

Television Journalism (205)

UNIT-1

Basics of TV News

Basic Principles of News Writing

This blog provides tips for writing news stories, including style and ethics pointers. An entire textbook could be written on this subject, and several have been, this site is just a simple overview that gives enough information for a new reporter, or even a more seasoned one, to improve their writing and other journalism skills.

1. Lead Writing

Since readers may not have time to read an entire article, the lead of a story, typically the first full paragraph, should contain all pertinent information in the article. By reading the lead paragraph the reader should find the basic who, what, where, when of a story. In short, if the audience does not have the time to read every article in its entirety, the lead will give them a summary of the story. This goes along with the inverted pyramid model of an article, in which the most important information comes first, with the body of the article providing more detailed facts and analysis as well as secondary facts that may be cut out if necessary. A lead may begin with a snappy intro to capture the reader's attention, but a simple opening providing basic facts can be just as effective. Don't write a lead paragraph as you would write an introductory paragraph to an essay. There are differences in style and content. Here is an example of a typical lead:

A rabid dog attacked Greensburg resident Samuel Miller last Thursday, May 4. Miller was running near his Fort Allen home when a large Doberman bit his forearm and nearly mauled him before a passer-by intervened. The dog, which was not wearing a collar, was later caught by Animal Control.

2. Interviewing

- **Research** your article subject as well as the person you are going to interview beforehand so you can be prepared. Thorough research isn't required but a basic knowledge of whatever topic you are writing about will show that you are professional and competent. The interview will run much more smoothly and the subject will be more willing to provide information if he/she thinks you are well informed. In addition, by knowing more about your source, you will be better prepared to come up with additional questions during the interview.

- Contact your source as soon as possible and, if at all possible, try to arrange to meet with them in person. If this is not possible, a phone interview is most desirable since email communication can be problematic. Interviewing a subject online can cause misunderstandings. It also means that the interviewer cannot come up with additional questions during the interview. The last problem of course is that your source may simply ignore an email, while a phone call or personal meeting is harder to dismiss.

- Always **take notes** but be sure to stay attentive to your source during the interview. This can be tricky so try to use a tape recorder, which means you can get accurate quotes without looking down at your steno pad and writing furiously throughout the interview.

3. Quotes

Using quotes is one of the most important and essential parts of news writing. It is important not to simply tell the reader what has happened, but to illuminate the facts by providing quotes from multiple sources, including witnesses and experts on the subject of your article.

Balance your quotes so they are not all one-sided. If the majority of a crowd loved a particular performance make sure to show this through quotes, but it is also important to find that representative voice of the minority of people who hated the show.

Don't quote facts, simply state them. If it is known that the national deficit is 4 billion dollars, it's unnecessary to quote the secretary of the treasury when he mentions this in a speech.

Keep quotes in context. Don't misrepresent your sources. For obvious ethical reasons, don't pick and choose pieces of what a source says in an interview to create your own story. It is your job as a journalist to provide the clearest and most accurate story possible.

- **Don't** introduce your quotes by summarizing them.

Ex. Presidential nominee John Smith is elated at the chance to be president. "I'm thrilled to be nominated," said Smith.

- **Do** use quotes to illuminate the information provided beforehand.

Ex. The big oil company defends its monumental profits. "We do not create the high price of oil, the laws of supply and demand determine those prices," said Joe Oilman, CEO of Big Oil.

- Remember to **introduce your sources** - correct example - "I'm not going to resign," said secretary of defense Donald Rumsfeld; don't assume that the reader will know who you are talking about, even if it is a public official.

4. AP Style

The Associated Press provides an entire manual on this subject, so obviously I can't go through every style point here; these are a few examples of commonly made mistakes:

The meeting will be held at 8 **PM**.

- When writing out times, use **a.m.** and **p.m.** - not that they are lowercased and have periods.

"I'm really happy that finals will be over soon," said **Sophomore** Amy Smart.

- Don't capitalize school years - freshman, sophomore, junior or senior.

The political science department will be having a barbecue for new majors, according to department chair **Dr.** Michael Moore.

- The title Dr. is not used in AP style.

Seton Hill's commencement will be held Sunday, May **15th**.

- When writing dates, use only numerals, don't add "*th*," "*nd*," or "*st*". Also, don't write out the

numbers, such as *third* or *first*.

The pharmaceutical company held a conference with **Physician** Joe Miller.

- **Don't** capitalize job titles.

Punctuation for Quotes:

Incorrect - "I really enjoyed myself at the concert." **Said** Greensburg resident John Doe.

Correct - "I really enjoyed myself at the concert," **said** Greensburg resident John Doe.

[Style Guide](#) - Provides a comprehensive A-Z list of media writing tips and style guidelines from a professor at Middle Tennessee State University.

5. Headlines

The headline of a story needs to capture the attention of a reader as well as to reveal the substance of the article. Typically the first thing readers do when they pick up a newspaper is scan the headlines. The headline of a news story needs to be concise, specific and informative. It also needs to be in the present tense and contain active verbs. No periods come at the end of a headline and only the first word and any proper nouns should be capitalized. Semicolons and commas may be used. When placing a quote in a headline use single quotes instead of double quotes.

Bad

President held meeting
(*Too vague and in the past tense*)

Good

President Smith addresses Congressional panel about gas prices

Bad

Church helped by service group
(*Don't use passive verbs*)

Good

Service club contributes time to local church

Bad

Man is arrested on drunken driving charges
(*Don't use "To be" verbs*)

Good

Man arrested on drunken driving charges

[Headline Help](#) - This link provides a detailed analysis of headline writing with a long list of Do's and Don'ts.

6. Ethics

This is a loaded topic but there are some basic principles to adhere to. These links provide you with basic tips as well as case studies and articles.

[Society of Professional Journalists](#) - The Society of Professional Journalists provides an ethics manual as well as links to ethics case studies and journalism ethics news.

[Pointers from Poynter](#) - A great site with tips, case studies and articles. Especially useful are the “Guiding Principles” and “10 Questions for Ethical Decisions.”

[Core Values](#) - Gives 6 core values for credible online journalism.

[Student Press and Free Speech](#) - Link to page with almost 30 stories some dealing with censorship and legal cases. Interesting articles dealing with the tenuous nature of free speech in student press.

[Legal Issues](#) - The Student Press Law Center provides legal advice and assistance to student publications in the realm of freedom of speech and the press.

News Style

News style, journalistic style or news writing style is the [prose](#) style used for [news](#) reporting in media such as [newspapers](#), [radio](#) and [television](#).

News style encompasses not only [vocabulary](#) and [sentence structure](#), but also the way in which stories present the [information](#) in terms of relative importance, [tone](#), and intended [audience](#). The tense used for news style articles is past tense.

News writing attempts to answer all the basic questions about any particular event—**who, what, when, where and why** (the [Five Ws](#)) and also often **how**—at the opening of the article. This form of structure is sometimes called the "[inverted pyramid](#)", to refer to the decreasing importance of information in subsequent paragraphs.

News stories also contain at least one of the following important characteristics relative to the intended audience: proximity, prominence, timeliness, human interest, oddity, or consequence.

The related term [journalese](#) is sometimes used, usually pejoratively,^[1] to refer to news-style writing. Another is [headlineese](#).

Overview

Newspapers generally adhere to an [expository writing](#) style. Over time and place, [journalism ethics](#) and standards have varied in the degree of [objectivity](#) or [sensationalism](#) they incorporate. Definitions of [professionalism](#) differ among [news agencies](#); their reputations, according to both professional standards and reader expectations, are often tied to the appearance of objectivity. In its most ideal form, news writing strives to be intelligible to the majority of readers, engaging, and succinct. Within these limits, news stories also aim to be comprehensive. However, other factors are involved, some stylistic and some derived from the media form.

Among the larger and more respected newspapers, fairness and balance is a major factor in presenting information. Commentary is usually confined to a separate section, though each paper

may have a different overall slant. Editorial policies dictate the use of adjectives, euphemisms, and idioms. Newspapers with an international audience, for example, tend to use a more formal style of writing.

The specific choices made by a news outlet's editor or editorial board are often collected in a [style guide](#); common style guides include the *AP Stylebook* and the *US News Style Book*. The main goals of news writing can be summarized by the ABCs of journalism: accuracy, brevity, and clarity.^[2]

Terms and structure

Journalistic prose is explicit and precise and tries not to rely on jargon. As a rule, journalists will not use a long word when a short one will do. They use subject-verb-object construction and vivid, active prose (see [Grammar](#)). They offer [anecdotes](#), examples and [metaphors](#), and they rarely depend on [generalizations](#) or [abstract](#) ideas. News writers try to avoid using the same word more than once in a paragraph (sometimes called an "echo" or "word mirror").

Kicker

A short, catchy word or phrase over a major headline.^[citation needed]

Headline

Main article: [Headline](#)

The *headline* (also *heading*, *head* or *title*, or *hed* in journalism jargon^[3]) of a story is typically a complete sentence (e.g., "Pilot Flies Below Bridges to Save Divers"), often with auxiliary verbs and articles removed (e.g., "Remains at Colorado camp linked to missing Chicago man"). However, headlines sometimes omit the subject (e.g., "Jumps From Boat, Catches in Wheel") or verb (e.g., "Cat woman lucky").^[4]

Subhead

A *subhead* (also *sub-headline*, *subheading*, *subtitle* or *deck*; *subhed* or *dek* in journalism jargon) can be either a subordinate title under the main headline, or the heading of a subsection of the article.^{[5][full citation needed]}, the first is meant here In the first case, it is a heading that precedes a group of paragraphs of the main text. It informs the reader of the topic in those paragraphs, helping the reader to choose to begin (or continue) reading. Articles should have more than one subhead. Subheads are one type of entry point that help readers make choices.

Billboard

An article *billboard* is capsule summary text, often just one sentence or fragment, which is put into a sidebar or text box (reminiscent of an outdoor [billboard](#)) on the same page to grab the reader's attention as they are flipping through the pages to encourage them to stop and read that

article. When it consists of a (sometimes compressed) sample of the text of the article, it is known as a *call-out* or *callout*, and when it consists of a quotation (e.g. of an article subject, informant, or interviewee), it is referred to as a *pulled quotation* or *pull quote*. Additional billboards of any of these types may appear later in the article (especially on subsequent pages) to entice further reading. Journalistic websites sometimes use animation techniques to swap one billboard for another (e.g. a slide of a call-out may be replaced by a photo with pull quote after some short time has elapsed). Such billboards are also used as pointers to the article in other sections of the publication or site, or as advertisements for the piece in other publication or sites.

Lead

Main article: [Lead paragraph](#)

The most important structural element of a story is the *lead* (also *intro*), including the story's first, or leading, sentence or two, which may or may not form its own paragraph. Some [American English](#) writers use the spelling *lede* /ˈliːd/, from [Early Modern English](#), to avoid confusion with the [printing press](#) type formerly made from the metal [lead](#) or the related typographical term "[leading](#)".^[6]

Charney states that "an effective lead is a 'brief, sharp statement of the story's essential facts."^[7]^[full citation needed]^[clarification needed] The lead is usually the first sentence, or in some cases the first two sentences, and is ideally 20–25 words in length. A lead must balance the ideal of maximum information conveyed with the constraint of the unreadability of a long sentence. This makes writing a lead an optimization problem, in which the goal is to articulate the most encompassing and interesting statement that a writer can make in one sentence, given the material with which he or she has to work. While a rule of thumb says the lead should answer most or all of the [five Ws](#), few leads can fit all of these.

To "bury the lead" is to begin the article with background information or details of secondary importance to the readers, forcing them to read more deeply into an article than they should have to in order to discover the essential point(s). Burying the lead is a characteristic of an academic writing style.^[8] It is also a common mistake in [press releases](#).^[9]

Article leads are sometimes categorized into hard leads and soft leads. A *hard lead* aims to provide a comprehensive thesis which tells the reader what the article will cover. A *soft lead* introduces the topic in a more creative, [attention-seeking](#) fashion, and is usually followed by a [nutshell paragraph \(or nut graf\)](#), a brief summary of facts.^[10]

Example hard-lead paragraph

NASA is proposing another space project. The agency's budget request, announced today, included a plan to send another mission to the moon. This time the agency hopes to establish a long-term facility as a jumping-off point for other space adventures. The budget requests approximately ten billion dollars for the project.

Example soft-lead sentence

Humans will be going to the moon again. The NASA announcement came as the agency requested ten billion dollars of appropriations for the project.

Nutshell paragraph

Main article: [Nut graph](#)

A *nutshell paragraph* (also simply *nutshell*, or *nut 'graph*, *nut graf*, *nutgraf*, etc., in journalism jargon) is a brief paragraph (occasionally there can be more than one) that summarizes the news value of the story, sometimes [bullet-pointed](#) and/or set off in a box. Nut-shell paragraphs are used particularly in feature stories (see "[Feature style](#)" below).

Paragraphs

Main article: [Paragraph](#)

[Paragraphs](#) (shortened as *'graphs*, *graphs* or *grafs* in journalistic jargon) form the bulk of an article.

Inverted pyramid structure

Main article: [Inverted pyramid](#)

Journalists usually describe the organization or structure of a news story as an inverted pyramid. The essential and most interesting elements of a story are put at the beginning, with supporting information following in order of diminishing importance.

This structure enables readers to stop reading at any point and still come away with the essence of a story. It allows people to explore a topic to only the depth that their curiosity takes them, and without the imposition of details or nuances that they could consider irrelevant, but still making that information available to more interested readers.

The inverted pyramid structure also enables articles to be trimmed to any arbitrary length during layout, to fit in the space available.

Writers are often admonished "[Don't bury the lead!](#)" to ensure that they present the most important facts first, rather than requiring the reader to go through several paragraphs to find them.

Some writers start their stories with the "1-2-3 lead", yet there are many kinds of lead available. This format invariably starts with a "Five Ws" opening paragraph (as described above), followed by an indirect quote that serves to support a major element of the first paragraph, and then a direct quote to support the indirect quote.^{[\[citation needed\]](#)}

Feature style

News stories aren't the only type of material that appear in newspapers and magazines. Longer articles, such as magazine cover articles and the pieces that lead the inside sections of a

newspaper, are known as [features](#). Feature stories differ from *straight* news in several ways. Foremost is the absence of a straight-news lead, most of the time. Instead of offering the essence of a story up front, feature writers may attempt to lure readers in.

While straight news stories always stay in [third person](#) point of view, it's not uncommon for a feature article to slip into [first person](#). The journalist will often detail their interactions with [interview](#) subjects, making the piece more personal.

A feature's first paragraphs often relate an intriguing moment or event, as in an "anecdotal lead". From the particulars of a person or episode, its view quickly broadens to generalities about the story's subject.

The section that signals what a feature is about is called the [nut graph](#) or *billboard*. Billboards appear as the third or fourth paragraph from the top, and may be up to two paragraphs long. Unlike a lede, a billboard rarely gives everything away. This reflects the fact that feature writers aim to hold their readers' attention to the end, which requires engendering curiosity and offering a "payoff." Feature paragraphs tend to be longer than those of news stories, with smoother transitions between them. Feature writers use the active-verb construction and concrete explanations of straight news, but often put more personality in their prose.

Feature stories often close with a "kicker" rather than simply petering out.

Other countries

There are broadly similar formats in other cultures, with some characteristics particular to individual countries.

Japan

Written Japanese in general, and news writing in particular, places a strong emphasis on brevity, and features heavy use of [Sino-Japanese vocabulary](#) and omission of grammar that would be used in speech. Most frequently, two-character kanji compounds are used to concisely express concepts that would otherwise require a lengthy clause if using spoken language. Nominalization is also common, often compacting a phrase into a string of kanji. Abbreviations are also frequent, reducing a term or kanji compound to just initial characters (as in [acronyms](#) in alphabetic [writing systems](#)); these abbreviated terms might not be used in spoken language, but are understandable from looking at the characters in context. Furthermore, headlines are written in [telegram style](#), yielding clipped phrases that are not grammatical sentences. Larger articles, especially front-page articles, also often have a one-paragraph summary at the beginning

Inverted Pyramid Style

The **inverted pyramid** is a [metaphor](#) used by [journalists](#) and other writers to illustrate how information should be prioritized and structured in a text (e.g., a news report). It is a common method for writing [news stories](#) (and has adaptability to other kinds of texts, e.g., blogs and editorial columns). This is the

best way to understand the basics about a news report. It is widely taught to mass communication and journalism students, and is systematically used in Anglophone media.

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Description

The "**inverted**" or *upside-down* "**pyramid**" can be thought of as a simple triangle with one side drawn horizontally at the top and the body pointing down. The widest part at the top represents the most substantial, interesting, and important information the writer means to convey, illustrating that this kind of material should head the article, while the tapering lower portion illustrates that other material should follow in order of diminishing importance.

It is sometimes called a **summary news lead** style,^[1] or **bottom line up front (BLUF)**.^[2] The opposite, the failure to mention the most important, interesting or attention-grabbing elements of a story in the opening paragraphs, is called [burying the lead](#).

Purpose

Other styles are also used in news writing, including the "anecdotal lead", which begins the story with an eye-catching tale or [anecdote](#) rather than the central facts; and the Q&A, or question-and-answer format. The inverted pyramid may also include a "hook" as a kind of prologue, typically a provocative quote, question, or image, to entice the reader into committing to the story.

This format is valued for two reasons. First, readers can leave the story at any point and understand it, even if they do not have all the details. Second, it conducts readers through the details of the story.

This system also means that information less vital to the reader's understanding comes later in the story, where it is easier to edit out for space or other reasons. This is called "cutting from the bottom".^[3] Rather than petering out, a story may end with a "[kicker](#)" – a conclusion, perhaps call to action – which comes *after* the pyramid. This is particularly common in [feature style](#).

History

Historians disagree about when the form was created. Many say the invention of the [telegraph](#) sparked its development by encouraging reporters to condense material, to reduce costs.^[4] Studies of 19th-century news stories in American newspapers, however, suggest that the form spread several decades later than the telegraph, possibly because the reform era's social and educational forces encouraged factual reporting rather than more interpretive narrative styles.^[1]

Chip Scanlan's essay on the form^[5] includes this frequently cited example of telegraphic reporting:

This evening at about 9:30 p.m. at Ford's Theatre, the President, while sitting in his private box with Mrs. Lincoln, Mrs. Harris and Major Rathburn, was shot by an assassin, who suddenly entered the box and approached behind the President.

The assassin then leaped upon the stage, brandishing a large dagger or knife, and made his escape in the rear of the theatre.

The pistol ball entered the back of the President's head and penetrated nearly through the head. The wound is mortal.

The President has been insensible ever since it was inflicted, and is now dying.

About the same hour an assassin, whether the same or not, entered Mr. Seward's apartment and under pretense of having a prescription was shown to the Secretary's sick chamber. The assassin immediately rushed to the bed and inflicted two or three stabs on the chest and two on the face. It is hoped the wounds may not be mortal. My apprehension is that they will prove fatal.

The nurse alarmed Mr. Frederick Seward, who was in an adjoining rented room, and he hastened to the door of his father's room, when he met the assassin, who inflicted upon him one or more dangerous wounds. The recovery of Frederick Seward is doubtful.

It is not probable that the President will live through the night.

General Grant and his wife were advertised to be at the theatre...

—*[New York Herald](#), April 15, 1865*

[Who, when, where, why, what, and how](#) are addressed in the first paragraph. As the article continues, the less important details are presented. An even more pyramid-conscious reporter or editor would move two additional details to the first two sentences: That the shot was to the head, and that it was expected to prove fatal. The transitional sentence about the Grants suggests that less-important facts are being added to the rest of the story.

Other news outlets such as the [Associated Press](#) did not use this format when covering the assassination, instead adopting a chronological organization.

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Newswriting

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News style or **news writing** is the particular prose style used for [news](#) reporting (ie. in [newspapers](#)) as well as in [news](#) items that air on [radio](#) and [television](#). News style encompasses not only vocabulary and sentence structure, but also the way in which stories present the [information](#) in terms of relative importance, tone, and intended audience.

News writing attempts to answer all the basic questions about any particular event in the first two or three paragraphs: *[Who? What? When? Where? and Why? and occasionally How?](#)* (ie. "5 W's"). This form of structure is sometimes called the "[inverted pyramid](#)," to refer to decreased importance of information as it progresses.

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While newspapers, like encyclopedias, generally adhere to an [expository writing](#) mode and style, this has changed over time as [journalism ethics](#) and standards have (debatably) increased to become more [objective](#) and less [sensationalistic](#). There are debated degrees of [professionalism](#) among particular [news agencies](#), and their [reputability](#) or public value, according to professional standards of idealism and depending on what the reader wants from a news story, may be tied to their ability to be objective. In its most ideal form, news writing strives to be intelligible to the vast majority of potential readers, as well as to be engaging and succinct. Within the limits created by these goals, news stories also aim for a kind of comprehensiveness. However other

factors are involved, some of which are practical and derived from the media form, and others stylistic.

Among the larger and more respected newspapers, fairness and balance is a major factor for the presentation of information. Commentary is usually confined to a separate section, though each paper may have a different overall slant. Editorial policy dictates the use of adjectives, euphemisms, and idioms. Papers with an international audience for example, usually use a more formal style of writing.

The specific choices made by a news outlet's editor or editorial board are often collected in a [style guide](#) or stylebook; common commercial stylebooks are the "AP Style Manual" and the "US News Style Book". The main goals of news writing can be summarized by the ABCs of journalism: accuracy, brevity, and clarity. [\[1\]](#).

Terms and structure [Edit](#)

Journalistic prose is explicit and precise, and tries not to rely on jargon. As a rule, journalists will not use a long word when a short one will do. They use subject-verb-object construction and vivid, active prose. They offer anecdotes, examples and metaphors, and they rarely depend on colorless generalizations or abstract ideas. News writers try to avoid using the same word more than once in a paragraph (sometimes called an "echo" or "word mirror").

The most important structural element of a story is the **lede** —namely contained in the story's first sentence. Lede (pronounced lēd) is a traditional spelling, from the archaic English [\[1\]](#), used to avoid confusion with the [printing press](#) type formerly made from [lead](#), or the typographical term "[leading](#)". [\[2\]](#); this is also an archaic English spelling from before the 1500s). The lede is usually the first sentence, or in some cases the first two sentences, and are ideally 20-25 words in length. The top-loading principle applies especially to ledes, but the unreadability of long sentences constrain its size. This makes writing a lede an optimization problem, in which the goal is to articulate the most encompassing and interesting statement that a writer can make in one sentence, given the material with which he or she has to work. While a rule of thumb says the lede should answer most or all of the 5 Ws, few ledes can fit all of these.

Inverted pyramid [Edit](#)

Journalism instructors usually describe the organization or structure of a news story as an [inverted pyramid](#). The journalist top-loads the essential and most interesting elements of his or her story, with supporting information following in order of diminishing importance.

This structure enables readers to quit reading at any point and still come away with the essence of a story. It allows people to enter a topic to the depth that their curiosity takes them, and without the imposition of details or nuances that they would consider irrelevant.

Newsroom practicalities represent another rationale. The inverted pyramid structure enables sub-editors and other news staff to quickly create space for ads and late-breaking news simply by cutting paragraphs from the bottom ("cutting", literally, at the papers that still use traditional [paste up](#) techniques). The structure frees sub-editors to truncate stories at almost any length that suits their needs for space.

Poor structure typically begins with a faulty lede. Steeped in the raw material of their interviews and research, apprentice news writers often fail to anticipate what readers will find most interesting or to sum up the information quickly. These elements of their story they present only after their lede and in an article's later paragraphs. This is the reason for the popular newsroom admonition: "*Don't [bury the lede!](#)*"

Some writers start their stories with the "1-2-3 lede". This format invariably starts with a 5W opening paragraph (as described above), followed by an indirect quote that serves to support a major element of the first paragraph, and then a direct quote to support the indirect quote.

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News Values

News values, sometimes called **news criteria**, determine how much prominence a news story is given by a media outlet, and the attention it is given by the audience. A. Boyd states that: "News journalism has a broadly agreed set of values, often referred to as 'newsworthiness'..."^[1] News values are not universal and can vary widely between different cultures. In Western practice, decisions on the selection and prioritization of news are made by editors on the basis of their

experience and intuition, although analysis by J. Galtung and M. Ruge showed that several factors are consistently applied across a range of news organizations.^[2] Some of these factors are listed below, together with others put forward by Schlesinger^[3] and Bell.^[4] According to Ryan, "there is no end to lists of news criteria".^[5] Among the many lists of news values that have been drawn up by scholars and journalists, some, like Galtung and Ruge's, attempt to describe news practices across cultures, while others have become remarkably specific to the press of certain (often Western) nations.

Galtung and Ruge, in their seminal study in the area put forward a system of twelve factors describing events that together are used as a definition of 'newsworthiness'. Focusing on newspapers and broadcast news, Galtung and Ruge devised a list describing what they believed were significant contributing factors as to how the news is constructed. Their theory argues that the more an event accessed these criteria the more likely it was to be reported on in a newspaper. Furthermore, three basic hypotheses are presented by Galtung and Ruge: the additivity hypothesis that the more factors an event satisfies, the higher the probability that it becomes news; the complementarity hypothesis that the factors will tend to exclude each other; and the exclusion hypothesis that events that satisfy none or very few factors will not become news.

A variety of external and internal pressures influence journalists' decisions on which stories are covered, how issues are interpreted and the emphasis given to them. These pressures can sometimes lead to bias or unethical reporting. Achieving relevance, giving audiences the news they want and find interesting, is an increasingly important goal for media outlets seeking to maintain market share in a rapidly evolving market. This has made news organizations more open to audience input and feedback, and forced them to adopt and apply news values that attract and keep audiences. The growth of interactive media and [citizen journalism](#) is fast altering the traditional distinction between news producer and passive audience and may in future lead to a deep-ploughing redefinition of what 'news' means and the role of the news industry.^[6]

Conditions for News

- **Frequency:** Events that occur suddenly and fit well with the news organization's schedule are more likely to be reported than those that occur gradually or at inconvenient times of day or night. Long-term trends are not likely to receive much coverage.
- **Familiarity:** To do with people or places close to home.
- **Negativity:** Bad news is more newsworthy than good news.
- **Unexpectedness:** If an event is out of the ordinary it will have a greater effect than something that is an everyday occurrence.
- **Unambiguity:** Events whose implications are clear make for better copy than those that are open to more than one interpretation, or where any understanding of the implications depends on first understanding the complex background in which the events take place.
- **Personalization:** Events that can be portrayed as the actions of individuals will be more attractive than one in which there is no such "human interest."
- **Meaningfulness:** This relates to the sense of identification the audience has with the topic. "Cultural proximity" is a factor here—stories concerned with people who speak the same language, look the same, and share the same preoccupations as the audience receive

more coverage than those concerned with people who speak different languages, look different and have different preoccupations.

- **Reference to elite nations:** Stories concerned with global powers receive more attention than those concerned with less influential nations.
- **Reference to elite persons:** Stories concerned with the rich, powerful, famous and infamous get more coverage.
- **Conflict:** Opposition of people or forces resulting in a dramatic effect. Stories with conflict are often quite newsworthy.
- **Consonance:** Stories that fit with the media's expectations receive more coverage than those that defy them (and for which they are thus unprepared). Note this appears to conflict with unexpectedness above. However, consonance really refers to the *media's readiness* to report an item.
- **Continuity:** A story that is already in the news gathers a kind of inertia. This is partly because the media organizations are already in place to report the story, and partly because previous reportage may have made the story more accessible to the public (making it less ambiguous).
- **Composition:** Stories must compete with one another for space in the media. For instance, editors may seek to provide a balance of different types of coverage, so that if there is an excess of foreign news for instance, the least important foreign story may have to make way for an item concerned with the domestic news. In this way the prominence given to a story depends not only on its own news values but also on those of competing stories. (Galtung and Ruge, 1965)
- **Competition:** Commercial or professional competition between media may lead journalists to endorse the news value given to a story by a rival.
- **Co-optation:** A story that is only marginally newsworthy in its own right may be covered if it is related to a major running story.
- **Prefabrication:** A story that is marginal in news terms but written and available may be selected ahead of a much more newsworthy story that must be researched and written from the ground up.
- **Predictability:** An event is more likely to be covered if it has been pre-scheduled. (Bell, 1991)
- **Time constraints:** Traditional news media such as radio, television and daily newspapers have strict deadlines and a short production cycle, which selects for items that can be researched and covered quickly.
- **Logistics:** Although eased by the availability of global communications even from remote regions, the ability to deploy and control production and reporting staff, and functionality of technical resources can determine whether a story is covered. (Schlesinger, 1987)
- **Data:** Media need to back up all of their stories with data in order to remain relevant and reliable. Reporters prefer to look at raw data in order to be able to take an unbiased perspective.

Audience perceptions of news

Conventional models concentrate on what the journalist perceives as news. But the news process is a two-way transaction, involving both news producer (the journalist) and the news receiver

(the audience), although boundary between the two is rapidly blurring with the growth of citizen journalism and interactive media.

Little has been done to define equivalent factors that determine audience perception of news. This is largely because it would appear impossible to define a common factor, or factors, that generate interest in a mass audience.

Basing his judgement on many years as a newspaper journalist Hetherington (1985) states that: "...anything which threatens people's peace, prosperity and well being is news and likely to make headlines".

Whyte-Venables (2012) suggests audiences may interpret news as a risk signal. Psychologists and primatologists have shown that apes and humans constantly monitor the environment for information that may signal the possibility of physical danger or threat to the individual's social position. This receptiveness to risk signals is a powerful and virtually universal survival mechanism.

A 'risk signal' is characterized by two factors, an element of change (or uncertainty) and the relevance of that change to the security of the individual.

The same two conditions are observed to be characteristic of news. The news value of a story, if defined in terms of the interest it carries for an audience, is determined by the degree of change it contains and the relevance that change has for the individual or group. Analysis shows that journalists and publicists manipulate both the element of change and relevance ('security concern') to maximize, or some cases play down, the strength of a story.

Security concern is proportional to the relevance of the story for the individual, his or her family, social group and societal group, in declining order. At some point there is a Boundary of Relevance, beyond which the change is no longer perceived to be relevant, or newsworthy. This boundary may be manipulated by journalists, power elites and communicators seeking to encourage audiences to exclude, or embrace, certain groups: for instance, to distance a home audience from the enemy in time of war, or conversely, to highlight the plight of a distant culture so as to encourage support for aid programs.

Evolutionary perspectives

An [evolutionary psychology](#) explanation for why negative news have a higher news value than positive news starts with the empirical observation that the human perceptive system and lower level brain functions have difficulty distinguishing between media stimuli and real stimuli. These lower level brain mechanisms which function on a subconscious level make basic evaluations of perceptive stimuli, focus attention on important stimuli, and start basic emotional reactions. Research has also found that the brain differentiates between negative and positive stimuli and reacts quicker and more automatically to negative stimuli which are also better remembered. This likely has evolutionary explanations with it often being important to quickly focus attention on, evaluate, and quickly respond to threats. While the reaction to a strong negative stimulus is to avoid, a moderately negative stimulus instead causes curiosity and further examination. Negative

media news is argued to fall into the latter category which explains their popularity. Lifelike audiovisual media are argued to have a particularly strong effects compared to reading.^[7]

Women have on average stronger avoidance reactions to moderately negative stimuli. They point to negative news as the main reason for avoiding international news. The stronger avoidance reaction to moderately negative stimuli can be explained evolutionary as it being the role of men to investigate and potentially respond aggressively to the threat while women and children withdraw. Men and women also differ on average on how they enjoy, evaluate, remember, comprehend, and identify with the people in negative news depending on if the news are negatively or positively framed. One explanation may that the negative news are framed according to male preferences by the often male journalists who cover such news and that a more positive framing may attract a larger female audience.

News

News is packaged [information](#) about **current events** happening somewhere else; or, alternatively, news is that which the [news industry](#) sells. News moves through many different [media](#), based on [word of mouth](#), [printing](#), [postal systems](#), [broadcasting](#), and [electronic communication](#).

Common topics for news reports include war, politics, and business, as well as athletic contests, quirky or unusual events, and the doings of celebrities. [Government](#) proclamations, concerning royal ceremonies, laws, taxes, public health, and criminals, have been dubbed news since ancient times.

Humans exhibit a nearly universal desire to learn and share news from elsewhere, which they satisfy by traveling and talking to each other. Technological and social developments, often driven by government communication and espionage networks, have increased the speed with which news can spread, as well as influenced its content. The genre of news as we know it today is closely associated with the [newspaper](#), which originated in China as a court bulletin and spread, with [paper](#) and [printing press](#), to Europe.

The development of the [electric telegraph](#) in the mid-19th century revolutionized news by enabling nearly instantaneous transmissions, and by empowering a cartel of [news agencies](#) which consolidated the world news system. In the 20th century, the style of news and its impact on national populations expanded considerably with constant live broadcasting of [radio](#) and [television](#), and finally, with the popularization of the [internet](#).

Meaning

Etymology

The [English](#) word "news" developed in the 14th century as a special use of the plural form of "new". In [Middle English](#), the equivalent word was *newes*, like the French *nouvelles* and the German *neues*. Similar developments are found in the [Slavic languages](#)—the [Czech](#) and [Slovak](#)

noviny (from *nový*, "new"), the cognate Polish *nowiny* and Russian *novosti*—and in the Celtic languages: the Welsh *newyddion* (from *newydd*) and the Cornish *nowodhow* (from *nowydh*).^{[1][2]}

Jessica Garretson Finch is credited with coining the phrase, "current events," while teaching at Barnard College in the 1890s.^[3]

Newness

As its name implies, “news” typically connotes the presentation of new information.^{[4][5]} The newness of news gives it an uncertain quality which distinguishes it from the more careful investigations of history or other scholarly disciplines.^{[5][6][7]} Whereas historians tend to view events as causally related manifestations of underlying processes, news stories tend to describe events in isolation, and to exclude discussion of the relationships between them.^[8] News conspicuously describes the world in the present or immediate past, even when the most important aspects of a news story have occurred long in the past—or are expected to occur in the future. To make the news, an ongoing process must have some “peg”, an event in time which anchors it to the present moment.^{[8][9]} Relatedly, news often addresses aspects of reality which seem unusual, deviant, or out of the ordinary.^[10] Hence the famous dictum that “Dog Bites Man” is not news, but “Man Bites Dog” is.^[11]

Another corollary of the newness of news is that, as new technology enable new media to disseminate news more quickly, 'slower' forms of communication may move away from 'news' towards 'analysis'.^[12]

Commodity

According to some theoretical and popular understandings, "news" is whatever the news industry sells.^[13] Journalism, broadly understood along the same lines, is the act or occupation of collecting and providing news.^{[14][15]} From a commercial perspective, news is simply one input, along with paper (or an electronic server) necessary to prepare a final product for distribution.^[16] A news agency supplies this resource “wholesale” and publishers enhance it for retail.^{[17][18]}

Tone

Most purveyors of news have claimed the values impartiality, neutrality, and objectivity, despite the inherent difficulty of reporting without political bias.^[19] However, perception of these values has changed greatly over time. Michael Schudson has argued that, before the era of World War I and the concomitant rise of propaganda, journalists were not aware of the concept of bias in reporting, let alone actively correcting for it.^[20] News is also sometimes said to portray the truth, but this relationship is elusive and qualified.^[21]

Paradoxically, another property commonly attributed to news is sensationalism, the disproportionate focus on, and exaggeration of, emotive stories for public consumption.^{[22][23]} Thus news is also not unrelated to gossip, the human practice of sharing information about other humans of mutual interest.^[24] A common sensational topic is violence; hence another news dictum, “if it bleeds, it leads”.^[25]

Newsworthiness

Newsworthiness is defined as a subject having sufficient relevance to the public or a special audience to warrant press attention or coverage.^[26]

In some countries and at some points in history, what news media and the public have considered "newsworthy" has met different definitions, such as the notion of [news values](#).^[27] However, many news values seem to be common across cultures. People seem to be interested in news to the extent which it has a big impact, describes conflicts, happens nearby, involves well-known people, and deviates from the norms of everyday happenings.^[28] [War](#) is a common news topic, partly because it involves unknown events that could pose personal danger.^[29]

History of news

See also: [History of telecommunication](#)

Folk news

Evidence suggests that cultures around the world have found a place for people to share stories about interesting new information. Among Zulus, Mongolians, Polynesians, and American Southerners, anthropologists have documented the practice of questioning travelers for news as a matter of priority.^[30] Sufficiently important news would be repeated quickly and often, and could spread by word of mouth over a large geographic area.^[31] Even as printing presses came into use in Europe, news for the general public often travelled orally via monks, travelers, town criers, etc.^[32]

News is also transmitted in public gathering places, such as the Greek forum and the Roman baths. Starting in England, [coffeehouses](#) served as important sites for the spread of news, even after telecommunications became widely available.^[33] In the Muslim world, people have gathered and exchanged news at [mosques](#) and other social places. Travelers on pilgrimages to Mecca traditionally stay at [caravanserais](#), roadside inns, along the way, and these places have naturally served as hubs for gaining news of the world.^[34] In late medieval Britain, reports ("tidings") of major events were a topic of great public interest, as chronicled in Chaucer's 1380 [The House of Fame](#) and other works.^[35]

Government proclamations

Woodcut by Tommaso Garzoni depicting a town crier with a trumpet

Before the invention of newspapers in the early 17th century, official government bulletins and [edicts](#) were circulated at times in some centralized empires.^[36] The first documented use of an organized [courier](#) service for the diffusion of written documents is in [Egypt](#), where [Pharaohs](#) used couriers for the diffusion of their decrees in the territory of the State (2400 BC).^[37]^[unreliable source?] This practice almost certainly has roots in the much older practice of oral messaging and may have been built on a pre-existing infrastructure^[citation needed]. [Julius Caesar](#) regularly

publicized his heroic deeds in Gaul, and upon becoming Emperor of [Rome](#) began publishing government announcements known as [Acta Diurna](#). These were carved in metal or stone and posted in public places.^{[38][39]} In England, parliamentary declarations were delivered to [sheriffs](#) for public display and reading at the market.^[40]

Specially sanctioned messengers have been recognized in [Vietnamese culture](#), among the [Khasi people](#) in India, and in the [Fox](#) and [Winnebago](#) cultures of the American midwest. The [Zulu Kingdom](#) used runners to quickly disseminate news. In West Africa, news can be spread by [griots](#). In most cases, the official spreaders of news have been closely aligned with holders of political power.^[41]

[Town criers](#) were a common means of conveying information to citydwellers. In thirteenth-century Florence, criers known as *banditori* arrived in the market regularly, to announce political news, to convoke public meetings, and to call the populace to arms. In 1307 and 1322–1325, laws were established governing their appointment, conduct, and salary. These laws stipulated how many times a banditoro was to repeat a proclamation (forty) and where in the city they were to read them.^[42] Different declarations sometimes came with additional protocols; for example, announcements regarding the plague were also to be read at the city gates.^[43] These proclamations all used a standard format, beginning with an *exordium*—“The worshipful and most esteemed gentlemen of the Eight of Ward and Security of the city of Florence make it known, notify, and expressly command, to whosoever, of whatever status, rank, quality and condition”—and continuing with a statement (*narratio*), a request made upon the listeners (*petitio*), and the penalty to be exacted from those who would not comply (*peroratio*).^[44] In addition to major declarations, *bandi* (announcements) might concern petty crimes, requests for information, and notices about missing slaves.^[45] [Niccolò Machiavelli](#) was captured by the Medicis in 1513, following a bando calling for his immediate surrender.^[46] Some town criers could be paid to include advertising along with news.^[47]

Under the [Ottoman Empire](#), official messages were regularly distributed at [mosques](#), by traveling holy men, and by secular criers. These criers were sent to read official announcements in marketplaces, highways, and other well-traveled places, sometimes issuing commands and penalties for disobedience.^[48]

Early news networks

The spread of news has always been linked to the communications networks in place to disseminate it. Thus, political, religious, and commercial interests have historically controlled, expanded, and monitored communications channels by which news could spread. [Postal services](#) have long been closely entwined with the maintenance of political power in a large area.^{[49][50]}

One of the imperial communication channels, called the "[Royal Road](#)" traversed the [Assyrian Empire](#) and served as a key source of its power.^[51] The Roman Empire maintained a vast network of roads, known as *cursus publicus*, for similar purposes.^[52]

Visible chains of long distance signaling, known as [optical telegraphy](#), have also been used throughout history to convey limited types of information. These can have ranged from smoke

and fire signals to advanced systems using semaphore codes and telescopes.^{[53][54]} The latter form of optical telegraph came into use in Japan, Britain, France, and Germany from the 1790s through the 1850s.^{[55][56]}

Asia

Reproduction of Kaiyuan Za Bao court newspaper from the Tang dynasty

The world's first written news may have originated in [eighth century B.C. China](#), where reports gathered by officials were eventually compiled as the [Spring and Autumn Annals](#). The annals, whose compilation is attributed to [Confucius](#), were available to a sizeable reading public and dealt with common news themes—though they straddle the line between news and history.^[57] The [Han dynasty](#) is credited with developing one of the most effective imperial surveillance and communications networks in the ancient world.^[58] Government-produced news sheets, called [tipao](#), circulated among court officials during the late Han dynasty (second and third centuries AD). Between 713 and 734, the [Kaiyuan Za Bao](#) ("Bulletin of the Court") of the Chinese [Tang Dynasty](#) published government news; it was handwritten on silk and read by government officials.^[59] The court created a Bureau of Official Reports (*Jin Zhouyuan*) to centralize news distribution for the court.^[60] Newsletters called *ch'ao pao* continued to be produced and gained wider public circulation in the following centuries.^[59] In 1582 there was the first reference to privately published newsheets in [Beijing](#), during the late [Ming Dynasty](#).^{[61][62]}

Japan had effective communications and postal delivery networks at several points in its history, first in 646 with the [Taika Reform](#) and again during the [Kamakura period](#) from 1183–1333. The system depended on *hikyaku*, runners, and regularly spaced relay stations. By this method, news could travel between Kyoto and Kamakura in 5–7 days. Special horse-mounted messengers could move information at the speed of 170 kilometers per day.^{[56][63]} However, the Japanese shogunates were less tolerant than the Chinese government of news circulation.^[59] The postal system established during the [Edo period](#) was even more effective, with average speeds of 125–150 km/day and express speed of 200 km/day. This system was initially used only by the government, taking private communications only at exorbitant prices. Private services emerged and in 1668 established their own [nakama](#) (guild). They became even faster, and created an effective optical telegraphy system using flags by day and lanterns and mirrors by night.^[56]

Europe

Following the decline of the Roman Empire in Europe, elites relied on runners to transmit news over long distances. At 33 kilometers per day, a runner would take two months to bring a message across the [Hanseatic League](#) from Bruges to Riga.^{[64][65]} In the [early modern period](#), increased cross-border interaction created a rising need for information which was met by concise handwritten newsheets. The driving force of this new development was the commercial advantage provided by up-to-date news.^{[7][66]}

In 1556, the government of [Venice](#) first published the monthly *Notizie scritte*, which cost one [gazetta](#).^[67] These [avvisi](#) were handwritten newsletters and used to convey political, military, and economic news quickly and efficiently to Italian cities (1500–1700)—sharing some characteristics of [newspapers](#) though usually not considered true newspapers.^[68] *Avvisi* were sold

by subscription under the auspices of military, religious, and banking authorities. Sponsorship flavored the contents of each series, which were circulated under many different names. Subscribers included clerics, diplomatic staff, and noble families. By the last quarter of the seventeenth century *avvisi* long passages from were finding their way into published monthlies such as the [Mercure de France](#) and, in northern Italy, *Pallade veneta*.^{[69][70][71]}

Some European postal routes in 1563

Postal services enabled merchants and monarchs to stay abreast of important information. For the [Holy Roman Empire](#), Emperor [Maximilian I](#) in 1490 authorized two brothers from the Italian Tasso family, Francesco and Janetto, to create a network of courier stations linked by riders. They began with a communications line between Innsbruck and Mechelen and grew from there.^[72] In 1505 this network expanded to Spain, now governed by Maximilian's son [Philip](#). These riders could travel 180 kilometers in a day.^[73] This system became the [Imperial Reichspost](#), administered by Tasso descendants (subsequently known as [Thurn-und-Taxis](#)), who in 1587 received exclusive operating rights from the Emperor.^[72] The [French postal service](#) and [English postal service](#) also began at this time, but did not become comprehensive until the early 1600s.^{[72][74][75]} In 1620, the English system linked with Thurn-und-Taxis.^[54]

These connections undergirded an extensive system of news circulation, with handwritten items bearing dates and places of origin. Centered in Germany, the network took in news from Russia, the Balkans, Italy, Britain, France, and the Netherlands.^[76] The German lawyer [Christoph von Scheurl](#) and the [Fugger](#) house of Augsburg were prominent hubs in this network.^[77] Letters describing historically significant events could gain wide circulation as news reports. Indeed, personal correspondence sometimes acted only as a convenient channel through which news could flow across a larger network.^[78] A common type of business communication was a simple listing of current prices, the circulation of which quickened the flow of international trade.^{[79][80]} Businesspeople also wanted to know about events related to shipping, the affairs of other businesses, and political developments.^[79] Even after the advent of international newspapers, business owners still valued correspondence highly as a source of reliable news that would affect their enterprise.^[81] Handwritten newsletters, which could be produced quickly for a limited clientele, also continued into the 1600s.^[77]

Rise of the newspaper

The [spread of paper](#) and the [printing press](#) from China to Europe preceded a major advance in the transmission of news.^[82] With the spread of printing presses and the creation of new markets in the 1500s, news underwent a shift from factual and precise economic reporting, to a more emotive and freewheeling format. (Private newsletters containing important intelligence therefore remained in use by people who needed to know.)^[83] The [first newspapers](#) emerged in Germany in the early 1600s.^[84] [Relation aller Fürnemmen und gedenckwürdigen Historien](#), from 1605, is recognized as the world's first newspaper.^[85]

The new format, which mashed together numerous unrelated and perhaps dubious reports from far-flung locations, created a radically new and jarring experience for its readers.^[86] A variety of

styles emerged, from single-story tales, to compilations, overviews, and personal and impersonal types of news analysis.^[87]

News for public consumption was at first tightly controlled by governments. By 1530, England had created a licensing system for the press and banned “seditious opinions”.^[88] Under the [Licensing Act](#), publication was restricted to approved presses—as exemplified by The London Gazette, which prominently bore the words: “Published By Authority”.^[89] Parliament allowed the Licensing Act to lapse in 1695, beginning a new era marked by [Whig](#) and [Tory](#) newspapers.^[90] (During this era, the [Stamp Act](#) limited newspaper distribution simply by making them expensive to sell and buy.) In France, censorship was even more constant.^[91] Consequently, many Europeans read newspapers originating from beyond their national borders—especially from the [Dutch Republic](#), where publishers could evade state censorship.^[92]

The new United States saw a newspaper boom beginning with the Revolutionary era, accelerated by spirited debates over the establishment of a new government, spurred on by subsidies contained in the 1792 [Postal Service Act](#), and continuing into the 1800s.^{[93][94]} American newspapers got many of their stories by copying reports from each other. Thus by offering free postage to newspapers wishing to exchange copies, the Postal Service Act subsidized a rapidly growing news network through which different stories could percolate.^[95] Newspapers thrived during the colonization of the [West](#), fueled by high literacy and a newspaper-loving culture.^[96] By 1880, San Francisco rivaled New York in number of different newspapers and in printed newspaper copies per capita.^[97] [Boosters](#) of new towns felt that newspapers covering local events brought legitimacy, recognition, and community.^[98] The 1830s American, wrote de Tocqueville, was “a very civilized man prepared for a time to face life in the forest, plunging into the wilderness of the New World with his Bible, ax, and newspapers.”^[99] In France, the Revolution brought forth an abundance of newspapers and a new climate of press freedom, followed by a return to repression under Napoleon.^[100] In 1792 the Revolutionaries set up a news ministry called the *Bureau d'Esprit*.^[101]

Some newspapers published in the 1800s and after retained the commercial orientation characteristic of the private newsletters of the Renaissance. Economically oriented newspapers published new types of data enabled the advent of [statistics](#), especially [economic statistics](#) which could inform sophisticated investment decisions.^[102] These newspapers, too, became available for larger sections of society, not just elites, keen on investing some of their savings in the [stock markets](#). Yet, as in the case other newspapers, the incorporation of advertising into the newspaper led to justified reservations about accepting newspaper information at face value.^[103] Economic newspapers also became promoters of economic ideologies, such as [Keynesianism](#) in the mid-1900s.^[104]

Newspapers came to sub-Saharan Africa via colonization. The first English-language newspaper in the area was *The Royal Gazette and Sierra Leone Advertiser*, established in 1801, and followed by *The Royal Gold Coast Gazette and Commercial Intelligencer* in 1822 and the *Liberia Herald* in 1826.^[105] A number of nineteenth-century African newspapers were established by missionaries.^[106] These newspapers by and large promoted the colonial governments and served the interests of European settlers by relaying news from Europe.^[106] The first newspaper published in a native African language was the *Muigwithania*, published in

Kikuyu by the Kenyan Central Association.^[106] *Muigwithania* and other newspapers published by indigenous Africans took strong opposition stances, agitating strongly for African independence.^[107] Newspapers were censored heavily during the colonial period—as well as after formal independence. Some liberalization and diversification took place in the 1990s.^[108]

Newspapers were slow to [spread to the Arab world](#), which had a stronger tradition of oral communication, and mistrust of the European approach to news reporting. By the end of the eighteenth century, the Ottoman Empire's leaders in Istanbul did monitor the European press, but its contents were not disseminated for mass consumption.^[109] Some of the first written news in modern North Africa arose in Egypt under [Muhammad Ali](#), who developed the local paper industry and initiated the limited circulation of news bulletins called *journals*.^[110] Beginning in the 1850s and 1860s, the private press began to develop in the multireligious country of Lebanon.^[111]

News wire

The development of the [electric telegraph](#), which often travelled along railroad lines, enabled news to travel faster, over longer distances.^[112] (Days before Morse's Baltimore–Washington line transmitted the famous question, “What hath God wrought?”, it transmitted the news that Henry Clay and Theodore Frelinghuysen had been chosen by the Whig nominating party.)^[38] Telegraph networks enabled a new centralization of the news, in the hands of [wire services](#) concentrated in major cities. The modern form of these originated with [Charles-Louis Havas](#), who founded Bureau Havas (later [Agence France Press](#)) in Paris. Havas began in 1832, using the French government's optical telegraph network. In 1840 he began using pigeons for communications to Paris, London, and Brussels. Havas began to use the electric telegraph when it became available.^[113]

One of Havas's proteges, [Bernhard Wolff](#), founded [Wolffs Telegraphisches Bureau](#) in Berlin in 1849.^[114] Another Havas disciple, [Paul Julius Reuter](#) began collecting news from Germany and France in 1849, and in 1851 immigrated to London, where he established the [Reuters](#) news agency—specializing in news from the continent.^[115] In 1863, William Saunders and Edward Spender formed the [Central Press](#) agency, later called the [Press Association](#), to handle domestic news.^[116] Just before insulated telegraph line crossed the English Channel in 1851, Reuter won the right to transmit stock exchange prices between Paris and London.^[117] He maneuvered Reuters into a dominant global position with the motto “Follow the Cable”, setting up news outposts across the [British Empire](#) in Alexandria (1865), Bombay (1866), Melbourne (1874), Sydney (1874), and Cape Town (1876).^{[117][118]} In the United States, the [Associated Press](#) became a news powerhouse, gaining a lead position through an exclusive arrangement with the [Western Union](#) company.^[119]

The telegraph ushered in a new global communications regime, accompanied by a restructuring of the national postal systems, and closely followed by the advent of telephone lines. With the value of international news at a premium, governments, businesses, and news agencies moved aggressively to reduce transmission times. In 1865, Reuters had the scoop on the [Lincoln assassination](#), reporting the news in England twelve days after the event took place.^[120] In 1866, [an undersea telegraph cable](#) successfully connected Ireland to Newfoundland (and thus the

Western Union network) cutting trans-Atlantic transmission time from days to hours.^{[121][122][123]} The transatlantic cable allowed fast exchange of information about the London and New York stock exchanges, as well as the New York, Chicago, and Liverpool commodity exchanges—for the price of \$5–10, in gold, per word.^[124] Transmitting On 11 May 1857, a young British telegraph operator in Delhi signaled home to alert the authorities of the [Indian Uprising of 1857](#). The rebels proceeded to disrupt the British telegraph network, which was then rebuilt with more redundancies.^[125] In 1902–1903, Britain and the U.S. completed the circumteleggraphy of the planet with transpacific cables from Canada to Fiji and New Zealand (British Empire), and from the USA to Hawaii and the occupied Philippines.^[126] U.S. reassertions of the Monroe Doctrine notwithstanding, Latin America was a battleground of competing telegraphic interests until World War I, after which U.S. interests finally did consolidate their power in the hemisphere.^[127]

By the turn of the century (i.e., circa 1900), Wolff, Havas, and Reuters formed a news cartel, dividing up the global market into three sections, in which each had more-or-less exclusive distribution rights and relationships with national agencies.^[128] Each agency's area correspondingly roughly to the colonial sphere of its mother country.^[129] For example, Reuters and the Australian national news service had an agreement to exchange news only with each other.^[130] Due to the high cost of maintaining infrastructure, political goodwill, and global reach, newcomers found it virtually impossible to challenge the big three European agencies or the American Associated Press.^[131] In 1890 Reuters (in partnership with the Press Association, England's major news agency for domestic stories) expanded into “soft” news stories for public consumption, about topics such as sports and “human interest”.^[132] In 1904, the big three wire services opened relations with *Vestnik*, the news agency of Czarist Russia, to their group, though they maintained their own reporters in Moscow.^[133] During and after the [Russian Revolution](#), the outside agencies maintained a working relationship with the Petrograd Telegraph Agency, renamed the Russian Telegraph Agency (ROSTA) and eventually the [Telegraph Agency of the Soviet Union \(TASS\)](#).^[134]

The [Chinese Communist Party](#) created its news agency, the Red China News Agency, in 1931; its primary responsibilities were the *Red China* newspaper and the internal *Reference News*. In 1937, the Party renamed the agency [Xinhua](#), New China. Xinhua became the official news agency of the [People's Republic of China](#) in 1949.^[135]

These agencies touted their ability to distill events into “minute globules of news”, 20–30 word summaries which conveyed the essence of new developments.^[134] Unlike newspapers, and contrary to the sentiments of some of their reporters, the agencies sought to keep their reports simple and factual.^[136] The wire services brought forth the “inverted pyramid” model of news copy, in which key facts appear at the start of the text, and more and more details included as it goes along.^[121] The sparse telegraphic writing style spilled over into newspapers, which often reprinted stories from the wire with little embellishment.^{[18][137]} In a 20 September 1918 *Pravda* editorial, Lenin instructed the Soviet press to cut back on their political rambling and produce many short anticapitalist news items in “telegraph style”.^[138]

As in previous eras, the news agencies provided special services to political and business clients, and these services constituted a significant portion of their operations and income. The wire services maintained close relationships with their respective national governments, which

provided both press releases and payments.^[139] The acceleration and centralization of economic news facilitated regional economic integration and economic globalization. “It was the decrease in information costs and the increasing communication speed that stood at the roots of increased market integration, rather than falling transport costs by itself. In order to send goods to another area, merchants needed to know first whether in fact to send off the goods and to what place. Information costs and speed were essential for these decisions.^[140]

Radio and television

The [British Broadcasting Company](#) began transmitting radio news from London in 1922, dependent entirely, by law, on the British news agencies.^[141] BBC radio marketed itself as a news by and for social elites, and hired only broadcasters who spoke with upper-class accents.^[142] The BBC gained importance in the May 1926 general strike, during which newspapers were closed and the radio served as the only source of news for an uncertain public. (To the displeasure of many listeners, the BBC took an unambiguously pro-government stance against the strikers).^{[141][143]}

In the USA, RCA's Radio Group established its radio network, NBC, in 1926. The Paley family founded CBS soon after. These two networks, which supplied news broadcasts to subsidiaries and affiliates, dominated the airwaves throughout the period of radio's hegemony as a news source.^[144] Radio broadcasters in the United States negotiated a similar arrangement with the press in 1933, when they agreed to use only news from the Press–Radio Bureau and eschew advertising; however, this agreement soon collapsed and radio stations began reporting their own news (with advertising).^[145] As in Britain, American news radio avoided “controversial” topics as per norms established by the [National Association of Broadcasters](#).^[146] By 1939, 58% of Americans surveyed by *Fortune* considered radio news more accurate than newspapers, and 70% chose radio as their main news source.^[146] Radio expanded rapidly across the continent, from 30 stations in 1920 to a thousand in the 1930s. This operation was financed mostly with advertising and public relations money.^[147]

The Soviet Union began a major international broadcasting operation in 1929, with stations in German, English and French. The [Nazi Party](#) made use of the radio in its rise to power in Germany, with much of its propaganda focused on attacking the Soviet Bolsheviks. The British and Italian foreign radio services competed for influence in North Africa. All four of these broadcast services grew increasingly vitriolic as the European nations prepared for war.^[148]

The war provided an opportunity to expand radio and take advantage of its new potential. The BBC reported on [Allied invasion of Normandy](#) on 8:00 a.m. of the morning it took place, and including a clip from German radio coverage of the same event. Listeners followed along with developments throughout the day.^[149] The U.S. set up its [Office of War Information](#) which by 1942 sent programming across South America, the Middle East, and East Asia.^[150] [Radio Luxembourg](#), a centrally located high-power station on the continent, was [seized by Germany](#), and then [by the United States](#)—which created fake news programs appearing as though they were created by Germany.^[151] Targeting American troops in the Pacific, the Japanese government broadcast the popular "[Zero Hour](#)" program, which included news from the U.S. to make the soldiers homesick.^[152] But by the end of the war, Britain had the largest radio network

in the world, broadcasting internationally in 43 different languages.^[153] Its scope would eventually be surpassed (by 1955) by the worldwide [Voice of America](#) programs, produced by the [United States Information Agency](#).^[154]

In Britain and the United States, television news watching rose dramatically in the 1950s and by the 1960s supplanted radio as the public's primary source of news.^[155] In the U.S., television was run by the same networks which owned radio: CBS, NBC, and an NBC spin-off called ABC.^[156] [Edward R. Murrow](#), who first entered the public ear as a war reporter in London, made the big leap to television to become an iconic newsman on CBS (and later the director of the United States Information Agency).^[157]

[Ted Turner](#)'s creation of the [Cable News Network](#) (CNN) in 1980 inaugurated a new era of [24-hour](#) satellite news broadcasting. In 1991, the BBC introduced a competitor, [BBC World Service Television](#). Rupert Murdoch's Australian [News Corporation](#) entered the picture with [Fox News Channel](#) in the USA, [Sky News](#) in Britain, and [STAR TV](#) in Asia.^[158] Combining this new apparatus with the use of [embedded reporters](#), the United States waged the 1991–1992 [Gulf War](#) with the assistance of nonstop [media coverage](#).^[159] CNN's specialty is the [crisis](#), to which the network is prepared to shift its total attention if so chosen.^[160] CNN news was transmitted via [INTELSAT](#) communications satellites.^[161] CNN, said an executive, would bring a “town crier to the global village”.^[162]

In 1996, the Qatar-owned broadcaster [Al Jazeera](#) emerged as a powerful alternative to the Western media, capitalizing in part on anger in the Arab & Muslim world regarding biased coverage of the Gulf War. Al Jazeera hired many news workers conveniently laid off by [BBC Arabic Television](#), which closed in April 1996. It used [Arabsat](#) to broadcast.^[158]

Internet

The early internet, known as [ARPANET](#), was controlled by the U.S. Department of Defense and used mostly by academics. It became available to a wider public with the release of the [Netscape](#) browser in 1994.^[163] At first, news websites were mostly archives of print publications.^[164] An early [online newspaper](#) was the *Electronic Telegraph*, published by [The Daily Telegraph](#).^{[165][166]} A 1994 earthquake in California was one of the first big stories to be reported online in real time.^[167] In 1995, the release of web browser Netscape made news sites accessible to more people.^[167] On the day of the [Oklahoma City bombing](#) in April 1995, people flocked to newsgroups and chatrooms to discuss the situation and share information. The *Oklahoma City Daily* posted news to its site within hours. Two of the only news sites capable of hosting images, the *San Jose Mercury News* and *Time* magazine, posted photographs of the scene.^[167]

Quantitative, the internet has massively expanded the sheer volume of news items available to one person. The speed of news flow to individuals has also reached a new plateau.^[168] This insurmountable flow of news can daunt people and cause [information overload](#). [Zbigniew Brzezinski](#) called this period the “technetronic era”, in which “global reality increasingly absorbs the individual, involves him, and even occasionally overwhelms him.”^[169]

News media today

News can travel through different [communication media](#).^[17] In modern times, printed news had to be phoned into a newsroom or brought there by a [reporter](#), where it was typed and either transmitted over wire services or [edited](#) and manually [set in type](#) along with other news stories for a specific edition. Today, the term "[breaking news](#)" has become trite as [commercial broadcasting United States cable news](#) services that are available 24 hours a day use live [communications satellite](#) technology to bring current events into [consumers'](#) homes as the event occurs. Events that used to take hours or days to become common knowledge in towns or in nations are fed instantaneously to consumers via [radio](#), [television](#), [mobile phone](#), and the [Internet](#).

Speed of news transmission, of course, still varies wildly on the basis of where and how one lives.^[170]

Newspaper

A newspaper is one of the most common ways to receive the latest news.

Main article: [Newspaper](#)

Most large cities in the United States historically had morning and afternoon newspapers. With the addition of new communications media, afternoon newspapers have shut down and morning newspapers have lost circulation. Weekly newspapers have somewhat increased.^[171] In more and more cities, newspapers have established local market monopolies—i.e., a single newspaper is the only one in town. This process has accelerated since the 1980s, commensurate with a general trend of [consolidation in media ownership](#).^[172] In China, too, newspapers have gained exclusive status, city-by-city, and pooled into large associations such as Chengdu Business News. These associations function like news agencies, challenging the hegemony of Xinhua as a news provider.^[135]

The world's top three [most circulated newspapers](#) all publish from Japan.

About one-third of newspaper revenue comes from sales; the majority comes from advertising.^[173] Newspapers have struggled to maintain revenue given declining circulation and the free flow of information over the internet; some have implemented [paywalls](#) for their websites.^[165]

In the U.S., many newspapers have shifted their operations online, publishing around the clock rather than daily in order to keep pace with the internet society. Prognosticators have suggested that print newspapers will vanish from the U.S. in 5–20 years.^[165]

Television

Internationally distributed cable news channels include [BBC News](#), [CNN](#), [Fox News](#), [MSNBC](#), and [Sky News](#). Televisions are densely concentrated in the United States (98% of households), and the average American watches 4 hours of television programming each day. In other parts of

the world, such as Estonia and Kenya—especially rural areas without much electricity—television is rare.^[170]

The largest supplier of international video news is Reuters TV, with 409 subscribers in 83 countries, 38 bureaus, and a reported audience of 1.5 billion people each day. The other major video news service is [Associated Press Television News](#). These two major agencies have agreements to exchange video news with ABC, NBC, CBS, CNN, and [Eurovision](#)—itself a sizeable video news exchange.^[174] [CNN International](#) leads the world in live broadcasting in times of crisis.^[160]

Internet

[Online journalism](#) is news that is reported on the [Internet](#). News can be delivered more quickly through this method of news as well as accessed more easily. The internet era has transformed the popular understanding of news. Because the internet allows communication which is not only instantaneous, but also bi- or multi-directional, it has blurred the boundaries of who is a legitimate news producer. A common type of internet journalism is called [blogging](#), which is a service of persistently written articles uploaded and written by one or more individuals. Millions of people in countries such as the United States and South Korea have taken up blogging. Many blogs have rather small audiences; some very popular blogs are read by millions each month.^[175] Social media sites, especially Twitter and Facebook, have become an important source of breaking news information and for disseminating links to news websites. Twitter declared in 2012: “It’s like being delivered a newspaper whose headlines you’ll always find interesting – you can discover news as it’s happening, learn more about topics that are important to you, and get the inside scoop in real time.”^[176] Cell phone cameras have normalized citizen [photojournalism](#).^[177]

[Michael Schudson](#), professor at the [Columbia University Graduate School of Journalism](#), has said that “[e]verything we thought we once knew about journalism needs to be rethought in the Digital Age.”^[178] Today the work of journalism can be done from anywhere and done well. It requires no more than a reporter and a laptop. In that way, journalistic authority seems to have become more individual- and less institution-based. But does the individual reporter always have to be an actual journalist? Or can journalistic work be done from anywhere and by anyone? These are questions that refer to the core of journalistic practice and the definition of “news” itself. As Schudson has given emphasis to, the answer is not easily found; “the ground journalists walk upon is shaking, and the experience for both those who work in the field and those on the outside studying it is dizzying”.^[178]

Schudson has identified the following six specific areas where the ecology of news in his opinion has changed:

- The line between the reader and writer has blurred.
- The distinction among tweet, blog post, Facebook, newspaper story, magazine article, and book has blurred.
- The line between professionals and amateurs has blurred, and a variety of “pro-am” relationships has emerged.

- The boundaries delineating for-profit, public, and non-profit media have blurred, and the cooperation across these models of financing has developed.
- Within commercial news organizations, the line between the news room and the business office has blurred.
- The line between old media and new media has blurred, practically beyond recognition.^[179]

These alterations inevitably have fundamental ramifications for the contemporary ecology of news. "The boundaries of journalism, which just a few years ago seemed relatively clear, and permanent, have become less distinct, and this blurring, while potentially the foundation of progress even as it is the source of risk, has given rise to a new set of journalistic principles and practices",^[180] Schudson puts it. It is indeed complex, but it seems to be the future.

Online news has also changed the geographic reach of individual news stories, diffusing readership from city-by-city markets to a potentially global audience.^[165]

Because internet does not have the "column inches" limitation of print media, online news stories can, but don't always, come bundled with supplementary material. The medium of the [world wide web](#) also enables [hyperlinking](#), which allows readers to navigate to other pages related to the one they're reading.^[165]

Despite these changes, some studies have concluded that internet news coverage remains fairly homogenous and dominated by news agencies.^{[181][182]} And journalists working with online media do not identify significantly different criteria for newsworthiness than print journalists.^[23]

News agencies

Reuters office in Bonn, Germany, 1988

News agencies are services which compile news and disseminate it in bulk. Because they disseminate information to a wide variety of clients, who then repackage the material as news for public consumption, news agencies tend to use less controversial language in their reports. Despite their importance, news agencies are not well known by the general public. They keep low profiles and their reporters usually do not get bylines.^{[18][183]}

The oldest [news agency](#) still operating is the [Agence France-Presse](#) (AFP).^[184] It was founded in 1835 by a Parisian translator and [advertising agent](#), [Charles-Louis Havas](#) as [Agence Havas](#). By the end of the twentieth century, [Reuters](#) far outpaced the other news agencies in profits, and became one of the largest companies in Europe.^[185] In 2011, Thomson Reuters employed more than 55,000 people in 100 countries, and posted an annual revenue of \$12.9 billion.^[18]

[United Press International](#) gained prominence as a world news agency in the middle of the twentieth century, but shrank in the 1980s and was sold off at low prices. It is now owned by the [Unification Church](#) company [News World Communications](#).

News agencies, especially Reuters and the newly important [Bloomberg News](#), convey both news stories for mass audiences and financial information of interest to businesses and

investors.^{[186][187]} Bloomberg LP, a private company founded by [Michael Bloomberg](#) in 1981, made rapid advances with computerized stock market reporting updated in real time. Its news service continued to exploit this electronic advantage by combining computer-generated analytics with text reporting. Bloomberg linked with Agence France Presse in the 1990s^[187]

Following the marketization of the Chinese economy and the media boom of the 1990s, [Xinhua](#) has adopted some commercial practices including subscription fees, but it remains government-subsidized. It provides newswire, news photos, economic information, and now audio and video news as well. Xinhua has a growing number of subscribers, totaling 16,969 in 2002, including 93% of Chinese newspapers.^[135] It operates 123 foreign bureaus and produces 300 news stories each day.^[188]

Other agencies with considerable reach include [Deutsche Presse-Agentur](#) (Germany), [Kyodo News](#) (Japan), the [Agenzia Nazionale Stampa Associata](#) (Italy), the [Middle East News Agency](#) (Egypt), [Tanjug](#) (Serbia), and [EFE](#) (Spain).^[189]

On the internet, [news aggregators](#) play a role similar to that of the news agency—and, because of the sources they select, tend to transmit news stories which originate from the main agencies. Of articles displayed by [Yahoo! News](#) in the U.S., 91.7% come from news agencies: 39.4% from AP, 30.9% AFP, and 21.3% Reuters. In India, 60.1% of Yahoo! News stories come from Reuters. [Google News](#) relies somewhat less on news agencies, and has shown high volatility, in the sense of focusing heavily on the most recent handful of salient world events.^[181] In 2010, Google News redesigned its front page with automatic geotargeting, which generated a selection of local news items for every viewer.^[190]

Global news system

In the 20th century, global news coverage was dominated by a combination of the “Big Four” news agencies—Reuters, Associated Press, Agence France Press, and United Press International—representing the [Western bloc](#), and the Communist agencies: [TASS](#) from the Soviet Union, and [Xinhua](#) from China.^[191] Studies of major world events, and analyses of all international news coverage in various newspapers, consistently found that a large majority of news items originated from the four biggest wire services.^[181]

Television news agencies include [Associated Press Television News](#), which bought and incorporated World Television News; and Reuters Television.^{[174][192]} Bloomberg News created in the 1990s, expanded rapidly to become a player in the realm of international news.^[186] The Associated Press also maintains a radio network with thousands of subscribers worldwide; it is the sole provider of international news to many small stations.^[174]

By some accounts, dating back to the 1940s, the increasing interconnectedness of the news system has accelerated the pace of [world history](#) itself.^[193]

New World Information and Communication Order

The global news system is dominated by agencies from Europe and the United States, and reflects their interests and priorities in its coverage.^[194] Euro-American control of the global news system has led to criticism; for example, that events around the world are constantly compared to events like the [Holocaust](#) and [World War Two](#) which are considered foundational in the West.^[195] Since the 1960s, a significant amount of news reporting from the Third World has been characterized by some form “development journalism”, a paradigm which focuses on long-term development projects, social change, and nation-building.^[196] When in 1987 the U.S. media reported on a riot in the Dominican Republic—the first major news item regarding that country in years—the resulting decline in tourism lasted for years and had a noticeable effect on the economy.^[197] The [English language](#) predominates in global news exchanges.^[198] Critics have accused the global news system of perpetuating [cultural imperialism](#).^{[162][199][200]} Critics further charge that the Western media conglomerates maintain a bias towards the status quo economic order, especially a pro-corporate bias.^[199]

The [United Nations Educational, Scientific and Cultural Organization](#) (UNESCO) has promoted a [New World Information and Communication Order](#), which envisions an international news exchange system involving national news agencies in every country. UNESCO encouraged the new states formed from colonial territories in the 1960s to establish news agencies, to generate domestic news stories, exchange news items with international partners, and disseminate both types of news internally.^[201] Along these lines, the 1980 [MacBride report](#), “Many Voices, One World”, called for an interdependent global news system with more participation from different governments. To this end, also, UNESCO formed the [Non-Aligned News Agencies Pool](#).^[202]

The [Inter Press Service](#), founded in 1964, has served as an intermediary for Third World press agencies.^[203] Inter Press Service's editorial policy favors coverage of events, institutions, and issues which relate to inequality, [economic development](#), [economic integration](#), natural resources, population, health, education, and [sustainable development](#).^[204] It gives less coverage than other agencies to crime, disasters, and violence. Geographically, 70% of its news reporting concerns Africa, Asia, Latin America, and the Caribbean.^[205] IPS has the most subscribers in Latin America and southern Africa.^[204] IPS receives grants from organizations such as the [United Nations Development Program](#) and other United Nations agencies, [Friedrich-Ebert-Stiftung](#), [Federatie Nederlandse Vakbeweging](#), the [Diocese of Graz](#), the [Charles Stewart Mott Foundation](#), the [Ford Foundation](#), the [MacArthur Foundation](#), and the [W. Alton Jones Foundation](#) to report news on chosen topics, including the environment, sustainable development, and women's issues.^[206]

Beginning in the 1960s, the [United States Agency for International Development](#), the [National Aeronautics and Space Administration](#), and UNESCO developed the use of satellite television for international broadcasting. In India, 1975–1976, these agencies implemented an experimental satellite television system, called the [Satellite Instructional Television Experiment](#), with assistance from the [Indian Space Research Organisation](#), and [All India Radio](#).^[207]

Further transformation in global news flow

By the 1980s, much of the Third World had succumbed to a [debt crisis](#) resulting from unrepayably large loans accumulated since the 1960s. At this point, the [World Bank](#) took an

active role in the governance of many countries, and its authority extended to communications policy. The policy of developing Third World media gave way to a global regime of [free trade](#) institutions like the [World Trade Organization](#), which also protected the free flow of information across borders.^[208] The World Bank also promoted privatization of national telecommunications, which afforded large multinational corporations the opportunity to purchase networks and expand operations in the Third World.^{[209][210]}

In countries with less telecommunications infrastructure, people, especially youth, tend today to get their news predominantly from mobile phones and, less so, from the internet. Older folks listen more to the radio. The government of China is a major investor in Third World telecommunications, especially in Africa.^[211] Some issues relating to global information flow were revisited in light of the internet at the 2003/2005 [World Summit on the Information Society](#), a conference which emphasized the role of civil society and the private sector in [information society](#) governance.^[212]

News values

Journalism
<ul style="list-style-type: none">• News• Writing style• Ethics• Objectivity• News values• Attribution• Defamation• Editorial independence• Journalism school• Index of journalism articles
Areas
<ul style="list-style-type: none">• Arts

- [Business](#)
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- [World](#)

Genres

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 - [Visual](#)
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Social impact

- [Fourth Estate](#)
- [Fifth Estate](#)
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[News media](#)

- [Newspapers](#)
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Roles

- [Journalists \(reporters\)](#)
 - [Columnist](#)
 - [Blogger](#)
 - [Editor](#)
 - [Copy editor](#)

<ul style="list-style-type: none"> • Meteorologist • Presenter (news) • Photographer • Pundit / commentator
<ul style="list-style-type: none"> • Journalism Portal • Category: Journalism
<ul style="list-style-type: none"> • v • t • e

[News values](#) are the professional norms of [journalism](#). Commonly, news content should contain the "[Five Ws](#)" (who, what, when, where, why, and also how) of an event. There should be no questions remaining. Newspapers normally place hard news stories on the first pages, so the most important information is at the beginning. Busy readers can read as little or as much as they desire. Local stations and networks with a set format must take news stories and break them down into the most important aspects due to time constraints.

Journalists are often expected to aim for [objectivity](#); reporters claim to try to cover all sides of an issue without bias, as compared to commentators or analysts, who provide [opinion](#) or personal point of view. The result is a laying out of facts in a sterile, noncommittal manner, and then standing back to "let the reader decide" which view is true.^[213] Several governments impose certain constraints against bias. In the [United Kingdom](#), the government agency [Ofcom](#) (Office of Communications) enforces a legal requirement of "impartiality" on news broadcasters.^[214] Both newspapers and broadcast news programs in the United States are generally expected to remain neutral and avoid bias except for clearly indicated editorial articles or segments. Many single-party governments have operated state-run news organizations, which may present the government's views.

Mid-twentieth-century news reporting in the United States focused on political and local issues with important socio-economic impacts, such as the landing of a living person on the moon or the cold war. More recently, the focus similarly remains on political and local issues; however, the news [mass media](#) now comes under criticism for over-emphasis on "non-news" and "gossip" such as celebrities' personal social issues, local issues of little merit, as well as biased sensationalism of political topics such as terrorism and the economy. The dominance of celebrity and social news, the blurring of the boundary between news and reality shows and other popular culture, and the advent of citizen journalism may suggest that the nature of 'news' and news values are evolving and that traditional models of the news process are now only partially relevant.^[215] Newsworthiness does not only depend on the topic, but also the presentation of the topic and the selection of information from that topic.

Although newswriters have always laid claim to truth and objectivity, the modern values of professional journalism were established beginning in the late 1800s and especially after World War I, when groups like the [American Society of Newspaper Editors](#) codified rules for unbiased news reporting. These norms held the most sway in American and British journalism, and were scorned by some other countries.^{[216][217]} More recently, these ideas have become part of the practice of journalism across the world.^[218] Soviet commentators said stories in the Western press were trivial distractions from reality, and emphasized a [socialist realism](#) model focusing on developments in everyday life.^[219]

Even in those situations where objectivity is expected, it is difficult to achieve, and individual journalists may fall foul of their own personal bias, or succumb to [commercial or political pressure](#). Similarly, the objectivity of news organizations owned by conglomerated corporations fairly may be questioned, in light of the natural incentive for such groups to report news in a manner intended to advance the conglomerate's financial interests. Individuals and organizations who are the subject of news reports may use [news management](#) techniques to try to make a favourable impression.^[220] Because each individual has a particular point of view, it is recognized that there can be no absolute objectivity in news reporting.^[221] Journalists can collectively shift their opinion over what is a controversy up for debate and what is an established fact, as evidenced by homogenization during the 2000s of news coverage of climate change.^[222]

Some commentators on news values have argued that journalists' training in news values *itself* represents a systemic bias of the news. The norm of objectivity, for example, leads journalists to gravitate towards certain types of acts and exclude others. For example, a journalist can be sure of objectivity in reporting that an official or public figure has made a certain statement. This is one reason why so much news reporting is devoted to official statements.^[223] This lemma dates back to the early history of public news reporting, as exemplified by an English printer who on 12 March 1624 published news from Brussels in the form of letters, with the prefacing comment: “Now because you shall not say, that either out of my owne conceit I misliked a phrase, or presumptuously tooke upon me to reforme any thing amisse, I will truly set you downe their owne words.”^[224]

[Feminist critiques](#) argue that discourse defined as objective by news organizations reflects a male-centered perspective.^[225] For example, in their selection of sources, journalists rely heavily on men as sources of authoritative- and objective-seeming statements.^[226] News reporting has also tended to discuss women differently, usually in terms of appearance and relationship to men.^[227]

The critique of traditional norms of objectivity comes from within news organizations as well. Said Peter Horrocks, head of television news at BBC: “The days of middle-of-the-road, balancing Left and Right, impartiality are dead. [...] we need to consider adopting what I like to think of as a much wider 'radical impartiality' – the need to hear the widest range of views – all sides of the story.”^[214]

Social organization of news production

News organizations

Viewed from a [sociological perspective](#), news for mass consumption is produced in hierarchically structured organizations. Reporters, making up a larger group near the bottom of the structure, are given significant autonomy in researching and preparing reports. Occasionally, decision-makers higher in the structure may intervene.^[228] Owners at the top of the news hierarchy influence the content of news indirectly but substantially. The professional norms of journalism discourage overt censorship. Therefore, news organizations have covert but unshakeable policies about how to cover certain topics. These policies are conveyed to journalists through socialization on the job. Journalists never receive the policy in writing; they simply learn how things are done.^{[229][230]} Journalists comply with these rules for various reasons, including job security.^[231] Journalists are also systematically influenced by their education, up to and including [journalism school](#).^[232]

News production is routinized in several ways. News stories use well-understand formats and subgenres which vary by topic. “Rituals of objectivity”, such as pairing a quotation from one group with a quotation from a competing group, dictate the construction of most news narratives. Many news items, which revolve around press conferences or other scheduled events, are predictable in advance. Further predictability is established by assigning each journalist to a [beat](#): a domain of human affairs, usually involving government or commerce, in which certain types of events routinely occur.^[233]

A common scholarly frame for understanding news production is to examine the role of [gatekeepers](#) in the flow of information. In other words, to ask why and how certain representations of reality make their way from news producers to news consumers.^[234] Obvious gatekeepers include journalists, news agency staff, and wire editors of newspapers.^[235] Ideology, personal preferences, source of news, and length of a story are among the many considerations which influence gatekeepers.^[236] Although social media have changed the structure of news dissemination, gatekeeper effects may obtain in this case also due to the role of a few extremely well-connected nodes in the social network.^[237]

New factors have emerged in internet-era newsrooms. One issue is “click-thinking”, the editorial selection of news stories—and of journalists—who can generate the most website hits and thus advertising revenue. Unlike a newspaper, a news website has differentiated pages and intensive data collection, enabling rapid feedback about which stories are popular and who reads them.^{[183][238]} The drive for speedy online postings, some journalists have acknowledged, has altered norms of fact-checking so that verification now takes place after publication.^{[183][239]}

Journalists' sometimes unattributed 'cannibalization' of other news sources can also increase the homogeneity of news feeds.^[240] The digital age can accelerate the problem of [circular reporting](#): propagation of the same error through increasingly reliable sources. In 2009, a number of journalists were embarrassed after all reproducing a fictional quotation, originating from Wikipedia.^{[240][241]}

News organizations have historically been male-dominated, though women have acted as journalists since at least the 1880s. The number of female journalists has increased over time, but

organizational hierarchies remain controlled mostly by men.^[242] Studies of British news organizations estimate that more than 80% of decision-makers are men.^[243] Similar studies have found 'old boys' networks' in control of news organizations in the United States and the Netherlands.^[244] Further, newsrooms tend to divide journalists by gender, assigning men to “hard” topics like military, crime, and economics, and women to “soft”, “humanised” topics.^[245]

Relationship with institutions

For various reasons, news media usually have a close relationship with the state, and often church as well, even when they cast themselves in critical roles.^{[49][50][246]} This relationship seems to emerge because the press can develop symbiotic relationships with other powerful social institutions.^[246] In the United States, the [Associated Press](#) wire service developed a “bilateral monopoly” with the [Western Union](#) telegraph company.^{[119][247]}

The news agencies which rose to power in the mid-1800s all had support from their respective governments, and in turn served their political interests to some degree.^[139] News for popular consumption has for the most part operated under [statist](#) assumptions, even when it takes a stance adversarial to some aspect of a government.^[248] In practice, a large proportion of routine news production involves interactions between reporters and government officials.^[249] Relatedly, journalists tend to adopt a hierarchical view of society, according to which a few people at the top of organizational pyramids are best situated to comment on the reality which serves as the basis of news.^[250] Broadly speaking, therefore, news tends to normalize and reflect the interests of the power structure dominant in its social context.^[251]

Today, international non-governmental organizations (NGOs) rival and may surpass governments in their influence on the content of news.^[252]

State control

[State media](#)

Governments use international news transmissions to promote the national interest and conduct [political warfare](#), alternatively known as [public diplomacy](#) and, in the modern era, [international broadcasting](#). International radio broadcasting came into wide-ranging use by world powers seeking cultural integration of their empires.^[253] The British government used BBC radio as a diplomatic tool, setting up Arabic, Spanish and Portuguese services in 1937.^[254] American propaganda broadcasters include [Voice of America](#) and [Radio Free Europe/Radio Liberty](#), [set up during the Cold War](#) and still operating today.^[255] The United States remains the world's top broadcaster, although by some accounts it was surpassed for a time circa 1980 [by the Soviet Union](#). Other major international broadcasters include the People's Republic of China, Taiwan, Germany, Saudi Arabia, Egypt, North Korea, India, Cuba, and Australia.^[256] Around the world (and especially, formerly, in the Soviet bloc), international news sources such as the [BBC World Service](#) are often welcomed as alternatives to domestic state-run media.^{[257][258]}

Governments have also funneled programming through private news organizations, as when the British government arranged to insert news into the Reuters feed during and after World War

Two.^[259] Past revelations have suggested that the U.S. military and intelligence agencies create news stories which they then disseminate secretly into the foreign and domestic media. Investigation into the [Central Intelligence Agency](#) pursued in the 1970s found that it owned hundreds of news organizations (wire services, newspapers, magazines) outright.^{[260][261]} Soviet news warfare also involved the creation of front groups, like the [International Organization of Journalists](#). The Russian [KGB](#) heavily pursued a strategy of [disinformation](#), planting false stories which made their way to news outlets worldwide.^[262]

Broadcasts into Iraq before the [Second Gulf War](#) mimicked the style of local programming.^[263] The US also launched Middle East Broadcasting Networks, featuring the satellite TV station [Alhurra](#) and radio station [Radio Sawa](#) to beam 24-hour programming to Iraq and environs.^[264]

Today, [Al Jazeera](#), a TV and internet news network owned by the government of [Qatar](#), has become one of the foremost news sources in the world, appreciated by millions as an alternative to the Western media.^[265] State-owned [China Central Television](#) operates 18 channels and reaches more than a billion viewers worldwide.^[266] Iran's [Press TV](#) and Russia's [Russia Today](#), branded as RT, also have multiplatform presences and large audiences.

Public relations

If important things of life to-day consist of trans-atlantic radiophone talks arranged by commercial telephone companies; if they consist of inventions that will be commercially advantageous to the men who market them; if they consist of Henry Fords with epoch-making cars—then all this is news.

[Edward Bernays](#), *Propaganda* (1928), pp. 152–153.

As distinct from [advertising](#), which deals with marketing distinct from news, [public relations](#) involves the techniques of influencing news in order to give a certain impression to the public. A standard public relations tactic, the “third-party technique”, is the creation of seemingly independent organizations, which can deliver objective-sounding statements to news organizations without revealing their corporate connections.^[267] Often public relations agencies create complete content packages, such as [Video News Releases](#), which are rebroadcast as news without commentary or detail about their origin.^[268] Video news releases seem like normal news programming, but use subtle [product placement](#) and other techniques to influence viewers.^[269]

Public relations releases offer valuable newsworthy information to increasingly overworked journalists on deadline.^[240] (This pre-organized news content has been called an [information subsidy](#).)^[270] The journalist relies on appearances of autonomy and even opposition to established interests—but the public relations agent seek to conceal their client's influence on the news,. Thus, public relations works its magic in secret.^{[252][271]}

Public relations can dovetail with state objectives, as in the case of the [1990 news story](#) about Iraqi soldiers taking “babies out of incubators” in Kuwaiti hospitals.^[272] During the [Nigerian Civil War](#), both the federal government and the secessionist Republic of Biafra hired public relations firms, which competed to influence public opinion in the West, and between them established some of the key narratives employed in news reports about the war.^[273]

Overall, the position of the public relations industry has grown stronger, while the position of news producers has grown weaker. Public relations agents mediate the production of news about all sectors of society.^[271]

News consumption

Over the centuries, commentators on newspapers and society have repeatedly observed widespread human interest in news.^{[4][274]} Whereas elite members of a society's political and economic institutions might rely on popular news as one limited source of information, for the masses, news represents a relatively exclusive window onto the operations by which a society is managed.^[275]

Regular people in societies with news media often spend a lot of time reading or watching news reports.^[276] Newspapers became significant aspects of national and literary culture—as exemplified by James Joyce's *Ulysses*, which derives from the newspapers of June 16 (and thereabouts), 1904, and represents the newspaper office itself as a vital part of life in Dublin.^[277]

A 1945 study by sociologist [Bernard Berelson](#) found that during the 1945 New York newspaper strike, New Yorkers exhibited a virtual addiction to news, describing themselves as “lost”, “nervous”, “isolated”, and “suffering” due to the withdrawal.^[278] Television news has become still further embedded in everyday life, with specific programming anticipated at different times of day.^[279] Children, however, tend to find the news boring, too serious, or emotionally disturbing. They come to perceive news as characteristic of adulthood, and begin watching television news in their teenage years because of the adult status it confers.^[280]

People exhibit various forms of skepticism towards the news. Studies of [tabloid](#) readers found that many of them gain pleasure from seeing through the obviously fake or poorly constructed stories—and get their “real news” from television.^[281]

Social and cultural cohesion

An important feature distinguishing news from private information transfers is the impression that when one reads (or hears, or watches) it, one joins a larger public.^[282] In this regard news serves to unify its receivers under the banner of a culture, or a society, as well as into the sub-demographics of a society targeted by their favorite kind of news.^[283] News thus plays a role in [nation-building](#), the construction of a national identity.^[284]

[Images connected with news](#) can also become iconic and gain a fixed role in the culture. Examples include [Alfred Eisenstaedt's](#) photograph [V-J Day in Times Square](#), [Nick Ut's](#) photograph of [Phan Thi Kim Phuc](#) and other children running from a napalm blast in Vietnam; [Kevin Carter's](#) photograph of a starving child being stalked by a vulture;^[195] etc.

With the new interconnectedness of global media, the experience of receiving news along with a world audience reinforces the social cohesion effect on a larger scale.^[285] As a corollary, however, global media culture may erode the uniqueness and cohesion of national cultures.^[199]

Public sphere

This collective form experience can be understood to constitute a political realm or [public sphere](#).^{[282][286]} In this view, the news media constitute a [fourth estate](#) which serves to check and balance the operations of government.^[279]

This idea, at least as a goal to be sought, has re-emerged in the era of global communications.^[287] Today, unprecedented opportunities exist for public analysis and discussion of world events.^[288] According to one interpretation of the [CNN effect](#), instantaneous global news coverage can rally public opinion as never before to motivate political action.^[289] In 1989, for example, local and global communications media enabled instant exposure to and discussion of the Chinese government's actions in [Tiananmen Square](#). The news about Tiananmen Square traveled over fax machine, telephone, newspaper, radio, and television, and continued to travel even after the government imposed new restrictions on local telecommunications.^[290]

News events

As the technological means for disseminating news grew more powerful, news became an experience which millions of people could undergo simultaneously. Outstanding news experiences can exert profound influence on millions of people. Through its power to effect a shared experience, news events can mold the [collective memory](#) of a society.^{[291][292]}

One type of news event, the [media event](#), is a scripted pageant organized for mass live broadcast. Media events include athletic contests such as the Super Bowl and the Olympics, cultural events like awards ceremonies and celebrity funerals, and also political events such as coronations, debates between electoral candidates, and diplomatic ceremonies.^[293] These events typically unfold according to a common format which simplifies the transmission of news items about them.^[294] Usually they have the effect of increasing the perceived unity of all parties involved, which include the broadcasters and audience.^[295] Today, international events such as a national declaration of independence, can be scripted in advance with the major news agencies, with staff specially deployed to key locations worldwide in advance of the live news broadcast. Public relations companies can participate in these events as well.^[296]

The perception that an ongoing crisis is taking place further increases the significance of live news. People rely on the news and constantly seek more of it, to learn new information and to seek reassurance amidst feelings of fear and uncertainty.^[297] Crises can also increase the effect of news on social cohesion, and lead the population of a country to “rally” behind its current leadership.^[298] The rise of a global news system goes hand in hand with the advent of [terrorism](#) and other sensational acts, which have power in proportion to the audience they capture. In 1979, the [capture of American hostages in Iran](#) dominated months of news coverage in the western media, gained the status of a “crisis”, and influenced a presidential election.^[299]

South Africans overwhelmingly describe the end of Apartheid as a source of the country's most important news.^[300] In the United States, widely remembered news events include the famous assassinations of the 1960s (of [John F. Kennedy](#), [Martin Luther King, Jr.](#), and [Robert F. Kennedy](#)), the 1969 [moon landing](#), the 1986 Challenger explosion, the 1997 death of Princess

Diana, and the [intervention of the Supreme Court](#) in the [2000 presidential election](#).^[301] In Jordan, people cited numerous memorable news events involving death and war, including the death of [King Hussein](#), Princess Diana, and [Yitzhak Rabin](#). Positive news stories found memorable by Jordanians featured political events affecting their lives and families—such as the [Israeli withdrawal from South Lebanon](#), and the [Israel–Jordan peace treaty](#).^[302]

News coverage can also shape collective memory in retrospect. A study of Israeli news coverage leading up to the media event of the nation's 60th birthday found that news coverage of events like the Holocaust, World War Two, and subsequent Israeli wars increased the perceived importance of these events in the minds of citizens.^[303]

News making

News making is the act of making the news or doing something that is considered to be newsworthy. When discussing the act of news making, scholars refer to specific models. Five of these models are the Professional Model, Mirror Model, Organizational Model, Political Model, and Civic Journalism Model.^[304]

The Professional Model is when skilled peoples put certain events together for a specific audience. The reaction of the audience is influential because it can determine the impact that the particular article or newspaper has on the readers.^[305] The Mirror Model states that news should reflect reality. This model aims to focus on particular events and provide accuracy in reporting. The Organizational Model is also known as the Bargaining Model.^[304] It focuses on influencing various news organizations by applying pressures to governmental processes. The Political Model outlines that news represents the ideological biases of the people as well as the various pressures of the political environment. This model mainly influences journalists and attempts to promote public opinion.^[305] The Civic Journalism Model is when the press discovers the concerns of the people and uses that to write stories. This allows the audience to play an active role in society.

Models of news making help define what the news is and how it influences readers. But it does not necessarily account for the content of print news and online media. Stories are selected if they have a strong impact, incorporate violence and scandal, are familiar and local, and if they are timely.

News Stories with a strong impact can be easily understood by a reader. Violence and scandal create an entertaining and attention-grabbing story.^[304] Familiarity makes a story more relatable because the reader knows who is being talked about. Proximity can influence a reader more. A story that is timely will receive more coverage because it is a current event. The process of selecting stories coupled with the models of news making are how the media is effective and impactful in society.

Psychological effects

Exposure to constant news coverage of war can lead to stress and anxiety.^[306] Television coverage of the [destruction of the World Trade Center](#) in 2001, which repeated the same footage

[over and over](#), led to symptoms of [trauma](#) experienced across the United States.^[307] Studies have indicated that children have been traumatized by exposure to television of other frightening events, including the Challenger disaster.^[308] Journalists themselves also experience trauma and guilt.^[309]

Research also suggest that constant representations of violence in the news lead people to overestimate the frequency of its occurrence in the real world, thus increasing their level of fear in everyday situations.^[310]

Influence

The content and style of news delivery certainly have effects on the general public, though the magnitude and precise nature of these effects are tough to determine experimentally.^[311] In Western societies, for example, television viewing has been so ubiquitous that its total effect on psychology and culture leave few alternatives for comparison.^[312]

News is the leading source of knowledge about global affairs for people around the world.^[313] According to [agenda-setting theory](#), the general public will identify as its priorities those issues which are highlighted on the news.^[314] The agenda-setting model has been well-supported by research, which indicate that the public's self-reported concerns respond to changes in news coverage rather than changes in the underlying issue itself.^[315] The less an issue obviously affects people's lives, the bigger an influence media agenda-setting can have on their opinion of it.^[316] The agenda-setting power becomes even stronger in practice because of the correspondence in news topics promulgated by different media channels.

Types Of Leads

Online lead generation

Online lead generation is an [Internet marketing](#) term that refers to the generation of prospective consumer interest or inquiry into a [business'](#) products or services through the [Internet](#). Leads, also known as contacts, can be generated for a variety of purposes: list building, e-newsletter list acquisition, building out reward programs, loyalty programs or for other member acquisition programs.

A lead usually is the contact information and in some cases, demographic information of a customer who is interested in a specific product or service. There are two types of leads in the lead generation market: sales leads and marketing leads.

Sales leads are generated on the basis of demographic criteria such as [FICO score](#), income, age, [HHI](#), [psychographic](#), etc. These leads are resold to multiple advertisers. Sales leads are typically followed up through phone calls by the sales force. Sales leads are commonly found in the mortgage, insurance and finance leads.

Marketing leads are brand-specific leads generated for a unique advertiser offer. In direct contrast to sales leads, marketing leads are sold only once. Because transparency is a necessary requisite for generating marketing leads, marketing lead campaigns can be optimized by mapping leads to their sources.

Social media

With growth of social networking websites, social media is used by organizations and individuals to generate leads or gain business opportunities. Many companies actively participate on social networks including [LinkedIn](#), [Twitter](#) and [Facebook](#) to find talent pools or market their new products and services.^[4]

Online advertising

There are three main pricing models in the online advertising market that marketers can use to buy advertising and generate leads:

- [Cost per thousand](#) (e.g. [CPM Group](#), [Advertising.com](#)), also known as cost per mille (CPM), uses pricing models that charge advertisers for impressions — i.e. the number of times people view an advertisement. Display advertising is commonly sold on a CPM pricing model. The problem with CPM advertising is that advertisers are charged even if the target audience does not click on (or even view) the advertisement.
- [Cost per click](#) advertising (e.g. [AdWords](#), [Yahoo! Search Marketing](#)) overcomes this problem by charging advertisers only when the consumer clicks on the advertisement. However, due to increased competition, search keywords have become very expensive. A 2007 Doubleclick Performics Search trends report shows that there were nearly six times as many keywords with a cost per click (CPC) of more than \$1 in January 2007 than the prior year. The cost per keyword increased by 33% and the cost per click rose by as much as 55%.
- [Cost per action](#) advertising (e.g. [TalkLocal](#), [Thumbtack](#)) addresses the risk of CPM and CPC advertising by charging only by the lead. Like CPC, the price per lead can be bid up by demand. Also, like CPC, there are ways in which providers can commit fraud by manufacturing leads or blending one source of lead with another (example: search-driven leads with co-registration leads) to generate higher profits. For such marketers looking to pay only for specific actions, there are two options: CPL advertising (or online lead generation) and [CPA advertising](#) (also referred to as affiliate marketing). In CPL campaigns, advertisers pay for an interested lead — i.e. the contact information of a person interested in the advertiser's product or service. CPL campaigns are suitable for brand marketers and direct response marketers looking to engage consumers at multiple touchpoints — by building a newsletter list, community site, reward program or member acquisition program. In CPA campaigns, the advertiser typically pays for a completed sale involving a credit card transaction.

Recently,^[when?] there has been a rapid increase in online lead generation: banner and direct response advertising that works off a CPL pricing model. In a pay-per-action (PPA) pricing model, advertisers pay only for qualified leads resulting from those actions, irrespective of the

clicks or impressions that went into generating the lead. PPA advertising is playing an active role in online lead generation.

PPA pricing models are more advertiser-friendly as they are less susceptible to fraud and bots. With pay per click providers can commit fraud by manufacturing leads or blending one source of lead with another (example: search-driven leads with co-registration leads) to generate higher profits for themselves.

A [GP Bullhound](#) research report stated that the online lead generation was growing at 71% YTY^[when?] — more than twice as fast as the online advertising market. The rapid growth is primarily driven by the advertiser demand for ROI focused marketing, a trend that is expected to accelerate during a recession.^[citation needed]

Common types of opt-in ad units include:

- Co-registration advertising: The advertiser receives some or all of the standard fields collected by a site during the site's registration process.
- Full page lead generation: The advertiser's offer appears as a full page ad in an HTML format with relevant text and graphics. The advertiser receives the standard fields and answers to as many as twenty custom questions that s/he defines.
- [Online surveys](#): Consumers are asked to complete a survey, including their demographic information and product and lifestyle interests. This information is used as a sales lead for advertisers, who purchase the consumer's information. The consumer has 'opted-in'^[citation needed] to receive correspondence from the advertiser and is therefore considered a *qualified lead*.

A common advertising metric for lead generation is cost per lead. The formula is Cost / Leads, for example if you created 100 leads and it cost \$1000, the cost per lead would be \$10.

Healthcare

Many [private healthcare organizations](#) use online lead generation as a way to contact their existing patients and to acquire new patients.

"The number of Cyberchondriacs has jumped to 175 million from 154 million last year, possibly as a result of the health care reform debate. Furthermore, frequency of usage has also increased. Fully 32% of all adults who are online say they look for health information "often," compared to 22% last year." said Harris Interactive in a study completed and reported in August 2010.

News Programme

A **news program**, **news programme**, **news show**, or **newscast** is a regularly scheduled [radio](#) or [television program](#) that reports current events. [News](#) is typically reported in a series of individual stories that are presented by one or more [anchors](#). A news program can include live or recorded [interviews](#) by field [reporters](#), [expert](#) opinions, [opinion poll](#) results, and occasional [editorial](#) content.

A special category of news programs are entirely [editorial](#) in format. These host [polemic debates](#) between pundits of various [ideological philosophies](#).

In the early-21st-century news programs – especially those of commercial networks – tended to become less oriented on hard news, and often regularly included "feel-good stories" or humorous reports as the last items on their newscasts, as opposed to news programs transmitted thirty years earlier, such as the [CBS Evening News with Walter Cronkite](#). From their beginnings until around 1995, evening [television news](#) broadcasts continued featuring serious news stories right up to the end of the program, as opposed to later broadcasts with such anchors as [Katie Couric](#), [Brian Williams](#) and [Diane Sawyer](#).

A **television program (or programme)** is a segment of content intended for broadcast on [television](#), other than a [commercial](#), [channel ident](#), trailer, or any other segment of content not serving as attraction for viewership. It may be a single production, or more commonly, a series of related productions (also called a **television series**).

A television series that is intended to comprise a limited number of episodes may be called a [miniseries](#) or [serial](#). Series without a fixed length are usually divided into [seasons or series](#), yearly or semiannual sets of new episodes. While there is no defined length, US industry practice tends to favor longer seasons than those of some other countries.

A one-time broadcast may be called a "special," or particularly in the UK a "special episode." A [television film](#) ("made-for-TV movie" or "television movie"), is a film that is initially broadcast on television rather than released in theaters or [direct-to-video](#).

A program can be either recorded, as on [video tape](#), other various [electronic media](#) forms, played with an on-demand player or viewed on [live television](#).

Formats

Television programs may be [fictional](#) (as in [comedies](#) and [dramas](#)), or [non-fictional](#) (as in [documentary](#), [news](#), and [reality television](#)). It may be topical (as in the case of a [local newscast](#) and some [made-for-television](#) movies), or historical (as in the case of many documentaries and fictional series). They could be primarily [instructional](#) or [educational](#), or entertaining as is the case in [situation comedy](#) and [game shows](#).^[*citation needed*]

A drama program usually features a set of [actors](#) in a somewhat familiar setting. The program follows their lives and their adventures. Except for [soap opera](#)-type [serials](#), many shows especially before the 1980s, remained static without [story arcs](#), and the main characters and premise changed little. If some change happened to the characters' lives during the [episode](#), it was usually undone by the end. (Because of this, the episodes could be broadcast in any order.) Since the 1980s, there are many series that feature progressive change to the plot, the characters, or both. For instance, [Hill Street Blues](#) and [St. Elsewhere](#) were two of the first American prime time drama television series to have this kind of dramatic structure, while the later series, [Babylon 5](#), is an extreme example of such production that had a predetermined story running over its intended five-season run.^[1]

In 2012, it was reported that television was growing into a larger component of major media companies' revenues than film.^[2] Some also noted the increase in quality of some television programs. In 2012, Academy-Award winning film director [Steven Soderbergh](#), commenting on ambiguity and complexity of character and narrative, stated: "I think those qualities are now being seen on television and that people who want to see stories that have those kinds of qualities are watching television."

Tv News Broadcasting

News broadcasting is the medium of [broadcasting](#) of various [news](#) events and other [information](#) via [television](#), [radio](#) or [internet](#) in the field of [broadcast journalism](#). The content is usually either [produced locally](#) in a [radio studio](#) or [television studio newsroom](#), or by a [broadcast network](#). It may also include additional material such as [sports](#) coverage, [weather forecasts](#), [traffic reports](#), [commentary](#) and other material that the [broadcaster](#) feels is relevant to their [audience](#).

Structure, content and style

Television

Newscasts, also known as bulletins or news program(me)s, differ in content, tone and presentation style depending on the format of the channel on which they appear, and their timeslot. In most parts of the world, national television networks will have bulletins featuring national and international news. The top-rated shows will often air in the evening during "[prime time](#)", but there are also often [morning newscasts](#) of two to three hours in length. Rolling news channels broadcast news content 24 hours a day. The advent of the [internet](#) has allowed the regular 24-hour-a-day presentation of many video and audio news reports, which are updated when additional information becomes available; many television broadcasters provide content originally provided on-air as well as exclusive and/or supplementary news content on their websites. Local news may be presented by standalone local television stations, stations affiliated with national networks or by local studios which "opt-out" of national network programming at specified points. Different news programming may be aimed at different audiences, depending on age, socio-economic group or those from particular sections of society. "Magazine-style" television shows (or [newsmagazines](#)) may mix news coverage with topical lifestyle issues, debates or entertainment content. [Public affairs programs](#) provide analysis of and interviews about political, social and economic issues.

News programs feature one or two (sometimes, three) [anchors \(or presenters, the terminology varies depending on the country\)](#) segueing into news stories filed by a [reporter \(or correspondent\)](#) by describing the story to be shown; however, some stories within the broadcast are read by the presenter themselves; in the former case, the anchor "tosses" to the reporter to introduce the featured story; likewise, the reporter "tosses" back to the anchor once the taped report has concluded and the reporter provides additional information. Often in situations necessitating long-form reporting on a story (usually during breaking news situations), the reporter is interviewed by the anchor, known as a 'two-way', or a guest involved in or offering

analysis on the story is interviewed by a reporter or anchor. There may also be breaking news stories which will present live rolling coverage.

Television news organizations employ several anchors and reporters to provide reports (as many as ten anchors, and up to 20 reporters for local news operations or up to 30 for national news organizations). They may also employ specialty reporters that focus on reporting certain types of news content (such as [traffic](#) or [entertainment](#)), [meteorologists](#) or weather anchors (the latter term often refers to weather presenters that do not have degrees in meteorology earned at an [educational institution](#)) who provide weather forecasts – more common in local news and on network morning programs – and sports presenters that report on ongoing, upcoming and/or concluded [sporting events](#).

Packages will usually be filmed at a relevant location and edited in an editing suite in a newsroom or a remote contribution edit suite in a location some distance from the newsroom. They may also be edited in mobile editing trucks, or satellite trucks (such as [electronic news gathering](#) vehicles), and transmitted back to the newsroom. Live coverage will be broadcast from a relevant location and sent back to the newsroom via fixed cable links, [microwave radio](#), [production truck](#), [satellite truck](#) or via online streaming. Roles associated with television news include a [technical director](#), [floor director](#) [audio technician](#) and a [television crew](#) of [operators](#) running [character graphics](#) (CG), [teleprompters](#) and [professional video cameras](#). Most news shows are broadcast live.

UNIT – 2

Television Reporting

A **news presenter** – also known as a **newsreader**, **newscaster** (short for "news broadcaster"), **anchorman** or **anchorwoman**, **news anchor** or simply an **anchor** – is a person who presents news during a [news program](#) on [television](#), on the [radio](#) or on the [Internet](#). They may also be a working [journalist](#), assisting in the collection of news material and may, in addition, provide commentary during the programme. News presenters most often work from a [television studio](#) or [radio studio](#), but may also present the news from [remote locations](#) in the field related to a particular major news event.

The role of the news presenter developed over time. Classically, the presenter would read the news from news "copy" which he may or may not have helped write with a [producer](#) or [news writer](#). This was often taken almost directly from [wire services](#) and then rewritten. Prior to the television era, radio-news broadcasts often mixed news with opinion and each presenter strove for a distinctive style. These presenters were referred to as **commentators**. The last major figure to present commentary in a news broadcast format in the United States was [Paul Harvey](#).^[1]

With the development of the [24-hour news cycle](#) and dedicated [cable news channels](#), the role of the anchor evolved. Anchors would still present material prepared for a news program, but they also interviewed experts about various aspects of breaking news stories, and themselves provided improvised commentary, all under the supervision of the producer, who coordinated the

broadcast by communicating with the anchor through an earphone. Many anchors also write or edit news for their programs, although modern news formats often distinguish between anchor and commentator in an attempt to establish the "character" of a news anchor. The mix of "straight" news and commentary varies depending on the type of programme and the skills and knowledge of the particular anchor.

Etymology of "anchor"

News set for [WHIO-TV](#) in [Dayton, Ohio](#). News Anchors often report from sets such as this, located in or near the [newsroom](#).

The term "anchor man" was used to describe [Walter Cronkite](#)'s role at the [Democratic and Republican National Conventions](#).^[3] The widespread claim that news anchors were called "cronkiters" in [Swedish](#)^[4] has been debunked by linguist [Ben Zimmer](#).^[5]

According to Zimmer and others,^[citation needed] *anchor* was commonly used by 1952 to describe the most prominent member of a panel of reporters or experts. For example, in 1948 "anchor man" was used in the game show "[Who Said That?](#)" to refer to [John Cameron Swayze](#), who was a permanent panel member of the show, in what may be the first usage of this term on television.^[6] In the original format of [Meet The Press](#), [Lawrence E. Spivak](#), the only permanent member of a panel of four reporters, anchored the panel. Later, the term was applied to hosts of special events coverage and, still later, news presenters.^[citation needed]

Criticism

[Brian Williams](#) interviews [Mitt Romney](#) on July 25, 2012, during [Romney's presidential campaign](#). Williams garnered criticism when allegations of his exaggerated claims at interviews with [Barack Obama](#) surfaced in early 2015.

Anchors occupy a contestable role in news broadcasts. Some argue anchors have become sensationalized characters whose identities overshadow the news itself,^[7] while others cite anchors as necessary figureheads of "wisdom and truth"^[8] in the news broadcast. The role of the anchor has changed in recent years following the advent of [satirical journalism](#) and [citizen journalism](#), both of which relocate the interpretation of truth outside traditional professional journalism, but the place anchormen and anchorwomen hold in American media remains consistent. "Just about every single major news anchor since the dawn of the medium after World War II has been aligned with show business," says Frank Rich, writer-at-large for New York Magazine, in a polemic against commoditized news reporting, "reading headlines to a camera in an appealing way is incentivized over actual reporting".^[8] [Brian Williams](#), a recurring minor character in NBC's sitcom [30 Rock](#), evidences this lapse in credibility generated by the celebration of the role of the anchor. In early 2015, Williams apologized to his viewers for fabricating stories of his experiences on the scene of major news events, an indiscretion resulting in a loss of 700,000 viewers for NBC Nightly News.^[9] David Folkenflik of NPR asserted that the scandal "corrodes trust in the anchor, in NBC and in the greater profession",^[7] exhibiting the way in which the credibility of the anchor extends beyond his or her literal place behind the news

desk and into the expectation of the news medium at large. CBS's long-running nighttime news broadcast [60 Minutes](#) displays this purported superfluousness of anchors, insofar as it has no central figurehead in favor of many correspondents with similarly important roles. Up-and-coming news networks like [Vice Magazine](#)'s documentary-style reporting also eschew traditional news broadcast formatting in this way, suggesting an emphasis on on-site reporting and deemphasizing the importance of the solitary anchor in the news medium. In her essay, "News as Performance", Margaret Morse posits this connection between anchor persona newsroom as an interconnected identity fusing many aspects of the newsroom dynamic:

"For the anchor represents not merely the news *per se*, or a particular network or corporate conglomerate that owns the network, or television as an institution, or the public interest; rather, he represents the complex nexus of all of them. In this way, the network anchor position is a 'symbolic representation of the institutional order as an integrated totality' (Berger and Luckmann 1967, p. 76), an institutional role on par with that of the president or of a Supreme Court justice, although the role originates in corporate practices rather than political or judicial processes. [...]"^[10]

Despite the anchor's construction of a commodified, aestheticized version of the news, some critics defend the role of the anchor in society, claiming that he or she functions as a necessary conduit of credibility. The news anchor's position as an omnipotent arbiter of information results from his or her place behind a typically elevated desk, wherefrom he or she interacts with reporters through a screen-within-screen spatial setup. A criticism levied against the role of anchor stems from this dynamic, insofar as anchors simply "... regurgitat[e] or reproduc[e] the report of others...", differentiating them from the productive occupations of journalists and on-site reporters.^[8] However, journalism professor Elly Alboim articulates the pro-anchor position by characterizing the anchor's nightly presence as a necessary way to build familiarity and trust between the network and its viewers: "People tend to want to believe and trust in television news and start, really, from the anchor".^[7] Beneficial or not, the anchor fits snugly into the "[personality cult](#)" engendered within American society that encourages celebrity that demands a hierarchy of authority, evidenced by the negligible change in ratings following implementation of new anchors in broadcast lineups.^[7] The identity of a particular anchor seems to influence viewer perception less than the presence of an anchor in general.

Finally, the role of the anchor correlates with the analogous, authority- and information-bearing positions already well-established in [American politics](#), and the benefits it confers upon the political realm elucidate the compatibility between these two systems of information. Once again, Morse outlines this relationship between the anchor and the larger context in which they operate: "[s]ince there are few other organs for inclusive and substantial discourse on social and cultural values in American life, the responsibility for interpreting the world and posing a political course of action and a social agenda falls on a very limited number of public personas, including such news personalities and the president".^[10] She levies a criticism against the anchor in this case, claiming that by decreasing the number of people responsible for delivering the news, American viewers receive a bottlenecked stream of information about their surroundings. The choreography and performativity involved in the construction of the news broadcast dramatizes political processes, but in doing so, exposes its flattening of [subjectivity](#) and insistence upon itself as the final word of truth. More specifically, "the news media may do 'an

important social good when using the techniques of dramaturgy to make governance more interesting to people than it would be otherwise.' At the same time, however, 'there is an important difference between drama and democracy, with the former requiring [spectators](#) and the latter participants.'^[11] In contrast to perceptions of the news as a one-sided relationship with its viewers, some believe that the news works in conjunction with its audience to produce the most efficient picture possible of the world. Tom Brokaw, in speaking about his experiences as a news anchor for NBC, explained how the importance of a particular news story feeds off the viewers' demands, and that news is inherently a "populist medium", and that "[p]eople are not going to turn to the television networks to find out in a historically accurate and detailed way what happened."

A **journalist** is a person who collects, writes, or distributes [news](#) or other current [information](#). A journalist's work is called [journalism](#). A journalist can work with general issues or specialize in certain issues, however, most journalists tend to specialize, and by cooperating with other journalists produce journals that span many topics.^[1] For example, a sports journalist covers news within the world of sports, but this journalist may be a part of a newspaper that covers many different topics.

Roles

A **reporter** is a type of journalist who [researches](#), writes, and reports on information to present in [sources](#), conduct [interviews](#), engage in research, and make reports. The information-gathering part of a journalist's job is sometimes called *reporting*, in contrast to the production part of the job such as writing articles. Reporters may split their time between working in a [newsroom](#) and going out to witness events or interview people. Reporters may be assigned a specific [beat](#) or area of coverage.

Depending on the context, the term *journalist* may include various types of [editors](#), editorial writers, [columnists](#), and visual journalists, such as [photojournalists](#) (journalists who use the medium of [photography](#)).

Journalism has developed a variety of [ethics and standards](#). While [objectivity](#) and a lack of [bias](#) are of primary concern and importance, more liberal types of journalism, such as [advocacy journalism](#) and activism, intentionally adopt a non-objective viewpoint. This has become more prevalent with the advent of social media and blogs, as well as other platforms that are used to manipulate or sway social and political opinions and policies. These platforms often project extreme bias, as "sources" are not always held accountable or considered necessary in order to produce a written, [televised](#) or otherwise "published" end product.

Matthew C. Nisbet, who has written on [science communication](#),^[2] has defined a "knowledge journalist" as a [public intellectual](#) who, like [Walter Lippmann](#), [David Brooks](#), [Fareed Zakaria](#), [Naomi Klein](#), [Michael Pollan](#), [Thomas Friedman](#), and [Andrew Revkin](#), sees their role as researching complicated issues of fact or science which most laymen would not have the time or access to [information](#) to research themselves, then communicating an accurate and understandable version to the public as a teacher and policy advisor.

Lippmann argued that most individuals lacked the capacity, time, and motivation to follow and analyze news of the many complex policy questions that troubled society. Nor did they often directly experience most social problems, or have direct access to expert insights. These limitations were made worse by a news media that tended to over-simplify issues and to reinforce [stereotypes](#), partisan viewpoints, and [prejudices](#). As a consequence, Lippmann believed that the public needed journalists like himself who could serve as expert analysts, guiding “citizens to a deeper understanding of what was really important.”^[3]

Journalistic freedom

A program director sets the task for TV journalists

Journalists sometimes expose themselves to danger, particularly when reporting in areas of [armed conflict](#) or in states that do not respect the [freedom of the press](#). [Organizations](#) such as the [Committee to Protect Journalists](#) and [Reporters Without Borders](#) publish reports on press freedom and advocate for journalistic freedom. As of November 2011, the Committee to Protect Journalists reports that 887 journalists have been killed worldwide since 1992 by [murder](#) (71%), [crossfire](#) or [combat](#) (17%), or on dangerous assignment (11%). The "ten deadliest countries" for journalists since 1992 have been [Iraq](#) (230 deaths), [Philippines](#) (109), [Russia](#) (77), [Colombia](#) (76), [Mexico](#) (69), [Algeria](#) (61), [Pakistan](#) (59), [India](#) (49), [Somalia](#) (45), [Brazil](#) (31) and [Sri Lanka](#) (30).^[4]

The Committee to Protect Journalists also reports that as of 1 December 2010, 145 journalists were jailed worldwide for journalistic activities. Current numbers are even higher. The ten countries with the largest number of currently-imprisoned journalists are [Turkey](#) (95),^[5] [China](#) (34 imprisoned), [Iran](#) (34), [Eritrea](#) (17), [Burma](#) (13), [Uzbekistan](#) (six), [Vietnam](#) (five), [Cuba](#) (four), [Ethiopia](#) (four), and [Sudan](#) (three).^[6]

Apart from the physical harm, journalists are harmed psychologically. This applies especially to war reporters. But their editorial offices at home often do not know how to deal appropriately with the reporters they expose to danger. Hence, a systematic and sustainable way of psychological support for traumatised journalists is strongly needed. However, only little and fragmented support-programmes do exist so far.^[7]

The [Newseum](#) in Washington, D.C. is home to the Journalists Memorial, which lists the names of over 2,100 journalists from around the world who were killed in the line of duty.

Qualities Of A Reporter

The following are the basic qualities of a reporter or rather a good reporter:

1. Credibility is something that every good reporter should have. In other words, a reporter must exhibit characters and behaviors that make him or her to be believed and trusted by people.

2. A good reporter should be courageous and confident. Without courage and confidence it is difficult for a person to be a good reporter. Timidity on the part of any reporter will get them nowhere.
3. Curiosity is another very important quality of any good reporter. There is the need to be curious all the time. The spirit of curiosity helps the reporter get good stories.
4. A journalist should have a healthy skepticism. This means checking and rechecking information which is very important because every story is based on facts and evidence.
5. A reporter should be able to work fast and enthusiastically on any given story. News writing especially has a lot to do with deadlines. This therefore means that a good reporter should be able to work under pressure and meet deadlines. If you can't soak the pressure then it is going to be hard to work as a reporter.
6. A good reporter should be able to gather facts in a very careful and accurate way.
7. Reporters should be able to write well. By writing very well I mean writing clear and well-focused stories that is easy to understand by everyone. Good spellings, punctuations and grammar are also requirements.
8. Reporters should be able to write very good leads for their news stories and features.
9. A good reporter should have the habit of self-editing their copy before submitting it to their editors.
10. There is the need to have wide general knowledge on different issues.
11. A good reporter should have an eye for what is newsworthy and should be able to produce new stories without being told.
12. Another very important skill a good reporter should have is the skill of producing stories that are fair and balanced.
13. A good reporter should be skilled at taking notes.
14. A good reporter must be able to analyze and interpret information.
15. Must be good at asking the right questions at the right time.
16. The work of news gathering is quite an unpredictable one. One might never know when news will break or where it will happen. It is for this reason that a reporter should be able and willing to work at irregular hours.
17. A reporter should be a good team player and be capable of working with other reporters, photographers and even editors.
18. A good reporter should be able to take corrections and criticisms in the course of performing their job.

The above are some of the basic qualities that reporters should have regardless of whatever medium they are working – print media or broadcast media.

Roles & Responsibilities of Reporter

Journalism ethics and standards comprise principles of [ethics](#) and of good practice as applicable to the specific challenges faced by [journalists](#). Historically and currently, this subset of [media ethics](#) is widely known to journalists as their professional "[code](#) of ethics" or the "canons of journalism".^[1] The basic codes and canons commonly appear in statements drafted by both professional journalism associations and individual [print](#), [broadcast](#), and [online](#) news organizations.

While various existing codes have some differences, most share common elements including the principles of—[truthfulness](#), [accuracy](#), [objectivity](#), impartiality, fairness and public accountability—as these apply to the acquisition of newsworthy information and its subsequent dissemination to the public.^{[1][2][3][4]}

Like many broader ethical systems, journalism ethics include the principle of "limitation of harm." This often involves the withholding of certain details from reports such as the names of [minor children](#), crime victims' names or information not materially related to particular news reports release of which might, for example, harm someone's reputation.^{[5][6]}

Some journalistic codes of ethics, notably the European ones,^[7] also include a concern with [discriminatory](#) references in news based on [race](#), [religion](#), [sexual orientation](#), and physical or mental [disabilities](#).^{[8][9][10][11]} The [Parliamentary Assembly of the Council of Europe](#) approved in 1993 Resolution 1003 on the Ethics of Journalism which recommends journalists to respect the [presumption of innocence](#), in particular in cases that are still [sub judice](#).^[12]

Evolution and purpose of codes of journalism

The principles of Journalistic codes of ethics are designed as guides through numerous difficulties, such as [conflicts of interest](#), to assist journalists in dealing with [ethical dilemmas](#). The codes and canons provide journalists a framework for self-monitoring and self-correction.

Codes of practice

While journalists in the [United States](#) and [European countries](#) have led in formulation and adoption of these standards, such codes can be found in news reporting organizations in most countries with [freedom of the press](#). The written codes and practical standards vary somewhat from country to country and organization to organization, but there is a substantial overlap among mainstream publications and societies. The [International Federation of Journalists](#) (IFJ) launched a global [Ethical Journalism Initiative](#) in 2008 aimed at strengthening awareness of these issues within professional bodies. In 2013 the [Ethical Journalism Network](#) was founded by former IFJ General Secretary [Aidan White](#). This coalition of international and regional media associations and journalism support groups campaigns for ethics, good governance and self-regulation across all platforms of media.

One of the leading voices in the [U.S.](#) on the subject of Journalistic Standards and [Ethics](#) is the [Society of Professional Journalists](#). The Preamble to its Code of Ethics states:

...public enlightenment is the forerunner of justice and the foundation of democracy. The duty of the journalist is to further those ends by seeking truth and providing a fair and comprehensive account of events and issues. Conscientious journalists from all media and specialties strive to serve the public with thoroughness and honesty. Professional integrity is the cornerstone of a journalist's credibility.

The Radio Television Digital News Association, an organization exclusively centered on electronic journalism, maintains a code of ethics centering on—public trust, truthfulness, fairness, integrity, independence and accountability.^[13]

Common elements

The primary themes common to most codes of journalistic standards and ethics are the following.

Accuracy and standards for factual reporting

- Reporters are expected to be as accurate as possible given the time allotted to story preparation and the space available, and to seek reliable sources.
- Events with a single eyewitness are reported with attribution. Events with two or more independent eyewitnesses may be reported as fact. Controversial facts are reported with attribution.
- Independent fact-checking by another employee of the publisher is desirable.
- Corrections are published when errors are discovered.
- Defendants at trial are treated only as having "allegedly" committed crimes, until conviction, when their crimes are generally reported as fact (unless, that is, there is serious controversy about [wrongful conviction](#)).
- Opinion surveys and statistical information deserve special treatment to communicate in precise terms any conclusions, to contextualize the results, and to specify accuracy, including estimated error and methodological criticism or flaws.

Slander and libel considerations

- Reporting the truth is almost never libel,^[14] which makes accuracy very important.
- Private persons have privacy rights that must be balanced against the public interest in reporting information about them. Public figures have fewer privacy rights in U.S. law, where reporters are immune from a civil case if they have reported without malice. In Canada, there is no such immunity; reports on public figures must be backed by facts.
- Publishers vigorously defend libel lawsuits filed against their reporters, usually covered by libel insurance.

Harm limitation principle

During the normal course of an assignment a reporter might go about—gathering facts and details, conducting [interviews](#), doing [research](#), [background checks](#), taking [photos](#), [video](#) taping, recording [sound](#)—harm limitation deals with the questions of whether everything learned should be reported and, if so, how. This principle of limitation means that some weight needs to be given to the negative consequences of full disclosure, creating a practical and [ethical dilemma](#). The Society of Professional Journalists' code of ethics offers the following advice, which is representative of the practical ideals of most professional journalists. Quoting directly:^[4]

- *Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.*
- *Be sensitive when seeking or using interviews or photographs of those affected by tragedy or grief.*
- *Recognize that gathering and reporting information may cause harm or discomfort. Pursuit of the news is not a license for arrogance.*
- *Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention. Only an overriding public need can justify intrusion into anyone's privacy.*
- *Show good taste. Avoid pandering to lurid curiosity.*
- *Be cautious about identifying juvenile suspects or victims of sex crimes.*
- *Be judicious about naming criminal suspects before the formal filing of charges.*
- *Balance a criminal suspect's fair trial rights with the public's right to be informed.*

Self-regulation

In addition to codes of ethics, many news organizations maintain an in-house [Ombudsman](#) whose role is, in part, to keep news organizations honest and accountable to the public. The ombudsman is intended to mediate in conflicts stemming from internal and or external pressures, to maintain accountability to the public for news reported, and to foster self-criticism and to encourage adherence to both codified and uncoded ethics and standards. This position may be the same or similar to the [public editor](#), though public editors also act as a liaison with readers and do not generally become members of the [Organisation of News Ombudsmen](#).

An alternative is a [news council](#), an industry-wide self-regulation body, such as the [Press Complaints Commission](#), set up by UK newspapers and magazines. Such a body is capable perhaps of applying fairly consistent standards, and of dealing with a higher volume of complaints, but may not escape criticisms of being toothless.

Ethics and standards in practice

[journalism scandals](#), [media bias](#), [media ethics](#) and [yellow journalism](#)

As with other ethical codes, there is a perennial concern that the standards of journalism are being ignored. One of the most controversial issues in modern reporting is [media bias](#), particularly on political issues, but also with regard to cultural and other issues. [Sensationalism](#) is also a common complaint. Minor factual errors are also extremely common, as almost anyone who is familiar with the subject of a particular report will quickly realize.

There are also some wider concerns, as the media continue to change, for example that the brevity of news reports and use of [soundbites](#) has reduced fidelity to the truth, and may contribute to a lack of needed context for public understanding. From outside the profession, the rise of [news management](#) contributes to the real possibility that [news media](#) may be deliberately manipulated. Selective reporting ([spiking](#), [double standards](#)) are very commonly alleged against newspapers, and by their nature are forms of bias not easy to establish, or guard against.

This section does not address specifics of such matters, but issues of practical compliance, as well as differences between professional journalists on principles.

Standards and reputation

Among the leading news organizations that voluntarily adopt and attempt to uphold the common standards of journalism ethics described herein, adherence and general quality varies considerably. The professionalism, reliability and public accountability of a news organization are three of its most valuable assets. An organization earns and maintains a strong reputation, in part, through a consistent implementation of ethical standards, which influence its position with the public and within the industry.

Genres and ethics

[Advocacy journalists](#) — a term of some debate even within the field of journalism — by definition tend to reject "[objectivity](#)", while at the same time maintaining many other common standards and ethics.

[Creative nonfiction](#) and [Literary journalism](#) use the power of [language](#) and literary devices more akin to [fiction](#) to bring insight and depth into often book-length treatment of the subjects about which they write. Such devices as [dialogue](#), [metaphor](#), digression and other such techniques offer the reader insights not usually found in standard news reportage. However, authors in this branch of journalism still maintain ethical criteria such as factual and historical accuracy as found in standard news reporting. They venture outside the boundaries of standard news reporting in offering richly detailed accounts. One widely regarded author in the [genre](#) is [Joyce Carol Oates](#), as with her book on boxer [Mike Tyson](#).

[New Journalism](#) and [Gonzo journalism](#) also reject some of the fundamental ethical traditions and will set aside the technical standards of journalistic [prose](#) in order to express themselves and reach a particular audience or market segment.

[Tabloid journalists](#) are often accused of sacrificing accuracy and the personal privacy of their subjects in order to boost sales. The 2011 News International phone hacking scandal is an example of this. [Supermarket tabloids](#) are often focused on entertainment rather than news. A few have "news" stories that are so outrageous that they are widely read for entertainment purposes, not for information. Some tabloids do purport to maintain common journalistic standards, but may fall far short in practice. Others make no such claims.

Some publications deliberately engage in [satire](#), but give the publication the design elements of a newspaper, for example, [The Onion](#), and it is not unheard of for other publications to offer the occasional, humorous articles appearing on [April Fool's Day](#).

Relationship with freedom of the press

In countries without [freedom of the press](#), the majority of people who report the news may not follow the above-described standards of journalism. Non-free media are often prohibited from

criticizing the national government, and in many cases are required to distribute [propaganda](#) as if it were news. Various other forms of [censorship](#) may restrict reporting on issues the government deems sensitive.

Variations, violations, and controversies

There are a number of finer points of journalistic procedure that foster disagreements in principle and variation in practice among "mainstream" journalists in the free press. Laws concerning libel and slander vary from country to country, and local journalistic standards may be tailored to fit. For example, the [United Kingdom](#) has a broader definition of libel than does the [United States](#).

Accuracy is important as a core value and to maintain credibility, but especially in broadcast media, audience share often gravitates toward outlets that are reporting new information first. Different organizations may balance speed and accuracy in different ways. The [New York Times](#), for instance, tends to print longer, more detailed, less speculative, and more thoroughly verified pieces a day or two later than many other newspapers.^{[[citation needed](#)]} 24-hour television news networks tend to place much more emphasis on getting the "scoop." Here, viewers may switch channels at a moment's notice; with fierce competition for ratings and a large amount of airtime to fill, fresh material is very valuable. Because of the fast turn-around, reporters for these networks may be under considerable time pressure, which reduces their ability to verify information.

Laws with regard to personal [privacy](#), official secrets, and media disclosure of names and facts from [criminal](#) cases and civil [lawsuits](#) differ widely, and journalistic standards may vary accordingly. Different organizations may have different answers to questions about when it is journalistically acceptable to skirt, circumvent, or even break these regulations. Another example of differences surrounding harm reduction is the reporting of preliminary election results. In the United States, some news organizations feel that it is harmful to the democratic process to report exit poll results or preliminary returns while voting is still open. Such reports may influence people who vote later in the day, or who are in western time zones, in their decisions about how and whether or not to vote. There is also some concern that such preliminary results are often inaccurate and may be misleading to the public. Other outlets feel that this information is a vital part of the transparency of the election process, and see no harm (if not considerable benefit) in reporting it.

Taste, decency and acceptability

Audiences have different reactions to depictions of violence, nudity, coarse language, or to people in any other situation that is unacceptable to or stigmatized by the local culture or laws (such as the consumption of [alcohol](#), [homosexuality](#), [illegal drug use](#), [scatological](#) images, etc.). Even with similar audiences, different organizations and even individual reporters have different standards and practices. These decisions often revolve around what facts are necessary for the audience to know.

When certain distasteful or shocking material is considered important to the story, there are a variety of common methods for mitigating negative audience reaction. Advance warning of

explicit or disturbing material may allow listeners or readers to avoid content they would rather not be exposed to. Offensive words may be partially obscured or bleeped. Potentially offensive images may be blurred or narrowly cropped. Descriptions may be substituted for pictures; graphic detail might be omitted. Disturbing content might be moved from a cover to an inside page, or from daytime to late evening, when children are less likely to be watching.

There is often considerable controversy over these techniques, especially concern that obscuring or not reporting certain facts or details is [self-censorship](#) that compromises objectivity and fidelity to the truth, and which does not serve the [public interest](#).

For example, images and graphic descriptions of war are often violent, bloody, shocking and profoundly tragic. This makes certain content disturbing to some audience members, but it is precisely these aspects of war that some consider to be the most important to convey. Some argue that "sanitizing" the depiction of war influences public opinion about the merits of continuing to fight, and about the policies or circumstances that precipitated the conflict. The amount of explicit violence and mutilation depicted in war coverage varies considerable from time to time, from organization to organization, and from country to country.

Reporters have also been accused of indecency in the process of collecting news, namely that they are overly intrusive in the name of journalistic insensitivity. [War correspondent Edward Behr](#) recounts the story of a reporter during the [Congo Crisis](#) who walked into a crowd of [Belgian](#) evacuees and shouted, "Anyone here been raped and speaks English?"^[15]

Campaigning in the media

Many print publications take advantage of their wide readership and print persuasive pieces in the form of unsigned [editorials](#) that represent the official position of the organization. Despite the ostensible separation between editorial writing and news gathering, this practice may cause some people to doubt the political objectivity of the publication's news reporting. (Though usually unsigned editorials are accompanied by a diversity of signed opinions from other perspectives.)

Other publications and many broadcast media only publish opinion pieces that are attributed to a particular individual (who may be an in-house analyst) or to an outside entity. One particularly controversial question is whether media organizations should endorse political candidates for office. Political endorsements create more opportunities to construe favoritism in reporting, and can create a perceived conflict of interest.

Investigative methods

[Investigative journalism](#) is largely an information-gathering exercise, looking for facts that are not easy to obtain by simple requests and searches, or are actively being concealed, suppressed or distorted. Where investigative work involves [undercover journalism](#) or use of [whistleblowers](#), and even more if it resorts to covert methods more typical of [private detectives](#) or even spying, it brings a large extra burden on ethical standards.

Anonymous sources are double-edged - they often provide especially newsworthy information, such as classified or confidential information about current events, information about a previously unreported scandal, or the perspective of a particular group that may fear retribution for expressing certain opinions in the press. The downside is that the condition of [anonymity](#) may make it difficult or impossible for the reporter to verify the source's statements. Sometimes sources hide their identities from the public because their statements would otherwise quickly be discredited. Thus, statements attributed to anonymous sources may carry more weight with the public than they might if they were attributed. (See also: [news source](#).)

The [Washington](#) press has been criticized in recent years for excessive use of anonymous sources, in particular to report information that is later revealed to be unreliable. The use of anonymous sources increased markedly in the period before the [2003 invasion of Iraq](#).^[16]

Examples of ethical dilemmas

One of the primary functions of journalism ethics is to aid journalists in dealing with many [ethical dilemmas](#) they may encounter. From highly sensitive issues of [national security](#) to everyday questions such as accepting a dinner from a source, putting a bumper sticker on one's car, publishing a personal opinion [blog](#), a journalist must make decisions taking into account things such as the public's right to know, potential threats, reprisals and intimidations of all kinds, personal integrity, conflicts between editors, reporters and publishers or management, and many other such conundra. The following are illustrations of some of those.

- The [Pentagon Papers](#) dealt with extremely difficult ethical dilemmas faced by journalists. Despite government intervention, [The Washington Post](#), joined by [The New York Times](#), felt the public interest was more compelling and both published reports. (The cases went to the Supreme Court where they were merged and are known as [New York Times Co. v. United States](#), 403 U.S. 713.^[17]
- [The Washington Post](#) also once published a story about a listening device that the [United States](#) had installed over an undersea [Soviet](#) cable during the height of the [cold war](#). The device allowed the United States to learn where Soviet submarines were positioned. In that case, Post Executive Editor [Ben Bradlee](#) chose not to run the story on [national security](#) grounds. However, the Soviets subsequently discovered the device and, according to Bradlee, "It was no longer a matter of national security. It was a matter of national embarrassment." However, the U.S. government still wanted [The Washington Post](#) not to run the story on the basis of national security, yet, according to Bradlee, "We ran the story. And you know what, the sun rose the next day."^[18]
- The [Center for International Media Ethics](#), an international non-profit organisation "offers platform for media professionals to follow current ethical dilemmas of the press" through its blog. Besides highlighting the ethical concerns of recent stories, journalists are encouraged to express their own opinion. The organisation "urges journalists to make their own judgments and identify their own strategies."^[19]
- The [Ethics AdviceLine for Journalists](#), a joint venture, public service project of Chicago Headline Club Chapter of the Society of Professional Journalists and [Loyola University Chicago Center for Ethics and Social Justice](#), provides some examples of typical ethical

dilemmas reported to their ethical dilemma hotline and are typical of the kinds of questions faced by many professional journalists.

A partial listing of questions received by The Ethics AdviceLine:^[20]

- Is it ethical to make an appointment to interview an arsonist sought by police, without informing police in advance of the interview?
- Is lack of proper attribution plagiarism?
- Should a reporter write a story about a local priest who confessed to a sex crime if it will cost the newspaper readers and advertisers who are sympathetic to the priest?
- Is it ethical for a reporter to write a news piece on the same topic on which he or she has written an opinion piece in the same paper?
- Under what circumstances do you identify a person who was arrested as a relative of a public figure, such as a local sports star?
- Freelance journalists and photographers accept cash to write about, or take photos of, events with the promise of attempting to get their work on the AP or other news outlets, from which they also will be paid. Is that ethical?
- Can a journalist reveal a source of information after guaranteeing confidentiality if the source proves to be unreliable?

Criticisms

Jesse Owen Hearn-Branaman of the National Institute of Development Administration, Thailand argued that journalistic professionalism is a combination of two factors, secondary [socialization](#) of journalists in the workplace and the [fetishization](#) of journalistic norms and standards.^[21] In this way, undesirable traits in new journalists can be weeded out, and remaining journalists are free to cynically criticize journalistic professional norms as long as they keep working and following them. This criticism is adapted from interviews of twenty political journalists from BBC News, Sky News, the Guardian, the New York Times, the Washington Post and MSNBC/NBC News, and from philosopher [Slavoj Žižek](#)'s concept of [ideology](#).

Journalists educate the public about events and issues and how they affect their lives. They spend much of their time interviewing expert sources, searching public records and other sources for information, and sometimes visiting the scene where a crime or other newsworthy occurrence took place. After they've thoroughly researched the subject, they use what they uncovered to write an article or create a piece for radio, television or the Internet.

Reporting Duties

Before journalists can write about a subject, they must first gather information. They usually conduct several interviews with people involved in or having knowledge of the subject. They may also go to the scene of an event, such as a crime or an accident, to interview witnesses or law enforcement officers and to document what they see. In addition, they often search public records or other databases to find information and statistics to back up their stories. Researching a story is often similar to conducting an investigation, and journalists must sometimes ask

difficult questions. They may have to invest a lot of time tracking down information and people relevant to the story.

Working With People

Even though a news article bears a single journalist's byline, the process requires significant collaboration. How good a journalist's story is often depends on how adept he is at communicating and working with others. For example, journalists take instruction from their editors regarding what angle to approach when writing a story, how long the story should be and whom to interview. They also need strong people and communication skills so they can persuade sources to talk to them. Journalists frequently approach people they don't know, whether when reporting from the scene or calling to request an interview. If they're uncomfortable around strangers, they'll make others uncomfortable as well, making it less likely that people will want to be interviewed.

Legal Responsibilities

In addition to serving the public interest, journalists must also follow the law, especially regarding the confidentiality and privacy of the people they interview or write about. For example, while journalists often tape record their interviews to ensure accuracy, federal and state laws generally make it illegal to record a conversation without the permission of the other party. In this case, journalists must tell their sources they're recording the interview before it begins. Journalists must also understand the laws regarding libel and invasion of privacy. If a journalist is careless when reporting criminal allegations against a person, for example, he could face a defamation lawsuit if the accusations are proved untrue.

Ethical Responsibilities

Some aspects of a journalist's job are not subject to any kind of law but are just as important. Journalists must strive to present an accurate, well-balanced explanation of the stories they cover. For example, they have an obligation to present all sides of an issue, and to conduct extensive research and talk to several sources knowledgeable about the subject. If they present only popular opinion, or if they conduct minimal research without fully exploring the subject, they don't give readers and viewers the information they need to understand the implications of the event or issue. Journalists must also be honest with the people they interview, telling them before talking to them what the article is about and that they plan to quote them in the piece.

The desire to write

Journalists are the major group of people in most developing countries who make their living from writing. Many young people who see themselves as future novelists choose journalism as a way of earning a living while developing their writing skills. Although writing for newspapers and writing for books require different qualities, the aspiration to be a great writer is not one to be discouraged in a would-be journalist.

The desire to be known

Most people want their work to be recognised by others. This helps to give it value. Some people also want to be recognised themselves, so that they have status in the eyes of society. It is not a bad motive to wish to be famous, but this must never become your main reason for being a journalist. You will not be a good journalist if you care more for impressing your audience than for serving their needs.

The desire to influence for good

Knowing the power of the printed or spoken word or image, especially in rural areas, some people enter journalism for the power it will give them to influence people. In many countries, a large number of politicians have backgrounds as journalists. It is open to question whether they are journalists who moved into politics or natural politicians who used journalism as a stepping stone.

There is a strong belief that journalists control the mass media but the best journalists recognise their role as servants of the people. They are the channels through which information flows and they are the interpreters of events. This recognition, paired with the desire to influence, can produce good campaigning journalists who see themselves as watchdogs for the ordinary man or woman. They are ready to champion the cause of the underdog and expose corruption and abuses of office. This is a vital role in any democratic process and should be equally valuable and welcome in countries where a non-democratic government guides or controls the press.

There is a difference between the desire to influence events for your own sake, and the desire to do it for other people. You should never use journalism for selfish ends, but you can use it to improve the life of other people - remembering that they may not always agree with you on what those improvements should be.

There is a strong tradition in western societies of the media being the so-called "Fourth Estate". Traditionally the other three estates were the church, the aristocracy and the rest of society but nowadays the idea of the four estates is often defined as government, courts, clergy and the media, with the media - the "Fourth Estate" - acting as a balance and an advocate for ordinary citizens against possible abuses from the power and authority of the other three estates. This idea of journalists defending the rights of ordinary people is a common reason for young people entering the profession.

The desire for knowledge

Curiosity is a natural part of most people's characters and a vital ingredient for any journalist. Lots of young men and women enter the profession with the desire to know more about the world about them without needing to specialise in limited fields of study. Many critics accuse journalists of being shallow when in fact journalism, by its very nature, attracts people who are inquisitive about everything. Most journalists tend to know a little bit about a lot of things, rather than a lot about one subject.

Knowledge has many uses. It can simply help to make you a fuller and more interesting person. It can also give you power over people, especially people who do not possess that particular knowledge. Always bear in mind that power can be used in a positive way, to improve people's lives, or in a selfish way to advance yourself.

What does it take?

Most young men and women accepted into the profession possess at least one of the above desires from the start. But desires alone will not make a successful journalist. You need to cultivate certain special qualities and skills.

An interest in life

You must be interested in the world around you. You must want to find things out and share your discoveries with your readers or listeners - so you should have a broad range of interests. It will help if you already have a wide range of knowledge to build upon and are always prepared to learn something new.

Love of language

You cannot be a truly great journalist without having a deep love of language, written or spoken. You must understand the meaning and flow of words and take delight in using them. The difference between an ordinary news story and a great one is often not just the facts you include, but the way in which you tell those facts.

Journalists often have an important role in developing the language of a country, especially in countries which do not have a long history of written language. This places a special responsibility on you, because you may be setting the standards of language use in your country for future generations.

If you love language, you will take care of it and protect it from harm. You will not abuse grammar, you will always check spellings you are not sure of, and you will take every opportunity to develop your vocabulary.

The news story - the basic building block of journalism - requires a simple, uncomplicated writing style. This need for simplicity can frustrate new journalists, even though it is often more challenging to write simply than to be wordy. Once you have mastered the basic news story format, you can venture beyond its limits and start to develop a style of your own.

Do not be discouraged by a slow start. If you grow with your language you will love it all the more.

An alert and ordered mind

People trust journalists with facts, either the ones they give or the ones they receive. You must not be careless with them. All journalists must aim for accuracy. Without it you will lose trust, readers and ultimately your job.

The best way of ensuring accuracy is to develop a system of ordering facts in your mind. You should always have a notebook handy to record facts and comments, but your mind is the main tool. Keep it orderly.

You should also keep it alert. Never stop thinking - and use your imagination. This is not to say you should make things up: that is never permissible. But you should use your imagination to build up a mental picture of what people tell you. You must visualise the story. If you take care in structuring that picture and do not let go until it is clear, you will have ordered your facts in such a way that they can be easily retrieved when the time comes to write your story.

With plenty of experience and practice, you will develop a special awareness of what makes news. Sometimes called news sense, it is the ability to recognise information which will interest your audience or which provides clues to other stories. It is also the ability to sort through a mass of facts and opinions, recognising which are most important or interesting to your audience.

For example, a young reporter was sent to cover the wedding of a government minister. When he returned to the office, his chief of staff asked him for the story. "Sorry, chief," he replied. "There isn't a story - the bride never arrived." As his chief of staff quickly pointed out, when a bride does not turn up for a wedding, that is the news story. The young reporter had not thought about the relative importance of all the facts in this incident; he had no news sense.

A suspicious mind

People will give you information for all sorts of reasons, some justified, others not. You must be able to recognise occasions when people are not telling the truth. Sometimes people do it unknowingly, but you will still mislead your readers or listeners if you report them, whatever their motives. You must develop the ability to recognise when you are being given false information.

If you suspect you are being given inaccurate information or being told deliberate lies, do not let the matter rest there. Ask your informant more questions so that you can either satisfy yourself that the information is accurate or reveal the information for the lie that it is.

Determination

Some people call it aggressiveness, but we prefer the word determination. It is the ability to go out, find a story and hang on to it until you are satisfied you have it in full. Be like a dog with a bone - do not let go until you have got all the meat off, even if people try to pull it out of your mouth.

This means you often have to ask hard questions and risk upsetting people who do not want to co-operate. It may be painful but in the end you will gain their respect. So always be polite, however rude people may be. The rule is simple: be polite but persistent.

While you are hunting for your story, you may drive it away by being too aggressive. Sometimes you may have to approach a story with caution and cunning, until you are sure you have hold of it. Then you can start to chew on it.

Friendliness

You need to be able to get on well with all sorts of people. You cannot pick and choose who to interview in the same way as you choose who to have as a friend. You must be friendly to all, even those people you dislike. You can, of course, be friendly to someone without being their friend. If you are friendly to everyone, you will also be fair with everyone.

Reliability

This is a quality admired in any profession, but is especially valued in journalism where both your employer and your audience rely on you to do your job. If you are sent on an interview but fail to turn up you offend a number of people: the person who is waiting to be interviewed; your editor who is waiting to put the interview in his paper or program; your readers, listeners or viewers, who are robbed of news.

Even if you are late for an appointment, you will upset the schedules of both your interviewee and your newsroom and risk being refused next time you want a story. In a busy news organisation, punctuality is a necessity. Without it there would be chaos.

To summarise

There are many reason for becoming a journalist and many type of journalists to become. It is a career with many challenges and rewards. Journalists must:

- Have an interest in the world around them
- Love language
- Have an alert and ordered mind
- Be able to approach and question people

- Be polite but persistent
- Be friendly and reliable.

Functioning of News Bureau

A **news bureau** is an office for gathering or distributing [news](#). Similar terms are used for specialized bureaus, often to indicate geographic location or scope of coverage: a ‘Tokyo bureau’ refers to a given news operation’s office in [Tokyo](#); **foreign bureau** is a generic term for a news office set up in a country other than the primary operations center; a ‘Washington bureau’ is an office, typically located in [Washington, D.C.](#), that covers news related to national politics in the [United States](#). The person in charge of a news bureau is often called the **bureau chief**.

The term is related to but distinct from **news desk**, which refers to the editorial function of assigning reporters and other staff, and otherwise coordinating, news stories, and sometimes the physical desk where that occurs, but without regard to the geographic location or overall operation of the news organization. For example, a foreign bureau is located in a foreign country and refers to all creative and administrative operations that take place there, whereas a **foreign desk** describes only editorial functions and may be located anywhere, possibly as an organizational unit within the news organization’s home office.

Operation of news bureaus

A news bureau is traditionally operated out of an office by a single news outlet such as a radio, television, or newspaper news program. A single news company such as [CNN](#) or [NPR](#) may use a single bureau and office staff for all of its programs, and even those of [subsidiary](#) or other affiliated companies. For convenience, to save money and space, and to ensure the availability of necessary services (such as video feeds and studios), different companies may share an office space or co-locate at a single office building. [News agencies](#) may also operate news bureaus, and major public relations sources (such as governments, large companies, or advocacy groups) may operate news bureaus of their own to create, rather than simply report, news stories.

History of news bureaus

Decline

Traditional [news media](#), particularly [television news](#) and [newspapers](#), have cut the number and size of news bureaus in recent decades for several reasons. They face declining profitability due to increasing competition from Internet news sources, and therefore have less money to spend on news-gathering.^[1]

Newspapers rely increasingly on cooperative arrangements with counterparts elsewhere, and often will accept stories from their sister organizations rather than investigating stories themselves. Similarly, smaller newspapers may formally affiliate to sponsor cooperative bureaus that operate as [press pools](#) to serve more than one news organization (and sometimes a large number of organizations) from a single office. When news sources combine operations following

a [merger](#) or other [business consolidation](#), the surviving company often combines or eliminates redundant bureaus. Growing [multiculturalism](#) has facilitated this process: rather than demanding a reporter from their own country or locale who has been sent on assignment, news audiences have come to tolerate or even expect to see stories in remote locations covered by people who live locally; this empowers the audience to make their own judgments about any apparent cultural difference between themselves and the news subjects, rather than leaving the function of cultural interpretation entirely up to the reporter.

The often-criticized practice of [parachute journalism](#) allows [News media](#) to cover stories remotely using journalists who are generalists rather than more specialized field experts. Rather than leaving journalists in place waiting for breaking news to occur, smaller staff can be assigned as needed to wherever there are breaking stories, either by commuting to the physical location or by synthesizing reports from remote sources. An even more controversial practice, sometimes described as a reaction to declining resources rather than a legitimate cost-saving measure, is to rely on and reprint information from [press releases](#) written by [public relations](#) professionals working for people or companies that are the subject of an article, or have an interest in an article, without spending the resources to verify or conduct independent research on the matter. Another practice that limits news bureaus is [embedded reporting](#), whereby [war correspondents](#) travel under the care of military units rather than at their own direction. The ability to quickly and safely travel throughout a war zone, and to obtain interviews with soldiers and coverage of important conflicts, appeals to news media, but at the cost of journalistic independence and, according to some, objectivity.

Nontraditional bureaus

The interaction between professional journalists, witnesses, and news subjects has evolved considerably. Whereas news subjects and bystanders were once treated simply as [witnesses](#) to be interviewed for a [news story](#), media have now accepted them as part of the news process. There are many antecedents to [Citizen journalism](#). For example, meteorologists would count on amateurs to gather weather data to report, or interview willing subjects unrelated to a news story for "[man on the street](#)" interviews. As early as the 1930s the [Soviet Union](#) encouraged millions of amateur [People's correspondents](#) to expose corruption and otherwise report on news.^[2] Beginning in the 1970s, media, unable to respond quickly enough to obtain compelling coverage of natural disasters and weather phenomena such as [tornadoes](#) would count on hobbyists for photographs and film footage. With improvements in technology and as [video cameras](#) and [video-equipped cell phones](#) became widely available, they set up formal programs to gather material from nonprofessionals. For example, in August, 2006, [CNN](#) launched "CNN Exchange", by which the public is encouraged to submit "I-Reports" comprising photographs, videos, or news accounts.^{[3][4]} More recently newspapers have incorporated [blogs](#), once seen as a threat to conventional news practice, either by creating blogs of their own (and deputizing local or field-specific bloggers as a second, lower-paid tier among their recognized staff of [independent contractors](#)) or by covering blogs as news sources.

In 2006 [Reuters](#) opened its first virtual news Bureau, staffing real-life reporters in a virtual office in [Second Life](#).^[5] [CNN](#) followed suit in October 2007, but took a citizen journalism approach, allowing residents of Second Life to submit their own reportage.^[6] Although the news audience

of Second World is relatively small, and declining, media consider it a training ground for themselves and participants, applicable to future virtual news projects.

Piece to Camera

A **piece to camera** is the television and film term used for when a presenter or a character speaks directly to the viewing audience through the [camera](#).

It is most common when a news or [television show presenter](#) is reporting or explaining items to the viewing audience. Indeed, news programmes usually take the form of a combination of both interviews and pieces to camera. There are three type of "piece to camera" (PTC)- 1. **opening PTC** - when presenter opens-up the news, and introduce himself/herself to the audience. 2. **bridge PTC** - information that presenter gives to bridge the gap between empty space. 3. **conclusive or closing PTC** - ending of news where the presenter acknowledge itself and the cameraman, place and the news channel.

The term also applies to the period when an actor, playing a fictional character in a [film](#) or on television, talks into the camera and hence directly to the audience. Depending on the genre of the show, this may or may not be considered as a [breaking the fourth wall](#).

Vox POP

The process usually falls into three phases and I'll take them in turn.
The first happens before the event – Writing the Questionnaire.

A questionnaire is like a script – you can make a bad film out of a good one but you certainly can't make a good film out of a bad one.

- Make sure you stick to up to 5 questions, no one wants to miss too much fun so you must be brief.
- The questions must be open-ended – that is to say – no yes-or-no answers. It'll get you far better soundbites
- It's important to know what the objective of the video is, are you encouraging people to come next time? Then ask them about the value of the event to them. If it's just a reference video, ask them to describe their experience so far etc
- Ensure that the client knows what you're asking. It's important that your client has input in this process but don't let them add too many questions

Next is Recruitment.

When at an event, you'd hope that people are happily enjoying the occasion. This can be both a blessing and a curse. Happy people offer much better soundbites than grumpy people but by the same token, they may not fancy being dragged away from the merriment so:

- Choose your targets. People who are on their own are easier to recruit so single out friendly looking loners – sounds like an unlikely combo but you'll be surprised.

- Make sure you've had a good chat with your client to find out who they want to interview – they may not have a wish list but when you ask the question you'll find that they can usually point out some people – it helps to narrow down the throng for you.
- Approach with confidence. Inevitably you'll need to interrupt some people but just be polite and open with a line like 'excuse me, sorry to interrupt, can I ask you to give us a short interview for the event video?' don't over talk – if they don't want to do it, don't insist or get whiny.
- What is critical is your tone, you must remain friendly and non-confrontational but assertive and confident. A perfect mixture of those qualities will recruit most people.

Finally is Interview Technique

Once you've positioned your interviewee the way you need them, the chances are your cameraman will need a second to set up; so chat with your respondent about what they should expect and what you're after.

- Contracting is a psychological tool from Transactional Analysis*. If your respondent knows what to expect, they won't be surprised when it happens, so tell them what you're after and if they agree to take part, no one has any nasty surprises or any reason to get narky.
- Tell them that you may want to repeat sections and may ask for shorter and longer responses
- Tell them that you're after full-sentence answers for fuller soundbites.
- Once you get rolling, don't talk! If you feel you haven't got much from an answer say: 'tell me more about that,' it puts people at ease and gets you much meatier content.
- Don't overspeak or murmur your agreement; you'll ruin perfectly good quotes.

The key is making your respondent feel at ease. Contracting at the beginning makes sure that the respondent understands the rules of what you're doing and if you've let them know what to expect when you were setting up the camera, they won't be upset if you ask them to repeat sections, embellish an answer or do a little dance (that's usually a tricky one).

When done, thank your respondent and let them leave, sometimes, they'll want to have a quick chat but allow that to be their decision. Then you're done. But don't get lazy, there're plenty more people out there and you probably haven't got that long to grab their soundbites – no one wants to watch a video with only 2 people in it!

In [broadcasting](#), **vox populi** (/ˈvɒks ˈpɒpjuːli/ *VOKS POP-ew-li*) is an [interview](#) with members of the public. *Vox populi* is a [Latin](#) phrase that literally means "voice of the people"

Vox pop, the man on the street

American television personality [Steve Allen](#) as the host of [The Tonight Show](#) further developed the "man on the street" interviews and audience-participation comedy breaks that have become commonplace on late-night TV. Usually the interviewees are shown in public places, and supposed to be giving spontaneous opinions in a chance encounter – unrehearsed persons, not selected in any way. As such, broadcast journalists almost always refer to them as the abbreviated **vox pop**.^[*citation needed*] In U.S. [broadcast journalism](#) it is often referred to as a **man on the street** interview or MOTS.^[2]

Many U.S. broadcast journalists use the abbreviation MOS, not MOTS, while "vox pop" tends to be used more outside the U.S.

Because the results of such an interview are unpredictable at best, usually vox pop material is edited down very tightly. This presents difficulties of [balance](#), in that the selection used ought to be, from the point of view of [journalistic standards](#), a fair cross-section of opinions.

Although the two can be quite often confused, a vox pop is not a form of a survey. Each person is asked the same question; the aim is to get a variety of answers and opinions on any given subject. Journalists are usually instructed to approach a wide range of people to get varied answers from different points of view. The interviewees should be of various ages, sexes, classes and communities so that the diverse views and reactions of the general people will be known.

Generally, the vox pop question will be asked of different persons in different parts of streets or public places. But as an exception, in any specific topic or situation which is not concerned to general people, the question can be asked only in a specific group to know what the perception/reaction is of that group to the specific topic or issue; e.g., a question can be asked to a group of students about the quality of their education.

With increasing public familiarity with the term, several radio and television programs have been named "vox pop" in allusion to this practice.

Proverbial use

Often quoted as, *Vox populi, vox Dei* /ˌvɒks ˈpɒpjuːli ˌvɒks ˈdeɪ/, "The voice of the people [is] the voice of God", is an old proverb often erroneously attributed to [William of Malmesbury](#) in the twelfth century.^[3]

An early reference to the expression is in a letter from [Alcuin](#) to [Charlemagne](#) in 798, although it is believed to have been in earlier use.^[citation needed] The full quotation from [Alcuin](#) reads:

Nec audiendi qui solent dicere, Vox populi, vox Dei, quum tumultuositas vulgi semper insaniae proxima sit.^[4]

English translation:

And those people should not be listened to who keep saying the voice of the people is the voice of God, since the riotousness of the crowd is always very close to madness.^[5]

The usage indicates that the phrase had long since become an [aphorism](#) of common political wisdom by Alcuin and Charlemagne's time, since Alcuin advised Charlemagne to resist such an idea.^[6] Of those who promoted the phrase and the idea, [Archbishop of Canterbury Walter Reynolds](#) brought charges against King [Edward II](#) in 1327 in a sermon "Vox populi, vox Dei"^[7]

Interview

An **interview** is a conversation between two or more people where [questions](#) are asked by the interviewer to elicit facts or statements from the interviewee.^[1] Interviews are a standard part of [qualitative research](#). They are also used in [journalism](#) and [media](#) reporting (see [Interview \(journalism\)](#)) and in various employment-related contexts.

The qualitative research interview seeks to describe and the meanings of central themes in the life world of the subjects. The main task in interviewing is to understand the meaning of what the interviewees say. Interviewing, when considered as a method for conducting qualitative research, is a technique used to understand the experiences of others.

Characteristics of qualitative research interviews

- Interviews are completed by the inter man based on what the interviewee says to be conformed and done.
- Interviews are a far more personal form of research than questionnaires.
- In the personal interview, the interviewer works directly with the interviewee.
- Unlike with mail surveys, the interviewer has the opportunity to probe or ask follow up questions.
- Interviews are generally easier for the interviewee, especially if what is sought are opinions and/or impressions.
- Interviews are time consuming and resource intensive.
- The interviewer is considered a part of the measurement instrument and has to be well trained in how to respond to any contingency.
- Interviews provide an opportunity of face to face interaction between 2 persons; hence, they reduce conflicts.

Technique

When choosing to interview as a method for conducting qualitative research, it is important to be tactful and sensitive in your approach. Interviewer and researcher, Irving Seidman, devotes an entire chapter of his book, *Interviewing as Qualitative Research*, to the import of proper interviewing technique and interviewer etiquette. Some of the fundamentals of his technique are summarized below:

Listening: According to Seidman, this is both the hardest as well as the most important skill in interviewing. Furthermore, interviewers must be prepared to listen on three different levels: they must listen to what the participant is actually saying, they must listen to the “inner voice”^[2] or subtext of what the participant is communicating, and they must also listen to the process and flow of the interview so as to remain aware of how tired or bored the participant is as well as logistics such as how much time has already passed and how many questions still remain.^[2] The listening skills required in an interview require more focus and attention to detail than what is typical in normal conversation. Therefore, it is often helpful for interviewers to take notes while the participant responds to questions or to tape-record the interviews themselves to as to be able to more accurately transcribe them later.^[2]

Ask questions (to follow up and to clarify): While an interviewer generally enters each interview with a predetermined, standardized set of questions, it is important that they also ask follow-up questions throughout the process. Such questions might encourage a participant to elaborate upon something poignant that they've shared and are important in acquiring a more comprehensive understanding of the subject matter. Additionally, it is important that an interviewer ask clarifying questions when they are confused. If the narrative, details, or chronology of a participant's responses become unclear, it is often appropriate for the interviewer to ask them to re-explain these aspects of their story so as to keep their transcriptions accurate.^[2]

Be respectful of boundaries: Seidman explains this tactic as "Explore, don't probe,"^[2] It is essential that while the participant is being interviewed they are being encouraged to explore their experiences in a manner that is sensitive and respectful. They should not be "probed" in such a way that makes them feel uncomfortable or like a specimen in lab. If too much time is spent dwelling on minute details or if too many follow-up questions are asked, it is possible that the participant will become defensive or unwilling to share. Thus, it is the interviewer's job to strike a balance between ambiguity and specificity in their question asking.^[2]

Be wary of leading questions: Leading questions are questions which suggest or imply an answer. While they are often asked innocently they run the risk of altering the validity of the responses obtained as they discourage participants from using their own language to express their sentiments. Thus it is preferable that interviewers ask open-ended questions instead. For example, instead of asking "Did the experience make you feel sad?" - which is leading in nature - it would be better to ask "How did the experience make you feel" - as this suggests no expectation.^[2]

Don't interrupt: Participants should feel comfortable and respected throughout the entire interview - thus interviewers should avoid interrupting participants whenever possible. While participants may digress in their responses and while the interviewer may lose interest in what they are saying at one point or another it is critical that they be tactful in their efforts to keep the participant on track and to return to the subject matter in question.^[2]

Make the participant feel comfortable: Interviewing proposes an unusual dynamic in that it often requires the participant to divulge personal or emotional information in the presence of a complete stranger. Thus, many interviewers find it helpful to ask the participant to address them as if they were "someone else,"^[2] such as a close friend or family member. This is often an effective method for tuning into the aforementioned "inner voice"^[2] of the participant and breaking down the more presentational barriers of the guarded "outer voice" which often prevails.^[2]

Strengths and weaknesses

There are many methods. When considering what type of qualitative research method to use, Qualitative Interviewing has many advantages. Possibly the greatest advantage of Qualitative Interviewing is the depth of detail from the interviewee. Interviewing participants can paint a picture of what happened in a specific event, tell us their perspective of such event, as well as

give other social cues. Social cues, such as voice, intonation, body language etc. of the interviewee can give the interviewer a lot of extra information that can be added to the verbal answer of the interviewee on a question. This level of detailed description, whether it be verbal or nonverbal, can show an otherwise hidden interrelatedness between emotions, people, objects unlike many quantitative methods of research.^[3]

In addition, Qualitative Interviewing has a unique advantage in its specific form. Researchers can tailor the questions they ask to the respondent in order to get rich, full stories and the information they need for their project. They can make it clear to the respondent when they need more examples or explanations.^[4]

Not only can researchers also learn about specific events, they can also gain insight into people's interior experiences, specifically how people perceive and how they interpreted their perceptions. How events affected their thoughts and feelings. In this, researchers can understand the process of an event instead of what just happened and how they reacted to it.

Another advantage of Qualitative interviewing is what it can give to the readers of academic journals and papers. Research can write a clearer report to their readers, giving them a "fuller understanding of the experiences of our respondents and a greater chance to identify with the respondent, if only briefly."^[3]

Now Qualitative Interviewing is not a perfect method for all types of research. It does have its disadvantages. First, there can be complications with the planning of the interview. Not only is recruiting people for interviews hard, due to the typically personal nature of the interview, planning where to meet them and when can be difficult. Participants can cancel or change the meeting place at the last minute. During the actual interview, a possible weakness is missing some information. This can arise from the immense multitasking that the interviewer must do. Not only do they have to make the respondent feel very comfortable, they have to keep as much eye contact as possible, write down as much as they can, and think of follow up questions. After the interview, the process of coding begins and with this comes its own set of disadvantages. First, coding can be extremely time consuming. This process typically requires multiple people, which can also become expensive. Second, the nature of qualitative research itself, doesn't lend itself very well to quantitative analysis. Some researchers report more missing data in interview research than survey research, therefore it can be difficult to compare populations.^[3]

How it feels to be a participant in qualitative research interviews

Compared to something like a written survey, interviews allow for a significantly higher degree of intimacy,^[5] with participants often revealing personal information to their interviewers in a real-time, face-to-face setting. As such, this technique can evoke an array of significant feelings and experiences within those being interviewed.

On the positive end, interviewing can provide participants with an outlet to express themselves. Since the job of interviewers is to learn, not to treat or counsel, they do not offer participants any

advice, but nonetheless, telling an attentive listener about concerns and cares can be pleasing. As qualitative researcher Robert S. Weiss puts it, “To talk to someone who listens, and listens closely, can be valuable, because one’s own experience, through the process of being voiced and shared, is validated.”^[6] Such validation, however, can have a downside if a participant feels let down upon termination of the interview relationship,^[7] for, unlike with figures like therapists or counselors, interviewers do not take a measure of ongoing responsibility for the participant, and their relationship is not continuous.^[8] To minimize the potential for this disappointment, researchers should tell participants how many interviews they will be conducting in advance, and also provide them with some type of closure, such as a research summary or a copy of the project publication.^[7]

On the negative end, the multiple-question based nature of interviews can lead participants to feel uncomfortable and intruded upon if an interviewer encroaches on territory that they feel is too personal or private. To avoid crossing this line, researchers should attempt to distinguish between public information and private information, and only delve deeper into private information after trying to gauge a participant’s comfort level in discussing it.^[8]

Furthermore, the comparatively intimate nature of interviews can make participants feel vulnerable to harm or exploitation.^[9] This can be especially true for situations in which a superior interviews a subordinate, like when teacher interviews his or her student. In these situations, participants may be fearful of providing a “wrong answer,” or saying something that could potentially get them into trouble and reflect on them negatively.^[9] However, all interview relationships, not just explicitly superior-subordinate ones, are marked by some degree of inequality, as interviewers and participants want and receive different things from the technique.^[9] Thus, researchers should always be concerned with the potential for participant feelings of vulnerability, especially in situations where personal information is revealed.

In order to combat such feelings of vulnerability and inequity and to make participants feel safe, equal, and respected, researchers should provide them with information about the study, such as who is running it and what potential risks it might entail, and also with information about their rights, such as the right to review interview materials and withdraw from the process at any time. It is especially important that researchers always emphasize the voluntary nature of participating in a study so that the participants remain aware of their agency.^[9]

These aforementioned power dynamics present in interviews can also have specific effects on different social groups according to racial background, gender, age, and class. Race, for example, can pose issues in an interview setting if participants of a marginalized racial background are interviewed by white researchers,^[9] in which case the existence of historical and societal prejudices can evoke a sense of skepticism and distrust.^[9] Gender dynamics can similarly affect feelings, with men sometimes acting overbearingly when interviewing women and acting dismissively when being interviewed by women, and same-gendered pairs being vulnerable to false assumptions of commonality or a sense of implicit competition.^[9] In terms of class, participants of perceived lower status demonstrate, in some cases, either excessive skepticism or excessive submissiveness, and in terms of age, children and seniors may exhibit fears of being patronized.^[9] In order to minimize these social group related negative feelings, researchers should remain sensitive to possible sources of such tensions, and act accordingly by emphasizing

good manners, respect, and a genuine interest in the participant, all of which can all help bridge social barriers.^[9]

Finally, another aspect of interviews that can affect how a participant feels is how the interviewer expresses his or her own feelings, for interviewers can project their moods and emotions onto those they are interviewing. For instance, if an interviewer feels noticeably uncomfortable, the participant may begin to share this discomfort,^[9] and if an interviewer expresses anger, he or she is in danger of passing it on to the participant. So, researchers should try to remain calm, polite, and interested at all times.

Types of interviews

Informal, Conversational interview

No predetermined questions are asked, in order to remain as open and adaptable as possible to the interviewee's nature and priorities; during the interview the interviewer "goes with the flow".

General interview guide approach

Intended to ensure that the same general areas of information are collected from each interviewee; this provides more focus than the conversational approach, but still allows a degree of freedom and adaptability in getting the information from the interviewee.

Standardized, open-ended interview

The same open-ended questions are asked to all interviewees; this approach facilitates faster interviews that can be more easily analyzed and compared.

Closed, fixed-response interview

All interviewees are asked the same questions and asked to choose answers from among the same set of alternatives. This format is useful for those not practiced in interviewing. This type of interview is also referred to as structured.^[10]

Household research

Research on [households](#) pose specific ethical problems of [anonymity](#) and [consent](#) among interviewees, and there is an ongoing controversy over whether [spouses](#) should be interviewed in personal, individual interviews or in [couple interviews](#).^[11]

Interviewer's judgements

According to Hackman and Oldman several factors can bias an interviewer's judgment about a job applicant. However these factors can be reduced or minimized by training interviews to recognized them.

Some examples are:

Prior Information

Interviewers generally have some prior information about job candidates, such as recruiter evaluations, application blanks, online screening results, or the results of

psychological tests. This can cause the interviewer to have a favorable or unfavorable attitude toward an applicant before meeting them.

The Contrast Effect

How the interviewers evaluate a particular applicant may depend on their standards of comparison, that is, the characteristics of the applicants they interviewed previously.

Interviewers' Prejudices

This can be done when the interviewers' judgement is their personal likes and dislikes. These may include but are not limited to racial and ethnic background, applicants who display certain qualities or traits and refuse to consider their abilities or characteristics.

Other types of interviews

- [Cognitive interview](#)
- [Computer-assisted personal](#) vs. [telephone interviewing](#)
- [Ladder interview](#)
- [Mall-intercept personal interview](#)
- [Online interview](#)
- [Psychiatric interview](#)
- [Reference interview](#), between a librarian and a library user
- [Repertory grid](#) interview
- [Structured](#), [semi-structured](#), and [unstructured interview](#)
- [Structured Clinical Interview for DSM-IV](#)

Stages of interview investigation

- Thematising, the why and what of the investigation
- Designing, plan the design of the study
- Interviewing, conduct the interview based on a guide
- Transcribing, prepare the interview material for analysis
- Analyzing, decide on the purpose, the topic, the nature and methods of analysis that are appropriate
- Verifying, ascertain the validity of the interview findings
- Reporting, communicate findings of the study based on academic criteria

UNIT -3

Specialized Reporting

Political Reporting

Political journalism is a broad branch of [journalism](#) that includes coverage of all aspects of [politics](#) and [political science](#), although the term usually refers specifically to coverage of [civil governments](#) and [political power](#).

Political journalism is a frequent subject of [opinion journalism](#), as current political events are analyzed, interpreted, and discussed by [news media pundits](#) and [editorialists](#).

Subsets

- **Election journalism** or **electoral journalism** is a subgenre of political journalism which focuses upon and analyzes developments related to an approximate election and political campaigns.^[1] This subgenre makes use of statistics, polls and historic data in regards to a candidate's chance of success for office, or a party's change in size in a legislature.
- **Defense journalism** or **military journalism** is a subgenre which focuses upon the current status of a nation's military, intelligence and other defense-related faculties. Interest in defense journalism tends to increase during times of violent conflict, with military leaders being the primary actors.
- **Parliamentary privilege** is a [legal immunity](#) enjoyed by members of certain [legislatures](#), in which legislators are granted protection against civil or criminal liability for actions done or statements made in the course of their legislative duties. It is common in countries whose [constitutions](#) are based on the [Westminster system](#). A similar mechanism is known as [parliamentary immunity](#).
- In the United Kingdom, it allows members of the [House of Lords](#) and [House of Commons](#) to speak freely during ordinary parliamentary proceedings without fear of legal action on the grounds of [slander](#), [contempt of court](#) or breaching the [Official Secrets Act](#).^{[1][2]} It also means that [members of Parliament](#) cannot be arrested on civil matters for statements made or acts undertaken as an MP within the grounds of the [Palace of Westminster](#), on the condition that such statements or acts occur as part of a *proceeding in Parliament*—for example, as a question to the Prime Minister in the House of Commons. This allows Members to raise questions or debate issues which could slander an individual, interfere with an ongoing court case or threaten to reveal state secrets, such as in the [Zircon affair](#) or several cases involving the Labour MP [Tam Dalyell](#).
- There is no immunity from arrest on criminal grounds, nor does the civil privilege entirely extend to the devolved administrations in Scotland or Wales.^[3] A consequence of the privilege of free speech is that legislators in Westminster systems are forbidden by conventions of their House from uttering certain words, or implying that another member is lying.^[4] (See [unparliamentary language](#).)
- The rights and privileges of members are overseen by the powerful [Committee on Standards and Privileges](#). If a member of the House is in breach of the rules then he/she can be suspended or even expelled from the House. Such past breaches have included giving false evidence before a committee of the House and the taking of bribes by members.
- Similar rights apply in other Westminster system countries such as Canada and Australia. In the United States, the [Speech or Debate Clause](#) in [Article One of the United States Constitution](#) provides for a similar privilege, and many [state constitutions](#) provide similar clauses for their [state legislatures](#).
- Parliamentary privilege is controversial because of its potential for abuse; a member can use privilege to make damaging allegations that would ordinarily be discouraged by defamation laws, without first determining whether those allegations have a strong foundation. A member could, even more seriously, undermine national security and/or

the safety of an ongoing military or covert operation or undermine relations with a foreign state by releasing sensitive military or diplomatic information.

Economic Reporting

Business journalism is the branch of [journalism](#) that tracks, records, analyzes and interprets the [economic](#) changes that take place in a society. It could include anything from [personal finance](#), to [stock exchange](#), [entrepreneurship](#), business at the local market, and [shopping malls](#), to the performance of well-known and not-so-well-known [companies](#).

This area of journalism covers news and features [articles](#) about people, places and issues related to the field of [business](#). Most newspapers, magazines, radio, and television news shows carry a business segment. However, detailed and in depth business journalism can be found in publications, radio, and television channels dedicated specifically to business and financial journalism.

History

Business journalism began as early as the [Middle Ages](#), to help well-known trading families communicate with each other.^[1] In 1882 [Charles Dow](#), [Edward Jones](#) and Charles Bergstresser began a wire service that delivered news to investment houses along Wall Street.^[1] And in 1889 [The Wall Street Journal](#) began publishing.^[1] While the famous muckraking journalist [Ida Tarbell](#) did not consider herself to be a business reporter, her reporting and writing about the [Standard Oil Co.](#) in 1902 provided the template for how thousands of business journalists have covered companies ever since.^[2] Business coverage gained prominence in the 1990s, with wider investment in the [stock market](#). *The Wall Street Journal* is one prominent example of business journalism, and is among the [United States of America](#)'s top newspapers in terms of both [circulation](#) and respect for the [journalists](#) whose work appears there.

Personnel

Journalists who work in this branch class as "business journalists". Their main purpose is gathering information about current events in the economic life of the^[which?] country. They may also cover processes, trends, consequences, and important people, in business and disseminate their work through all types of mass media.

Scope

Business journalism, although common in most industrialized countries, has a very limited role in [third-world](#) and [developing countries](#). This leaves citizens of such countries in a very disadvantaged position locally and internationally.^[citation needed] Recent efforts to bring business media to these countries have proven to be worthwhile.

Investigative Reporter

Investigative journalism is a form of [journalism](#) in which reporters deeply investigate a single topic of interest, such as serious crimes, [political corruption](#), or corporate wrongdoing. An investigative journalist may spend months or years researching and preparing a report. Investigative journalism is a [primary source](#) of information. Most investigative journalism is conducted by [newspapers](#), [wire services](#), and [freelance](#) journalists. Practitioners sometimes use the term "accountability reporting".

An investigative reporter may make use of one or more of these tools, among others, on a single story:

- Analysis of documents, such as [lawsuits](#) and other [legal documents](#), tax records, government reports, regulatory reports, and corporate financial filings
- Databases of public records
- Investigation of technical issues, including scrutiny of government and business practices and their effects
- Research into social and legal issues
- Subscription research sources such as [LexisNexis](#)
- Numerous interviews with on-the-record sources as well as, in some instances, interviews with [anonymous sources](#) (for example [whistleblowers](#))
- Federal or state [Freedom of Information Acts](#) to obtain documents and data from government agencies

Professional definitions

[University of Missouri](#) journalism professor Steve Weinberg defined investigative journalism as: "Reporting, through one's own initiative and work product, matters of importance to readers, viewers, or listeners."^[1] In many cases, the subjects of the reporting wish the matters under scrutiny to remain undisclosed. There are currently university departments for teaching investigative journalism. Conferences are conducted presenting peer reviewed research into investigative journalism.

British media theorist [Hugo de Burgh](#) (2000) states that: "An investigative journalist is a man or woman whose profession it is to discover the truth and to identify lapses from it in whatever media may be available. The act of doing this generally is called investigative journalism and is distinct from apparently similar work done by police, lawyers, auditors, and regulatory bodies in that it is not limited as to target, not legally founded and closely connected to publicity."^[2]

Terminology

Main article: [Muckraker](#)

American journalism textbooks point out that muckraking standards promoted by [McClure's Magazine](#) around 1902, "Have become integral to the character of modern investigative

journalism."^[3] Furthermore, the successes of the early muckrakers continued to inspire journalists.^{[4][5]}

Examples

- [Julius Chambers](#) of the *New York Tribune* had himself committed to the [Bloomington Asylum](#) in 1872, and his account led to the release of twelve patients who were not mentally ill, a reorganization of the staff and administration, and, eventually, to a change in the lunacy laws;^[6] this later led to the publication of the book *A Mad World and Its Inhabitants* (1876)
- [Bill Dedman](#)'s 1988 investigation, *The Color of Money*,^[7] for *The Atlanta Journal-Constitution* on [racial discrimination](#) by [mortgage](#) lenders in middle-income neighborhoods, received the 1989 [Pulitzer Prize for Investigative Reporting](#) and was an influential early example of computer-assisted reporting or [database journalism](#)
- [Brian Deer](#)'s British press award-winning investigation for *The Sunday Times* of London into the worldwide [MMR vaccine controversy](#) which revealed that research, published by *The Lancet*, associating the children's vaccine with autism was fraudulent.^{[8][9][10]}

Notable examples

Main category: [Investigative journalism](#)

Notable investigative reporters

- [Anas Aremeyaw Anas](#)
- [Donald Barlett](#) and [James B. Steele](#)
- [David Barstow](#)
- [Lowell Bergman](#)
- [Carl Bernstein](#)
- [Nellie Bly](#)
- [Walt Bogdanich](#)
- [John Campbell](#)
- [Sarah Cohen](#)
- [Bill Dedman](#)
- [Glenn Greenwald](#)
- [Seymour Hersh](#)
- [Eliot Higgins](#)
- [Naomi Klein](#)
- [Jorge Lanata](#)
- [Chris Masters](#)
- [Kate McClymont](#)
- [Carey McWilliams](#)
- [Jane Mayer](#)
- [Michael Moore](#)
- [John Pilger](#)

- [Laura Poitras](#)
- [James Risen](#)
- [Roberto Saviano](#)
- [Shane Smith](#)
- [Chitra Subramaniam](#)
- [Ida Tarbell](#)
- [Gary Webb](#)
- [Bob Woodward](#)
- [Ida B. Wells](#)

Awards and organizations

- [George Polk Awards](#)
- [Goldsmith Prize for Investigative Reporting](#)
- [Investigative Reporters and Editors Award](#)
- [Pulitzer Prize for Investigative Reporting](#)
- [Worth Bingham Prize](#) for investigative reporting

Bureaus, centers, and institutes for investigations

- [Bureau of Investigative Journalism](#)
- [California Watch](#)
- [Centre for Investigative Journalism](#)
- [Center for Investigative Reporting](#) - Berkeley, California, USA
- [Center for Investigative Reporting - Bosnia-Herzegovina](#)
- [Center for Public Integrity](#)
- [Global South Development Magazine](#)
- [Investigative News Network](#)
- [Investigative Reporting Workshop](#)
- [Investigative Reporters and Editors](#)
- [Italian Association on Investigative Journalism](#) (it)^[11]
- [New England Center for Investigative Reporting](#)
- [Philippine Center for Investigative Journalism](#)
- [ProPublica](#)

Television programs

- [Exposé: America's Investigative Reports](#) (PBS documentary series)
- The growth of [media conglomerates](#) in the U.S. since the 1980s has been accompanied by massive cuts in the budgets for investigative journalism; a 2002 study concluded "that investigative journalism has all but disappeared from the nation's commercial airwaves",^[12] the empirical evidence for this is consistent with the [conflicts of interest between the revenue sources for the media conglomerates and the mythology of an unbiased, dispassionate media](#): advertisers have reduced their spending with media that reported too many unfavorable details; the major media conglomerates have found ways

to retain their audience without the risks of offending advertisers inherent in investigative journalism

Sports Reporting

Sports journalism is a form of [writing](#) that reports on [sporting](#) topics and [games](#). While the sports department within some [newspapers](#) has been mockingly called the *toy department*, because sports [journalists](#) do not concern themselves with the 'serious' topics covered by the news desk, sports coverage has grown in importance as sport has grown in [wealth](#), [power](#) and [influence](#).

Sports journalism is an essential element of any [news media](#) organization. Sports journalism includes organizations devoted entirely to sports [reporting](#) — [newspapers](#) such as *L'Equipe* in [France](#), *La Gazzetta dello Sport* in [Italy](#), *Marca* in [Spain](#), and the defunct *Sporting Life* in Britain, American [magazines](#) such as *Sports Illustrated* and the *Sporting News*, all-sports [talk radio](#) stations (other than John Kincade, of "Buck and Kincade" on 680TheFan), and [television](#) networks such as [Eurosport](#), [Fox Sports 1](#), [ESPN](#) and [The Sports Network \(TSN\)](#) and [Web Sports News](#) such as Cypriot *Action in Sports*.

Socio-political significance

[Major League Baseball](#) gave print journalists a special role in its games. They were named [official scorers](#) and kept statistics that were considered part of the official record of the league. Active sportswriters were removed from this role in 1980. Although their statistical judgment calls could not affect the outcome of a game in progress, the awarding of errors and wins/saves were seen as powerful influences on pitching staff selections and play lists when coach decisions seemed unusual. The removal of writers, who could benefit fiscally from sensational sports stories, was done to remove this perception of a [conflict of interest](#), and to increase statistics volume, consistency, and accuracy.

Sports stories occasionally transcend the games themselves and take on socio-political significance: [Jackie Robinson](#) breaking the [color barrier](#) in baseball is an example of this. Modern controversies regarding the hyper-compensation of top athletes, the use of [anabolic steroids](#) and other, banned [performance-enhancing drugs](#), and the cost to local and national governments to build sports venues and related infrastructure, especially for [Olympic Games](#), also demonstrates how sports can intrude on to the news pages.

Sportswriters regularly face more deadline pressure than other reporters because sporting events tend to occur late in the day and closer to the deadlines many organizations must observe. Yet they are expected to use the same tools as news journalists, and to uphold the same professional and ethical standards. They must take care not to show bias for any team.

Many of the most talented and respected print journalists have been sportswriters. ^{[[citation needed](#)]}
(See [List of sports writers](#).)

In Europe

The tradition of sports reporting attracting some of the finest writers in journalism can be traced to the coverage of sport in Victorian England, where several modern sports – such as association football, [athletics](#) and [rugby](#) – were first organized and codified into something resembling what we would recognize today.

Andrew Warwick has suggested that [The Boat Race](#) provided the first mass spectator event for journalistic coverage.^[1] The Race was an annual [rowing](#) event in [college athletics](#) from 1856.

[Cricket](#), possibly because of its esteemed place in society, has regularly attracted the most elegant of writers. The [Manchester Guardian](#), in the first half of the 20th century, employed [Neville Cardus](#) as its cricket correspondent as well as its music critic. Cardus was later knighted for his services to journalism. One of his successors, [John Arlott](#), who became a worldwide favorite because of his radio commentaries on the [BBC](#), was also known for his poetry.

The first [London Olympic Games](#) in 1908 attracted such widespread public interest that many newspapers assigned their very best-known writers to the event. The [Daily Mail](#) even had Sir [Arthur Conan Doyle](#) at the [White City Stadium](#) to cover the finish of the [Marathon](#).

Such was the drama of that race, in which [Dorando Pietri](#) collapsed within sight of the finishing line when leading, that Conan Doyle led a public subscription campaign to see the gallant Italian, having been denied the gold medal through his disqualification, awarded a special silver cup, which was presented by [Queen Alexandra](#). And the public imagination was so well caught by the event that annual races in [Boston](#), Massachusetts, and London, and at future Olympics, were henceforward staged over exactly the same, 26-mile, 385-yard distance used for the [1908 Olympic Marathon](#), and the official length of the event worldwide to this day.

The London race, called the [Polytechnic Marathon](#) and originally staged over the 1908 Olympic route from outside the royal residence at [Windsor Castle](#) to White City, was first sponsored by the [Sporting Life](#), which in those Edwardian times was a daily newspaper which sought to cover all sporting events, rather than just a betting paper for horse racing and greyhounds that it became in the years after the [Second World War](#).

The rise of the radio made sports journalism more focused on the live coverage of the sporting events. The first sports reporter in Great Britain, and one of the first sports reporters in the World, was an English writer [Edgar Wallace](#), who made a report on the [Epsom Derby](#) on June 6, 1923 for the [British Broadcasting Company](#).

In France, [L'Auto](#), the predecessor of *L'Equipe*, had already played an equally influential part in the sporting fabric of society when it announced in 1903 that it would stage an annual bicycle race around the country. The [Tour de France](#) was born, and sports journalism's role in its foundation is still reflected today in the leading rider wearing a yellow jersey - the color of the paper on which [L'Auto](#) was published (in Italy, the [Giro d'Italia](#) established a similar tradition, with the leading rider wearing a jersey the same pink color as the sponsoring newspaper, [La Gazzetta](#)).

Sports stars in the press box

After the Second World War, the sports sections of British national daily and Sunday newspapers continued to expand, to the point where many papers now have separate standalone sports sections; some Sunday tabloids even have sections, additional to the sports pages, devoted solely to the previous day's football reports. In some respects, this has replaced the earlier practice of many regional newspapers which - until overtaken by the pace of modern electronic media - would produce special results editions rushed out on Saturday evenings.

Some newspapers, such as *The Sunday Times*, with 1924 Olympic 100 metres champion [Harold Abrahams](#), or the London *Evening News* using former England cricket captain Sir [Leonard Hutton](#), began to adopt the policy of hiring former sports stars to pen columns, which were often ghost written. Some such ghosted columns, however, did little to further the reputation of sports journalism, which is increasingly becoming the subject of academic scrutiny of its standards.

Many "ghosted" columns were often run by independent sports agencies, based in Fleet Street or in the provinces, who had signed up the sports star to a contract and then syndicated their material among various titles. These agencies included Pardons, or the [Cricket Reporting Agency](#), which routinely provided the editors of the [Wisden](#) cricket almanac, and Hayters.

Sportswriting in Britain has attracted some of the finest journalistic talents. The *Daily Mirror's* Peter Wilson, [Hugh McIlvanney](#), first at *The Observer* and lately at the *Sunday Times*, [Ian Wooldridge](#) of the *Daily Mail* and soccer writer [Brian Glanville](#), best known at the *Sunday Times*, and columnist Patrick Collins, of the *Mail on Sunday*, five times the winner of the Sports Writer of the Year Award.

Many became household names in the late 20th century through their trenchant reporting^{[[citation needed](#)]} of often earth-shattering events that have transcended the back pages and been reported on the front pages: the [Massacre at the Munich Olympics](#) in 1972; [Muhammad Ali's](#) fight career, including his 1974 title bout against [George Foreman](#); the [Heysel Stadium disaster](#); and the career highs and lows of the likes of [Tiger Woods](#), [George Best](#), [David Beckham](#), [Lester Piggott](#) and other high profile stars.

McIlvanney and Wooldridge, who died in March 2007, aged 75, both enjoyed careers that saw them frequently work in television. During his career, Wooldridge became so famous that, like the sports stars he reported upon, he hired the services of [IMG](#), the agency founded by the American businessman, [Mark McCormack](#), to manage his affairs. Glanville wrote several books, including novels, as well as scripting the memorable official film to the 1966 World Cup staged in England.

Investigative journalism and sport

Since the 1990s, the growing importance of sport, its impact as a global business and the huge amounts of money involved in the staging of events such as the Olympic Games and football World Cups, has also attracted the attention of investigative journalists. The sensitive nature of

the relationships between sports journalists and the subjects of their reporting, as well as declining budgets experienced by most Fleet Street newspapers, has meant that such long-term projects have often emanated from television documentary makers.

[Tom Bower](#), with his 2003 sports book of the year *Broken Dreams*, which analyzed British football, followed in the tradition established a decade earlier by [Andrew Jennings](#) and [Vyv Simson](#) with their controversial investigation of corruption within the International Olympic Committee. Jennings and Simson's *The Lords of the Rings* in many ways predicted the scandals that were to emerge around the staging of the [2002 Winter Olympics](#) in Salt Lake City; Jennings would follow-up with two further books on the Olympics and one on [FIFA](#), the world football body.

Likewise, award-winning writers [Duncan Mackay](#), of *The Guardian*, and [Steven Downes](#) unravelled many scandals involving doping, fixed races and bribery in international athletics in their 1996 book, *Running Scared*, which offered an account of the threats by a senior track official that led to the suicide of their sports journalist colleague, [Cliff Temple](#).

But the writing of such exposes - referred to as "spitting in the soup" by [Paul Kimmage](#), the former Tour de France professional cyclist, now an award-winning writer for the *Sunday Times* – often requires the view of an outsider who is not compromised by the need of day-to-day dealings with sportsmen and officials, as required by "beat" correspondents.

The stakes can be high when upsetting sport's powers: in 2007, England's [FA](#) opted to switch its multi-million-pound contract for UK coverage rights of the [FA Cup](#) and England international matches from the BBC to rival broadcasters ITV. One of the reasons cited was that the BBC had been too critical of the performances of the England football team.^{[[citation needed](#)]}

Sports books

Increasingly, sports journalists have turned to long-form writing,^{[[citation needed](#)]} producing popular books on a range of sporting topics, including biographies, history and investigations. [Dan Topolski](#) was the first recipient of the [William Hill Sports Book of the Year](#) award in 1989, which has continued to reward authors for their excellence in sports literature.

Organizations

Most countries have their own national association of sports journalists.^{[[citation needed](#)]} Many sports also have their own clubs and associations for specified journalists. These organizations attempt to maintain the standard of press provision at sports venues, to oversee fair accreditation procedures and to celebrate high standards of sports journalism.

The International Sports Press Association, AIPS, was founded in 1924 during the Olympic Games in Paris, at the headquarters of the Sporting Club de France, by Frantz Reichel, the press chief of the Paris Games, and the Belgian Victor Boin. AIPS operates through a system of continental sub-associations and national associations, and liaises closely with some of the

world's biggest sports federations, including the [International Olympic Committee](#), football's world governing body [FIFA](#), and the [IAAF](#), the international track and field body. The first statutes of AIPS mentioned these objectives:

- to enhance the cooperation between its member associations in defending sport and the professional interest of their members.
- to strengthen the friendship, solidarity and common interests between sports journalists of all countries.
- to assure the best possible working conditions for the members.

For horse racing the Horserace Writers and Photographers' Association was founded in 1927, was revived in 1967, and represents the interests of racing journalists in every branch of the media.

Press room at the Philips Stadion, home of [PSV Eindhoven](#), prior to a press conference

In Britain, the Sports Journalists' Association was founded in 1948. It stages two awards events, an annual Sports Awards ceremony which recognizes outstanding performances by British sportsmen and women during the previous year, and the British Sports Journalism Awards, the industry's "Oscars", sponsored by UK Sport and presented each March. Originally founded as the Sports Writers' Association, following a merger with the Professional Sports Photographers' Association in 2002, the organization changed its title to the more inclusive SJA. Its president is the veteran broadcaster and columnist [Sir Michael Parkinson](#). The SJA represents the British sports media on the [British Olympic Association's](#) press advisory committee and acts as a consultant to organizers of major events who need guidance on media requirements as well as seeking to represent its members' interests in a range of activities. In March 2008, [Martin Samuel](#), then the chief football correspondent of *The Times*, was named British Sportswriter of the Year, the first time any journalist had managed to win the award three years in succession. At the same awards, [Jeff Stelling](#), of Sky Sports, was named Sports Broadcaster of the Year for the third time, a prize determined by a ballot of SJA members. Stelling won the vote again the following year, when the *Sunday Times's* [Paul Kimmage](#) won the interviewer of the year prize for a fifth time.

In the United States, the Indianapolis-based [National Sports Journalism Center](#) monitors trends and strategy within the sports media industry. The center is also home to the Associated Press Sports Editors, the largest group of sports media professionals in the country. ^[*citation needed*]

In more recent years, ^[*when?*] sports journalism has turned its attention to online news and press release media^[2] and provided services to Associated Press and other major news syndication services. This has become even more apparent with the increase in online social engagement. This has led to an increasing number of freelance journalism in the sports industry and an explosion of sports related news and industry websites. ^[*citation needed*]

Fanzines and blogs

Through the 1970s and '80s, a rise in "citizen journalism" in Europe was witnessed in the rapid growth in popularity of soccer "fanzines" - cheaply printed magazines written by fans for fans that bypassed often stilted official club match programs and traditional media. Many continue today and thrive.

Some authors have been adopted by their clubs - [Jim Munro](#), once editor of the [West Ham United](#) fanzine *Fortune's Always Dreaming*, was hired by the club to write for its matchday magazine and is now sports editor of [The Sun](#) Online. Other titles, such as the irreverent monthly soccer magazine *When Saturday Comes*, have effectively gone mainstream.

The advent of the internet has seen much of this fan-generated energy directed into sports blogs. Ranging from team-centric blogs to those that cover the sports media itself, [Bleacher Report](#), [Deadspin.com](#), ProFootballTalk.com, Tireball Sports, AOL Fanhouse, [Masshole Sports](#), the blogs in the [Yardbarker](#) Network, and others have garnered massive followings.

Blogging has also been taken up by sportspeople such as [Curt Schilling](#), [Paula Radcliffe](#), [Greg Oden](#), [Donovan McNabb](#), and [Chris Cooley](#).

Smartphones

Since the beginning of smartphones and the use of applications, sports media has taken off and has become accessible from almost anywhere at any time. Not only can fans check the scores on different apps such as ESPN and Global Sports Media, but people can use social media apps as well to find out different scores. These apps give score updates, rosters, game schedules, injury updates, and much more right when it happens. People can get real time results right from their phone. They do not need to be at the game, or right by their television, to see how their favorite team is doing. Now people can stream games right from their phone.

This type of fast, easy information is very important to sports fans. As stated in a Time magazine,^[3] "Enthusiastic fans are eager for updates on their favorite teams and the opportunity to rant about what went wrong in the playoffs or why their coach should be fired". Many people want to discuss matters about sports, teams and games, and this article shows that with the sports apps, the news can be found at a moment's notice.

Thanks to the smartphone, a fan no longer has to wait for scores or search the web for information on players. All the information is available at the palm of their hand. Sports apps do not always have to be about giving scores, as some applications include workout helpers, rule books, and even games. The workout apps can show how the professionals' workout and can give inspiration to do the same workout. The rule books are important, because it spreads the knowledge about the game, and it can get people interested in new games. The games apps are a good way of teaching people how the game is played, and can give players a bigger interest in a specific sport. All of these different apps are a part of sports media in the form of using smartphones and apps. This helps spread information about sports to anyone who wants it.

Smartphones can not only be used just for scores, they can also help athletes become known and recruited. These days most everything is caught on camera, and that includes great plays made by athletes. Once a video is taken it will be spread through the social media sites in no time.

Gender

The number of females in the sports journalism industry is rapidly growing, and this has caused a lot of controversy in recent years. Many traditionalists believe that the sporting industry should be predominately for men, and female journalists have endured a lot of criticism for breaking the mold.

There has been an ongoing debate as to whether or not female reporters should be allowed in the locker rooms after games. If they are denied access, this gives male reporters a competitive advantage in the field, as they can interview players in the locker room after games. If locker room access is denied to all reporters - male and female - because of this controversy, male journalists would likely resent female reporters for having their access taken away.

Some breakthrough female reporters include [Adeline Daley](#) (whom some consider the "Jackie Robinson of female sportswriters"^[4]), Tracy Dodds, Mary Garber, [Lesley Visser](#) and [Sally Jenkins](#).

Science & Environment Reporting

Environmental journalism is the collection, verification, production, distribution and exhibition of information regarding current events, trends, issues and people that are associated with the non-human world with which humans necessarily interact. To be an environmental journalist, one must have an understanding of scientific language and practice, knowledge of historical environmental events, the ability to keep abreast of environmental policy decisions and the work of environmental organizations, a general understanding of current environmental concerns, and the ability to communicate all of that information to the public in such a way that it can be easily understood, despite its complexity.

Environmental journalism falls within the scope of [environmental communication](#), and its roots can be traced to [nature writing](#). One key controversy in environmental journalism is a continuing disagreement over how to distinguish it from its allied genres and disciplines.

[Environmental communication](#) is all of the forms of communication that are engaged with the social debate about environmental issues and problems.^[1]

Also within the scope of [environmental communication](#) are the genres of [nature writing](#), science writing, environmental literature, environmental interpretation and environmental advocacy. While there is a great deal of overlap among the various genres within environmental communication, they are each deserving of their own definition.

Nature writing

Nature writing is the genre with the longest history in environmental communication. In his book, *This Incomparable Land: A Guide to American Nature Writing*, Thomas J. Lyon attempts to use a “taxonomy of nature writing” in order to define the genre. He suggests that his classifications, too, suffer a great deal of overlap and intergrading. “The literature of nature has three main dimensions to it: natural history information, personal responses to nature, and philosophical interpretation of nature” (Lyon 20). In the natural history essay, “the main burden of the writing is to convey pointed instruction in the facts of nature,” such as with the ramble-type nature writing of John Burroughs (Lyon 21). “In essays of experience, the author’s firsthand contact with nature is the frame for the writing,” as with Edward Abbey’s contemplation of a desert sunset (Lyon 23). In the philosophical interpretation of nature, the content is similar to that of the natural history and personal experience essays, “but the mode of presentation tends to be more abstract and scholarly” (Lyon 25). *The Norton Book of Nature Writing* adds a few new dimensions to the genre of nature writing, including animal narratives, garden essays, farming essays, ecofeminist works, writing on environmental justice, and works advocating environmental preservation, sustainability and biological diversity. Environmental journalism pulls from the tradition and scope of nature writing.

Science writing

Science writing is writing that focuses specifically on topics of scientific study, generally translating jargon that is difficult for those outside a particular scientific field to understand into language that is easily digestible. This genre can be narrative or informative. Not all science writing falls within the bounds of environmental communication, only science writing that takes on topics relevant to the environment. Environmental journalism also pulls from the tradition and scope of science writing.

Environmental interpretation

Environmental interpretation is a particular format for the communication of relevant information. It “involves translating the technical language of a natural science or related field into terms and ideas that people who aren’t scientists can readily understand. And it involves doing it in a way that’s entertaining and interesting to these people” (Ham 3). Environmental interpretation is pleasurable (to engage an audience in the topic and inspire them to learn more about it), relevant (meaningful and personal to the audience so that they have an intrinsic reason to learn more about the topic), organized (easy to follow and structured so that main points are likely to be remembered) and thematic (the information is related to a specific, repetitious message) (Ham 8–28). While environmental journalism is not derived from environmental interpretation, it can employ interpretive techniques to explain difficult concepts to its audience.

Environmental literature

Environmental literature is writing that comments intelligently on environmental themes, particularly as applied to the relationships between man, society and the environment. Most nature writing and some science writing falls within the scope of environmental literature. Often, environmental literature is understood to espouse care and concern for the environment, thus

advocating a more thoughtful and ecologically sensitive relationship of man to nature. Environmental journalism is partially derived from environmental literature

Environmental advocacy

Environmental advocacy is presenting information on nature and environmental issues that is decidedly opinionated and encourages its audience to adopt more environmentally sensitive attitudes, often more biocentric worldviews. Environmental advocacy can be present in any of the aforementioned genres of environmental communication. It is currently debated whether environmental journalism should employ techniques of environmental advocacy.

Development Reporting

Development communication refers to the use of [communication](#) to facilitate [social development](#).^[1] Development communication engages stakeholders and policy makers, establishes conducive environments, assesses risks and opportunities and promotes information exchanges to bring about positive social change via [sustainable development](#).^[2] Development communication techniques include information dissemination and education, behavior change, social marketing, social mobilization, media advocacy, communication for social change and community participation.

Development communication has been labeled the "Fifth Theory of the Press," with "social transformation and development," and "the fulfillment of basic needs" as its primary purposes.^[3] Jamias articulated the philosophy of development communication which is anchored on three main ideas, namely: purposive, value-laden and pragmatic.^[4] [Nora C. Quebral](#) expanded the definition, calling it "the art and science of human communication applied to the speedy transformation of a country and the mass of its people from poverty to a dynamic state of economic growth that makes possible greater social equality and the larger fulfilment of the human potential."^[5] Melcote and Steeves saw it as "emancipation communication", aimed at combating injustice and oppression.^[6] The term "development communication" is sometimes used to refer to a type of [marketing and public opinion research](#), but that is not the topic of this article.

UNIT -4

Making of a News Bulletin

Structure of a news channel

General Manager

The general manager supervises the station's management and operations tasks. The general manager establishes and implements station policy and often has the final word in decisions

affecting the station's programming and production work. If the station is an affiliate of a nationwide network, the general manager coordinates local programming schedules with the network to prevent any scheduling conflicts. The general manager also works with the news, sales and technical staff members to ensure that the station's operations run smoothly.

News Director

The news director coordinates the station's news-gathering efforts. The news director may be called on to write news stories, edit stories from reporters and coordinate schedules for covering breaking news stories. For stories with nationwide impact, the news director for the local station coordinates efforts with the network news staff and determines how to cover the story to show its affects on the local community. The news director is also in charge of activating the Emergency Broadcast System in the event of a natural disaster.

Sales Manager

Commercial television stations rely on advertising to generate revenue. The station sales manager works with the ad sales staff on lead generation, sales techniques and client relations to sell the station's available commercial time. The sales manager hires and trains new sales staff, finds the best sales opportunities for the station's programming and creates sales plans and objectives. The sales manager works with the general manager to determine the station's revenue needs and the best methods to meet those needs.

Production Manager

The production manager supervises each live local newscast and assigns news stories to anchors. The tasks of the production manager includes setting the order of stories for each newscast and selecting when and where any live remote reports occur. The production manager works in the operations booth, alongside the director and technical staff, to ensure that the lights, camera angles and sound cues all work together to present a professional and informative program.

Functioning of Newsroom

A **newsroom** is the central place where [journalists](#)—[reporters](#), [editors](#), and [producers](#), along with other staffers—work to gather [news](#) to be [published](#) in a [newspaper](#) and/or an [online newspaper](#) or [magazine](#), or broadcast on [radio](#), [television](#), or [cable](#). Some [journalism](#) organizations refer to the newsroom as the city room.

The concept of "newsroom" may also now be employed by some [public relations](#) practitioners, as representatives of companies and organizations, with the intent to influence or create their own "media".

Print publication newsroom

Reporters, editors and staff at work in the newsroom of [The Times-Picayune](#), 1900

In a print publication's newsroom, reporters sit at desks, gather [information](#), and write articles or [stories](#), in the past on [typewriters](#), in the 1970s sometimes on specialized [terminals](#), then after the early 1980s on [personal computers](#) or [workstations](#). These stories are submitted to editors, who usually sit together at one large desk, where the stories are reviewed and possibly rewritten. Reporters generally used the [inverted pyramid](#) method for writing their stories, although some journalistic writing used other methods; some of the work of [Tom Wolfe](#) is an example of reporting that did not follow that style.

Once finished, editors write a [headline](#) for the story and begin to [lay it out](#) (see [publishing](#)) on a newspaper or magazine page. Editors also review [photographs](#), [maps](#), [charts](#) or other [graphics](#) to be used with a story. At many newspapers, copy editors who review stories for publication work together at what is called a [copy desk](#), supervised by a copy desk chief, night editor, or [news editor](#). [Assignment editors](#), including the [city editor](#), who supervise reporters' work, may or may not work with the copy desk.

How a newsroom is structured and functions depends in part on the size of the publication and when it is published, especially if it is a daily newspaper, which can either be published in the morning (an a.m. cycle) or the evening (a p.m. cycle). Most daily newspapers follow the a.m. cycle.

In almost all newspaper newsrooms, editors customarily meet daily with the chief editor to discuss which stories will be placed on the front page, section front pages, and other pages. This is commonly called a "budget meeting" because the main topic of the meeting is the budgeting or allocation of space in the next issue.

Newsrooms often have an assignment desk where staffers monitor emergency [scanners](#), answer [telephone](#) calls, [faxes](#) and [e-mails](#) from the public and reporters. The assignment desk is also responsible for assigning reporters to stories or deciding what is covered and what isn't. In many newsrooms, the assignment desk is raised a step or two above the rest of the newsroom, allowing staffers who work at the desk to see everyone in the newsroom.

In some newsrooms, a teamwork-integrated system called the [Maestro Concept](#) has been applied to improve [time management](#) of the newsroom. This maestro system is a method to improve the presentation of stories to busy readers in today's media. Teamwork and collaboration bring a story to life from an initial idea by integrating reporting with photographs, design and [information graphics](#).

Broadcast newsrooms

The newsroom of a broadcast television station, [WTVJ](#), [Miami](#), [Florida](#)

Broadcast newsrooms are very similar to newspaper newsrooms. The two major differences are that these newsrooms include small rooms to edit [video](#) or [audio](#) and that they also exist next to the [radio](#) or [television](#) studio.

Changes in newsrooms

The modern American newsroom has gone through several changes in the last 50 years, with computers replacing typewriters and the [Internet](#) replacing [Teletype](#) terminals. More ethnic minority groups as well as women are working as reporters and editors, including many managerial positions. Many newspapers have internet editions, and at some, reporters are required to meet tighter deadlines to have their stories posted on the newspaper website, even before the print edition is printed and circulated. However, some things haven't changed; many reporters still use paper reporter's [notebooks](#) and the telephone to gather information, although the computer has become another essential tool for reporting.

Newsrooms in popular culture

- The American newsroom has been a location of many books, movies and television shows about the newspaper and magazine business, especially movies like *[His Girl Friday](#)*, *[All the President's Men](#)* or *[The Paper](#)*, and television shows like *[The Mary Tyler Moore Show](#)*, *[Lou Grant](#)*, and *[Murphy Brown](#)*.
- The newsroom of a Canadian television station is the location of the [CBC Television](#) comedy *[The Newsroom](#)*. It is also shown on some [public television](#) stations in the United States.
- The 2004 film *[Anchorman: The Legend of Ron Burgundy](#)*, is set around a newsroom.
- The American television drama series *[The Newsroom](#)* is set in the newsroom of a [cable news](#) channel.
- *[Drop the Dead Donkey](#)* a newsroom sit com from the UK.

Tv News team

Television crew positions are derived from those of [film crew](#), but with several differences.

Pre-production

Main article: [Pre-production](#)

Work before shooting begins is called the pre-production stage. The [crew](#) in this stage include the [casting director](#), [costume designer](#), [director](#), [location manager](#), [make-up artist](#), [researcher](#), [screenwriter](#), [set designer](#), and [television producer](#).

Casting director

Main article: [Casting Director](#)

The casting director casts [actors](#), and so is usually one of the first crew members on the project. In fact, during initial casting for a [television pilot](#), the [executive producer](#) and [casting director](#) are often the only crew members.

Costume designer

Main article: [Costume designer](#)

The **costume designer** makes all the clothing and costumes worn by all the Actors on screen, as well as designing, planning, and organizing the construction of the garments down to the fabric, colours, and sizes. They greatly contribute to the appearance of the production, and set a particular mood, time, feeling, or genre. They alter the overall appearance of a project with their designs and constructions, including impacting on the style of the project, and how the audience interprets the show's characters.

Director

Main article: [Television director](#)

A **television director** is usually responsible for directing the actors and other filmed aspects of a television production. The role differs from that of a [film director](#) because the major creative control usually belongs to the producer. In general, actors and other regular artists on a show are familiar enough with their roles that the director's input is confined to technical issues. The director is responsible for all creative aspects of a movie. The director typically helps hire the cast (and possibly crew). The Director helps decide on locations, and creates a shooting plan. During shooting, the director supervises the overall project, manages shots, and keeps the assignment on budget, and schedule. Though directors hold much power, they are second in command after the producer. The producer usually hires the director (unless the director is also the producer). Some directors produce their own [television programs](#), and, with formal approval of the funding studio, enjoy a tighter grip on what makes the final cut than Directors usually have.

- **Associate Director (AD)**

Main article: [Assistant director](#)

An **associate director (AD)** in television production is usually responsible for floor directing in the studio and ensuring that the sets, props and technical equipment are safe, ready to use and positioned correctly before filming. Associate directors are also responsible for communications with the [audience](#) and any guests, for example ensuring they are seated in good time, and assisting the Director with production. In scripted [television series](#), an associate director occasionally serves as an [episode](#)'s director, in which case someone else substitutes for the AD. Until the mid-2000s in the United States, associate directors were usually credited as *technical coordinators*, for most [sitcoms](#) were shot on film. Drama programs don't usually use ADs.

Location manager

Main article: [Location manager](#)

The **location manager** finds and manages film locations. Most pictures are shot in the controllable environment of a studio [sound stage](#) but occasionally, outdoor sequences call for filming [on location](#).

Make-up artist

Main article: [Make-up artist](#)

A professional **make-up artist** is usually a [cosmetology](#) beautician, and applies makeup to anyone who appears on screen. They concentrate on the area above the chest, the face, the top of the head, the fingers, hands, arms, and elbows. Their role is to manipulate the actor's on-screen appearance to make them look younger, older, larger, etc.

[Body makeup artists](#) concentrate on the body rather than the head. Make-up itself is substances to enhance the beauty of the human body, but can also change the appearance, disguise, or costume someone. Make-up artists, [hair stylists](#), [costume designers](#), and [dress technicians](#) combine their efforts to transform actors into characters, [presenters](#), etc.

Production designer

Main article: [Production designer](#)

The **production designer** is responsible for the production's visual appearance. They design, plan, organize, and arrange set design, equipment availability, and control a production's on-screen appearance. The production designer is often called the [set designer](#), or [scenic designer](#). They are trained professionals, often with [Master of Fine Arts](#) (MFA) degrees in scenic design. The set designer collaborates with the [theater director](#) to create an environment for the production—and communicates details of this environment to the [technical director](#), [charge scenic artist](#) and [property master](#). Scenic designers create drawings and scale models of the scenery. The set designer also takes instructions from the [art director](#) to create the appearance of the stage, and design its technical assembly. The art director, who may also be the [production designer](#), plans and oversees the formation of settings for a project. They must be well versed in art and design styles, including architecture and interior design. They also work with the [Cinematographer](#) to accomplish the precise appearance for the project.

Researcher

Main article: [Researcher](#)

Researchers research the project ahead of shooting time to increase truth, factual content, creative content, original ideas, background information, and sometimes performs minor searches such as flight details, location conditions, accommodation details, etc. They inform the director, producer, and writer of factual information—technical, cultural, historical, etc.—that relates to events that the production portrays.

Set designer

Main article: [Set designer](#)

The scenic designer collaborates with the [theatre director](#) and other members of the production design team to create an environment for the production, and then communicates details of this environment to the [technical director](#), [production manager](#), [charge artist](#), and [property master](#). Scenic designers create [scale models](#) of the scenery, [artistic renderings](#), paint elevations, and scale construction drawings to communicate with other production staff.

Television producer

Main article: [Television producer](#)

In the entertainment industry, a **television producer** (compare to [film producer](#)) is generally in charge of, or helps coordinate, the financial, legal, administrative, technological, and artistic aspects of a production. In television, a **television producer** can be given one of the following titles:

- **Associate producer**

The **associate producer** performs limited producing functions under the authority of a producer; often in charge of the day-to-day running of a production. Usually the producer's head assistant, although the task can differ. They frequently form a connection between everyone involved in shooting (the [production team](#)) and the people involved after filming to finalize the production, and get it publicized (the [post-production team](#)). Occasionally, credit for this role goes to the product's financial backer, or the person who originally brought the assignment to the producer.

- **Assistant Producer (AP)**

In the [UK](#)), **assistant producer** is the closest role to that of a [film director](#). An assistant producer often doubles as an experienced [researcher](#), and takes direct charge of the creative content and action within a programme. The title of [television director](#) is usually reserved for [dramatic programming](#), productions and most similar to [films](#), or those who control a multi-camera set up from the *gallery*.

- **Co-producer**

Typically performs producing functions in tandem with one or more other **co-producers** (working as a team, rather than separately on different aspects of the production).

- **Coordinating producer**

The coordinating producer coordinates the work of two or more producers working separately on one or more productions.

- **Executive producer**

Main article: [Executive producer](#)

The executive producer supervises one or more producers in all aspects of their work—and sometimes initiated the production. They are usually the ultimate authority on creative and business aspects of the production (except to the extent that a film director retains creative control). If the title is designated correctly, the executive producer arranges the project's financial backing and maintains a sound [production budget](#). Often times, the executive producer's role is given falsely to a power player—an actor, actor's agent, or someone else who aided in the production of the project.

- **Line producer**

Main article: [Line producer](#)

A line producer supervises physical aspects of the production (not the creative aspects), including personnel, technology, budget, and scheduling. The line producer oversees the budget. This involves operating costs such as salaries, production costs, and everyday equipment rental costs. The Line Producer works with the [Production manager](#) on costs and expenditure.

- **Segment producer**

Produces one or more components of a multipart production.

- **Supervising producer**

Supervises one or more producers in some or all aspects of their work; usually works under the authority of an executive producer.

Writer

Main article: [Writer](#)

The **Writer** creates and moulds an original story, or adapts other written, told, or acted stories for production of a [television show](#). Their finished work is called a script. A script may also have been a contribution of many writers, so it is the [Writers Guild of America](#)'s (WGA) task to designate who gets the credit as 'the Writer'. 'Written by' in the credits, is a Writers Guild of America assigned terminology that means, "Original Story and Screenplay By." A [screenplay](#) or script is a blueprint for producing a motion picture, and a [teleplay](#) is the same thing for a television show. Writers can also come under the category of [screenwriters](#). Screenwriters (also called *script writers*), are authors who write [screenplays](#) for productions. Many also work as [script doctors](#), changing scripts to suit directors or studios. Script-doctoring can be lucrative, especially for better known writers. Most professional screenwriters are unionized, and are represented by organizations such as the WGA.

Head writer

Main article: [Head writer](#)

A head writer oversees the writing team on a television or radio series. The title is common in the soap opera genre, and in sketch comedies and talk shows that feature monologues and comedy skits. In prime time series, an executive producer fills this function.

Screenwriter

Main article: [Screenwriter](#)

Screenwriters or **scenarists** or **scriptwriters** create short or feature-length [screenplays](#) for [films](#) and [television programs](#).

Story editor

Main article: [Story editor](#)

Story editor is a job title in motion picture [filmmaking](#) and television production, also sometimes called *supervising producer*. A story editor is a member of the [screenwriting](#) staff who edits stories for [screenplays](#).

Production

Everything that happens as part of shooting the film is part of the *production stage*. The [crew](#) in this stage include the [cinematographer](#), [production manager](#), [technical director](#), [boom operator](#), [gaffer](#), [dolly grip](#), [key grip](#), and [stunt coordinator](#).

A2

Main article: [A2 \(remote television production\)](#)

An *audio assistant* (A2) positions and interconnects audio devices, such as [microphones](#) and [intercoms](#), from the television [production truck](#) to the venue. Typically, larger productions use two or more A2s.

Boom operator

Main article: [Boom operator \(media\)](#)

The **boom operator** is part of the sound crew, and an assistant to the [sound engineer](#) or [production sound mixer](#). The boom operator's main responsibility is [microphone](#) placement, sometimes using a "fishpole" with a microphone attached to the end—and sometimes using a "boom" (most often a "fisher boom"). The fisher boom is a piece of equipment that the operator stands on that lets him precisely control the microphone at a greater distance from the actors. They also place [wireless microphones](#) on actors when necessary. The boom operator strives to keep the microphone boom near the action, but away from the camera frame so it never appears onscreen. They work closely with the production sound mixer, or sound recordist, to record all sound while filming including background noises, dialogue, sound effects, and silence.

Camera operator/cinematographer/videographer

Main articles: [Camera operator](#), [cinematographer](#) and [videographer](#)

As the head member of the camera crew, the **camera operator** uses the camera as instructed by the Director. They ensure the required action is correctly filmed in the frame, and must react instinctively as the proceedings take place. If the camera operator is also a [cinematographer](#), they also help establish the theme and appearance of the show. The cinematographer—or [director of photography](#) (DP)—regulates lighting for every scene, frames some shots, chooses lenses, decides on film stock, and strives to match the project's visual appearance to the director's vision. However, the cinematographer does not usually move the camera on the set, as this is usually the exclusive role of a camera operator.

Character generator operator/Aston/Duet operator

The **character generator (CG) Operator** prepares and displays [digital on-screen graphics](#) (DOG or BUG) and [lower third](#) graphics on the [character generator](#) that were created by the [broadcast designer](#).

Floor manager

Main article: [Floor manager](#)

The **floor manager** represents the director on the studio floor, and gives instructions and direction to crew, cast, and guests. It is closest to the role of an assistant director, as the job frequently entails barking orders to keep a production on schedule. The floor manager is always in direct contact with the director via [talkback](#) in the gallery. The floor manager also checks that the floor is clear and safe for the performance, checks that scenery and set pieces are ready, turns on appropriate lights, makes announcements to staff and audience, helps maintain quietness and order, calls cues, and prompts talents as required.

- **Assistant floor manager**

An **assistant floor manager (AFM)** sets the stage, prompts contributors on the studio floor, and ensures that everyone knows their place in the script. This frees the floor manager for other duties. They often oversee a team of runners. Increasingly, assistant floor managers are asked to help design and prepare props, and help set and reset action on the studio floor.

Graphics coordinator

Main article: [Graphics coordinator](#)

The **graphics coordinator (GC)** decides what graphic content should be displayed on-air—such as on a fullpage (a full-screen graphic) or a lower third (a bar graphic in the lower third of the screen). The GC should not be confused with the Duet operator, who usually operates the Duet and is part of a television crew, or a [Broadcast designer](#) who physically creates the graphics.

Stage manager

Main article: [Stage manager](#)

Stage managers organize and coordinate theatrical productions. The job encompasses a variety of activities, including organizing the production and coordinating communications between various personnel (e.g., between director and backstage crew, or actors and [production management](#)). Stage management is a sub-discipline of [stagecraft](#).

Gaffer

Main article: [Gaffer \(motion picture industry\)](#)

The **gaffer** is the head electrician at the production set, and is in charge of lighting the stage under direction of the [Cinematographer](#). In television, the term **chief lighting director** is often used instead of gaffer, and sometimes the [technical director](#) lights the set. The gaffer reports to the [director of photography](#), lighting director, or lighting designer, and usually has an assistant called a [best boy](#) and a crew of electricians.

Grip (job)

Main article: [Grip \(job\)](#)

In the U.S. and Canada, grips are lighting and rigging technicians in the film and video industries. They constitute their own department on a film set and are directed by a key grip. Grips have two main functions. The first is to work closely with the camera department to provide camera support, especially if the camera is mounted to a dolly, crane, or in an unusual position, such as the top of a ladder. Some grips may specialize in operating camera dollies or camera cranes. The second main function of grips is to work closely with the electrical department to create lighting set-ups necessary for a shot under the direction of the director of photography.

- **Key grip**

Main article: [Key grip](#)

The '*key grip*' is the head grip. Grips affect shadow effects with lights, and occasionally maneuver camera cranes, dollies, and platforms under direction from the Cinematographer. The term grip is used in slightly different ways in [American](#) and [British](#) or [Australian](#) film making. In the British and Australian film industries, a grip mounts and supports cameras, which can include anything beyond a basic tripod. Lighting in British and Australian film-making is headed by the gaffer, who is also part of the camera department. Grips can also be the people that do the laborious work on sets. These type of grips push, pull, roll, and lift various pieces of equipment under direction from a television director, television producer, or set designer.

- **Dolly grip**

Main article: [Dolly grip](#)

In [cinematography](#), the **dolly grip** places and moves the dolly track where required, and then pushes and pulls the dolly along that track during filming. A dolly grip works closely with the camera crew to perfect these complex movements through rehearsals. For moving shots, dolly grips may also push the wheeled platform that holds the microphone and [Boom Operator](#). The dolly is a cart that the tripod and camera (and occasionally the camera crew) rest on. It transports the camera without bumps and visual interruptions throughout a shot. It is commonly used to follow beside an actor to give the audience the sense of walking with the actor, or as the actor.

Gallery/control room team

Main article: [Production control room](#)

These crew positions are only used on a [multiple-camera setup](#) production. The *gallery*, or *production control room*, is a separate darkened area away from the studio floor, where the action can be viewed on multiple monitors and controlled from a single source.

Production manager

Main article: [Production manager](#)

The **production manager** makes deals concerned with business about the crew, and organizes the technical needs of the production. This would involve many things ranging from gaining the correct equipment with the exact technical requirements; to arranging accommodation for the cast and crew. The Production Manager reports their expenses and needs to the Line Producer.

Production assistant

Main article: [Production assistant](#)

The **production assistant (PA)** occupies a prompting role in the Gallery or Control Room. They communicate with the broadcasting channel during a live television broadcast, counting down time-to-transmission aloud to the crew via the studio microphone. They also count down time remaining for sections of a programme, such as an interview or an advertising break. Prior to a production, the PA prepares and times the script, noting pre-recorded inserts, [sound effects](#), etc.—and clears copyright and other administrative issues.

Runner

Main article: [Gofer](#)

Not to be confused with [Showrunner](#).

Runners are the most junior members of a television crew. They fetch and carry, and do most production odd jobs. They support anyone who needs help until they learn enough to assume more responsibility. In the United States, this position is called a [gofer](#).

Stunt coordinator

Main article: [Stunt coordinator](#)

Where the programme requires a [stunt](#), and involves the use of [stunt performers](#), the **stunt coordinator** arranges casting and performance for the [stunt](#), working closely with the [television director](#).

Technical director

Main article: [Technical Director](#)

In a [production control room](#) (PCR), the **technical director** (**TD**) has overall responsibility for the operation of the production. The technical director ensures that all equipment in the PCR operates correctly. They also match the quality and the output of all the cameras on the studio floor through the [camera control units](#) (CCU) (Vision Engineering). The TD supervises the other crew members in the PCR. The technical director also coordinates the working of the whole crew, and handles technical problem before, during, or after the shooting of a project.

Television director – director

Main article: [Television director](#)

Unlike the film counterpart, a director in television usually refers to the gallery (or control room) director, who is responsible for the creative look of a production through selecting which shots to use at any given moment. The director views the action on the studio floor through a bank of screens, each linked to one of the [cameras](#), while issuing instructions down to the [floor manager](#). They also control the gallery area, calling for sound rolls, [digital on-screen graphics](#) (*Astons*) and video rolls [video tape recorder](#) (VT's). Some directors also work more closely with on-camera talent and others also act as both producer and director.

Video control operator/vision engineering

Main article: [Broadcast engineering](#)

A **video control operator** (typically credited as *video control*, and sometimes as a *video engineer* or *video operator*) controls the video console to regulate transmission of content—everything from test patterns to live and recorded telecasts. Video control operators view the action on set through [video monitors](#) and set switches and observe dials on the video console to control contrast, framing, brilliance, color balance, and the fidelity of the transmitted image. They monitor the program to ensure broadcast technical quality, and review the program to determine that the signal functions properly and is ready for transmission on schedule. Video control operators and video tape operators are used only in television productions recorded on video tape because of the growing use of [broadcast automation](#) with [video servers](#).

Video tape operator

The **video tape operator** (**VT operator** or **VTR operator**) cues and prepares video inserts into a program. A VT operator sets up and operates [video tape](#) equipment to

record and play back the program, reads the program log to ascertain when to record the program, and when it airs. They also select sources, such as satellite or studio, for the program, and select the video recording equipment to use. They are heavily used in sports programming, and in all video taped productions, including [television news](#) programming, and sometimes [sitcoms](#), if they are shot on video tape), they are also responsible for action replays and quickly editing highlights while a show is in progress. As the title suggests, video tape operators only work in video taped production. Although, VTR operator's still work on digital productions. It is a name that has just stuck to the playback operator. They can also be on set editors to give the director and director of photography the ability to see how what they shot cuts together.

Vision mixer

Main article: [Technical director](#)

The **vision mixer**, or [technical director](#) (**TD**) in the United States, switches between video sources—such as camera shots and video inserts. They also maintain colour and contrast balance between the studio cameras. A [vision mixer](#) (Video Switcher) is, confusingly, also the name of the equipment the technical director operates.

Post-production

Main article: [Post-production](#)

Everything after shooting of a film is **post production**. People involved in this stage of production include the film editor for [film editing](#), video editor for [video editing](#) [publicist](#) for [publicity](#), [sound editor](#), [Foley artist](#), [composer](#), [title sequence designer](#), and [specialist editors](#).

Colorist

Main article: [Color grading](#)

The colorist interprets the program's visual look, often supervised by post-production producers and the [cinematographer](#). Digital tools in the [color grading](#) suite control brightness, contrast, color, and the general "mood" of each shot, usually in an effort to make a scene appear to flow naturally from one shot to the next.

Composer

Main article: [Composer](#)

A **composer** writes the music for a production. They may also conduct an orchestra, or part of an orchestra, that plays the music. The composer occasionally writes theme music for a television show. A television program's theme music is a melody closely associated with the show, usually played during the [title sequence](#) and end [closing credits](#). If accompanied by lyrics, it is a *theme song*.

Editor

Main articles: [Film editing](#) and [Video editing](#)

Editor in linear suite

The editor works in tandem with the director to edit raw footage into a finished work. The director has ultimate accountability for editing choices, but often the editor has substantial contribution in the creative decisions concerned in piecing together a finalized product. Often, the editor commences their role whilst filming is still in process, by compiling initial takes of footage. It is an extremely long process to edit a television show, demonstrating the importance, and significance editing has on a production. Gradually more editors work on [non-linear editing systems](#) (NLE), limiting physical touching of the actual film, decreasing film corruption due to touch.

The Editor follows the [screenplay](#) as the guide for establishing the structure of the story, and assembles the various shots and takes for greater, clearer artistic effect. There are several editing stages. In the first stage, the editor is supervised by the director, who conveys their vision to the Editor. Therefore, this first [rough cut](#) is created during [offline editing](#). After the first stage, the following cuts may be supervised by one or more [television producers](#), who represent the [production company](#) and its investors.

Consequently, the final cut is the one that most closely represents what the studio wants from the film, and not necessarily what the director wants during [online editing](#).

Foley artist

Main article: [Foley artist](#)

The **Foley artist** on a film crew creates and records many of the sound effects. Foley artists, editors, and supervisors are highly specialized and essential for producing a professional-sounding soundtrack—often reproducing commonplace yet essential sounds like footsteps or the rustle of clothing. The Foley artist also fabricates sounds that weren't correctly recorded while filming, much like the [Sound editor](#) does with digital sound effects.

Post-production runner

A **post-production runner**, unlike a [production runner](#), carries out tasks essential to the smooth running of a post-production house. [Runners](#) are the most junior members of a post-production team.

Publicist

Main article: [Publicist](#)

A **publicist**, or [advertiser](#) has the task of raising public awareness of a production, and ultimately increase viewers and sales of it and its merchandise. The publicist's main task is to stimulate demand for a product through advertising and promotion. Advertisers use

several recognizable techniques in order to better convince the public to buy a product. These may include:

- **Repetition:** Some advertisers concentrate on making sure their product is widely recognized. To that end, they simply attempt to make the name remembered through repetition.
- **Bandwagon:** By implying that the product is widely viewed, advertisers hope to convince potential buyers to "get on the bandwagon."
- **Testimonials:** Advertisers often attempt to promote the superior worth of their product through the testimony of ordinary users, experts, or both. For example using film critics or media personalities. This approach often involves an appeal to authority such as a doctor of media science.
- **Pressure:** By attempting to make people choose quickly and without long consideration, some advertisers hope to make rapid sales, and a sense of urgency to watch or buy a product.
- **Association:** Advertisers often attempt to associate their product with desirable things, in order to make it seem equally desirable. The use of attractive models, picturesque landscapes, and other similar imagery is common. "Buzzwords" with desired associations are also used.
- **Imagery:** Using [advertising](#) slogans, logos, or a common image increases familiarity, trust, personality of a production, and the ability for the show to be remembered.

The publicist ensures the media are well aware of a project by distributing the show as a trial run or sneak preview. They issue press releases and arrange interviews with cast and crew members. They may arrange public visits to the set, or distribute media kits that contain pictures, posters, clips, shorts, trailers, and descriptions of the show.

Sound editor

Main articles: [Sound editor \(filmmaking\)](#) and [Audio engineering](#)

In television, the **sound editor** deals with audio editing, adjusting and fixing of the [soundtrack](#). They usually have a major decision-making and creative role when it comes to sound and audio. A sound editor also decides what [sound effects](#) to use and what effects to achieve from the sound effects, edits and makes new sounds using filters and combining sounds, shaping sound with volume curves, and equalizing. A sound editor places the [Foley artist](#)'s sounds into the sound track. Often, a sound editor uses a sound effects library, either self-compiled, bought or both.

Title sequence designer

Main article: [Broadcast designer](#)

A [title sequence](#), in a television program, appears at the beginning of the show and displays the show name and credits, usually including actors, producers and, directors. A montage of selected images and a theme song are often included to suggest the essential tone of the series. A title sequence is essential in preparing the audience for the following program, and gives them a sense of familiarity that makes them trust, and feel

comfortable with the film. It is up to the **title sequence designer** to achieve this very goal, and make it catchy, entertaining.

Specialist editors

ADR editor

[Automatic dialogue replacement](#) (ADR) is the process of replacing dialogue that was recorded incorrectly during filming, with the actors voices recorded and put into place during editing. The [ADR editor](#) oversees the procedure and takes the corrupted dialogue, and replaces it with newly recorded lines to the actor's mouth on film to make it lip sync correctly.

Bluescreen director/matte Artist

Bluescreen is the film technique of shooting foreground action against a blue background, which is then replaced by a separately shot *background plate* scene by either optical effects or digital compositing. This process is directed and co-ordinated by the [Bluescreen Director](#). The matte artist is a part of the special effects department who assists in making scenery and locations that do not exist. They assemble backgrounds using traditional techniques or computers that mix with the footage filmed to create a false set. Both are fairly alike, but [bluescreen](#) technology is more modern and more widely used.

Special effects co-ordinator

Special effects ([SPFX](#)) are used in [television productions](#) to create effects that cannot be achieved by normal means, such as depicting travel to other star systems. They are also used when creating the effect by normal means is prohibitively expensive, such as an enormous explosion. They are also used to enhance previously filmed elements, by adding, removing or enhancing objects within the scene. The [special effects co-ordinator](#) implements these effects, and directs them with the help of the [visual effects art director](#). The task of the effects co-ordinator differs frequently, and can range from extensive over-the-top [special effects](#) to basic computer [motion graphics](#) animation.

UNIT – 5

Television News Presentation

- A good reporter should know and make good relations with all the famous personalities of his or her defined area.

- A good reporter should be well educated, and have interest in history, geography, politics, sports, and other human activities.
- He should have an ability to write in a style which is easy to understand. Good spellings, grammar, and punctuation are also required.
- The news business is highly unpredictable, and the person who refuses to work nights, weekends, or holidays usually won't get far. That is why reporter should accept to work irregular hours.
- He should have an ability to work under pressure to meet deadlines.
- He should have an ability to ask critical questions to the source.
- Reporters have to have an eye for what is newsworthy, what the hook is in a story. Editors are there to help reporters develop good news judgment, but there are times when reporter will have to make snap decisions on their own and find the proper focus for a story.
- Resourcefulness is the "where there's a will, there's a way" person. When a reporter hits a brick wall when chasing down a story, he or she needs to have the kind of mind that can quickly come up with new avenues to try.

1. Knowledge base: An understanding of issues, names, geography, history and the ability to put all of these in perspective for viewers. It comes from the journalist's commitment to being a student of the news.

2. Ability to process new information: Sorting, organizing, prioritizing and retaining massive amounts of incoming data.

3. Ethical compass: Sensitivity to ethical land mines that often litter the field of live breaking news -- unconfirmed information, graphic video, words that potentially panic, endanger public safety or security or words that add pain to already traumatized victims and those who care about them.

4. Command of the language: Dead-on grammar, syntax, pronunciation, tone and storytelling -- no matter how stressed or tired the anchor or reporter may be.

5. Interviewing finesse: An instinct for what people need and want to know, for what elements are missing from the story, and the ability to draw information by skillful, informed questioning and by listening.

6. Mastery of multitasking: The ability to simultaneously: take in a producer's instructions via an earpiece while scanning new information from computer messages, texts or Twitter; listen to what other reporters on the team are sharing and interviewees are adding; monitor incoming video -- and yes, live-tweet info to people who have come to expect information in multiple formats.

7. Appreciation of all roles: An understanding of the tasks and technology that go into the execution of a broadcast, the ability to roll with changes and glitches, and anticipate all other professionals involved.

8. Acute sense of timing: The ability to condense or expand one's speech on demand, to sense when a story needs refreshing or recapping, to know without even looking at a clock how many words are needed to fill the minute while awaiting a satellite window, live feed or interviewee.

Whenever viewers have the chance witness the control room of a broadcast facility or observe live at the scene during breaking news events, they are inevitably amazed at the on-air calm that transcends the off-air chaos.

The broadcasting industry offers numerous opportunities for reporters, writers, producers, camera operators, editors, and more. All comprise a broadcasting team that works together to produce a news broadcast, sports show, or other programming. Some of the essential qualities broadcasting employees need to have include:

- **Communicates Well:** Those in the broadcasting industry need to have excellent communication skills. Reporters and anchors should have top-notch speaking skills, as well as excellent writing skills. Anyone working behind the scenes in broadcasting should have excellent communications skills also, as the elements of production cannot come together without good team communication.
- **Has Good Investigative Skills:** Broadcast journalists should have sharp investigation skills to get the best information for the story at hand. Camera operators and producers should also have a strong sense of investigation to help generate story ideas, get the best shots, and also to fuel the story along.
- **Possesses a Good Personality:** Most important for those on camera, anchors and reporters should have a friendly disposition that viewers can connect with. A smiling face and a gentle tone help viewers to develop a sense of trust and rapport.
- **Has a High Technical Aptitude:** Those working backstage in broadcasting should be comfortable working with a variety of technical equipment and also stay on top of changing technologies.
- **Is Versatile:** The entire broadcasting team is often expected to complete a number of varying duties. Reporters, for instance, might be called upon to find a story, conduct interviews, shoot footage, write the story, and report the story. Everyone involved should be willing and able to perform multiple duties.

- **Is Able to Handle Pressure:** Media, by nature, is a deadline-oriented, pressure-driven environment. Everyone in the business should be able to handle pressure and meet deadlines as they are assigned.
- **Has Good Graphics and Animation Skills:** Those involved with the final production should have a solid grasp of graphic and animation skills. Promotional pieces and weather reports, as well, are usually very graphics-heavy.
- **Is a Team Player:** Dozens of elements have to work in tandem to produce a successful program, and therefore, every member of the broadcasting team must work well together and recognize that the ultimate goal is a team effort.
- **Is Highly Efficient:** The deadline-oriented nature of the broadcasting business warrants that all team members work quickly and efficiently. There often is little time to find a story and get it to the production floor before a scheduled broadcast, so all involved need to be sure things come together as quickly as possible.
- **Maintains a High Level of Accuracy:** Especially in the news media, accuracy is vital. It is important for anyone collecting and reporting information to be sure that information is true and up-to-date.