考 試 科 目	英文	所 別	傳播學院碩士在職專班	考 試 時 間	3 月 15 日 星期六	第 三 節

1.　**What is the abstract of the following article (in Chinese, 20%）?　How will the Internet change your job and the industry you work in the next ten years (in English, 30%)?**

An extract from **Hollywood and the internet**, From *The Economist*，Feb 21st 2008

IN 1948, when only one in ten Americans had seen a TV, *Time* magazine sized up the new medium. Its quiz shows, cooking lessons and vaudeville were perfectly watchable, it said, but the films were awful. "The ancient cabbages that are rolled across the telescreen every night are Hollywood's curse on the upstart industry," it wrote. "Televiewers, sick of hoary Hoot Gibson oaters and antique spook comedies, wonder when, if ever, they will see fresh, first-class Hollywood films."

Sixty years have not done much to alter Tinseltown's instincts. As it prepares for its 80th Academy Awards this weekend, Hollywood is facing another new medium—the internet. Instead of using the web to get films to people, studios are still in the cabbage-rolling business: they use the web mostly as a medium to show dross, and just a handful of decent films. Yet, if the studios hope that by ignoring the web, Tinseltown can put off change, they are surely wrong. Hollywood needs to confront the web—by embracing it.

TO SEE what the future of film distribution might look like, go to a website called ZML.com. It offers 1,700 films for download to personal computers, iPods or other hand-held devices, or to burn to DVD. It is inviting and easy to use, with detailed descriptions of each movie, editors' picks, customer reviews and screen stills. And the prices are reasonable: "Atonement", for instance, costs $2.99.

There is one small catch: ZML.com is a pirate site. Hollywood's movie studios, which are used to dealing with scruffier crews like Pirate Bay, a Swedish outfit, are aghast at how professional the newcomer is. "It looks like a fabulous legal website," says one studio executive.

The existence of ZML.com illustrates why Hollywood is in two minds about the web. On the one hand, the internet has brought a potent threat: pirates are plundering films and carrying off booty that rightfully belongs to the studios. Online piracy costs Hollywood less than the physical variety, ripping off DVDs, but the gap is closing. "We are more concerned about internet piracy than physical piracy, because controlling it is harder," says Ron Wheeler, head of anti-piracy efforts at Fox Entertainment Group. Some in Hollywood believe that internet theft could even be the death of America's film industry.

備 考	試 題 隨 卷 繳 交

命 題 委 員 ：　　　　　　　　　　　　　　　（簽章） 97 年 3 月 7 日

考 試 科 目	英文	所 別	傳播學院碩士 在職專班	考 試 時 間	3 月 15 日 星期六	第 三 節

On the other hand, the internet offers Hollywood a great opportunity—which it has so far been slow to exploit. There is every reason to think that people will want online access to films, just as they do for music, newspapers, television and radio. ZML.com is proving that people will pay to download films to see at home when it suits them. And once people can buy or rent films on demand, the chances are that they will watch more of them.

Hollywood's dealings with the consumer-gadget companies also betray its habitual caution. The studios fear that Apple could become the Wal-Mart of the internet—a giant with power to push them around, continually pressing prices down. Maintaining pricing online is a particular worry. "People think that if it's online it should be free," says one studio head. One answer to pricing pressure online, though not a complete one, would be to experiment with putting advertisements around films. Last year Paramount gave a selection of films to a service called Joost that streams them free, supported by advertising. Movies are doing very well on the service, says Mr Lesinski. Paramount plans to conduct more online experiments in 2008, he says. The lion's share of its library and all its new releases will be on the internet within a year or two.

Creatively, too, Hollywood is harnessing the internet. Studios are using it to find global pockets of interest. "If there's 1M people around the world who are interested in ice-fishing," says Jeremy Zimmer, co-founder of United Talent Agency, "we can make a movie for them." Studios are using their customers' opinions to shape their films. "Snakes on a Plane", for instance, started off in development as a horror film. As the project got attention online its maker, New Line Cinema, listened, and changed the plot to be more comic in tone. Blowtorch, a young media company making video content for 18- to 24-year-olds, is pushing this further. It will allow audiences to influence its movies via the web. They will be invited to vote on elements of a film's soundtrack, an actor's wardrobe, or even character development.

2.   **What are the main points that the following article is trying to make（in Chinese, 20%）? Can you use the LC4MP model to illustrate an effective video advertising for 3.5G cellular phone (in English, 30%)?**

(An extract from Lang, A. (2006). Using the Limited Capacity Model of Motivated Mediated Message Processing to Design Effective Cancer Communication Messages. *Journal of Communication*, 56, pp.57–80.)

備	考試 題 隨 卷 繳 交
命 題 委 員 ：	（簽章）97 年 3 月 7 日

考 試 科 目	英文	所 別	傳播學院碩士在職專班	考 試 時 間	3月15日 星期六	第 三 節

The limited capacity model of motivated mediated messages (LC4MP)

This model has five major assumptions—the first about the nature of cognition, the second about the nature of motivation, the third about the nature of media, the fourth about the nature of time, and the fifth about the nature of communication. First, people are assumed to be limited capacity information processors (Basil, 1994; Schneider, Dumais, & Shiffrin, 1984; Shiffrin & Schneider, 1977). They have only a limited number of cognitive resources to expend on the tasks of perceiving, encoding, understanding, and remembering the world they live in. When there are insufficient resources available, processing suffers. Second, people have two underlying motivational systems, the appetitive (or approach) system and the aversive (or avoidance) system (Bradley, 1994; Cacioppo & Gardner, 1999; P. J. Lang, Bradley, & Cuthbert, 1997). These systems activate automatically in response to motivationally relevant stimuli in the environment and influence ongoing cognitive processing. Third, media are made up of variably redundant streams of information presented through multiple sensory channels (eyes, ears, touch) and formats (words, text, still pictures, moving pictures, etc.; Reeves, Thorson, & Schleuder, 1986; Reeves et al., 1985; Thorson, Reeves, & Schleuder, 1986). Fourth, all human behavior occurs over time and is constantly changing from one second to the next. Human behavior, and therefore human cognition, is a dynamic process (Thelen & Smith, 1994). Fifth, communication is the overtime interaction between the human motivated information processing system and the communication message (S. Geiger & Reeves, 1993; A. Lang, 2000; Rafaeli, 1988). This interaction is continuous and truly interactive. Aspects of the message influence the motivational and cognitive systems and aspects of those systems influence how the message is perceived, encoded, stored, and eventually retrieved. In other words, communication is a continuous, interactive, dynamic, embodied process all of which must be taken into account when designing effective messages about anything.

According to LC4MP, processing messages involves three major subprocesses: encoding, storage, and retrieval. These subprocesses occur constantly, continuously, and simultaneously. Encoding is the act of creating a mental representation of a stimulus. It is the process of selecting information from the environment for further processing. Encoding is not a veridical process. People do not make exact copies of the world in their heads. Rather, they automatically (and unconsciously) select the important aspects of a message and encode them. Information that is not encoded is lost. A major area of importance in LC4MP is understanding how to design messages to insure that important parts of a message are encoded. Processing resources must be allocated to a piece of information in order for it to be encoded. Resources can be allocated as a result of automatic or controlled processing mechanisms (A. Lang, Potter, & Bolls,

備 考	試 題 隨 卷 繳 交

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　　　　　　　　3.試題由郵寄遞者請以掛號寄出，以免遺失而示慎重。

考 試 科 目	英文	所 別	傳播學院碩士在職專班	考 試 時 間	3月15日 星期六	第 三 節

1999; Schneider, Dumais, & Shiffrin, 1984; Wickens, 1984). Controlled allocation is related to a person's ongoing goals and interests. On the other hand, many aspects of the environment automatically elicit the allocation of resources. One way this is done is through the elicitation of an orienting response.

An orienting response is an automatic attention response, sometimes called the ''What is it?'' response, which is elicited by novel and signal stimuli in the environment (Graham, 1979). Novel stimuli are things that represent a change in the environment. They are things that are new to this particular environment—not new in general. Therefore, a person walking into a room, a sudden noise, or a sudden change in the light level would all elicit an orienting response. Orienting responses are also elicited by signal stimuli, that is, stimuli that a person has learned signal important information. These include things such as your name. Novel stimuli are the same for all people; signal stimuli differ for different individuals.

Another type of stimulus to which resources are automatically allocated is motivationally relevant stimuli (A. Lang, Bradley, & Sparks, 2004; A. Lang, Newhagen, & Reeves, 1996; A. Lang, Sparks, Bradley, Lee, & Wang, 2004; P. J. Lang, Bradley, & Cuthbert, 1990). These are stimuli that are related to survival. The appetitive motivational system evolved to help the organism get food and mates in order to ensure the survival of both the individual and the species. The aversive motivational system evolved to protect the individual from danger. Primary motivational stimuli include sex, food, and danger. Like novel stimuli, primary motivational stimuli are the same for everyone. However, individuals also learn that certain stimuli signal positive or negative consequences; therefore, stimuli can take on motivational relevance through learning (like Pavlov's dogs salivating to the dinner bell), and these stimuli will often vary from individual to individual.

The second major subprocess in LC4MP is storage. Storage is conceived of as the linking of recently encoded information to previously stored information (Baddeley, 1990; Bradley, 1994; Christianson, 1992; Zechmeister & Nyberg, 1982). New and old information are linked when they are concurrently activated. Thus, once new information is encoded or old information is retrieved, an active mental representation exists. Being active simultaneously forges the link. In general, the more links a new piece of information has to old information, the better it is stored. Thus, in order for information to become part of an individual's long-term memory, it must be encoded and it must be linked to already stored information. Although something must be encoded in order to be stored, many things that are encoded are only poorly stored, because few resources are allocated to storage. Thus, encoding does not necessarily predict storage (A. Lang, Bolls, Potter, & Kawahara, 1999a). LC4MP argues that motivational relevance

leads to the automatic allocation of resources to storage. Storage, in LC4MP, is indexed by cued recall techniques.

Finally, the third subprocess is retrieval (Craik & Lockhart, 1972; Zechmeister & Nyberg, 1982). This subprocess involves retrieving previously stored information. Again, resources (allocated through controlled or automatic mechanisms) are required in order for retrieval to occur. The primary automatic mechanism is some sort of spreading activation. Memory is loosely conceived of as bits of information that are linked to one another. When a bit is active, this activation is thought to spread through the links to activate closely related information. Thus, as information is encoded from a message, activation spreads to related information leading to the ongoing concurrent retrieval of information related to the topic of the message. Again, the amount of ongoing concurrent retrieval will be dependent on the resources allocated to it. LC4MP indexes retrieval using free recall measures.

According to LC4MP, these three processes are simultaneously and continuously active during media use. Aspects of the individual's goals, the message content, and the message structure are continuously resulting in automatic and controlled allocation and reallocation of resources to encoding, storage, and retrieval. Resources are allocated independently to the three subprocesses out of the same fixed pool of limited resources (Basil, 1994; A. Lang et al., 1999a). When the message requirements and the user's goals result in more calls for resources than there are, cognitive overload is said to occur. This means that there are insufficient resources available to perform all three subprocesses to the level required. When this happens, performance on one, two, or all three subprocesses will deteriorate. When there are insufficient resources, some processes will receive sufficient and others will receive insufficient resources. According to LC4MP, where the resources go may depend on the time demands of the message. Thus, if the user cannot control the speed of the message (no stopping, rewinding, or pausing), then time-sensitive subprocesses (like encoding and to some extent concurrent retrieval) will automatically receive more resources and storage will be shorted. When this occurs you end up with a message that was attended to (all resources allocated), encoded (very good recognition memory), but cannot be retrieved (poorly stored; A. Lang & Basil, 1998).

| 備 | 考 | 試 題 隨 卷 繳 交 |

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考試科目	社會問題分析	所 別	傳播在職A511	考試時間	3月15日 星期六	第 4 節

請注意,四題配分不同。

請閱讀以下四類新聞,然後寫讀後感想或評論。

一、 四則傳媒勞資爭議新聞(35%):

自由時報記者周富美因社方不當調職,上月向台北市勞工局提起勞資調解。

勞工局 10 月 26 日首度召開調解會議,當時決議,由委員鄭村棋 10 天內查明自由時報是否有惡意調職、准辭等行為。昨天二次召開調解會,周富美主張社方應公開道歉,調解委員也全數贊成,但自由時報人事室主任朱邦華直言,「不可能,我沒有接到這樣的指示」。

鄭村棋說,他到自由時報調查時,周富美的上級主管表示,社方早就對她的工作態度不滿意,甚至直指其專業表現不稱職,絕對不是任意或突然將她從採訪記者調為內勤審稿人員。

但鄭村棋質疑,周富美民國 91 年就進入自由時報,跑線多年才說她不適任,根本不合理。此外,社方成立的「新聞評鑑小組」從未對周富美提供說明,主管為何在得知周富美提請勞資調解後
立即准其辭職,都是自由時報至今無法清楚說明的爭議點。

老字號的中國廣播公司去年大動作資遣約 70 名員工,其中 20 多位員工組成自救會,向台北市勞工局提出勞資調解。本月 1 日舉行的調解會中,勞方「回復工作權」訴求未獲資方同意,雙方將擇期召開第二次調解會議。

中廣公司對此僅簡單表示,「勞工怎麼說,我們不干涉,但之前一切資遣合乎程序,目前靜待召開第二次調解會議。」勞工局指出,調解會議尚未結束,將盡力協助勞資雙方獲得最大利益。

中廣人自救會表示,96 年 1 至 7 月共有近 70 名員工被中廣公司分批資遣,且資遣過程相當突然,許多人以為只是被上頭長官找去開會,到場才得知已被解雇。

自救會成員表示,中廣在民國 92 年已作過一次體制調整,徹底結算員工年資,並裁員近 300 人,所有員工都是被回聘到目前工作崗位,且年資自 93 年重新起算。

張姓勞工表示,當時既然會回聘,就表示員工有能力完成工作,既然工作表現沒有問題,也沒出差錯,卻突然被公司以業務緊縮等原因立即趕走,實在是嚥不下這口氣。

自由時報上千名員工一月二十四日得到意外之財。這是台北市勞工局、蘋果日報和台灣新聞記者協會聯手施壓下,社方終於償還過去五年,應給員工而未給的二十多天國訂假日工錢。

自由時報過去五年維持隔週休二日,每年未給足員工二時九天國定假日工資,本來神不知鬼不覺,為何突然被揭發?據說,這是離職員工向台北市政府勞工局檢舉,蘋果日報在去年十二月二十一日又將舊帳公諸媒體,台灣新聞記者協會接著窮追猛打,逼得以台灣第一大報自居的自由時報,不得不花錢保面子。

事隔四天,自由時報０七年年終獎金出爐,考績優的年終獎金二、六個月,甲上的二、一五個月,甲的一、六個月,甲下的０、七個月,乙等只有０、三個月。

表面上,０七年的年終獎金只比０六年縮水約半個月,但能領到兩個以上的沒幾人,多數只得甲下。換言之,自由０七年的平均年終比前年縮水一個月。

命 題 委 員:		(簽章) 2008年 3 月 3 日

　　針對美國大洛杉磯地區華文報紙《世界日報》（The Chinese Daily News）被控強迫員工超時工作又不付加班費一案，聯邦地方裁定，被告須支付五百一十九萬美元（約新台幣一億六千萬元）賠償金和利息，給兩百名提出集體訴訟的員工。

　　世界日報方面則表示，這個判決並不公平，因為記者的工作很難以固定時數計算，他們將循法律途徑繼續上訴。

　　聯合報系旗下《世界日報》位於洛杉磯東南方蒙特利公園市，是洛杉磯地區最大的華文報紙之一。該報社兩百名員工於二〇〇四年一狀告上法庭，控告社方要他們一天工作十二個小時以上，卻不發給加班費，中間也不給予休息及午餐時間，明顯違反州政府及聯邦法令。

　　針對這起勞資糾紛，聯邦陪審團曾在二〇〇七年一月裁定，《世界日報》須賠償員工兩百五十萬美元。原告律師雷尼克指出，社方積欠員工加班費的時間要追溯到二〇〇〇年。

　　判決過後，原告再度要求報社為四年訴訟期間拒發的薪資支付賠償金和利息。二〇〇七年審理本案的法官馬歇爾則於今年二月廿八日修訂判決內容，把賠償金提高至三百五十一萬美元，外加一百六十七萬美元利息。

二、兩則社會福利新聞。（25%）

　　社會救助法修法後條件從嚴，不少低收入戶被取消資格，苗栗、花蓮、宜蘭等縣退件率達二至三成，承辦員成了出氣筒，被罵「刁難」、「冷血」、「絕子絕孫」，甚至遭生命威脅；苗栗縣一名主管上月自願降調，桃園稍早也有承辦員請調他職。

　　社會救助法去年修正後，申請者直系血親或已離婚、無監護權一方的財產，子女求學打工都納入全家收入額計算；失婚婦女回娘家，娘家父、母的財產也併入計算，造成很多低收入戶喪失資格。

　　「真的不好做！」苗栗縣政府社會處長陳錦俊昨天說，苗栗縣有兩千兩百餘戶申請，七百五十戶無法通過審查，過程中常有低收入戶全家出動，沒有通過就拍桌大罵，承辦人員無不叫苦。

　　陳錦俊表示，一名低收入戶從小過繼他人當養子，他想節稅把生父報為撫養人，但受撫養人收入也要併入計算，結果收入超過規定，「為省幾千元，失去全年十幾萬元的補助」，這名低收入戶抱怨承辦人員「查得太仔細」。

　　請辭降調為課員的前社會處社會救助課長趙玉萍，在同仁眼中工作認真，她無奈的說：「法令規定白紙黑字，我也沒辦法，只有選擇離開喜愛的工作。」

　　社會救助法從嚴審查後，各地政府詳查申請者直系血親的收入與財產，常意外協助低收入戶找到失散卅、四十年的親人。親子重逢原是喜事，當事人卻大罵政府多管閒事，承辦員兩面不是人。

　　「我從沒見過媽媽，小孩也沒叫過一聲外婆！」苗栗縣苑裡鎮聽障的陳姓婦人，因政府「幫忙」找到四十年未見的生母，她沒有一絲喜悅，反而責怪害她失去低收入戶資格。

　　獨自撫養四個子女的陳婦說，母親生下她後離家出走，去年底，鎮公所查出生母

現居台北，有動產與不動產各六百萬元，因此取消她的低收入戶資格。

她說，生母從沒養過她一天，政府替她找到媽媽，「但我怎麼可能找媽媽幫忙、叫媽媽養我。」她無奈地說，過去四十年她沒有感受過母愛，「但不管怎麼說，她也把我生得好手好腳，沒把我丟在路邊遺棄。」

陳婦表示，補助加上打零工，原本可以勉強過活，取消資格後，不但失去補助，還必須負擔健保費用。開學時，兒女的註冊費還是善心人士奔走解決。

三、兩則三鶯部落原住民新聞與評論（20%）

北縣政府於廿九日派遣大批警力前往三鶯部落進行拆遷，政府對外宣稱的妥善安置，但截至目前部落仍有十四戶族人無法獲得安置。費解的是，三峽國宅仍有一百多間的空房，若縣府有誠意何不緊急安置族人入住。

三鶯部落因位居行水區違反水利法所以遭拆遷，然而部落位居高灘地，不論颱風大雨長期以來皆沒有水患，令族人與聲援團體不滿的是，緊鄰部落的砂石場為何不需搬遷，再者，何以社子島可以就地合法，而相似類型的三鶯與溪州部落卻必須面對拆遷的命運？

數十年來，台北縣政府多次以「水利法」為依據，保護居住安全與河川地公共利益為名，進行拆除。雖然，在...擔任縣長期間提出的隆恩國宅方案，很難符合都市原住民對住宅的需要，但是至少，隨著社會對原住民基本權利認識提高所形成的壓力，三鶯部落總算度過平靜等待政府政策的八年歲月。

今年初...劑強心針...三鶯部落起首，溪州部落岌岌可危，一連串拆除河岸都市阿美族部落的暴力行動，就此拉開了序幕。接連兩波拆除行動，三鶯部落至少十四戶，瞬間夷為平地，老人小孩無家可歸，只好在寒風冷冽的空地上，靠著外界資助，勉強搭帳棚過夜。

故事還沒結束，二二八紀念日當天，...在媒體鏡頭前簽下族群和諧承諾書，面對追問，表示希望北縣溪洲三鶯部落安置能求取雙贏。話才剛講完，昨日上午，台北縣政府大批警力和怪手，再度強入三鶯橋下，舉起盾牌長驅直入，壓倒在路口求情的部落族人，暴力拖走前往關心的學生。人影混亂中，一位白髮蒼蒼的人，我們尊敬的原住民運動歌手胡德夫，也在一陣驚慌中，被警方粗暴拉扯，強行帶回警局。

聽過胡德夫歌聲的，何人不動容？一九八四年海山煤礦爆炸，許多原住民工人喪命，胡德夫寫下「為什麼」這首歌：「為什麼這麼多的人，離開碧綠的田園，飄蕩在都市的邊緣」當年海山煤礦坑賣命的年輕身影，最後在三鶯橋下找到了「家」，勇敢活下來，如今昔日年輕的都市原住民老去，體力衰弱，政府竟然在未充分溝通、安置條件嚴苛的情況下，強行拆毀他們最後的家。

台灣的弱勢人民，都市原住民的生存、居住的權利必須設法解決。他們不是邊緣社區，也不是社會邊緣人。台灣的原住民本來是台灣真正的主人，而都市原住民又

命題委員：　　　　　　　　　　　　（簽章）　　　　年　　　月　　　日

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多為營造勞工，諷刺的是，他們在都市裡營造起我們的城市，卻無能享用他們勞動的果實，只能逐河濱而居。

四、一篇有關公共電視的訪談。（20%）

公共電視台去年十二月二十五日，選任的公視董事會遴選出公視「紀錄觀點」製作人馮賢賢出任總經理，開創了內部員工升任公司領導人的先河。藍問：許多人提到公視就直覺認為公視沒有業績壓力，你要如何調整、激勵同仁心態？

馮答：董事會支持我把這個「公家」電視台改變成為真正的「公共」電視台。非營利組織就是因為理想崇高，責任重大，所以它一定要比商業機制更有效率才能達到目標，我要求主管每天都要和員工對話，啟動退場機制，請你知道公視沒有鐵飯碗，也不能吃大鍋飯。我每天檢討收視率，收視率報告每天早上十點鐘出來，我們十點半就開會，先討論黃金時段的節目表現，再看全天其他時段與內容的安排有什麼問題，例如已經重播十一次的「鹽田兒女」在下午一點重播時居然還能居全天收視之冠，這意味著公視的晚間節目還要更強，更意味著我們現在的努力還不夠，面對觀眾，上緊發條，每天接受觀眾的檢驗，是我們責無旁貸的事。

問：你從公視基層幹起，公視過去面臨最大的問題是什麼？

答：為了照顧小眾與分眾，公視採取的是類似「保留地」式的切割手法，一旦有小眾提出要求，就切割一塊地給他做特別節目，我不贊成這種模式，如果真心關懷多元文化議題，就應該把概念內化為共識，建立更寬闊的視野與價值觀，融入所有的節目中。切割只是一種應付，表面上對社會有交代，但也只是做到了政治正確，公視節目當然不應該政治不正確，但是應該更超越政治正確，把我們信仰的公共理念內化為基本價值。

問：公視要創造觀眾收視期待，就需要公共聚焦的話題節目，你的策略是什麼？

答：我的目標就是要和商業台搶觀眾。公視節目過去重播率太高，連黃金檔都在重播，不但降低了節目的競爭力，也等於是在驅趕已經看過這個節目的公視之友，所以，晚間黃金時段儘量以新製節目為主，就是我追求的第一個目標。

問：時下新聞台的論壇節目備受各界批評，你要如何創新？

答：不要老套的景和製播方式，現在的「大話新聞」和「二一○○全民開講」都偏向一面倒的論述，不能好好談議題，這兩個節目的總收視率每天大約是三%左右，只吸引著約七十萬的收視人口關切，但是其他觀眾的需求呢？我希望能捉住厭惡商業新聞台節目的觀眾，公視有責任讓觀眾更多方位去深入了解公共議題，要透過認真的對話促成社會和解，而不是各說各話的激化對立。

| 備　　考 | 試　題　隨　卷　繳　交 |

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