

Planet TV: Introduction (pgs.1-17)

7. From what utopian faith did Marshall McLuhan's vision of uniting the world into a global village emerge?

8. What fundamental problem in international communication research was pointed out following the publication of the MacBride Report?

9. What does focusing solely on the political and economic workings of the media industries fail to recognize?

10. What is the "integration model" of television studies?

Chapter 1: The Rise of the Global Media (pgs.21-39)

11. What media industry is the least integrated into the global media system, and why?

12. What was the first significant form of global media?

13. What is the core operational idea behind the "free flow" principle of UNESCO?

14. What did satellites make possible via television?

15. What was the promise and what was the threat of satellites for Third World nations?

16. Why did the western establishment reject NWICO?

17. What broader change in U.S and western politics did the withdrawal from UNESCO reflect?

Chapter 3: Who We Are, Who We Are Not (pgs.53-73)

18. What type of broadcasting systems did the vast majority of European countries install during the early years of radio broadcasting (1920s and 1930s)?

19. During the debate over British broadcasting, what did the term “American chaos” come to stand for?

20. In contrast to the American broadcast system of “low, vulgar, sentimental, crude tastes”, how did the BBC come to see itself in the 1930s?

21. An unwillingness to cater to the interests of the listening public and the insistence on the goal of uplifting and improving it have produced what feature of British broadcasting which stands in great contrast to the American experience?

22. Commercialized media primarily empower who?

Chapter 4: *Our World*, Satellite Televisuality, and the Fantasy of Global Presence (pgs.74-93)

23. What was the defining stylistic feature satellite broadcasts of the 1960s exploited, and how was it articulate?

24. What do metaphors like “room-sized world” or “global village” conceal?

25. What four practices emerged from *Our World* that continue to be an ongoing mode of global television production?

26. The “dark area” of *Our World*'s global map which contained Second and Third World nations, was a reminder that “development” and “modernization” relied on what?

27. If, as the author suggests, broadcasters' early uses of satellites were far from global, what did these programs reassert?