

Chapter 1 : TV Listings - calendrierdelascience.com

Broadcast programming is the practice of organizing and/or ordering of broadcast media programs (Internet, television, radio, etc.) in a daily, weekly, monthly, quarterly or season-long schedule.

They are; talks, discussions, educational broadcasting, programmes for special audiences women, children, rural listeners , drama, documentary, magazines, news and current affairs programmes and religious broadcasting. Music includes programmes of cassette recording, live musical performance of all kinds and variety of entertainment. He further went to break down the different types of Broadcast Programmes which fits into the above classifications: A talk programme ranges from a one minute contribution, to a magazine programme, to one hour interview programme which are audience participatory in nature. The purpose of the talk programme may be to inform, to educate or simply to entertain. The best talk programme is a chat built on one subject. No other means of transmitting knowledge broadly whether by text, the classroom lecture or discussion or magazine articles would seem nearly effective as television and radio, which allow a single teacher to address thousands of people. For educational programme, several unique characteristics make television and radio especially useful. Among these are easy communication, sense of reality, technical assets available through the media, timeliness and special motivation. However, a number of shortcomings have been identified in educational programmes. They include general lack of such ingredients as reciprocal relationship, flexibility, regularity and system as well as limitation in the physical senses. Not all broadcast programming is serious or of vital social concern. A great number of hours are set aside simply for entertainment and these are the hours, which build the popularity of broadcast media and win as well as hold the audience. Light entertainment is a rather loose term used by many stations to cover a wide field of programming, book and short story reading, serialized drama, particularly light and humorous drama; variety of programmes featuring light musical entertainment, comics, community singing, some types of listeners feedback programmes, quiz and panel games. The success of these programmes is largely dependent upon the amount of talent available. No area of television programming is more susceptible to public criticism than that of children programmes. News programmes are essential part of programming for any radio or television station. The broadcast of news is an activity, in which practically every broadcasting organization engages. News operations range from large scale undertakings involving news editors, film crews and special reporters. Because of the great audience for news and the public faith in the reliability of broadcast news, it is essential that news broadcasters have a full sense of responsibility and are intellectually equipped professionals. News is very important to everybody because it keeps people informed as to what is happening in their community and other communities. In summary, according to James and Ward Programmes on radio and television can be classified into four major categories namely; Public Affairs or programmes which are made up of News, Interviews programmes and Sports programmes, documentaries. Entertainment programmes which are drama, musicals and talk shows. Enlightenment programmes, mostly sponsored by government and its agencies. Broadcast News Reporting and Programming. Strategies and Practices 7th ed.

Chapter 2 : U.S. Copyright Office: Copyrighted Broadcast on the Internet

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The primary function of the station or network is to provide programming content that will appeal to some segment of the audience. The ability of a station to reach its desired audience will determine its success. Its programming mission and strategy are critical to its viability. As such, programming is the most visible and most vital commodity of television. Programming Sources There are some basic programming strategies that are common to both radio and television. A station or network must analyze the audiences that is available during a given time of day, examine its own schedule as well as that of the competition, determine the budget and revenues that are available for that time, and "with its ultimate goals in mind" make programming decisions. The programming day is broken into several day-parts, which in the eastern time zone are early morning 6: There are five primary sources for programming: Network-Fed Programming In the earliest days of radio broadcasting, each station produced all of its own content locally. However, the production effort and programming costs were too great for most stations to bear this. Between and , stations banded together to receive programming from a single, originating station. This innovative practice of networking decreased the production effort and spread the programming costs over a number of stations. Stations that affiliated with the networks e. This basic model is still alive and well in the broadcast television industry. Local television stations are generally affiliated with one of the broadcast networks. An affiliated station, or affiliate, can choose to carry the programming that is fed by its network. Upon clearing the show, the station airs both the show and all commercials that are sold by the network. The local station makes money on the arrangement by selling local commercial time during breaks in the network feed. These breaks are referred to as "availabilities. When the local station has no network feed available or decides to preempt network programming, it relies on one of the remaining sources of programming. The most common source in this situation is program syndication. Syndicator-Delivered Programming A syndicator is a company that makes contractual arrangements to place programs or movies on television stations and cable networks. The shows range from Oprah Winfrey to The Flintstones to individual college football games. Station and cable network executives are usually responsible for examining the syndicated programming options and for conducting negotiations to obtain the rights to the programs that are best suited to their needs. Some negotiations occur at the annual National Association of Television Programming Executives convention. It is a "shopping mall" of syndicated programming options, and it is attended by syndicators and television executives. The three most common types of syndicated packages are referred to as "first run," "off network," and "feature film packages. Feature film packages may come with a mixture of box office hits and critical mis-fires. The station must determine the best way to use the titles to meet its programming goals. Off-network programming refers to episodes of series that have previously played on a broadcast or cable outlets. For the majority of successful network sitcoms and dramas, syndication is their major source of revenue. This is not surprising when one considers that off-network contractual agreements are made at virtually every television station in the United States and in many international stations and networks as well. Some successful series such as Cheers, Home Improvement, and Seinfeld have each generated hundreds of millions of dollars in syndication sales. First-run programs are those series that have had no previous network exposure. The majority of syndicated fare is considered first run. Included in the category of first-run series are talk shows such as Oprah Winfrey and Jerry Springer, court shows including Judge Judy and Divorce Court, game shows such as Wheel of Fortune and Jeopardy! Stations and cable networks contract with companies such as Paramount, King World, and Studios USA for the rights to syndicated series. Contractual negotiations for all syndicated programs fall into one of the following three categories: The contract in barter syndication is the simplest. A station contracts for the rights to air a series or special. The station pays nothing for the program but must run all of the commercials that are sold by the syndicator. A one-hour program may contain fourteen minutes of commercial time or "inventory. The station makes its money by selling the remaining minutes of commercial availabilities

in the show. Although economical, the station sacrifices a great deal of commercial inventory time in such arrangements. The contract for off-network series and some new programming is handled on a cash basis. In such cases, the station receives the series, as well as the entire commercial inventory, for a stated length of time. It attempts to turn a profit on the contract by selling advertisements. Cash deals can either be long-term contracts to run older series or short-term contracts to cover newer series with fewer numbers of episodes. The most lucrative arrangement for the syndicator is one in which it can sell commercial inventory within a series and receive further compensation from individual stations. Such contractual agreements are called cash-plus-barter, or cash-plus. The station or network pays a cash license fee and must air the commercials that are sold by the syndicator. Unlike the barter deal in which the station is generally left with just half of the commercial inventory, cash-plus contracts leave the station with the majority of the commercial inventory. The station must attempt to recoup its investment by selling the remaining commercial availabilities. Though the cash-plus appears to be the worst value for the buyer, almost every successful daily syndicated series is sold on a cash-plus basis.

Independently Produced Programming An independently produced program is one in which a station or network makes an exclusive contract with an outside producer to deliver a series, telefilm, or special. Though rare in local television programming, it is a standard operating procedure for networks. They agree to a set amount for a project and determine the number of episodes to be delivered. The networks attempt to make their investment back through commercial sales. Since that time, however, local productions in television have largely been limited to newscasts that air in the early morning, early evening, and late fringe time periods. Because of the heavy reliance on network and syndicated fare, some stations are returning to the concept of regularly scheduled local programs in an attempt to regain the notion of localism. Despite their relative rarity, local productions can be the most important programs of a station because they connect the station to its core audience. For the major television networks and many cable networks, in-house programming is commonplace. The cable network E!

The networks can air these shows whenever they wish and can syndicate them for added revenues.

Paid Programming Another source of material for television outlets is that of paid programming. There are three types of paid programming: In each type, the station or network sells an entire block of time to an entity in exchange for a cash payment. Through paid programs, the station lowers its programming costs and does not have to concern itself with selling commercial time. The use of any program source, including paid programming, is largely dependent on the goals of a station.

Programming Goals Every broadcasterâ€™ commercial or noncommercialâ€™ must fulfil at least one goal: To stay viable, broadcast licensees and networks watch their profit and loss statements closely. For the majority of stations and networks, this is unrealistic. Each broadcaster must have a set of specifically worded goals to see if it is meeting the needs of the public and the owner. These programming goals may include one or more of the following concepts:

Reaching a Stated Target Audience Targeting the "mass audience" and striving for the top spot in the market or nation may be the goal of a station or network. Given the dizzying array of program options, most stations prefer to focus on a subset of the television audience. Stations that are affiliated with Univision and Telemundo the Spanish-language networks attempt to reach a significant portion of the local Hispanic audience. Other stations, such as ESPN, work to become the top sports source in the market. With that goal in mind, the station will combine live sporting events and shows that cater to the sports-minded audience. The notion of targeting specific audiences has long been associated with the magazine industry, with local and national radio, and with cable television. Since the s, as programming options have continued to grow, targeting audiences has been refined and expanded to become the norm for all forms of television.

Conserving Programming Resources Some stations or networks will sacrifice ratings to avoid the risk that is associated with high programming costs. As the concept of reaching a "mass audience" becomes less probable other than for major events e.

Creating a Positioning Statement A positioning statement is a one-or two-sentence description that distinguishes one business from another. In broadcasting, radio broadcasters have used positioning to help audience members make a link between the statement and the programming that is carried by the station. In television, the increased number of cable networks has encouraged both local stations and cable networks to adopt positioning statements. In cable, Lifetime uses "The Network for Women. As was the case in the magazine and radio industries, increased television outlets

will result in more stations adopting program-based positioning statements. Branding of Programming Branding is a concept in which a show or, moreover, a block of shows is given its own unique identity. This concept allows a network to target a specific audience for a portion of the day and to focus attention on that group of shows. Integrating Technology Stations and networks often use technological innovations to call attention to their programming, especially news and weather on local stations. Stations that are the first to adopt and actively promote digital technology, high-definition transmission, active Internet programming, and interactive television options are promoting their programs through technology. High-definition Monday Night Football games, Internet communities that are devoted to popular television shows, and interactive play-at-home versions of television games are just some of the concepts that have been successful. The convergence of digital television, Internet applications, and interactivity will be the fastest-growing area of television in the early part of the twenty-first century. Audience Measurement The Nielsen television ratings measure the percentage of the television audience that is watching a particular program. Families are selected to take part in the ratings process and fill out diaries about each show that is watched in the household for a stated ratings period. Nielsen tabulates the results both for the local stations that buy the ratings information and for the national networks. Ratings data is also collected on a daily basis. For the national ratings estimates, five thousand selected households are sampled every day, and the results are published the next day.

Chapter 3 : Jehovah's Witnesses BROADCASTING

Program Overview The Radio and Television Broadcast Programming, Associate in Science program trains students in a state-of-the-art, high-definition broadcast facility to perform all the functions of a television production crew.

Thankfully, laws were put in place to ensure TVs manufactured after were equipped with a digital tuner to translate the digital broadcast TV signals now sent the broadcast towers. Well times have changed. Luckily, those broadcast channels are not only still free, but have better picture quality than what you are used to seeing with a cable or satellite TV subscription. Digital Broadcast TV vs Cable Satellite and cable TV companies have massive networks, carrying s of channels to millions of customers. To service these customers as efficiently as possible, satellite and cable TV companies use digital compression technologies to shrink the size of the TV channel. This allows more channels to fit on the signal being delivered to their customer. When compressing the signal, not all of the original data representing the TV show is preserved. The higher the level of compression, the more data is lost. While over the air broadcast TV also uses digital compression, there are far less channels in the broadcast TV signal compared to cable TV. As a result, less data is lost, and the picture looks clean and sharp by comparison. This is obvious when watching an NFL game received from an antenna, next to a one being watched on cable TV. Both are in HDTV, but the game being received from the TV antenna is in a completely different class when it comes to a quality picture. However, before we pick an antenna, we need to see which channels are available to you. Follow these instructions to find out which broadcast channels are available in your area. In another article I explain how to watch local TV online. If there are digitally broadcast TV channels in your area, we need to examine your TV before worrying about the antenna. As I mentioned earlier, when TV broadcast went from analog to digital, TVs manufactured in the US were required to have a digital tuner. Therefore, any TV made after should have one. The specifications should indicate whether the TV has a digital tuner or not. Broadcast TV Antenna Now that we have broadcast channels available and a TV that can accept a digital signal, we are ready to set up an antenna. That means any antenna will work. So, if you have an old antenna lying around, we can go ahead and give it a try. It may work, but keep in mind antenna technology has improved over the years. So if you are having trouble with an older antenna receiving channels I recommend looking at the Mohu Leaf or Mohu Curve for an indoor antenna. They are all easy to install and setup, and are very easy on the eyes. Hooking up your antenna is a breeze. If you have any problem getting broadcast TV reception, please check out my guide on antenna TV reception. You may want to connect an antenna to more than one TV. The device has a guide service that provides detailed program information. They typically have options for a broadcast TV channel guide. There are plenty of options available online to find a local programming guide for broadcast TV in your area. My favorite is TV. They display broadcast channels by zip code, providing a full TV guide of the next week of programming. Now that you know about broadcast TV, save yourself a ton of money and check out how to watch TV without cable. It goes out every Thursday and keeps you up to date on information relevant to cord cutters. Subscribing will also inform you on the latest deals out there for internet, streaming, and more. It provides links to the most important articles in our over pages of content to help you ditch pay TV. For tips and tricks on cutting the cord and other tech topics be sure to join our Facebook Page and follow us on Twitter Grounded Reason.

Chapter 4 : Tools | Over The Air (OTA) DVR | Table

AZN Television (originally known as International Channel) - A broadcast and cable network, which operated from to April 9, , featuring a mix of international programming, which launched before the advent of digital cable and satellite services that allowed carriage of various foreign networks; the AZN iteration offered programming aimed at English-speaking Asian-Americans.

Chairman and members of the Subcommittee, for this opportunity to appear and present the views of the Copyright Office with respect to copyrighted broadcast programming on the Internet. I will also discuss the existing compulsory license for sound recordings on the Internet. I will not be addressing other related issues that have received a lot of attention over the past months, such as piracy and other unlawful copying and distribution of motion pictures, sound recordings, and music on the Internet. I understand that those subjects are beyond the scope of this hearing, which focuses on the streaming of broadcast transmissions. Internet Retransmissions of Television Broadcast Stations Background Section of the Copyright Act grants certain exclusive rights to the owner of a copyrighted work. Among these exclusive rights are the right to make or authorize the making of copies of the work, to distribute or authorize the distribution of the work and, in the case of television broadcast programming and other audiovisual works, the right to publicly perform or authorize the performance of the copyrighted work. As a result, unless a compulsory license is available, anybody who wishes to retransmit copyrighted broadcast programming--whether over the Internet or by more established means of transmission such as cable or satellite--may do so only by obtaining the consent of the copyright owners. Compulsory licenses are abrogations of one or more of these exclusive rights and permit certain parties to use the copyrighted work without the consent of the copyright owner provided that the terms of the compulsory license are satisfied. Most of the compulsory licenses in the Copyright Act affect only the performance right. Cable operators and satellite carriers are guaranteed access to broadcast programming; the copyright owners of these television programs cannot say no, nor can they bargain the price and terms of a license agreement. The Copyright Office has written extensively on the enactment and operation of the cable and satellite licenses, and I will not go into the details here. The reasons offered for enactment of the cable and satellite licenses, and compulsory licenses in general, are essentially economic ones. For the cable license, Congress believed that the transaction costs associated with a cable operator and copyright owners bargaining for separate licenses to all television broadcast programs retransmitted by the cable operator were too high to make the operation of the cable system practical. Unlike a broadcast station which negotiates directly with the copyright owners for the programs it transmits over-the-air, cable systems carry multiple broadcast stations, raising substantially the number of copyright owners the cable operator would have to bargain with for retransmission rights. Congress also determined that cable operators must have guaranteed access to broadcast programming, which might not occur under a negotiation scenario. A compulsory license for the cable operator eliminates any holdouts among copyright owners by guaranteeing access to the programming. The concern over transaction costs that led to enactment of the cable compulsory license in also led to the enactment of the satellite license in . Again, because the satellite business was a fledgling industry without market power, it was believed unlikely that satellite carriers could negotiate retransmission licenses with broadcast programming copyright owners. In addition, it was believed that the satellite industry needed a compulsory license in order to compete with the entrenched cable industry, which already enjoyed the benefits of a compulsory license. This license was expanded in the Satellite Home Viewer Improvement Act of to include retransmissions of local television stations by satellite carriers. Although the cable and satellite licenses operate differently in terms of their royalty calculation mechanisms, their purpose is the same: Our Report In , at the request of Senator Orrin Hatch, Chairman of the Senate Judiciary Committee, the Copyright Office prepared an extensive report analyzing compulsory licensing of television broadcast programming. Although the report focused principally on cable and satellite retransmissions, we did consider the advisability of a statutory licensing regime for Internet retransmissions of both radio and television broadcast stations. We solicited comment from the public on the issue, including public hearings at which copyright owners,

broadcasters, and certain webcasting pioneers testified. We concluded, for several reasons, that a compulsory license specifically designed for the Internet was not appropriate. Unrestricted retransmission of copyrighted works could seriously compromise both the value and integrity of those works. Second, the Office questioned whether retransmission of a broadcast signal over the Internet involved solely the performance right, and in fact did not implicate the reproduction right as well. Unlike real-time cable or satellite retransmissions, Internet retransmissions require the making of temporary copies within the computer systems delivering the retransmissions, which allow the audio or video programming to appear to be played in real time to the end user. A compulsory license for Internet retransmissions would, consequently, require abrogation of not one but two exclusive rights granted under section of the Copyright Act: Finally, because Internet retransmissions were still in their infancy, the Office determined that it was premature to consider a statutory licensing regime for broadcast retransmissions. The Office also cited a Federal Communications Commission paper advocating the same wait-and-see, anti-regulatory approach. The Internet and Communications Policy March Developments Since the Report Following our Report, and as Congress worked on legislation to reauthorize the satellite compulsory license, compulsory licensing for Internet retransmissions received little attention. Toward the end of the conference, an amendment was made to the satellite license reauthorization bill to clarify that the section cable compulsory license did not apply to broadcast retransmissions via the Internet. Nonetheless, several Internet companies challenged the amendment as taking away their ability to use the cable compulsory license for new Internet retransmission activities they might soon commence. When it became clear that these objections might halt passage of the Satellite Home Viewer Improvement Act, I wrote a letter to you, Mr. Chairman, and to Mr. Berman, expressing our view that the proposed amendment was indeed a clarification, and not a change, of existing law. I find this assertion to be without merit. The section license, created 23 years ago in the Copyright Act of , was tailored to a heavily-regulated industry subject to requirements such as must-carry, programming exclusivity, and signal quota rules--issues that have also arisen in the context of the satellite compulsory license. Congress has properly concluded that the Internet should be largely free of regulation, but the lack of such regulation makes the Internet a poor candidate for a compulsory license that depends so heavily on such restrictions. I believe that the section license does not and should not apply to Internet transmissions. Because of the inability to resolve this issue in the remaining days of the last session of Congress, the amendment was removed before the legislation was enacted. Our view on this matter has not changed: The Copyright Office has long been a critic of compulsory licensing for broadcast retransmissions. In addition, we believe that a compulsory license for Internet retransmissions of television broadcast signals is not warranted, and such activity is not comparable to retransmissions via cable and satellite. Opposition to the cable compulsory license, and calls for its repeal, began not long after its enactment. In , the Office recommended to this Subcommittee that the cable license be abolished, stating: The general principle of the copyright law is that copyright owners are entitled to receive fair compensation for the public performance of their works, especially in the case of performances for profit. Cable systems perform copyrighted works for profit when they make secondary transmissions of such works. Copyright owners will be more confidently assured of rightful compensation if that compensation is determined by contract and the market rather than by compulsory license. In the last five years, the cable industry has progressed from an infant industry to a vigorous, economically stable industry. Cable no longer needs the protective support of the compulsory license. A compulsory license mechanism is in derogation of the rights of authors and copyright owners. It should be utilized only if compelling reasons support its existence. Those reasons may have existed in They no longer do. In , the Federal Communications Commission issued a report arguing that the cable license undervalued broadcast programs and should be repealed in favor of marketplace negotiations. Report and Order in Docket No. Nevertheless, shortly before issuance of that report, Congress added to the stable of compulsory licenses by passing the Satellite Home Viewer Act of , creating the section license for satellite retransmission of broadcast signals. With each renewal of the satellite license, in and , the Office has been asked by Congress to analyze the cable and satellite licenses, and each time the Office has questioned whether they should continue to exist. At the same time, we recognized the economic and political considerations surrounding the retention of the cable license and the extension of the satellite license. Although the economic

reasons for enacting the cable compulsory license have largely disappeared, as the Register recognized in , the permanence of that license, and the expectations that it has created both for copyright owners and users, makes elimination of the cable license difficult. The permanence of the cable license directly affects the continued reauthorization of the satellite license. Congressional concern for competition in the video programming marketplace raises the likelihood that the satellite license will continue to be renewed. Moreover, we recommended in our compulsory license Report that the satellite license remain in existence for as long as the cable license continues. Although we still firmly believe that the cable and satellite licenses ultimately should yield to a regime of exclusive rights and the free marketplace, we see a fundamental difference between Internet retransmissions and retransmissions via cable and satellite, a difference that I believe makes compulsory licensing for the Internet inadvisable. That difference is in the nature of the delivery platform for the retransmissions. Both cable and satellite provide a means of delivering broadcast signals that copyright owners cannot practicably do themselves. Copyright owners license broadcasters to perform their works via over-the-air broadcasting, which has certain important limitations. There are also distance limitations to over-the-air broadcast signals that restrict how far a signal will travel. Cable eliminates these limitations by being a closed path transmission service--a wire--that not only allows clear receipt of nearby broadcast stations, but also allows receipt of stations far beyond the reach of any over-the-air signal. The same is true with satellite, which can deliver broadcast programming to subscribers who are not capable of receiving over-the-air broadcasting, and cannot receive a quality picture by other means. By building multi-billion dollar delivery systems, cable and satellite deliver broadcast programming in ways that the copyright owners of those programs and the broadcasters cannot. This is not true, however, for the Internet. Parties that wish to make use of the Internet to retransmit broadcast programming do not have to build the delivery platform; it already exists. The technology is readily available and is not particularly expensive. Copyright owners of broadcast programming do not need to turn to someone else to place their content on the Internet; they can do it themselves. In fact, certain television broadcasters have already begun to place portions of their signals on the Internet, demonstrating that there is no need for a third-party packager to do it for them. See, Hearings Before the Subcomm. Or, copyright owners can freely decide to license others to transmit their programming over the Internet. But it should be their choice. Additionally, although Internet transmissions of television broadcast signals presumably would be "streamed" using technology intended to prevent the making of copies of broadcast programs, apparently it is all too easy for recipients of such transmissions to find ways to circumvent those measures and download perfect digital copies, which then could be disseminated without limit online. The resulting harm to copyright owners in a global market could be irreparable. Although this risk also exists when copyright owners stream their own programming on the Internet, in such cases they are voluntarily assuming that risk. Compulsory licensing permitting third parties to stream television programming gives the copyright owner no choice in the matter. Because the Internet is available to copyright owners, unlike the delivery platforms for cable and satellite, and because of the potential of a devastating effect, we see no reason to create a compulsory license giving third parties permission to retransmit broadcast signals. Copyright owners should be allowed to determine when and under what circumstances they wish to make broadcast programming available over the Internet without concern that a third-party packager will make these decisions for them under the auspices of a government-mandated compulsory license. In sum, retransmission of broadcast signals over the Internet is very different from retransmission by cable operators and satellite providers. The free marketplace must be allowed to develop and operate. Copyright owners must be able to decide when, and under what circumstances, broadcast programming will be retransmitted via the Internet. Last year, during the House and Senate conference on the Satellite Home Viewer Improvement Act, the matter of delivery of local broadcast stations in smaller, rural markets across the country received great attention. The issue was raised when certain satellite carriers indicated that they would only provide local-into-local retransmissions of broadcast stations for approximately the top 70 television markets in the United States. This year, both the House and the Senate passed loan guarantee legislation to enable construction of delivery platforms to bring local retransmissions of broadcast stations to all television markets. Some have suggested that rather than encourage the construction of new delivery platforms for local broadcast

signals, the government should authorize retransmission of local signals on the Internet. We think that this is not a good idea, for the following reasons. Our principal concern is the extent to which Internet retransmissions of broadcast signals can be controlled geographically. The Internet is a worldwide system with the capability of transmitting, or retransmitting, copyrighted works to hundreds of millions of viewers within seconds. If a compulsory license were created for retransmission of local broadcast signals, it is unclear how the retransmission of those signals could be limited to their local markets.

Chapter 5 : THE DIFFERENT TYPES OF BROADCAST PROGRAMMES | StripesArticles

There are different ways satellite subscribers can get television broadcast channels. Your ability to receive a particular station depends on several factors that are governed by legislation enacted by Congress and implemented by the Federal Communications Commission.

It has over owned-and-operated and affiliate stations, almost all of which air local newscasts. The network has over owned-and-operated and affiliate stations, almost all of which air local newscasts. After a half-century of up and down success, the studio now by renamed 21st Century Fox with Australian and later British and American newspaper chain mogul Rupert Murdoch who had bought into the studio in Fox airs first-run programming and sports seven days a week, programming two hours each night in primetime three hours on Sundays , along with political talk program Fox News Sunday on Sunday mornings and the optional infomercial block Weekend Marketplace on Saturday mornings. Fox also allows affiliates the option to air the Xploration Station block on Saturday mornings in place of Weekend Marketplace. It has nearly owned-and-operated and affiliate stations, almost all of which air local newscasts, with some producing newscasts in-house and others airing newscasts produced by a local affiliate of another major network. It maintains approximately owned-and-operated and affiliate stations in the top television markets; it also has approximately 90 additional cable-only and digital subchannel affiliations in smaller TV markets through a fully programmed feed known as The CW Plus. Some CW affiliates air local newscasts, most of which are produced by another station in the market though ten of its affiliates most of which are owned by Tribune Broadcasting produce local newscasts in-house. The network launched in September with a format of English-language telenovelas , but gradually switched to mainly low-budget programming by the end of its first year. Since it converted from a TV network into a programming service in , MyNetworkTV fills its two-hour primetime schedule on Monday through Fridays with reruns of drama series that originated on other broadcast and cable networks. Independent Television from to is a mid-sized network owned by Ion Media Networks ; it airs off-network repeats of recent television series and select English-language imported programming, as well as feature films for eighteen hours per day. Ion is the largest English-language network that is wholly responsible for handling programming on behalf of its affiliates, some of which run limited locally produced public affairs and religious programming. It has around 70 owned-and-operated and affiliate stations, the majority of which are owned by parent Ion Media Networks through its TV stations group, Ion Media Television ; Ion is available in markets without an over-the-air OTA affiliate via a national feed that is distributed to cable and satellite providers. As Pax TV and i, it aired several hours a week of original programming in primetime often produced in conjunction with NBC. The network maintains over affiliates mainly through digital subchannel affiliations, with a small number of stations carrying it as a primary network affiliation , making it the most widely distributed multicast network and the seventh-largest commercial broadcast network in the U. The network primarily carries feature films from the libraries of MGM and select other film studios such as Paramount Pictures , Universal Pictures and Sony Pictures Entertainment , as well as limited amount of TV series from the s to the s. The network maintains over affiliate stations primarily on digital subchannels, with a small number of stations carrying the network as a primary network affiliation , making This TV the eighth-largest commercial broadcast network in the U. Antenna TV â€” Antenna TV is a digital multicast network owned by Tribune Broadcasting; launched on January 1, , the network carries classic series from the s to the s sourced from the programming libraries of Sony Pictures Television , NBCUniversal Television Distribution and 20th Television as well as other distributors; the network also carries a limited amount of feature films. The network maintains approximately 95 affiliates nearly all of which carry the network on digital subchannels. Its programming is aimed at African Americans between the ages of 25 and 54, featuring a mix of acquired sitcoms, game shows, talk shows, original programs, and feature films. Bounce TV maintains affiliations with approximately 45 stations the vast majority of which are subchannel-only affiliations , primarily in markets with sizeable African-American populations. GetTV â€” GetTV is a digital multicast network owned by Sony Pictures Entertainment ;

launched on February 13, , the network focuses on classic theatrically released films from the s to the s sourced mainly from Sony Pictures library. Most are broadcast in the aspect ratio to which they were originally produced. The network maintains subchannel-only affiliations with approximately 64 affiliates, along with a bulk carriage agreement with their Sony sister networks on Dish Network. Escape â€” Escape is a digital multicast network owned by Katz Broadcasting; launched on August 8, and natively transmitted in the Escape maintains subchannel-only affiliations with approximately 35 affiliates. Grit â€” Grit is a digital multicast network owned by Katz Broadcasting; launched on August 8, and natively transmitted in the Grit maintains subchannel-only affiliations with around 45 stations. The network features national and regional weather forecasts and analysis. The network maintains subchannel-only affiliations with approximately 35 stations; WeatherNation is also available on select cable and satellite providers, as well as via streaming on computers, mobile devices and Smart TVs. TBD â€” TBD is a digital multicast network owned by Sinclair Broadcast Group ; launched on February 13, , the network primarily carries various web-originated films, scripted and unscripted series, showcase programming, and featurettes on a wide range of topical and themed categories including, but not limited to, science, fashion, lifestyle, travel, music, comedy, gaming, eSports , and viral content. Some traditional full-length films and documentaries also air on the network. Decades â€” Decades is a digital multicast network owned by a joint venture between CBS Corporation and Weigel Broadcasting ; launched officially on May 25, after a soft launch on January 16, the network carries classic television sitcoms and drama series from the s to the s, feature films from the same period, and historical news and documentary programming, most of which is sourced from the CBS Television Distribution library. Buzzr maintains affiliations with 51 stations most of which carry the network as a subchannel-only affiliation. Retro Television Network â€” Retro Television Network branded as "Retro TV" is a digital multicast network owned by Luken Communications ; launched in September as the first multicast network to rely on older acquired programs, the network carries a mix of classic series from the s to the s including some public domain programming , along with recent imported series and feature films. Retro Television Network maintains affiliations with approximately 85 stations most of which carry the network as a subchannel-only affiliation, and are mostly owned by parent Luken Communications. YouToo America â€” A successor to Channel America and formerly named America One , YouToo America is a network featuring general entertainment programming which is wholly scheduled by the network for its affiliates , with a heavy emphasis on primetime sports programming and events; it maintains affiliations with approximately sixty stations. America One merged with Youtoo TV in the spring of , a cable service which dates back to as a network with multiple names, formats and owners, including the Nostalgia Channel and American Life Network. Additionally, several of the cable-oriented theme channels e. Nomenclatures for commercial networks[edit] Nicknames referring to the major American networks most established by the industry publication Variety as "slanguage" are as follows: Frog DuMont Television Network defunct: The network airs a mix of telenovelas , news and variety programming either produced by the network or sourced primarily from Televisa , as well as soccer events and occasional Mexican-imported feature films. Since the mids, Univision has ranked as the fifth highest-rated commercial network overall on average, currently placing ahead of English language competitor The CW. Most Telemundo stations air local newscasts, primarily aired in evening timeslots, although some affiliates also produce public affairs programming. Telemundo is available in markets without an over-the-air affiliate via a national feed east and west channels that is distributed to cable and satellite providers. Estrella TV â€” Estrella TV is a general entertainment network owned by Liberman Broadcasting ; it airs mainly original variety programming, as well as general and entertainment news programming, limited scripted programming and imported Mexican feature films. The network was launched in , featuring programming originally produced for the Liberman-owned Spanish language independent stations that formed the nucleus of the network. Estrella TV maintains nearly 35 owned-and-operated and affiliate stations most of which are owned by Liberman or carry the network as a subchannel-only affiliation , and is the fifth-largest commercial Spanish-language network; it is also available nationally on select cable providers.

Chapter 6 : Radio and Television Broadcast Programming Associate in Science | Miami Dade College

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television broadcasting, programming and While the television set and the radio receiver are considered to be "hardware," programming is the essential "software" that actually tempts people to use these devices.

Chapter 8 : calendrierdelascience.com - Human Validation

While over the air broadcast TV also uses digital compression, there are far less channels in the broadcast TV signal compared to cable TV. As a result, less data is lost, and the picture looks clean and sharp by comparison.

Chapter 9 : TitanTV – Free Local TV Listings, Program Schedule, Show and Episode

ABC to Air Show Launched Via Facebook on Broadcast 'More in Common' drew 10M video views. By Jon Lafayette. Nov 2, programming had to be a half-hour in length. By B&C Staff. Oct