimate PCMs for firms in the ready-to-eat cereal industry. He does this under three different models of firm conduct and then compares the outcomes with (crude) direct observations of PCM. In this way he is able to identify the conduct model that explains best the observed values of PCM

However, the theoretical foundations of PCM as a competition measure are not very robust. Theoretical papers like Amir (2002), Bulow and Klemperer (1999), Rosentahl (1980) and Stiglitz (1989) present models where more intense competition leads to higher PCM instead of lower margins. There are two reasons why PCM is still such a popular empirical measure of competition. First, we do not know how important these theoretical counterexamples are in practice. Is it the case that in 20% of an economy's industries the structure is such that more competition would lead to higher PCM or is this only the case in 1% of the industries? In the former case there would be big problems for the empirical papers mentioned above which use PCM as a measure of competition. In the latter case, the theoretical counterexamples do not seem to pose acute problems for empirical research. As long as there is no evidence that the theoretical counterexamples are important empirically, one would expect that PCM remains a

popular competition measure. The second reason for the popularity of PCM is that the data needed to get a reasonable estimate of PCM is available in most datasets¹.

3.1.2. Lorenz Curve

One other tool to measure concentration is the Lorenz Curve (see Albarran, 2002). The Lorenz curve is a graphical representation of the cumulative distribution function of a probability distribution; it is a graph showing the proportion of the distribution assumed by the bottom $y\%$ of the values. It is often used to represent income distribution, where it shows for the bottom $x\%$ of households, what percentage $y\%$ of the total income they have. The percentage of households is plotted on the x -axis, the percentage of income on the y -axis. It can also be used to show distribution of assets. In such uses, some political doctrines (e.g. socialism) consider it to represent social inequality.

Every point on the Lorenz curve represents a statement like the bottom 20% of all households has 10% of the total income. A perfectly equal income distribution would be one in which every person has the same income. In this case, the bottom $N\%$ of society would always have $N\%$ of the income. This can be depicted by the straight line $y = x$; called the line of perfect equality or the 45° line. By contrast, a perfectly unequal

¹ Sometimes PCM is defended as measure of competition with reference to its interpretation as a welfare measure (prices closer to marginal costs lead to higher welfare). However, as shown by Amir (2002) there is, in general, no simple relation between PCM and welfare.

distribution would be one in which one person has all the income and everyone else has none. In that case, the curve would be at $y = 0$ for all $x < 100\%$, and $y = 100\%$ when $x = 100\%$. This curve is called the line of perfect inequality. The Gini coefficient is the area between the line of perfect equality and the observed Lorenz curve, as a percentage of the area between the line of perfect equality and the line of perfect inequality.

Using the Lorenz curve, concentration is expressed as the ratio of the area between the Lorenz curve and the 45 degree line to the area of the triangle under the 45 degree line, which is the Gini coefficient, a relative size of firms. The Gini coefficient has a maximum of 1 and a minimum of 0 (Aitchison & Brown, 1963; Hay & Morris, 1979; Lorenz, 1905; Gini, 1936; Neuman, 1991).

The advantage of this index is that it takes account of all the firms in the industry and accounts for the overall concentration pattern of the industry, not one point on the curve like concentration ratios (Cowell, 1977). Besides, Lorenz curves make graphical comparison across media possible.

However, there are some disadvantages of Lorenz curves. First, the results of the Lorenz curves should be interpreted in consideration of the number of firms within a media industry since Lorenz curves do not reflect the actual number of firms. Second, if the Lorenz curves of two industries intersect, it is hard to conclude which industry is more concentrated (Cowell, 1977). The third concerns the complexity of the sampling distribution of Lorenz curves and computational difficulties in directly applying mathematical expressions in the literature to empirical problems (Beach & Davidson,

1983). Such scholars as Neuman (1991) and Compaine & Gomery (2000) used the Lorenz curve to show the concentration of the media market such as films, book publishers and television graphically. The utility of this approach lies in its graphical presentation, but the curve can be hard to interpret (Litman, 1985). Without clear interpretation, it is hard to apply the Gini Coefficient to the measurement of intra/inter media competition used in this paper.

3.1.3. Uncertainty Ratio

This method has rarely been used to measure media competition. Attneave (1959) and Garner (1962) offered a good introduction of the uncertainty measure. The uncertainty measure was derived from the theory of information (e.g., Attneave, 1959; Shannon, 1951), and has been especially developed in psychology, communication engineering and sociology. The amount of information is determined by the amount by which the uncertainty has been reduced. The amount of information concerns how much information has been obtained, not whether or not the information is correct. Uncertainty is the opposite concept of information, but the two concepts yield identical figures while they are in fact in opposition. If we can measure uncertainty, we can measure information as the decrease of uncertainty. The uncertainty of a question increases with the number of alternative answers it might have. The basic idea of the uncertainty measure can be explained by coin-tossing and die-throwing. The possibility of having a head by tossing a normal coin is $1/2$, and the possibility of having 1 by throwing a die is $1/6$. Therefore,

there is less uncertainty about the coin-tossing outcome than about the die-throwing outcome. However, the amount of uncertainty in an event is not simply the number of possible outcomes of the event. Two dice-throwing has 36 possible outcomes, and three dice throwing has 216 possible outcomes. That is, one die-throwing gives us 6 units (= $\log_2 6$) of information, two dice-throwing give us 36 units (= $\log_2 36$) of information, and three dice throwing give us 216 units (= $\log_2 216$). When the possibilities of events are equal, the measure of uncertainty is of the form

$U(x) = \log_2 k$, where U is the measure of uncertainty, k is the number of possible outcomes. The choice of base 2 is entirely arbitrary, but the base 2 system is usually used because the binary system is considered to have intuitive advantages over the decimal system (Attneave, 1959; Garner, 1962). When the possibilities of events are equal, uncertainty is maximized. When the notion of uncertainty is applied to concentration studies, uncertainty can be the opposite concept of concentration (Yim, 2002). When all items or channels within a medium have an equal chance to be released, uncertainty is maximized. On the other hand, as networks tend to use a small percentage of programs, uncertainty of program production is reduced. Therefore, a lower value in the uncertainty measure (that is, the information measure) means higher concentration.

With items with unequal chances, the average information is a weighted average of various uncertainties associated with each of the values of x_i separately, and calculated by $U(x) = -\sum p(x_i) \log_2 p(x_i)$, where $p(x_i)$ is the probability of occurrence of events x_i , and $i = 1$ to k .

This is the Shannon measure of average information (Attneave, 1959; Garner, 1962; Shannon, 1951), and the general form of $U(x) = \log_2 k$ that is used when the possibilities of events are equal.

$U(x) = -\sum p(x_i) \log_2 p(x_i) = -\{ \sum p(x_i) \} \log_2 p = -\log_2 p = \log_2 k$ where k is the number of possible outcomes, and $\sum p(x_i) = 1$, $p(x_1) = p(x_2) = \dots = p(x_i) = p$.

There can be two kinds of average uncertainty measures. One is based on the theoretical probabilities of all possible events, and the other is based on the observed proportions of all possible events. Suppose one had 46 heads by tossing a normal coin 100 times. The theoretical probability of having a head of the coin is .5, and its observed probability is .46. Even when we do not know theoretical probabilities of all possible events, we can calculate maximum uncertainty by assuming that all events have an equal chance to be chosen (Yim, 2002). To compare audience concentration across media that have a different number of items or channels, this study proposes the ratio of the average information that is calculated from observed audience size ($U_{ave}(x)$), to the maximum uncertainty ($U_{max}(x)$).

$$\text{Uncertainty Ratio} = U_{ave}(x) / U_{max}(x).$$

A higher ratio in this concentration measurement implies that the audience concentration of the medium is relatively lower. As audience members use every item evenly, the uncertainty ratio comes close to 1.

In this context, the uncertainty ratio can be used for measurement of program diversity, but it is hard to apply to market competition measurement.

3.1.4. Concentration Ratio

A concentration ratio is the sum of the market shares of the largest four (CR4) or eight (CR8) firms in a market (Baseman & Owen, 1982; Cowell, 1977; Hay & Morris, 1979). An entry of a large-scale firm affects the concentration ratio, and any change outside the top n firms does not affect the concentration ratios (Cowell, 1977), which are disadvantages as well as advantages of concentration ratios. Concentration ratios can be useful in understanding the effects of top firms, but not approximating overall concentration patterns. The concentration ratio measures only the concentration on the point chosen (for example, 4 firms or 8 firms), rather than overall concentration patterns. Moreover, this measure does not consider the total number of firms in the industry. CR4 and CR8 are criticized for using an arbitrary cut-off point to determine what percentage of the audience is concentrated in the four or eight channels or items. Picard (1988) used concentration ratios to examine concentration of circulation in the U.S. daily newspaper industry. Chan-Olmsted (1996) and Rothenbuhler & Dimmick (1982) employed concentration ratios to examine the market competition in cable television and music record industries respectively.

3.1.5. The Herfindahl-Hirschman Index (HHI)

HHI, as an alternative measure of concentration ratios, is the sum of the squares of market shares of all firms in the industry. Since HHI weighs the market shares of the

largest firms more heavily, it is sensitive to each firm's relative contribution to concentration of the market (Baseman & Owen, 1982; Compaine & Gomery, 2000; Cowell, 1977; Hay & Morris, 1979; Waterman, 1991).

The HHI was the product of extensive conceptual and empirical research and is employed by the Antitrust Bureau of the Department of Justice and the Federal Trade Commission to determine whether to approve or oppose proposed industrial mergers (DOJ & FTC, April 8, 1997). It is a remarkably parsimonious formula involving the determination of the specific market in which the merger is to take place, normally not a difficult obstacle, identification of the market shares of the individual participants, which are then squared and then added together. To use a simple example if, in a particular market, two firms had a 40% market share each and two others had a 10% share each, the HHI for that market would be 3,400. Markets with an HHI below 1000 are regarded as not concentrated while markets with an HHI 1800 and greater are considered to be highly concentrated and any merger involving such an HHI would be opposed by the Department of Justice. Markets with an HHI between 1000 and 1800 are deemed to be moderately concentrated and are subject to a case by case analysis depending on how much the HHI will increase as a result of a proposed merger. The HHI is based on a simple principle that has been subject to rigorous empirical testing, namely that mergers that produce an HHI above 1800, and sometimes between 1000 and 1800, are presumed to have adverse competitive effects that will negatively affect consumer welfare. Such effects may be higher prices than would normally prevail in a competitive,

unconcentrated market, or reduced product quality or variety.

Many observers believe that market dominance by one or two firms is more serious than high concentration at the four or eight firm level. Nevertheless, empirical differences between the HHI and the concentration ratio appear to be minor (Baseman & Owen, 1982). HHI is biased toward a few large firms. HHI can not reflect changes in small items effectively because the sum of squared percentages tends to exaggerate domination by a few big items.

HHI has been used for the concentration index of cable subscribers' channel viewing behavior (Heeter, 1985), concentration of rating points in the syndicated television market (Chan-Olmsted, 1991), each program type's share of rating points in prime-time network television (Napoli, 1997), and concentration in newspaper circulation (Picard, 1988).

3.1.6. Measurement selection

The above methods have both advantages and disadvantages. First, the Lorenz Curve is believed to be a good method for competition measurement. It was sometimes used in the broadcasting industry in the early 1970s. But the Lorenz Curve can not yield which value is better or worse than other values. Another problem is that it is hard to calculate. To calculate Lorenz value, market share and other data is required. But in a long term study like this paper, it is hard to acquire that data. This problem occurs in other methods like PCM. After mergers and acquisitions, it is hard to separate revenue

and profit margins in the broadcasting industry from parent or sister companies, and also hard to obtain fifty-year financial data. For statistical reasons, any missing data is critical. Even though annual reports are available, the problem still remains because currently media conglomerates issue annual reports based on their business sectors. For example, the annual report of Disney, owner of ABC, didn't separate the revenue from cable TV and over-the-air television revenues and also didn't specify other revenues from merchandise. In addition, the early networks didn't issue annual reports, because they were not public companies, whose shares were publicly traded on a regulated stock exchange. Under this circumstance, despite an attractive and effective method, PCM and Gini Coefficient can not be applied for the measurement of competition in the network television industry.

Also, the concentration ratio can not be applied to measure intra-network competition because only a handful of players exist in the market. As of 2007, seven networks compete with each other, but one decade before, only 4 networks competed. In this situation, concentration ratio is not good enough to measure market concentration. The uncertainty ratio can be used for the measurement of program diversity, but it is hard to apply to market competition measurement, because we can not measure maximum uncertainty.

Hence, HHI might be the best way to measure market competition. We can use different kinds of market share for the purpose of study; advertising market share, ratings market share and so on, which enhance data availability. Even though there is some risk,

like the small number of networks, the risk of HHI is less than other methods. More specific measurement of intra-network competition and inter-media competition will be discussed in the next chapter.

3.2. Measurement of Program Type Diversity

There have been a great number of attempts to define program content diversity. Dominick and Pearce (1976), and Lin (1995) defined diversity of media content as the variety of program genres networks offered. This definition is often employed in mass media research to find the relationship between competition and program diversity in the media industry. Grant (1994) also mentioned diversity as “the variety of choice available to the viewer from all channels of a given type.”

However, diversity is not limited to program type. For example, Napoli (1997) criticized the marketplace model because it expected the audience to give equal consideration to all content types and not to be drawn exclusively to content with the greatest superficial appeal. He went on to argue that diversity of media content meant little if there was no audience. Blumler (1992) said that diversity was to seek to satisfy the demands of various audience segments through product differentiation. In the same line, content diversity can also be viewed like content differentiation. Some media scholars defined content diversity as the degree of product differentiation among networks (Powers, 2001, Johnson & Wanta, 1993; McCombs, 1987).

Some media scholars applied a demographic approach to analysis of diversity (Kubey et al., 1995; Kennard, 1998; Lauzen, 1999). In this approach, diversity can be defined as “the degree of representation of various demographic groups.” According to Napoli (2001), “the issue of demographic variety is whether minority and other demographic groups are portrayed on television in reasonable proportion to their prevalence in society.” The FCC (1985) suggested that diversity in media content be analyzed from the Fairness Doctrine’s point of view. From this viewpoint, diversity can be defined as “the variety of viewpoint and social, political, and cultural perspectives within the media.” Some media scholars pointed out that this approach was caused by concern about the ownership-content relationship (Compaine, 1995; Pritchard, 2002).

The theoretical definitions can be grouped by two aspects. One aspect would include all the definitions that look at how the content is formed by media content providers (Dominick & Pearce, 1976; Lin, 1995; Kubey et al., 1995; Kennard, 1998; Lauzen, 1999; Compaine, 1995). Another focuses on which content is really used by the audience (Napoli, 2001; Blumler, 1992). A distinction can be made between the differences of ‘sender’ and ‘receiver’. Most of the theoretical definitions would be included in the former (Dominick & Pearce, 1976; Lin, 1995; Kubey et al., 1995; Kennard, 1998; Lauzen, 1999; Compaine, 1995) and Napoli’s theoretical definitions would be included in the latter.

The above definitions are linked to their operationalization of content diversity. Several studies examined and defined diversity as the extent to which a few categories

dominate prime time in terms of counting the number of different program types (Dominick and Pearce, 1976; Dimminick and McDonald, 2001; Kiernan and Levy, 1999). Powers (2001) examined the degree of diversity in U.S. local television news. In this study, diversity was operationalized as the amount of time devoted to news and the number of newscasts. Napoli (1997) operationalized content diversity as the degree of an audience's exposure to specific program types in terms of a program rating. Kubey, et al., (1995) operationalized diversity as rating the people's gender, race, and age in the show. Pritchard (2002) studied content diversity from the perspective of cross-owned newspapers and television stations' coverage of the 2002 presidential campaign. In this study, diversity in media content was defined as the degree of different coverage and different opinions about a presidential candidate who had a different view on the desirability of retaining the FCC's newspaper-broadcast cross-ownership rule. Mason, Bachen and Craft (2002) examined how the broadcast station owner's race and ethnicity affect news and public affairs programming diversity. In this study, diversity was defined as the amount of program and coverage devoted to reporting issues about different races.

Operational definitions can be grouped as a quantitative aspect of diversity of media content (e.g. a number of categories in the media) and a qualitative aspect of diversity of media content (e.g. the extent of minority representation and the extent of various viewpoints). Traditionally, in the marketplace model, the former is generally measured to explain diversity of media content. Another distinction between operational definitions is similar to the aforementioned distinction between theoretical definitions.

Most of the operational definitions would be included in the receiver's aspect and just Napoli's operational definitions are included in the sender's aspect.

Despite the conceptual importance of diversity, the categorization of diversity varies in accordance with the research purpose. One possible reason is that the academic background is so divergent that it is difficult to see the other sides. For a comprehensive understanding, Entman and Wildman (1992) labeled the ambiguous concepts of diversity as product diversity, idea diversity and access diversity. For them, product diversity is the range of variation in product attributes that are available in a particular product or service and is often called program diversity. Idea diversity is more distinct thoughts, analyses, criticisms and the like that are available on issues of social and political importance. Access diversity is a weaker form of idea diversity and is often measured by 'objectivity' or 'non-prejudicial access.' However, Iosifides (1999) gives different classifications by combining access diversity with idea diversity and creating new kinds of diversity: external and internal diversity. For him, external diversity is media structure, which reflects different politics, religions, and social class and internal diversity is media content, which reflects media structure. Ethnic diversity in newsrooms can be one example. Along these lines, Napoli (1999) defined diversity as three different layers; source diversity, content diversity, and exposure diversity.

A different definition of diversity results in different measurements of diversity. Scholars who are interested in product diversity tend to conduct research by measuring the type of program. In broadcasting, they are concerned about genre and channels,

whereas in newspapers, the type of news such as hard news, features, editorials and so on are their concerns (Spence and Owen 1977; Atkin and Litman 1986; Waterman 1986; Hilliard and Picard 1989; Lin 1995; Waterman and Weiss 1996; Baldwin and Shrikhande 1997; Dimmick and McDonald 2001), while those who are focused on idea diversity tend to measure ‘sources’ and dimension of political concerns.

Measurement: The HHI has been created and used in the United States and elsewhere to measure market concentration (FCC, July 2, 2003). The HHI was the product of extensive conceptual and empirical research and is employed by the Antitrust Bureau of the Department of Justice and the Federal Trade Commission to determine whether to approve or oppose proposed industrial mergers (DOJ & FTC, April 8, 1997). The usability of HHI goes beyond market concentration measurement. Since Litman (1979) showed that HHI could be a good tool to measure program type diversity, media economists and other scholars often used HHI. (see 3.1.4 for detailed information on HHI).

Even though HHI is utilized in both merger guidelines and program diversity studies, the application is somewhat different. Before calculation of HHI, merger guidelines require market definition, industry definition, and product class and then select the actual number of companies. The same procedures are applied to program type diversity measurement. First, national or local programs should be selected based on the purpose of study, and then industry such as cable industry or terrestrial TV industry should be identified. Finally, problematic program types (or genre) should be selected.

The step from market definition to company selection is important but not critical, when it is applied to program type diversity measurement in the broadcasting industry. Most research has just focused on one or two industries like cable and over-the-air broadcasting, as it has only been concerned about the domestic market because the U.S is insensitive to foreign programs (Waterman, 1992). But the selection of program category is problematic because it can distort the final results due to the sensitivity of HHI to the size of populations. Larger populations will exhibit lower HHI even if the industry (or program) is relatively concentrated and smaller populations will produce higher HHI values even if it is actually unconcentrated.

The most important difference between the merger guidelines and program diversity study occurs in the last step, because actual companies come up with market definition, industry definition and product class in merger guidelines, while program type categorization was subjectively created, based on a program type pool as shown in Figure 3-1. Especially in a longitudinal study, the program type pool is the most important, because broadcasters tried to release new types of programs.

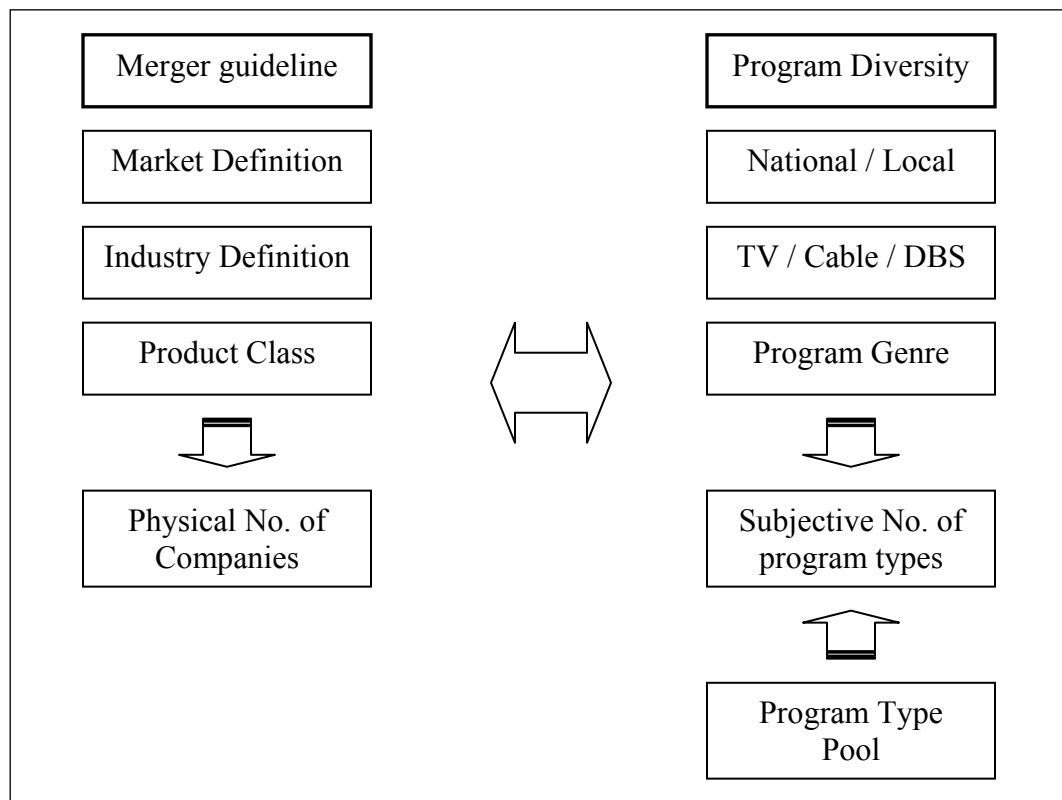


Figure 3-1: Comparison of merger guideline and program type diversity

Even a seemingly simple message like a TV commercial or a newspaper ad is, in fact, a very complex set of symbols and selecting content attributes for encoding into categories is a crucial and problematic measurement decision. It should be noted that this problem does not arise in the case of the other resource dimensions. For example, consumer spending is simply recorded in dollars for each medium. Similarly, the categories of advertising spending are those used by the industries being studied such as “local,” “spot,” or “classified” advertising.

Table 3-1 is a summary of program categories used in the previous studies.

Unlike the real market which has a relatively clear number of participants, program type is more subjective. The number of categories is quite different from each other. It ranges from 4 to 32. For example, Litman (1979) used 9 categories; Wildman & Robinson (1976) used 4 categories. There are 25 categories for Grant (1994), 32 categories for De Jong & Bates (1991). Recent study conducted by Einstein (2005) used 24 categories. These numbers might reflect the emergence of new program types like realty TV shows, but a different number of categories results in different outcomes in accordance with the HHI limitation.

Table 3-1: Program categories

Author (year)	Program diversity categories
Littman (1979)	9 categories: general drama, variety-comedy, western, adventure, situation comedy, mystery and suspense, feature film, science fiction, and others. (the same as those found in Broadcasting Yearbook.)
Grant, A. (1994)	25 categories: situation comedy, general comedy/variety, action/adventure, western, science fiction/fantasy, general drama, sports, news, music video, classical or ethnic music or dance, financial/business, public affairs, biography/profile, science/nature, agriculture, health/nutrition/exercise, foreign language, commercial, skills, children's, and magazine/miscellaneous
Einstein (2004)	22 categories (no specific data, please contact the author)
Wildman & Robinson (1995)	4 categories: Comedy, drama, nonfiction, and variety for consistency and mutual exclusiveness
Litman (1994)	15 categories
Bogart (1958)	10 categories
Schramm, Lyle, & Parker (1961)	15 categories
McLeod, Atkin, & Chaffe (1972)	8 categories
Dominick, & Pearce (1976)	14 categories: Newscasts, Documentary/Public affairs, Quiz/Game, Interview/Talk/Demonstration, Sports, Movies, Situation comedy, Comedy variety, Musical variety, General variety, Dramatic anthology, Action/adventure, General Drama, and miscellaneous
Hellman, & Soramaki (1994)	6 main categories and 20 subcategories: social and psychological drama, comedy and light entertainment (comedy, farce, family entertainment, musical, cartoon), action and suspense (western, war, adventure, action, mystery, thriller, horror, sci-fi, and fantasy), sex, hobbies (fitness, sports, how-to), and music video
De Jong, & Bates (1991)	32 categories for cable:

Waterman (1986)	5 main categories and total 12 categories Drama (single performance, Dramatic series), Music Performance (Symphony, Opera, Dance/ballet, Jazz, Other), Feature Film, Information (Art documentary, Performance documentary, Interview), All other
Lin (1995)	25 Categories Adventure, cartoon, children's, political debate, documentary, adventure drama, Courtroom/law, Crime/police/detective, Comedy, General Drama, Medical Drama, War Drama, Music, News/comment/analysis, News Magazine, Science Fiction, Situation Comedy, Sports, Talk/discussion, Variety, Western, Movie, Special, Reality, Others
Einstein (2004)	24 categories: Special/Varied, Comedy, Country and Western, General/Talk, Musical Variety, Light music, general drama, motion pictures, Women's serials, Action/adventure, Crime/Detective, Suspense, Westerns, Comedy/Situation, Animated Cartoons, Audience Participation, Newscasts, Forum/Interviews, Documentary/Information, Children's shows, Sports, and Miscellaneous

Among them, Litman (1979), Dominick & Pearce (1976), Lin (1995) and Einstein (2004) are the most cited studies on program type diversity in network TV. Some studies used categories used in previous studies for consistency (Lin, 1995; Einstein, 2004), and some studies used categories provided by a data source, like Broadcasting Yearbook (Litman, 1979) or Nielsen Media Research (Waterman, 1986; Grant, 1994). But they didn't confirm the validity of the categorization system.

Regarding this, Dimmick (2003) said:

The best guide to those content attributes that reflect competition is of course, previous theory and research. However, in absence of such guides, the analyst must choose carefully those attributes likely to reflect content on the basis of knowledge of the industry or the organizations being studied and on the concrete competitive situation under analysis. A problem closely related to that of choosing categories that reflect competition is the problem of the number of categories. Competition among organizations may lead, in some cases, to purveying similar content, or, conversely, to content differentiation. Hence, the number of categories must be large enough to capture content differentiation if, in fact, it exists. A small number of categories may result in coding items of content reflecting actual dissimilarity into the same category, thus obscuring the existing differentiation (107)

More categorization or less categorization might give birth to distorted results. However, there hasn't been a study to examine the number of categories. Hence it is important to compare the previous studies before going further. In this part, this paper

compares the results of Litman (1979), Lin (1995) and Einstein (2004), which are the most cited studies in program type diversity in network TV.

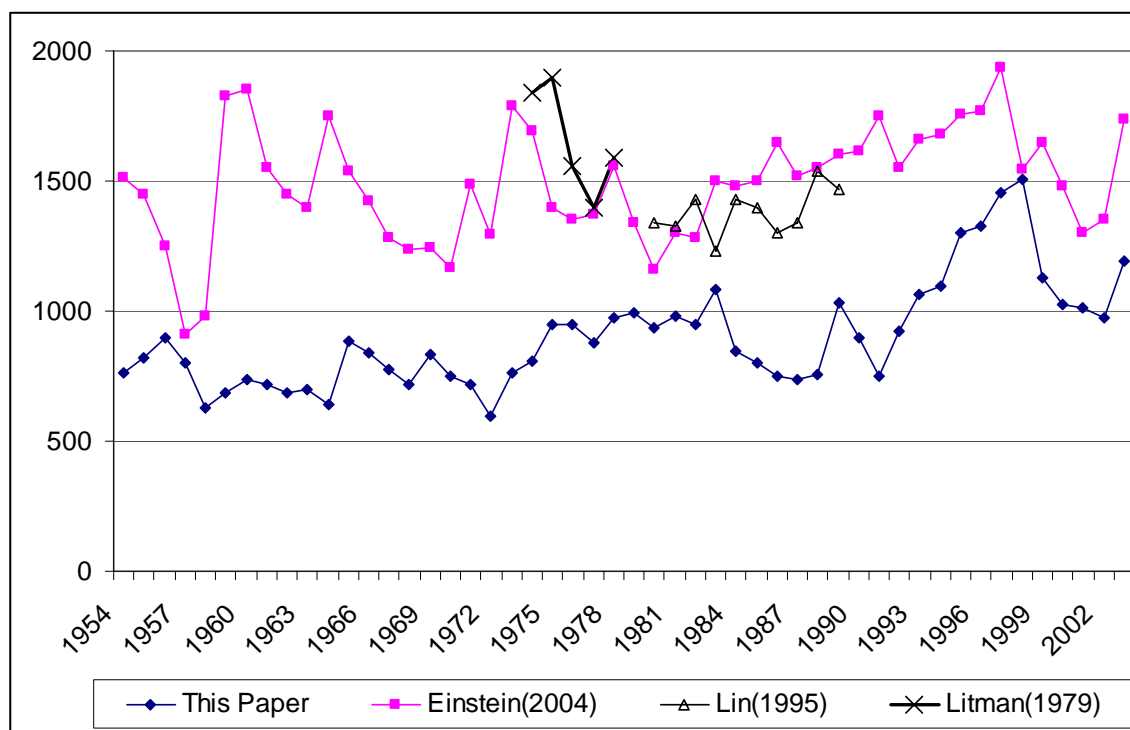


Figure 3-2: Diversity of prime time programming comparison (HHI)

As shown in Figure 3-2, overall diversity trends are the same, which indicates diversity has become concentration. However, as we expected, Lin (1995) and Einstein (2004)'s HHI value showed more concentration level in accordance with merger guidelines. But the HHI value with 279 categories is not concentrated before 1995, because it indicates below 1,000.

It is obvious that more categories lead to more diversity. For example, Litman's study with 9 categories showed more concentration at given time than Einstein.

Einstein's study with 22 categories also showed more concentration at given time than

Lin who used 25 program categories. Hence, it is not surprising to see 279 categories results in a less concentrated outcome.

One more thing, how can we interpret the HHI value of diversity studies?

Usually, merger guidelines are applied to understand / confirm diversity trends.

Einstein (2004) put it:

[a]ccording to this guideline, 1957 and 1958 (HHI 910 and 980, respectively) are the only points in which diversity is below what is considered to be a concentrated level. Throughout the rest of the period studied, the diversity index is in the moderately concentrated range of 1,000 to 1,800. The index has been near or above the concentrated level nine times with the majority of these concentration points occurring in the past 10 years. The most concentrated years were 1959, 1960, 1970, and 1997 (1,830, 1850, 1790, and 1918, respectively). As the trend line suggests, there is a steadily decreasing level of diversity level of diversity away from moderate concentration to full-scale concentration in program content. (p.149)

Like Einstein, Lin (1995) and Greco (1999) also have the same interpretation based on merger guidelines, which says that overall diversity in television programs is moderately concentrated. However, as shown in Figure 3-1, the HHI value using 279 categories indicates that overall diversity is unconcentrated (HHI below 1,000). This comparison shows that the diversity interpretation based on merger guidelines is not quite acceptable. That is, we can say the diversity level of period A is more concentrated than the one of period B, but we can not simply say whether the diversity level is concentrated or not.

Before using the HHI, Dominick and Pearce (1976) used CR3, Top 3 programs' dominance. Even though they didn't explain why they used CR3, instead of CR4, it is worthwhile to compare their findings.

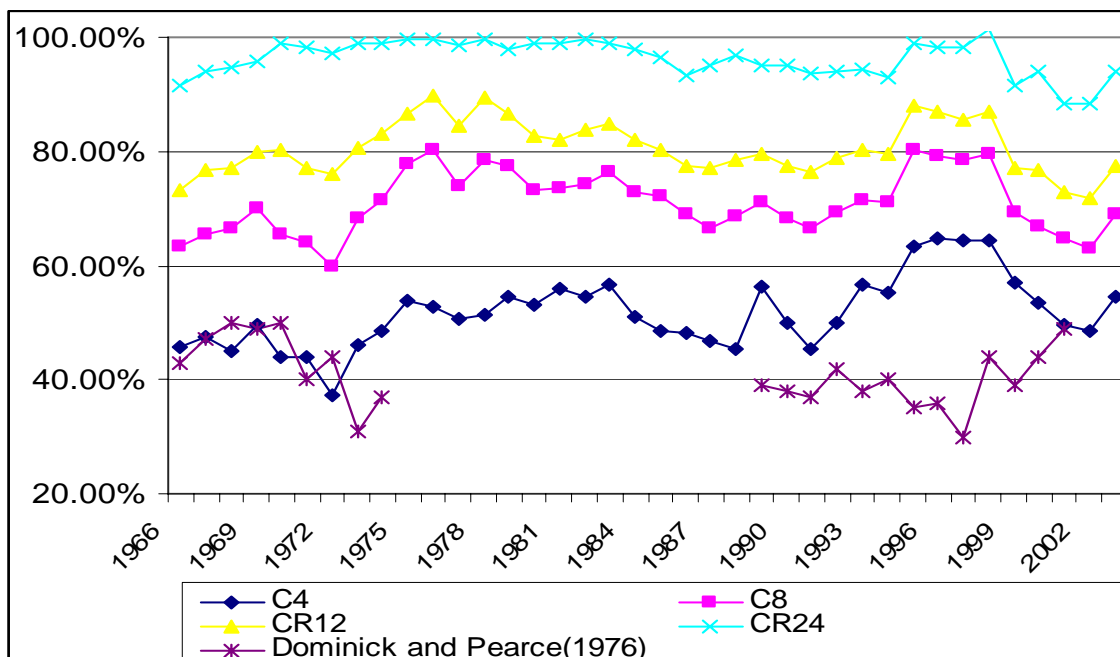


Figure 3-3: CR4, CR8, CR12, CR24 and Diminick and Pearce's CR3

This figure compares Dominick and Pearce's (1976) diversity index with CR4, CR8, CR12, and CR24 of this paper. Dominick and Pearce (1976) created a diversity index by using CR3, Top 3 programs' total percentage from 1953~1974 and data after 1990 was added by Einstein.² Two interesting things can be captured in this graph. First, early data of CR4 and Dominick and Pearce's index has the same pattern but the value is

² CR3 data after 1990 was provided by Einstein according to the author's request. The author appreciates her scholarship in sharing her valuable efforts.

a little bit different. On the other hand, the later data of CR4 and Einstein's adjusted CR3 shows a quite different pattern. It also shows that program categorization is critically important to the measure of diversity.

In sum, current categorizing systems don't reflect actual networks' performance. A program itself is not perfectly substitutable, because even a popular situation comedy has different plots, characters and locations. In addition, like any other industry, program types have a tendency to converge, and in many cases it is hard to specify program types. For example, a comedy program adapts an actual news program formats as well as delivery of actual news content with scorn or sarcasm. This program can not be simply categorized as a comedy program or news program. It should be considered a fusion genre or convergent genre. Under the current categorizing system, this program may be categorized into comedy.

As Dimmick (2003) pointed out, more specification of category is necessary to examine the relationship between market competition and diversity. Accordingly, 279 categories are sufficient to specify program type (see Appendix III for the entire program type list). In addition, the HHI value can not be interpreted like the Department of Justice's anti-trust guideline, and without guideline-like interpretation, more specified data will have more chance to capture actual content convergence. This paper will use a system of 279 categories for analyzing diversity trends. Also, to consider oligopolistic behavior, CR4, CR8, CR12, and CR24 are utilized to analyze diversity trends as well.

Chapter 4

Research Questions and Methodology

This chapter specifies the research questions and methodology employed in this paper. Specifically, measurement of program type diversity and intra-network competition is discussed, based on Chapter 3, and then an inter-media competition variable will be introduced.

4.1. Research Question

Discrepancies and contradictory results in previous diversity studies partly reflect differences in the methods used to take measurements. The most popular method of measuring diversity is to compare the scheduled time of each program type. There are usually 10 to 20 different program types or “genres,” such as drama, comedy, nonfiction, and so forth. Genre is a useful way of considering diversity because people select programs according to type.

Broadcasters sometimes respond to competition by replicating a competitor’s program type or by differentiating their own product. Differentiating one’s program type could mean creating an entirely new genre; more often, however, it entails slight adjustments within a genre likely to attract a different segment of the market.

Broadcasters are hypothesized to use different programming strategies for different program types. Competition will affect programs aimed at achieving high ratings and programs scheduled to comply with the “diversity” policy differently. Previous research on competition’s effects suggests that when competition levels are high, products are more likely to be homogenized (Van der Wurff, 2004).

To identify the patterns of broadcasters’ different strategic responses to different competitive situations, three research questions are used:

- RQ1. How much does program type diversity change over the years? And what types of programs dominate prime time over the years?
- RQ2. Does competition affect the overall program type diversity? And how does competition affect program type diversity program by program?
- RQ3. Between intra-network competition, and intermedia competition, which one is more critical to program type diversity?

Two different methods are used to gauge competition. One is a longitudinal measure that assesses changes in competition levels across time. The other measure is cross-sectional and uses specific time slots that indicate the degree of competition among broadcasters. Prime time is the most competitive time slot. It is expected that prime time shows will be more sensitive to changes in the market environment than shows airing in other time slots.

4.2. Dependent variable

Media diversity is a multi-dimensional term, both conceptually and empirically. There are at least three dimensions to diversity: source diversity, content diversity, and exposure diversity, with sub-components within each of the three dimensions (Napoli, 2001). This study focuses on content diversity and more specifically, on program type diversity, but the method of measuring program type diversity is still in question.

Time periods and selection of networks: To measure the diversity of broadcast network programs, this paper utilizes all broadcast network players in the broadcast television market and all programs aired for the last 57 years. For broadcasters, all eight broadcast networks (ABC, CBS, DUM, FOX, NBC, UPN, WB, and PAX) are analyzed. The data-collecting time frame is from 1946 to 2003 for investigating diversity trends but only 1949-to-2003 data was used for examining the relationship between market competition and program type diversity partly because advertising revenue data was only available after 1949 and partly because the regular broadcast television service had begun on June 27 in 1947 as NBC launched the first regularly operating television network offering programs full-time.

As of 2007, there is no diversity study which traces back to the early 1940s. For example, Einstein (2004) examined program type diversity trends during 1955-2005 and so her study did not explore how the diversity of network programs changed from 1943 to 1955. Also Lin (1995) focused on program type diversity in the 1980s. By showing the

whole track of changes in the diversity of television programs, this study will contribute to expand the scope of analysis.

Definition of prime time and data collection: Network programs in prime time, from 6 p.m. to midnight (12:00 a.m.), were chosen, although the prime time Einstein (2004) and Lin (1995) chose was 8 p.m to 11 p.m, because this paper covers all programs networks provided local stations. Programs during this period were only programs that reached the maximum number of national American households by reducing local programs as much as possible. The running time of programs was coded on the basis of their starting time. In the case of a program whose starting time was between 6 p.m. to midnight, and ending time was past midnight, the running time of such a program was calculated from starting time up to midnight.

For a data source, the secondary programming source, *the Complete directory to prime time network and cable TV shows: 1946-present* (2003), was employed. This reference contains all the information required for this study, such as the name of programs, genres, the year, starting/ending dates, the running time, the detailed description of programs, actors, and broadcasting networks from 1946 to June 2003. Out of the sources, the name of programs, genres, the year, starting/ending dates, the running time, and broadcasting networks were coded. All programs within the time frame studied were coded. This census of broadcast network programs can overcome the difficulties of distinguishing local and network programs when using other secondary data sources, such as *TV guide*, *Broadcasting & Cable* and *Variety*, and from controlling for local

programming. Also census data used in this study can avoid the sampling error that always occurs in sampling.

For this study, 3017 programs aired during 1946-to-2003 but the number of actual airing programs is 8407 because some programs aired repeatedly (see Appendix II for comprehensive list of network programs).

Program type classification: Since every television program is different, using categories to measure differences in programming represents a simple and reasonable solution (see Napoli, 2000; 138~142 for critique of program type diversity measurement). The problem is that the category used in the previous research doesn't reflect current convergence trends of programs because they used too small categories, 4 to 32. For example, some comedy programs used news program formats and actually delivered information wrapped with funny comments. Also cartoons and animation were considered as programs for children, but some cartoons targeted adults. Hence, the validity of current popular categories is questionable. So this paper uses a more extensive category system. Programs were initially categorized into genres presented in *the Complete directory to prime time network and cable TV shows: 1946-present* (2003). Initial total genres were 279. (See comprehensive list of program type in Appendix III)

As mentioned in Chapter 3, an actual HHI value of program type diversity can not be interpreted like a merger guideline. Even though the trends are almost the same, regardless of the number of categories, program categories used in this paper shows more detailed and accurate trends than ever before.

Measurement: Measuring program type diversity has a long tradition and is prevalent in media diversity research. This paper uses two measurements for diversity trends analysis. The first is the program type diversity index utilized by the Herfindahl-Hirschman index (HHI) for the analysis of the diversity of broadcast network programs. The HHI has been commonly used to measure the degree of concentration of media ownership (Chan-Olmsted, 1991; Golan et al., 1996; Rhodes, 1995). The HHI is computed by summing all squared portion of a single firm's market share to total market share, and it ranges from 0 to 10,000³. Litman (1979) began to utilize the HHI for program diversity on TV, and researchers have made use of the HHI for media diversity (Chambers, 2003; Einstein, 2004; Grant, 1994; Hellman & Soramaki 1994; Li & Chiang, 2001; Lin, 1995).

To calculate the HHI, the running time (unit: minute) was multiplied by the broadcasting dates of programs based on each genre by each year, from 1946 to 2003. Next, the total running time (unit: minute) by each genre was divided by the total running time in each year, and multiplied by 100. This led to the proportion of total running time by each genre. The proportion of each genre's running time was calculated because the number of genres in each year differed from others. Then such proportions were squared respectively based on each genre, and then summed together within the same year to result in the HHIs of each year. However, the HHI is a concentration index rather than

³ The Department of Justice (2003) set up the concentration criteria using the HHI as follows: non-concentrated market situation if the HHI between 0 and 1,000; moderately concentrated if the HHI between 1,000 and 1,800; concentrated if the HHI over 1,800. However, this value can not be applied to program type diversity studies because program type categorization is subjective. (see chapter 3)

diversity index. So any HHI value should be understood in a converse way such as a high HHI value is more concentrated, while a low HHI value is more diverse. For the readers' convenience, this paper will use reversed HHI value, Diversity Index.

Hence the Diversity index used in this paper is

$$DI = \frac{10,000}{HHI}$$

For validity of Diversity Index, normality test is conducted. Since HHI varies between 0 and 10000, the reversed HHI can have values from infinity to 1 -- raising questions about skew and long tails. This paper used Shapiro-Wilk and Kolmogorov-Smirnov normality tests and shows there is no problem in the normality.

Second, concentration ratios such as CR4, CR8, CR12, and CR24, will be used for program type diversity. As mentioned before, this paper will use 279 categories. While DI will show overall diversity trends over the years, concentration ratio can show how much a few programs dominate prime time.

Each concentration ratio was measured by

$$CR_n = S_1 + S_2 + S_3 \cdots + S_n$$

where S_n = market share of the n^{th} program type.

There are two big reasons to measure program type diversity by two methods. While useful, the concentration ratio presents an incomplete picture of the concentration of firms in an industry because by definition it does not use the market shares of all the firms in the industry. It also does not provide information about the distribution of firm

size. For example, if there were a significant change in the market shares among the firms included in the ratio, the value of concentration ratio would not change.

The HHI provides a more complete picture of industry concentration than does the concentration ratio. The HHI uses the market shares of all firms in the industry, and these market shares are squared in the calculation to place more weight on the larger firms. Unlike the concentration ratio, the HHI will change if there is a shift in market share among the larger firms.

4.3. Independent variable

This paper assesses the degree of competition by using variables capturing advertising revenues within/between industries. Broadcast TV and Cable have different business models; the advertising sponsored model, and the advertising and subscription based model. However, the role of advertising dollars can not be neglected even in the cable TV industry. Also, advertising price is highly related to the number of subscribers.

4.3.1. Intra-Network Competition index

Data collection: Data for intra-network competition variables used in this study were obtained from two sources; *Television & Cable Factbook* (especially stations or service volume) for 1949 to 1998 network advertising revenue and Advertising Age for 1999-to-2003. In the early 2000s, major networks did not share their advertising revenue and so this paper used pre sale estimates, so-called *UPFRONT* data of Advertising Age.

These are estimates but are good enough because this paper uses only the proportion each network gains. To check the reliability of data, each number was checked through a comparison of data from *Broadcasting & Cable*, and *Advertising Age* during 1980 to 2003 and early industry data was also checked with *New York Times* and *Variety*. If there were different figures, despite few cases, this paper used average value.

Measurement: HHI is utilized for measurement of intra-network competition.

Like the Diversity Index, intra-network competition index used in this paper is

$$\text{Intra-network Competition Index} = \frac{10,000}{HHI}$$

Before going further, the validity of this measurement should be considered, because the number of networks is quite small: 4 networks in the early 1950s and then 3 networks until Fox was launched in 1985. Four networks dominated the television industry and a total of eight networks are examined in this paper.

However, previous research supports the intra-network competition index. Specifically the early competition index from 1953 to 1974 was supported by Dominick and Pearce (1974) and the competition index in the 1970s was bolstered by Litman (1979). The competition index in the 1980s, 1990s and 2000s was also supported by Lin (1995), Grant (1994), Waterman & Grant (1999) and Einstein (2004). For example, in 1949, regarding Dumont, new networks entered the market in terms of ads, but their revenue was quite small, accounting for only 7% of total networks' ads revenues, and then rose up to around 10% in 1950. Consequently, existing networks' revenue drops a little bit but in 1955, Dumont was out of business, which accounts for 0.8% of total

networks' ads revenues. The Index exactly shows this trend. In 1950, the intra-network competition index ratio was high but it dropped. And then as ABC's market power grew, the competition ratio also increased but the ratio was relatively stable with some variation. In 1985, Fox Networks was launched, but its revenues were not that large because of a limited number of affiliates, which means lower bargaining power. But with its aggressive programming strategy, its revenue grew, and competition got higher than ever. Litman (1979) and Wakshlag & Adams (1985) also supported this trend.

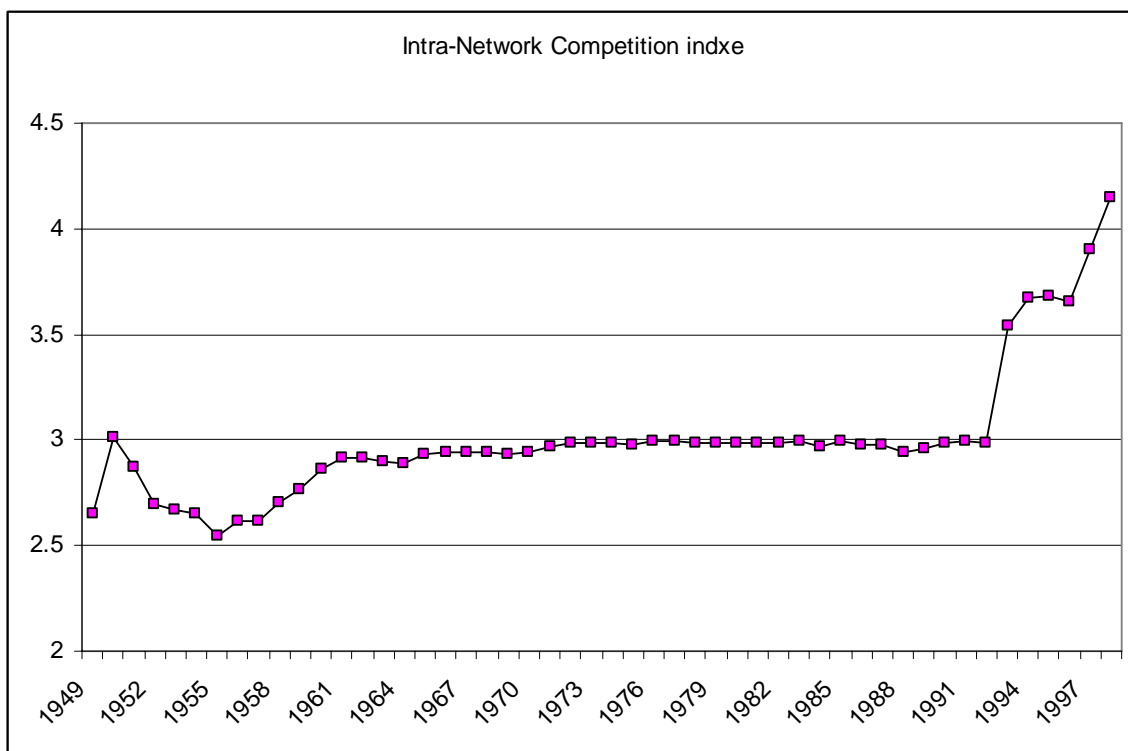


Figure 4-1: Intra-network competition ratio

4.3.2. Inter-Media Competition variable

Definition: Inter-media competition in this paper is limited to competition between over-the-air television and cable TV, by excluding DBS and any other visual media like IPTV or the Internet, because this study is a longitudinal one. DBS and other media are so relatively new that there is not enough data to analyze. Also, DBS is believed to be a competitor against cable TV (FCC, 2004).

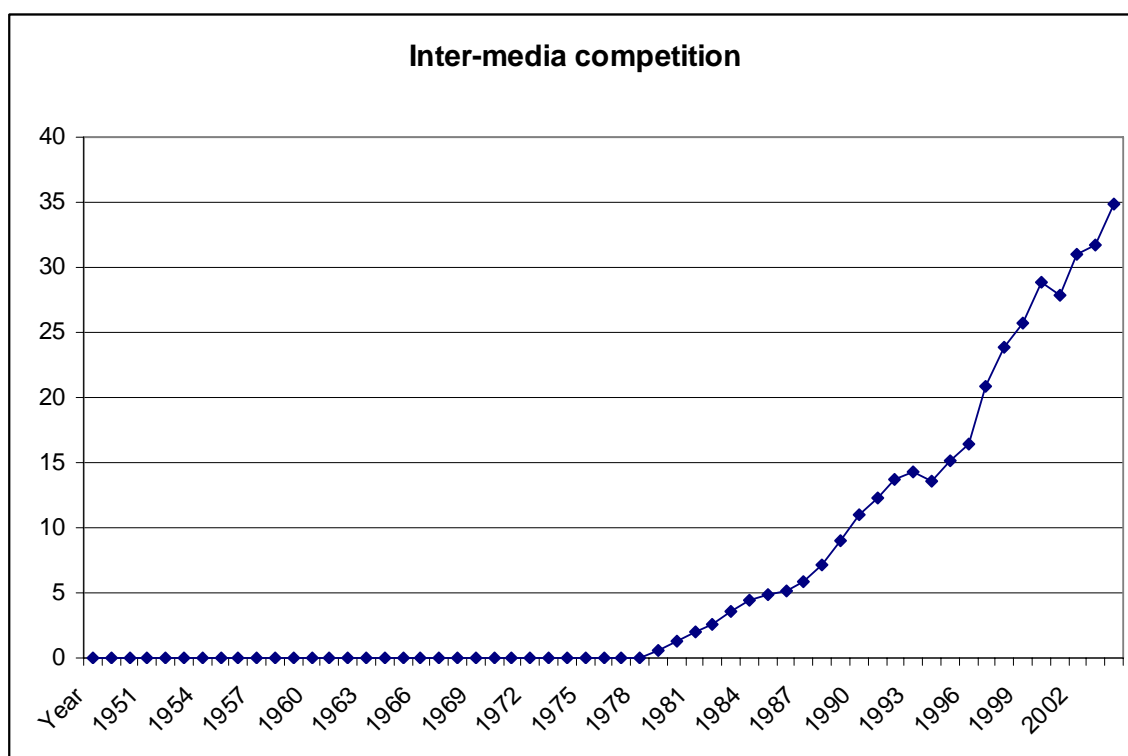


Figure 4-2: Inter-media competition variable

For the inter-media competition variable, this paper will use the portion of advertising dollars of cable TV of the total TV advertising volume. Basically, over-the-air television is an advertising supported medium, while cable TV is advertising and subscription based medium. That is, most of revenue of over-the-air television comes

from advertising, while the revenue of cable TV is split into advertising and subscription fees. Hence someone may argue that advertising dollars and subscription should be considered respectively. However, advertising dollars are more reliable and reasonable variable for inter-media competition because advertising dollars are strongly related to the number of subscriptions. The more subscribers, the more advertising dollars cable TV gets.

Cable TV was introduced in the United States around the 1950s. Early cable TV was not considered as a competitor against television networks, at least in the advertising market. However, in the 1980s, cable TV was recognized as a potential ad medium, and then substantial competition against broadcast networks started. Many researchers also pointed out that despite their descriptive level, inter-media competition was fierce from the 1980s, which showed that advertising volume is a good sign for the inter-media competition variable.

Data collection: For ad volume data, *the Television & Cable Factbook* is used. To calculate the proportion of cable TV volume, and to show the effect of cable TV on program type diversity in network broadcast TV, ad volume of syndicated, local, and non-network is excluded.

Chapter 5

Findings

In this chapter, program type diversity trends, overall market competition and the relationship between program type diversity and market competition will be examined.

5.1. Diversity Trends

Since 1943, overall program type diversity has decreased after peaking during 1949-1952, as shown in figure 5-1, but if we take a closer look at the index, program type diversity shows up-and-down trends. During 1950-1951, when TV networks first tried to find an appropriate program format fit to television, lots of experiments were conducted. Auction programs, audience participation programs, talk/variety and anthology programs were first introduced and different kinds of comedy formats were tested. On the other hand, cooking programs, the dominant program format during 1943-1949 disappeared. Because of the test period, no programs except for sports captured more than 7% of program share, which resulted in a high diversity level. In the 1950s, dramatic film was found to be the most attractive program type and its program share went up to 23.77% in 1957 and then kept declining to around 1.5% in the 1960s and 1970s.

By comparing the 1975-82 diversity index with the 1983-1987 index, the latter introduced new program formats which had never been shown during 1975-82;

adventure/espionage (e.g., Scarecrow and Mrs King, CBS), adventure/foreign intrigue (e.g., AirWolf, CBS), comedy newsmagazine (e.g., The Wilton North Report, Fox), comedy/fantasy (e.g., Shadow Chasers, ABC), detective comedy/drama (e.g., MoonLighting, ABC), humor/audience participation (e.g., People do craziest thing, ABC), and police/science fiction (e.g., Automan, ABC). Most of these new program formats disappeared in the program market after that period, which the decreased diversity index.

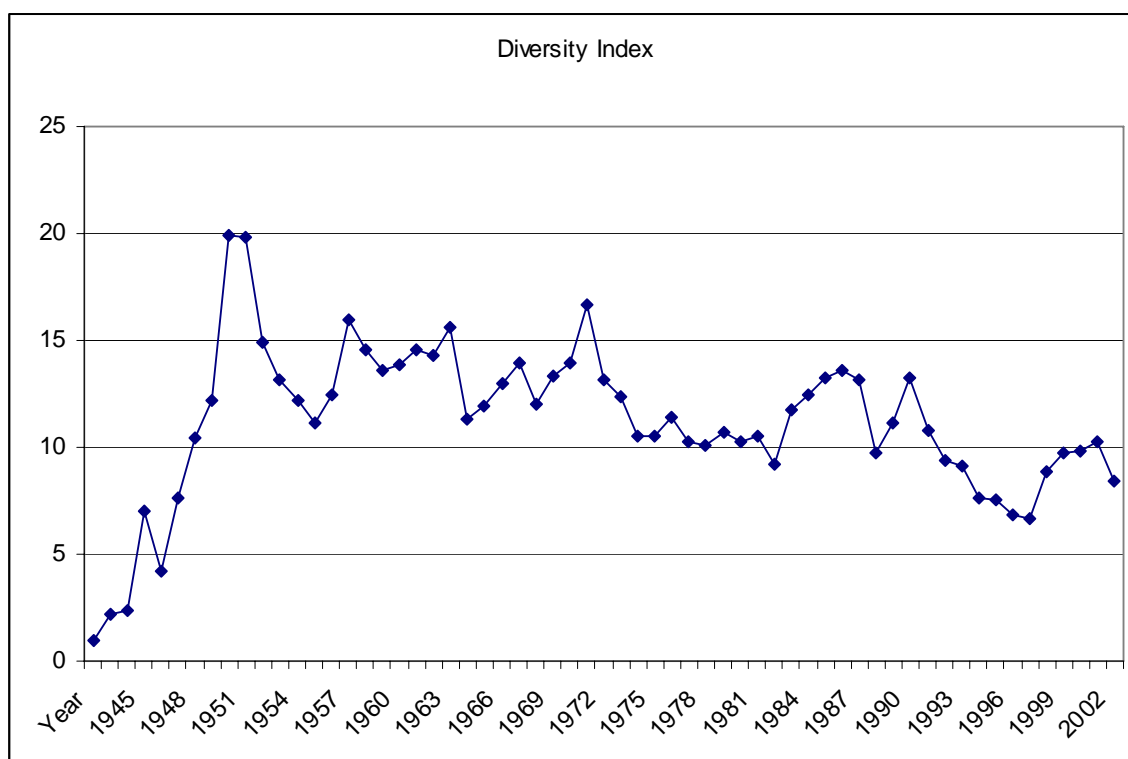


Figure 5-1: Program Type Diversity Index (DI)

When a new network was introduced, overall program diversity was increased in the short term but diversity decreased in the long term. For example, when Fox TV was launched in March, 1985, even though only a few Fox programs were successful, overall

diversity was increased but from 1992 to 1999, diversity decreased again, because the three major networks released more attractive and diverse programs to defeat a potential enemy, FOX, and because new entrants couldn't make successful affiliation deals. In addition, FOX couldn't even produce a seven nights a week of programming by 1993. With the weak performance of FOX, the other three networks came back to normal life. However, after 1993 Fox bought several stations and released notable shows that debuted in the late 1990s including the quirky dramedy *Ally McBeal* and traditional sitcom *That's '70's show*, Fox's second-longest-running live-action sitcom. Finally, FOX was recognized as the fourth network in the U.S.

This trend can be explained by economic principles. As Noam (2006) pointed out, any industry has cycles of concentration: a competitive entry stage, instability stage, and a consolidation stage. In the competitive entry stage, lower entry barriers cause new participants to enter, and the lower costs enable them to compete. The concentration in the industry drops. In the instability stage, companies contest with each other in prices and features. The features lead to higher cost; but it is not price competition that is the real destabilizing factor. In competition, prices tend to be set at marginal cost (long term). But at that level, prices are too low to cover the early (fixed) costs. If such prices persist, companies fail, industries are in crisis, and new entry slows. In the consolidation stage, as some competitors fail, others consolidate and the industry re-concentrates. Prices rise again and profits return. This attracts new entrants and a new cycle begins. In addition, within each of the cycles, there can be a trend. This trend is based on the economies of

scale. When these economies grow, they lead to relatively larger firms within an industry, to a higher concentration. That is, the cycle of concentration suggests that the degree of stability can reflect the degree of concentration. To apply it to diversity trends, that is, overall diversity decreased even though there was some variation.

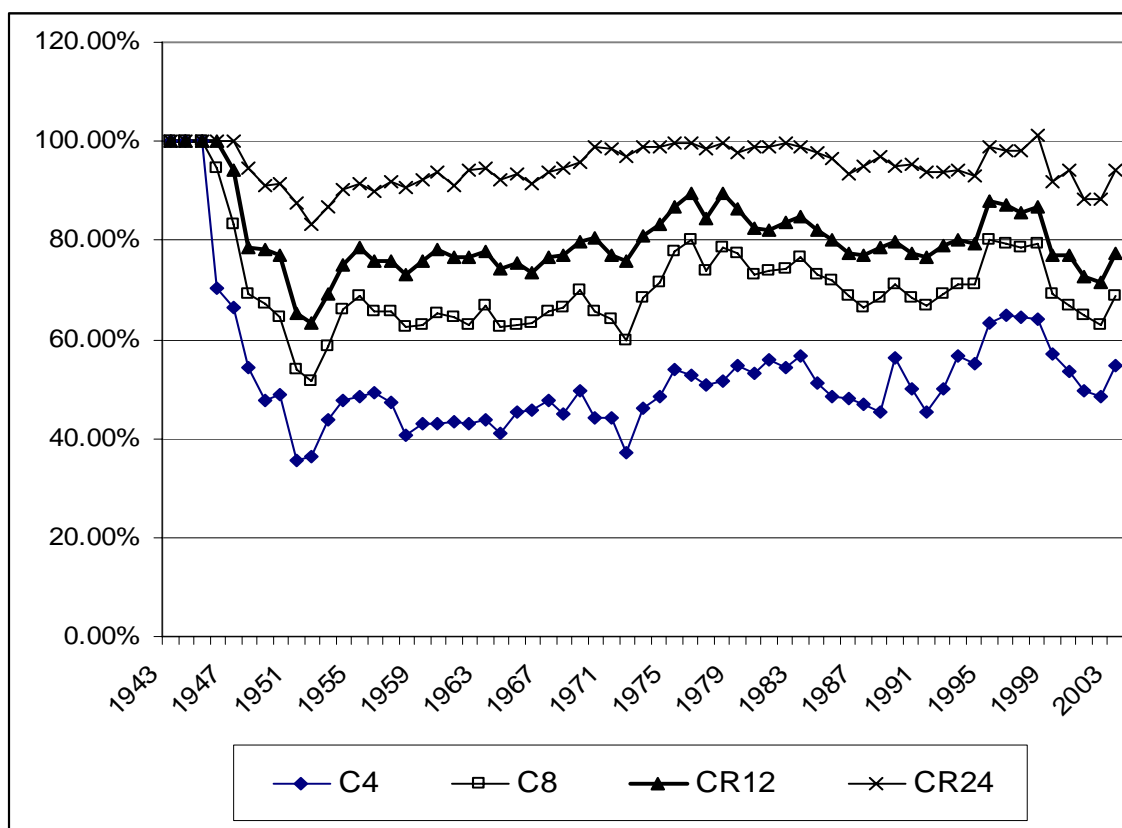


Figure 5-2: Program Content Concentration ratio

However, before confirming trends, two things should be taken into consideration. First, 279 program categories are used in this paper. Because the diversity index adjusted by the HHI was subject to the population size, the diversity index can be distorted. To handle this possibility, the concentration ratio was utilized for diversity trends.

As shown in Figure 5-2, CR4, CR8, CR12, and CR24 have similar trends and don't have much variation, compared with the diversity index. CR24 shows that around 24 programs have been available at prime time because CR24 is almost 100%. CR4 shows that the dominance of four programs in networks ranges 40% to 60%, which means program concentration is relatively high over the years. In addition, during 1994 to 1997, four program dominance is more than 60%. The overall value of the concentration ratio didn't much change. In addition, a high concentration ratio occurred at intuitively highly competitive periods when ABC re-emerged in the 1970s and FOX had significant market power in the mid 1990s. It suggests that competition has negative effect on diversity.

However, CR4 and CR8 have almost the same patterns, while CR12 has a somewhat different pattern. Except for the early times, 1946~1957, the variation of CR4 and CR8 is more than 20% but the CR12 curve is relatively flat, with small variations. This means that a few programs have dominant power in the program market but the rest are often changed, according to social trends.

This result is confirmed by actual program lists from 1943~2003. As shown in appendix 1, *Situation Comedy*, *Drama*, and *News* are the three dominant program types, which accounted for almost 50% on average. In the early 1950s and 1960s, sports programs were ranked within the Top 2, but the power of sports then shrank. However, the rest of the top 8 programs varied over the years. During 1943 to 1960, musical variety was in the top 8, Westerns and drama prevailed during the 1960s, comedy programs were

in the top 8 during the 1970s, and in the 1980s, talk show programs emerged into the top 8. In the 1990s, and in the 2000s, legal drama entered in the Top 8. (See Appendix I).

Table 5-1: Top program lists

Top 4 program list		Top 8 program list	
SITUATION COMEDY	8.32	SITUATION COMEDY	8.36
NEWS	4.19	NEWS	6.06
SPORTS	2.46	SPORTS	3.28
COOKING	2.24	POLICE DRAMA	2.86
VARIOUS	2.21	DRAMA	2.48
POLICE DRAMA	2.16	VARIOUS	2.45
DRAMA	1.98	COOKING	2.29
DRAMATIC ANTHOLOGY	1.96	DRAMATIC ANTHOLOGY	2.09
TALK	1.87	TALK	1.97
WESTERN	1.46	WESTERN	1.73
DOCUMENTARY	0.69	DETECTIVE DRAMA	1.48
MUSICAL VARIETY	0.61	MUSICAL VARIETY	1.26
CHILDREN'S	0.37	DOCUMENTARY	1.03
DETECTIVE DRAMA	0.35	ADVENTURE	0.81
MUSIC	0.23	MEDICAL DRAMA	0.65
VARIETY	0.19	MUSIC	0.58
NEWSMAGAZINE	0.16	NEWSMAGAZINE	0.49
ADVENTURE	0.15	QUIZ/AUDIENCE PARTICIPATION	0.49
MEDICAL DRAMA	0.08	LEGAL DRAMA	0.46
COMEDY/VARIETY	0.07	COMEDY/VARIETY	0.46
QUIZ/AUDIENCE PARTICIPATION	0.07	CHILDREN'S	0.41
QUIZ/PANEL	0.05	VARIETY	0.33
LEGAL DRAMA	0.05	SCIENCE FICTION	0.18
		TALK/VARIETY	0.14
		QUIZ/PANEL	0.13
		ADVENTURE/DRAMA	0.11
		COMEDY VARIETY	0.09
		WAR DRAMA	0.08
		INSTRUCTION	0.08
		TALENT	0.06
		SPORTS/VARIETY	0.05
		INTERVIEW	0.04
		DEBATE	0.04
		CHARADES	0.03
		SPORTS NEWS	0.03
		DETECTIVE	0.03
		ESPIONAGE	0.02
		PUBLIC SERVICE	0.02
Grand Total	31.90	Grand Total	43.17

More specifically, since 1946, Top 8 programs consisted of 38 program types and Top 4 programs consisted of only 23 program types. Among the 23 program types, Situation Comedy accounted for 8.3%, News-related programs accounted for 4.2%, and Sports accounted for 2.5%. That is, only three program types accounted for approximately 15% of the total prime time programs, and 20 other program types were competitive in the rest of prime time. (see table 5-1)

The above results do not illustrate the effect of market competition on program type diversity that most scholars expected. The relationship between program diversity and market competition will be examined later.

5.2. Market Competition trends

5.2.1. Intra-Network Competition index

As mentioned in Chapter 4, the intra-network competition index was measured by Reversed-HHI (10000 divided by HHI), based on the advertising revenues each network earned in a given year. The result shows that overall intra-network competition has increased since 1949, but from 1963 to 1992, the degree of competition was somewhat flat, which ranged from 2.89 to 2.99 as shown in Figure 5-3.

From 1946 to 1957, there were four networks available in the market such as ABC, CBS, NBC, and Dumont. After 1957 when Dumont sold its assets, TV markets had only three major players, which constituted a robust oligopolistic situation. In 1985 Fox

launched a new network and acquired significant market power. In addition, in the late 1990s, WB and UPN entered over-the-television markets, following Fox's success. As of 2007, eight networks including PAX compete in the TV market.

The degree of competition reflects 'entry and exit' in the market. Even in an oligopolistic competition situation, each network competes with each other, but the degree of competition is relatively flat as shown in Figure 5-3.

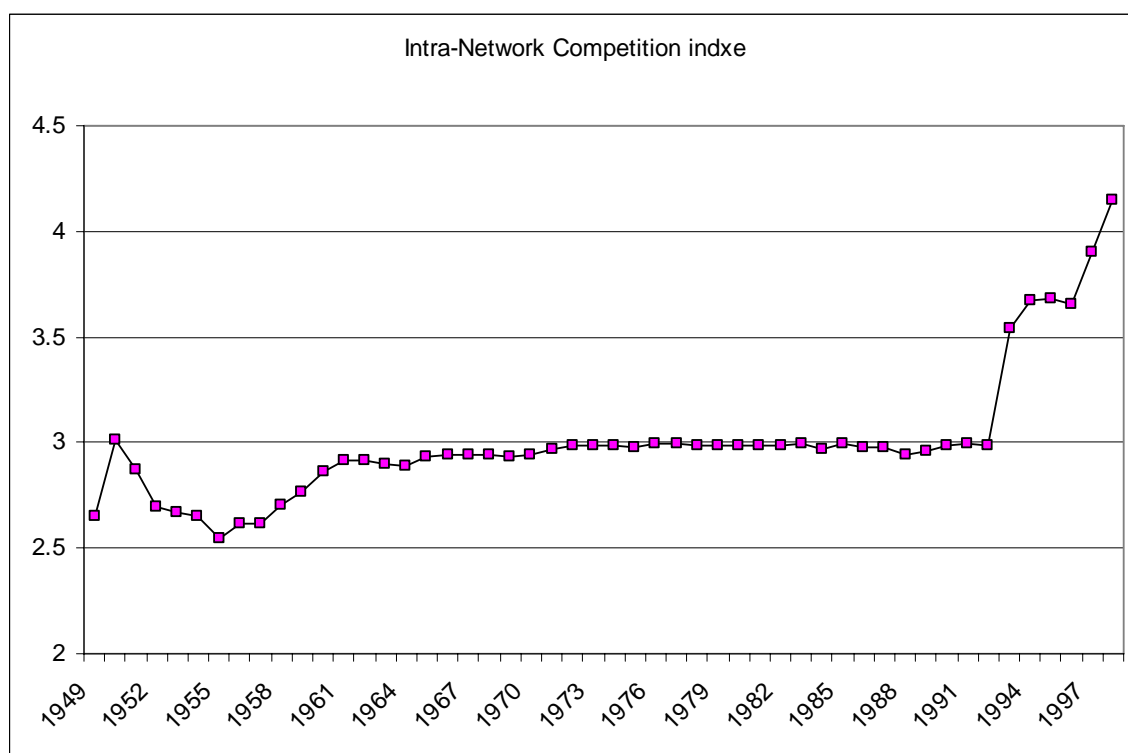


Figure 5-3: Intra-Network Competition index

5.2.2. Inter-media Competition index

Inter-media competition, especially competition between over-the-air television and cable TV, was the advertising market share of cable TV. Even though cable TV was

introduced in the early 1960s, the actual market power of cable TV started in the late 1970s when advertisers found the potential of cable TV as an advertising medium. By 1980, cable TV had almost nothing in the advertising market, but it dramatically increased from 1980 and as of 2005, almost 35% of the advertising market for TV was captured by cable TV⁴. In 1996 and in 2002, the market share dropped a little bit but overall, the market share of cable TV in the advertising market seems to be robust and continuous.

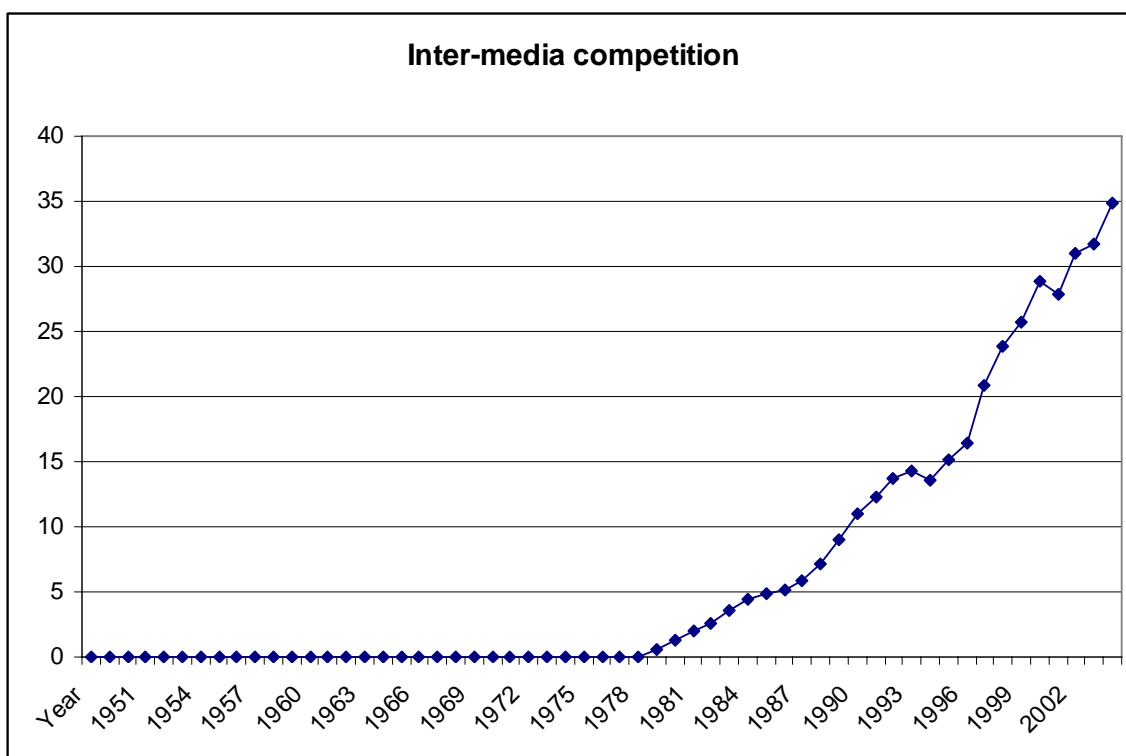


Figure 5-4: Inter-Media Competition: Cable TV ad volume

⁴ Cable TV's advertising market share was 23.7% of total advertising market, including newspaper, radio, magazine, and outdoor.

5.2.3. Competition index

The overall competition index was measured by the multiple of intra-media competition index and inter-media competition. For calculation, the above inter-media competition and intra-media competition indexes are adjusted to z-score because inter-media competition was zero from 1949 to 1979, which results in zero market competition value.

As shown in Figure 5-5, overall competition kept increasing. But the year 1993 was a turning point. Before 1993, the degree of market competition slightly increased but after 1993, market competition dramatically increased, because more than 4 TV networks competed and the market power of cable TV increased.

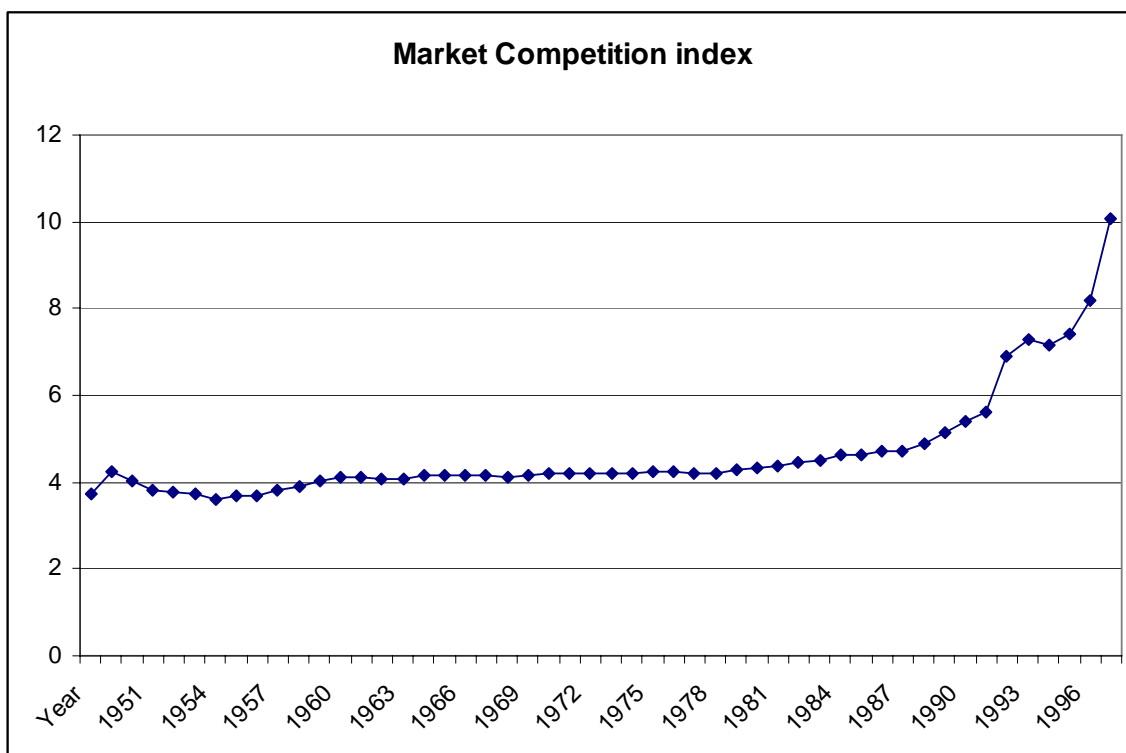


Figure 5-5: Market Competition index

5.3. Effect of intra-network competition and inter-media competition on program type diversity⁵

Rogers & Woodbury (1996) found a moderate but positive relationship between the number of radio stations and the number of radio formats in a market. Li & Chang (2001), however, found a negative impact of increased competition among stations on television program diversity in Taiwan. What about the TV industry?

It has been investigated how program type diversity is affected by competition among the media. Specifically categorizing the types of competition into intra-media and inter-media competition, which competition has a more important impact on program type diversity, was studied. A simultaneous multiple regression was conducted with the same size of 54, from the years 1949 to 2003.

Table 5-2 illustrates that the adjusted coefficient of determination (R^2 adjusted) was 0.417, statistically significant at $P < .01$. The data were year-based, so the correlation between residuals at one year and those of the next year were checked. The Durbin-Watson test showed that there is no correlation among residuals (DW=1.24). The standardized regression coefficients (β values) were -1.285 for “Intra-media competition,” 0.716 for “Inter-media competition.” Out of two, only “Intra-media

⁵ The model has sufficient explanatory power, as reflected in the R-sq values even without additional variables. However it is worthy to say that the limited extent of time series limits the number of variables that can be included in the models; total advertising revenue, program costs etc. are strongly correlated with one another possibly introducing multicollinearity into the models. Also the purpose of this paper is to examine the competition effect on program type diversity, not a determinant of program type diversity. However, in pilot study, this paper run a model with program costs, intranetwork competition, and internetwork competition as the independent variables but the results are not significantly changed because program costs and competition index are highly correlated.

competition” was statistically significant at $P<.01$. The results imply that intra-media competition ($\beta= -1.285$) is a more important factor in predicting program type diversity than inter-media competition ($\beta=0.716$), but that intra-media competition is the only statistically significant factor.

Table 5-2. Summary of simultaneous regression analysis for intra- and inter-media competitions predicting program type diversity (n=54)

Variable	<i>B</i>	S.E. <i>B</i>	β	<i>P</i>
Intra-media competition	-4.217	1.350	-1.285	.005
Inter-media competition	.000	.000	.716	.096
Constant	23.434	3.975		.000

$R=.684$, R^2 square = .468, $R_{adj}^2 = .417$

As intra-media competition intensifies, program type diversity decreased, while when inter-media competition intensifies, program type diversity over television may increase.

In addition it was explored whether both factors, i.e., intra-media and inter-media competition, jointly have an impact on program type diversity by performing another multiple regression.

Table 5-3 illustrated that the adjusted coefficient of determination (R^2 adjusted) was 0.775, statistically significant at $P<.01$. The residuals for one year and those of the next year are not correlated (DW=1.273). The standardized regression coefficients (β values) were 3.743 for the moderate effect of intra- and inter-media competition, -1.848

for “Intra-media competition,” -2.484 for “Inter-media competition.” The moderate effect showed statistical significance at $P < .05$. And intra-network competition also explains the level of program diversity in terms of statistical significance at $P < .01$. Thus the result implies that the effect of intra-media competition on program type diversity is affected by inter-media competition, and vice versa.

Table 5-3. Summary of simultaneous regression analysis for intra- and inter-media competitions and their moderate effects on program type diversity (n=54)

Variable	<i>B</i>	S.E. <i>B</i>	β	<i>P</i>
Intra-media competition	-6.064	1.394	-1.848	.000
Inter-media competition	-.001	.000	-2.484	.068
Intra- x Inter-media Competition	.000	.000	3.743	.018
Constant	29.561	4.248		.000

$R = .775$, R^2 square = .601, $R_{adj}^2 = .541$

Like table 5-2, intra-media competition has a negative effect on program type diversity, while overall market competition has a positive effect on program type diversity.

Chapter 6

Discussion and Conclusion

This study has examined the relationship between two levels of market competition and television program diversity by analyzing 8231 programs, including re-run programs with 279 program type categories aired during 1949 to 2003. Measuring program diversity in terms of program type diversity, this paper has shown that programs on television networks, except in the early times, kept decreasing, as previous research has shown. Diversity Index ranges from 6.64 to 19.88 (mean=11.95, standard deviation=2.75) over the 50 years. Even though there were some variations over the years, for example, in 1959 the diversity index indicated 11.10, 16.71 in 1971, and 9.24 in 1982, but 6.63 in 1997.

However, the degree of program type diversity was different from the previous research. As mentioned before, the difference may result from categorization methods. Current television programs are not easily categorized because of type convergence. For example, comedy programs now combine traditional comedy attributes with new formats like talk shows. In this case this program can not be categorized into a simple comedy category. Considering this trend, this paper has involved 279 categories and then showed the different results: more diversity.

The literature review showed various theories regarding the relationship between competition and program-type diversity. Based on the previous research, the results of this paper confirmed the economic model, including Steiner's model. As Steinerians pointed out, limited increase of channel capacity could not increase program type diversity and under this situation, monopoly could be better off to provide more programming to the public because monopoly tends to capture profit maximization. More competition within TV network industry with more networks does not increase program type diversity, because spectrum is too scarce to be available without limitation.

Also, the result showed that the emergence and introduction of new program distributing system like cable TV, and DBS etc., may increase overall program type diversity in the whole media programming, but does not increase program type diversity within over-the-air television. This is also supported by Wildman and Owen's program choice model. Hence this paper supports the previous economic model.

In addition to program type diversity trends, this paper has shown that intra-network competition had a negative effect on program type diversity in over-the-air television ($\beta = -1.285$, $p = .005$) but inter-media competition did had a weak influence on program type diversity ($\beta = .096$, $p = .0.96$).

How can we explain these results and what kinds of policy implications are drawn? This chapter answers these questions.

6.1. Competition, Diversity and Program Costs

Unlike general economic principles, intra-network competition has a negative effect on program type diversity. There might be a number of reasons to explain this trend. The first is program cost.

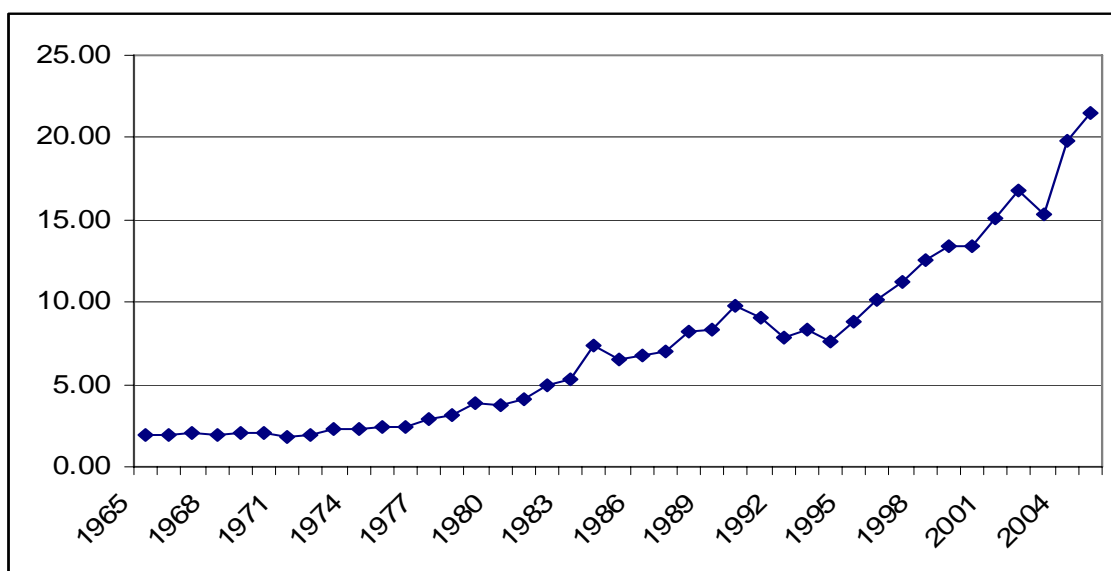


Figure 6-1: Program Cost per Home

Source: Nielsen Media Research, February each year

Notes: Fox added in 1992, WB added in 1999, UPN & PAX added in 2000,

As shown in Figure 6-1, program costs per home kept increasing as the competition level increased. The pattern of program costs per home is almost identical with market competition trends (see chapter 5). In this context, it is plausible to say that competition increased program costs, and then diversity decreased.

However, there is a counter argument. Even though program cost increased but it didn't increase as much as advertising volume, GDP, and TV ad volume increased, as shown in Figure 6-2.

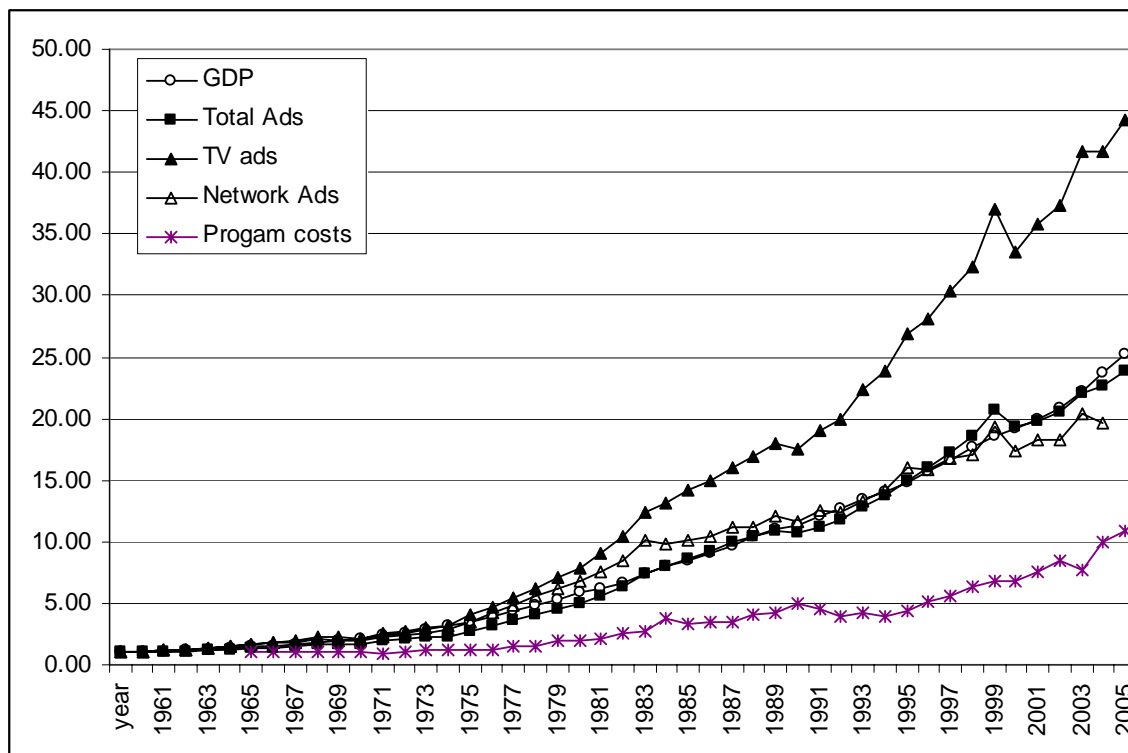


Figure 6-2: GDP, Ad vol., TV ad vol., Network Ad vol., and Program Costs per home
Source: bea.doc.gov for GDP data, Universal McCann for Ad Volume, and TV ad

This graph was created by calculating value based on 1960's value as 1 (one). The GDP in 2006 is twenty-five times bigger than the GDP in 1960, Total Ad volume in 2006 is twenty four times bigger than Ads in 1960, and TV ad volume in 2006 is forty-four times bigger than TV ads in 1960. Even network TV ads volume in 2005 is twenty times bigger than network TV in 1965. However, the program cost in 2005 is just ten times

bigger than the cost in 1965. Hence, it doesn't make sense to say that the increase of program costs leads to the decrease of diversity. If program cost is not a reason for the decrease of diversity, what else should be considered?

6.2. Selection and Concentration

Visual markets have gotten more competitive than ever before. With competition, all media can find their own positions as media history has shown. Before radio and television emerged as national advertising media, magazines had a dominant position in the national ads market. Despite time-consuming transportation, and weekly or monthly based content, newspapers didn't beat magazines as much as expected, because newspapers were local ad media. At that time, magazines for niche markets were rare, and most types of magazines were of general orientation. However, after the introduction of radio and TV, magazines paid attention to niche markets to survive. According to the American Magazine Association (2005), magazines became specialized. For example, even *TV Guide* was published in almost two hundred local versions to attract local ads.

As shown in Figure 6-3, magazine's ads market share got flat after a dramatic drop in the 1960s. That means magazines finally found what was the best fit for them.

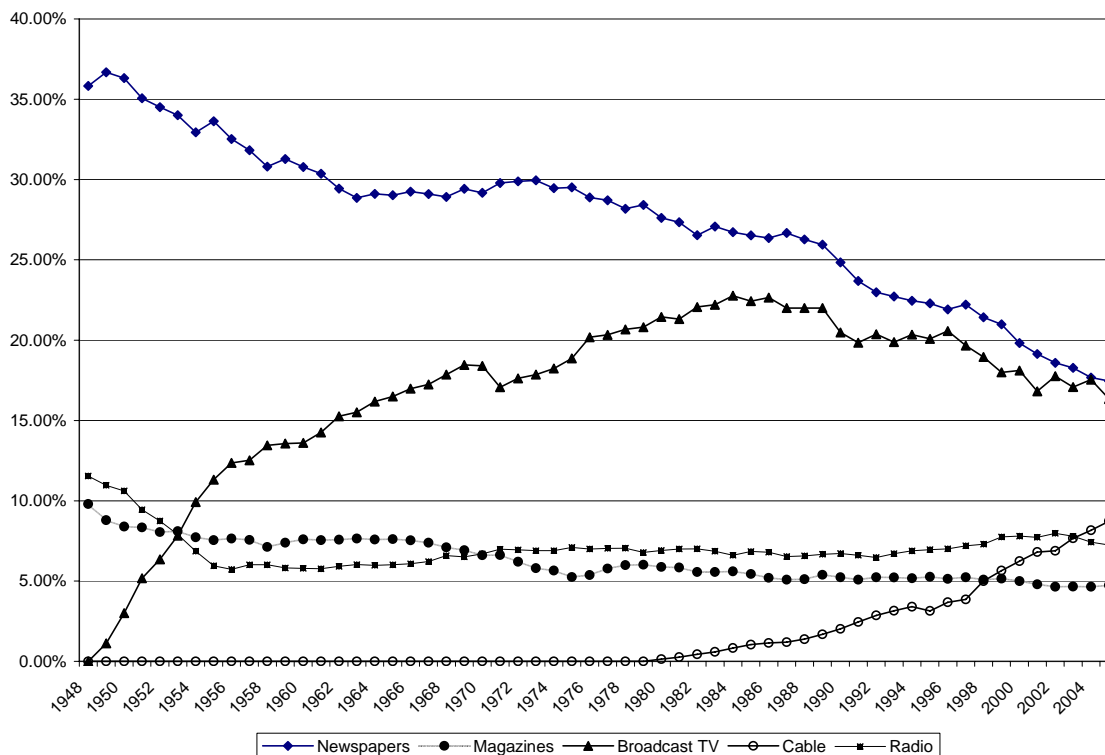


Figure 6-3: Advertising revenues by media type

Source: The Bureau of Television Advertising, www.tvb.org

Like magazines, Radio also adapted well to market change. Radio gave way as a national advertising media to TV, but it had strong performance as a local ad medium. While magazines focused on interest-based niche markets, radio paid attention to geographical local markets. Even though overall inter-media competition for ad dollars got stronger, radio and magazines had at least flat growth rate. On the other hand, the newspaper industry was squeezed. Newspapers lost ad media at both the local and national level. The survival strategy was market exit or merger. In the 1960s, one city with one newspaper prevailed as the model across the nation. Newspapers as an

information medium are still valuable, but newspapers as ad-delivery-medium are not quite as strong.

The emergence of blockbusters in movie industry can also be explained in the perspective of survival strategy. With the introduction of television, movie industry lost theater-goers. It needs something different from TV programs: blockbusters (Waterman, 2004).

In this context, network television had to find its own survival strategy. Considering current visual market competition, most visual media are niche oriented. Cable TV is genre oriented, the Internet is interest-specialized, and IPTV is also specialized. Over-the-air television is the only available national or general visual medium. In this situation, over-the-air television must focus on general programs to attract most Americans, not certain age-oriented or certain genre-oriented programs. That's what advertisers want. It is already proven. Einstein (2004) pointed out that less diversity in the over-the-air television program market results from pursuit of ads, even though her argument is based on narrative analysis.

Brown and Cavazos (2003) found that network television forgoes advertising-unfriendly program types while the cable channel HBO responds with a deliberate counter-programming niche strategy, explicitly airing programming with "darker" and "more difficult" advertising-unfriendly content by showing sitcoms, which attract a premium from advertisers, while news and police programs get discounted. More specifically, Brown and Cavazos (2003) argued that "[a]dvertisers prefer programs that

have “light” content to programs with heavier or more difficult content, even adjusting for the number and types of viewers these programs attract. This leads to a bias towards more sitcoms and generally “light” fare and against news programming and other “dark” fare.”(p. 17). Anderson and Coaste (2000) also pointed out that advertisers may directly distort network-programming choice because advertisers want programming that will put viewers in a receptive mood, and hence not be too “depressing.”

Evans and Wurster (1997) contend that there is a fundamental conflict between richness and reach. A media firm can either produce content that appeals to many viewers, selling this large viewer group to advertisers, or they can choose to produce content that appeals strongly to fewer viewers, and charge these viewers directly for the content. Therefore, Evans and Wurster argue that there is a trade-off between richness and reach.

Another evidence for selection and concentration is shown in Figure 6-4. Since 1993, the dominance of Top 1 program type has gotten stronger than any other program types. It means that TV networks put an investment on the most popular programs.

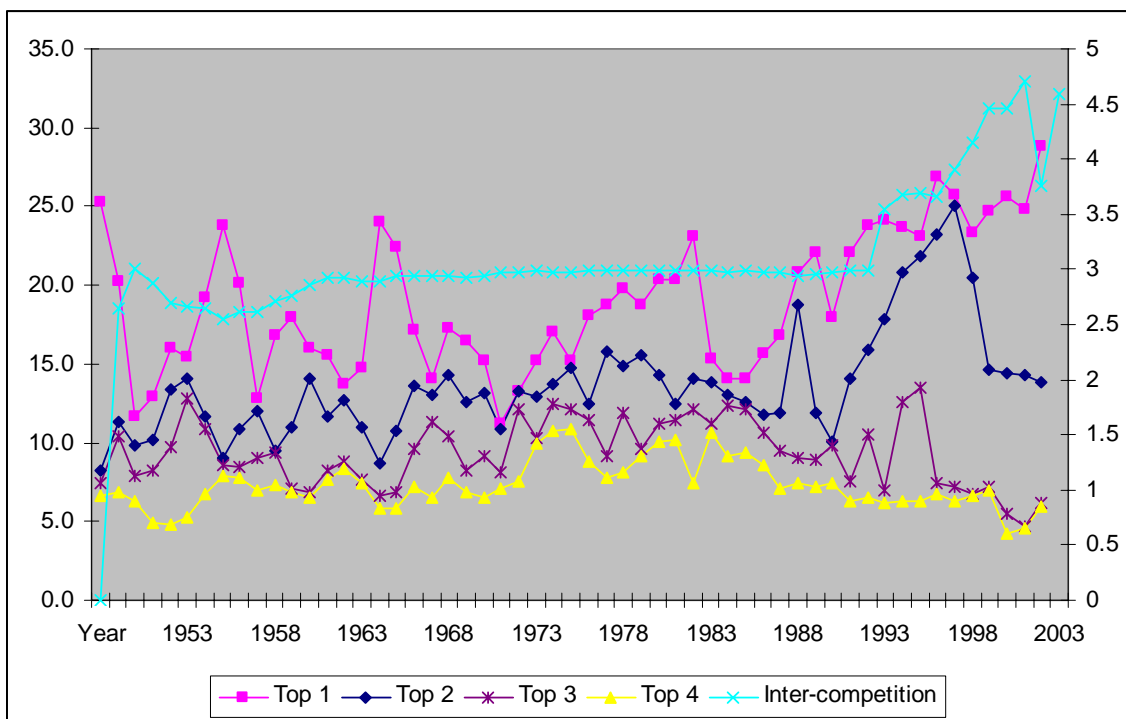


Figure 6-4: Top 1, Top 2, Top 3, Top 4 and competition

Hence, it makes sense to expect network television as an advertising supported medium to focus on advertisers' preferred programs rather than a few viewers' preferred programs, while cable television as both an advertising supported and subscription based medium focused on few viewers' preferred programs rather than advertisers' preferred program because advertisers are interested in more viewers in general on over-the-air television while they reach specialized niche viewers on cable or alternative media. In this context, it is hard to expect that network television can air more diverse programming.

6.3. Media Conglomerates and diversity of network TV program

Media conglomerates may also be one of the factors to decrease overall program type diversity in the over-the-air television industry. As shown in Table 6-1, all major TV networks are part of media conglomerates. ABC is a sister company of Disney, which has well established vertical integration, as do other media conglomerates.

Table 6-1. Media Consolidation as of 2006

	Disney	News Corporation	GE	Viacom
Film	Walt Disney Pictures Touchstone Picture Hollywood Pictures Miramax Films Buena Vista Home Entertainment Pixar	20th Century Fox Fox Searchlight Pictures Fox Television Studios Blue Sky Studios	Universal Pictures	Paramount Pictures Paramount Home Entertainment
Broadcast TV	ABC network	Fox Broadcasting Company	NBC Universal (80% by GE)	CBS, Inc.
Cable TV & DBS	ESPN ABC Family Disney Channel Toon Disney SOAPnet Lifetime Network (partial) A&E (partial) E! (partial)	DirecTV Fox News Channel Fox Movie Channel FX FUEL National Geographic Channel SPEED Channel Fox Sports Net National Advertising Partners Fox College Sports Fox Soccer Channel Stats, Inc.	CNBC MSNBC Bravo Mun2TV Sci-Fi Trio USA	MTV MTV2 mtvU Nickelodeon BET Nick at Nite TV Land NOGGIN VH1 Spike TV CMT Comedy Central Showtime The Movie Channel Flix Sundance Channel

Source: <http://www.cjr.org/tools/owners/> compiled by the author

Even though Waterman (2000) argued that horizontal integration is more harmful than vertical integration, because each sector competes with each other, the Mother Company may arrange their assets for profit maximization by specializing their products.

In the 1980s, the early period of cable TV as an ad medium, both cable program hours and audience viewing hours tended to be skewed toward aftermarket programs acquired from theaters or commercial broadcast media by 1986 and cable programs functioned as a co-producer of relatively broad-appeal programming rather than narrow-appeal programming (Waterman and Grant, 1991). This finding is also explained by the media program windowing model. For profit maximizing performance, as Grant (1994) states, “Many media outlets maximize their profit by targeting smaller ‘high-value’ audiences rather than mass audiences, taking advantage of the fact that advertisers place greater value on their potential return from the audience members reached than on the sheer number of audience members” (p.52).

But cable’s aftermarket role has diminished since 1986. As programming budgets for basic cable networks have increased, reportedly by 84.2% from 1986 to 1989 (Paul Kagan Associates, 1989), contractual commitments and plans for original dramatic productions are frequently announced in the cable industry trade press. (Waterman, & Grant, 1991). Even though the cable market in 2007 is quite different from the one in 1986 in terms of programming, cable TV provides viewers with channel selection power, which means any program bought from theatrical or network television is distributed by each channel, it generates specialized channels, like IFC (Independent Films Channel).

Hence it is exaggerated to call Cable TV with even broad-appeal programming a broadcasting medium, not a narrowcasting medium, as Waterman and Grant pointed out.

Hence, current media conglomerates take a strategy to distinguish over-the-air television programs from cable TV programs. This can be found in their advertising. In the upfront market of 2003, ABC, NBC, CBS, and FOX put their advertising in Advertising Age and other major cable networks also put their ads in Advertising Age. The difference between the two media is that broadcast networks put an emphasis on broad appeal like “FOX has well designed audiences from 19 to 50,” while Cable TV like A&E showed it appealed to the younger generation.” This advertisement shows that broadcast network TV and cable TV have different market segments with different kinds of programs.

6.4. Network TV ownership rules

The belief that the enhancement of competition in a given market will increase program type diversity as a public interest standard is the regulatory philosophy under structural regulation. Since the 1980s, the FCC took a market-force approach and contributed to the highly competitive visual market we faced. But conversely, in the late 1990s, the FCC adjusted the structural regulation over the broadcast network industry by relaxing ownership regulations such as national ownership caps, cross-ownership and dual-ownership, even though the FCC’s proposal was reversed by the court.

There is a difference between / after the 1980s, in order to interpret broadcasting market. Before the 1980s, the FCC focused on the over-the-air television industry but after the 1980s, the scope was expanded to the whole visual market, including cable TV, DBS, and the Internet. The FCC started to see over-the-air television market as a part of whole visual markets. Under the circumstances, in which there is no dramatic increase of competition in over-the –air television industry, it handled diversity in TV industry by increasing more outlets through relaxation of competition in whole visual markets.

Before the 1980s, the FCC adopted content regulation and structural regulation to achieve the public interest goals because terrestrial television networks were major player in visual market. However, after the 1980s, the position of terrestrial television networks was degraded to one of players in visual markets.

In this context, it doesn't matter whether national ownership cap is relaxed. This paper shows that the FCC's approach was correct, because intra-network competition has a negative effect on program type diversity, while inter-media competition has positive effect on program type diversity, but the effect of inter-media competition is weak.

Since Shumpeter (1950), have argued that the rate of innovation in an industry is a function of market structure. Shumpeter asserted that oligopolists (those few firms who together control a lion's share of the market) have the financial resources necessary to finance innovation and have the market power to pass the costs of innovation on to the consumer. Other economists have argued that only when the market is characterized by competition between a large number of firms is there an inducement to innovate (Stigler,

1952). This issue is not settled, but the preponderance of evidence suggests that oligopolistic concentration reduces innovation and makes for homogeneity of product (Scherer, 1970, Turner & Williamson, 1971, Chamberlin, 1968, Weiss, 1972). However, with enough competition between media, regulation over the broadcast network industry should be relaxed.

6.6. Content requirements

By 2009, all analog television stations should have completed the transition to digital broadcasting. With high compression video technology, and the flexibility allowed for its use, digital television stations have multiple choices from a single 'High Definition' broadcast to multiple 'Standard Definition' programs. Nothing has been finally decided yet, but digital television stations are expected by some to air individual HD programs in prime time and multiple SD programs is aired in the rest of the time.

There are a number of remaining unsolved issues such as must-carry rules, but it is obvious that more channel capacity means more competition in a given time. According to the findings of this paper, however, even more channel capacity is not likely by itself to significantly increase program type diversity without any content requirements. Hence, content requirements should be considered if the program diversity in over-the-air television industry is really important to the life of Americans. The biggest problem is that content requirements are not likely to be adopted under the current

regulatory philosophy. The U.S. has unique institution; the First Amendment. Content requirements might unconstitutionally restrict the editorial right of broadcasters.

Many countries already apply more specific content requirements as a way to achieve their policy goals. For example, the Canadian Radio-Television and Telecommunications Commission has applied ‘the Canadian Content Rule’ since the 1950s. The Canadian content rule requires that every single station must fill more than 50% of its total air time with Canadian content. In Korea, the Korean Broadcasting Commission has adopted program quota system to ensure program diversity since the late 1970s. Under this system, TV networks are to air entertainment programs less than 40% of the time.

However, the countries adopting a type of content regulation have a strong public television tradition. Canada has the Canadian Broadcasting Corporation, Korea and Japan also have a public television tradition. On the contrary, the U.S has a long-lasting private broadcasting system. PBS just functions as an alternative to private networks.

Hence it is hard to expect that the U.S. regulatory agency will adopt specific content regulations such as a program quota system or public programming. However, it is also true that the FCC and the Congress have a history to adopting content regulations, such as the Fairness Doctrine and children’s programming quotas.

Is there any way to boost program type diversity at all? Under the circumstances in which intra-network competition is not effective in programming program type diversity, content requirements should be re-considered very carefully. As history shows,

the effectiveness of content regulation is limited. Heavy content regulations can be another burden to broadcasters but a content requirement is still one of the options if program type diversity is the priority.

6.6. Limitations of the study

There are some limitations of this study. The first is that the findings are limited to program type diversity. Diversity is a multidimensional concept. Even though the findings supported structural regulations and ownership relaxation, it is only meaningful with respect to program type diversity. Other dimension of diversity, such as viewpoint diversity or ethnic diversity need to be examined in the context of market competition.

The second is about the inter-media competition variable. This paper employed the advertising revenue of cable TV by excluding syndication, and other mediums such as DBS. Since the 1970s, syndication has emerged as a major distributor of TV programs and DBS has gotten quite strong. Hence, these variables should be considered in future studies. In addition, the advertising revenue of cable TV should also be rechecked in future studies, because meaningful advertising data of cable TV was obtained after 1980. Even though this variable is better than dummy variable like before / after, statistically weak evidence of inter-media competition effects on program type diversity might result from the data.

The third is about independent variables. Other variable like total time spent viewing television, the number of TV sets, and program costs etc., can be a factor or

determinant of program type diversity. However, main purpose of this paper is to examine the effect of competition – intra network and inter media competition on program type diversity. Time spent viewing television and the number of TV sets might affect the competition and so competition index would reflect these kinds of variables. However, it is worthy to mention other variables are also considered for future study, especially on the determinant of program type diversity.

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Appendix A

CR8 Program list 1943~2003

Year	Top 1	Top 2	Top 3	Top 4	Top 5	Top 6	Top 7	Top 8
1943	COOKING 100							
1944	COOKING 61.8	DOCUMENTARY 23.3	NEWS 15.0					
1945	COOKING 45.6	DOCUMENTARY 45.6	NEWS 8.8					
1946	SPORTS 20.5	VARIETY 18.6	COOKING 16.8	DOCUMENTARY 14.3	INSTRUCTION 7.7	QUIZ/AUDIENCE PARTICIPATION 7.7	NEWS 5.6	CHARADES 3.3
1947	SPORTS 46.1	CHILDREN'S 7.4	DRAMATIC ANTHOLOGY 6.7	NEWS 6.2	COOKING 5.1	SPORTS/VARIETY 5.0	DOCUMENTARY 3.5	TALENT 3.4
1948	SPORTS 31.8	NEWS 10.7	MUSIC 7.7	CHILDREN'S 4.2	DRAMATIC ANTHOLOGY 4.1	MUSICAL VARIETY 3.9	DEBATE 3.8	SPORTS NEWS 3.1
1949	SPORTS 25.3	MUSIC 8.3	DRAMATIC ANTHOLOGY 7.5	CHILDREN'S 6.6	NEWS 5.9	MUSICAL VARIETY 5.0	INTERVIEW 4.4	VARIETY 4.3
1950	SPORTS 20.3	CHILDREN'S 11.4	DRAMATIC ANTHOLOGY 10.4	MUSIC 6.8	MUSICAL VARIETY 4.4	QUIZ/AUDIENCE PARTICIPATION 4.1	TALK/VARIETY 3.5	COMEDY/VARIETY 3.5
1951	DRAMATIC ANTHOLOGY 11.7	SPORTS 9.8	CHILDREN'S 7.9	MUSICAL VARIETY 6.2	COMEDY/VARIETY 5.3	MUSIC 5.0	SITUATION COMEDY 4.7	TALK/VARIETY 3.3
1952	DRAMATIC ANTHOLOGY 12.9	SPORTS 10.2	SITUATION COMEDY 8.2	MUSICAL VARIETY 5.0	QUIZ/PANEL 4.5	COMEDY/VARIETY 3.9	CHILDREN'S 3.6	NEWS 3.4
1953	DRAMATIC ANTHOLOGY 16.0	SPORTS 13.4	SITUATION COMEDY 9.7	QUIZ/PANEL 4.8	MUSIC 4.2	MUSICAL VARIETY 4.1	QUIZ/AUDIENCE PARTICIPATION 3.4	COMEDY/VARIETY 3.1
1954	DRAMATIC ANTHOLOGY 15.5	SITUATION COMEDY 14.1	SPORTS 12.8	MUSICAL VARIETY 5.2	QUIZ/AUDIENCE PARTICIPATION 5.0	MUSIC 4.7	NEWS 4.5	QUIZ/PANEL 4.2
1955	DRAMATIC ANTHOLOGY 19.2	SITUATION COMEDY 11.7	SPORTS 10.9	NEWS 6.8	MUSICAL VARIETY 6.1	QUIZ/AUDIENCE PARTICIPATION 5.3	MUSIC 4.5	COMEDY/VARIETY 4.1
1956	DRAMATIC ANTHOLOGY 23.8	SITUATION COMEDY 9.0	SPORTS 8.6	MUSICAL VARIETY 7.9	WESTERN 4.7	QUIZ/AUDIENCE PARTICIPATION 4.3	NEWS 3.9	MUSIC 3.7
1957	DRAMATIC ANTHOLOGY 20.1	SITUATION COMEDY 10.8	MUSICAL VARIETY 8.5	WESTERN 7.8	SPORTS 6.7	NEWS 4.8	QUIZ/AUDIENCE PARTICIPATION 4.3	TALK/VARIETY 2.9
1958	WESTERN 12.8	DRAMATIC ANTHOLOGY 12.0	SITUATION COMEDY 9.1	QUIZ/AUDIENCE PARTICIPATION 6.9	SPORTS 6.4	MUSICAL VARIETY 6.2	NEWS 5.9	MUSIC 3.2
1959	WESTERN 16.8	DRAMATIC ANTHOLOGY 9.5	SITUATION COMEDY 9.4	SPORTS 7.4	NEWS 5.8	DETECTIVE DRAMA 5.1	MUSICAL VARIETY 4.8	QUIZ/AUDIENCE PARTICIPATION 4.0
1960	WESTERN 17.9	SITUATION COMEDY 11.0	POLICE DRAMA 7.1	DRAMATIC ANTHOLOGY 6.9	DETECTIVE DRAMA 6.6	NEWS 5.9	ADVENTURE 5.7	MUSICAL VARIETY 4.2
1961	SITUATION COMEDY 16.0	WESTERN 14.1	POLICE DRAMA 6.9	DETECTIVE DRAMA 6.5	NEWS 6.0	ADVENTURE 5.7	DRAMATIC ANTHOLOGY 5.2	QUIZ/AUDIENCE PARTICIPATION 4.1

Year	Top 1		Top 2		Top 3		Top 4		Top 5		Top 6		Top 7		Top 8	
1962	SITUATION COMEDY	15.6	WESTERN	11.7	POLICE DRAMA	8.2	DRAMATIC ANTHOLOGY	7.6	NEWS	6.1	MUSICAL VARIETY	5.0	DETECTIVE DRAMA	4.8	MEDICAL DRAMA	4.1
1963	SITUATION COMEDY	13.7	WESTERN	12.7	DRAMATIC ANTHOLOGY	8.9	NEWS	8.3	MEDICAL DRAMA	7.8	MUSICAL VARIETY	6.4	VARIETY	5.5	DOCUMENTARY	3.7
1964	SITUATION COMEDY	14.8	NEWS	11.0	MEDICAL DRAMA	7.7	DRAMATIC ANTHOLOGY	7.5	MUSICAL VARIETY	6.7	WESTERN	5.4	DRAMA	4.9	VARIETY	4.7
1965	SITUATION COMEDY	24.0	NEWS	8.6	WESTERN	6.6	MUSICAL VARIETY	5.9	DRAMA	5.3	MEDICAL DRAMA	4.8	DRAMATIC ANTHOLOGY	3.8	WAR DRAMA	3.8
1966	SITUATION COMEDY	22.4	WESTERN	10.7	NEWS	6.9	MUSICAL VARIETY	5.8	DRAMA	5.0	ADVENTURE	4.8	WAR DRAMA	4.5	DOCUMENTARY	3.0
1967	SITUATION COMEDY	17.2	WESTERN	13.6	TALK	9.6	ADVENTURE	7.2	NEWS	6.8	DRAMA	4.0	SCIENCE FICTION	3.9	POLICE DRAMA	3.5
1968	SITUATION COMEDY	14.0	TALK	13.0	WESTERN	11.3	NEWS	6.5	POLICE DRAMA	6.2	ADVENTURE	6.1	COMEDY VARIETY	5.1	COMEDY/VARIETY	4.4
1969	TALK	17.3	SITUATION COMEDY	14.3	WESTERN	10.4	MUSICAL VARIETY	7.8	POLICE DRAMA	6.6	NEWS	6.4	COMEDY/VARIETY	3.9	COMEDY VARIETY	3.5
1970	SITUATION COMEDY	16.4	TALK	12.6	MUSICAL VARIETY	8.2	POLICE DRAMA	6.8	NEWS	6.3	WESTERN	5.9	COMEDY/VARIETY	5.0	MEDICAL DRAMA	4.3
1971	SITUATION COMEDY	15.2	TALK	13.1	POLICE DRAMA	9.2	NEWS	6.6	COMEDY/VARIETY	5.8	WESTERN	5.2	MEDICAL DRAMA	4.8	TALK/VARIETY	4.4
1972	POLICE DRAMA	11.2	SITUATION COMEDY	10.9	VARIOUS	8.1	COMEDY/VARIETY	7.1	NEWS	6.9	DETECTIVE DRAMA	5.7	WESTERN	5.1	SPORTS	5.1
1973	POLICE DRAMA	13.3	VARIOUS	13.3	SITUATION COMEDY	12.1	SPORTS	7.6	NEWS	7.1	DETECTIVE DRAMA	7.0	MEDICAL DRAMA	4.3	LEGAL DRAMA	3.8
1974	POLICE DRAMA	15.2	VARIOUS	13.0	SITUATION COMEDY	10.3	DETECTIVE DRAMA	10.0	SPORTS	7.4	NEWS	6.9	MEDICAL DRAMA	4.7	ADVENTURE	4.0
1975	POLICE DRAMA	17.0	SITUATION COMEDY	13.7	VARIOUS	12.5	SPORTS	10.7	DETECTIVE DRAMA	9.4	NEWS	6.7	MEDICAL DRAMA	4.1	MUSICAL VARIETY	3.8
1976	SITUATION COMEDY	15.2	POLICE DRAMA	14.7	VARIOUS	12.1	SPORTS	10.8	DETECTIVE DRAMA	10.1	NEWS	6.6	DRAMA	5.5	MUSICAL VARIETY	5.0
1977	SITUATION COMEDY	18.0	VARIOUS	12.5	POLICE DRAMA	11.4	DRAMA	8.8	SPORTS	7.0	NEWS	6.5	DETECTIVE DRAMA	5.2	ADVENTURE	4.4
1978	SITUATION COMEDY	18.8	VARIOUS	15.7	POLICE DRAMA	9.2	DRAMA	7.8	DETECTIVE DRAMA	7.5	SPORTS	7.4	NEWS	6.9	ADVENTURE	5.2
1979	SITUATION COMEDY	19.8	VARIOUS	14.9	DRAMA	11.9	DETECTIVE DRAMA	8.1	SPORTS	7.0	NEWS	6.6	POLICE DRAMA	5.8	ADVENTURE/DRAMA	3.5
1980	SITUATION COMEDY	18.7	VARIOUS	15.6	NEWS	9.6	DRAMA	9.1	SPORTS	8.0	DETECTIVE DRAMA	5.9	ADVENTURE/DRAMA	3.7	MUSIC	2.8
1981	SITUATION COMEDY	20.3	VARIOUS	14.3	NEWS	11.2	DRAMA	10.1	SPORTS	7.2	DETECTIVE DRAMA	4.3	ADVENTURE/DRAMA	3.5	ADVENTURE	2.9
1982	SITUATION COMEDY	20.3	VARIOUS	12.5	DRAMA	11.4	NEWS	10.2	ADVENTURE	6.2	SPORTS	4.9	DETECTIVE DRAMA	4.9	POLICE DRAMA	3.9
1983	SITUATION COMEDY	23.1	VARIOUS	14.0	DRAMA	12.1	ADVENTURE	7.4	DETECTIVE DRAMA	7.4	POLICE DRAMA	5.2	NEWS	4.7	Medical Drama	2.6
1984	SITUATION COMEDY	15.3	VARIOUS	13.9	DRAMA	11.3	DETECTIVE DRAMA	10.6	NEWS	8.0	POLICE DRAMA	7.0	MUSIC	3.5	ADVENTURE	3.5
1985	DRAMA	14.0	VARIOUS	13.0	SITUATION COMEDY	12.4	POLICE DRAMA	9.1	DETECTIVE DRAMA	8.5	NEWS	7.0	ADVENTURE	4.6	MUSIC	3.3
1986	SITUATION COMEDY	14.1	DRAMA	12.5	VARIOUS	12.1	POLICE DRAMA	9.4	NEWS	6.5	DETECTIVE DRAMA	6.3	ADVENTURE	5.3	DETECTIVE	2.6
1987	SITUATION COMEDY	15.7	VARIOUS	11.7	DRAMA	10.7	POLICE DRAMA	8.6	NEWS	6.3	DETECTIVE DRAMA	6.3	LEGAL DRAMA	3.8	TALK	3.4
1988	SITUATION COMEDY	16.8	VARIOUS	11.9	DRAMA	9.5	POLICE DRAMA	7.1	TALK	6.8	NEWS	6.4	DETECTIVE DRAMA	5.3	LEGAL DRAMA	4.7
1989	TALK	20.9	SITUATION COMEDY	18.8	DRAMA	9.1	POLICE DRAMA	7.5	NEWS	5.8	VARIOUS	3.2	LEGAL DRAMA	3.1	ADVENTURE	2.8
1990	SITUATION COMEDY	22.0	TALK	11.9	POLICE DRAMA	8.9	DRAMA	7.2	NEWS	5.9	LEGAL DRAMA	4.8	VARIOUS	4.5	ADVENTURE	3.0
1991	SITUATION COMEDY	18.0	POLICE DRAMA	10.1	TALK	9.8	DRAMA	7.5	LEGAL DRAMA	6.7	VARIOUS	6.1	NEWS	5.4	DOCUMENTARY	3.1

Year	Top 1	Top 2	Top 3	Top 4	Top 5	Top 6	Top 7	Top 8
1992	NEWS 22.1	SITUATION COMEDY 14.1	TALK 7.5	DRAMA 6.3	POLICE DRAMA 5.7	VARIOUS 5.6	LEGAL DRAMA 4.5	DOCUMENTARY 3.5
1993	NEWS 23.7	SITUATION COMEDY 15.9	TALK 10.6	DRAMA 6.5	POLICE DRAMA 4.8	NEWSMAGAZINE 4.6	DOCUMENTARY 2.7	ADVENTURE 2.6
1994	NEWS 24.1	SITUATION COMEDY 17.9	TALK 7.0	NEWSMAGAZINE 6.2	DRAMA 5.8	VARIOUS 4.4	POLICE DRAMA 3.3	PUBLIC SERVICE 2.3
1995	NEWS 23.7	SITUATION COMEDY 20.9	TALK 12.5	DRAMA 6.3	NEWSMAGAZINE 6.2	POLICE DRAMA 5.4	MEDICAL DRAMA 2.6	SCIENCE FICTION 2.5
1996	NEWS 23.2	SITUATION COMEDY 21.8	TALK 13.5	POLICE DRAMA 6.3	DRAMA 6.3	NEWSMAGAZINE 3.6	DETECTIVE DRAMA 2.4	MEDICAL DRAMA 2.2
1997	SITUATION COMEDY 26.9	NEWS 23.3	POLICE DRAMA 7.5	TALK 6.8	DRAMA 5.7	NEWSMAGAZINE 3.9	MEDICAL DRAMA 2.2	SCIENCE FICTION 2.2
1998	SITUATION COMEDY 25.7	NEWS 25.0	TALK 7.2	DRAMA 6.3	POLICE DRAMA 5.7	NEWSMAGAZINE 4.2	MEDICAL DRAMA 2.7	LEGAL DRAMA 2.6
1999	NEWS 23.4	SITUATION COMEDY 20.4	TALK 6.7	DRAMA 6.6	POLICE DRAMA 3.5	NEWSMAGAZINE 3.3	SCIENCE FICTION 2.7	MEDICAL DRAMA 2.6
2000	NEWS 24.8	SITUATION COMEDY 14.6	TALK 7.2	DRAMA 7.0	SPORTS 3.9	MEDICAL DRAMA 3.2	SCIENCE FICTION 3.1	NEWSMAGAZINE 3.0
2001	NEWS 25.6	SITUATION COMEDY 14.4	DRAMA 5.5	NEWSMAGAZINE 4.2	SPORTS 4.1	SCIENCE FICTION 4.0	LEGAL DRAMA 3.6	POLICE DRAMA 3.5
2002	NEWS 24.9	SITUATION COMEDY 14.3	LEGAL DRAMA 4.7	POLICE DRAMA 4.6	NEWSMAGAZINE 4.2	DRAMA 4.0	SPORTS 3.9	ESPIONAGE 2.4
2003	NEWS 28.8	SITUATION COMEDY 13.8	POLICE DRAMA 6.1	NEWSMAGAZINE 6.0	LEGAL DRAMA 4.2	DRAMA 4.2	SPORTS 3.2	TALENT 2.6

Appendix B

Total Network Programs Types 1946~2003 (3023 programs)

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
1986	NBC	FRONT ROW CENTER	DUM	ONE OF THE BOYS	NBC
\$64000 QUESTION	CBS	FRONTIER CIRCUS	CBS	ONE ON ONE	UPN
1/2 HALF COMEDY HOUR, THE	ABC	FRONTIER JUSTICE	CBS	ONE WEST WAIKIKI	CBS
10 TO 5	ABC	FROSTY FROLICS	ABC	ONRAD BLOOM	NBC
11 TO 5	ABC	FUGITIVE, THE	ABC, CBS	OPEN HEARING	ABC
2000 MALIBU ROAD	CBS	FULL HOUSE	ABC	OPERA VS. JAZZ	ABC
413 HOPE STREET	FOX	FUN FOR THE MONEY	ABC	OPERATIO SUCCESS	DUM
48 HOURS	CBS	FUNNY SIDE, THE	NBC	OPERATION INFORMATION	DUM
49 HOURS	CBS	FUTURAMA	FOX	OPERATION PETTICOAT	ABC
50 HOURS	CBS	GABRIELLE	ABC	OPERATION:ENTERTAINMENT	ABC
51 HOURS	CBS	GABRIEL'S FIRE	ABC	OPPOSITE SEX	FOX
52 HOURS	CBS	GALE STORM SHOW, THE	ABC	ORDINARY/EXTRAORDINARY	CBS
53 HOURS	CBS	GALLEN MEN, THE	ABC	OREGON TRAIL	NBC
54 HOURS	CBS	GALLERY OF MME. LUI-TSONG, THE	DUM	ORIGINAL AMATEUR HOUR	NBC
55 HOURS	CBS	GAMBLE ON LOVE	DUM	ORLEANS	CBS
56 HOURS	CBS	GAMES PEOPLE PLAY	NBC	OSS	ABC
57 HOURS	CBS	GANGBUSTERS	NBC	OTHER LANDS, OTHER PLACES	ABC
58 HOURS	CBS, FOX	GANGSTER CHRONICLES, THE	NBC	OUR FAMILY HONOR	ABC
59 HOURS	CBS	GARRISON'S GORILLAS	ABC	OUR MAN HIGGINS	ABC
60 HOURS	CBS	GARROWAY AT LARGE	NBC	OUR MISS BROOKS	CBS
60 MINUTES	CBS	GARRY MOORE SHOW, THE	CBS	OUR PRIVATE WORLD	CBS
61 HOURS	CBS	GARY & MIKE	UPN	OUR SECRET WEAPON-THE TRUTH	DUM
62 HOURS	CBS	GAS COMPANY PLAYHOUSE	NBC	OUR TIMES WITH BILL MOYERS	CBS
63 HOURS	CBS	GAVILAN	NBC	OUR WORLD	ABC
64 HOURS	CBS	GAY NINETIES REVUE, THE	ABC	OUT ALL NIGHT	NBC
65 HOURS	CBS	GEENA DAVIS SHOW, THE	ABC	OUT LIMITS	ABC
66 HOURS	CBS	GEMINI MAN	NBC	OUT NEIGHBORS TO THE NORTH	ABC
704 HAUSER	CBS	GENE AUTRY SHOW, THE	CBS	OUT OF THE FOG	ABC
77 SUNSET STRIP	ABC	GENERAL ELECTRIC SUMMER ORIGINALS	ABC	OUTCASTS	ABC
7TH HEAVEN	WB	GENERATION GAP, THE	ABC	OUTLAWS	NBC
8 SIMPLE RULES FOR DATING MY TEENAGE DAUGHTERS	ABC	GEORGE	ABC	OUTSIDE USA	ABC
87TH PRECINCT	NBC	GEORGE & LEO	CBS	OUTSIDERS	NBC
9 TO 5	ABC	GEORGE BURNS AND GRACIE ALLEN SHOW	CBS	OVER MY DEAD BODY	CBS
90 BRISTOL COURT	NBC	GEORGE BURNS COMEDY WEEK	CBS	OVER THE TOP	ABC
91 BRISTOL COURT	NBC	GEORGE BURNS SHOW, THE	NBC	OVERTIME WITH PAT OBRIEN	ABC
A.E.S. HUDSON STREET	ABC	GEORGE GOBEL SHOW, THE	NBC	OWEN MARSHALL, COUNSELOR AT LAW	ABC
A.K.A. PABLO	ABC	GEORGE LOPEZ	ABC	PACIFIC PALISADES	FOX
A.U.S.A.	NBC	GEORGE SCHLATTER'S FUNNY PEOPLE	NBC	PACIFIC STATION	NBC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
AARON'S WAY	NBC	GEORGE WENDY SHOW, THE	CBS	PALACE GUARD	CBS
ABBY	UPN	GEORGEIA GIBBS AND HER MILLION RECORD	NBC	PALL MALL PLAYHOUSE	ABC
ABC BRAN DANCE	ABC	GEORGETOWN UNIVERSITY FORUM	DUM	PALMERSTOWN	CBS
ABC COMEDY HOUR	ABC	GERTRUDE BERG SHOW, THE	CBS	PANTOMIME QUIZ	ABC, CBS, DUM
ABC COMEDY SPECIAL	ABC	GET CHRISTIE LOVE	ABC	PAPER CHASE	CBS
ABC DRAMATIC SHORTS	ABC	GET REAL	FOX	PAPER DOLLS	ABC
ABC IN CONCERT	ABC	GETTING BY	ABC, NBC	PAPER MOON	ABC
ABC IN CONCERT COUNTRY	ABC	GETTING PERSONAL	FOX	PARADISE	CBS
ABC LATE NIGHT	ABC	GHOST AND MRS. MUIR, THE	ABC	PARANORMAL BORDERLINE	UPN
ABC MONDAY NIGHT COMEDY SPECIAL	ABC	GHOST STORY	NBC	PARENT HOOD	WB
ABC MYSTERY MOVIE	ABC	GIANT STEP	CBS	PARENTHOOD	NBC
ABC NEWS REPORTS	ABC	GIBBSVILLE	NBC	PARIS	CBS
ABC PRESENTS	ABC	GIDEON OLIVER	ABC	PARIS 7000	ABC
ABC ROCKS	ABC	GIDEON'S CROSSING	ABC	PARIS CAVALCADE OF FASHIONS	NBC
ABC SATURDAY COMEDY SPECIAL	ABC	GIDGET	ABC	PARK PLACE	CBS
ABC SCOPE	ABC	GILLETTE SUMMER SPORTS REEL	NBC	PARKER LEWIS CAN'T LOSE	FOX
ABC SHOWCASE	ABC	GILLIGAN'S ISLAND	CBS	PARKERS	UPN
ABC STAGE 67	ABC	GILMORE GIRLS	WB	PARTNERS	FOX, NBC
ABC TELEVISION PLAYERS	ABC	GIMME A BREAK	NBC	PARTRIDGE FAMILY	ABC
ABC'S NIGHTLIFE	ABC	GIRL ABOUT TOWN	NBC	PARTY GIRL	FOX
ABE BURROWS' ALMANAC	CBS	GIRL FROM U.N.C.L.E., THE	NBC	PARTY OF FIVE	FOX
ACADEMY THEATRE	NBC	GIRL WITH SOMETHING EXTRA, THE	NBC	PASADENA	FOX
ACAPULCO	NBC	GIRLFRIENDS	UPN	PAT BOONE-CHEVY SHOWROOM	ABC
ACCENT ON AN AMERICAN SUMMER	CBS	GIRLS CLUB	FOX	PAT PAULSEN'S HALF A COMEY HOUR	ABC
ACCIDENTAL FAMILY	NBC	GLADYS KNIGHT & THE PIPS SHOW, THE	NBC	PAT SAJAK SHOW	CBS
ACCORDING TO JIM	ABC	GLAMOUR-GO-ROUND	CBS	PATRICE MUNSEL SHOW	ABC
ACCUSED	ABC	GLEN CAMPBELL GOODTIME HOUR, THE	CBS	PATTI PAGE OLDS SHOW	ABC
ACE CRAWFORD, PRIVATE EYE	CBS	GLENN MILLER TIME	CBS	PATTY DUKE SHOW	ABC
ACTION	FOX	GLORIA	CBS	PAUL ARNOLD SHO	CBS
ACTION AUTOGRAPHS	ABC	GLORY DAYS	WB	PAUL DIXON SHOW	ABC
ACTION TONIGHT	NBC	GLYNIS	CBS	PAUL LYNDE SHOW	ABC
ACTORS STUDIO	ABC, CBS	GO FISH	NBC	PAUL WINCHELL-JERRY MAHONEY SHOW	NBC
ACTUALITY SPECIALS	NBC	GOD, THE DEVIL AND BOB	NBC	PAULINE FREDERICK'S GUESTBOOK	ABC
AD LIBBERS	CBS	GOING MY WAY	ABC	PAULY SHORE SHOW	FOX
ADAM 12	NBC	GOING PLACES	ABC	PAYNE	CBS
ADAM'S RIB	ABC	GOING PLACES WITH BETTY BETZ	ABC	PEACEABLE KINGDOM	CBS
ADDAMS FAMILY	ABC	GOING TO EXTREMES	ABC	PEARL	CBS
ADDERLY	CBS	GOLD SEAL PLAYHOUSE	ABC	PECK'S NAD GIRL	CBS
ADMIRAL BROADWAY REVUE	DUM, NBC	GOLDBERGS, THE	CBS, DUM, NBC	PEE WEE KING SHOW	ABC
ADORN PLAYHOUSE	CBS	GOLDEN PALACE, THE	CBS	PENNY TO A MILLION	ABC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
ADVENTURE	CBS	GOLDEN TOUCH OF FRANKIE CARLE, THE	NBC	PENSI-COLA PLAYHOUSE	ABC
ADVENTURE FO CHAMPION	CBS	GOLRY DAYS	FOX	PENTAGON	DUM
ADVENTURE IN JAZZ	CBS	GOMER PYLE, U.S.M.C	CBS	PENTAGON USA	CBS
ADVENTURE IN PARADISE	ABC	GOOD ADVICE	CBS	PENTHOUS PARTY	ABC
ADVENTURE OF BRISCO COUNTY, JR.	FOX	GOOD AND EVIL	ABC	PEOPLE	CBS
ADVENTURE OF HIRAM HOLIDAY	NBC	GOOD COMPANY	ABC, CBS	PEOPLE ARE FUNNY	NBC
ADVENTURE OF JIM BOWIE	ABC	GOOD GUYS, THE	CBS	PEOPLE DO THE CRAZIEST THINGS	ABC
ADVENTURE OF MARK AND BRIAN	NBC	GOOD HEAVENS	ABC	PEOPLE NEXT DOOR	CBS
ADVENTURE OF ROBIN HOOD	CBS	GOOD LIFE, THE	NBC	PEOPLE'S CHOICE	NBC
ADVENTURE OF SIR FRANCIS DRAKE	NBC	GOOD MORNING, MIAMI	NBC	PEOPLE'S PALTFORM	CBS
ADVENTURE OF SIR LANCELOT	NBC	GOOD MORNING, WORLD	CBS	PERFECT SCORE	CBS
ADVENTURE SHOWCASE	CBS	GOOD NEWS	UPN	PERFECT STRANGERS	ABC
ADVENTURE THEATER	CBS, NBC	GOOD SPORTS	CBS	PERRY COMO SHOW	NBC
ADVENTURES OF ELLERY QUEEN	ABC, DUM, NBC	GOOD TIMES	CBS	PERRY MASON	CBS
ADVENTURES OF OKY DOKY	DUM	GOODE BEHAVIOR	UPN	PERSON TO PERSON	CBS
ADVENTURES OF OZZIE & HARRIET	ABC	GOODTIME GIRLS	ABC	PERSONAL APPEARNACE	CBS
ADVENTURES OF RIN TIN TIN	ABC	GOODYEAR TV PLAYHOUSE	NBC	PERSONAL APPEARNACE THEATER	ABC
AFP: AMERICAN FIGHTER PILOT	CBS	GORDON MACRAE SHOW, THE	NBC	PERSONALITY PUZZLE	ABC
AFTERMASH	CBS	GOVERNOR & J. J. THE	CBS	PERSONALS	CBS
AGAINST ALL ODDS	NBC	GRACE UNDER THE FIRE	ABC	PERSPECTIVE	ABC
AGAINST THE GRAIN	NBC	GRADY	NBC	PERSUADERS	ABC
AGAINST THE LAW	FOX	GRAND	NBC	PETE AND GLADYS	CBS
AGENCY	CBS	GRAND SLAM	CBS	PETE KELLY'S BLUSES	NBC
AIR POWER	CBS	GRANDPA GOES TO WASHINGTON	NBC	PETER GUNN	ABC, NBC
AIR TIME '57	ABC	GRAPEVINE	CBS	PETER LIND HAYES SHOW	NBC
AIR TIME '58	ABC	GREAT ADVENTURE, THE	CBS	PETER LOVES MARY	NBC
AIRWOLF	CBS	GREAT DEFENDER, THE	FOX	PETROCELLI	NBC
AL MORGAN	DUM	GREAT GHOST TALES	NBC	PETTICOAT JUNCTION	CBS
ALAN DALE SHOW	CBS	GREATEST AMERICANS HERO, THE	ABC	PEYTON PLACE	ABC
	DUM	GREATEST FIGHTS OF THE CENTURY	NBC	PHENOM	ABC, CBS
ALAN YOUNG SHOW	CBS	GREATEST MAN ON EARTH, THE	ABC	PHIL SILVRS SHOW	CBS
ALASKANS	ABC	GREATEST MOMENTS IN SPORTS, THE	NBC	PHILIP MARLOWE	ABC
ALCOA HOUR	NBC	GREATEST SHOW ON EARTH, THE	ABC	PHILIP MORRIS PLAYHOUSE	CBS
ALCOA PREMIERE	ABC	GREATEST SPORTS THRILLS	ABC	PHILLY	ABC
ALCOA PRESENTS	ABC	GREED: THE MULTI-MILLION DOLLAR CHALLENGE	FOX	PHOENIX	ABC
ALCOA THEATRE	NBC	GREEN ACRES	CBS	PHOTOCRIME	ABC
ALDRICH FAMILY	NBC	GREEN HORNET, THE	ABC	PHOTOGRAPHIC HORIZONS	DUM
ALF	NBC	GREETING FROM TUCSON	WB	PHYL & MIKHY	CBS
ALFRED HITCHCOCK PRESENTS	CBS	GREG THE BUNNY	FOX	PHYLLIS	CBS
	NBC	GREGORY HINES SHOW, THE	CBS	PICK THE WINNER	CBS, DUM

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
ALIAS	ABC	GROSSE POINTE	WB	PICKET FENCES	CBS
ALIAS SMITH AND JONES	ABC	GROUNDED FOR LIFE	FOX, WB	PICTURE THIS	NBC
ALICE	CBS	GROWING PAINS	ABC	PIG STY	UPN
ALICE PEARCE	ABC	GROWING PAYNES, THE	DUM	PINK LADY	NBC
ALIEN NATION	FOX	GRUEN PLAYHOUSE	DUM	PINKY LEE SHOW	NBC
ALIENS IN THE FAMILY	ABC	GUARDIAN, THE	CBS	PJS	FOX
ALKALI IKE	CBS	GUESS AGAIN	CBS	PLACE THE FACE	CBS, NBC
ALL AMERICAN GIRL	ABC	GUESS WHAT	DUM	PLACES PLEASE	CBS
ALL AROUND THE TOWN	CBS	GUESTWARD HO!	ABC	PLAINCLOTHESMAN	DUM
ALL IN ONE	CBS	GUIDE RIGHT	DUM	PLANET OF THE APES	CBS
ALL IN THE FAMILY	CBS	GUINNESS WORLD RECORDS: PRIMETIME	FOX	PLATINUM	UPN
ALL IS FORGIVEN	NBC	GULF PLAYHOUSE, 1ST PERSON	NBC	PLATYPUS MAN	UPN
ALL SOULS	UPN	GULF ROAD SHOW STARRING BOB SMITH, THE	NBC	PLAY THE GAME	DUM
ALL STAR REVUE	NBC	GUN SHY	CBS	PLAY YOUR HUNCH	NBC
ALL-AMERICAN GIRL	ABC	GUNG HO	ABC	PLAYERS	NBC
ALL'S FAIR	CBS	GUNS OF WILL SONNETT, THE	ABC	PLAYHOUSE	CBS
ALLY McBEAL	FOX	GUNSLINGER	CBS	PLAYHOUSE OF MYSTERY	CBS
ALMOST ANYTHING GOES	ABC	GUNSMOKE	CBS	PLAYHOUSE OF STARS	CBS
ALMOST GROWN	CBS	GUY LOMBARDO'S DIAMOND JUBILEE	CBS	PLAYROOM	DUM
ALMOST PERFECT	CBS	GUY MITCHELL SHOW, THE	ABC	PLEASE DON'T EAT THE DAISIES	NBC
ALOHA PARADISE	ABC	GUYS LIKE US	UPN	POLICE SQUAD	ABC, NBC
ALRIGHT ALREADY	WB	HACK	CBS	POLICE STORY	CBS
ALVIN SHOW	CBS	HAED OVER HEELS	UPN	POLICE STORY	NBC
AMANDA'S	ABC	HAGEN	CBS	POLICE WOMAN	NBC
AMAZING DUNNINGER	ABC	HAGGIS BAGGIS	NBC	POLITICS ON TRIAL	ABC
	NBC	HAGIN' WITH MR. COOPER	ABC	POLKA TIME	ABC
AMAZING GRACE	NBC	HAIL TO THE CHIEF	ABC	POLKA-GO-ROUND	ABC
AMAZING MR. MALONE	ABC	HALF & HALF	UPN	PONTIAC PRESENTS PLAYWRIGHTS 56	NBC
AMAZING PLOGAR	CBS	HALF NELSON	NBC	PONTIAC PRESENTS PLAYWRIGHTS 57	NBC
AMAZING RACE	CBS	HALLS OF IVY, THE	CBS	POPCORN KID	CBS
AMAZING SPIDER-MAN	CBS	HAMPTONS, THE	ABC	POPI	CBS
AMEN	NBC	HANDS OF MYSTERY	DUM	POPSICLE PARADE OF STARS	CBS
AMERICA	NBC	HANGING IN	WB	POPSTARS	WB
AMERICA IN VIEW	ABC	HANK	NBC	POPULAR	WB
AMERICA SONG	NBC	HANNA-BARBERA HAPPY HOUR	NBC	PORTRAIT	CBS
AMERICA SPEAKS	CBS	HAPPY	NBC	PORTRAIT OF AMERICA	NBC
AMERICA TONIGHT	CBS	HAPPY DAYS	ABC, CBS	POWER OF WOMEN	DUM
AMERICAN BANDSTAND	ABC	HARBOURMASTER	CBS	POWER PLAY	UPN
AMERICAN CHRONICLES	FOX	HARD COPY	CBS	POWERS OF MATTEW STAR	NBC
AMERICAN GIRLS	CBS	HARD TIME ON PLANET EARTH	CBS	PRACTICE	ABC, NBC
AMERICAN DETECTIVE	ABC	HARDBALL	NBC	PREMIERE	CBS
AMERICAN DREAM	ABC	HARDCASTLE & MCCORMICK	ABC	PRESENTING SUSAN ANTON	NBC
AMERICAN DREAMER	NBC	HARNESS RACING	ABC, NBC	PRESIDENT EISENHOWER'S NEWS CONFERENCE	ABC
AMERICAN DREAMS	NBC	HARPER VALLEY P.T.A	NBC	PRESIDENTIAL COUNTDOWN	CBS
AMERICAN EMBASSY	FOX	HARRIGAN AND SON	ABC	PRESIDENTIAL TIMBER	CBS

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
AMERICAN FORUM OF THE AIR	NBC	HARRIS AGAINST THE WORLD	NBC	PRESIDIO MED	CBS
AMERICAN GOTHICS	CBS	HARRIS AND COMPANY	NBC	PRESS CONFERENCE	ABC, NBC
AMERICAN HIGH	FOX	HARRY	ABC	PRETENDER	NBC
AMERICAN IDOL	FOX	HARRY-O	ABC	PREY	ABC
AMERICAN INVENTORY	NBC	HARRY'S GIRLS	ABC	PRICE IS RIGHT	ABC, CBS, NBC
AMERICAN MINSTRELS OF 1949	ABC	HARSH REALM	FOX	PRIDE & JOY	NBC
AMERICAN ODYSSEY	ABC	HART TO HART	ABC	PRIDE OF THE FAMILY	ABC
AMERICAN PARADE	CBS	HAT SQUAD, THE	CBS	PRIME TIME PETS	CBS
AMERICAN PROFILE	NBC	HATAWAYS, THE	ABC	PRIMETIME LIVE	ABC
AMERICAN SCENE	ABC	HAUNTED	UPN	PRINCE STREET	NBC
AMERICAN WEEK	CBS	HAVE FAITH	ABC	PRINCESS SAGAPHI	NBC
AMERICANA	NBC	HAVING BABIES	ABC	PRINCESSES	CBS
AMERICANS	NBC	HAWAII FIVE-O	CBS	PRISONER	CBS
AMERICA'S FUNNIEST HOME VIDEOS	NBC	HAWAIIAN EYE	ABC	PRIVATE BENJAMIN	CBS
AMERICA'S FUNNIEST PEOPLE	ABC	HAWAIIAN HEAT	ABC	PRIVATE EYE	NBC
AMERICA'S GREATEST BAND	CBS	HAWK	ABC, NBC	PRIVATE SECRETARY	CBS
AMERICA'S GREATEST PETS	UPN	HAWKINS	CBS	PRIZE PERFORMANCE	CBS
AMERICA'S HEALTH	ABC	HAWKINS FALLS, POPULATION 6,200	NBC	PRO FOOTBALL HIGHLIGHT	ABC
AMERICA'S MOST TALENTED KID	NBC	HAZEL	CBS, NBC	PRODUCER'S CHOICE	NBC
AMERICA'S MOST WANTED	FOX	HAZEL SCOTT	DUM	PRODUCER'S SHOWCASE	NBC
AMERICA'S TOWN MEETING	ABC	HE & SHE	CBS	PROFILER	NBC
AMIMAL WORLD	ABC, CBS, NBC	HEAD OF THE CLASS	ABC	PROFILES FROM THE FRONT LINE	ABC
AMOS 'N' ANDY	CBS	HEADLINERS WITH DAVID FROST	NBC	PROFIT	FOX
AMY PRENTISS	NBC	HEADMASTER, THE	CBS	PROJECT UFO	NBC
AMZING STORIES	NBC	HEART OF THE CITY	ABC	PROMISED LAND	CBS
AND EVERYTHING NICE	DUM	HEARTBEAT	ABC	PROVIDENCE	NBC
AND HERE'S THE SHOW	NBC	HEARTLAND	CBS	PRUDENTIAL FAMILY PLAYHOUSE	CBS
ANDROS TARGETS	CBS	HEARTS AFIRE	CBS	PRUITTS OF SOUTHAMPTON	ABC
ANDY AND DELLA RUSSELL	ABC	HEARTS ARE WILD	CBS	PUBLIC DEFENDER	CBS
ANDY GRIFFITH SHOW	CBS	HEAVEN FOR BETSY	CBS	PUBLIC EYE WITH BRYANT GUMBEL	CBS
ANDY RICHTER CONTROLS THE UNIVERSE	FOX	HEE HAW	CBS	PUBLIC LIFE OF CLIFF NORTON	NBC
ANDY WILLIAMS AND JUNE VALLI SHOW	NBC	HELEN O'CONNELL SHOW, THE	NBC	PUBLIC MORALS	CBS
ANDY WILLIAMS PRESENTS RAY STEVENS	NBC	HELEN REDDY SHOW, THE	NBC	PULITZER PRIZE PLAYHOUSE	ABC
ANDY WILLIAMS SHOW	ABC, CBS, NBC	HELL TOWN	NBC	PULSE	FOX
ANGEL	CBS, WB	HELLO, LARRY	NBC	PUREX SUMMER SPECIALS	NBC
ANGEL FALLS	CBS	HENNESEY	CBS	PURSUIT	CBS
ANGEL STREET	CBS	HENNY AND ROCKY SHOW, THE	ABC	PURSUIT OF HAPPINESS	ABC, NBC
ANGIE	ABC	HENRY MORGAN'S GREAT TALENT HUNT	NBC	PUSH	ABC
ANIMAL CRACK-UPS	ABC	HERB SHRINER SHOW, THE	ABC, CBS	PUSH, NEVADA	ABC
ANIMAL SECRETS	NBC	HERBIE, THE LOVE BUG	CBS	QED	ABC, CBS
ANN JILLIAN	NBC	HERE AND NOW	NBC	QUANTUM LEAP	NBC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
ANN SOTHERN SHOW	CBS	HERE COME THE BRIDES	ABC	QUARK	NBC
ANNA AND THE KING	CBS	HERE'S BOOMER	NBC	QUEEN AND I	CBS
ANNIE MCGUIRE	CBS	HERMAN HICKMAN SHOW, THE	NBC	QUEENS SUPREME	CBS
ANOTHER DAY	CBS	HERMAN'S HEAD	FOX	QUEST	ABC, NBC
ANSWER YES OR NO	NBC	HERO, THE	NBC	QUICK AS A FLASH	ABC
ANSWERS FOR AMERICANS	ABC	HE'S THE MAYOR	ABC	QUICK ON THE DRAW	DUM
ANTAGONISTS	CBS	HEY JEANNIE	ABC	QUINCY ME	NBC
ANYBODY CAN PLAY	ABC	HI HONEY, I'M HOME	ABC	QUIZ KIDS	CBS, NBC
ANYONE CAN WIN	CBS	HIDDEN HILLS	NBC	QUIZZING THE SHOW	ABC
ANYTHING BUT LOVE	ABC	HIGH ADVENTURE WITH LOWELL THOMAS	CBS	RACHEL GUNN RN	FOX
ANYWHERE U.S.A	ABC	HIGH CHAPARRAL, THE	NBC	RACKET SQUAD	CBS
APPLE PIE	ABC	HIGH INCIDENT	ABC	RAFFERTY	CBS
APPLE'S WAY	CBS	HIGH PERFORMANCE	ABC	RAGS TO RICHES	NBC
APPOINTMENT WITH ADVENTURE	CBS	HIGH SCHOOL REUNION	WB	RANDOM YEARS	UPN
AQUANAUTS	CBS	HIGH SIERRA SEARCH AND RESCUE	NBC	RANGO	ABC
ARCHER	NBC	HIGH SOCIETY	CBS	RANSON SHERMAN SHOW	NBC
ARE YOU HOT? THE SEARCH FOR AMERICA'S SEXIEST PEOPLE	ABC	HIGHCLIFFE MANOR	NBC	RASING DAD	WB
ARMCHAIR DETECTIVE	CBS	HIGH-LOW	NBC	RAT PATROL	ABC
ARMSTRONG BY REQUEST	CBS	HIGHWAY TO HEAVEN	NBC	RAVEN	CBS
ARMSTRONG CIRCLE THEATRE	NBC	HIGHWAYMAN, THE	NBC	RAWHIDE	CBS
ARNIE	CBS	HILL STREET BLUES	NBC	RAY ANTHONY SHOW	ABC
AROUND THE TOWN	NBC	HILLER AND DILLER	ABC	RAY BOLGER SHOW	ABC
ARRESTING BEHAVIOR	ABC	HIPPODROME	CBS	RAY MILLAND SHOW	CBS
ARROW SHOW, THE	NBC	HITZ	UPN	RCA VICTOR SHOW	NBC
ARSENIO	ABC	HIZZONNER	NBC	REAL LIFE WITH HANE PAULEY	NBC
ART FORD ON BROADWAY	ABC	HOBBY LOBBY	ABC	REAL MCCOYS	ABC
ART FORD SHOW, THE	NBC	HOGAN FAMILY, THE	CBS, NBC	REAL PEOPLE	NBC
ART LINKLETTER SHOW, THE	NBC	HOGAN'S HEORS	CBS	REASONABLE DOUBTS	NBC
ARTHUR GODFREY AND HIS FRIENDS	CBS	HOLD THAT CAMERA	DUM	REBA	WB
ARTHUR GODFREY AND HIS UKULELE	CBS	HOLD THE NOTE	NBC	REBEL	NBC
ARTHUR GODFREY'S TALENT SCOUTS	CBS	HOLIDAY HANDBOOK	ABC	REBOUND	ABC, DUM
ARTHUR MURRAY PARTY, THE	ABC, CBS, DUM, NBC	HOLIDAY HOTEL	ABC	RECKONING	CBS
ASK HARRIET	FOX	HOLLYWOOD AND THE STARS	NBC	RED BARDER'S CORNER	CBS, NBC
ASK ME ANOTHER	NBC	HOLLYWOOD GAME, THE	CBS	RED BUTTONS SHOW	CBS, NBC
ASSIGNMENT FOREIGN LEGION	CBS	HOLLYWOOD OPENING NIGHT	CBS, NBC	RED SKELTON SHOW	CBS, NBC
ASSIGNMENT VIENNA	ABC	HOLLYWOOD PALACE, THE	ABC	REDD FOX	ABC
ASSOCIATES, THE	ABC	HOLLYWOOD PREMIERE	NBC	REDHANDED	UPN
AT EASE	ABC	HOLLYWOOD SCREEN TEST	ABC	REDIGO	NBC
AT ISSUE	ABC	HOLLYWOOD SQUARES	NBC	REEL GAME	ABC
AT LIBERTY CLUB	NBC	HOLLYWOOD SUMMER THEATRE	CBS	REGGIE	ABC
A-TEAM	NBC	HOLLYWOOD TALENT SCOUTS	CBS	REGULAR JOE	ABC
AUCTION-AIRE	ABC	HOME FIRES	NBC	RELATIVITY	ABC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
AUTHOR MEETS THE CRITICS	ABC, DUM, NBC	HOME FREE	ABC	REMINGTON STEEL	NBC
AUTOMAN	ABC	HOME IMPROVEMENT	ABC	RENDEZVOUS	ABC
AVENGERES, THE	ABC	HOME MOVIES	UPN	RENDEZVOUS WITH MUSIC	NBC
AWAY WE GO	CBS	HOMEBOYS IN OUTER SPACE	UPN	RENEGRADES	ABC
B.A.D. CATS	ABC	HOMEFRONT	ABC	REPORT CARD FOR PARENTS	DUM
B.L. STRYKER	ABC	HOMETOWN	CBS	REPORT FROM	NBC
BAA BAA BLACK SHEEP	NBC	HOMICIDE: LIFE ON THE STREET	NBC	REPORT TO MURPHY	CBS
BABES	FOX	HONDO	ABC	REPORTER	CBS
BABY BLUES	WB	HONEY WEST	ABC	RESCUE 77	WB
BABY BOB	CBS	HONG KONG	ABC	RESCUE 911	CBS
BABY BOOM	NBC	HOOPERMAN	ABC	RESTLESS GUN	NBC
BABY MAKES FIVE	ABC	HOPALONG CASSIDY	NBC	RETURN SHOW	NBC
BABY, I'M BACK	CBS	HOPE & GLORIA	NBC	REUNITED	UPN
BACHELOR	ABC	HOPKINS 24/7	ABC	REVLON MIRROR THEATER	NBC
BACHELOR FATHER	ABC, NBC	HORACE HEIDT SHOW, THE	CBS	REVLON REVUE	CBS
BACKGROUND	NBC	HOT L BALTIMORE	ABC	RFD AMERICA	NBC
BACKSTAGE WITH BARRY WOOD	CBS	HOT PURSUIT	NBC	RHINEMANN EXCHANGE	NBC
BACKSTAIRS AT THE WHITE HOUSE	NBC	HOT SEAT, THE	ABC	RHODA	CBS
BAGDAD CAFÉ	CBS	HOT SHOTS	CBS	RHYTHM & BLUES	NBC
BAILEY OF BALBOA	FOX	HOT TO	CBS	RICH LITTLE SHOW	NBC
BALL FOUR	CBS	HOTEL	ABC	RICH MAN, POOR MAN-BOOK I	ABC
BANACEK	NBC	HOTEL BROADWAY	DUM	RICH MAN, POOR MAN-BOOK II	ABC
BANYON	NBC	HOTEL DE PAREE	CBS	RICHARD BOONE SHOW	NBC
BARBARA MANDRELL & THE MANDRELL	NBC	HOTEL MALIBU	CBS	RICHARD DIAMOND, PRIVATE DETECTIVE	CBS, NBC
BARBARA STANWYCK SHOW	NBC	HOTHOUSE	ABC	RICHARD PRYOR SHOW	NBC
BARBARY COAST	ABC	HOOR CLASS	NBC	RICHIE BROCKELMAN, PRIVATE EYE	NBC
BARE ESSENCE	NBC	HOUSE CALL	CBS	RIFLEMAN	ABC
BAREFOOT IN THE PARK	ABC	HOUSE RULES	NBC	RIPLEY'S BELIEVE IT OR NOT	ABC, NBC
BARETTA	ABC	HOUSTON KNIGHTS	CBS	RIPTIDE	NBC
BARNABY JONES	CBS	HOUSTON MEDICAL	ABC	RIVERBOAT	NBC
BARNEY BLAKE, POLICE REPORTER	NBC	HOW DID THEY GET THAT WAY?	ABC	ROAR	FOX
BARNEY MILLER	ABC	HOW THE WEST WAS WON	ABC	ROAR OF THE RAILS	CBS
BARON	ABC	HOWARD K. SMITH - NEWS AND COMMENT	ABC	ROARING TWENTIES	ABC
BASKETBALL	CBS	HOW'D THEY DO THAT?	CBS	ROBBERY HOMICIDE DIVISION	CBS
BASEBALL	ABC, NBC	HOWIE	CBS	ROBERT GUILLANUME SHOW	ABC
BASEBALL CORMER	ABC	HUDSON BROTHERS SHOW, THE	CBS	ROBERT MONTGOMERY PRESENTS	NBC
BASEBALL WORLD OF JOE GARAGIOLA	NBC	HUDSON STREET	ABC	ROC	FOX
BATMAN	ABC	HULL HIGH	NBC	ROCK N ROLL SUMMER ACTION	ABC
BATTERY PARK	NBC	HULLABALOO	NBC	ROCKFORD FILES	NBC
BATTLE OF THE AGES	DUM	HUMAN FACTOR, THE	CBS	ROCKY KING, INSIDE DETECTIVE	DUM
BATTLE REPORT	NBC	HUMAN TARGET	ABC	ROGER MILLER SHO	NBC
BAY CITY BLUES, THE	NBC	HUMBLE REPORT, THE	NBC	ROLL OUT	CBS
BAY WATCH	NBC	HUNTER	NBC	ROLLER BERBY	ABC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
BBIG SHOW, THE	NBC	HUNTER, THE	CBS	ROLLER GIRLS	NBC
BE OUR GUEST	CBS	HUSBANDS, WIVES & LOVERS	CBS	ROMANCE	CBS
BEACKER	CBS	HYPERION BAY	WB	ROOKIES	ABC
BEACON HILL	CBS	I COVER TIMES SQUARE	ABC	ROOM 222	ABC
BEARCATS	CBS	I DATE YOU! THE ULTIMATE CHALLENGE	UPN	ROOM FOR ROMANCE	CBS
BEAST, THE	ABC	I DREAM OF JEANNIE	NBC	ROOM FOR TWO	ABC
BEAT THE CLOCK	CBS	I HAD THREE WIVES	CBS	ROOMIES	NBC
BEAT, THE	UPN	I LOVE LUCY	CBS	ROOTS	ABC
BEAUTY AND THE BEAST	CBS	I LOVE TO EAT	NBC	ROOTS:THE NEXT GENERATIONS	ABC
BEFORE THEY WERE STARS	ABC	I MARRIED DORA	ABC	ROPER'S	ABC
BEHIND CLOSED DOORS	CBS	I MARRIED JOAN	NBC	ROSEANNE	ABC
BEHIND THE SCREEN	CBS	I SPY	NBC	ROSETTI AND RYAN	NBC
BELL AND HOWELL CLOSEUP	ABC	ICHABOD AND ME	CBS	ROSWELL	UPN, WB
BELL TELEPHONE HOUR, THE	NBC	I'D LIKE TO SEE	NBC	ROUGH RIDERS	ABC
BEN CASEY	ABC	IDENTIFY	ABC	ROUND TABLE	NBC
BEN GRAUER SHOW, THE	NBC	IF NOT FOR YOU	CBS	ROUNDERS	ABC
BEN VEREEN...COMING AT YA	NBC	I'LL FLY AWAY	NBC	ROUTE 66	CBS, NBC
BENNY RUBIN SHOW, THE	NBC	ILOA MASSEY SHOW,THE	DUM	ROWAN & MARTIN'S LAUGH-IN	NBC
BENSON	ABC	I'M A BIG GIRL NOW	ABC	ROYAL FAMILY	CBS
BERNIE MAC SHOW, THE	FOX	I'M DICKENS-HE'S FENSTER	ABC	RUGGLES	ABC
BEST IN MYSTERY, THE	NBC	IMAGINE THAT	NBC	RUMY WAX SHOW	FOX
BEST OF BROADWAY, THE	CBS	IMMORTAL, THE	ABC	RUN BUDDY RUN	CBS
BEST OF THE WEST	ABC	IN LIVING COLOR	FOX	RUN FOR YOUR LIFE	NBC
BEST OF THE WORST	FOX	IN PERSON FROM THE PALACE	CBS	RUNAWAYS	NBC
BEST TIMES, THE	NBC	IN THE BEGINNING	CBS	RUSS HODGES SCOREBOARD	DUM
BETTE	CBS	IN THE FIRST PERSON	CBS	RUTHIE ON THE TELEPHONE	CBS
BETTER DAYS	CBS	IN THE HEAT OF THE NIGHT	NBC	RYAN CAULFIELD: YEAR ONE	FOX
BETTER LIVING TV THEATRE	DUM	IN THE HOUSE	NBC, UPN	RYAN'S FOUR	ABC
BETTY HUTTON SHOW, THE	CBS	IN THE KELVINATOR KITCHEN	NBC	SABRINA THE TEENAGE WITCH	ABC, WB
BETTY WHITE SHOW, THE	ABC	INA RAY HUTTON SHOW, THE	NBC	SAFE HARBOR	WB
	CBS	INCREDIBLE HULK, THE	CBS	SAINT	NBC
BETWEEN BROTHERS	FOX	INDUSTRIES FOR AMERICA	ABC	SAINTS AND SINNERS	NBC
	UPN	IN-LAWS	NBC	SALVAGE 1	ABC
BEULAH	ABC	INNOCENT AND THE DAMMED, THE	ABC	SAM	CBS
BEVERLY HILLBILLIES, THE	CBS	INSID USA WITH CHEVROLET	CBS	SAM LEVENSON SHOW	CBS
BEVERLY HILLS 90210	FOX	INSIDE SCHWARTZ	NBC	SAMMY	NBC
BEVERLY HILLS BUNTZ	NBC	INSIDERS, THE	ABC	SAMMY DAVIS JR SHOW	NBC
BEWITCHED	ABC	INTERNATIONAL SHOWTIME	NBC	SAMMY KAYE SHOW	ABC
BEYOND WESTWORLD	CBS	INTERNS	CBS	SAN FRANCISCO INTERNATIONAL AIRPORT	NBC
BEYOND YOURSELF: FACT OR FICTION	FOX	INTO THE NIGHT	ABC	SAN PEDRO BEACH BUMS	ABC
BID 'N' BUY	CBS	INVAERS	ABC	SANDY STRONG	ABC
BIFF BAKER U.S.A	CBS	INVASION AMERICA	WB	SANFORD	NBC
BIG APPLE	ABC	INVASION OF THE HIDDEN CAMERAS	FOX	SANFORD AND SON	NBC
BIG BEAT, THE	ABC	INVESTIGATOR, THE	NBC	SANFORD ARMS	NBC
BIG BROTHER	CBS	INVESTIGATORS, THE	CBS	SAP	ABC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
BIG EDDIE	CBS	INVISIBLE MAN, THE	CBS, NBC	SARA	CBS, NBC
BIG EVENT, THE	NBC	IRON HORSE, THE	ABC	SARGE	NBC
BIG GAME, THE	NBC	IRONSIDE	NBC	SATERDAY NIGHT LIVE	NBC
BIG HAWAII	NBC	ISLAND SON	CBS	SATERDAY NIGHT WITH CONNIE CHUNG	CBS
BIG IDEA, THE	DUM	IT COULD BE YOU	NBC	SAVANNAH	WB
BIG ISSUE, THE	DUM	IT HAD TO BE YOU	CBS	SAVED BY THE BILL:THE COLLEGE YEARS	NBC
BIG MOMENT, THE	NBC	IT HAPPENED IN SPORTS	NBC	SAWYER VIEWS HOLLYWOOD	ABC
BIG PARTY, THE	CBS	IT PAYS TO BE IGNORANT	CBS, NBC	SAY IT WITH ACTING	ABC
BIG PICTURE, THE	ABC	IT TAKES A THIEF	ABC	SCARECROW AND MRS KING	CBS
BIG RECORD, THE	CBS	IT TAKES TWO	ABC	SCENE OF THE CRIME	CBS
BIG STORY, THE	NBC	IT WAS A VERY GOOD YEAR	ABC	SCHILTZ PLAYHOUSE OF STARS	CBS
BIG SURPRISE, THE	NBC	IT'S A BUSINESS	DUM	SCHOOL HOUSE	DUM
BIG TOWN	ABC, CBS, DUM, NBC	IT'S A GREAT LIFE	NBC	SCIENCE CIRCUS	ABC
BIG VALLEY, THE	ABC	IT'S A LIVING	ABC	SCOTLAND YARD	ABC
BIG WAVE DAVE'S	CBS	IT'S A MAN'S WORLD	NBC	SCOTT MUSIC HALL	NBC
BIGELOW SHOW, THE	NBC	IT'S A SMALL WORLD	DUM	SCREEN DIRECTORS PLAYHOUSE	ABC, NBC
BIGELOW THEATRE, THE	DUM	IT'S ABOUT TIME	ABC	SCRUBS	NBC
BILL COSBY SHOW, THE	NBC	IT'S ALEC TEMPLETON TIME	DUM	SCTV NETWORK 90	NBC
BILL GWINN SHOW, THE	ABC	IT'S LIKE, YOU KNOW	ABC	SEAQUEST DSV	NBC
BILLY	ABC, CBS	IT'S NEWS TO ME	CBS	SEARCH	CBS, NBC
BILLY ROSE SHOW, THE	ABC	IT'S NOT EAXY	ABC	SEARCH FOR THE NILL	NBC
BING CROSBY SHOW, THE	ABC	IT'S OUR MOVE	NBC	SECOND CHANCES	CBS
BIONIC WOMAN, THE	ABC	IT'S YOUR CHANCE OF A LIFETIME	FOX	SECOND HALF	NBC
BIRDLAND	ABC	I'VE GOT A SECRET	CBS	SECOND HUNDRED YEARS	ABC
BIRDS OF PREY	WB	JACK AND JILL	WB	SECOND NOAH	ABC
BIRTHDAY PARTY	DUM	JACK AND MIKE	ABC	SECRET AGENT MAN	UPN
BLACK ROBE, THE	NBC	JACK AND THE FATMAN	CBS	SECRET DIARY OF DESMOND PFEIFFER	UPN
BLACK SADDLE	ABC	JACK BENNY SHOW	CBS, NBC	SECRET EMPIRE	NBC
BLACK THAT FACT	ABC	JACK DRESS SPORTS SHOW	ABC	SECRET LIVES OF MEN	ABC
BLACKE'S MAGIC	NBC	JACK LEONARD	DUM	SECRET SERVICE	NBC
BLESS THIS HOUSE	CBS	JACK PAAR PROGRAM	NBC	SEE IT NOW	CBS
BLIND DATE	ABC, DUM	JACKIE GLEASON SHOW	CBS	SEINFELD	NBC
BLONDIE	NBC	JACKIE THOMAS SHOW	ABC	SEMI-TOUGH	ABC
BLOSSOM	NBC	JACKPOT BOWLLING STARRING MILTON BERLE	NBC	SENTINEL	UPN
BLUE ANGEL, THE	CBS	JACK'S PLACE	ABC	SERGEANT PRESTON OF THE YUKON	CBS
BLUE KNIGHT, THE	CBS	JACKSONS	CBS	SERVING THROUGH SCIENCE	DUM
BLUE LIGHT	ABC	JAG	CBS, NBC	SEVEN AT SEVEN	NBC
BLUE SKIES	ABC, CBS	JAMES	ABC	SEVEN BRIDES FOR SEVEN BROTHERS	CBS
BLUE THUNDER	ABC	JAMES AT 15	NBC	SEVEN DAYS	UPN
BOB	CBS	JAMES AT 16	NBC	SEVENTH AVENUE	NBC
BOB & CAROL & TED & ALICE	ABC	JAMIE FOXX SHOW	WB	SHADOW CHASERS	ABC
BOB AND RAY	NBC	JAMIE KENNEDY EXPERIMENT	WB	SHADOW OF THE CLOAK	DUM

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
BOB CRANE SHOW, THE	NBC	JAN MURRAY TIME	NBC	SHAFT	CBS
BOB CUMMINGS SHOW, THE	CBS	JANE FORMAN'S USA CANTEEN	CBS	SHANNON	CBS
BOB HOPE PRESENTS THE CHRYSLER	NBC	JAYE P MORGAN SHOW	NBC	SHANNON'S DEAL	ABC
BOB NEUHART SHOW, THE	NBC	JEAN ARTHUR SHOW	CBS	SHAPING UP	ABC
BOB PATTERSON	ABC	JEFF FOXWORTHY SHOW	NBC	SHASTA MCNASTY	UPN
BOBBIE GENTRY SHOW, THE	CBS	JEFFERSON DRUM	NBC	SHE TV	ABC
BODIES OF EVIDENCE	CBS	JEFFERSONS	CBS	SHELL GAME	CBS
BOING BOING SHOW, THE	CBS	JENNIFER SLEPT HERE	NBC	SHIELDS AND YARNELL	CBS
BOLD JOURNEY	ABC	JENNY	NBC	SHINDIG	ABC
BOLD ONES, THE	NBC	JERICO	CBS	SHIRLEY	NBC
BONANZA	NBC	JERRY COLONNA SHOW	ABC	SHIRLEY TEMPLE'S STORYBOOK	ABC
BONNIE HUNT SHOW, THE	CBS	JERRY LEWIS SHOW	NBC	SHIRLEY'S WORLD	ABC
BOOBY DRAIN SHOW, THE	NBC	JERRY REED WHEN YOU'RE HOT YOU'RE HOT HOUR	CBS	SHORT SHORT DRAMAS	NBC
BOOK OF LISTS, THE	CBS	JESSE	NBC	SHORT STORY PLAYHOUSE	NBC
BOONE	NBC	JESSICA NOVAK	CBS	SHOW	FOX
BOOT CAMP	FOX	JESSIE	ABC	SHOW BUSINESS	NBC
BORN FREE	NBC	JIGSAW	ABC	SHOW FOR A SUMMER EVENING	NBC
BORN TO THE WIND	NBC	JIGSAW JOHN	NBC	SHOW GOES ON	CBS
BOSOM BUDDIES	ABC	JIM HENSON HOUR	NBC	SHOWCASE '68	NBC
BOSS LADY	NBC	JIM NABORS HOUR	CBS	SHOWCASE THEATER	ABC
BOSTON COMMON	NBC	JIM STAFFORD SHOW	ABC	SHOWER OF STARS	CBS
BOSTON PUBLIC	FOX	JIMMIE RODGERS SHOW	CBS, NBC	SHOWTIME	CBS
BOURBON STREET BEAT	ABC	JIMMIY BLAINE'S JUNIOR EDITION	ABC	SIBS	ABC
BOXING	ABC, CBS, DUM, NBC	JIMMY BRESLIN'S PEOPLE	ABC	SID CAESAR SHOW	ABC
BOY MEETS WORLD	ABC	JIMMY DEAN SHOW	ABC	SIDEKICKS	ABC
BOYS ARE BACK, THE	CBS	JIMMY DURANTE PRESENTS THE LENNON SISTERS	ABC	SIERRA	NBC
BOYS, THE	CBS	JIMMY HUGHES, ROOKIE COP	DUM	SIGHTINGS	FOX
BRACKEN'S WORLD	NBC	JJ STARBUCK	NBC	SIGNIFICANT OTHERS	FOX
BRADY BRIDES, THE	NBC	JO STAFFORD SHOW	CBS	SILENT FORCE	ABC
BRADY BUNCH HOUR, THE	ABC	JOAN EDWARDS SHOW	DUM	SILENTS PLEASE	ABC
BRADY BUNCH, THE	ABC	JOANIE LOVES CHACHI	ABC	SILK STALKINGS	CBS
BRADYS, THE	CBS	JOB	ABC	SILVER THEATER	CBS
BRAVE EAGLE	CBS	JOE & MABEL	CBS	SIMON & SIMON	CBS
BREAK THE BANK	ABC, NBC	JOE & VALERIE	NBC	SIMPLE LIFE	CBS
BREAKING AWAY	ABC	JOE AND SONS	CBS	SIMPSONS	FOX
BREAKING POINT	ABC	JOE BASH	ABC	SINBAD SHOW	FOX
BRENNER	CBS	JOE FORRESTER	NBC	SING ALONG	CBS
BRET MAVERICK	NBC	JOE MILLIONAIRE	FOX	SING ALONG WITH MITCH	NBC
BREWSTER PLACE	ABC	JOE'S LIFE	ABC	SINGER & SONS	NBC
BRIAN BENBEN SHOW, THE	CBS	JOE'S WORLD	NBC	SINGLE GUY	NBC
BRIAN KEITH SHOW, THE	NBC	JOEY BISHOP SHOW	ABC, NBC	SIRENS	ABC
BRIDGES TO CROSS	CBS	JOEY FAYE'S FROLICS	CBS	SIROTA'S COURT	NBC
BRIMSTONE	FOX	JOHN BYNER COMEDY HOUR	CBS	SISTER KATE	NBC
BRING 'EM BACK ALIVE	CBS	JOHN DAVIDSON SHOW	ABC, NBC	SISTER, SISTER	ABC, WB

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
BRINGING UP BUDDY	CBS	JOHN FORSYTHE SHOW	NBC	SISTERS	NBC
BROADWAY JAMBOREE	NBC	JOHN GARY SHOW	CBS	SIX MILLION DOLLAR MAN	ABC
BROADWAY OPEN HOUSE	NBC	JOHN GRISHAM;S THE CLIENT	CBS	SIXTY MINUTES II	CBS
BROADWAY SPOTLIGHT	NBC	JOHN GUNTHER'S HIGH ROAD	ABC	SKAG	NBC
BROADWAY TO HOLLYWOOD - HEADLINE CLUES	DUM	JOHN LARROQUETTE SHOW	NBC	SKIP FARRELL SHOW	ABC
BROKEN ARROW	ABC	JOHNE BAGO	CBS	SLAP MAXWELL STORY	ABC
BROKEN BADGES	CBS	JOHNNY CARSON SHOW	CBS	SLATTERY'S PEOPLE	CBS
BRONCO	ABC	JOHNNY CASH PRESENTS THE EVERLY BROTHERS SHOW	ABC	SLEDGE HAMMER!	ABC
BRONX ZOO, THE	NBC	JOHNNY RINGO	CBS	SLEEPY JOE	ABC
BROOKLYN BRIDGE	CBS	JOHNNY STACCATO	NBC	SLIDERS	FOX
BROOKLYN SOUTH	CBS	JOHNS HOPKINS SCIENCE REVIW	CBS, DUM	SMALL & FRYE	CBS
BROTHERLY LOVE	NBC	JOHNSON'S WAX THEATRE	CBS	SMALL FRY CLUB	DUM
BROTHERS AND SISTERS	NBC	JONATHAN WINTERS	CBS	SMALL GUY	WB
BROTHER'S KEEPER	ABC	JONATHAN WINTERS SHOW	NBC	SMALL TALK	CBS
BROTHERS, THE	CBS	JONNEY CASH SHOW	ABC	SMALLVILLE	WB
BRUTALLY NORMAL	WB	JONNY QUEST	CBS	SMITH & JONES	CBS
BUCK JAMES	ABC	JOSEPH COTTON SHOW	NBC	SMITH FAMILY	ABC
BUCK ROGERS	ABC	JOSEPH SCHILDKRAUT PRESENTS	DUM	SMLTHERS BROTHERS COMEDY HOUR	ABC, NBC
BUCK ROGERS IN THE 25TH CENTURY	NBC	JOURNEY TO THE UNKNOWN	ABC	SMOTHERS BROTHERS COMEDY HOUR	CBS
BUCKSKIN	NBC	JUDD, FOR THE DEFENSE	ABC	SMOTHERS BROTHERS SHOW	CBS
BUDDIES	ABC	JUDGE FOR YOURSELF	NBC	SNEAK PREVIEW	NBC
BUDDY FARO	CBS	JUDY SPLINTES	NBC	SNOOP SISTERS	NBC
BUFFALO BILL	NBC	JUILE ANDREWS HOUR	ABC	SNOOPS	CBS
BUFFY THE VAMPIRE SLAYER	UPN, WB	JULIA	NBC	SO THIS IS HOLLYWOOD	NBC
BUGS BUNNY SHOW, THE	ABC	JULIUS LAROSA SHOW	CBS	SOCIAL STUDIES	UPN
BUGS BUNNY/ROADRUNNER SHOW, THE	CBS	JUNIOR PRESS CONFERENCE	ABC	SOMEONE LIKE ME	NBC
BUICK ACTION THEATER	ABC	JUST IN TIME	ABC	SOMEREST MAUGHAN TV THEATRE	CBS, NBC
BUICK CIRCUS HOUR, THE	NBC	JUST OUR LUCK	ABC	SOMETHING IS OUT THERE	NBC
BUILDING, THE	CBS	JUST THE TEN OF US	ABC	SOMETHING SO RIGHT	ABC, NBC
BUILT TO LAST	NBC	JUSTICE	NBC	SOMETHING WILDER	NBC
BURKE'S LAW	ABC, CBS	JUVENILE JURY	CBS, NBC	SONE OF MY BEST FRIENDS	CBS
BURNING ZONE, THE	UPN	KAISER ALUMINUM HOUR	NBC	SONG AND DANCE	NBC
BUSTING LOOSE	CBS	KALLIKAKS	NBC	SONGS AT TWILIGHT	NBC
BY POPULAR DEMAND	CBS	KAREN	NBC	SONGS FOR SALE	CBS
BYRDS OF PARADISE	ABC	KATE LOVES A MYSTERY	NBC	SONNY AND CHER COMEDY HOUR	CBS
C EVERETT KOOP	NBC	KATE MC SHANE	CBS	SONNY KENDIS SHOW	CBS
C-16	ABC	KATE SMITH EVENING HOUR	NBC	SONNY SPOON	NBC
CACTUS JIM	NBC	KATE SMITH SHOW	CBS	SONS & DAUGHTERS	CBS
CAESAR PRESENTS	NBC	KATE&ALLIE	CBS	SONS AND DAUGHTERS	CBS
CAESAR'S HOUR	NBC	KATIE JOPLIN	WB	SOUL MAN	ABC
CAFÉ AMERICAN	NBC	KAY KYSER'S KOLLEGE OF MUSICAL	NBC	SOUPY SALES	ABC
CAGNEY&LACEY	CBS	KAY O'BRIEN	CBS	SOUTH CENTRAL	FOX
CAIN'S HUNDRED	NBC	KAZ	CBS	SOUTH OF SUNSET	CBS

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
CALIFORNIA FEVER	CBS	KEANE BROTHERS SHOW	CBS	SPACE RANGERS	CBS
CALIFORNIANS	NBC	KEEFE BRASSELE SHOW	CBS	SPACE:ABOVE AND BEYOND	FOX
CALL TO GLORY	ABC	KEEP ON CRUISIN	CBS	SPARKES	UPN
CALUCCI'S DEPARTMENT	CBS	KEEP POSTED	DUM	SPARRING PARTNERS WITH WALTER KIERNAN	ABC
CALVIN AND THE COLONEL	ABC	KEEP TALKING	CBS	SPEAK UP AMERICA	NBC
CAMEO THEATRE	NBC	KELLY KELLY	WB	SPECIAL UNIT 2	UPN
CAMP RUNAMUCK	NBC	KELLY MONTEITH SHOW	CBS	SPENCER	NBC
CAMP WILDER	ABC	KEY TO THE MISSING	DUM	SPENCER'S PILOTS	CBS
CAMPAIGN '72	CBS	KEY WEST	FOX	SPIES	CBS
CAMPAIGN 84	CBS	KHAN	CBS	SPIKE JONES SHOW	CBS
CAMPAIGN COUNTDOWN	CBS	KIDS IN THE HALL	CBS	SPIN CITY	ABC
CAMPAIGN ROUNDUP	ABC	KIDS SAY THE DARNDDEST THINGS	CBS	SPORTMAN'S QUIZ	CBS
CAMPBELL SOUNDSTAGE	NBC	KIERNAN'S CORNER	ABC	SPORTS CAMERA	ABC
CAMPUS CORNER	CBS	KINDRED: THE EMBRACED	FOX	SPORTS FOCUS	ABC
CAMPUS HOOPLA	NBC	KING FAMILY SHOW	ABC	SPORTS NIGHT	ABC
CAN DO	NBC	KING OF QUEENS	CBS	SPORTS SPOT	CBS
CAN YOU TOP THIS	ABC	KING OF THE HILL	FOX	SPORTS WITH HOE HASEL	ABC
CANDID CAMERA	CBS	KINGS ROW	ABC	SPORTS WITH JOE HASEL	ABC
	NBC	KINGSTON:CONFIDENTIAL	NBC	SPORTSMAN'S QUIZ	CBS
CANON	CBS	KIRBY STON QUNTET	WB	SPORTSWOMAN OF THE WEEK	NBC
CAN'T HURRY LOVE	CBS	KLEENEX SUMMER THEATRE	NBC	SPOTLIGHT	CBS
CAPITAL NEWS	ABC	KLONDIKE	NBC	SPOTLIGHT PLAYHOUSE	CBS
CAPITOL CAPERS	NBC	KNIGHT RIDER	NBC	SPY GAME	ABC
CAPITOL CLOAK ROOM	CBS	KNIGHTWATHCH	ABC	SPY TV	NBC
CAPITOL CRITTERS	ABC	KNOTS LANDING	CBS	SQUARE PEGS	CBS
CAPTAIN AND TENNILLE	ABC	KOBB'S KORNER	CBS	ST ELSEWHERE	NBC
CAPTAIN BILLY'S MISSISSIPPI MUSIC HALL	CBS	KODAK REQUEST PERFORMANCE	NBC	STAGE 13	CBS
CAPTAIN NICE	NBC	KODIAK	ABC	STAGE A NUMBER	DUM
CAPTAIN VIDEO AND HIS VIDEO RANGERS	DUM	KOJAK	CBS	STAGE DOOR	CBS
CAPTAINS AND THE KINGS	NBC	KOLCHAK:THE NIGHT STALKER	ABC	STAGE ENTRANCE	DUM
CARA WILLIAMS SHOW	CBS	KRAFT MUSIC HALL	NBC	STAGECOACH WEST	ABC
CARIBE	ABC	KRAFT MUSIC HALL PRESENTS SANDLER & YOUNG	NBC	STANLEY	NBC
CARMEL MYERS SHOW	ABC	KRAFT MUSIC HALL PRESENTS THE DAVE KING SHOW	NBC	STAR OF THE FAMILY	ABC, CBS
CAROL BURNETT SHOW	CBS	KRAFT MUSIC HALL PRESENTS THE DES O'CONNOR SHOW	NBC	STAR SEARCH	CBS
CAROLINE IN THE CITY	NBC	KRAFT MYSTERY THEATER	NBC	STAR STAGE	NBC
CARTER COUNTRY	ABC	KRAFT SUMMER MUSIC HALL	NBC	STAR TIME	DUM
CASABLANCA	ABC	KRAFT SUSPENSE THEATER	NBC	STAR TIME PLAYHOUSE	CBS
CASH AND CARRY	DUM	KRAFT TELEVISION THEATER	NBC	STAR TONIGHT	ABC
CASSIE & COMPANY	NBC	KRIESLER BANDSTAND	NBC	STAR TREK	NBC
CAVALCADE OF AMERICA	ABC	KUKLA, FRAN & OLLIE	NBC	STAR TREK: VOYAGER	UPN
	NBC	KUNG FU	ABC	STARK RAVING MAD	NBC
CAVALCADE OF BANDS	DUM	LA DOCTORS	CBS	STARLAND VOCAL BAND SHOW	CBS
CAVALCADE OF STARS	DUM	LA FIREFIGHTERS	FOX	STARLIGHT THEATRE	CBS
CAVALIER THEATRE	NBC	LA LAW	NBC	STARMAN	ABC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
CAVANAUGHS	CBS	LADIES BE SEATED	ABC	STARRING BORIS KARLOFF	ABC
CBS CARTOON THEATER	CBS	LADIES MAN	CBS	STARS IN ACTION	CBS
CBS LATE MOVIE	CBS	LADY BLUE	ABC	STARS OF JAZZ	ABC
CBS LATE NIGHT	CBS	LANCER	CBS	STARS ON PARADE	DUM
CBS NEWS ADVENTURE	CBS	LARAMIE	NBC	STARS OVER HOLLYWOOD	NBC
CBS NEWSCOMERS	CBS	LAREDO	NBC	STARSKY AND HUTCH	ABC
CBS REPORTS/NEWS HOUR/NEWS SPECIAL	CBS	LAST CALL WITH CARSON DALY	NBC	STARTIME	NBC
CBS SUMMER PLAYHOUSE	CBS	LAST CONVERTIBLE	NBC	STAT	ABC
CEDRIC THE ENTERTAINER PRESENTS	FOX	LAST FRONTIER	FOX	STATE V	ABC
CELANESE THEATER	CBS	LAST PRECINCT	NBC	STEP BY STEP	ABC, CBS
CELEBRITY GAME	CBS	LAST RESORT	CBS	STEPHEN KING'S GOLDEN YEARS	CBS
CELEBRITY TALENT SCOUTS	CBS	LAST WORD	CBS	STEVE ALLEN COMEDY HOUR	CBS, NBC
CENTER STAGE	ABC	LATE FRIDAY	NBC	STEVE ALLEN SHOW	ABC, CBS
CENTRAL PARK WEST	CBS	LATE LATE SHOW	CBS	STEVE CANYON	ABC, NBC
CHAINS OF LOVE	UPN	LATE NIGHT WITH CONAN O'BRIEN	NBC	STEVE HARVEY SHOW	WB
CHAIR	ABC	LATE NIGHT WITH DAVID LETTERMAN	CBS, NBC	STEVE LAWRENCE SHOW	CBS
CHAMBER	FOX	LATE SHOW	FOX	STEVE RANDALL	DUM
CHAMPAGNE AND ORCHIDS	DUM	LATE SUMMER EARLY FALL BERT CONVY	CBS	STILL STANDING	CBS
CHAMPIONS	NBC	LATELINE	NBC	STINGRAY	NBC
CHAMPS	ABC	LATER	NBC	STIR CRAZY	CBS
CHANCE OF A LIFETIME	ABC, DUM	LAUGH LINE	NBC	STOCK CAR RACES	ABC
CHANNIG	ABC	LAUGH-IN	NBC	STOCKARD CHANNING SHOW	CBS
CHARADE QUIZ	DUM	LAURIE HILL	ABC	STONE	ABC
CHARLE & CO	CBS	LAVERNE & SHIRLEY	ABC	STONEY BURKE	ABC
CHARLES IN CHARGE	CBS, NBC	LAW & ORDER	NBC	STOP ME IF YOU'VE HEAD THIS ONE	NBC
CHARLIE FARRELL SHOW	CBS	LAW & ORDER:SPECIAL VICTIMS UNIT	NBC	STOP SUSAN WILLIAMS	NBC
CHARLIE GRACE	ABC	LAW AND HARRY MCGRAW	CBS	STOP THE MUSIC	ABC
CHARLIE WILD, PRIVATE DETECTIVE	ABC, CBS, DUM	LAW AND MR JONES	ABC	STOREFRONT LAWYERS	CBS
CHARLIE'S ANGELS	ABC	LAW OF THE PLAINSMAN	NBC	STORK CLUB	CBS
CHARMED	WB	LAWLESS YEARS	NBC	STORY OF THE WEEK	NBC
CHARMINGS	ABC	LAWRENCE WELK'S TOP TUNES AND NEW TALENT	ABC	STRAIGHTAWAY	ABC
CHASE	NBC	LAYTONS	DUM	STRANGE LUCK	FOX
CHECKING IN	CBS	LAZARUS SYNDROME	ABC	STRANGE REPORT	NBC
CHECKMATE	CBS	LEAP OF FAITH	NBC	STRANGE WORLD	ABC
CHEERS	NBC	LEAVE IT TO BEAVER	ABC, CBS	STRANGER	DUM
CHESTERFIELD PRESENT	NBC	LEAVE IT TO LARRY	CBS	STRAWHATTERS	DUM
CHET HUNTLEY REPORTING	NBC	LEAVE IT TO THE GIRLS	CBS	STREET	FOX
CHEVROLET ON BROADWAY	NBC	LEGACY	UPN	STREET HAWK	ABC, NBC
CHEVROLET TELE-THEATRE	NBC	LEGEND	UPN	STREET MATCH	ABC
CHEVY CHASE SHOW	FOX	LEGEND OF JESS JAMES	ABC	STREET STORIES	CBS
CHEVY SHOW	NBC	LEGMEN	NBC	STREETS OF SAN FRANCISCO	ABC
CHEYENNE	ABC	LENNY	CBS	STRESSED ERIC	NBC
CHICAGO HOPE	CBS	LEO & LIZ BERVERLY HILLS	CBS	STRICTLY FOR LAUGHS	CBS

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
CHICAGO SONS	NBC	LESS THAN PERFECT	ABC	STRIKE FORCE	ABC
CHICAGO STORY	NBC	LET'S MAKE A DEAL	ABC	STRIKE IT RICH	CBS
CHICAGO SYMPHONY	DUM	LET'S RHUMBA	NBC	STRIP	UPN
CHICAGO SYMPHONY CHAMBER ORCHESTRA	ABC	LET'S SEE	ABC	STRUCK BY LIGHTNING	CBS
CHICAGO TEDDY BEARS	CBS	LEVEL 9	UPN	STU ERWIN SHOW	ABC
CHICKEN SOUP	ABC	LEWIS & CLARK	NBC	STUDIO 5-B	ABC
CHICO AND THE MAN	NBC	LEWISOHN STADIUM CONCERT	NBC	STUDIO ONE	CBS
CHILD'S WORLD	ABC	LIBERACE SHOW	NBC	STUDS LONIGAN	NBC
CHINA BEACH	ABC	LIFE AND LEGEND OF WYATT EARP	ABC	STUDS' PLACE	ABC, NBC
CHIPS	NBC	LIFE AND STUFF	CBS	STYLE & SUBSTANCE	CBS
CHISHOLMS	CBS	LIFE AND TIMES OF GRIZZLY ADAMS	NBC	SUDDENLY SUSAN	NBC
CHRISTY	CBS	LIFE BEGINS AT EIGHTY	DUM, NBC	SUGAR AND SPICE	CBS
CHRONICLE	CBS	LIFE GOES ON	ABC	SUGAR HILL TIMES	CBS
CHRONOSCOPE	CBS	LIFE IS WORTH LIVING	ABC, DUM	SUGAR TIME	ABC
CHUCK BARRIS RAH RAH SHOW	NBC	LIFE WITH BONNIE	ABC	SUGARFOOT	ABC
CIMARRON CITY	NBC	LIFE WITH FATHER	CBS	SUMMER FOCUS	ABC
CIMARRON STRIP	CBS	LIFE WITH LINKLETTER	ABC	SUMMER FUN	ABC
CIRCUIT RIDER	ABC	LIFE WITH LUIGI	CBS	SUMMER HOLIDAY	CBS
CIRCUS BOY	ABC	LIFE WITH SNARKY PARKER	CBS	SUMMER NIGHT THEATER	DUM
CIRCUS TIME	ABC	LIFE'S MOST EMBARRASSING MOMENTS	ABC	SUMMER PLAYHOUSE	CBS, NBC
CIRGINIAN, THE	NBC	LIFE'S WORK	ABC	SUMMER SHOWCASE	NBC
CITIES SERVICE BAND OF AMERICA	NBC	LIFESTORIES	NBC	SUMMER SPORTS SPECTACULAR	CBS
CITY	CBS	LIFESTYLES OF THE RICH AND FAMOUS	ABC	SUMMER THEATRE	ABC
CITY HOSPITAL	CBS	LIGHTS CAMERA ACTION	NBC	SUMMERTIME USA	CBS
CITY OF ANGELS	CBS, NBC	LIGHTS OUT	NBC	SUNSHIE	NBC
CIVIL WARS	ABC	LINEUP	CBS	SUPER	ABC
CLASS OF 96	FOX	LITTLE HOUSE ON THE PRAIRIE	NBC	SUPERTRAIN	NBC
CLAUDIA THE STORY OF A MARRIAGE	CBS	LITTLE REVUE	ABC	SURE AS FATE	CBS
CLERKS	ABC	LITTLE WOMEN	NBC	SURFSIDE SIX	ABC
CLIFF EDWARDS SHOW	CBS	LIVE BOAT: THE NEXT WAVE	UPN	SURREAL LIFE	WB
CLIFF HANGERS	NBC	LIVE SHOT	CBS	SURVIVAL-ANGLIA LTD SERIES	NBC
CLIMAX	CBS	LIVE! DICK CLARK PRESENTS	CBS	SURVIVOR	CBS
CLOAK OF MYSTERY	NBC	LIVE-IN	CBS	SURVIVORS	ABC
CLOCK	NBC	LIVELY ONES	NBC	SUSAN RAYE	DUM
CLORETS SUMMER THEATRE	NBC	LIVING DOLLS	ABC	SUSPENSE	CBS
CLOSER	CBS	LIVING IN CAPTIVITY	FOX	SUSPENSE PLAYHOUSE	CBS
CLUB SEVEN	ABC	LIVING SINGLE	FOX	SUSPICION	NBC
CLUELESS	ABC	LLOYD BRIDGERS SHOW	CBS	SWAT	ABC
COACH	ABC	LOBO	NBC	SWEATING BULLETS	CBS
COAST TO COAST	CBS	LOGAN'S RUMN	CBS	SWEEK JUSTICE	NBC
CODE 3	FOX	LONE GUNMEN	FOX	SWEEPSTAKES	NBC
CODE NAME: FOXFIRE	NBC	LONE RANGER	ABC	SWEET SURRENDER	NBC
CODE R	CBS	LONG, HOT SUMMER	ABC	SWIFT JUSTICE	UPN
COKE TIME WITH EDDIE FISHER	NBC	LONGSTREET	ABC	SWIFT SHOW	NBC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
COLBYS	ABC	LOST	NBC	SWITCH	CBS
COLD FEET	NBC	LOST AT HOME	ABC	SYDNEY	CBS
COLGATE THEATRE	NBC	LOST IN SPACE	CBS	SZYSZNYK	CBS
COLLEGE BOWL	ABC, NBC	LOTS A LUCK	NBC	T.H.E. CAT	NBC
COLONEL HUMPHREY FLACK	DUM	LOTTERY	ABC	T.J. HOOKER	CBS
COLT .45	ABC	LOU GRANT	CBS	TAG THE GAG	ABC
COLUMBO	ABC	LOVE & MARRIAGE	NBC	TAKE A GOOD LOOK	ABC
COMBAT	ABC	LOVE & MONEY	CBS	TAKE A GUESS	CBS
COMBAT SERGEANT	ABC	LOVE AND WAR	CBS	TAKE IT FROM ME	ABC
COME CLOSER	ABC	LOVE BOAT	ABC	TALENT JACKPOT	DUM
COMEBACK STORY	ABC	LOVE CRUISE:THE MADEN VOYAGE	FOX	TALENT PATROL	ABC
COMEDY CIRCUS	ABC	LOVE ME, LOVES ME NOT	CBS	TALENT SCOUTS	CBS
COMEDY FACTORY	ABC	LOVE ON A ROOFTOP	ABC	TALENT VARIETIES	ABC
COMEDY HOUR SPECIAL	CBS	LOVE STORY	DUM, NBC	TALES FROM THE CRYPT	FOX
COMEDY SPOT	CBS	LOVE THAT JULL	ABC	TALES OF THE GOLD MONEKY	ABC
COMEDY THEATER	NBC	LOVE THY NEIGHBOR	ABC	TALES OF THE RED CABOOSE	ABC
COMEDY TIME	NBC	LOVE, AMERICAN STYLE	ABC	TALES OF THE TEXAS RANGERS	ABC
COMEDY ZONE	CBS	LOVE, SIDNEY	NBC	TALES OF THE UNEXPECTED	NBC
COMING OF AGE	CBS	LUCAN	ABC	TALES OF TOMORROW	ABC
COMMAND POST	CBS	LUCAS TANNER	NBC	TALES OF WELLS FARGO	NBC
COMMENT	NBC	LUCIE ARNAZ SHOW	CBS	TALKE TO ME	ABC
COMMISH	NBC	LUSH LIFE	FOX	TALL HOPES	CBS
COMPASS	ABC	LUX VIDEO THEATRE	CBS, NBC	TAMMY	ABC
CONCENTRATION	NBC	M SQUAD	NBC	TAMMY GRIMES SHOW, THE	ABC
CONDO	ABC	MAC DAVIS SHOW	NBC	TARGET: THE CORRUPTORS	ABC
CONFESSION	ABC	MACGRUDER & LOUD	ABC	TARZAN	CBS, NBC
CONFLICT	ABC	MACGYVER	ABC	TATE	NBC
CONTINENTAL	ABC, CBS	MACKENZIES OF PARADISE COVE	ABC	TATTINGERS	NBC
CONVOY	NBC	MAD ABOUT YOU	NBC	TAXI	ABC, NBC
COOL MILLION	NBC	MADIGAN	NBC	TEACHERS ONLY	NBC
COP AND THE KID	NBC	MADIGIAN MEN	ABC	TED STEELE SHOW, THE	CBS, DUM, NBC
COP ROCK	ABC	MADISON SQUARE GARDEN HIGHLIGHTS	ABC, DUM	TEECH	CBS
CORNER BAR	ABC	MADMAN OF THE PEOPLE	NBC	TEEN ANGEL	ABC
CORONET BLUE	CBS	MAGGIE	ABC	TEEN TIME TUNES	DUM
COSBY	CBS	MAGGIE WINTERS	CBS	TEENAGE BOOK CLUB	ABC
COSBY MYSTERIES	NBC	MAGGI'S PRIVATE WIRE	NBC	TELEPHONE TIME	ABC
COSBY SHOW	NBC	MAGIC COTTAGE	DUM	TELEVISION SCREEN MAGAZINE	NBC
COSMOPOLITAN THEATRE	DUM	MAGIC SLATE	NBC	TELL IT TO GROUCHO	CBS
COSTELLO	FOX	MAGICIAN	NBC	TELL IT TO THE CAMERA	CBS
COUPLE OF JOES	ABC	MAGNAVOX THEATER	CBS	TELLTALE CLUE, THE	CBS
COURT	ABC	MAGNIFICENT SEVEN:THE SERIES	CBS	TEMPERATURES RISING	ABC
COURT OF CURRENT ISSUES	DUM	MAGNUM PI	CBS	TEMPLE HOUSTON	NBC
COURT OF LAST RESORT	ABC, NBC	MAIL STORY	ABC	TEMPORARILY YOURS	CBS
COURTHOUSE	CBS	MAJOR DAD	CBS	TEMPTATION ISLAND	FOX
COURT-MARTIAL	ABC	MAJORITY RULES	ABC	TENAFLY	NBC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
COURTSHIP OF EDDIE'S FATHER	ABC	MAKE ME LAUGH	ABC	TENSPEED AND BROWN SHOE	ABC
COVINGTON CROSS	ABC	MAKE THE CONNECTION	NBC	TEQUILA & BONETTI	CBS
COWBOY IN AFRICA	ABC	MAKE YOUR OWN KIND OF MUSIC	NBC	TEXAN, THE	CBS
COWBOYS	ABC	MAKIN IT	ABC	TEXAS RODEO	NBC
COWTOWN RODEO	ABC	MAKING THE BAND	ABC	TEXAS WHEELERS, THE	ABC
CPO SHARKEY	NBC	MAKING THE GRADE	CBS	THANKS	CBS
CRACKER	ABC	MALCOLM & EDDIE	UPN	THAT '70S SHOW	FOX
CRASH CORRIGAN'S RANCH	ABC	MALIBU U	ABC	THAT '80S SHOW	FOX
CRAWFORD MYSTERY THEATRE	DUM	MAMA	CBS	THAT GIRL	ABC
CRAZY LIKE A FOX	CBS	MAMA MALONE	CBS	THAT REMINDS ME	ABC
CREW	FOX	MAMA'S FAMILY	NBC	THAT WAS THE WEEK THAT WAS	NBC
CRIME & PUNISHMENT	NBC	MAN AGAINST CRIME	CBS	THAT WAS THEN	ABC
CRIME PHOTOGRAPHER	CBS	MAN AND THE CITY	ABC	THAT WONDERFUL GUY	ABC
CRIME STORY	NBC	MAN CALLD HAWK	ABC	THAT'S INCREDIBLE	ABC
CRIME SYNDICATED	CBS	MAN CALLED SHENANDOAH	ABC	THAT'S LIFE	ABC, CBS
CRIME WITH FATHER	ABC	MAN CALLED SLOANE	NBC	THAT'S MY MAMA	ABC
CRIMETIME AFTER PRIMETIME	CBS	MAN FROM ATLANTIS	NBC	THE HUGHLEYS, THE	ABC, UPN
CRISIS	NBC	MAN FROM BALCKHAWK	ABC	THEA	ABC
CRISIS CENTER	NBC	MAN FROM UNCLE	NBC	THEATER OF THE MIND	NBC
CRITIC	ABC	MAN IN A SUITCASE	ABC	THEATER TIME	ABC
CRITIC AT LARGE	ABC	MAN IN THE FAMILY	ABC	THEN CAME BRONSON	NBC
CROSSING JORDAN	NBC	MAN WHO NEVER WAS	ABC	THEN CAME YOU	ABC
CROSSROADS	ABC	MAN WITH A CAMERA	ABC	THEY STAND ACCUSED	CBS, DUM
CRUSADE IN EUROPE	ABC	MANCUSO, FBI	NBC	THEY'RE OFF	DUM
CRUSADER	CBS	MANHATTAN MAHARAJA	ABC	THICKER THAN WATER	ABC
CSI: CRIME SCENE INVESTIGATION	CBS	MANHATTAN SHOWCASE	CBS	THIEVES	ABC
CSI:MIAMI	CBS	MANHATTAN SPOTLIGHT	DUM	THIN MAN, THE	NBC
CURSE OF DRACULA	NBC	MANHUNT	UPN	THINK FAST	ABC
CURSED	NBC	MANHUNTER	CBS	THIRD ROCK FROM THE SUN	NBC
CURTAIN CALL	NBC	MANIMAL	NBC	THIRD WATCH	NBC
CUSTER	ABC	MANN & MACHINE	NBC	THIRTEEN QUEENS BOULEVARD	ABC
CUTTERS	CBS	MANNIX	CBS	THIRTY SECOND TO FAME	FOX
CYBILL	CBS	MANTIS	FOX	THIRTY SOMETHING	ABC
D.A. THE	NBC	MANY HAPPY RETURNS	CBS	THIS IS AMERIC, CHARLIE BROWN	CBS
DADDIO	NBC	MANY LOVES OF DOBIE GILLES	CBS	THIS IS MUSIC	ABC, DUM
DADDY'S GIRL	CBS	MARCH OF MEDICINE	ABC	THIS IS SHOW BUSINESS	CBS, NBC
DAKOTAS, THE	ABC	MARCUS WELBY, MD	ABC	THIS IS THE LIFE	ABC, DUM
DAKTARI	CBS	MARGE AND JEFF	DUM	THIS IS TOM JONES	ABC
DALLAS	CBS	MARGIE	ABC	THIS IS YOUR LIFE	NBC
DAMON	FOX	MARIAH	ABC	THIS WEEK IN SPORTS	CBS
DAN RAVEN	NBC	MARIE	NBC	THIS WORLD - 1954	ABC
DANA CARVEY SHOW, THE	ABC	MARILYN MCCOO AND BILLY DAVIS, JR SHOW	CBS	THORNS, THE	ABC
DANGER	CBS	MARK SABER	ABC, NBC	THOSE ENDEARING YOUNG CHARMS	NBC
DANGER MAN	CBS	MARKER	UPN	THOSE TWO	NBC
DANGEROUS CURVES	CBS	MARKHAM	CBS	THOSE WRITING GIRLS	CBS

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
DANGEROUS MINDS	ABC	MARRIAGE	NBC	THREE	WB
DANIEL BOONE	NBC	MARRIED BY AMERICA	FOX	THREE ABUT TOWN	ABC
DANNY	CBS	MARRIED PEOPLE	ABC	THREE GIRLS THREE	NBC
DANNY KAYE SHOW, THE	CBS	MARRIED WITH CHILDREN	FOX	THREE SISTERS	NBC
DANNY THOMAS HOUR, THE	NBC	MARRIED:THE FIRST YEAR	CBS	THREE'S COMPANY	CBS
DANNY THOMAS SHOW, THE	ABC, CBS	MARSHAL	ABC	THRILLER	NBC
DANTE	NBC	MARSHAL CHRONICLES	ABC	THROUGH THE CRYSTAL BALL	CBS
DARK ANGEL	FOX	MARSHALL PLAN IN ACTION	ABC	THROUGH THE CURTAIN	ABC
DARK JUSTICE	CBS	MARTHA RAYE SHOW	NBC	THUNDER ALLEY	ABC
DARK OF NIGHT	DUM	MARTIN	FOX	TIC TAC DOUGH	NBC
DARK SHADOWS	NBC	MARTIN KANE, PRIVATE EYE	NBC	TICK, THE	FOX
DARK WITH JUDY, A	ABC	MARTY FELDMAN COMEY MACHINE	ABC	TIGHTROPE	CBS
DARKROOM	ABC	MARY	CBS	TIM CONWAY SHOW, THE	CBS
DATE WITH THE ANGELS	ABC	MARY KAY AND JOHNY	CBS, DUM, NBC	TIME OF YOUR LIFE	FOX
DATELINE NBC	NBC	MARY MARGARET MCBRIDE	NBC	TIME TUNNEL, THE	ABC
DATING GAME, THE	ABC	MASH	CBS	TIME WILL TELL	DUM
DAUN AUGUST	ABC, CBS	MASK	ABC	TIMECOP	ABC
DAVE THOMAS COMEDY SHOW, THE	CBS	MASQUERADE	ABC	TIN PAN ALLEY TV	ABC
DAVE'S WORLD	CBS	MASQUERADE PARTY	ABC, CBS, NBC	TITANS	NBC
DAVID BRINKLEY'S JOURNAL	NBC	MASTER	NBC	TITUS	FOX
DAVID CASSIDY - MAN UNDERCOVER	NBC	MASTERS OF MAGIC	CBS	TO HAVE & TO HOLD	CBS
DAVID NIVEN SHOW, THE	NBC	MATLOCK	ABC, NBC	TO ROME WITH LOVE	CBS
DAVID STEINBERG SHOW, THE	CBS	MATT HOUSTON	ABC	TO TELL THE TRUTH	CBS
DAVIS RULES	ABC	MATT LINCOLN	ABC	TO THE QUEEN'S TASTE	CBS
DAWSON'S CREEK	WB	MATT WATERS	CBS	TODAY'S F.B.I	ABC
DAY BY DAY	NBC	MATTY'S FUNDAY FUNNIES	ABC	TOGETHER WE STAND	CBS
DAY DREAMING WITH LARAINÉ DAY	ABC	MAUDE	CBS	TOM	CBS
DAY ONE	ABC	MAX HEADROOM	ABC	TOM CORBETT, SPACE CADET	ABC, CBS
DAYS AND NIGHTS OF MOLLY DODD, THE	NBC	MAX MONROE:LOOSE CANNON	CBS	TOM EWELL SHOW, THE	CBS
DEA	FOX	MAXIMUM BOB	ABC	TOM, DICK AND MARY	NBC
DEAD DETECTIVE	CBS	MAYBE IT'S ME	WB	TOMA	ABC
DEAD LAST	WB	MAYBERRY R FD	CBS	TOMBSTONE TERRITORY	ABC
DEADL GAMES	UPN	MAYOR OF HOLLYWOOD	NBC	TOMORROW SHOW, THE	NBC
DEADLINE	NBC	MCCLAIN'S LAW	NBC	TOMORROW'S CAREERS	ABC
DEAN MARTIN COMEDY WORLD, THE	NBC	MCCLLOUD	NBC	TONI TWIN TIME	CBS
DEAN MARTIN PRESENTS	NBC	MCHALE'S NAVY	ABC	TONIGHT ON BROADWAY	CBS
DEAN MARTIN SHOW, THE	NBC	MCKENNA	ABC	TONIGHT SHOW, THE	NBC
DEAN MARTIN SUMMER SHOW, THE	NBC	MCLEAN STEVENSON SHOW	NBC	TONY DANZA SHOW, THE	NBC
DEAR JOHN	NBC	MCMILLAN AND WIFE	NBC	TONY MARTIN SHOW, THE	NBC
DEAR PHOEBE	NBC	MDS	ABC	TONY ORLANDO AND DAWN	CBS
DEBBIE REYNOLDS SHOW, THE	NBC	ME AND MAXX	NBC	TONY RANDALL SHOW, THE	ABC
DECEMBER BRIDE	CBS	ME AND MOM	ABC	TOO CLOSE FOR COMFORT	ABC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
DELL O'DELL SHOW	ABC	ME AND THE BOYS	ABC	TOO YOUNG TO GO STEADY	NBC
DELLAVENTURA	CBS	ME AND THE CHIMP	CBS	TOON NITE	CBS
DELORA BUENO	DUM	MEDIC	NBC	TOP CAT	ABC
DELPHI BUREAU, THE	ABC	MEDICAL BALL	FOX	TOP COPS	CBS
DELTA	ABC	MEDICAL CENTER	CBS	TOP OF THE HILL	CBS
DELTA HOUSE	ABC	MEDICAL HORIZON	ABC	TOP OF THE POPS	CBS
DELVECCHIO	CBS	MEDICAL STORY	NBC	TOP PLAYS OF 1954	NBC
DENNIS O'KEEFE SHOW, THE	CBS	MEEGO	CBS	TOP PRO GOLF	ABC
DEPENDENCE, THE	CBS	MEET CORLISS ARCHER	CBS	TOPPER	ABC, CBS
DESIGNING WOMEN	CBS	MEET MCGRAW	ABC, CBS	TORTELLIS, THE	NBC
DESTINY	CBS	MEET MILLIE	CBS	TOUCHED BY AN ANGEL	CBS
DETECTIVE IN THE HOUSE	CBS	MEET MY FOLKS	NBC	TOUGH COOKIES	CBS
DETECTIVE SCHOOL	ABC	MEET THE BOSS	DUM	TOUR OF DUTY	CBS
DETECTIVE'S WIFE	CBS	MEET THE MARKS	FOX	TOWNIES	ABC
DETECTIVES, STARRING ROBERT TAYLOR, THE	ABC	MEET THE PRESS	NBC	TRADE WINDS	FOX
DHARMA & GREG	ABC	MEET THE VEEP	NBC	TRAFFIC COURT	ABC
DIAGNOSIS MURDRER	CBS	MEET YOUR CONGRESS	DUM, NBC	TRAPPER JOHN, M.D.	CBS
DIAGNOSIS: UNKNOWN	CBS	MELBA	CBS	TRAPS	CBS
DIAMONDS	CBS	MELBA MOORE-CLIFTON DAVIS SHOW	CBS	TRAUMA CENTER	ABC
DIANA	NBC	MELODY STREET	DUM	TRAVEL CORNER	ABC
DIC AND THE DUCHESS	CBS	MELODY YOUR	ABC	TREASURE HUNT	ABC, NBC
DIC CAVETT SHOW, THE	ABC	MELODY, HARMONY & RHYTHM	NBC	TREASURE QUEST	ABC
DICK CAVETT SHOW, THE	ABC	MELROSE PLACE	ABC	TREASURY MEN IN ACTION	ABC, NBC
DICK CLARK PRESENTS THE ROCK AND ROLL YEARS	ABC	MEN	ABC	TRIAL AND ERROR	CBS
DICK CLARK'S LIVE WEDNESDAY	NBC	MEN BEHAVING BADLY	NBC	TRIALS OF O'BRIEN, THE	CBS
DICK POWELL SHOW, THE	NBC	MEN INTO SPACE	CBS	TRIALS OF ROSIE O'NEILL, THE	CBS
DICK POWELL'S ZANE GREY THEATER	CBS	MEN OF TOMORROW	ABC	TRIBECA	FOX
DICK TRACY	ABC	MENASHA THE MAGNIFICENT	NBC	TRINITY	NBC
DICK VAN DYKE SHOW, THE	CBS	MERCY POINT	UPN	TROUBLE WITH LARRY, THE	CBS
DIFFERENT WORLD, A	NBC	MERV GRIFFIN SHOW	CBS	TROUBLE WITH NORMAL, THE	ABC
DIFFRENT STROKERS	NBC	METROPOLITAN OPERA AUDITIONS OF THE AIR	ABC	TROUBLESHOOTERS	NBC
DILBERT	UPN	MGM PARADE	ABC	TRUE BLUE	NBC
DINAH SHORE CHEVY SHOW, THE	NBC	MIAMI VICE	NBC	TRUE DETECTIVES	CBS
DINAH SHORE SHOW, THE	NBC	MICHAEL HAYES	CBS	TRUNABOUT	NBC
DINOSAURS	ABC	MICHAEL NESMITH IN TELEVISION PARTS	NBC	TRUTH OR CONSEQUENCES	CBS, NBC
DINOTOPIA	ABC	MICHAEL RICHARDS SHOW	NBC	TUCKER	NBC
DIRESTA	UPN	MICHAEL SHAYNE	NBC	TUCKER'S WITCH	CBS
DIRTY SALLY	CBS	MICKEY	ABC	TURKS	CBS
DISNEY PRESENTS THE 100 LIVES OF BLACK JACK SAVAGE	NBC	MICKEY SPILLANE'S MIKE HAMMER	CBS	TURNING POINT	ABC
DO OVER	WB	MICKIE FINN'S	NBC	TV 101	CBS
DO YOU TRUST YOUR WIFE?	CBS	MIDDLE AGES	CBS	TV NATION	FOX, NBC
DOC ELLIOT	ABC	MIDNIGHT CALLER	NBC	TV READER'S DIGEST	ABC
DOCTOR I.Q.	ABC	MIDNIGHT HOUR	CBS	TV RECITAL HALL	NBC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
DOCTOR, DOCTOR	CBS	MIDNIGHT SPECIAL	NBC	TV'S BLOOPERS & PRACTICAL JOKES	NBC
DOCTORS' HOSPITAL	NBC	MIDWESTERN HAYRIDE	NBC	TV'S TOP TUNES	CBS
DOCTOR'S PRIVATE LIVES	ABC	MIKE O'MALLEY SHOW	NBC	TWELEVE O'CLOCK HIGH	ABC
DOLLAR A SECOND	ABC, DUM, NBC	MILLENNIUM	FOX	TWENTIES CENTURY FOX-HOUR, THE	CBS
DOM DELUISE SHOW, THE	CBS	MILLIONAIRE	CBS	TWENTY FOUR	FOX
DOMESTIC LIFE	CBS	MILTON BERLE SHOW	ABC, NBC	TWENTY ONE BEACON STREET	ABC
DON KNOTTS SHOW, THE	NBC	MINOR ADJUSTMENTS	UPN	TWENTY ONE STREET	FOX
DON McNEILL TV CLUB	ABC	MIRACLES	ABC	TWENTY QUESTIONS	ABC, DUM
DON RICKLES SHOW, THE	ABC, CBS	MISFITS OF SCIENCE	NBC	TWENTY-ONE	NBC
DONNA REED SHOW, THE	ABC	MISS WINSLOW AND SON	CBS	TWILIGHT THEATER	ABC, CBS
DONNY AND MARIE	ABC	MISSING PERSONS	ABC	TWILIGHT ZONE, THE	CBS, UPN
DON'T CALL ME CHARLIE	NBC	MISSION HILL	WB	TWIN PEAKS	ABC
DOOGIE HOWSER, M.D	ABC	MISSION: IMPOSSIBLE	CBS	TWO FOR THE MONEY	NBC
DOORWAY TO DANGER	ABC, NBC	MISSISSIPPI	CBS	TWO GUYS, A GIRL AND A PIZZA PLACE	ABC
DOORWAY TO FAME	DUM	MISTER ED	CBS	TWO HUNDRED FORTY-ROBERT	ABC
DORIS DAY SHOW, THE	CBS	MISTER STERLING	NBC	TWO MARRIAGES	ABC
DOROTHY	CBS	MIXED DOUBLES	NBC	TWO OF A KIND	ABC
DO'S AND DON'TS	ABC	MOBILE ONE	ABC	TWO OF US, THE	CBS
DOT COMEDY	ABC	MODELS INC	FOX	TYCOON, THE	ABC
DOTTO	NBC	MODERN SCIENCE THEATER	ABC	U.S STEEL HOUR, THE	ABC, CBS
DOTTY MACK SHOW, THE	ABC, DUM	MOEMENTS OF MUSIC	ABC	U.S. HIGHWAY 1954	ABC
DOUBLE LIFE OF HENRY PHYFE, THE	ABC	MOESHA	UPN	UGLIEST GIRL IN TOWN, THE	ABC
DOUBLE OR NOTHING	NBC	MOHAWK SHOWROOM	NBC	ULTIMATE CHALLENGE, THE	FOX
DOUBLE RUSH	CBS	MOLE	ABC	UNCLE BUCK	CBS
DOUBLE TROUBLE	NBC	MOLLOY	FOX	UNDECLARED	FOX
DOWN HOME	NBC	MOLONEY	CBS	UNDER COVER	ABC
DOWN YOU GO	ABC, DUM	MOMENT OF DECISION	ABC	UNDER ONE ROOF	CBS, UPN
DOWNER CHANNEL	NBC	MOMENT OF FEAR	ABC	UNDERCURRENT	CBS
DR. FIX-UM	ABC	MOMMIES	NBC	UNHAPPILY EVER AFTER	WB
DR. KILDARE	NBC	MON SQUAD	ABC	UNION SQUARE	NBC
DR. QUINN, MEDICINE WOMAN	CBS	MONA MCCLUSKEY	NBC	UNITED OR NOT	ABC
DRAGNET	NBC	MONDAY NIGHT SPECIAL	ABC	UNITED STATES	NBC
DRAMA AT EIGHT	DUM	MONDAY SPORTSNITE	ABC	UNSOLVED MYSTERIES	CBS, NBC
DRAW TO WIN	CBS	MONDAY THEATER	NBC	UNSUB	NBC
DREAM HOUSE	ABC	MONKEES	NBC	UNTOUCHABLES, THE	ABC
DREAM ON	FOX	MONROES	ABC	UNVERSE	CBS
DREAM STREET	NBC	MONTEFUSCOS	NBC	UP CLOSE	ABC
DREAMS	CBS	MONTY	FOX	UP TO PAAR	NBC
DRESS REHEARSAL	NBC	MOON OVER MIAMI	ABC	UPBEAT	CBS
DREW CAREY SHOW, THE	ABC	MOONLIGHTING	ABC	URBAN ANGEL	CBS
DREW REARSON	DUM	MORK & MINDY	ABC	VACATION PLAYHOUSE	CBS
DREXELL'S CLASS	FOX	MORNEY AMSTERDAM SHOW	CBS, DUM	VALENTINO	ABC
DROODLES	NBC	MORNINGSTAR/EVENINGSTAR	CBS	VAN CAMP'S LITTLE SHOW	NBC
DUCK FACTORY, THE	NBC	MORTON & HAYES	CBS	VAN DYKE AND COMPANY	NBC
DUDLEY	CBS	MOST IMPORTANT PEOPLE	DUM	VAN DYKE SHOW, THE	CBS

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
DUE SOUTH	CBS	MOST WANTED	ABC	VANISHED	ABC
DUKE, THE	NBC	MOTOROLA TV THEATER	ABC	VAUDEO VARIETIES	ABC
DUKES OF HAZZARD, THE	CBS	MOTOWN REVUE	NBC	VAUDEVILLE SHOW	ABC
DUMONT ROYAL THEATER	DUM	MOVIE STARTS	WB	VAUGHN MONROE SHOW, THE	CBS, NBC
DUMPLINGS, THE	NBC	MOVIELAND QUIZ	ABC	VEGAS	ABC
DUNDEE AND THE CULHANE	CBS	MOVIN' ON	NBC	VENGEANCE UNLIMITED	ABC
DUPONT SHOW WITH JUNE ALLYSON, THE	CBS	MR ARSENIC	ABC	VERDICT	CBS
DWEEBS	CBS	MR BELVEDRE	ABC	VERDICT IS YOURS, THE	CBS
DYNASTY	ABC	MR BLACK	ABC	VERITAS: THE QUEST	ABC
E.S.P	ABC	MR CITIZEN	ABC	VERONICA'S CLOSET	NBC
E/R	CBS	MR DEEDS GOES TO TOWN	ABC	VERSATILE VARIETIES	NBC
EARL WRIGHTSON SHOW, THE	ABC, CBS	MR DISTRICT ATTORNEY	ABC	VIC DAMONE SHOW, THE	CBS
EAST SIDE/WEST SIDE	CBS	MR GARLUD	CBS	VICEROY STAR THEATRE	CBS
EASY ACES	DUM	MR MERLIN	CBS	VIDEO VILLAGE	CBS
EASY DOES IT...STARRING FRANKIE AVALON	CBS	MR NOVAK	NBC	VILLAGE BARN	NBC
EASY STREET	NBC	MR PEEPERS	NBC	VINCENT LOPEZ	DUM
ED	NBC	MR RHODES	NBC	VIPER	NBC
ED WYNN SHOW, THE	CBS, NBC	MR ROBERTS	NBC	WISE, THE	ABC
EDDIE CAPRA MYSTERIES, THE	CBS, NBC	MR SMITH	NBC	VISIT WITH THE ARMED FORCES	DUM
EDDIE DOOD	ABC	MR SUNSHINE	ABC	VISITOR, THE	FOX
EDDIE FISHER SHOW, THE	NBC	MR TERRIFIC	CBS	VITAL SIGNS	ABC
EDDY ARNOLD SHOW, THE	ABC, CBS, NBC	MR. & MRS. NORTH	CBS, NBC	VIVA VALDEZ	ABC
EDIE ADAMS SHOW, THE	ABC	MR. ADAMS AND EVE	CBS	VOICE OF FIRESTONE TELEVUES	NBC
EDIGHT IS ENOUGH	ABC	MR. AND MRS. SMITH	CBS	VOICE OF FIRESTONE, THE	ABC, NBC
EISCHIED	NBC	MUDDLING THROUGH	CBS	VOLUME ONE	ABC
EISENHOWER & LUTZ	CBS	MULLIAN'S STEW	NBC	VOYAGE TO THE BOTTOM OF THE SEA	ABC
ELEVENTH HOUR, THE	NBC	MUNSTERS	CBS	VR. 5	FOX
ELGIN TV HOUR, THE	ABC	MUPPETS TONIGHT	ABC	W.E.B	NBC
ELIMIDATE DELUXE	WB	MURDER IN SMALL TOWN X	FOX	WAGON TRAIN	ABC, NBC
ELLEN	ABC	MURDER ONE	ABC	WALKER, TEXAS RANGER	CBS
ELLEN SHOW, THE	CBS	MURDER, SHE WROTE	CBS	WALKING TALL	NBC
ELVIS	ABC	MURPHY BROWN	CBS	WALT DISNEY	ABC, CBS
EMERALD POINT N.A.S	CBS	MURPHY'S LAW	ABC	WALTER WINCHELL FILE, THE	ABC
EMERIL	NBC	MUSCLE	WB	WALTER WINCHELL SHOW	ABC
EMPIRE	CBS	MUSEUM OF SCIENCE AND INDUSTRY	NBC	WALTER WINCHELL SHOW, THE	NBC
ENCORE! ENCORE!	NBC	MUSIC 55	CBS	WALTONS, THE	CBS
ENCOUNTERS: THE HIDDEN TRUTH	FOX	MUSIC AT THE MEADOWBROOK	ABC	WANDA AT LARGE	FOX
ENGELBERT HUMPERDINCK SHOW, THE	ABC	MUSIC BINGO	NBC	WANTED	CBS
ENOS	CBS	MUSIC COUNTRY USA	NBC	WANTED: DEAD OR ALIVE	CBS
ENSIGN OTOOLE	ABC	MUSIC FO A SUMMER NIGHT	ABC	WARNER BROS. PRESENTS	ABC
ENTERPRISE	ABC, UPN	MUSIC HALL	CBS	WASHINGTON REPORT	DUM
ENTERTAINERS, THE	CBS	MUSIC SCENE	ABC	WASTELAND	ABC
EQUAL JUSTICE	ABC	MUSIC SHOW	DUM	WATCHER, THE	UPN
EQUALIZER, THE	CBS	MUSICAL ALMANAC	NBC	WATCHING ELLIE	NBC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
ER	NBC	MUSICAL COMEDY TIME	NBC	WAVERLY WONDERS, THE	NBC
ERNIE IN KOVACSLAND	NBC	MUSICAL MERRY-GO-ROUND	NBC	WAY OUT	CBS
ERNIE KOVACS SHOW, THE	CBS, NBC	MY BIG FAT GREEK LIFE	CBS	WAYANS BROS., THE	WB
ESCAPE	CBS	MY FAVORITE HUSBAND	CBS	WAYNE AND SHUSTER TAKE AN AFFECTIONATE LOOK AT	CBS
ESPIONAGE	NBC	MY FRIEND FLICKA	CBS	WAYNE BRADY SHOW, THE	ABC
ETHEL AND ALBERT	ABC, CBS	MY FRIEND IRMA	CBS	WAYNE KING	NBC
EVE ARDEN SHOW, THE	CBS	MY GUIDE TO BECOMING A ROCK STAR	WB	WE GOT IT MADE	NBC
EVENING SHADE	CBS	MY GUYS	CBS	WE TAKE YOUR WORD	CBS
EVERWOOD	WB	MY LIFE AND TIMES	ABC	WE, THE PEOPLE	CBS, NBC
EVERYBODY LOVES RAYMOND	CBS	MY LITTLE MARGIE	CBS, NBC	WEAKEST LINK, THE	NBC
EVERYTHING'S RELATIVE	NBC	MY LIVING DOLL	CBS	WEB, THE	CBS
EXECUTIVE SUITE	CBS	MY MOTHER THE CAR	NBC	WEBSTER	ABC
EXILE, THE	CBS	MY SISTER EILEEN	CBS	WEDNESDAY 9:30	ABC
EXPEDITION	ABC	MY SISTER SAM	CBS	WELCOME BACK, KOTTER	ABC
EXTREME	ABC	MY SON JEEP	NBC	WELCOME TO NEW YORK	CBS
EYE TO EYE	ABC	MY THREE SONS	NBC	WE'LL GET BY	CBS
EYE TO EYE WITH CONNIE CHUNG	CBS	MY TRUE STORY	ABC	WENDY AND ME	ABC
EYE WITNESS	NBC	MY TWO DADS	NBC	WENDY BARRIE SHOW, THE	ABC, DUM, NBC
EYEWITNESS TO HISTORY	CBS	MY WIFE AND KIDS	ABC	WESLEY	CBS
EZ STREETS	CBS	MY WORLD AND WELCOME TO IT	CBS, NBC	WEST 57TH	CBS
F TROOP	ABC	MYOB	NBC	WEST POINT STORY, THE	ABC, CBS
F.B.I.: THEUNTOLD STORIES	ABC	MYSTERIES OF CHINATOWN	ABC	WEST WING, THE	NBC
F.D.R.	ABC	MYSTERIOUS WAYS	NBC	WESTERNER, THE	NBC
FACE THE MUSIC	CBS	NAKED CITY	ABC	WESTINGHOUSE DESILU PLAYHOUSE	CBS
FACE THE NATION	CBS	NAKED TRUTH	NBC	WESTINGHOUSE PLAYHOUSE	NBC
FACT OF LIFE, THE	NBC	NAME OF THE GAME	NBC	WESTINGHOUSE PREVIEW THEATRE	NBC
FACULTY, THE	ABC	NAME THAT TUNE	CBS, NBC	WESTSIDE MEDICAL	ABC
FAIR EXCHANGE	CBS	NAME'S THE SAME	ABC	WHAT ABOUT JOAN?	ABC
FALCON CREST	CBS	NANCY	NBC	WHAT DO YOU HAVE IN COMMON?	CBS
FALL GUY, THE	ABC	NANCY WALKER SHOW	ABC	WHAT DO YOU THINK?	ABC
FAME	NBC	NANNY	ABC	WHAT HAPPENED	NBC
FAMILY	ABC	NASH AIRFLYTE THEATER	CBS	WHAT HAPPENED?	NBC
FAMILY AFFAIR	CBS, WB	NASH BRIDGERS	CBS	WHAT I LIKE ABOUT YOU	WB
FAMILY ALBUM	CBS	NASHVILLE 99	CBS	WHAT REALLY HAPPENED TO THE CLASS OF 65?	NBC
FAMILY CLASSICS	ABC	NASTY BOYS	NBC	WHAT'S HAPPENING TO AMERICA?	NBC
FAMILY DOG	CBS	NAT KING COLE SHOW	NBC	WHAT'S HAPPENING!!	ABC
FAMILY GUY	FOX	NATIONAL VELVET	NBC	WHAT'S IN A WORLD	CBS
FAMILY HOLVAK, THE	CBS, NBC	NATURE OF THINGS	NBC	WHAT'S IT ALL ABOUT, WORLD?	ABC
FAMILY LAW	CBS	NAVY LOG	CBS, NBC	WHAT'S IT WORTH	CBS, DUM
FAMILY MAN	ABC	NBC ACTION PLAYHOUSE	NBC	WHAT'S MY LINE	CBS
FAMILY MAN, THE	CBS	NBC ADVENTURE THEATRE	NBC	WHAT'S THE STORY?	DUM
FAMILY MATTERS	ABC, CBS	NBC COMEDY PLAYHOUSE	NBC	WHEEL OF FORTUNE	CBS

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
FAMILY RULES	UPN	NBC COMEY THEATER	NBC	WHEELS	NBC
FAMILY TIES	NBC	NBC FOLLIES	NBC	WHEN THE WHISTLE BLOWS	ABC
FAMILY TREE, THE	NBC	NBC MAGAZINE WITH DAVID BRINKELY	NBC	WHEN THINGS WERE ROTTEN	ABC
FAMILY, THE	ABC	NBC MYSTERY MOVIE	NBC	WHERE I LIVE	ABC
FAMOUS FIGHTS	ABC, DUM	NBC NOVELS FOR TELEVISION	NBC	WHERE WAS I?	DUM
FAMOUS JURY TRIALS	DUM	NBC PLAYHOUSE	NBC	WHERE'S HUDDLES	CBS
FAMOUS TEDDY Z, THE	CBS	NBC REPORTS	NBC	WHISPERING SMITH	NBC
FANELLI BOYS, THE	NBC	NBC SPORTS SPOT	NBC	WHITE SHADOW, THE	CBS
FANFARE	NBC	NBC'S BEST SELLER	NBC	WHIZ KIDS	CBS
FANTASTIC FACTS	CBS	NEARLY DEPARTED	NBC	WHO SAID THAT?	ABC, NBC
FANTASTIC JOURNEY	NBC	NED AND STACEY	FOX	WHO WANTS TO BE A MILLIONAIRE?	ABC
FANTASY ISLAND	ABC	NED BLESSING-THE STORY OF MY LIFE & TIMES	CBS	WHODUNNIT?	NBC
FARADAY AND COMPANY	NBC	NEEDLES AND PINS	NBC	WHOLE NEW BALLGAME, A	ABC
FARAWAY HILL	DUM	NERO WOLFE	NBC	WHO'S WHOSE	CBS
FARMER'S DAUGHTER, THE	ABC	NEW ANDY GRIFFITH SHOW	CBS	WHOSE LINE IS ANYWAY?	ABC
FASHION STORY	ABC	NEW ATTITUDE	ABC	WHY?	ABC
FASHIONS ON PARADE	DUM	NEW BILL COSBY SHOW	CBS	WICHITA TOWN	NBC
FAST TIMES	CBS	NEW BREED	ABC	WIDE COUNTRY, THE	NBC
FASTLANE	FOX	NEW CHRISTY MINSTRELS	NBC	WIFE SAVER, THE	NBC
FATHER DOWLING MYSTERIES	ABC, NBC	NEW COMEDY SHOWCASE	CBS	WILD WILD WEST, THE	CBS
FATHER KNOWS BEST	ABC, CBS, NBC	NEW DICK VAN DYKE SHOW	CBS	WILL & GRACE	NBC
FATHER MURPHY	NBC	NEW DOCTORS	NBC	WILLY	CBS
FATHER OF THE BRIDE	CBS	NEW LORETTA YOUNG SHOW	CBS	WILLYS THEATRE PRESENTING BEN HECHT'S TALES OF THE CITY	CBS
FAY	NBC	NEW PEOPLE	ABC	WILTON NORTH REPORT, THE	FOX
FAYE EMERSON SHOW, THE	CBS, NBC	NEW SHOW	NBC	WIN WITH A WINNER	NBC
FEAR FACTOR	NBC	NEW YORK GIANTS QUATEBACK HUDDLE	ABC	WINDOW ON MAIN STREET	CBS
FEATHER AND FATHER GANG, THE	ABC	NEW YORK NEWS	CBS	WINDOWS	CBS
FEDS	CBS	NEW YORK UNDERCOVER	FOX	WINGO	CBS
FELICITY	WB	NEWHART	CBS	WINGS	NBC
FELONY SQUAD	ABC	NEWLYWED GAME	ABC	WINNER TAKE ALL	CBS
FERRIS BUELLER	NBC	NEWS IS THE NEWS	NBC	WINNING LINES	CBS
FESTIVAL OF STARS	NBC	NEWS SATERDAY/THURSDAY NIGHT	ABC	WINSTON CHURCHILL-THE VALIANT YEARS	ABC
FIBBER MCGEE AND MOLLY	NBC	NEWS-ABC	ABC	WIOU	CBS
FIFTH CORNER, THE	NBC	NEWS-CBS	CBS	WISDOM OF THE AGES	DUM
FIFTY-FOURTH STREET REVUE, THE	CBS	NEWS-DUMONT	DUM	WISEGUY	CBS
FIGHT #7	ABC	NEWS-NBC	NBC	WISH YOU WERE HERE	CBS
FIGHT BEAT	NBC	NEWSRADIO	NBC	WITHOUT A TRACE	CBS
FIGHTING FITGERALDS, THE	NBC	NEWSSTAND THEATER	ABC	WITNESS, THE	CBS
FILTHY RICH	CBS	NFL ACTION	ABC	WIZARD, THE	CBS
FINAL APPEAL: FROM THE FILES OF UNSOLVED	NBC	NICHOLS	NBC	WKRP IN CINCINNATI	CBS
FINE ROMANCE, A	ABC	NICK FRENO: LICNSED TECHER	WB	WOLF	CBS

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
FIRDAY COMEDY SPEICAL, THE	CBS	NICK KENNY SHOW	NBC	WOLF LAKE	CBS, UPN
FIRSDAYS	ABC	NIGHT COURT	NBC	WOMAN TO REMEMBER, A	DUM
FIREBALL FUN-FOR-ALL	NBC	NIGHT EDITOR	DUM	WOMEN OF THE HOUSE	CBS
FIRE UP	NBC	NIGHT GALLERY	NBC	WONDER WOMAN	CBS
FIREFLY	FOX	NIGHT GAMES	CBS	WONDER YEARS, THE	ABC
FIREHOUSE	ABC	NIGHT HEAT	ABC, CBS	WONDERFUL JOHN ACTION, THE	NBC
FIRESIDE ARENA THEATRE	NBC	NIGHTMARE CAFÉ	NBC	WONDERLAND	ABC
FIRESIDE THEATRE	NBC	NIGHTNGALES	NBC	WORDS AND MUSIC	NBC
FIRST MONDAY	CBS	NINE THIRTY CURTAIN	DUM	WORK WITH ME	CBS
FIRST TUESDAY	NBC	NO HOLDS BARRED	CBS	WORKING	NBC
FIRST YEARS	NBC	NO SOAP, RADIO	ABC	WORKING GIRL	NBC
FISH	ABC	NO TIME FOR SERGANTS	ABC	WORKING IT OUT	NBC
FISH POLICE	CBS	NOAH'S ARK	NBC	WORLD IN YOUR HOME, THE	NBC
FITZPATRICKS, THE	CBS	NOBODY'S PERFECT	ABC	WORLD OF DISCOVERY	ABC
FIVE STAR JUBILEE	NBC	NORBY	NBC	WORLD OF MR. SWEENEY, THE	NBC
FLAMINGO ROAD	NBC	NORM	ABC	WORLD WAR I	CBS
FLASH, THE	CBS	NORMAL LIFE	CBS	WORLD'S FUNNIEST VIDEOS	ABC
FLATBUSH	CBS	NORMAL, OHIO	FOX	WORLD'S FUNNIEST, THE	FOX
FLESH 'N' BLOOD	NBC	NORTHERN EXPOSURE	CBS	WORLD'S MOST AMAZING VIDEO	NBC
FLIGHT TO RHYTHM	DUM	NORTHWEST PASSAGE	NBC	WORLD'S WILDEST POLICE VIDEOS	FOX
FLINTSTONES, THE	ABC	NOT FOR PUBLICATION	DUM	WRANGLER	NBC
FLIP WILSON SHOW, THE	NBC	NOTHING BUT THE BEST	NBC	WREN'S NEST	ABC
FLO	CBS	NOTHING IN COMMON	NBC	WRESTLING	ABC, CBS, DUM, NBC, UPN
FLY BY NIGHT	CBS	NOTHING SACRED	ABC	WRIGHT VERDICTS, THE	CBS
FLYING HIGH	CBS	NOW	ABC	XAVIER CUGAT SHOW, THE	NBC
FLYING NUN, THE	ABC	NOW AND AGAIN	CBS	X-FILES, THE	FOX
FM	NBC	NOW WITH TOM BROKAW AND KATIE COURIC	NBC	YANCY DERRINGER	CBS
FOCUS ON AMERICA	ABC	NOWHERE MAN	UPN	YEAR AT THE TOP, A	CBS
FOLEY SQUARE	CBS	NUMBER 96	NBC	YEAR IN THE LIFE, A	NBC
FOLLOW THE LEADER	CBS	NURSE	CBS	YEARBOOK	FOX
FOOT IN THE DOOR	CBS	NURSES	CBS	YELLOW ROSE, THE	NBC
FOOTBALL	ABC	NUTT HOUSE	NBC	YES, DEAR	CBS
FOOTBALL THIS WEEK	DUM	NYPD	ABC	YOU AGAIN?	NBC
FOOTLIGHTS THEATER	CBS	NYPD BLUE	ABC	YOU ARE THE ARTIST	NBC
FOOTBALL SIDELINES	DUM	OBOLER COMEDY THEATER	ABC	YOU ASKED FOR IT	ABC, DUM
FOR LOVE AND HONOR	NBC	OCCASIONAL WIFE	NBC	YOU BET YOUR LIFE	NBC
FOR YOUR LOVE	NBC, WB	ODD COUPLE	ABC	YOU DON'T ASK JACK	ABC
FOR YOUR PLEASURE	NBC	ODD MAN OUT	ABC	YOU DON'T SAY	NBC
FORD FESTIVAL	NBC	OF MANY THINGS	ABC	YOU WISH	ABC
FORD SHOW, THE	NBC	OFF CENTRE	WB	YOUNG AMERICANS	WB
FORD STAR REVUE	NBC	OFF THE RACK	ABC	YOUNG BROADWAY	NBC
FORD THEATRE	ABC, CBS, NBC	OFF TO SEE THE WIZARD	ABC	YOUNG DAN'L BOONE	CBS
FOREVER KNIGHT	CBS	OH BOY	ABC	YOUNG INDIANA JONES CHRONICLES, THE	ABC
FOUR CORNERS	CBS	OH GROW UP	ABC	YOUNG LAWYERS, THE	ABC

PROGRAM	NET-WORK	PROGRAM	NET-WORK	PROGRAM	NET-WORK
FOUR IN ONE	NBC	OH MADELINE	ABC	YOUNG MAVERICK	CBS
FOUR PLAY	ABC	OH THOSE BELLS	CBS	YOUNG RIDERS, THE	ABC
FOUR STAR PLAYHOUSE	CBS	OHARA US TREASURY	CBS	YOUR CHEVROLET SHOWROOM	ABC
FOUR-UPS, BLEEPs & BLUNDERS	ABC	OK CRACKERY	ABC	YOUR ESSO REPORTER	CBS
FOX FILES	FOX	OLDEST ROOKIE	CBS	YOUR FUNNY, FUNNY FILMS	ABC
FRANK SINATRA SHOW, THE	ABC, CBS	OLDSMOBILE MUSIC THEATER	NBC	YOUR HIT PARADE	CBS, NBC
FRANKIE LAINE TIME	CBS	ON BROADWAY TONIGHT	CBS	YOUR NEIGHBOR THE WORLD	ABC
FRANK'S PLACE	CBS	ON GUARD	ABC	YOUR PRIZE STORY	NBC
FRASIER	NBC	ON OUR OWN	ABC	YOUR SHOW TIME	NBC
FREAKES AND GEEKS	NBC	ON PARADE	NBC	YOUR SPORTS SPECIAL	CBS
FREAKYLINKS	FOX	ON THE LINE WITH CONSIDINE	NBC	YOUR STORY THEATRE	DUM
FREDDY MARTIN SHOW, THE	NBC	ON THE ROAD WITH CHARLES KURALT	CBS	YOUR WITNESS	ABC
FREE SPIRIT	ABC	ON THE ROCKS	ABC	YOU'RE IN THE PICTURE	CBS
FREEDOM	UPN	ON THE SPOT	WB	YOU'RE INVITED	ABC
FRESH PRINCE OF BEL AIR	NBC	ON TRIAL	ABC	YOURS FOR A SONG	ABC
FRESHMAN DORM	CBS	ON YOUR WAY	DUM	YOUTH TAKES A STAND	CBS
FRIDAY NIGHT VIDEOS	NBC	ONCE AN EAGLE	NBC	YOUTH WANTS TO KNOW	NBC
FRIENDS	NBC	ONCE AND AGAIN	ABC	ZOE, DUNCAN, JACK & JANE	WB
FRIGIDAIRE SUMMER THEATER	ABC	ONDS THEATER	ABC	ZORRO	ABC
FROM A BIRD'S EYE VIEW	NBC	ONE DAY AT A TIME	CBS	ZORRO AND SON	CBS
FROM HERE TO ETERNITY	NBC	ONE HAPPY FAMILY	NBC		
FRONT PAGE	FOX	ONE IN A MILLION	ABC		
FRONT PAGE DETECTIVE	DUM	ONE MAN'S FAMILY	NBC		
FRONT PAGE, THE	CBS	ONE MINUTE PLEASE	DUM		

Appendix C

Comprehensive list of Program Types 1946~2003: 278 categories

1	ACTION/ADVENTURE	41	COMEDY NEWSMAGAZINE
2	ADVENTURE	42	COMEDY QUIZ
3	ADVENTURE ANTHOLOGY	43	COMEDY VARIETY
4	ADVENTURE/COMPETITION	44	COMEDY/ADVENTURE
5	ADVENTURE/DRAMA	45	COMEDY/DETECTIVE
6	ADVENTURE/ESPIONAGE	46	COMEDY/DRAMA
7	ADVENTURE/FOREIGN INTRIGUE	47	COMEDY/FANTASY
8	ADVENTURE/GAME	48	COMEDY/INTERVIEW
9	ADVENTURE/REALITY	49	COMEDY/MYSTERY
10	ADVENTURE/REALITY	50	COMEDY/NEWSMAGAZINE
11	ADVENTURE/ROMANCE/REALITY	51	COMEDY/VARIETY
12	ADVENTURE/TRAVELOGUE	52	COMEDY/WESTERN
13	ANIMALS	53	COMMENTARY
14	ANIMATED SCIENCE FICTION	54	COMPETITION
15	ANIMATED SITUATION COMEDY	55	COMPETITION/REALITY
16	ANTHOLOGY	56	COOKING
17	ANTHOLOGY WITH MUSIC	57	COURTROOM ANTHOLOGY
18	ART APPRAISAL	58	COURTROOM DRAMA
19	ART INSTRUCTION	59	COURTROOM REENACTMENTS
20	AUCTION	60	CRIME ANTHOLOGY
21	AUDIENCE PARTICIPATION	61	CRIME DRAMA
22	AUDIENCE PARTICIPATION/ANTHOLOGY	62	DANCE
23	AUDIENCE PARTICIPATION/COMEDY	63	DANCE INSTRUCTION
24	BOOK DISCUSSION	64	DATING
25	CARTOON	65	DATING/REALITY
26	CARTOON ANTHOLOGY	66	DEBATE
27	CARTOON QUIZ/AUDIENCE PARTICIPATION	67	DEMONSTRATION
28	CARTOON QUIZ/PANEL	68	DETECTIVE
29	CARTOON SCIENCE FICTION	69	DETECTIVE COMEDY/DRAMA
30	CARTOON SITUATION COMEDY	70	DETECTIVE DRAMA
31	CHARADES	71	DETECTIVE/ADVENTURE
32	CHILDREN'S	72	DETECTIVE/COMEDY
33	CHILDREN'S FILM	73	DETECTIVE/REALITY
34	CHILDREN'S SCIENCE FICTION	74	DISCUSSION
35	CIRCUS DRAMA	75	DOCUDRAMA
36	CIRCUS VARIETY	76	DOCUMENTARY
37	CIVIL WAR DRAMA	77	DOCUMENTARY DRAMA
38	COMEDY	78	DOCUMENTARY NEWSMAGAZINE
39	COMEDY ANTHOLOGY	79	DOCUMENTARY/DISCUSSION
40	COMEDY DRAMA	80	DOCUMENTARY/DRAMA

81	DRAMA	127	INTERVIEW/VARIETY
82	DRAMA/INTERVIEW	128	INTRODUCTION
83	DRAMA/QUIZ	129	INVENTIONS
84	DRAMA/SITUATION COMEDY	130	LAW DRAMA
85	DRAMA/VARIETY	131	LAW/DETECTIVE DRAMA
86	DRAMATIC ANTHOLOGY	132	LAWYER/DETECTIVE DRAMA
87	DRAMATIC FILMS	133	LEGAL COMEDY/DRAMA
88	EDUCATIONAL	134	LEGAL DOCUMENTARY
89	ESPIONAGE	135	LEGAL DRAMA
90	ESPIONAGE/FOREIGN INTRIGUE	136	LEGAL ONE
91	FAMILY DRAMA	137	LEGAL/DETECTIVE DRAMA
92	FANTASY	138	LEGALDRAMA
93	FANTASY ADVENTURE	139	MAGAZINE
94	FANTASY ANTHOLOGY	140	MAGAZINE DRAMA
95	FANTASY DRAMA	141	MAGIC
96	FANTASY/ADVENTURE	142	MEDICAL ADVENTURE
97	FANTASY/DRAMA	143	MEDICAL ANTHOLOGY
98	FASHION SHOW	144	MEDICAL DOCUMENTARY
99	FASHION/COMEDY	145	MEDICAL DRAMA
100	FASHION/VARIETY	146	MILITARY DOCUMENTARY
101	FASHIONS	147	MILITARY DRAMA
102	FILMS	148	MILLITARY ANTHOLOGY
103	FOREIGN INTRIGUE	149	MIND READING/AUDIENCE PARTICIPATION
104	FOREIGN INTRIGUE/COMEDY	150	MUSIC
105	FOREIGN INTRIGUE/SECRET AGENT	151	MUSIC/COMEDY
106	FORUM	152	MUSICAL COMEDY
107	GAME/VARIETY	153	MUSICAL DRAMA
108	GENERAL DRAMA	154	MUSICAL VARIETY
109	GOLF LESSON	155	MYSTERY
110	HIGH SCHOOL DRAMA	156	MYSTERY ADVENTURE
111	HISTORICAL DRAMA	157	MYSTERY ANTHOLOGY
112	HORROR	158	MYSTERY/ADVENTURE
113	HORROR ANTHOLOGY	159	NEWS
114	HOUSEHOLD HINTS	160	NEWS ANALYSIS
115	HUMAN INTEREST/AUDIENCE PARTICIPATION	161	NEWS COMMENTARY
116	HUMOR	162	NEWS DOCUMENTARY
117	HUMOR/AUDIENCE PARTICIPATION	163	NEWS INTERVIEW
118	HYPNOSIS	164	NEWS MAGAZINE
119	IMPROVISATION	165	NEWS SATIRE
120	INFORMATION	166	NEWS/COMMENTARY
121	INFORMATIONAL	167	NEWS/DOCUMENTARY
122	INSTRUCTION	168	NEWS/INTERVIEW/QUIZ
123	INTERNATIONAL INTRIGUE	169	NEWS/TRAVEGLOGUE
124	INTERVIEW	170	NEWSMAGAZINE
125	INTERVIEW/DISCUSSION	171	NEWSPAPER DRAMA
126	INTERVIEW/PLAY EXCERPTS	172	OCCULT

173	OCCULT ANTHOLOGY	219	SCINECE FICTION
174	OPTIMAL POLL	220	SERIAL
175	POLICE	221	SERIAL DRAMA
176	POLICE ANTHOLOGY	222	SILENT MOVIES
177	POLICE COMEDY	223	SITUATION
178	POLICE DOCUMENTARY	224	SITUATION COMEDY
179	POLICE DRAMA	225	SPORTS
180	POLICE DRAMA/ADVENTURE	226	SPORTS ANTHOLOGY
181	POLICE DRAMA/FANTASY	227	SPORTS COMMENTARY
182	POLICE DRAMA/SCIENCE FICTION	228	SPORTS DISCUSSION
183	POLICE MUSICAL/DRAMA	229	SPORTS DRAMA
184	POLICE/DETECTIVE DRAMA	230	SPORTS EVENT
185	POLICE/LEGAL DRAMA	231	SPORTS INFORMATION
186	POLICE/SCIENCE FICTION	232	SPORTS NEWS
187	POLICE/SUPERNATURAL DRAMA	233	SPORTS NEWS/COMMENTARY
188	POLITICAL	234	SPORTS/SPORTS COMMENTARY
189	POLITICAL DRAMA	235	SPORTS/VARIETY
190	PUBLIC AFFAIRS	236	SPY DRAMA
191	PUBLIC AFFAIRS/DISCUSSION	237	SPY SPOOF
192	PUBLIC SERVICE	238	STORIES
193	QUIZ	239	SUPERNATURAL
194	QUIZ PANEL	240	SUPERNATURAL ANTHOLOGY
195	QUIZ/AUDIENCE PARTICIPATION	241	SUPERNATURAL COMEDY/DRAMA
196	QUIZ/GAME	242	SUPERNATURAL DRAMA
197	QUIZ/PANEL	243	SUPERNATURAL MAGAZINE
198	QUIZ/TALENT	244	SUPERNATURAL MEDICAL DRAMA
199	REALITY	245	SUSPENSE ANTHOLOGY
200	REALITY/ADVENTURE	246	SUSPENSE DRAMA
201	REALITY/COMPETITION	247	TALENT
202	RELIGION	248	TALENT/MUSIC
203	RELIGIOUS DRAMA	249	TALENT/VARIETY
204	RELIGIOUS TALK	250	TALK
205	ROCK MUSIC DOCUMENTARY	251	TALK/DISCUSSION
206	RODEO	252	TALK/INTERVIEW
207	ROMANCE/REALITY	253	TALK/MUSIC
208	ROMANTIC DRAMA	254	TALK/VARIETY
209	ROMANTIC MONOLOGUE	255	TESTIMONIAL
210	ROMATIC DRAMA	256	TRAVEL DOCUMENTARY
211	SCEINCE FICTION	257	TRAVELOGUE
212	SCHOOL DRAMA	258	VARIED FORMAT
213	SCIENCE FICTION	259	VARIETY
214	SCIENCE FICTION ANTHOLOGY	260	VARIETY/AUDIENCE PARTICIPATION
215	SCIENCE FICTION/HORROR	261	VARIETY/CHILDREN'S
216	SCIENCE FICTION/MEDICAL DRAMA	262	VARIETY/DRAMA
217	SCIENCE FICTION/POLICE DRAMA	263	VARIETY/TALENT
218	SCIENCE MAGAZINE	264	VARIEY/DRAMA

265 VARIOUS
266 WAR DRAMA
267 WESTERN
268 WESTERN ANTHOLOGY
269 WESTERN DRAMA
270 WESTERN/DETECTIVE
271 WILDLIFE DOCUMENTARY
272 WILDLIFE/ADVENTURE
273 WILDLIFE/ARCHEOLOGY
274 WILDLIFE/NATURE
275 CHILDREN'S ANTHOLOGY
276 CHILDREN'S DISCUSSION
277 DOCUMENTARY/PUBLIC AFFAIRS
278 REALITY/ROMANCE

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