Chapter 38 of the Society of Broadcast Engineers
SBE
EL PASO - LAS CRUCES - JUAREZ

FEBRUARY 2020

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# NEWS

# BROADCASTING 2

## *Methods*

Historically, there have been several methods used for broadcasting electronic media audio and video to the general public:

***Telephone* broadcasting** (1881–1932): the earliest form of electronic broadcasting (not counting data services offered by stock telegraph companies from 1867, if ticker-tapes are excluded from the definition). Telephone broadcasting began with the advent of Théâtrophone ("Theatre Phone") systems, which were telephone-based distribution systems allowing subscribers to listen to live opera and theatre performances over telephone lines, created by French inventor Clément Ader in 1881. Telephone broadcasting also grew to include telephone newspaper services for news and entertainment programming which were introduced in the 1890s, primarily located in large European cities. These telephonebased subscription services were the first examples of electrical/electronic broadcasting and offered a wide variety of programming

***Radio broadcasting*** (experimentally from 1906, commercially from 1920); audio signals sent through the air as radio waves from a transmitter, picked up by an antenna and sent to a receiver. Radio stations can be linked in radio networks to broadcast common radio programs, either in broadcast syndication, simulcast or subchannels.

***Television* broadcasting** (telecast), experimentally from 1925, commercially from the 1930s: an extension of radio to include video signals.

***Cable radio*** (also called "cable FM", from 1928) and cable television (from 1932): both via coaxial cable, originally serving principally as transmission media for programming produced at either radio or television stations, but later expanding into a broad universe of cable-originated channels.

***Direct-broadcast satellite*** (DBS) (from c. 1974) and satellite radio (from c. 1990): meant for direct-to-home broadcast programming (as opposed to studio network uplinks and downlinks), provides a mix of traditional radio or television broadcast programming, or both, with dedicated satellite radio programming. (See also: Satellite television)

**From Wikipedia the free encyclopedia**

***Webcasting*** of video/television (from c. 1993) and audio/radio (from c. 1994) streams: offers a mix of traditional radio and television station broadcast programming with dedicated Internet radio and Internet television.

## *Economic models*

There are several means of providing financial support for continuous broadcasting:

-Commercial broadcasting: for-profit, usually privately owned stations, channels, networks, or services providing programming to the public, supported by the sale of air time to advertisers for radio or television advertisements during or in breaks between programs, often in combination with cable or pay cable subscription fees.
- Public broadcasting: usually non-profit, publicly owned stations or networks supported by license fees, government funds, grants from foundations, corporate underwriting, audience memberships, contributions or a combination of these.
-Community broadcasting: a form of mass media in which a television station, or a radio station, is owned, operated or programmed, by a community group to provide programs of local interest known as local programming. Community stations are most commonly operated by non-profit groups or cooperatives; however, in some cases they may be operated by a local college or university, a cable company or a municipal government.

Broadcasters may rely on a combination of these business models. For example, in the United States, National Public Radio (NPR) and the Public Broadcasting Service (PBS, television) supplement public membership subscriptions and grants with funding from the Corporation for Public Broadcasting (CPB), which is allocated bi-annually by Congress. US public broadcasting corporate and charitable grants are generally given in consideration of underwriting spots which differ from commercial advertisements in that they are governed by specific FCC restrictions, which prohibit the advocacy of a product or a "call to action".

KTSM-TV

KVIA-TV

KRWG-TV

KBNA-AM/FM & KAMA-AM

KHEY-AM/FM, KPRR-FM & KTSM-AM/FM

KLAQ-FM, KISS-FM & KROD-AM

KPAS-FM-
ALGIE A. FELDER CSBE

KINT98.COM
INTERNET RADIO NETWORK

BURST COMMUNICATIONS INC.- KIRK BASEFSKY

JOHN LACKNESS

ENTRAVISION COMMUNICATIONS

SCMS, INC.-

ABS ADVANCED BROADCAST SERVICES, LLC

KSCE-TV

RF Specialties of Texas
Dan Sessler.

KCOS-TV

KELP-AM
ARNOLD McClatchy.

MARSAND,INC.

Ho Tah Say. LLC

## *Recorded and live forms*

The first regular television broadcasts started in 1937. Broadcasts can be classified as "recorded" or "live". The former allows correcting errors, and removing superfluous or undesired material, rearranging it, applying slow-motion and repetitions, and other techniques to enhance the program. However, some live events like sports television can include some of the aspects including slow-motion clips of important goals/hits, etc., in between the live television telecast. American radio-network broadcasters habitually forbade prerecorded broadcasts in the 1930s and 1940s requiring radio programs played for the Eastern and Central time zones to be repeated three hours later for the Pacific time zone (See: Effects of time on North American broadcasting). This restriction was dropped for special occasions, as in the case of the German dirigible airship *Hindenburg* disaster at Lakehurst, New Jersey, in 1937. During World War II, prerecorded broadcasts from war correspondents were allowed on U.S. radio. In addition, American radio programs were recorded for playback by Armed Forces Radio radio stations around the world.

A disadvantage of recording first is that the public may know the outcome of an event from another source, which may be a "spoiler". In addition, prerecording prevents live radio announcers from deviating from an officially approved script, as occurred with propaganda broadcasts from Germany in the 1940s and with Radio Moscow in the 1980s. Many events are advertised as being live, although they are often "recorded live" (sometimes called "live-to-tape"). This is particularly true of performances of musical artists on radio when they visit for an in-studio concert performance. Similar situations have occurred in television production ("*The Cosby Show* is recorded in front of a live television studio audience") and news broadcasting.

A broadcast may be distributed through several physical means. If coming directly from the radio studio at a single station or television station, it is simply sent through the studio/transmitter link to the transmitter and hence from the television antenna located on the radio masts and owers out to the world. Programming may also come through a communications satellite, played either live or recorded for later transmission. Networks of stations may simulcast the same programming at the same time, originally via microwave link, now usually by satellite. Distribution to stations or networks may also be through physical media, such as magnetic tape,

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SCHOLARSHIP COMMITTEE:
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WEB SITE COMMITTEE:
Norbert Miles

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EAS CHAIRMAN:
David Halperin

EXECUTIVE COMMITTEE:
Antonio Castro
Bruno Cruz
Walter Hanthorn

EL PASO, TX SBE CHAPTER 38 MEETING MINUTE

DATE 1/14/2020 LOCATION: KFOX/KDBC STUDIOS

***MEETING CALLED TO ORDER***: 13:25 PM, BY ANTONIO CASTRO. THERE WERE 16 (SIXTEEN) ATTENDANTS.

***REPORT OF THE SECRETARY***: MINUTES IN THE JANUARY NEWS-LETTER. ACCEPTED BY MARIO JIMENEZ , SECONDED BY JULIAN AKLE.

***REPORT OF THE TREASURER***: $ 2,586.65 IN THE BANK , ACCEPTED BY DAVID HALPERIN, SECONDED BY EMMANUEL GUTIERREZ.

***REPORT OF THE CERTIFICATION COMMITTEE:*** NO REPORT

***REPORT OF THE MEMBERSHIP COMMITTEE:*** NO REPORT.

***REPORT OF THE FREQUENCY COORDINATOR COMMITTEE:*** NO REPORT

***REPORT OF THE SCHOLARSHIP COMMITTEE:*** TO REVIEW FOR 2020.

***REPORT OF THE WEBSITE COMMITTEE:*** 2883 LAST MONTH, NOW 2953= 70 HITS.

***REPORT OF THE EAS CHAIRMAN***: NEW MEXICO AND TEXAS MONTHLY TEST WERE FINE.

***REPORT OF THE PROGRAM COMMITTEE:*** INVITED TEE THOMAS FROM ANYWAVE COMMUNICATIONS TO HAVE A PRESENTATION FOR FEBRUARY 2020

***UNFINISHED BUSINESS***: NONE.

***NEW BUSINESS OR ANY ITEMS FOR THE CHAPTER INTEREST:*** RESERVED FOR MAY 29, 2020 THE ENNES WORKSHOP
.

***OTHER:*** NONE.

***NEXT MEETING DATE AND LOCATION***: FEBRUARY 11, 2020 , RIO CHINA BUFFET, 11:45 A.M.

***MEETING ADJOURNED:*** AT 13:40 PM.

**THIS IS THE TIME OF THE YEAR FOR RENEWING YOUR MEMBERSHIP, SO BRING YOUR $UPPORT !!**

# JANUARY PROGRAM

FOR JANUARY 2020, WE HAD OUR REGULAR CHAPTER MEETING IN THE KFOX/KDBX PLACE, AND THIS TIME OUR PRESENTER WAS ***MICHAEL GUTHRIE*** INTRODUCED BY ***JIYON HAHN ,*** BOTH FROM OUR SPONSOR ***"HARMONICS"***, WITH THE TOPIC: ATSC 3.0 ADVANCED FEATURES IMPLEMENTATION.

THE TACOS FROM "TACO-TOTE" WERE JUST DELICIOUS.

FOR FEBRUARY, WE ARE GOING TO HAVE OUR CHAPTER MEETING ALONG WITH THE PRESENTATION OF "ANYWAVE COMMUNICATIONS TECH-NOLOGY". ***TEE THOMAS*** IS BRINGING A HANDS ON TRANSMITTER TO DEMO WITH SPECTRUM ANALIZER.

GET YOUR CHOP STIKS READY !!!

WHEN: TUESDAY FEBRUARY 11, 2020.

PLACE: RIO CHINA BUFFET, SUNLAND PARK.
TIME: 11:45 A.M.

TRY TO MAKE IT, IT IS PURE EDUCATION !!

compact disc (CD), DVD, and sometimes other formats. Usually these are included in another broadcast, such as when electronic news gathering (ENG) returns a story to the station for inclusion on a news programme.

The final leg of broadcast distribution is how the signal gets to the listener or viewer. It may come over the air as with a radio station or television station to an antenna and radio receiver, or may come through cable television [10] or cable radio (or "wireless cable") via the station or directly from a network. The Internet may also bring either internet radio or streaming media television to the recipient, especially with multicasting allowing the signal and bandwidth to be shared. The term "broadcast network" is often used to distinguish networks that broadcast an over-the-air television signals that can be received using a tuner (television) inside a television set with a television antenna from so-called networks that are broadcast only via cable television (cablecast) or satellite television that uses a dish antenna. The term "broadcast television" can refer to the television programs of such networks.

# Social impact

The sequencing of content in a broadcast is called a schedule. As with all technological endeavors, a number of technical terms and slang have developed. A list of these terms can be found at List of broadcasting terms. [11] Television and radio programs are distributed through radio broadcasting or cable, often both simultaneously. By coding signals and having a cable converter box with decoding equipment in homes, the latter also enables subscription-based channels, pay-tv and pay-per-view services. In his essay, John Durham Peters wrote that communication is a tool used for dissemination. Durham stated, "Dissemination is a lens—sometimes a usefully distorting one—that helps us tackle basic issues such as interaction, presence, and space and time...on the agenda of any future communication theory in general" (Durham, 211).[2] Dissemination focuses on the message being relayed from one main source to one large audience without the exchange of dialogue in between. It is possible for the message to be changed or corrupted by government officials once the main source releases it. There is no way to predetermine how the larger population or audience will absorb the message. They can choose to listen, analyze, or simply ignore it. Dissemination in communication is widely used in the world of broadcasting.

Broadcasting focuses on getting a message out and it is up to the general public to do what they wish with it. Durham also states that broadcasting is used to address an open-ended destination (Durham, 212). There are many forms of broadcasting, but they all aim to distribute a signal that will reach the target audience. Broadcasters typically arrange audiences into entire assemblies (Durham, 213). In terms of media broadcasting, a radio show can gather a large number of followers who tune in every day to specifically listen to that specific disc jockey. The disc jockey follows the script for his or her radio show and just talks into the microphone.[2] He or she does not expect immediate feedback from any listeners. The message is broadcast across airwaves throughout the community, but there the listeners cannot always respond immediately, especially since many radio shows are recorded prior to the actual air time.