

Writing Styles For Crime Reporting

Tempted as you might be when reporting crime, you should **stay away from any unnecessary jargon you think would fit nicely into the article.**

It has become all too common for TV shows and cop movies to deliver police lingo. It sounds cool when they say it because it is in a movie. When you try to incorporate it into your news article it will sound lame. Don't try too hard. **You're not writing a Hollywood screenplay.** You are writing a quick, easy-to-read news brief that tells the reader about a recent crime.

If you absolutely must use **cop slang** in your crime reporting, then **keep it with actual dialogue from the police themselves.** If they say it as a quote, then OK. Otherwise, lose it.

Correctly Wording the Crime

This is important because it could weave into **libel**. You don't want that at all. [Click here for my libel post.](#)

Although many people begin to judge anyone suspected of a crime before the trial even begins, **they are ultimately innocent until proven guilty (in America).** Thank God for that, otherwise, there would be total anarchy in the streets.

Nevertheless, society will judge.

It is up to you, the trustworthy crime reporter who pulls no punches and never allows a suspected person to look guilty on your watch, to maintain integrity and respect to your media firm.

And how exactly can you do this?

Easy. Just use the correct word. It might take some practice. But just use that critical thinking skill you have and you should be fine.

Always remember to keep the person involved in the crime and the situation separate at all times. It is perfectly acceptable to state that **a murder was committed yesterday.** Robert Doe is being held at the local precinct. However, until Robert Doe is legally convicted in a court of law, you cannot state that **Robert Doe committed a murder.**

And try not to state that **someone was arrested for murder**. It is not clear enough and there are more variables that need explaining. Instead, write that someone was **arrested and charged with murder**. It is a simple addition to the sentence, but it keeps it neutral.

Structure of the Story

This depends on the writer, but most crime reporting uses an inverted pyramid style. [Click here to read my post about inverted pyramids.](#)

If the crime you are writing about is necessary for breaking news then I suggest you write it as an inverted pyramid style. Having all the mandatory 5 Ws in the first few sentences will work nicely.

However, if you are reporting about a crime that is somewhat “known” already then all bets are off. **Write it in a chronological manner, telling of the crimes’ dramatic moments, all those involved, and how the case is either pending or has been closed.** Many times, readers enjoy these chronologically ordered crime reports because it gives them a better sense of detail and time.

And always try to end with a “kicker” (a quote from a witness or a relevant detail of the story). Remember that readers enjoy a great tale. And just because the crime reporting is about a factual situation, it doesn’t outlaw a possibility that a more “feature-type” approach can be allowed. Always ask your editor for permission and suggestions when doing it this way.

Repressing Details from Crime Reports

Identify Properly

A crime reporter needs to use complete names—all the time—especially with suspects not yet convicted.

Using **middle names and suffixes** is highly suggested when reporting in print. Just a slight error could result in it a retraction or a defamation lawsuit. Knowing a suffix or middle initial and NOT using it could be catastrophic for those not involved. It could label the wrong person.

Is Marking Someone a Suspect Justifiable?

Labeling a person of inquiry a suspect **is not suggested**. Although the term “suspect” gets thrown around all too often, it shouldn’t. A crime reporter might find that the police are investigating a “suspect” or “person of interest” in connection with a crime. That’s fine. But some reporters will take that name

and run with it. That “suspect” might never get arrested for the crime at all. But an irresponsible crime reporter might announce the name anyway. **Always wait for the official arrest by the police to finally label someone a “suspect.”**

Careful with the Labeling

Tread carefully when reporting about a **person’s race, religion, or sexual identity**. Reporting on such issues could become problematic for a crime reporter. Only when those factors play into the actual crime should you use those details.

If the police cannot locate a person of interest and those factors are important to their discovery, then release those details.

Victims

Laws already in place at the state and federal levels forbid reporters from using the names of victims of a horrendous crime, such as rape or the similar. **Protecting the identities of victims in those types of sensitive cases is paramount** due to the backlash and potential harm they might receive.

Minors

With 18 being the age that a child is considered a legally responsible adult, any crimes committed by that person before 18 is kept secret by the courts. Juvenile courts reprimanding youths are **never announced or held public** as to not demonize minors.

An exception to this rule is if the crime committed is so outrageous that the minor is tried in court as an adult.

Include These in Your Crime Report

If you cover a crime scene that deals with a murder or aggravated assault, **make sure you have included**, and checked off, these points:

.All names directly involved

- This is a no-brainer, but it must be said.
- Know their **full names, ages, addresses**, and any other information that might be helpful later on.
- Get names of anyone **arrested** for the crime.
- Have any charges been filed?

.The Situation

- Does anyone know how the crime may have happened?
- Was there a **weapon** used?
- Were there any similar scenarios previous to this one?

.Location

- Get the exact address.
- But also take notes of **landmarks, houses, woodlands, swamps, and any suspicious-looking places.**

.Time

- Ask witnesses if they knew exactly when the crime took place.
- Don't just ask for general time. Get specifics—**down to the minute.**

.Cause of death/Injuries

- If the victim was stabbed, how many stab wounds were there?
- If the victim was shot but survived, where did the bullet enter?
- And if the victim was beaten, are there any broken bones?

.Suspect

- What did the suspect look like?
- If a suspect was not witnessed at the scene, did the victim have any **problems with other people?**

.Quotes and comments

- Talk with the police on the scene.
- Interview **friends, family, and neighbors.**

More Advice for Crime Reporting

- A good crime reporter will get **to know the police.** The information they can provide you is **invaluable.** Make friends with those at the courthouses and city hall, as well. Clerks and other assistants can

help your investigations in a timely manner by getting copies of any documents needed.

- Keep learning by scheduling a ride-along with cops, take courses in police procedures, ask detectives for any literature that can help.
- Speak with victims and families. Ask deep questions about the crime, about how they handle their problems after the crime. **Take detailed notes about the victim's emotions (facial expressions, body language, tone of voice, etc.) and incorporate these descriptions into the crime report.**
- Always carry the **proper gear**: cellphone, pad, pen, audio recorder, DSLR camera, batteries, flashlight, bottled water, and protein snacks.

Be the Crime Reporter who Breaks the Case

I hope my advice helps.

Crime reporting is one of the more dangerous/risky fields a media reporter can enter. They have their work cut out for them. But, they say no other assignment compares to **the rush crime reporting allows a journalist.**

Just remember:

1. Be prepared with your gear.
2. Make networking with the police a priority.
3. Structure the crime report with style.
4. Be cautious when including certain information.

Unit 3

JOURNALISM IN CINEMA

Film journalism is a type of journalism that involves the combination of powerful writing skills coupled with the latest tools and technologies to create reports, investigations, documentaries, and other video recorded work.

The mindset

- The majority of the people in today's world perceive exceptional films to be fiction stories.
- Youngsters of today's generation love to watch a fictional movie of an event taking place. However, these youngsters won't watch the same event being shown on the news.
- Cinema and gaming are dominating the young minds of today.
- Several people have been quite decisive or sceptical about cinema journalism and selecting it as a career option.

Cinema is a preferred medium for everyone

- In comparison to other image or video forms, cinema is a popular medium to communicate a message to the audience, which has increased the popularity of film journalism as well.
- The drama and unfolding of the mysteries really captivate the mind of viewers.

The existing news has its own set of drawbacks

- In the digital age that we live in, both news and journalism have their own flaws and gaps.
- Although journalism has come a long way with the advancement of technology, society has become too selective about what they want to watch.
- The news that we see on television is a construction of the actual event that has taken place and that is true for film journalism as well.
- In order to overcome the negative points like war, crime, etc., there emerged the need for journalism in cinema.
- It keeps the audience entertained with facts related to their favourite actors, movies, etc.
- In cinema journalism, video journalists make use of the latest technologies and tools like drones, mobile cameras, augmented reality, virtual reality, interactive documents, creative writings, etc.

What is cinema journalism?

- Cinema journalism, also known as film journalism, refers to the interpretation and capturing of various events and happenings in real-time and in real-life for the audiences.
- Film journalism makes use of the power of cinema and various techniques to develop captivating films.
- Journalism in cinema is not something new. It has been in existence since the 1930s.
- Cinema vérité, a direct documentary film, and a kind of cinema journalism showed people in everyday situations with naturalness and authentic dialogue.
- In the 1930s, factual filmmakers in Russia made use of cinema techniques.
- Journalism in cinema follows a meticulous approach towards storytelling and focuses more on cognitive learning.

Cinema journalism has the potential and capability to keep the audience engaged, just like the way YouTube, Netflix, and Snapchat have.

Journalism in cinema is the future and by no means a replacement of news journalism that we see on television. Making a career in this industry can lead students in the evergreen industry with the adventure of journalism. It gives not only opportunities, but also everyday something interesting to work with.

Women in journalism

Women in journalism are individuals who participate in [journalism](#). As journalism became a [profession](#), women were restricted by custom from access to journalism occupations, and faced significant discrimination within the profession. Nevertheless, women operated as editors, reporters, sports analysts and journalists even before the 1890s^[1] in some countries as far back as the 18th-century.

Currently^[edit]

In 2017, with the [#MeToo](#) movement, a number of notable female journalists came forward to report sexual harassment in their workplaces.^[2]

In 2018, a global support organization called [The Coalition For Women In Journalism](#) was formed to address the challenges women journalists face across different countries in the world. According to its founder, a Pakistani journalist [Kiran Nazish](#), "[Traditionally, women journalists have been doing it alone and they do need an infrastructure that helps guide them through their careers.](#)" She [said in an interview](#), "The reason why women are not on the top is not because there aren't enough women or that they're not talented enough, it's purely that they need to help each other. That's why we were formed and that's why we would like to get as much support in from everyone in the industry."

According to Lauren Wolfe, an investigative journalist and the director of the Women's Media Center's Women Under Siege program, female journalists face particular risks over their male colleagues, and are more likely to experience [online harassment](#) or [sexual assault](#) on the job.^[3]

According to a report released on 20 December 2017 by the [Committee to Protect Journalists](#), in 2017, 42 journalists were killed because of their work worldwide, with 81 percent of those journalists male. This was slightly lower than the historical average of 93 percent of men journalists killed annually for their work, with [The Intercept](#) theorizing that the drop was perhaps due to women being assigned more frequently to dangerous locales.^[3]

Until 2019, the problem of gender imbalance and lack of representation of women on platforms of success continued. After the British Journalism Awards 2019, the fewer bylines by women visible in the award caused a stir leading [to a protest and a relaunch of Words By Women Awards](#).

Safety^[edit]

Main article: [Safety of Journalists](#)

Safety of journalists is the ability for [journalists](#) and media professionals to receive, produce and share information without facing physical or moral threats. Women journalists also face increasing dangers such as sexual assault, "whether in the form of a targeted sexual violation, often in reprisal for their work; mob-related sexual violence aimed against journalists covering public events; or the sexual abuse of journalists in detention or captivity. Many of these crimes are not reported as a result of powerful cultural and professional stigmas."^{[4][5]}

Threats^[edit]

Women journalists, whether they are working in an insecure context, or in a [newsroom](#), face risks of physical assault, [sexual harassment](#), [sexual assault](#), [rape](#) and even murder. They are vulnerable to attacks not only from those attempting to silence their coverage, but also from sources, colleagues and others.^[6] A 2014 global survey of nearly a thousand journalists, initiated by the International News Safety Institute (INSI) in partnership with the [International Women's Media Foundation](#) (IWMF) and with the support of UNESCO, found that nearly two-thirds of women who took part in the survey had experienced intimidation, threats or abuse in the workplace.^[7]

In the period from 2012 through 2016, UNESCO's Director-General denounced the killing of 38 women journalists, representing 7 per cent of all journalists killed.^[8] The percentage of journalists killed who are women is significantly lower than their overall representation in the media workforce. This large gender gap is likely the result of the persistent under-representation of women covering important beats and reporting from conflict, war-zones or insurgencies or on topics such as politics and crime.^[9]

The September 2017 report of the [United Nations Secretary-General](#) outlines a way forward for a gender-sensitive approach to strengthening the safety of women journalists.^[10] In 2016, the [Council of Europe](#)'s Committee of Ministers adopted recommendation CM/Rec(2016)4 on the protection of journalism and safety of journalists and other media actors, in particular noting the gender-specific threats that many journalists face and calling for urgent, resolute and systematic responses.^{[11][5]} The same year, the IPDC council requests the UNESCO Director-General's report to include gender information.^[12]

A report from [The Coalition For Women In Journalism](#) highlighted that during the first six months of 2019, women journalists were attacked every other day of the year. The report recorded 85 cases, where three women journalists were also killed. It noted that 35 women journalists were in prisons around the world during the first six months of the year. Around 20% of all the cases that were documented had to do with online harassment.^[13]

Online harassment^[edit]

Research undertaken by [Pew Research Center](#) indicated that 73 per cent of adult internet users in the [United States](#) had seen someone be harassed in some way online and 40 per cent had personally experienced it, with young women being particularly vulnerable to sexual harassment and [stalking](#).^[14]

An analysis of more than two million tweets performed by the [think tank Demos](#) found that women journalists experienced approximately three times as many abusive comments as their male counterparts on [Twitter](#).^[15]

[The Guardian](#) surveyed the 70 million comments recorded on its website between 1999 and 2016 (only 22,000 of which were recorded before 2006). Of these comments, approximately 1.4 million (approximately two per cent) were blocked for abusive or disruptive behavior. Of the 10 staff journalists who received the highest levels of abuse and 'dismissive [trolling](#)', eight were women.^[16]

The INSI and IWMF survey found that more than 25 per cent of 'verbal, written and/or physical intimidation including threats to family and friends' took place online.^[17]

[Countering online abuse](#) is a significant challenge, and few legislative and [policy](#) frameworks exist on the international or national level to protect journalists from digital harassment.^[18]

The [International Federation of Journalists](#) and the South Asia Media Solidarity Network launched the Byte Back campaign to raise awareness and [combat online harassment](#) of women journalists in the Asia-Pacific region.^[19]

The [Organization for Security and Cooperation in Europe](#) (OSCE) organized an expert meeting titled 'New Challenges to Freedom of Expression: Countering Online Abuse of Female Journalists' which produced a publication of the same title that includes the voices of journalists and academics on the realities of online abuse of women journalists and how it can be combated.^{[20][5]}

By country^[edit]

Canada^[edit]

[Sophia Dalton](#) published the newspaper *The Patriot* in [Toronto](#) in 1840–48,^[21] followed in 1851 by [Mary Herbert](#), who became the first woman publisher in [Nova Scotia](#) when publishing the *Mayflower, or Ladies' Acadian Newspaper*.^[22]

Canadian-born [Florence MacLeod Harper](#) was notable for her work with photographer Donald Thompson covering both the Eastern front in World War One and the February revolution in St Petersburg 1917 for [Leslie's Weekly](#). Her subsequent books, *Bloodstained Russia* and *Runaway Russia*, were among the first Western accounts of events.^[23]

Denmark^[edit]

In Denmark, women became editors early on by inheriting papers from their spouses, the earliest examples being [Sophie Morsing](#), who inherited *Wochenliche Zeitung* from her husband in 1658 and managed the paper as editor, and Catherine Hake, who inherited the paper *Europäische Wochentliche Zeitung* as widow the following year – as far as it is known, though, these women did not write in their papers.^[24]

The first woman in Denmark who published articles in Danish papers was the writer [Charlotte Baden](#), who occasionally participated in the weekly *MorgenPost* from 1786 to 1793.^[24] In 1845, Marie Arnesen became the first woman to participate in the public political debate in a Danish newspaper, and from the 1850s, it became common for women to participate in public debate or contribute with an occasional article: among them being [Caroline Testman](#), who wrote travel articles, and [Athalia Schwartz](#), who was a well known public media figure through her participation in the debate in the papers between 1849 and 1871.^[24] In the 1870s, the women's movement started and published papers of their own, with women editors and journalists.

It was not until the 1880s, however, that women began to be professionally active in the Danish press, and [Sofie Horten](#) (1848–1927) likely became the first woman who supported herself as a professional journalist when she was employed at *Sorø Amtstidende* in 1888.^[24] An important pioneer was [Loulou Lassen](#), employed at the [Politiken](#) in 1910, the first female career journalist and a pioneer female journalist within science, also arguably the first nationally well known woman in the profession. In 1912, eight women were members of the reporter's union [Københavns](#)

[Journalistforbund](#) (Copenhagen Association of Journalists), five in the club [Journalistforeningen i København](#) (Journalist Association of Copenhagen) and a total of 35 women employed as journalists in Denmark.^[24]

Egypt^[edit]

[Hind Nawfal](#) (1860–1920) was the first woman in the Arab world to publish a journal (*Al Fataf*) concerning only women's issues. [Zaynab Fawwaz](#) was another prolific journalist who also founded a literary salon.

Finland^[edit]

The Swedish journalist and editor [Catharina Ahlgren](#) was most likely the first female journalist and editor in the then Swedish province of Finland when she published her own essay paper, the Swedish language *Om att rätt behaga* in 1782, which was also among the first papers in Finland.^[25]

Traditionally, the first female journalist has been referred to as [Fredrika Runeberg](#), who wrote poems and articles in *Helsingfors Morgonblad* under the name of her spouse [Johan Ludvig Runeberg](#) in the 1830s.^[24] The first woman in Finland to work as a journalist in Finland under her own name was [Adelaïde Ehrnrooth](#), who wrote in *Helsingfors Dagblad* and *Hufvudstadsbladet* for 35 years from 1869 onward.^[24]

France

Women's involvement in journalism came early in France. Women having been active within the printing and publishing business since [Yolande Bonhomme](#) and [Charlotte Guillard](#) in the early 16th century, the first female journalists appeared almost from the beginning when the press and the profession of journalism developed in the 17th and early 18th century. [Anne-Marguerite Petit du Noyer](#) (1663–1719) has been referred to as the perhaps first female celebrity journalists in France and Europe. Her reports of the negotiations leading to the [Peace of Utrecht](#) were read all over Europe, and admired for the distinction with which she reported on scandal and gossip.^[26]

During the 18th century, women were active as publishers, chief editors and journalists in the French press. Female authors such as [Jeanne-Marie Leprince de Beaumont](#) and [Adélaïde Dufrénoy](#) contributed with articles to the press, and chief editors such as [Madeleine Fauconnier](#) of the *Nécrologe* of Paris (1764–1782) and [Justine Giroud](#) of the *Affiches, annonces et avis-divers du Dauphiné* of [Grenoble](#) 1774–1792, enjoyed successful careers in both the capital and the provinces.

The feminist press developed, and [Madame de Beaumer](#), [Catherine Michelle de Maisonneuve](#) and [Marie-Emilie Maryon de Montanclos](#) all successively functioned as chief editors and directors of the women's magazine *Journal des dames* (1759–78).^[27] During the [French revolution](#), women editors such as [Marguerite Pagès-Marinier](#), [Barbe-Therese Marchand](#), [Louise-Félicité de Kéralio](#) and [Anne Félicité Colombe](#) participated in the political debate.

During the 19th century, it was not uncommon for women to participate in the French press, but the majority of them were not professional journalists but writers such as [George Sand](#), who only contributed on a temporary basis. In the second half of the 19th century, the women's movement started their own magazines with female journalists, though they were seldom professional full-time reporters.

During the 1880s and 1890s, about a dozen women journalists were employed in the French press.^[28] They were considered the pioneer generation of professional women reporters in France, among whom Caroline Rémy de Guebhard (1855–1929) and [Marguerite Durand](#) (1864–1936) are often referred to as the pioneers.^[28] [Caroline Rémy de Guebhard](#), pen-name Severine, was employed by the *Cri du Peuple* in 1880s and has been referred to as the first female reporter in France.^[28]

Germany

In 1816, [Therese Huber](#) became an editor of the *Morgenblatt für gebildete Stände*, one of the main literary and cultural journals of the era.^[29] Therese Huber was the first woman supporting her family with a salaried editorial position at a journal^[30] and has been described as the first woman to hold an editorial position^{[31][32]} and even as the first journalist in Germany.^[33] Huber had full responsibility for the journal from 1817 to 1823.^[30] She was not only author and editor for the journal, but also contributed many of her own translations.^[34] The journal had its most successful period under her editorship, with more than 1800 copies sold in 1820.^[35]

Kenya^[edit]

Kagure Gacheche, The editor of "Hustle", a pullout in the Wednesday edition of [The Standard](#), a national newspaper in Kenya.

Christine Koech, The editor of "Eve", a pullout in the Saturday edition of *The Standard*, a national newspaper in Kenya.

Judith Mwobobia, The editor of "Sunday", a pullout in the Sunday edition of *The Standard*, a national newspaper in Kenya.

Nepal^[edit]

The history of women in journalism in [Nepal](#) is relatively new. Nepal only enjoyed an open press after the [1990 democratic movement](#). It is only since that change that women have been more active in the scene of journalism. The number of registered women journalists under the [Federation of Nepalese Journalists](#) is 1,613.^[36]

Norway^[edit]

The first female journalist in Norway was [Birgithe Kühle](#), who published the local paper *Provincial-Lecture* in [Bergen](#) between 1794 and 1795.^[37]

During the 19th century, women participated with articles in the press, especially within the culture sections and a translators, notably [Magdalene Thoresen](#), who has by some been referred to as an early female journalist: from 1856, [Marie Colban](#) (1814–1884) lived in Paris, from where she wrote articles for *Morgenbladet* and *Illustreret Nyhedsblad*, for which she can be regarded as the first female foreign correspondent in the Norwegian press.^[24]

Other pioneers were [Wilhelmine Gulowsen](#), editor of the culture paper *Figaro* in 1882–83, and [Elisabeth Schøyen](#), editor of the family magazine *Familie-Musæum* in 1878 and journalist of *Bergensposten* and *Aftenposten*.^[38]

The Norwegian newspaper press in the capital of [Oslo](#) had their first two female reporters with [Marie Mathisen](#) at *Dagsposten* in 1897, and [Anna Hvoslef](#) at *Aftenposten* in 1898: the former became the first female member of the [Oslo Journalistklubb](#) (Oslo Journalist Association) in 1902.^[39]

Poland

In 1822, [Wanda Malecka](#) (1800–1860) became the first woman newspaper publisher in Poland when she published the *Bronisława* (followed in 1826–31 by the *Wybór romansów*); she had in 1818–20 previously been the editor of the handwritten publication *Domownik*, and was also a pioneer woman journalist, publishing articles in *Wanda*.^[40]

Sweden

In Sweden, [Maria Matras](#), known as "N. Wankijfs Enka", published the paper *Ordinarie Stockholmske Posttjidender* in 1690–1695, but it is unknown if she wrote in the paper as well.^[41]

[Margareta Momma](#) became the first identified female journalist and [chief editor](#) as the editor of the political essaypaper [Samtal emellan Arji Skugga och en obekant Fruentimbers Skugga](#) in 1738.^[42] During the 18th century, many periodicals for, about, and likely also by women were published, but as women normally published under pseudonym, they can seldom be identified: one of the few identified ones being [Catharina Ahlgren](#), who edited the typical women's periodical [De nymodiga fruntimren](#) (Modern Women) in 1773.^[43] Women chief editors became fairly common during the 18th century, when the press in Sweden developed, especially since the widow of a male printer or editor normally took over the business of her late spouse: a successful and well known female newspaper editor was [Anna Hammar-Rosén](#), who managed the popular newspaper [Hwad Nytt?? Hwad Nytt??](#) between 1773 and 1795.^[44]

It was not until the 19th century that the papers of the Swedish press started to introduce a permanent staff of co-workers and journalists, a development which attached the first women as permanent employees to the newspaper offices, which are noted to be [Wendela Hebbe](#) at [Aftonbladet](#) in 1841–51 and [Marie Sophie Schwartz](#) at [Svenska Tidningen Dagligt Allehanda](#) in 1851–57.^[41] In 1858, [Louise Flodin](#) came to be regarded as an important pioneer when she founded her own newspaper, became the first woman to be given a newspaper license, and composed a staff entirely of women employees,^[41] and [Eva Brag](#) became an important pioneer during her career at [Göteborgs Handels- och Sjöfartstidning](#) in 1865–1889.^[44]

From the 1880s, women became more common in the offices of the press, and when women were admitted to the [Swedish Publicists' Association](#) in 1885, 14 women were inducted as members.^[41] The pioneer generation of women journalists were generally from the upper/middle class who wished to earn their own income.^[41] At this point, the focus of a conventional education for a woman was language, which was not the case with a conventional male education, especially since the male reporters were generally not from the upper classes.^[41] Women were employed as translators and given the responsibility for the coverage of culture and foreign news and interviews of foreigners. During this period, women journalists were reportedly respected – partially due to their social background – and due to their language skills given assignments with equal status to their male co-workers.^[41] In 1918, [Maria Cederschiöld](#), first woman editor of a foreign news section, recalled that women reporters were not as controversial or discriminated in the 1880s as they would later become, "...when the results of [Strindberg's](#) hatred of women made itself known. Nor was the struggle of life and competition so sharp, as it has later become. The women

pioneers were generally treated with sympathy and interest, even by the men, perhaps because they normally did not regard them as dangerous competitors."^[41]

Of the seven biggest newspapers in Stockholm, six had female co-workers prior to 1900, and when [Swedish Union of Journalists](#) was founded in 1901, women were included from the start.^[41] An important event occurred in 1910, when the popular novel *Pennskaftet* by [Elin Wägner](#) made the journalist's profession a popular career choice for women, and women career journalists were often referred to as "pennskaft".^[41] By this time, women reporters, though a minority, had become common and no longer regarded as a novelty, and the competition had become harder: in 1913, [Stockholms Dagblad](#) made a record by having seven female co-workers, and the same year, the [Swedish Publicists' Association](#) founded the *De kvinnliga journalisternas stipendiefond* to finance foreign trips for women reporters.^[41] Women covered [World War I](#) and the [Russian revolution](#) and several women journalists became famed role models, including [Ester Blenda Nordström](#), [Anna Lisa Andersson](#) and [Elin Brandell](#).

During the [Interwar period](#), a change occurred that exposed women reporters to an informal discrimination long referred to as a "woman's trap": the introduction of the customary [women's section](#) of the newspapers.^[41] During [World War I](#), war-time rationing made it necessary to cover household interests, which after the war became a woman's section, as household tasks were regarded as female tasks.^[41] The coverage of the women's section customarily became the task of the female reporters, and as they were a minority, the same reporters were often forced to handle the women's section aside from their other assignments, which placed them at a great disadvantage to their male colleagues when the competition became harsher during the interwar depression.^[41] In parallel, there were women with successful careers, notably [Barbro Alving](#), whose coverage of the [Spanish civil war](#), [World War II](#) and the [Cold war](#) made her famous, and [Dagmar Cronn](#), who was the editor of the economy section at [Svenska Dagbladet](#) in 1933–1959, which made her unique at the time. In 1939, [Elsa Nyblom](#) became vice chairperson of the [Publicistklubben](#).

The informal discrimination changed when women reporters started to expand the subjects treated at the women's sections. A noted example of this development was [Synnöve Bellander](#), editor of the women's section "Hus och hem" at *Svenska Dagbladet* in 1932–59. Originally expected to write only of fashion and make up, Bellander started to expand the area to the subjects of education and professional life for women, and from there to consumer issues and food quality and other issues concerning the private home life. This development in the women's sections gradually transformed them to sections for "family" and private life for both sexes, and blurred the line to the rest of the paper.^[41]

The 1960s signified a great change. A debate about gender discrimination in the press, followed by the general debate about gender roles during the [second-wave feminism](#), quickly raised the numbers of female reporters in the press from 1965 onward. In 1970, [Pernilla Tunberger](#) became the first woman to be awarded [Stora Journalistpriset](#).^[41]

Turkey[\[edit\]](#)

[Fatma Aliye Topuz](#) wrote for 13 years, between 1895 and 1908, columns in the magazine [Hanımlara Mahsus Gazete](#) ("Ladies' Own Gazette"), and her sister [Emine Semiye Onasya](#) worked on the editorial staff.

United Kingdom^[edit]

The number of women contributing to British newspapers and periodicals increased dramatically as the 19th century progressed. This increase was partly due to the proliferation of women-only publications that covered society, arts and fashion as well as emerging topics such as feminism and women's suffrage. The trend was also accompanied by a slow-growing acceptance of women journalists in the more traditional press. By 1894, the number of women journalists was large enough for the [Society of Women Writers and Journalists](#) to be founded, By 1896, the society had over 200 members.^[45]

The first female full-time employed journalist in [Fleet Street](#) was [Eliza Lynn Linton](#), who was employed by [The Morning Chronicle](#) from 1848: three years later, she became the paper's correspondent in Paris, and upon her return to London in the 1860s, she was given a permanent position.^[24]

Early in her career, novelist [George Eliot](#) was a contributor to the [Coventry Herald and Observer](#), and she later became assistant editor on the left-wing journal [The Westminster Review](#) from 1851 until 1852.^[45]

Feminist writer [Bessie Rayner Parkes Belloc](#) began her career writing for local newspapers and was founder editor of the [English Woman's Journal](#), which was published between 1858 and 1864,^[45] she also wrote essays, poetry, fiction and travel literature. Her daughter, [Marie Belloc Lowndes](#), was a novelist as well as a contributor to [The Pall Mall Gazette](#) between 1889 and 1895. She travelled widely for her work and reported on the Paris Exhibition of 1889.^[45] Marie's brother was writer and satirist [Hilaire Belloc](#).

The Irish writer [Frances Cobbe](#) wrote for the [London Echo](#) from 1868 until 1875, with most of her work appearing in the newspaper's leaders. She wrote on a range of topics, the agreement being that she visited the newspaper offices three mornings a week to write an article "on some social subject".^[45]

One of the first British war correspondents was the writer [Lady Florence Dixie](#) who reported on the [First Boer War](#), 1880–1881, as field correspondent for [The Morning Post](#). She also reported on the [Anglo-Zulu War](#).^[45]

[Emily Crawford](#) was an Irish foreign correspondent who lived in Paris and wrote a regular "Letter from Paris" for London's [Morning Star](#) in the 1860s. Her husband, George Moreland Crawford, was the Paris correspondent of [The Daily News](#). When he died suddenly in 1885, Emily inherited his position and continued in the role until 1907. She wrote for a wide range of newspapers and periodicals during her career and became President of the [Society of Women Journalists](#) in 1901.^[46]

After studying medicine at Edinburgh, [Florence Fenwick Miller](#) decided to follow a different course and turned to lecturing and writing instead. She was a keen proponent of women's suffrage and edited [The Woman's Signal](#) from 1895 until 1899. In 1886 she began a Ladies' Column for [The Illustrated London News](#) and continued it for 30 years. She contributed to a wide range of other publications during her career, including [The Echo](#), [Fraser's Magazine](#) and [The Woman's World](#).^[45]

[Flora Shaw](#) was a foreign correspondent whose interview with the exiled former Sudanese governor, [Zebehr Pasha](#), was published in the [Pall Mall Gazette](#) in 1886. This led to commissions from the [Manchester Guardian](#) and [The Times](#) where Shaw eventually became Colonial Editor. As a correspondent, she travelled to [Southern Africa](#), [Australia](#), [New Zealand](#) and [Canada](#).^[45]

After a famous failed attempt to divorce her husband, [Lord Colin Campbell](#), in 1886, Irish born [Gertrude Elizabeth Blood](#) turned to journalism. She contributed to the [Pall Mall Gazette](#) and wrote columns on a wide range of topics including art, music, theatre and fishing.^[45]

[Virginia Mary Crawford](#) began writing for [The Pall Mall Gazette](#) in the 1880s after a much publicised divorce from her husband [Donald Crawford](#). Her writing covered art, literature, women's rights and Catholicism. She played an active role in women's suffrage.

[Eliza Davis Aria](#) was a fashion writer and columnist known as 'Mrs Aria', she wrote for a variety of publications in the late 19th and early 20th century including [Queen](#), [The Gentlewoman](#), [Hearth and Home](#), and the [Daily Chronicle](#).^[45] She was well known in London society and had a long-term relationship with the actor [Sir Henry Irving](#).

In 1891, [Rachel Beer](#) became the first female editor of a national newspaper in the UK when she became editor of [The Observer](#). In 1893 she purchased the [Sunday Times](#) and became editor of that paper too.^[45]

One of the founders of the [Society of Women Journalists](#), [Mary Frances Billington](#), was its president from 1913 to 1920. Her career began in the 1880s and she helped establish the [Southern Echo](#) in 1888. She covered major events for the [Daily Telegraph](#) in the late 1890s and later reported from France during World War I.^[45]

United States^[edit]

The Baroness [Frederika Charlotte Riedesel](#)'s 18th century *Letters and Journals Relating to the War of the American Revolution and the Capture of the German Troops at Saratoga*^[48] is regarded as the first account of war by a woman. Her writing analyzes the relevant events, personalities of key actors and consequences of the military struggles she observed. Moreover, she was personally involved in the heart of the [Battles of Saratoga](#). She suffered the hardships of siege when she sheltered in the cellar of [the Marshall House](#) during the [failed retreat of the British army](#).

Beginning in the late 19th century, women began agitating for the right to work as professional journalists in North America and Europe; by many accounts, the first notable woman in political journalism was [Jane Grey Swisshelm](#). A former correspondent for Horace Greeley's *New York Tribune*, she persuaded President Millard Fillmore to open the gallery in congress so that she could report on congressional news.^[49] Prior to Swisshelm, Horace Greeley had employed another noteworthy woman in journalism, [Margaret Fuller](#), who covered international news. [Nellie Bly](#) became known for her investigative reporting at the *New York World*. She was one of the first female journalists of her era to report by going undercover.

While many female reporters in the 1800s and early 1900s were restricted to [society reporting](#) and were expected to cover the latest in food or fashion, there were a few women who reported on subjects that were considered the domain of male reporters.

One example was [Ina Eloise Young](#) (later Ina Young Kelley). In 1907, Young was said to be the only female sports editor (or "sporting" editor, as it was then called). She worked in Colorado for the *Trinidad Chronicle-News*, and her areas of expertise were baseball, football, and horse racing.^[50] She covered the 1908 World's Series, the only woman of her time to do so.^[51] The 2014 Status of Women in the U.S. Media reported that of more than 150 sports-related print publications and sports-related websites, 90 percent of editors were white males.^[52]

Another example of a woman in a non-traditional media profession was [Jennie Irene Mix](#): when radio broadcasting became a national obsession in the early 1920s, she was one of the few female radio editors at a magazine: a former classical pianist and a syndicated music critic who wrote about opera and classical music in the early 1920s, Mix became the radio editor at *Radio Broadcast* magazine, a position she held from early 1924 until her sudden death in April 1925.^[53] In talk radio, there were no women among the top 10 of [Talkers Magazine](#)'s "Heavy Hundred" and only two women were among the 183 sport talk radio hosts list.^[52] Women increased their presence in professional journalism, and popular representations of the "intrepid girl reporter" became popular in 20th-century films and literature, such as in [His Girl Friday](#) (1940).^{[54][55]}

[Dorothy Thompson](#) was an American journalist and radio broadcaster, who in 1939 was recognized by *Time* magazine as the second most influential woman in America, after [Eleanor Roosevelt](#).^[56] Thompson is notable as the first American journalist to be expelled from Nazi Germany in 1934 and as one of the few women news commentators on radio during the 1930s.^[57] She is regarded by some as the "First Lady of American Journalism".^[58] After the War, she stood up for Palestinian rights against much hostility.

Business journalism

Business journalism is the part of [journalism](#) that tracks, records, analyzes and interprets the [business](#), [economic](#) and [financial](#) activities and changes that take place in societies. [Topics](#) widely cover the entire purview of all [commercial activities](#) related to the [economy](#).

This area of journalism provides news and feature [articles](#) about people, places and issues related to the [business sector](#). Most^[quantify] newspapers, magazines, radio, and television-news shows include a business segment. Detailed and in-depth business journalism may appear in publications, radio, and television channels dedicated specifically to business and financial journalism.

History^[edit]

Business journalism began as early as the [Middle Ages](#), to help well-known trading families communicate with each other.^[1]

Around 1700, [Daniel Defoe](#)—best known for his novels especially *Robinson Crusoe*—began publishing business and economic news.^[2] 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.^[3] 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^[edit]

Journalists who work in this branch are classed as "business journalists". Their main task is to gather information about current events as they related to business. They may also cover processes, trends, consequences, and important people, in business and disseminate their work through all types of mass media.

Scope^[edit]

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.^[4]

Sports journalism

Sports journalism is a form of [writing](#) that reports on matters pertaining to [sporting](#) topics and [competitions](#). Sports journalism started in the early 1800s when it was targeted to the social [elite](#) and transitioned into an integral part of the news business with [newspapers](#) having dedicated sports sections.^[1] The increased popularity of sports amongst the middle and lower class led to the more coverage of sports content in publications. The appetite for sports resulted in sports-only media such as *Sports Illustrated* and *ESPN*. There are many different forms of sports journalism, ranging from play-by-play and game recaps to analysis and investigative journalism on important developments in the sport. Technology and the internet age has massively changed the sports journalism space as it is struggling with the same problems that the broader category of print journalism is struggling with, mainly not being able to cover costs due to falling [subscriptions](#). New forms of internet [blogging](#) and [tweeting](#) in the current millennium have pushed the boundaries of sports journalism.

Early history^[edit]

Modern sports journalism finds its roots as content started to appear in newspapers in the early 1800s.^[1] At the start, the sports sporadically covered were horse racing and boxing. The focus of the coverage would be less on the event itself and more on the greater social context. Horse races between the North and South and boxing bouts between US and England garnered much interest from the social elite. In the early nineteenth century, popular British sportswriter [Pierce Egan](#) coined the term "the Sweet Science" as an epithet for [prizefighting](#) — or more fully "the Sweet Science of Bruising" as a description of England's bare-knuckle fight scene.^[2] During the 1820s and 1830s, the primary demographic target for newspapers was the social elite as newspaper was too expensive for the common man.^[1] Approaching the 20th century, several important changes occurred that lead to the increased saturation of sports journalism in the [mainstream](#). The first was the advent of the [penny press](#) which allowed for cheaper and more tabloid style of newspaper production. Newspapers also began using advertising to pay for their production costs instead of relying on circulation.

20th century^[edit]



Sports journalists rely on [photographs](#) of key action shots of games (such as this photo of an [ice hockey goal](#) being scored) to bring visual imagery to their audience while reporting on sports stories.

The 1920s has been called the "Golden Age of American Sports".^[3] Baseball became the national pastime, college football became popular, and radio and newspaper coverage increased.^[3] The *New York Herald* was the first newspaper to publishing consistent sports coverage.^[1] The *New York World* in 1883 was the first newspaper to have a full time sports department. The following period from 1880 to 1920 saw a massive increase in sports coverage in publications. A study showed that in 1880 only 0.4 percent of space in the newspaper was dedicated to sports. By the 1920s, that proportion had risen to 20 percent.^[4] During this time, newspapers focused mainly on play by play coverage and game recaps of the sport events. Local publications started hiring beat reporters who were tasked with following all developments pertaining to the team. This included traveling with the team and interviewing the players. Teams also started constructing dedicated sections called [press box](#) in the stadiums for the press to sit and record notes on the game.

As technology introduced new developments like the radio, television and the internet, the focus of sports coverage shifted from the play by play to statistical analysis of the game and background pieces on the players. This was also coupled with a massive increase in sports amongst the general public. The increased popularity of football, basketball and hockey meant more content to publish and more interested readers to publish to.^[4] This led to the creation of journals like *Sports Illustrated*, first published in 1954, was one of the first publications to solely focus on sports. *Sports Illustrated* was the brainchild of Henry Lucre who felt that the established publishers at the time were not taking advantage of the public's massive appetite for sports.^[5] With weekly issues, *Sports Illustrated* was able to produce more classic journalistic pieces as the writers had more time to research and conduct longer interview sit downs with players and coaches.^[5]

Digital age^[edit]

Since the start of the new millennium, circulation and advertising numbers of print newspapers having been falling rapidly. This has led to widespread cost cutting and layoffs across the industry. There are 29 percent fewer journalist in the workforce now when compared to the number of journalist in 1980. These developments have significantly affected sports journalism as established publications like *Sports Illustrated* and ESPN have had to cut content, increase prices and reduce the number of publications which leads to more people unsubscribing from the content.^[6] The fall in print sports journalism can be tied to the rise of internet and digital sports journalism. Digital sports journalism serves as both a complement and a competitor of newspaper sports journalism. Digital sports journalism began in the mid 1990s with ESPN creating the first website in 1995.^[7] At first digital sports journalism covered broad topics in scope, but as time went on and the internet became more widespread, bloggers and location and team specific websites started taking over the market.^[1] A majority of these smaller websites did not charge a subscription fee as it was funded on advertising. This lower cost to the consumer as well as increased access to variety of very specific content led to the shift away from print and towards digital. However, the growth seen in the digital space which has increased advertising revenue has not balanced out the losses from print journalism.^[8] The importance of click count has gone up as these sites are being funded by online advertisers. This has led to many shorter

journalistic pieces offering controversial opinions in order to generate the most clicks.^[1] 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. Twitter and other social media platforms became sports information providers. Twitter became a platform for sports in 2009 during the NBA playoffs. By the end of April, tweeting by television sports analysts, announcers, and journalists was the new trend in sports.^[9]

Socio-political significance^[edit]

Further information on social and political effects of sports journalism: [Mediatization \(media\)](#)

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. Recently, the issue of [Colin Kaepernick's](#) protest of injustice shown to people of color by the police by kneeling during the performance of the [national anthem](#) before his football games has created diverse and varied coverage. His actions have taken his discussion from the sports field and into the national scope as major political pundits and even the Presidents commenting on the ethics of his actions.^[10] Kaepernick cites that his position as a quarterback in the [National Football League](#) gives him a unique opportunity to carry out his message.^[10] Kaepernick's actions have inspired a wave of athletes using their position to take on social issues ranging from abortion to college athletes getting monetary compensation. Sports journalism plays a significant role in how these views are conveyed to the public. The author creates a story from the raw quotes provided by the athlete and this is published to thousands of viewers. Inherent in the publication will be the biases of the author and this will be passed on to the reader (cite). As sports moves more and more into the political discussion space, sports journalist will have increasingly more power over the public sentiment of the hottest issues at the moment.^{[6][1]}

Future of sports journalism^[edit]

There has been a major shift within sports in the last decade as more sports teams are switching to using [analytics](#). A large reason for this shift is due to many articles being published about the increased benefit of using analytics to make strategic decisions in a game.^{[11][1]} As there is data collected about every instance in every sport, sports data analysis has increased. Sports publications are now hiring people with extensive background in [statistics](#) and [mathematics](#) in order to publish articles detailing the analysis these teams are conducting. New metrics have been created to study the quality of player performance.^[12] The metrics have also been used to compile rankings of players and teams. Blog sites like [FiveThirtyEight](#) began to sprout as full-time sport analytic sites that took available data and constructed analytic heavy articles pertaining to sports. ESPN has implemented a segment in their shows called 'Sports Science' where stars of every sport come in to test how advanced analytics affect field performance.^[13] There has been much pushback by many over the use of analytics in sports. Many established coaches are quick to bash analytics as narrow and ignorant of the big picture.^{[13][1]}

In Europe^[edit]

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, [cricket](#), [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.^[14] The Race, an annual [rowing](#) event between the [University of Cambridge](#) and [University of Oxford](#), has been held annually 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 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^[edit]

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 meters 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 Mcllvanney](#), 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 of events, spurring popularity:^[*citation needed*] 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.

Mcllvanney 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^[*edit*]

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 multimillion-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^[*edit*]

Increasingly, sports journalists have turned to [long-form writing](#), 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^[*edit*]

Most countries have their own national [association of sports journalists](#). 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.

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. 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 won 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.

In more recent years,^[when?] sports journalism has turned its attention to online news and press release media and provided services to Associated Press and other major news syndication services.

Science journalism

What Is Science Journalism? A Detailed Guide

August 26, 2022 / 8 minutes of reading

What is science journalism? Science journalism summarizes, simplifies, and distributes news from within the scientific fields; Read on to learn more about it.

Science journalism involves reporters producing informed news reports and articles on scientific findings and events. Science reporters are often required to simplify

complex concepts so the general public can better understand what is happening in the world around them.

These reporters source news by consulting with researchers and scientists, reading reports and studies, and following the latest scientific trends, projects, and experiments being worked upon. [Grand Canyon University](#) describes this field of journalism as “informative and often entertaining summaries of relevant findings, (which are gained by) consulting with expert scientists and researchers and conveying the information in ways that a non-specialist audience can understand.”

The Need for Science Journalists

Science writing by media outlets is a way to keep the public informed on an array of essential topics, from robotics to climate change. It could be argued that scientific journalism is one of the most important fields within the media. That is because these news stories inform and educate their intended audience on the knowledge we are gaining and our progress as a species.

New York University’s prestigious [Science, Health & Environmental Reporting](#) program is renowned for producing top-notch journalists who work on this beat. Moreover, the program recognizes this vocation’s importance and the knowledge needed to do it well. Their website discusses the need for informed science writers within the media. It states: “(Science journalists are important) because science is too important to leave only to scientists, and journalism is too important to leave only to the scientifically illiterate.”

If the above acts as a mission statement for the need for educated and informed science journalists, then the below statement in [The Science Literacy Project](#) elaborates on the importance of science writers.

A page titled, ‘Why Science Journalism Is Important’ states: “Scientific research, new technologies, paradigm shifts, challenges to accepted scientific “truths”... these aren’t just science stories. They play a major role in key political, economic, cultural and social policy discussions and public dialogue.” One of the essential types in the science sections of publications is around climate change. It is the challenge of our time, and perhaps of all time.

Science Journalism and Climate Change

Covering the subject of climate change is not without its difficulties. Michael Brüggemann discussed some of the challenges science editors face around this topic in his paper entitled 'Shifting Roles of Science Journalists Covering Climate Change.'

It read: "Communicating climate change is a formidable challenge for journalists... it conflicts with established media logics. (For instance) the geographical and time scales of the phenomenon cut across the categories of journalistic coverage in several ways."

"First, the time frame of climate change is decades and centuries, while journalism reconstructs the world as a set of short-term events... Second, the geographical categories of journalism (local, national, and international) are neatly separated, while the causes and effects of climate change transcend borders and are local and global at the same time."

In other words, the rolling 24-hour news cycle has made it more challenging to report on some of the more long-term environmental problems that we face. Not only that, the location-specific nature of news prevents many good journalists from reporting on the effect climate change science has on the world.

However, despite these challenges, it is clear that confining reports around climate change and other critical issues to the realms of scientific papers, research institutions, and those within scientific fields will not enact change.

Thus, science journalists must work with their colleagues and attempt to highlight this issue impartially and factually. Jonathan Watts of The Guardian said when discussing the importance of journalistic coverage of climate change: "The media is part of a social nervous system, alerting the public to remote danger in the same way neurotransmitters tell the brain the tips of the fingers are being burned. We serve as amplifiers... to reach a wide audience and centers of decision making."

Scientific Journalism and Infotainment

Discussing the importance of scientific writing within journalism is essential, as it is a type of writing that can enact change and doesn't always gain the plaudits it deserves. However, that is not to say that this type of reporting does not have its issues and critics.

We look at issues around global environmental reporting above. However, there are also critiques of science journalism as a whole. These critiques often point toward

how the science within a story can be 'dumbed down' to make it [more digestible for an intended audience](#).

A piece in The Guardian coined the term 'infotainment' when discussing this process. That article cited some of the problems with this type of writing. Another issue with this type of journalism is that it doesn't challenge the science associated with a story.

The Guardian piece read: "Infotainment science journalism rarely challenges the validity of the scientific research study or criticises its conclusions." Perfunctory comments, either by the journalist or in the form of quotes – such as "It is not clear whether these findings will also apply to humans" or "This is just a first step and more research is needed" are usually found at the end of such pieces – but it is rare to find an independent or detailed critical analysis." Of course, balancing the need to be engaging with the need to be informative is a challenge faced by all journalists. However, it's particularly true when relating to [popular science](#).

As one [Science writer](#) put it: "Too much information and you're squashing your potential audience into those who care enough about the subject to read more than two lines; too much entertainment and the punch-lines become more interesting than the subject line."

Processing Information Within Scientific Journalism

There is also an apparent conflict between increasing the outreach of your articles and sharing detailed, and sometimes tedious, scientific data. This can lead to sensationalism in reporting scientific information, or as Vox calls it, 'hyped-up science.' This is where the journalist creates a story from a press release or a fragment of scientific research. In doing so, they create an article that readers are interested in but not necessarily one that is scientifically accurate. This can result from the journalist exciting the story, but it can also be an issue around how the press release is presented to the media outlet.

[Vox pointed towards a 2014 correlational study](#) that found that when press releases exaggerate findings, the news articles that follow are more likely also to contain exaggerations. The numbers from the study are listed below, with comments from that Vox article. It shows the issues with science communications and how they can be skewed. The study focused on articles in the health field of science.

It read: "When a press release included actual health advice, 58 percent of the related news articles would do so too (even if the actual study did no such thing). When a press release confused correlation with causation, 81 percent of related news articles

would. And when press releases made unwarranted inferences about animal studies, 86 percent of the journalistic coverage did, too.”

Of course, journalism and science are two different and often contrasting spheres. Thus, it is essential that the scientists aren't over-hyping their press releases and that the journalists don't come to their scientific conclusions without being present in the studies.

As [Quentin Cooper once said on BBC Radio science program, Material World](#), “Science values detail, precision, the impersonal, the technical, the lasting, facts, numbers and being right. Journalism values brevity, approximation, the personal, the colloquial, the immediate, stories, words, and being. “There are going to be tensions.”

Unit 4

Yellow journalism

yellow journalism and **yellow press** are American terms for [journalism](#) and associated newspapers that present little or no legitimate, well-researched news while instead using eye-catching headlines for increased sales.^[1] Techniques may include [exaggerations](#) of news events, scandal-mongering, or [sensationalism](#). By extension, the term *yellow journalism* is used today as a pejorative to decry any journalism that treats news in an unprofessional or unethical fashion.^[2]

In English, the term is chiefly used in the US. In the UK, a roughly equivalent term is [tabloid journalism](#), meaning journalism characteristic of [tabloid newspapers](#), even if found elsewhere. Other languages, e.g. Russian ([Жёлтая пресса](#) *zhyoltaya pressa*), sometimes have terms derived from the American term. A common source of such writing is called [checkbook journalism](#), which is the controversial practice of news reporters paying sources for their information without verifying its truth or accuracy. In some countries it is considered [unethical](#) by mainstream media outlets. In contrast, tabloid newspapers and tabloid television shows, which rely more on sensationalism, regularly engage in the practice.^[3]

Definitions

W. Joseph Campbell describes yellow press newspapers as having daily multi-column front-page headlines covering a variety of topics, such as sports and scandal, using bold layouts (with large illustrations and perhaps color), heavy reliance on unnamed sources, and unabashed self-promotion. The term was extensively used to describe certain major [New York City](#) newspapers around 1900 as they battled for circulation.^{[4]:156–160} One aspect of yellow journalism was a surge in sensationalized crime reporting to boost sales and excite public opinion.^[5]

[Frank Luther Mott](#) identifies yellow journalism based on five characteristics:^[6]

1. scare headlines in huge print, often of minor news
2. lavish use of pictures, or imaginary drawings

3. use of faked interviews, misleading headlines, [pseudoscience](#), and a parade of false learning from so-called experts
4. emphasis on full-color Sunday supplements, usually with [comic strips](#)
5. dramatic sympathy with the "underdog" against the system.

Origins: Pulitzer vs. Hearst

Etymology and early usage

The term was coined in the mid-1890s to characterize the sensational journalism in the circulation war between [Joseph Pulitzer's *New York World*](#) and [William Randolph Hearst's *New York Journal*](#). The battle peaked from 1895 to about 1898, and historical usage often refers specifically to this period. Both papers were accused by critics of sensationalizing the news in order to drive up circulation, although the newspapers did serious reporting as well. [Richard F. Outcault](#), the author of a popular cartoon strip, the [Yellow Kid](#), was tempted away from the *World* by Hearst and the cartoon accounted substantially towards a big increase in sales of the *Journal*.^[4] An English magazine in 1898 noted, "All American journalism is not 'yellow', though all strictly 'up-to-date' yellow journalism is American!"^[9]

The term was coined by Erwin Wardman, the editor of the [New York Press](#). Wardman was the first to publish the term but there is evidence that expressions such as "yellow journalism" and "school of yellow kid journalism" were already used by newsmen of that time. Wardman never defined the term exactly. Possibly it was a mutation from earlier slander where Wardman twisted "new journalism" into "nude journalism".^{[4]:32–33} Wardman had also used the expression "yellow kid journalism"^{[4]:32–33} referring to [the then-popular comic strip](#) which was published by both Pulitzer and Hearst during a circulation war.^[9] In 1898 the paper simply elaborated: "We called them Yellow because they are Yellow."^{[4]:32–33}

Hearst in San Francisco, Pulitzer in New York

Joseph Pulitzer purchased the *New York World* in 1883 after making the [St. Louis Post-Dispatch](#) the dominant daily in that city. Pulitzer strove to make the *New York World* an entertaining read, and filled his paper with pictures, games and contests that drew in new readers. Crime stories filled many of the pages, with headlines like "Was He a Suicide?" and "Screaming for Mercy".^[10] In addition, Pulitzer charged readers only two cents per issue but gave readers eight and sometimes 12 pages of information (the only other two-cent paper in the city never exceeded four pages).^[11]

While there were many sensational stories in the *New York World*, they were by no means the only pieces, or even the dominant ones. Pulitzer believed that newspapers were public institutions with a duty to improve society, and he put the *World* in the service of social reform.

Just two years after Pulitzer took it over, the *World* became the highest-circulation newspaper in New York, aided in part by its strong ties to the [Democratic Party](#).^[12] Older publishers, envious of Pulitzer's success, began criticizing the *World*, harping on its crime stories and stunts while ignoring its more serious reporting—trends which influenced the popular perception of yellow journalism. [Charles Dana](#), editor of the [New York Sun](#), attacked *The World* and said Pulitzer was "deficient in judgment and in staying power."^[13]

Pulitzer's approach made an impression on [William Randolph Hearst](#), a mining heir who acquired the [San Francisco Examiner](#) from his father in 1887. Hearst read the *World* while studying at [Harvard University](#) and resolved to make the [Examiner](#) as bright as Pulitzer's paper.^[14]

Under his leadership, the *Examiner* devoted 24 percent of its space to crime, presenting the stories as [morality plays](#), and sprinkled adultery and "nudity" (by 19th-century standards) on the front page.^[15] A month after Hearst took over the paper, the *Examiner* ran this headline about a hotel fire: HUNGRY, FRANTIC FLAMES. They Leap Madly Upon the Splendid Pleasure Palace by the Bay of Monterey, Encircling Del Monte in Their Ravenous Embrace From Pinnacle to Foundation. Leaping Higher, Higher, Higher, With Desperate Desire. Running Madly Riotous Through Cornice, Archway and Facade. Rushing in Upon the Trembling Guests with Savage Fury. Appalled and Panic-Stricken the Breathless Fugitives Gaze Upon the Scene of Terror. The Magnificent Hotel and Its Rich Adornments Now a Smoldering heap of Ashes. The *Examiner* Sends a Special Train to Monterey to Gather Full Details of the Terrible Disaster. Arrival of the Unfortunate Victims on the Morning's Train – A History of Hotel del Monte – The Plans for Rebuilding the Celebrated Hostelry – Particulars and Supposed Origin of the Fire.^[16]

Hearst could be [hyperbolic](#) in his crime coverage; one of his early pieces, regarding a "band of murderers", attacked the police for forcing *Examiner* reporters to do their work for them. But while indulging in these stunts, the *Examiner* also increased its space for international news, and sent reporters out to uncover municipal corruption and inefficiency.

In one well remembered story, *Examiner* reporter [Winifred Black](#) was admitted into a San Francisco hospital and discovered that [indigent](#) women were treated with "gross cruelty". The entire hospital staff was fired the morning the piece appeared.^[17]

Competition in New York

With the success of the *Examiner* established by the early 1890s, Hearst began looking for a New York newspaper to purchase, and acquired the *New York Journal* in 1895, a penny paper which Pulitzer's brother Albert had sold to a Cincinnati publisher the year before.

Metropolitan [newspapers](#) started going after department store advertising in the 1890s, and discovered the larger the circulation base, the better. This drove Hearst; following Pulitzer's earlier strategy, he kept the *Journal's* price at one cent (compared to *The World's* two-cent price) while providing as much information as rival newspapers.^[11] The approach worked, and as the *Journal's* circulation jumped to 150,000, Pulitzer cut his price to a penny, hoping to drive his young competitor (who was subsidized by his family's fortune) into bankruptcy.

In a counterattack, Hearst raided the staff of the *World* in 1896. While most sources say that Hearst simply offered more money, Pulitzer—who had grown increasingly abusive to his employees—had become an extremely difficult man to work for, and many *World* employees were willing to jump for the sake of getting away from him.^[18]

Although the competition between the *World* and the *Journal* was fierce, the papers were temperamentally alike. Both were Democratic, both were sympathetic to labor and immigrants (a sharp contrast to publishers like the [New-York Tribune's Whitelaw Reid](#), who blamed their poverty on moral defects^[13]), and both invested enormous

resources in their Sunday publications, which functioned like weekly magazines, going beyond the normal scope of daily journalism.^[19]

Their Sunday entertainment features included the first color [comic strip](#) pages, and some theorize that the term yellow journalism originated there, while as noted above, the *New York Press* left the term it invented undefined. [Hogan's Alley](#), a comic strip revolving around a bald child in a yellow nightshirt (nicknamed [The Yellow Kid](#)), became exceptionally popular when cartoonist [Richard F. Outcault](#) began drawing it in the *World* in early 1896. When Hearst predictably hired Outcault away, Pulitzer asked artist [George Luks](#) to continue the strip with his characters, giving the city two Yellow Kids.^[20] The use of "yellow journalism" as a synonym for over-the-top sensationalism in the U.S. apparently started with more serious newspapers commenting on the excesses of "the Yellow Kid papers".

In 1890, [Samuel Warren](#) and [Louis Brandeis](#) published "The Right to Privacy",^[21] considered the most influential of all law review articles, as a critical response to sensational forms of journalism, which they saw as an unprecedented threat to individual privacy. The article is widely considered to have led to the recognition of new common law privacy rights of action.

Spanish–American War

Pulitzer and Hearst are often adduced as a primary cause of the United States' entry into the [Spanish–American War](#) due to sensationalist stories or exaggerations of the terrible conditions in Cuba.^{[22]:608} However, the majority of Americans did not live in New York City, and the decision-makers who did live there probably relied more on staid newspapers like [the Times](#), [The Sun](#), or [the Post](#). [James Creelman](#) wrote an anecdote in his memoir that artist [Frederic Remington](#) telegraphed Hearst to tell him all was quiet in Cuba and "There will be no war." Creelman claimed Hearst responded "Please remain. You furnish the pictures and I'll furnish the war." Hearst denied the veracity of the story, and no one has found any evidence of the telegrams existing.^{[23][4]:72} Historian Emily Erickson states:

Serious historians have dismissed the telegram story as unlikely. ... The hubris contained in this supposed telegram, however, does reflect the spirit of unabashed self-promotion that was a hallmark of the yellow press and of Hearst in particular.^[22]

Hearst became a [war hawk](#) after [a rebellion](#) broke out in Cuba in 1895. Stories of Cuban virtue and Spanish brutality soon dominated his front page. While the accounts were of dubious accuracy, the newspaper readers of the 19th century did not expect, or necessarily want, his stories to be pure nonfiction. Historian Michael Robertson has said that "Newspaper reporters and readers of the 1890s were much less concerned with distinguishing among fact-based reporting, opinion and literature."^[24]

Pulitzer, though lacking Hearst's resources, kept the story on his front page. The yellow press covered the revolution extensively and often inaccurately, but conditions on Cuba were horrific enough. The island was in a terrible economic depression, and Spanish general [Valeriano Weyler](#), sent to crush the rebellion, herded Cuban peasants into [concentration camps](#), leading hundreds of Cubans to their deaths. Having clamored for a fight for two years, Hearst took credit for the conflict when it came: A week after the United States declared war on Spain, he ran

"How do you like the *Journal's* war?" on his front page.^[25] In fact, President [William McKinley](#) never read the *Journal*, nor newspapers like the *Tribune* and the [New York Evening Post](#). Moreover, journalism historians have noted that yellow journalism was largely confined to New York City, and that newspapers in the rest of the country did not follow their lead. The *Journal* and the *World* were pitched to Democrats in New York City and were not among the top ten sources of news in regional papers; they seldom made headlines outside New York City. Piero Gleijeses looked at 41 major newspapers and finds:

Eight of the papers in my sample advocated war or measures that would lead to war before the Maine blew up; twelve joined the pro-war ranks in the wake of the explosion; thirteen strongly opposed the war until hostilities began. The borders between the groups are fluid. For example, the *Wall Street Journal* and *Dun's Review* opposed the war, but their opposition was muted. The *New York Herald*, the *New York Commercial Advertiser* and the *Chicago Times-Herald* came out in favour of war in March, but with such extreme reluctance that it is misleading to include them in the pro-war ranks.^[26]

War came because public opinion was sickened by the bloodshed, and because leaders like McKinley realized that Spain had lost control of Cuba.^[27] These factors weighed more on the president's mind than the melodramas in the *New York Journal*.^[28] Nick Kapur says that McKinley's actions were based more on his values of arbitrationism, pacifism, humanitarianism, and manly self-restraint, than on external pressures.^[29]

When the invasion began, Hearst sailed directly to Cuba as a war correspondent, providing sober and accurate accounts of the fighting.^[30] Creelman later praised the work of the reporters for exposing the horrors of Spanish misrule, arguing, "no true history of the war ... can be written without an acknowledgment that whatever of justice and freedom and progress was accomplished by the Spanish–American War was due to the enterprise and tenacity of *yellow journalists*, many of whom lie in unremembered graves."^[31]

After the war

Hearst was a leading Democrat who promoted [William Jennings Bryan](#) for president in 1896 and 1900. He later ran for mayor and governor and even sought the presidential nomination, but lost much of his personal prestige when outrage exploded in 1901 after columnist [Ambrose Bierce](#) and editor [Arthur Brisbane](#) published separate columns months apart that suggested the [assassination of William McKinley](#). When McKinley was shot on September 6, 1901, critics accused Hearst's Yellow Journalism of driving [Leon Czolgosz](#) to the deed. It was later presumed that Hearst did not know of Bierce's column, and he claimed to have pulled Brisbane's after it ran in a first edition, but the incident would haunt him for the rest of his life, and all but destroyed his presidential ambitions.^[32]

When later asked about Hearst's reaction to the incident, Bierce reportedly said, "I have never mentioned the matter to him, and he never mentioned it to me."^[33]

Pulitzer, haunted by his "yellow sins,"^[34] returned the *World* to its crusading roots as the new century dawned. By the time of his death in 1911, the *World* was a widely respected publication, and would remain a leading progressive paper until its demise in 1931. Its name lived on in the [Scripps-Howard New York World-](#)

[Telegram](#), and then later the *New York World-Telegram and Sun* in 1950, and finally was last used by the [New York World-Journal-Tribune](#) from September 1966 to May 1967. At that point, only one broadsheet newspaper was left in New York City.

Paid news culture and Indian media

By Nava Thakuria India has finally woken up to the menace of 'paid news' culture in the mainstream media. The practice that involves money in acquiring unethically media space by the beneficiaries remained an important issue in India for many years. But lately a number of influential media persons' organisations have shown their concern with this unhealthy development in the media practice of journalism.

The practice of offering material incentives to reporters remained visible across Asian media and especially India and China for decades. But lately the practice appears to be becoming institutionalised, not by poverty-stricken reporters but by the publishers themselves. It is alleged that many media houses in India, irrespective of their volume of business, have started selling news space after reaching some understandings with the politicians and corporate people disguising advertisements as news or features.

First it was a meet of South Asian Free Media Association (India Chapter) in Mumbai during the first week of December, where the issue of paid news was officially discussed with serious concern. Then came the annual general meeting of the Editors' Guild of India during the fourth week of December, where most of the members expressed concern at the growing tendency of a section of media groups (both print and visual) to receive money for some 'non-advertorial' items in their media space.

The Editors' Guild sent a letter to each of its member-editors throughout the country asking for pledges that his/her 'publication/TV channel will not carry any paid news' as the practice 'violates and undermines the principles of free and fair journalism'. The letter, signed by Rajdeep Sardesai and Coomi Kapoor, president and secretary general of the Guild respectively, expressed hope that 'the entire journalist fraternity would

come together on this issue' and defend their credibility with public declarations on the subject in order to restore public trust.

Indian media has been recognised as sensitive, patriotic and very much influential tool in the socio-political sphere since the days of freedom movement. The father of Indian nation Mahatma Gandhi initiated his movement with the moral power of active journalism. Today, India with its billion population supports nearly 70,000 registered newspapers and over 450 Television channels (including some 24x7 news channels). The Indian media, as a whole, often plays the role of constructive opposition in the Parliament as well as in various Legislative Assemblies of the State. Journalists are, by and large, honoured and accepted as the moral guide in the Indian society. While the newspapers in Europe and America are losing their readership annually, the Indian print media is still going stronger with huge circulation figure and market avenues. For the democratic India, the media continues to be acclaimed as the fourth important pillar after judiciary, parliament and bureaucratic set-up.

But unfortunately a cancer in the form of paid news has been diagnosed with the Indian media in the recent past. Millions of rupees have been reportedly been paid to media houses.

Some veteran editor-journalists like Prabhash Joshi, the founding editor of the Hindi daily Jansatta, who died in November, and BG Verghese, previously the editor of both the Hindustan Times and Indian Express, warned the Press Council of India that paid news has already turned into a full-blown scandal.

Concern

It is worth mentioning that the Mumbai SAFMA meeting had serious discussion and concern on the recent trend of commercialisation of mainstream media, and degradation of media ethics and practices in the country. All the speakers in the meeting of SAFMA (which is recognized by the SAARC), were unanimous that media in the entire region must come forward in a transparent way with maintaining public trust. Addressing the audience, eminent journalist and the rural affairs editor of The Hindu, P Sainath disclosed that the corporatisation of the media world had simply threatened the existence of free media.

“Newspaper owners are greatly influenced by political clout,” warned another media group. It was Sainath who raised the issue of paid news through his regular columns in The Hindu, urging the Press Council and Election Commission to take appropriate action.

“The proprietors now grant space for vivid coverage for the benefit of their ‘friendly politicians’ in the newspapers,” Sainath warned in his speech. “Furthermore, to entertain their growing demands, many media groups have even gone for arranging extra space (during election periods). Let’s finish the culture of paid news, otherwise it will finish us in the coming days.”

An official statement of the SAFMA meet, which was attended by many distinguished editor-journalists of India including K K Katyal, Satish Jacob, Kumar Ketkar (editor of Loksatta), Om Thanvi (editor of Jansatta), Vinod Sharma (political editor of Hindustan Times), Sevanti Ninan (editor of www.thehoot.org) etc, expressed serious concern at the growing trend of selling news space.

“Recent assembly elections in Maharashtra and elsewhere revealed the spread of the pernicious practice of accepting money for giving editorial space to contestants. In fact, this evil had been perpetrated by institutionalising it,” according to a statement by the South Asian Free Media Association.

Meanwhile, the Press Council, a quasi-judicial body, has decided to investigate, establishing a committee to examine violations of the journalistic code of fair and objective reporting. The Press Council Chairman GN Ray, a retired Justice, acknowledged that a section of Indian media had ‘indulged in monetary deals with some politicians and candidates for publishing their views as news items and bringing out negative news items against rival candidates during the last elections.

Even a documentary titled ‘Advertorial: Selling News or Products?’ was produced by an eminent media critic and academic Paranjoy Guha Thakurta for India’s national broadcaster, Doordarshan. It was telecast last November.

Guha Thakurta, a member of the Press Council investigative team said in an interview that the committee had received many complaints from the journalists that a large number of newspapers and television channels (in various languages) had been receiving money to provide news space (and even editorials) for the benefit of politicians. Speaking to this writer from New Delhi, Guha Thakurta claims that the paid news culture has finally violated the guidelines of the Election Commission (of India), which makes restriction in the expenditure of a candidate (for any Legislative Assembly or Parliamentary elections). “Amazingly, we have found that some newspapers even prepared rate cards for the candidates in the last few elections. There are different rates for positive news coverage, interviews, editorials and also for putting out damaging reports against the opponents,” Guha Thakurta asserted.

The Indian Election Commission recently asked the Press Council of India ‘to define what constitutes paid political news’, so it can adopt appropriate guidelines. During a December meeting, the elections body also directed the Press Council to “formulate guidelines to the media house” to require that the money involved be incorporated in the political party and candidate expenditures.

Lately, the Guild had submitted a memorandum to the Election Commission expressing its grave concern over the paid news phenomenon. A delegation from the Guild, led by its president Rajdeep Sardesai met the election commission on January 22 and urged the Chief Election Commissioner Navin Chawla to “take strong action against both candidates and media persons who violate the disclosure norms of election expenditure in regard to media publicity.”

Unit 5

Investigative journalism

What Is Investigative Journalism?

While definitions of investigative reporting vary, among professional journalism groups there is broad agreement of its major components:

systematic, in-depth, and original research and reporting, often involving the unearthing of secrets. Others note that its practice often involves heavy use of public records and data, with a focus on social justice and accountability.

Story-Based Inquiry, [an investigative journalism handbook](#) published by UNESCO, defines it thus: “Investigative journalism involves exposing to the public matters that are concealed—either deliberately by someone in a position of power, or accidentally, behind a chaotic mass of facts and circumstances that obscure understanding. It requires using both secret and open sources and documents.” The Dutch-Flemish investigative journalism group VVOJ defines investigative reporting simply as [“critical and in-depth journalism.”](#)

For our companion video, “What Is Investigative Journalism,” check [GIJN’s YouTube channel](#).

Some journalists, in fact, claim that all reporting is investigative reporting. There is some truth to this—investigative techniques are used widely by beat journalists on deadline as well as by “I-team” members with weeks to work on a story. But investigative journalism is broader than this—it is a set of methodologies that are a craft, and it can take years to master. A look at [stories that win top awards](#) for investigative journalism attests to the high standards of research and reporting that the profession aspires to: in-depth inquiries that painstakingly track looted public funds, abuse of power, environmental degradation, health scandals, and more.

At its heart: Systematic, in-depth, and original research and reporting that often exposes secrets...

Sometimes called enterprise, in-depth, or project reporting, investigative journalism should not be confused with what has been dubbed “leak journalism”—quick-hit scoops gained by the leaking of documents or tips, typically by those in political power. Indeed, in emerging democracies, the definition can be rather vague, and stories are often labeled investigative reporting simply if they are critical or involve leaked records. Stories that focus on crime or corruption, analysis, or even outright opinion pieces may similarly be mislabeled as investigative reporting.

Veteran trainers note that the best investigative journalism employs a careful methodology, with heavy reliance on primary sources, forming and testing a hypothesis, and rigorous fact-checking. The [dictionary definition of “investigation”](#) is “systematic inquiry,” which typically cannot be done in a day or two; a thorough inquiry requires time. Others point to the field’s key role in pioneering new techniques, as in its embrace of computers in the

1990s for data analysis and visualization. “Investigative reporting is important because it teaches new techniques, new ways of doing things,” observed Brant Houston, the Knight Chair of Journalism at the University of Illinois, who served for years as executive director of Investigative Reporters and Editors. “Those techniques blend down into everyday reporting. So you’re raising the bar for the entire profession.”