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ENGLISH FOR JOURNALISTS

(vysokoškolské učebné texty)

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CONTENT

INTRODUCTION

The textbook *English for Journalists* represents an outcome of KEGA 013UKF-4/201 *Creation and Implementation of Innovative Englis*h *and Russian Language Teaching Modules into the Study Programme of Journalism*. Its primary aim is to introduce students of journalism into the profession focused English language and thus provides them with a new field of information to develop their knowledge in both areas, in their target profession as well as in the target language.

Contemporary journalists have much more options for their professional carrier than lets say a century ago when journalistic profession was associated solely with newspapers and newswriting. Nowadays, their work can be found in other media, in the radio television and the internet, too. However, the book is mainly oriented to newspaper journalism, because this kind of news writing and informing forms a core of the whole journalistic practice and can be found even in the internet journalism, which is the newest form among the media.

The book is divided into ten chapters, each of them centers around a certain journalistic topic. This topic is also reflected in various tasks accompanying its core texts. Moreover, each chapter is further divided according to its principal activities into eponymous sections. The topics are arranged consecutively, from general characteristics of particular kinds of newspapers to instructions and ideas how to write the most important types of newspaper articles. The book also contains several chapters that deal with the importance of normative ethics in case of this profession; with the meaning of civic and citizen journalism, and Public Relations. Apart of these topics, there also are several articles included presenting certain important parts of English and American history of journalism.

Beside acquiring journalistic vocabulary from the book, the students can also learn about English and American journalistic approaches, about the origin of inverted pyramid form, the structure of newswriting, which is still in use worldwide; about the origin and meaning of the notion "*yellow journalism*" altogether with other elements which have origin either in Great Britain or USA, but have been internationally accepted and used.

UNIT 1

"The media's the most powerful entity on earth. They have the power to make the innocent guilty and to make the guilty innocent, and that's power. Because they control the minds of the masses."
(Malcom X)

THE MEDIA

Which of the words can be regarded as media and which as the media?

telephone, a film, a car, telegraph, a plane, a head, a book, a television, a flower, radio, spectacles, a picture, CD, cinema, gestures, a dance, an audiotape, a hand, a mouth, acting, a garden, the internet, a computer, pop music, a novel, a window, a ring, a newspaper

Reading

Answer these questions about yourself and read the article below:

Do you ever daydream?

How often? (several times a day, once a day, once a week, rarely, never)

Daydreaming is ...

a) *useful (why?)*
b) *harmful (why?)*
c) *don´t know*

What do you usually daydream about?

What do you want to achieve in ten years?

Do you make short-term or long-term plans for your life?

Let Your Mind Wander

by Eugene Raudsepp
(Psychology Today)

1. Until recently daydreaming was generally considered either a waste of time or a symptom of neurotic tendencies, and many psychologists and psychiatrists branded habitual daydreaming as evidence of maladjustment or an escape from life's realities and responsibilities. For the most part, they maintained that habitual lapses into daydreaming would eventually alienate people from society and reduce their effectiveness in coping with real problems. At its best, daydreaming was considered "a sublimated drive gratification," a compensatory substitute for the real things in life.

2. Historically, attitudes toward daydreaming have been much like early attitudes toward dreaming in sleep. For a long time, night dreaming was thought to interfere with the necessary

rest that sleep provides. However, experiments have indicated that night dreams are not only a normal part of the sleep process, but also vital to psychological health.

4. Recent research indicates that daydreaming is an intrinsic part of daily life and that a certain amount each day is essential for maintaining equilibrium. Daydreaming, science has discovered, is an effective relaxation technique. But its beneficial effects go beyond this. Results of experiments conducted by Dr. Joan T. Freyberg, a New York City-based psychotherapist, indicate that daydreaming significantly contributes to intellectual growth, powers of concentration, attention span, and the ability to interact and communicate with others. It was also found that patients who easily engaged in fantasies usually responded more quickly to treatment and were better able to cope with life's frustrations and crises.

5. We have travelled far in a relatively short time: from considering daydreaming as a trivial or pathological self-absorption to the present view that it is an important human skill for the enhancement and enrichment of life, available to anyone.

6. A prominent executive of an electronics company. who makes it a habit to daydream a few minutes every day, contends that it adds considerably to his mental energy, enabling him to return to difficult tasks refreshed and able to operate efficiently again. Many in business report that daydreaming helps them recall many tasks, obligations, and objectives that they forget in the press of daily practical concerns. Workers tied to the frustrations and monotony of routine tasks report that daydreaming helps them to keep interested in their work for longer periods of time, reducing the discomfort of monotony and frustration.

7. People who daydream regularly report that they emerge from the "vacation", the change of mental pace, not only more relaxed and refreshed, but also more optimistic, enthusiastic, and purposeful. Some even contend that they experience a feeling of lightness in their bodies. Senses, too, are heightened: colours seem brighter, more intense, and objects seem to take on greater depth.

8. As these reports show, the beneficial aspects of daydreaming can act to restore your feeling of mental well-being, building up reservoirs of mental energy. But the value of daydreaming does not stop here. It has been found that it improves a person's ability to be better attuned to practical, immediate concerns, to solve everyday problems, and to come up more readily with new ideas. Contrary to popular belief, incessant and conscious effort at solving a problem is, in reality, one of the most inefficient ways of tackling it. While conscious initial effort is always necessary, effective solutions to especially severe problems frequently occur when conscious attempts to solve them have been suspended. Inability to relax, to let go of a problem, often prevents its solution.

9. Historically scientists and inventors are one group that seems to take full advantage of relaxed moments. However, painters, writers, and composers also have drawn heavily on their sensitivity to inner fantasies and reverie. Debussy used to gaze at the River Seine and the playful golden reflections of the setting sun to establish an atmosphere for creativity. Schiller kept rotten apples in his desk drawer, contending their aroma helped evoke a mood of reverie. Dostoevsky found that he could dream up his immortal, moving stories and characters while doodling. Brahms found that ideas came effortless only when he approached a state of deep daydreaming. And Cesar Franck is said to have walked around with a dreamlike gaze while composing, seemingly totally unaware of his surroundings.

10. Many successful people actually daydreamed their successes and achievements long before they realized them. In sports, John Uelses, former pole-vaulting champ, made deliberate use of daydreaming. Before each meet he visualized winning and vividly saw himself clearing the bar at a certain height. He repeatedly went over not only all the minute details of the act of winning, but saw the stadium, the crowds, and even smelled the grass and the earth. He concluded that the resulting memory traces influenced his actual performance

during the meet.

11. Henry J. Kaiser maintained that "you can imagine your future," and he believed that a great part of his business success was due to positive use of daydreams. Conrad Hilton dreamed of operating a hotel in his boyhood. He recalled that all his accomplishments were first realized in his imagination.

12. Great living starts with a picture, held in some person's imagination, of what he would like someday to do or be. Edison pictured himself an inventor; all such characters escaped the mere shove of circumstance by imagining a future so vividly that they headed for it." These are the words of the profoundly humanistic thinker Dr. Harry Emerson Fosdick, and they show that people can literally daydream themselves to success: "Hold a picture of yourself long and steadily enough in your mind's eye and you will be drawn toward it. Picture yourself vividly as defeated and that alone will make victory impossible. Picture yourself as winning and that will contribute immeasurably to success. Do not picture yourself as anything, and you will drift like a derelict."

13. Why would a vivid projection of success help to bring the success about? "Your nervous system cannot tell the difference between an imagined experience and a real experience," says Dr. Maxwell Maltz, a New York-based author and surgeon. "In either case, it reacts automatically to information that you give it from your forebrain. It reacts appropriately to what you think or imagine to be true." He further maintains that the exercise of daydreaming "builds new 'memories,' or stored data, into your midbrain and central nervous system." These positive memories improve self-image, and improved self-image has a telling impact on a person's behaviour and accomplishments.

14. To get the results, you should picture yourself - as vividly as possible - as you want to be. The important thing to remember is to picture these desired objectives *as if you had already attained them.* Go over several times the details of these pictures. This will indelibly impress them on your memory, and these memory traces, will soon start influencing your everyday behaviour toward the attainment of the goal.

15. While exercising your imagination, you should be alone and completely undisturbed. It is also advisable that you close your eyes to help your imagination soar without inhibition. Some people first mentally relieve some successful experience of the past in order to attain a positive, facilitative mood for daydreaming. When a mood of confidence and optimism has been attained, they then cloak it around whatever they want to accomplish or become.

When daydreaming is intense you will experience a feeling of blissful timelessness in which the sense of before and after, and of things around or outside, has completely vanished.

16. A life lived without fantasy and daydreaming is a seriously impoverished one. Each of us should put aside a few minutes daily, taking short 10- or 15-minute vacations. Daydreaming is highly beneficial to your physical and mental well-being, and you will find that this modest, inexpensive investment in time will add up to a more creative and imaginative, a more satisfied, and a more self-fulfilled you. It offers us a fuller sense of being intensely alive from moment to moment, and this, of course, contributes greatly to the excitement and zest of living.

Answer these questions according to the text above.

What was the general attitude to daydreaming in the past?

How much has the attitude changed?

What are benefits of daydreaming?

What is the best way to handle everyday problems according to the writer? Is it a conscious effort?

Why does the writer mention Newton, Edison, Debussy, Dostoevsky, Dewey, and other famous people? (Who were these people?)

Why would day dreaming about success lead to success?

Explain briefly how can people build positive new memories and why are these important?

Do you believe that it works as it is described above?

Focus on Journalism

Essay writing

Paragraph structure:
Topic Sentence

Supporting Sentences

Closing Sentence

Topic Sentence

The topic sentence is the first sentence in a paragraph, which introduces its main idea.

How to write it?

Summarize the main idea of your paragraph. Indicate to the reader what your paragraph will be about.

Example: *There are at least three reasons why Norway is one of the best countries in the world. First, Norway has an excellent health care system. All Norwegian citizens have access to medical services at a reasonable price. Second, Norway has a high standard of education. Students are taught by well-trained teachers and are encouraged to continue studying at university. Finally, Norwegian cities are clean and efficiently managed. There are many parks and lots of space for people to live. As a result, Norway is a great country to live.*

Supporting Sentences

They come after the topic sentence, making up the body of a paragraph and giving details to develop and support its main idea.

How to write them?

Give supporting facts, details, and examples.

Example: *There are at least three reasons why Norway is one of the best countries in the world. First, Norway has an excellent health care system. All Norwegian citizens have access to medical services at a reasonable price. Second, Norway has a high standard of education. Students are taught by well-trained teachers and are encouraged to continue studying at university. Finally, Norwegian cities are clean and efficiently managed. There are many parks and lots of space for people to live. As a result, Norway is a great country to live.*

Closing Sentence

The closing sentence is the last sentence in a paragraph. It repeats the main idea of the paragraph.

How to write one? Restate the main idea of the paragraph using different words.

Example: *There are at least three reasons why Norway is one of the best countries in the world. First, Norway has an excellent health care system. All Norwegian citizens have access to medical services at a reasonable price. Second, Norway has a high standard of education. Students are taught by well-trained teachers and are encouraged to continue studying at university. Finally, Norwegian cities are clean and efficiently managed. There are many parks and lots of space for people to live. As a result, Norway is a great country to live.*

Read the previous article again and think about its paragraph layout. Identify topic, supporting and closing sentences in its first paragraph.

Newspapers
(the basic kinds)

The two basic categories of newspapers (they can have both print and on-line form) are these ones:

The broadsheet refers to the most common newspaper format, which is typically 11 to 12 inches wide and 20 or more inches long. Many of the nation's most respected newspapers - The New York Times, The Washington Post, The Wall St. Journal, and so on - are broadsheet papers. Broadsheet papers are usually six columns across. Beyond their size, broadsheet papers tend to employ a traditional approach to news that emphasizes in-depth coverage and a sober tone in articles and editorials. Broadsheet readers often tend to be fairly affluent and educated, with many of them living in the suburbs.

The Tabloid refers to a type of newspaper that typically measures 11 X 17 inches and is five columns across, narrower than a broadsheet newspaper. Since tabloids are smaller, their stories tend to be shorter than those found in broadsheets. Tabloid readers are often working class residents of big cities. Indeed, many city dwellers prefer tabloids because they are easy to carry and read on the subway or bus. Tabloids also tend to be more irreverent and slangy in their writing style than their more serious broadsheet brothers. In a crime story, a broadsheet refers to a police officer, while the tabloid calls him a cop. And while a broadsheet might spend dozens of column inches on "serious" news - say, a major bill being debated in Congress - a tabloid is more likely to focus on a heinous sensational crime story or celebrity gossip.

Other criteria for defining newspapers are:

- geographical area (international, national, or local newspapers and special newspapers which serve to smaller communities like university newspaper)
- the frequency of issuing and time of day (daily, weekly newspapers, or evening newspaper-specialisation (medical newspapers, church newspapers, trade papers, tube newspapers)

Read and discuss

What is the function of the media in our society?

Which kinds of the media do you know, and who are their audiences?

What are their main components and features?

“The future is electronic. It's radio, television and the internet;
it's not really newspapers anymore.”
(Will McDonough)

Newspapers Face Challenges but Remain Profitable Worldwide, Study Says

Print journalism is changing. But it's not dying. That, essentially, is the finding of a report looking at the fiscal health of newspapers, not just in the United States but around the world. The survey, issued by the World Association of Newspapers and News Publishers, looked at papers in more than 70 countries. The study outlines a fundamental shift in how newspapers make money. For decades, the lion's share of earnings came from printed display ads, but with ad revenues falling that's no longer the case. Now, for the first time ever, newspapers worldwide earn more from circulation than from advertising, said Larry Kilman, the group's secretary general.

In other words, more money now comes from newspaper sales and subscriptions, either to the print product or digitally through paywalls, than from printed ads.

"We can freely say that audiences have become publishers' biggest source of revenue," Kilman said.

That represents what Kilman called a "seismic shift." Throughout much of the 20th century, advertising brought in as much as 80 percent of revenues in some markets.

But despite predictions by digital media pundits that newspapers are dead or dying, print journalism remains surprisingly feisty, resilient - and profitable.

"Globally, more than 93 percent of all newspaper revenues still come from print, and print will continue to be a major source of revenue for many years to come," Kilman said.

Worldwide, newspapers generated an estimated $179 billion in revenue in 2014, the study found, with $92 billion coming from print and digital circulation, and $87 billion from advertising. That's larger than the book publishing, music or film industries.

Another surprising finding – print circulation actually increased more than 6 percent worldwide in 2014 from the previous year, largely due to circulation increases in India and elsewhere in Asia, Latin America, the Middle East and Africa. Circulation was down in North America, Europe and Australia.

Interestingly, the newspaper business in India, where some of the largest papers have more than 10 million daily readers, is the most robust worldwide, the report found.

Overall, the combination of print and digital has meant a growing readership for newspapers worldwide, Kilman said.

"Around 2.7 billion people around the world read newspapers in print and more than 770 million on desktop digital platforms," Kilman said.

"However, there is increasing evidence - from countries with sophisticated and robust metrics - that print and digital combined are increasing audiences for newspapers globally."

As for the future, more and more readers are getting their news from mobile devices, the report says.

Worldwide, consumers spend an more than two hours a day with mobile (97 minutes) and tablets (37 minutes), which together account for 37 percent of media time, compared to TV (81 minutes), desktop computers (70 minutes), radio (44 minutes), and print (33 minutes), the report found.

Time spent using smartphones now exceeds web usage on PCs in the United States, the United Kingdom and Italy. For 19 of the top 25 U.S. newspaper sites, mobile traffic exceeded desktop by at least 10 percent, according to Pew Research.

And those using only mobile devices to consume newspaper digital content increased 53 percent in March 2015 from the same month a year ago, according to the Newspaper Association of America.

As mobile use increases, so does revenue from digital advertising.

But the report echoes findings that I've written about before, namely that even if digital ad revenue continues to rise, it won't be enough to make up for lost print ad revenue.

Why? "The main benefactors of digital ad spending continue to be social media and technology companies," the study said, noting that in 2014 Google took the biggest share, a whopping 38 percent ($19.3 billion) of digital ad revenue. Facebook took nearly 10 percent.

Therein lies the dilemma facing newspaper publishers: print remains the largest source of revenue and will clearly be around for many years to come. But ad revenue from print continues to decline and digital advertising won't be.

(Source: http://journalism.about.com/od/trends/fl/Newspapers-Face-Challenges-but-Remain-Profitable-Worldwide-Study-Says.htm)

Creativity

Write an essay: Will Print Newspapers Survive in this Digital Era?

UNIT 2

"The public have an insatiable curiosity to know everything. Except what is worth knowing. Journalism, conscious of this, and having tradesman-like habits, supplies their demands."
(Oscar Wilde)

NEWSPAPER CONTENT

Reading

Before reading, decide if these statements are true or false:

Walt Disney was American.

He was a very good painter.

He created Mickey Mouse after watching a cat that was chasing a mouse (the mouse finally ran away).

Disney was a great husband, father and also employer.

Walt Disney was an abstinent and a light smoker.

He showed respect to all his employees, even women and black people could make it into the executive rank in his company.

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1. Walter Elias Disney Jr, officially born 1901 in Chicago (though possibly ten years earlier in the Spanish town of Mojacar) is arguably one of the greatest artists of all time. A legend in his lifetime, Disney shaped fairy tales into compelling new patterns, and while fighting off creditors, took immense financial risks as he innovated, experimented and went out on limbs, always refusing to cut corners for profit.

2. Disney was not a graphic artist of great skill. The famous scrolled signature that became the company's logo had to be taught to him by an employee, and in 1920 he was laid off by a Kansas City advertising company with a comment on his 'singular lack of drawing ability'. But he had a gift for assembling creative teams and great ambition. He knew what he wanted and could see when things were going wrong; even though he was not always capable of articulating his thoughts, he could act out a whole movie that he carried in his head, so that his animators could see it before them.

3. In 1920 he made the first sound cartoon (much influenced by his hero, Charlie Chaplin, who inspired Mickey Mouse). He was the first film-maker to see the appeal of Technicolor

and to move entirely into colour film. In 1934, at the height of the Depression, he increased his staff to 1,500 so he could embark on a seemingly foolhardy programme of feature-length cartoons, and over the next eight years made Snow White, Pinocchio, Fantasia, Dumbo and Bambi, films that remain unsurpassed for imaginative soundtrack, for which cinemas were not yet ready.

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4. In the mid 1950s, as other studios dithered, Disney struck a deal with the ABC television network for a weekly peak time series which for the first time eased his cash-flow problems. As its avuncular presenter, Disney's face became as famous as his name. At the same time he conceived Disneyland, and two years later, after a comically disastrous opening day, the turnstiles of the world's first theme park were happily clicking away. Shortly before his death he created in Cal-Arts a university.

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5. The artistic achievement, public adulation and financial success brought neither satisfaction nor happiness. Disney was a sad, depressed, remote figure, a poor father, an inconsiderate husband, a three-pack-a-day smoker and near alcoholic who disapproved of drinking. He regarded his employees as a family, but paid them badly and stole their credits, treated them as traitors (and branded them as Communist subversives) if they opposed him. No Jew made it into his executive ranks, no woman got a better job than as a lowly colourer, the only black employed in his studio was a veteran shoeshine boy. It has also been established that from 1940 Disney was an informer for the FBI and had a role in attracting the House Un-American Activities Committee to investigate Tinseltown's politics.

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6. The FBI association was connected with Disney's fears over his parentage that began with his discovery that his birth had never been registered. In return for Walt informing on his colleagues, J. Edgar Hoover apparently undertook to trace his origins. This trail led him to an attractive washerwoman called Isabella Zamora Ascensio in late 19thcentury Spain. Three American teams visited her home town, Almeria, the first in 1940, the last in 1967 just after Walt's death. What they discovered is a mystery, though it seems likely that the 1967 party was bent on destroying evidence rather than finding anything out.

(http://forum.famouswhy.com/index.php?showtopic=2922)

Look in the paragraphs (numbers in brackets) to find expressions or words that mean:

to risk (1)	to take shortcuts (1)
gather (2)	set out (2)
daring (3)	excellent (3)
panic (4)	daring (3)
kind and helping (4)	imagine (4)
door (4)	applause (5)
rude and selfish (5)	deceiver (5)
management (5)	Hollywood (5)

Think about the text again and give the best fitting name to each of its paragraphs and to the whole text.

Practice

Summary writing tips

The goal of writing a summary of an article, a chapter, or a book is to offer as accurately as possible the full sense of the original, but in a more condensed form. A summary restates the author's main point, purpose, intent, and supporting details in your own words.

Summary writing is a useful skill that can be achieved only by constants practice. For journalist it is important to select the most important information and pass it in the concise form.

Summary writing cannot be done without thought and reworking. A successful summary shows a thorough understanding of the piece that is summarised, as well as exhibiting sound language skills as vocabulary and grammar.

The biggest problem with summary writing is deciding what to include and what to leave out.

When writing a summary, you should always allow yourself plenty of time for thinking, writing and rewriting. The following steps will help you in writing summaries.

Read through the text to be summarized at least twice and make sure you understand content including major and minor sections, as well as the overlying message being conveyed. Look closely at topic sentence and key words repeated throughout.

Read the text again and cross out useless information while underlining what you believe to be the most important points, even if those points are words and phrases.

Write your summary in your own words. Follow both, the organisation of the original and its tone. Opinions should not appear in a summary. Use different expressions if possible.

Your summary should be 15-20% of the original.

When you have finished writing, check the number of words and grammar and compare it with the original for accuracy

Read the text about Walt Disney again. Omit its first paragraph and underline the most important details. Write its summary, use your own words and expressions as much as possible.

Focus on Journalism

Content of Newspapers

News

Hard news (+/- 600 words) is the kind of fast-paced news that usually appears on the front page of newspapers. It is a chronicle of current events/incidents and is the most common news

style on the front page of a newspaper. Stories that fall under the umbrella of hard news often deal with topics like business, politics and international news. A hard news story takes a factual approach: What happened? Who was involved? Where and when did it happen? Why? To/by whom?. It must be kept brief and simple, because the purpose of the rest of the story will be to elaborate on this lead.

Soft news (+/- 600 words). This is a term for all the news that isn't time-sensitive and which tries to entertain or advise its reader. Soft news includes profiles of people, programs or organizations. Their lead is more literary.

News story

Breaking story, Disasters, and Developing Story. Breaking news refers to events that are currently developing, or "breaking." Breaking news usually refers to events that are unexpected (a plane crash or building fire). Breaking news can also refer to news that occurs late in the day, close to a news outlet's usual deadline. Such stories can be developed for hours, days or longer.

A mainbar is the main news story about a big news event. It's the story that includes the main points of the event, and it tends to focus on the hard-news aspects of the story. Remember the five W's and the H - who, what, where, when, why and how? Those are the things you generally want to include in the mainbar.

A sidebar is a story that accompanies the mainbar. But instead of including all the main points of the event, the sidebar focuses on one aspect of it. Depending on the magnitude of the news event, the mainbar can be accompanied by just one sidebar or by many.

A feature story (+/- 1500 words). A news feature takes one step back from the headlines. It explores an issue. News features are less time-sensitive than hard news but no less newsworthy. They can be an effective way to write about complex issues too large for the terse style of a hard news item.

Features are journalism's shopping centre. They're full of interesting people, ideas, colour, lights, action and energy. Storytelling at its height! A good feature is about the people in your community and their struggles, victories and defeats. A feature takes a certain angle (. People suffering from poverty are a perfect example. The stories of their individual lives are full of complexities which can be reflected in a longer piece i.e.) and explores it by interviewing the people involved and drawing conclusions from that information. The writer takes an important issue of the day and explains it to the reader through comments from people involved in the story.

An interview essay is the essence of a breaking news story, a feature of an investigative story.

An editorial: The editorial expresses an opinion. The editorial page of the newspaper lets the writer comment on issues in the news. All editorials are personal but the topics must still be relevant to the reader.

A column is an article written by the same person on a regular basis. A columnist (the writer of the column) writes about subjects of interest to him/her, current events or community happenings. Columns are not considered news stories.

A review is an informative account of the content and qualities of an art form (book, play, film, etc.) Reviewers should know their subject matter and should not make snap judgments or express personal objections or prejudices.

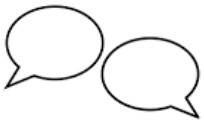
An obituary is a story about some well-known or important person who has just passed away.

Weather Coverage and Forecasting – here the newspapers tell readers how storms, floods, frigid or sizzling temperatures, strong winds or other weather conditions can affect them.

Sport Coverage – the newspapers inform their audiences about results of matches, various sports events and careers or publish interviews with important people from field

Advertising – usually provides means that hugely support existence and quality of newspapers.

(http://journalism.about.com/od/writing/a/When-Writing-A-Lede-Listen-To-Your-Gut.htm)



Discuss

"Have you noticed that life, with murders and catastrophes and fabulous inheritances, happens almost exclusively in newspapers? (Jean Anouilh)

What is Newsworthy

Here are many stories happening every day, but only few are newsworthy. The media are usually interested in such ones which show certain qualities or values. Prior to deciding, whether to write about some story, a journalist should ask these simple questions:

What's the Story?

- **WHO** did this story happen to?
- **WHAT** happened?
- **WHERE** did it happen?
- **WHEN** did it happen?
- **WHY** did it happen?
- **WHO** wants to read this story?
- **WHAT** is going to happen next?
- **WHERE** are effects of this story going to be felt?
- **WHEN** did this story first appear?
- **WHY** is this story categorized as important news?

Here are **several qualities that make a story** more valuable or newsworthy for journalists:

Negativity: Bad news - involving death, tragedy, bankruptcy, violence, damage, natural disasters, political upheaval or simply extreme weather conditions - is always rated above 'positive' stories (royal weddings, celebrations etc.)

Closeness to home (proximity): Audiences supposedly relate more to stories that are close to them geographically, or involve people from their country, or those that are reported that way. News gatekeepers must consider carefully how **meaningful** a story will be to their particular audience

Recentness: Newspapers are very competitive about breaking news. Recentness means that the best news is something which has just happened. Time is a basic dimension of news stories.

However, sometimes stories may take a while to develop, and become coherent, so recentness is not always the best value to rate (the events of September 11th 2011).

Currency: This is almost opposite to recentness, because some stories that have already been in the public eye for some time do not lose their value. Therefore some case of child's kidnapping and murder may run for weeks and weeks, even if nothing new really happens.

Continuity: Events that are likely to have a continuing impact (a war, a two week sports tournament) have a high value when the story breaks, as they will develop into an ongoing narrative which will get audiences to 'tune in tomorrow'.

Uniqueness: 'Dog Bites Man' is not a story. 'Man Bites Dog' is the one. Any story which covers a unique or unusual event (two-headed child born to a Birmingham woman) has news values.

Personality: Stories that centre around a particular person, because they can be presented from a 'human interest' angle. If they involve a well-known person, they are even more attractive. Some say this news value has become distorted, and that news organizations over-rate personality stories, particularly those involving.

Prominency: Any story which covers an important, powerful nation (or organization) has greater news values than a story which covers a less important nation. The same goes for people. Barrack Obama is newsworthy whatever he does.

Exclusivity: Also a major factor when setting the news agenda. If a newspaper or news programme is the first and only news organization breaking a story, then they will rate that very highly. The UK Sunday papers are very fond of exclusives, and will often break a story of national or international importance that no one else has.

Test your knowledge

Match the terms below with fitting definitions:

1. Lead
2. Inverted Pyramid
3. Copy
4. Beat
5. Cuttings
6. Byline/ Attribution
7. Dateline
8. Scoop
9. Attribute

a) The name of a news story's author, usually put at the start of the article

b) To tell readers where the information in a news story comes from

c) The city from which a news story originates usually placed at the start of the story.

d) an exclusive or first- published story

e) To cover a particular area or topic, such as cops, courts or city council

f) Anyone interviewed for a news story

g) The content of a news article

h) A newspaper's library of clippings of old articles.

i) The model used to describe how a news story is structured

Use the following prompts to guess the names of the most popular British newspapers:

The Earth circles around it

The rapid train that runs every day

The one who is free from the influence or control of other people;

To send written messages by wire everyday

You look into it to see your face everyday

Usually it is in the sky in the night, but now it is the other way around.

You can have hard ones or good ones and one proverb says that in singular it is Money.

It can be an angel or somebody who protects you.

A postman delivers it everyday

A bit of humour

PM Jim Hacker: Don't tell me about the press. I know exactly who reads the papers: The *Daily Mirror* is read by people who think they run the country, the *Guardian* is read by people who think they ought to run the country, the *Times* is read by people who actually do run the country, the *Daily Mail* is read by the wives of the people who run the country, the *Financial Times* is read by people who own the country, the *Morning Star* is read by people who think the country ought to be run by another country and the *Daily Telegraph* is read by people who think it is.

Sir Humphrey: Prime Minister, what about the people who read the *Sun*?

Bernard Woolley: *Sun* readers don't care who runs the country, as long as she's got big tits.

(Yes, Prime Minister, TV series: A Conflict of Interest, 1987)

UNIT 3

"And I believe that good journalism, good television,
can make our world a better place."
(Christiane Amanpour)

HEADLINES, LEADS AND INVERTED PYRAMID

Reading

Read the article and think about the situation at your university.
Do you find the situation similar with the one in your country and university?
Do you agree with the writer's opinions and ideas?
Can you find any other reasons?

Here are Four Great Reasons Why College Newspapers Should Keep On Printing

A growing number of college newspapers across the country are closing down their print editions to focus solely on working in the digital realm. I think this is a bad idea and have written about this issue before, but I thought it was time to offer four clearly defined reasons why student newspapers should keep on printing.

So here they are:

1. Print isn't dead in the real world - There is a common misconception out there that newspapers will go the way of the dinosaurs any day now, but that's just plain wrong. That's because most professional papers still get the lion's share of their revenue from the display ads that are carried in the printed paper. In fact, print ads still account for 80 per cent or more of the revenue at many newspaper companies. It's true that newspaper circulation and ad revenue are declining. But digital advertising, by and large, doesn't even come close to making up for the revenue that's been lost on the print side. So as long as newspapers continue to make money, publishers will keep printing them.

2. The skills associated with producing newspapers are still in demand - Given that newspapers aren't going to disappear anytime soon, publishers are going to continue to need people well-versed in layout, typography and all the other skills associated with producing a print product. And if you're at a college where there is no student newspaper, you probably won't have the opportunity to learn those skills. Remember, the name of the game in landing a journalism job today is versatility. The more skills you have, the more employable you are. So why ignore the skill set that's needed at some 1,300 newspapers nationwide?

3. Getting rid of your student newspaper probably won't help financially - A common argument at colleges where student newspapers are on the chopping block is that ending the

print product will save money. After all, printing is expensive. That's true, but the rest of the argument doesn't hold water. Why? Because once you stop printing, you'll no longer be getting any print advertising revenue, which as I mentioned earlier still accounts for a large share of the income at most papers. And it's very unlikely that any money you get from digital advertising will make up for that lost print ad revenue. Remember the old saying "you have to spend money to make money"? That's definitely true with newspapers.

4. Producing a newspaper is more satisfying than loading stories onto a website - Let's be honest. Producing a newspaper is hard work. It's also very time-consuming. Loading stories onto a website is much, much easier. But the difficulty involved in producing a newspaper is also what ultimately makes it more satisfying. This is just basic human nature. Any task that's more challenging is going to be more rewarding when it's accomplished. And if you don't believe me, just ask my students. Semester after semester, they tell me that they get real satisfaction out of producing the paper. The website? Not nearly as much. And after the paper has been distributed around campus, you can actually see people reading it. That's not likely to happen when people are looking at an app on a smartphone.

So there you have it - four very sound, very real reasons why college newspapers should keep printing, even when some are going all-digital.

(journalism.about.com/od/schoolsinternships/fl/FourGreatReasons-Why-College-Newspapers-Should-Keep-On-Printing.htm)

Focus on Journalism

Headlines capture and inform readers from the first sentence

Read the following headlines and think about their stories. Do they come from hard or soft news stories. Think about the vocabulary used in them and try to work out some principles of writing.

Diplomas for Sale at City College: DA

Upper East Side Perv on the Loose

'I hate you', Remy Ma

Hacker attack $hock

Sober North Dakotans Hope to Legalize Cannabis without the Kick

Hillary's Tax Reform

Taliban Threaten to Kill 18 Korean Hostages

Bribery Network to Bloat War Costs Is Alleged

No Time in Prison for Marine Convicted of Kidnapping Iraqi

Two Artists, One Suicide, The Other Missing

Referees Is the Focus of a Federal Inquiry

Green Pools Leave Neighbours Swimming in Mosquitoes

Britain's Costliest Divorce

Drug Czar's Travels Are Scrutinized

A Fight to Save Harry's Secret

More Bench Time Will Slow Bond's Pursuit of Aaron

In an Eastern Congo Oasis, Blood amid the Greenery

Seeking Recovery, Finding Confusion

A Midsummer Night's Nightmare: Catch it!

A Godsend for Darfur, or a curse?

Jury supports teacher who says room made her ill

Pet goat taken on drunken ride

The Lead

The most important paragraph in an article is the lead, the first paragraph of a hard news story, and the first several paragraphs of a feature. It is designed to lure readers into the story and to give them a clear idea of the rest of the article. The impact on readers has to be immediate in a hard news article. In a soft news or feature article, it can take longer to present the main point. The nature of the information – its significance and immediacy- determines the type of lead to be used.

To comprehend writing news leads, one must understand that perhaps 90% of factual news stories are written in the order of decreasing importance (or the inverted pyramid) form.

The inverted pyramid puts the most newsworthy information at the top, and then the remaining information follows in order of importance, with the least important at the bottom.

- the most important information is in the first paragraph
- the next most important information is in paragraph two
- the remaining paragraphs include less significant information in the order of decreasing importance

What details should be included

- Once the main fact is identified, filter through any other necessary facts to include in the lead. Typically, do not include names, specific times, precise locations, or anything overly detailed in the lead unless it is relevant.
- If the person is well-known to the audience, then include the name, otherwise save the details and explanations for later in the article. Similarly with time and place, only the day of the week and the city, state, or country where it took place are usually relevant unless the news happened because of the time or place.
- Always concentrate on the specific audience and fill in only the details that are necessary to support the importance of the news. Whether to include who, when, where, why, what, and how will vary. Make the lead short, snappy, and to the point.

Tips for writing leads

- First study carefully the notes you took for the story, selecting the essential 5 Ws and 1H. It is best for beginners to list the 5 Ws and 1H on a sheet of paper and then write the appropriate fact opposite each.
- Pretend that you are going to tell the story orally. What would be the first thing you would tell?
- Arrange the remaining Ws and H in order of decreasing importance.

How the lead should be worded

- With the news and relevant details of the lead in hand, all that remains is ordering the words most efficiently and effectively to present the point of the story in one simple sentence. Try not to use introductory clauses or too many commas, which slow down the pace of the story.
- Avoid the passive voice: a mysterious subject acting out a verb (The ball was bounced). Instead, use a subject acting out a verb (Sara bounced the ball). Not only will this sound better, but it gives more details in less space.
- Use of buzz words (fashionable and trendy expressions and phrases), usually at the beginning or end of an article headline, superlatives, idioms, catchy phrases, puns, allusions to popular songs

The most common types of news and feature story leads

There are two main types of leads: direct or delayed. The direct lead reveals immediately what the story is about. It is the summary or statement of the most important events contained in the story. It is the climax, the result of the investigation, the theme. Hard news lead forms: attribution, quotations and identification of impact

Delayed lead is usually used in feature stories and can take several paragraphs to begin to tell a story, as opposed to hard news leads, which must summarize a story's main points in the first paragraph. Delayed leads can use description, anecdotes, scene-setting or background information to pull the reader into the story.

The Hard News Lead - to make news, the event must have just occurred, will soon occur, or is occurring, so only the day, not the date, need be identified. The inverted pyramid starts with a lead sentence or paragraph that clearly presents the most significant information of the story, the 5Ws + H. The hard news lead can take several forms, the most common begin with:

Straight Summary Lead provides the answer to all six questions in one compact sentence, or two sentences at most. The writer must pack a lot of information into a brief space and identify succinctly and clearly all to the elements of the story. The opening must be strong and dynamic to capture readers´ attention immediately. The writer can accomplish this goal by using active rather than passive voice in order to emphasize the action of the incident.

Example: *Twenty-eight passengers and a crew of four were killed last night when a single-engine plane crashed four miles south of Bloomington.*

The different arrangement of the same basic information results in more than one informative lead and each of them can put emphasis on a different element of 5Ws and H.

Practice

Identify which element is being emphasized in the following leads:

a) Students of Albany State University demonstrated by carrying sign s and blocking the entrance to the student union building on Wednesday to protest a state´s mandated tuition increase scheduled to take effect in September 2010.

b) A protest against the state-mandated tuition increase scheduled to take effect in September 2010 was staged on Wednesday at Albany State University by students who demonstrated by carrying signs and blocking the entrance to the student union building.

c) On Wednesday, students at Albany State University demonstrated carrying signs and blocking the entrance to the student union building to protest the state-mandated tuition …

d) By demonstrating with signs and blocking the entrance to student union building on Wednesday, students at Albany State University staged a protest against the state-mandated tuition increase scheduled to take effect …

Analyse the news leads below in terms. Do they answer all 5Ws and 1H or rather emphasize the most important news element? Which?

a) A top city lawyer has been forced to quit after being exposed for inventing large parts of his glittering CV.

b) Lightning struck the upper deck at Wrigley Field last night while the Cubs were playing in San Francisco

c) Midnight tonight is the deadline for tax returns, but the local post office is ready to accommodate procrastinators.

d) The Emerson and Towanda intersection is officially the most dangerous crossing in Bloomington, according to the Illinois Bureau of Transportation.

e) Because she could correctly spell "ostentatious," Lisa Wheeler will go to the state Spelling Bee finals.

f) By hitting his 50th home run last night for the fourth year, Chicago Cubs slugger Sammy Sosa etched his name in the baseball record books alongside Babe Ruth and Mark McGwire.

Choose two from the newspaper headlines from the pages 24-25, think about the whole story, imagine that the story has just happened and it is your task to cover it as a journalist. Add necessary details and create fitting leads.

Read and discuss

Read about Inverted pyramid structure and summarize, why this structure is still so useful.

Pros and Cons of the Inverted Pyramid

by Chip Scanlan

The inverted pyramid, its critics say, is the anti-story. It tells the story backward and is at odds with the storytelling tradition that features a beginning, middle, and end. Rather than rewarding a reader with a satisfying conclusion, the pyramid loses steam and peters out, in a sense defying readers to stay awake, let alone read on.

Despite decades of assaults, the pyramid survives.

In the memorable phrase of Bruce De Silva of The Associated Press, "The inverted pyramid remains the Dracula of journalism. It keeps rising from its coffin and sneaking into the paper."

There are good reasons for this staying power.

Many readers are impatient and want stories to get to the point immediately. In fast-breaking news situations, when events and circumstances may change rapidly, the pyramid allows the news writer to rewrite the top of the story continually, keeping it up-to-date.

It's also an extremely useful tool for thinking and organizing because it forces the reporter to sum up the point of the story in a single paragraph. Journalism students who master it and then go on to other fields say it comes in handy for writing everything from legal briefs to grant applications.

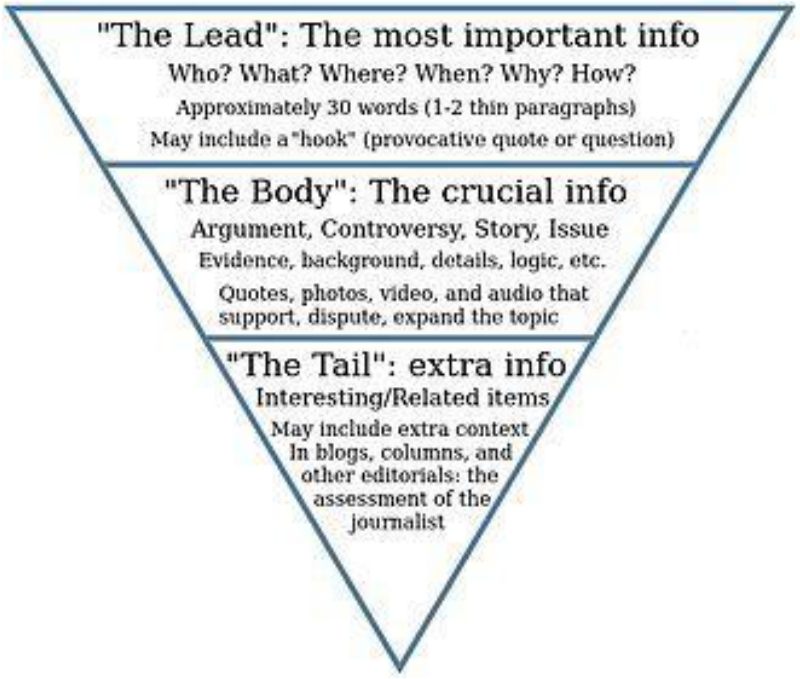
The inverted pyramid and summary lead can be a challenging form for some journalists. At least, it was for me when I began reporting. Summing up three hours of a school board meeting or trying to answer the five Ws about a fatal car accident in a single paragraph, then deciding what other information belonged in the story -- and in what order -- was arduous and frustrating, especially with the clock ticking to deadline.

Also, as a beginner, I usually didn't have the knowledge of the subjects I covered to easily answer the central question posed by the event: What was newsworthy about it, and in what order of importance? I resisted the disciplined thinking the pyramid demands, and like many reporters, scorned the form as uncreative and stilted. I preferred the storytelling approach of the fiction writer to the "just the facts" style of the reporter.

Over time, it became easier, and I came to see that the form helps develop the powers of critical thinking, analysis, and synthesis that are the foundation of clarity in thinking and writing. The inverted pyramid is a basic building block of journalistic style.

In the days of "hot type" printing, when stories had to be trimmed to fit a finite space, the inverted pyramid allowed editors, even the compositors who made up the pages in the back shop, to cut stories from the bottom up: no news judgment required. Technology continues to wield its influence. With studies showing that those who get their news from computers don't want to look at more than a screen at a time, it's not surprising that the inverted pyramid is widely used by online news organizations.

(http://www.poynter.org/column.asp?id=52&aid=38693)



Reasons for the Inverted Pyramid Form (∨)

∨ - facilitates reading – presents the gist of the story to the hurried reader, usually in one or two paragraphs = news lead, often called summary lead because it summarizes the most important facts of a story, the so-called 5Ws and 1H : *Who, What, Where, When, Why, How.* For example:

*A course in photography will be added to the curriculum next fall term, Mr. Renfrow, Curriculum Committee chairperson announced last week. (*only three of the 5 Ws and 1H are included, yet the lead is complete)

∨ - enables the hurried reader to obtain in a few minutes all the important news in one issue

∨ - gives the more interested reader the details explaining the main facts of the first one or two paragraphs.

Test your skills

Here are several so-called urban stories. They are divided into two parts and shuffled. Read the text and make correct matches. Then create a proper headline and lead for each of these short stories. (Note that it is important to add some facts to each text. You will also need to change their vocabulary.

A) The trooper wasn't a sensitive type and began yelling out of the window: "Redneck! Redneck!" as he ran into the large pig crossing the road.

B) A young girl decided to sneak out of the house to go to a party where her protective parents wouldn't let her go. While she was there, she hooked up with a guy she liked, and they went to a local make-out spot. The boy was drinking heavily and when he got too demanding, she insisted on returning back to the party. On the way back they crashed into another vehicle. When the girl awoke in hospital, she knew she was dying.

C) Over a hundred years ago, a cowboy shot a rattlesnake. It wasn't dead, so he stomped it to death. Within a few days the man became ill and died mysteriously. When his son was adult and married, he proudly took his father's favourite boots. A few days later, he turned grey and died. In that time his wife had been pregnant. She had a son later.

D) She was told that the guy she had been with had died in the accident and so had the couple in the second car. She begged a nurse to tell her parents that she was very sorry for her disobedience. The nurse only looked at her. After her death another nurse asked why she did not say anything when the girl was asking her to give the message to the girl's parents. The nurse said: "I didn't know what to say, the people in the second car were her parents."

E) To help put out a forest-fire, helicopters sometimes scoop large containers of water out of lakes and oceans to dump on the blazes.

F) A state trooper was driving through a rural area one day and as he passed by a farm a farmer outside yelled at him: "Pig! Pig!"

G) When her son became a young man, she gave him his grandfather's boots and said: "Your father and grandfather died in these boots take good care of them." A few days later the boy died. Finally someone noticed that in the heel of the right boot was the rattlesnake's fang, and it had enough venom left for several more generations.

H) During one such occasion a man enjoying a bit of scuba-diving was accidentally scooped up and dropped into burning trees.

UNIT 4

"Frankly, despite my horror of the press, I'd love to rise from the grave every ten years or so and go buy a few newspapers."
(Luis Buñuel)

NEWS, NEWS STORIES

Reading

The inverted pyramid is the most common structure and arguably the most popular one. However, here are other structures. The writer of the following article is trying to persuade you not to use the usual inverted pyramid structure when writing news stories. What are his reasons? What is he suggesting?

Unmuddling Middles

by Don Fry

Many reporters write strong leads, back them up, and finish their story with an ending. But the middle "has no recognizable sequence of ideas, no flow of cause and effect, and no narrative, just puddles of information. Many editors struggle to bring some structure to their writers' middles, or just give up and publish these sagging arches. How can reporters create strong middles, and how can editors help them by coaching?

Reporters fail to write organized middles for two reasons: j-schools and lack of know-how.

Many journalism schools still teach the inverted pyramid as "THE form" despite all the evidence showing readers cannot understand them. Few journalism schools teach the most effective form of explaining things in words, the stack of blocks. Compare these diagrams:

The traditional "inverted pyramid" begins with a big lead conceived as a hook, followed by information arranged in declining order of importance and interest, with no ending. This form assumes readers can stop at any point when they have enough information. In fact, readers cannot understand inverted pyramids because the background goes at the bottom, somewhere between "boring" and "dull." Without background, readers cannot understand the story, and simply give up before they get to the information they need.

THE INVERTED PYRAMID IS THE WORST FORM EVER INVENTED FOR EXPLAINING SOMETHING TO ANOTHER PERSON IN WORDS.

While the inverted pyramid is the worst form for readers, the "stack of blocks" is the best in terms of reader comprehension. The stack has three parts: beginning, middle, and end. The middle contains the information grouped by subject matter into parts arranged in logical

order. The beginning predicts the middle in form and content, and the ending cements the main points into the readers' memories.

In journalistic terms, the stack of blocks begins by telling the readers what the story is about and why it's important, followed by sections, ending with a kicker to help the reader remember. If the story is longer, the stack of blocks may include a few "gold coins" or rewards spaced throughout to keep readers reading. Gold coins might include a delightful anecdote, a great quote, a neat turn of phrase, or an interesting new character. Instead of including a background block too late, the stack of blocks supplies the readers with context in little bits as needed.

Reporters who only know one form, the inverted pyramid, don't write middles because inverted pyramid stories don't have middles (or endings). They just waddle along and trickle off to nothing.

Some reporters write strong beginnings and endings, but flabby middles, because they don't know how to organize in sections or because they think by writing leads. The latter group usually determines the strongest thing they have, leads with it, and develops that for a while until they start getting tired or run out of time. Their middles tend to have clumps and knots rather than sections of information.

(http://www.poynter.org/2004/unmuddling-middles/23665)

What are the writer´s arguments against the traditional form of inverted pyramid?

What does the writer suggest instead?

Why does the author think that structure is more effective?

Do you agree with him?

Focus on Journalism

The purpose of the news stories is to elaborate the 5W (who, what, when, where, why) and 1 H (how) that are in the lead. News stories are adding relevant information to this.

To write a good inverted pyramid story, consider these strategies:

- Keep it short. (If it's too long, it probably needs a different structure.)
- Even though the end is less important than the beginning, hold a couple of nuggets for the ending to reward the reader.
- Place the background information near the end, but not at the end.
- When you revise, make sure you've placed at least one interesting element per paragraph.
- When you run out of interesting elements, STOP.

Tips for planning stories

All news stories are made up of facts, observations, quotations, and details. Reporters almost always have more than they can use, and because they've worked hard to collect all of that information, their natural impulse is to use as much of it as possible in their stories. But cramming in all the facts that will fit rarely results in a well-told story that will engage the

audience. It is harder to understand stories that are overstuffed with information. A reporter who tries to explain everything may succeed only in confusing the audience. Besides, newspapers' space; radio and television news' airtime; and readers, listeners, and viewers' spare time and attention also have certain limits. Good journalism involves selection, not compression. Reporters must use their news judgment to decide what is most important to include in a story and in what order to put it. For many reporters, the most difficult part of telling a story is deciding what to leave out. One way to make those decisions is to choose a central point or a theme for the story, is also called a focus.

Focus: The focus of a story is basically the answer to the question, "What is this story really about?" To determine the focus, Chip Scanlan suggests asking five additional questions:

- What's the news?
- What's the story?
- What's the image?
- How can I tell it in six words?
- So what?

Imagine that you're covering a fast-moving wildfire. You've been out talking to people and observing the damage all day. Now, you need to focus your story before you begin writing. Here's how you might use the questions to find your focus:

- What's the news?
  A fire destroyed two houses in the mountains east of the city, but no one was injured and the city business district was spared.
- What's the story?
  Two families are homeless but grateful to be alive.
- What's the image?
  Family members hug each other near the smoking ruins of their house.
- How can I tell it in six words or less?
  Fire destroys homes but not spirits.
- So what?
  Property damage from a dangerous fire was limited.

Writing instructions

- Study your notes carefully; determine the main point of the story. Cross out all irrelevant and unimportant details.
- Arrange remaining notes in the order of decreasing importance by making a sketchy paragraph-by-paragraph outline. Generally, use only one new idea in each paragraph.
- Write appropriate lead, test it (if it gives answers for all 5Ws and 1H).
- You are now ready to write the body of the story.

Here are 2 ways to start. Either the next most important fact goes after the lede in the first paragraph of the body, or the 5Ws and 1H given in the lead are explained or elaborated.

- Next again review the remaining details you have to include in the story to make sure that they are in the order of importance. Then remember to include only ONE main idea in a paragraph.

- Keep paragraphs short. Long paragraphs tend to make a page look gray and also take longer to read.
- See that paragraphs and sentences follow one another smoothly. The story then has CONTINUITY or achieves COHERENCE, another name for continuity. If a story "coheres", it "sticks together". Continuity and coherence is achieved in following ways:
  a) repetition of a key word of the preceding paragraph;
  b) use of a synonym referring to a key word in a preceding paragraph;
  c) other referring words to a preceding paragraph.
- As a reporter you need to distinguish between FACT and OPINION; that is, your own opinion and someone else´s. You may report the opinion of someone else, however, provided that your attribute it by direct or indirect quotation
- Objectivity is more than avoiding presentation of you own opinion. It requires that you present all significant points of view in a controversial story.

Practice

Use facts from this chronologically written story and create your own news story.

20 year old Cid Mykes drank ten pints (6 litres) of cider and then stole Chuck Lyson´s Volvo, On his journey from a party he took shine in 11 month old goat called Snowy. He put the animal in the back of the car and drove off with it. He was caught after he had crashed the car into the back of a tractor. Mykes said he couldn´t remember anything because of the amount of alcohol he had drunk. The goat died, possibly from shock, two days after the incident last month. Judge John Wilkins, of Neath magistrates, sentenced Mykes to a 120 – hour community order, disqualified him from driving for two years and ordered him to pay £ 1,394 compensation to Mr. Lyson.

The paragraphs of the following news story are not in the right order. Rearrange them to fit the original structure

A) They have been released on bail to appear at Horseferry Road Magistrates´ Court next Wednesday. A third man aged 50, was arrested two days ago but was released on bail until September

B) Detectives started the investigation last November, following a tip-off from the office of Prince Charles, when the contents of a mobile phone voicemail from ITV News political editor Tom Brown appeared as a story in The News of the World.

C) The individual charges carry a range from two year´s jail to an unlimited fine.

D) The leading royal writer on the News of the World was last night charged in connection with the royal phone hacking inquiry.

E) The 35-year-old runs a crisis management consultancy and is a former player and assistant manager of nonleague football club AFC Chelsea.

F) Scotland Yard´s anti-terrorist branch is also examining whether other higher profile public figures such as Cabinet ministers or members of the royal household have had their voicemail messages hacked into.

G) David Badman, 48, the newspaper´s royal editor, is accused of accessing voicemail messages eight times between January and May this year.

H) He was also charged with conspiring to intercept communications.

I) George Mutcuff, of Sutton, South London, faces identical charges.

Read and discuss

Read the following news stories and think about their headlines. What do they say? What words are used in them?

Answer these if possible:

WHO did this story happen to?

WHAT happened?

WHERE did it happen?

WHEN did it happen?

WHY and HOW did it happen?

Thanks Doc! Penknife saves Jack on Jet

Cut throat stops him chalking

LUCKY Jack Sykes said a big thank you yesterday to the doctor who saved his life with a penknife op five miles up in a jet. Quick-thinking Charles Green dashed to the rescue when 88-year-old Jack slumped unconscious – a piece of chicken stuck in his throat. If the doctor hadn´t operated, Jack would have died. Passengers feared Jack was dead. But US Air Force anaesthetist Charles carefully selected a blade from a borrowed Swiss Army penknife. Then he slashed a hole in Jack**'**s neck, pushed the meat loose and got him breathing again. And last night the fully-recovered pensioner admitted: 'Without him I would have been a goner. But I never got the chance to thank him.' Jack Added:' My wife has sent him a letter of thanks and I'm writing to his commanding officer praising his quick thinking and skill.' Jack and his wife Sabrina, 78, were on their way to a diamond wedding party when drama struck on the flight from Chicago to Las Vegas.

Passing GP gives mock crash victim the needle

A doctor rushed to the rescue when he stumbled on what he thought was the scene of a rail disaster. Dr Robert Brown burst through a police cordon and dashed into the nearest carriage where he saw a man with a serious leg wound lying face down, apparently semiconscious.

As he prepared to inject the man with a powerful painkiller, the victim said: 'Do we really have to go that far?' As his patient fell unconscious, he whispered he was perfectly healthy and taking part in a training exercise. Dr. Brown was driving to his surgery when he came across the rail crash near his home village. Two trains had apparently collided head-on. Sixty

bodies lay scattered through the wreckage and at the track-side. A police helicopter was overheard but the ambulances had not arrived. Dr Brown parked, grabbed his bag and, telling police he was a doctor went into action. Mrs. Merle Latham, of the regional St. John Ambulance brigade, said:‘ The victim was covered in blood and a great piece of bone was sticking out through his trousers. The poor doctor wasn’t to know the bone was just something picked up from a butcher.

Tell the stories above chronologically, as they happened.

Think about their structure; identify the lead and particular paragraphs in each of them.

History of Journalism

Read the article and tell your neighbour the content in your own words.

The Inverted Pyramid

Before the end of the 19th century, journalist historians agree, stories were almost always told in the traditional, slow-paced (some might say long-winded) way. Whether they were fairy tales or newspaper accounts, they began with a signal that something important, useful, inspiring or entertaining was about to begin (“Once upon a time”). The narrator, or storyteller, started at the beginning and continued to the end, leaving the outcome until the last (“And they lived happily ever after”).

Consider the leisurely style of British correspondent William Howard Russell in his coverage of the Battle of Balaklava in 1854.

If the exhibition of the most brilliant valour, of the excess of courage, and of a daring which would have reflected luster on the best days of chivalry can afford full consolation for the disaster of today, we can have no reason to regret the melancholy loss which we sustained in a contest with a savage and barbarian enemy.

Not until the end of the story does Russell get to the news: Because of a mix-up in orders a 650-man cavalry brigade charged head-on into enemy guns. In a few minutes more than 100 were dead. But Russell had no reason to write an urgent story because it would take nearly three weeks for his dispatch to reach his readers by boat and train and spread news of “The Charge of the Light Brigade.”

That all changed with worldwide adoption of the telegraph, invented in 1845 by a portrait painter named Samuel Morse. A new and radically different story form dubbed ‘the inverted pyramid’ emerged, a product of new technology and a changing intellectual environment that embraced realism in art, science and literature.

The inverted pyramid might not have happened were it not for the invention of the telegraph. The thing to know about the telegraph is that in its day it was as revolutionary as the internet. In this age of instantaneous communication and “live late-breaking news,” it’s hard to imagine the reality of communications technology 150 years ago when it took two days for a letter to travel from Washington to New York, and a letter to the West Coast took a month by stagecoach or steamer via Panama.

But the telegraph had a drawback. It was expensive to use. One of the first charges was a penny a character. Newspapers spent hundreds of thousands of dollars in telegraph costs to report the Civil War. That economic pressure more than anything else influenced a new kind of writing that departed from the flowery language of the 19th century — it was concise, stripped of opinion and detail. Fuelling the shift in writing style was a new type of news organization, named the "wire service" after the technology used to transmit the news.

The fledgling Associated Press at one of its first meetings established the trend with an agreement that stories would be brief, tailored for a national audience and deliberately stripped of the partisanship that characterized American newspapers until that time. This technology–the telegraph and the lingo of its transoceanic partner, the cable–provided, as journalism scholar James Carey observed, "the underlying structure for one of the most influential literary styles of the 20th century."

By creating the "wire services," Carey says, the telegraph "led to a fundamental change in news. It snapped the tradition of partisan journalism by forcing the wire services to generate 'objective' news, news that could be used by papers of any political stripe." It eliminated the letter-writing correspondent, who announced an event and described it in rich detail as well as analyzing its substance, and replaced him with a stringer who supplied the bare facts.

A popular myth about the inverted pyramid holds that it came about during the American Civil War (1861-1865) when reporters in the field who relied on the telegraph had to make sure they sent the most important news first in case the wires were cut. It's a romantic idea, and not a bad way for journalists to think of their own stories. If you had to send your story by telegraph, and the line was cut after the 1st or 2nd or 15th paragraph, would people at the other end know what the story is about?

The problem with that myth is that researchers who have studied leading American papers in the Civil War find numerous examples of stories written in the chronological style of the day rather than the "first news first" style of the inverted pyramid. It came later than that, and a young journalism historian named David T. Z. Mindich makes a persuasive case that "the inverted pyramid was born with the coverage of Lincoln's death." ("The Evolution of the Summary News Lead" challenges Mindich's theory of the inverted pyramid's history. It explores the societal forces that helped shape newswriting style more than 100 years ago.)

Early in the morning on April 15, 1865, as President Abraham Lincoln lay dying from an assassin's bullet, newspapers received a copy of a telegram written by Secretary of War Edwin Stanton to the commanding general in New York City. Although he was a government official and not a journalist, many editors chose his official account to run on the front page of their newspapers. Here's how it appeared in the New York Herald on April 15, 1865:

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

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

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

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

About the same hour an assassin, whether the same or not, entered Mr. Seward's apartment and under pretense of having a prescription was shown to the Secretary's sick chamber. The assassin immediately rushed to the bed and inflicted two or three stabs on the chest and two on the face.

It is hoped the wounds may not be mortal. My apprehension is that they will prove fatal.

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

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

By today's standards, that story probably seems pretty old-fashioned, nothing at all like the "live, late-breaking" style of today's multimedia news delivery. But in 1865 it represented a revolutionary departure from the way news was normally presented.

(Reporting and Writing: Basics for the 21st Century. Oxford University Press)

UNIT 5

"The nicest thing is to open the newspapers
and not to find yourself in them."
(George Harrison)

REVIEW

Reading

Have you ever written any review? What kind and why?
What kind of information should a good review provide?

Boys Soldiering in an Army of Crime
(film review)
by Stephen Holden

In "City of God," Fernando Meirelles's scorching anecdotal history of violence in the slums of Rio de Janeiro, a fretful boy with the cute nickname Steak & Fries (Darlan Cunha), begs for a gun that would certify his membership in one of two rival gangs. "I smoke, I snort, I've killed and robbed," he pleads none too convincingly. "I'm a man."

Handed a weapon he doesn't know how to use, this eager new recruit, whose voice has barely begun to change, rushes to join one of the clashing posses of armed children swarming through Cidade de Deus (City of God). A sprawling housing project built in the 1960's on the outskirts of Rio and left to fester in a poisonous stew of poverty, drugs and crime, it has degenerated into a war zone so dangerous that visitors from outside risk being shot to death.

The portrait of a boy soldier enlisting in a volunteer criminal army with an astronomical mortality rate is one of many profoundly unsettling images that jostle through the film. Another is a scene in which a gangster coerces a frightened boy, who has been poaching on his territory, to choose between being shot in the hand or the foot.

"City of God," which opens today in New York and Los Angeles, is the latest and one of the most powerful in a recent spate of movies that remind us that the civilized society we take for granted is actually a luxury. Although the police pop up now and again in Cidade de Deus, law and order are as scarce on these mean streets (just minutes away from one of the world's most glorious beaches) as they are in the slums of 1860's Manhattan depicted in Martin Scorsese's "Gangs of New York".

"City of God," which has already created a sensation in Brazil, was adapted from a best-selling novel by Paulo Lins, who grew up in Cidade de Deus. The movie is divided into three chapters, each bleaker and more appalling than the one before; they parallel the intertwining destinies of Rocket and one of his childhood playmates, Li'l Dice (Douglas Silva). After growing up and changing his nickname to Li'l ZÃ© (Leandro Firmino da Hora takes over the role), he ascends into a trigger-happy drug dealer and local kingpin.

As the story lurches ahead, the drugs become harder (cocaine supplants marijuana) and the weaponry more deadly. The final third, set in the early 1980's, finds Li'l ZÃ©'s empire threatened by an even younger crew of pre-teenage gangsters called the Runts (some of them only 9 and 10), who disregard his authority.

Rocket, meanwhile, cinches his escape from the criminal life when his sensational photo of Li'l ZÃ© and his posse winds up on the front page of a newspaper. Resigned to being killed for exposing the gangster, Rocket instead finds himself hired by the publicity-hungry thug as a kind of court photographer. Most of the movie's final bloodbath is observed through his camera's lens.

Underscored by samba music, much of the treachery and violence unfold in what could be described only as a party atmosphere.

Because it was filmed with hand-held cameras on the streets of Rio (but not in Cidade de Deus) with a cast that includes some 200 nonprofessional actors, "City of God" conveys the authenticity of a cinÃ©ma vÃ©ritÃ© scrapbook. Cesar Charlone's restless cinematography is a flashy potpourri of effects that include slow and accelerated motion, the use of split screens and a dramatically varied expressionistic palette.

As the movie's frenetic visual rhythms and mood swings synchronize with the zany, adrenaline-fueled impulsiveness of its lost youth on the rampage, you may find yourself getting lost in this teeming netherworld. To experience this devastating movie is a little like attending a children's birthday party that goes wildly out of control. You watch in helpless disbelief as the apple-cheeked revellers turn into little devils gleefully smashing everything in sight.

"City of God" is rated R (Under 17 requires accompanying parent or adult guardian). It has scenes of violence and graphic sex talk.

CITY OF GOD

Directed by Fernando Meirelles; written (in Portuguese, with English subtitles) by Braulio Mantovani, based on the novel by Paulo Lins; director of photography, Cesar Charlone; edited by Daniel Rezende; music by AntÃ´nio Pinto and Ed CÃ´rtes; art director, TulÃ© Peake; produced by Andrea Barata Ribeiro and MaurÃcio Andrade Ramos; released by Miramax Films. At the Angelika Film Center, Mercer and Houston Streets, Greenwich Village. Running time: 130 minutes. This film is rated R.

Answer these questions:

What do you thing about the film after reading the review? Would you like to see the film?

What does the writer mean by these expressions: anecdotal history of violence, profoundly unsettling images, the civilized society we take for granted, they parallel the intertwining destinies.

What does the author writes about the setting, characters, director and script?

How much of the plot is included in the review?

Which other details could you find in the review?

How is the text structured?

Try to work out characteristic features of the film review according to the example given above.

Focus on Journalism

What is a review?

A review is an informative account of the content and qualities of an art form – book, play, movie, concert, opera, recording, art exhibit, or even an individual painting or sculpture.

Reviewer should know his subject-matter and should not make snap judgments or express personal prejudices.

a) A good review should as a bare minimum be informative, but if it's good it will also be entertaining. Keep three things in mind whilst writing - your readers, the type of review, and the purpose of the review.

b) Your readers may be beginners - or advanced specialists. You should write reviews in different ways, according to the audience. A general reader will not have detailed technical knowledge. Advanced readers will want specialist information. The type of audience is likely to be determined by the publication - either in print or on the Web.

c) The kind of publication will also determine the type of review that is required. Popular newspapers and magazines have very short reviews - some as short as 100-200 words. Specialist journals might have reviews up to 2,000 words long. Make sure you have a clear idea of the type of review you are writing by getting to know the publication first.

d) The purpose of a review is to give an account of the subject in question (the book, film, play, or event) and offer a reasoned opinion about its qualities. Your main task is to report on the content, the approach, and the scope of the work for the benefit of your readers.

e) Even short reviews will be more successful if they have a firm structure. Here's a bare-bones plan for a review:

- Brief introduction
- Description of contents
- Assessment of value
- Comparison with others
- Conclusion

f) Unless you are writing for a specialist journal, you should write in an easy reader-friendly manner.

g) Some publications give their reviewers scope for showing off or being controversial. (Pop music, restaurant, and television reviewers seem particularly prone to this.) In general however, you will be doing your readers a favour by putting their interests before your own.

h) If you are writing for the Web, your sentences and paragraphs should be shorter than for a print publication. Reading extended prose on a computer screen is not easy. You will keep your reader's attention by 'chunking' your information.

i) A film, whether it is a blockbuster Hollywood production or a small independent effort, has a number of elements that come together in order to guide the audience through the arc of the story. The actors may be the most visible elements on the screen, but a number of other craftsmen had to perform a lot of other functions in order to get that finished film in front of an audience. If you are interested in analysing why one movie succeeds and another fails, it is important to understand how collaborative filmmaking really is. To have a handle on why movies work, it's helpful if you watch a number of films in different genres to understand the conventions of each genre.

Here are some elements to consider when analysing a film for a review or personal critique.

a) Consider the effectiveness of the dialogue and storyline.
b) Look at the background and set pieces.
c) The performance of individual actors should be considered.
d) Editing is a very important element of the finished film.
e) Directors put distinctive fingerprints on their films.

Breaking a film down into its essential elements may not sound like fun on a date night, but it's a good way to learn the essentials of filmmaking. If you are an aspiring filmmaker yourself, it can be very useful to understand how some films become classics and others become distant memories.

Analyse the review on p. 39 in the terms of a good review that are listed above.

Book Review Structure

Here is the structure of a typical book review:

1. Title

2. Sub-title

3. One-sentence summary (ten words maximum)

4. Opening paragraph. This should be attention-grabbing, conversational in tone, and it might be slightly provocative. Its purpose is to introduce the work under review - and to encourage the site visitor to read on. (Fifty words maximum)

5. Body of review. This will be a series of short paragraphs - around fifty words each in length. The total length of the review should be between 500 and 1,000 words - with longer reviews for exceptionally good or interesting works.

6. The review should give some account of the work's positive qualities.

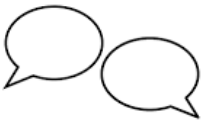
7. A typical review might take into account any of the following topics:

- What is the intended audience?
- Is it physically well produced?
- Is it pitched at the right level?
- Does it have any unusual features?
- What distinguishes it from similar publications of its type?

8. Concluding paragraph (fifty words maximum). This can summarise the reviewer's opinion and may offer a personal flourish which echoes the introduction.

9. Full bibliographic details of the work under review - Author(s) - Title and Sub-title - Place of publication - Publisher - Date of publication - Number of pages - Full ISBN

10. The review should be accompanied by a graphic file of the book jacket or the software package design. These can be taken from the publisher's site.



Read and discuss

Emma: a Modern Retelling by Alexander McCall Smith, review: 'hastily written'

by Elena Seymenliyska

When Jane Austen wrote Emma in 1815, she intended to create a heroine her readers would find it hard to like. In his update, Alexander McCall Smith has gone further: his whole novel is dislikeable. Part of the Austen Project, in which six of the great novelist's works get a retelling, Emma joins Val McDermid's Northanger Abbey and Joanna Trollope's Sense and Sensibility on the shelf marked "SLAGIATT" (seemed like a good idea at the time).

Indeed, what could be more enticing than the prospect of Austen's sharp observations married to McCall Smith's lovable characters; her gripping affairs of the heart matched with his charming style? Yet the result is closer to lazy parody than affectionate homage. There are nods to the 21st century: an email here, a gastropub there. It's not a patch on the wholesale update of the film Clueless, with Alicia Silverstone as a teen brat in Beverly Hills. In terms of what makes contrasting the two centuries worthwhile – ethical values, gender politics, and moral judgments – this Emma is the same vintage as Austen's.

Rather than being modernised, the heroine has been merely rephrased: from "handsome, clever and rich" to "pretty, clever and rich", with a Mini Cooper and a design degree. Her widowed father has made his fortune from inventing a gadget and now devotes himself to worrying about germs. Home is still the Hartfield Estate but now it's in Norfolk, not Surrey. And Emma still derives satisfaction from choreographing other people's lives. The child who once liked to rearrange objects "to make them happier" has become not an architect, a psychologist or a dating app developer but an interior designer with a kinky penchant for matchmaking.

McCall Smith said Freud would be looking over his shoulder while he wrote, and there are tantalising hints at sexual exploration: Emma likes to reflect on the physical attractions of female friends and is brisk in her dismissal of men. But instead of anything as radical as a gay Emma or a militant feminist Emma, McCall Smith still hastily bundles her off to a conventional marriage.

He seems to have been equally hasty in the actual business of writing, producing such corkers as "suffering from toothache caused by an area of sensitivity in one of his teeth". But the biggest problem with this reworking is that it casts a pall over the original. For if McCall Smith's Emma could be so far from the young women of Britain today, can Austen's Emma be trusted as a window to Regency England?

(http://www.telegraph.co.uk/culture/books/bookreviews/11228318/Emma-a-Modern-Retelling-by-Alexander-McCall-Smith.html)

Read the book review and try to find out parts in which the author presents:

a) her opinion

b) A. McCall Smith as an author

c) the book

d) her dis/satisfaction

e) kind of vocabulary she uses

Analyse the review in the terms of a good review listed above, discuss your opinions.

Inspiration and creativity

Think about a book or film that you really either liked or disliked. Do you know why? Write your review.

UNIT 6

"I was fortunate that I was at newspapers for eight years, where I wrote at least five or six stories every week. You get used to interviewing lots of different people about a lot of different things. And they aren't things you know about until you do the story."
(Chuck Klosterman)

INTERVIEW

Reading

The interview conducted by Bridget Jones with one of the most famous British actors Colin Firth

Hurrah! Paper is here.

Have just seen the interview. *Independent* have completely ignored what I wrote. Here is what was published:

Due to insuperable technical difficulties it has been necessary to print Bridget Jones's interview with Colin Firth as a direct transcript of the recording.

BJ: Right. I'm going to start the interview now.

CF: (*slightly hysterical sounding*) Good, good.

(*Very long pause*)

BJ: What is your favourite colour?

CF: Blue.

(*Long pause*)

BJ: What is your favourite pudding?

CF: Er. Créme bruléé

BJ: You know the oncoming film *Fever Pitch* by Nick Hornby? (Note: *Fever Pitch* is a new film Colin Firth is staring in)

CF: I do know it, yes.

BJ: (*Pause. Rustling paper*) Do....Oh (*More rustling paper*) Do you think the book of *Fever Pitch* has spored a confessional gender?

CF: Excuse me?

BJ: Has. Spored. A. Confessional. Gender.

CF: *Spored* a confessional gender?

BJ: Yes.

CF: Well. Certainly Nick Hornby's style has been very much imitated and I think it's appealing, er, gender whether or not he actually, um ... *spored* it.

BJ: You know in the BBC *Pride and Prejudice*? (Note: *Pride and Prejudice* is the movie Colin Firth acted as Mr. Darcy).

CF: I do know it. Yes.

BJ: When you had to dive into the lake?

CF: Yes.

BJ: When they had to do another take, did you have to take the wet shirt off and then put a dry one on?

CF: Yes, I, I probably did have to, yes.

BJ: (*Breathing unsteadily*) How many takes diving into the lake did you have to do?

CF: (*Coughs*) Well. The underwater shots were a tank in Ealing Studios.

BJ: Oh no.

CF: I'm afraid so. The, um, *moment* of being airbone - *extremely* brief - was a stuntman.

BJ: But it looked like Mr. Darcy.

CF: That was because he had stuck-on sideburns and a Mr. Darcy outfit on top of a wet suit, which actually made him look like Elvis as you last saw him. He could only do it once for insurance reasons and then he had to be checked for abrasions for about six weeks afterwards. All the other wet-shirts shots were me.

BJ: And did the shirt have to keep being rewet?

CF: Yes. They'd spray it down. They'd spray it down and then-

BJ: What with?

CF: I'm sorry?

BJ: What with?

CF: A squirter thing. Look can we...?

BJ: Yes, but what I mean is did you ever have to take the shirt off and... and put another one on?

CF: Yes.

BJ: To be wet again?

CF: Yes.

BJ: (*Pause*) You know the oncoming film *Fever Pitch*?

CF: Yes.

BJ: What do you see as the main differences and similarities between the character Paul from *Fever Pitch* and...?

CF: And?

BJ: (*Sheepishly*) Mr. Darcy.

CF: No one's ever asked me that.

BJ: Haven't they?

CF: No. I think the main differences are -

BJ: Do you mean it rally obvious question?

CF: No. I mean no one's ever asked me that.

BJ: Don't people ask you that all the time?

CF: No, no. I can assure you.

BJ: So it's a totally brand new, newborn question, yes.

BJ: Oh goody.

CF: Shall we get on now?

BJ: Yes.

CF: Mr. Darcy's not an Arsenal supporter.

BJ: No.

CF: He's not a schoolteacher.

BJ: No.

CF: He lived nearly two hundred years ago.

BJ: Yes.

CF: Paul in *Fever Pitch* love being in a football crowd.

BJ: Yes.

CF: Whereas Mr. Darcy can't even tolerate a country dance. Now. Can we talk about something that isn't to do with Mr. Darcy?

BJ: Yes.

(*Pause. Rustling papers*)

BJ: Are you still going out with your girlfriend?

CF: Yes.

BJ: Oh.

(*Long pause*)

CF: Is everything all right?

(Helen Fielding: Bridget Jones, The Edge of Reason)

As you could see Bridget made several mistakes not only during the interview, but also before and after. The published material was raw, but still you can find a few questions that were prepared beforehand. Try to identify mistakes and then rewrite the interview to a "publishable" form.

Creativity

Interview – asking questions to obtain opinions, ideas, or special information on a topic of interest to the public from a prominent person or a recognized authority.

Interview can have either a form of questions and answers, or it can be written as an independent story, interview essay with the actual quotations of an interviewee.

Work in pairs, imagine that your partner is a celebrity and you are the reporter who has the possibility to interview such a person. Make a short interview. Then answer the questions below and discuss them with your colleagues.

What was the most difficult part in interviewing the person?

How can you make other people to tell you things they do not want to tell to anyone?

Are there any people you would not dare to talk to? Or are there any topics you would not ever discuss with others?

Focus on Journalism

Using Different Approaches for Different Kinds of Interviews

Just as there are many different kinds of news stories, there are many different kinds of interviews. It's important to find the right approach, or tone, depending on the nature of the interview.

So what kind of approach should be used in different interviewing situations?

Conversational and Easy-going

This approach is best when you're doing a classic man-on-the-street interview. These usually involve talking to the kind of average people who can get very nervous when approached by a reporter. A friendly, conversational tone will help them feel at ease. In other words, make the encounter feel like more like a chat than an interview.

All-Business

This is best when you're interviewing people who are accustomed to dealing with reporters, people who often have little time to waste - cops, prosecutors, public officials and the like. They know the drill, so you don't have to worry about making them comfortable. Just get to the point. Be respectful and business-like.

Tactful and Sensitive

This is best for interviewing sources who are in difficult circumstances: a person who has lost a loved one, someone with a serious illness, people who have experienced trauma of one sort of another. The rule of thumb here: Imagine how you'd want to be treated in this situation, and treat them accordingly. And take it slowly; you can't rush interviews like these.

Tough and Adversarial

This approach is reserved for people who are being evasive and who often have something to hide - the crooked politician caught stealing from the town treasury, the greedy CEO who plunders his company for his own gain, the serial killer - you get the idea. Interviews like these are probably the toughest to do; the reporter must hold the person being interviewed accountable for their deeds, or misdeeds, as it were. Extensive preparation is required for these kinds of interviews.

Preparing for the interview

Be sure you understand exactly the assignment you have received or have given yourself:

- select a topic of current interest to your readers.
- select a definite and rather limited topic that can be developed in some depth in a short time.

Prior to the interview learn as much as possible about the interviewee: position, accomplishments, opinions, likes and dislikes, personality

- from the person's friends and acquaintances
- from previous publicity
- from references such as CV
- from magazine articles and books the person written or that have been written about him or her

Learn as much as possible about the topic on which the interview is to be conducted. An interviewee who thinks that the reporter is knowledgeable about the subject of the interview is more likely to speak fully and freely. Read enough information so you can talk intelligently on the topic

Draw up a list of thought-provoking questions:

- ask timely questions
- ask questions of local interest
- avoid embarrassing questions
- avoid yes/no questions

How to Write an Interview Essay

An interview essay is a text which gives you an idea of what a person is like, and what kind of opinions that person holds on a particular topic. When writing an interview essay, you have a chance to share someone's views with the world. The interview essay can generally be written in a conversational style, as the interview itself, using interviewee's own words as much as possible.

One of the most important parts of the interview essay is the preparatory phase where you decide what the general aims of the interview will be and determine a list of possible questions, along with an outline on the topics that you want to hit as you move through the interview process.

The interview essay should start with a basic introduction of the person being interviewed. Give the reader a sense of that person's past accomplishments and history. You should also make it clear why that person in particular is being interviewed, whether they have some particular connection to the topic being discussed, or some kind of special knowledge that will

give them a particular amount of perspective on the situation. Once you have introduced the interviewee, you should move on to the questions. Your questions should try to relate whatever topics the interview is about to the interviewee's own experience. Bring up any situations in which the interviewee has been involved personally in the topic that you are discussing. If the topic is simply the interviewee's own history, then you can use your knowledge of the general outline of the interviewee's life as a starting point, and proceed from outline point to outline point, getting some of the interviewee's personal stories and recollections as you go.

Remember not to be too attached to the outline that you go into the interview carrying. Over the course of the interview, the interviewee should have a chance to become involved and determine the course of what is being discussed. If the conversation starts to run too far afield, then you can try to reign things back in, but generally it is good to let the interviewee talk about whatever aspects of the situation or topic are most interesting to the interviewee. This gives you and the reader the best sense of how the interviewee's mind works.

Also be sure that you have a reliable method of recording the interview. If you do not have a recorder with you, then you can try to have someone transcribe the interview (if you have someone who knows shorthand, then this can be useful), or you can simply write down the main points in order to give people an outline sense of what was said. Write down any specific quotes that you intend to use, and do not put anything in quotes in your interview essays that were not specifically stated by the interviewees. If all you have is a vague sense of the interviewee's opinion, then you should make it clear that you are paraphrasing. Follow these tips and your interview essay will give people an accurate impression of the person.

Tips for Writing an Interview Essay

Do you know anyone famous? Do you know people that are interesting? Interviews can be used to get to know neighbours, family members, and others. It is a great way to learn about different professions. Instructors may assign an interview essay to students to get to know the student’s writing abilities. It is a great way to help students learn more about careers. While not every statement the person makes can be put into the interview essay, the key points the person states can be used to design an interview essay that will inform and entertain the audience.

Has the instructor stated whom you have to interview or do you have a choice? Before you go on the interview jot down some questions to ask the interviewee. What is special about the person? Why have you chosen this individual? Has he/she done anything outstanding? Why would your audience want to meet this individual? Make a list of questions that you plan to ask. Often people get nervous during the interview and forget to ask key questions without preparing for the interview.

The first step to writing an interview essay is doing the interview. Often people will say that they are not special, but everyone has a story. It is important to get the interviewee comfortable so he/she will begin talking about his/her life. During the interview ask questions to motivate the interviewee to talk. Draw the details out by asking more questions. Some people use tape recorders. If you do it is important to get permission first.

Once you have finished the interview the writing process begins. Take your notes and arrange them in a logical order. Use your notes to create an outline. What will your thesis statement be? What are the main points and how do these support your thesis? What do you plan to tell the audience about the individual? Making an outline will have you in writing the essay.

Begin the introduction paragraph with an anecdote about the person you interviewed. Something funny is a great way to start the essay. However, any anecdote that grabs the attention of the reader is important. The introductory paragraph will tell the name of the interviewee and why the interview was done. Usually this can be done in the thesis statement.

Many interviewers do a question and answer form to write about the interviewee. It is important to make sure the answers are direct quotes from the interviewee. However, the interview essay can be written in a narrative essay form. It depends on what the instructor wants as well as how you want to write it.

If you use the question and answer format, be sure to use interesting questions the audience will want to know. Answer these questions with quotations from the interview. Use questions you prepared to ask the interviewee and then answer these questions with answers from the interviewee.

The narrative form of essay uses information from the interview with a thesis statement telling who and why you interviewed the individual. The narrative form can use direct quotes, but it allows more freedom to express your own thoughts. Tell different anecdotes the interviewee shared with you. Use the questions asked during the interview to back up the thesis and to share information about the interviewee. Share any funny anecdotes as well as serious anecdotes about the interviewee.

The last step in writing an interview essay is to carefully proofread your essay. Check for spelling and grammar errors. Have you used smooth transitions from one paragraph to another? Have you checked for quotes for accuracy? Read the essay out loud to check for errors. Rewrite the essay and you will have a great interview essay.

Writing the Interview

- Write the story immediately following the interview.
- Select and evaluate notes carefully. Include only interesting material. Avoid the obvious. If the interview is of the personality type, let your story reflect the character and personality of the interviewee. Avoid such stereotyped information as favourite foods, colours, movies, and the like.

Inspiration

She thought they were a normal couple until she found a passport in a glove box – and then her world shattered. Now she is finally getting compensation and a police apology for that surreal, state-sponsored deception. But she still lies awake and wonders: did he ever really love me

The most traumatising time of Lisa Jones's life began when she agonised for months over the true identity of her boyfriend. They had been together for six years and she loved him "totally, completely, more than anyone".

"He was the closest person in the world to me," she says. "The person who knew me better than anybody else. I thought I knew him better than anyone else knew him." But she had begun to suspect that he was lying about who he really was.

This is the first interview “Lisa”, who wants to retain her anonymity, has given to the media. Only now, five years later, does she feel ready to describe how she has been devastated by the deception. She speaks eloquently, though the pain is still evident. Her boyfriend, Mark, always had a slightly mysterious side to him. In their last few months together his behaviour was, at times, erratic; but at other times, their relationship was blissful.

In what she describes as a “constant see-saw from one state to another”, she oscillated between “desperately, desperately” wanting to believe the story he had told her about himself, and wondering whether he had completely deceived her about a fundamental part of his life.

Reduced to a “very fragile” state, she struggled with her dilemma: “Am I fighting to save this relationship or am I trying to figure out who he is? I am either putting my energies into this relationship or I am investigating him – I can’t do both.”

The truth was not disclosed to her by him. Instead she and her friends found out through their own detective work and a chance discovery.

They established that he was Mark Kennedy, an undercover policeman who had been sent to spy on her circle of activist friends. For seven years, he had adopted a fake persona to infiltrate environmental groups. Their unmasking of him five years ago kick-started a chain of events that has exposed one of the state’s most deeply concealed secrets.

Back then, the public knew little about a covert operation that had been running since 1968. Only a limited number of senior police officers knew about it. Kennedy was one of more than 100 undercover officers who, over the previous four decades, had transformed themselves into fake campaigners for years at a time, assimilating themselves into political groups and hoovering up information about protests that they had helped to organise.

More than 10 women have discovered that they had relationships with undercover policemen, some lasting years, without being told their true identity.

“There are so many more questions than answers in this whole thing that I don’t think I am ever going to be in a position where I feel like I know what went on and what it all meant, and that there’s nothing more to wonder about.”

She asks herself how much he genuinely loved her. “It is an endless, endless question that I will always be wondering about. That will always keep me awake at night.”

She has been left with a “crushing disappointment and sadness”, feeling that her ability to trust others and form relationships has been shattered. “I have lost a lot of optimism about all kinds of things,” she says. “Just the idea that the world is a good place, that love exists, that love is possible for me.”

On Friday it was announced that police had agreed to give a full apology and pay compensation to Lisa and six other women for the trauma they suffered after being deceived into forming intimate relationships with police spies.

Lisa, for her part, welcomed the apology. But it comes more than a decade after Kennedy’s mission began. “No amount of money or ‘sorry’ will make up for the lack of answers about the extent to which I was spied upon in every aspect of my most personal and intimate moments,” she says.

Kennedy first infiltrated a group of environmental campaigners in Nottingham in 2003. The fake persona he chose was that of a long-haired, tattooed professional climber by the name of Mark Stone. Among campaigners, he earned the nickname “Flash” as he always seemed to have a lot of money.

In the autumn of 2003, Lisa met Kennedy when he visited Leeds, where she was living. Then in her early 30s, she had for some years been active in environmental, anti-capitalist, and anti-

nuclear campaigns. Her first impressions were that he was “very charming, very friendly and familiar in a way that was quite disarming”.

“During his deployment, he spent more time with me than anybody else, and probably more time than everyone else together,” she says. He “slotted very easily” into her group of friends, who went climbing in their spare time. He got to know her family. When her father died, Kennedy was in the mourners’ car with her. “He was the one who held me as I cried through the night, and helped me pick myself up again after that,” Lisa says.

*(by Rob Evans***:** *www.theguardian.com/uk-news/2015/nov/20/lisa-jones-girlfriend-of-undercover-police-office-mark-kennedy-interview)*

Answer these questions:

What kind of lead is used in the article above?

What kind of headline would in your opinion fit the article?

The interviewer was certainly well prepared before this interview. Suggest where and what he/she might study and where he might look for information.

Create some questions you think he/she probably asked to get the quotations and information included in the interview.

Creativity

Work in pairs, choose a well-known person. Study as much as possible about the target person and prepare a mock interview for oral presentation.

UNIT 7

"I am deeply interested in the progress and elevation of journalism, having spent my life in that profession, regarding it as a noble profession and one of unequalled importance for its influence upon the minds and morals of the people."

(Joseph Pulitzer)

FEATURE STORIES

Reading

What do you know about feature stories? What is their purpose?

Guess what is the Pollyland from the headline?

Welcome to Pollyland.
And if you have any complaints, please keep them to yourself

by William Langley

If it wasn't the drunks, it would be the muggers, and if not the muggers, then the taxes, the litter, the sleaze, the trains and the football. Despairing of life in modern Britain, millions are aiming to get out. Yet there's really no need to leave. For a better bolthole exists right here at home. Pollyland.

In Pollyland, crime rates are plummeting, and the quality of state education soaring (although not, as we shall see, enough to satisfy everyone). The hospitals are a joy to be laid up in, foxes frolic freely around the countryside, and the big cities, happy in their diversity, hum with a sense of purpose and revival.

How do you get into this place? Take a big breath and dive into Polly Toynbee's regular column in The Guardian, where, along with much else of a surprising nature, you will learn that Pollyland is run by "the best government we have ever had, by far". It is a place where Polly's devoted readership of social workers, teachers and community outreaches feel completely at home.

The rest of us might not. In Pollyland, fecklessness, greed, and delinquency exist only as the consequences of the state's lack of care. If Polly has any serious complaint it is that her Government fails to extract enough tax from the pockets of individual citizens, thereby inciting them to spend the remnants of their incomes selfishly enjoying themselves.

Not surprisingly, the Government loves her back. More than any other journalist, the grand Ms Toynbee, 59, of Clapham, south London, and Italy, is embraced as one of New Labour's own. Which made it all the more surprising when, last week, Polly was hailed as a new idol for modern Conservatism.

This idea came from Greg Clark, the Tory MP for Tunbridge Wells, ordered by his leader, David Cameron, to formulate new policies on social justice. Mr Clark's big idea was that the old, so-called Churchillian benchmark of "absolute" poverty should be replaced by the

fashionably Pollyesque one of "relative" poverty. This measure would define the poor not as those without food or shelter, but as those without cars and microwaves.

Polly was, naturally, thrilled by all this. "As a lifelong campaigner against all the social damage done by the Tories down the years," she wrote in her slot on Thursday, "it would be churlish not to rejoice if they are now using leaves out of my book, instead of Winston Churchill's. If David Cameron takes up the Clark report, this would mark a breakthrough."

The public, in reality, is an alien force to her. She has nothing in common with it, doesn't live among it, and appears baffled by the logic of even giving it a say. In a gloriously *de haut en bas* piece written from an election rally in Canterbury, at which Labour's Jack Straw was heckled, she angrily complained: "It is salutary to be reminded of how much sheer pig-headedness, ignorance, nastiness, and rudeness politicians encounter every day trying to squeeze votes out of people who can't be bothered to inform themselves of the most basic facts!"

Polly's sense of humour failed totally when the Daily Mail – perhaps the most noire of her many bêtes – printed an irate piece by Karen Irving, with whose husband, Guardian journalist David Walker, Polly had set up home. The charge of double standards pursues her everywhere. To Italy, where an elegant holiday villa is maintained on the proceeds of her writings about the poor. And in the choices she has made for her own family. Explaining the relative excellence of private schools, earlier this year, she wrote: "They can select ruthlessly from among an already hugely privileged class - the top 7 per cent who use private education."

And whom might that 7 per cent include? Ms Toynbee, naturally (whose step-daughter, Amy, went to Westminster School). But that was in the bad old days. Before there was Pollyland to escape to.

(http://www.telegraph.co.uk/comment/personal-view/3634626/Profile-Polly-Toynbee.html)

Answer these questions:

What is Pollyland? Why is the writer using this expression?

Who are these people: Polly Toynbee, Jack Straw, David Cameron, Greg Clark, Winston Churchill?

What are the Guardian, the Daily Mail?

What information can you read about Polly Toynbee? Why does the writer mention double standards? What does he think about Polly Toynbee? Does he show any admiration for her and her work?

Look at the text again and think about its lead. What kind of information can you read in it?

Think about the structure of the text and make a comparison with the well known structure of the inverted pyramid. Is it similar? Why yes/not?

Focus on Journalism

Feature story

Ask most people what a feature story is, and they'll say something soft and puffy, written for the arts or fashion section of the newspaper or website. But in fact, features can be about any subject, from the fluffiest lifestyle piece to the toughest investigative report. And features aren't just found in the back pages of the paper, the ones that focus on things like home decor and music reviews. In fact, features are found in every section of the paper, from news to business to sports.

Feature stories aren't defined so much by subject matter as they are by the style in which they are written. In other words, anything written in a feature-oriented way is a feature story.

The characteristics that distinguish feature stories from hard news

The lead doesn't have to have the who, what, where, when and why in the very first paragraph, the way a hard-news lead does. Instead, a feature lead can use description or an anecdote to set up the story, which will run for several paragraphs instead of just one.

Pace is often more leisurely than in news stories. Features take time to tell a story.

Length - features are usually, though not always, longer than hard news articles, because it takes more time to tell a story.

A Focus on the Human Element - while news stories tend to focus on events, features tend to focus more on people. Many editors call features "people stories": *When a hard news story informs how 500 people are being discharged from a local factory, a feature story might focus on just one of those workers, depicting their desperation- the outcome of their situation.*

The main types of feature stories

The profile - an article about an individual. The profile article is one of the staples of feature writing. Profiles can be on politicians, celebrities, or on just anyone who's interesting and newsworthy, whether it's on a local, national or international level.

The idea of the profile is to give readers a behind-the-scenes look at what a person is really like away from their public persona. Profile articles generally provide background on the profile subject - their age, growing up, education, contemporary life, marital status, children,, etc. Beyond such factual basics, profiles look at who and what influenced the person, their ideas, and their choice of vocation or profession.

When doing a profile, journalists obviously need to interview their subject, in person if possible, so that in addition to getting quotes they can describe their subject´s appearance and mannerisms. The reporters should also watch the person in action, doing what they do, whether it is a mayor, a doctor or a beat cop. They should also, talk to people who know the person they are profiling, and if the profile subject is controversial, they should talk to some of his/her critics.

The News Feature. The news feature is just what it sounds like - a feature article that focuses on a topic of interest in the news. News features often cover the same subjects as deadline hard-news stories, but do so in greater depth and detail.

And since feature articles are "people stories," news features tend to focus on individuals more than deadline news stories, which often focus more on numbers and statistics.

For instance, in writing about the increase in heart disease, a deadline story on the topic might focus on statistics showing how heart disease is on the rise, and include quotes from experts on the topic.

A news feature, on the other hand, would likely begin by telling the story of one person suffering from heart disease. By describing the struggles of an individual, news feature can tackle big, newsy topics while still telling very human stories.

The Spot Feature. Spot features are feature stories produced on deadline that focus on a breaking news event. Often news features are used as sidebars to the mainbar (see U 2), the main deadline news story about an event.

If we are to write about a horrible earthquake in our country, then the mainbar will focus on the five W's and the H of the story - the number of casualties, the extent of the damage, the rescue efforts involved, and so on.

But with the mainbar we can have any number of sidebars focusing on certain aspects of the event. One story might describe the scene at an emergency shelter where displaced residents are housed. Another might reflect on past earthquakes in our country.

Literally dozens of different sidebars could be done in this case, and more often than not they would be written in a feature style.

The Trend Story takes the pulse of the culture at the moment, looking at what's new, fresh and exciting in the world of art, fashion, film, music, high-technology and so on. The emphasis in trend stories is usually on light, quick, easy-to-read pieces that capture the spirit of whatever new trend is being discussed. In other words, if you're writing a trend story, have fun with it.

The Live-in is an in-depth, often magazine-length article that paints a picture of a particular place and the people who work or live there. Live-ins have been done on homeless shelters, emergency rooms, battlefield encampments, cancer hospices, public schools and police precincts, among other locales. The idea is to give readers a look at a place they probably wouldn't normally encounter.

Reporters doing live-ins must spend a fair bit of time in the places they're writing about (thus the name). That's how they get a real sense of the place's rhythm and atmosphere. Reporters have spent days, weeks and even months doing live-ins (some have been turned into books). The live-in is really the ultimate example of the reporter immersing him or herself in the story.

Read and discuss

Note the expert use of the feature-oriented lead, the leisurely pace and length, and the focus in the following text:

A Violinist in the Metro

by Gene Weingarten

A man sat at a metro station in Washington DC and started to play the violin; it was a cold January morning. He played six Bach pieces for about 45 minutes. During that time, since it

was rush hour, it was calculated that a thousand of people went through the station, most of them on their way to work.

Three minutes went by and a middle aged man noticed there was a musician playing. He slowed his pace and stopped for a few seconds and then hurried up to meet his schedule.

A minute later, the violinist received his first dollar tip: a woman threw the money in the till and without stopping continued to walk.

A few minutes later, someone leaned against the wall to listen to him, but the man looked at his watch and started to walk again. Clearly he was late for work.

The one who paid the most attention was a 3 year old boy. His mother tagged him along, hurried but the kid stopped to look at the violinist. Finally the mother pushed hard and the child continued to walk turning his head all the time. This action was repeated by several other children. All the parents, without exception, forced them to move on.

In the 45 minutes the musician played, only 6 people stopped and stayed for a while. About 20 gave him money but continued to walk their normal pace. He collected $32. When he finished playing and silence took over, no one noticed it. No one applauded, nor was there any recognition.

No one knew this but the violinist was Joshua Bell, one of the best musicians in the world. He played one of the most intricate pieces ever written with a violin worth 3.5 million dollars. Two days before his playing in the subway, Joshua Bell sold out at a theatre in Boston and the seats average $100.

This is a real story. Joshua Bell playing incognito in the metro station was organized by the Washington Post as part of a social experiment about perception, taste and priorities of people. The outlines were: in a commonplace environment at an inappropriate hour: Do we perceive beauty? Do we stop to appreciate it? Do we recognize the talent in an unexpected context?

One of the possible conclusions from this experience could be: If we do not have a moment to stop and listen to one of the best musicians in the world playing the best music ever written, how many other things are we missing?

(https://www.washingtonpost.com/news/style/wp/2014/10/14/gene-weingarten-setting-the-record-straight-on-the-joshua-bell-experiment)

Analyse the lead, structure, vocabulary and style of the feature story above, compare the text with ”Welcome to Pollyland”, then read about the main types of features and decide what kind it is.

Creativity

Think about problems of young people nowadays, make a research and write a feature story about it.

UNIT 8

"Some are born great, some achieve greatness, and some hire public relations officers."
(Daniel J. Boorstin)

PUBLIC RELATIONS

Look at the picture of a PR superhero and try to explain it.

What is mutual relationships and mutual influence among the expressions below? Rearrange them to express your ideas: *market, society, company, customers, ideas, image, reputation, increase, philosophy, strategy, profit, communication*

Reading

Storytelling in PR

Public relations is a form of classic storytelling, but for business. It is pure non-fiction -- truth -- told in the exact same context as any other story form, such as movies, novels, advertising and journalism. Essentially, storytelling, and that includes PR, is having a point of view or theme, focusing on one person or thing (the hero) and taking your audience on that hero's journey through trials and tribulations to arrive at some new point, but now changed. It doesn't matter if you're promoting a country, company, product, person or cause; if you tell the story with the same structure, elements, archetypes and path of all great stories, your message will be heard and acted on. And, in business, whoever tells the best story wins. However, the story has to keep certain rules:

First, you need a strong beginning, which is always the hero's ordinary, believable world. Then, add the middle, which is the hero's journey into some extraordinary world. And the end is the hero's return to his ordinary world, but changed, very changed. Other components of an effective story are a compelling point of view or theme, such as "nothing takes the place of persistence," or "true love never dies," or "it's all in the delivery." Here are some examples of the fictional storytelling based on the relatively similar basic theme/ story: *Titanic*, *Ghost*, *Romeo & Juliet* and *West Side Story* are exactly the same story: true love never dies. In classic storytelling for business, it can be Domino's Pizza: A young man who grows up in an orphanage goes into the Marines, returns and buys a small pizza store in Ypsilanti, Michigan, thinking he can make more money delivering pizza than waiting for customers to come to him. He opens other stores, buys out his brother for the price of a VW, and builds the company into a $3.3 billion dollar global enterprise. He sells it for $1.1 billion and is quoted as saying "I want to give all my money away and die broke." The theme here is: nothing takes the place of persistence.

However, to create a compelling campaign, one has to develop storytelling skills. At first it is necessary to stop trying to sell. People should start with learning how to engage their audience, not with its manipulation and then to read some books on writing non-fiction and journalism and finally they should start to practice. A good method is to find someone who has no vested interest in their story - tell it and be prepared for what that person has to say. In comedy, the saying is "if they don't laugh, it's not funny." In public relations the same is true. If your audience doesn't get it, they won't buy it.

Clients are usually very receptive to storytelling approach. For example, CEOs who understand the importance of telling their brand story to myriad audiences, such as customers, media, employees, analysts, the trade, government and even competitors, find this approach exactly in line with their goals. Here are also others like Buick, the company that started the world's largest corporation, General Motors; Bertolli, a 100% agricultural product, the world's leading olive oil; and Lipton, founded by Sir Thomas Lipton, the world's leading tea brand. These all have magnificent stories that deserve to be told well and both the media and the companies are happy. The media get a good, compelling story; and the companies get incredible coverage. It's win-win.

Questions:

PR is not advertising, but these two are closely related. Why is storytelling so important in PR? What is the role of PR and what is the role of advertising in such use of storytelling?

Think about some big companies and organisations and stories that might be used to maintain their image (profit /non-profit companies). What do you need to know?

Focus on Journalism

Try to explain why Kevin Johnson a group vice president Microsoft sales and marketing, said: ***"If I was down to the last dollar of my marketing budget, I´d spend it on PR."***

The real situation is often the reverse of what we can see, hear and read in the media

What is Public Relation ? The art and science of developing relationships between an organization and its key audience. PR plays a key role in helping business industries create strong relationships with customers.

The formal practice of what today is called public relations is less than 100 years old. Yet, during its relatively short history, PR has been defined in many widely differing ways. Not surprisingly, the earliest definitions emphasized the roles of press agency and publicity since these were major elements from which modern PR grew.

If we try to simplify various definitions , we can say that "public relations helps an organisation and its publics adapt mutually to each other" and the key words here are "organisation", and "publics" which recognizes that all organisations have multiple publics from which they must earn consent and support.

Aims of PR:

To build positive quality of perception:

- company's reputation
- image of reliability
- consonance, loyalty via the use of true information

Principles of PR communication

- true information
- not reaction, but action
- to be ready to act flexibly / If situations
- reliability
- systematic work
- unbiased approach, impartiality

Tasks of PR

- to create positive image
- to rise interest and fix company's position
- to increase information flow towards the public
- to challenge partners
- to get qualified stuff
- to reduce obstacles
- to create positive or change negative attitudes to the company and product.

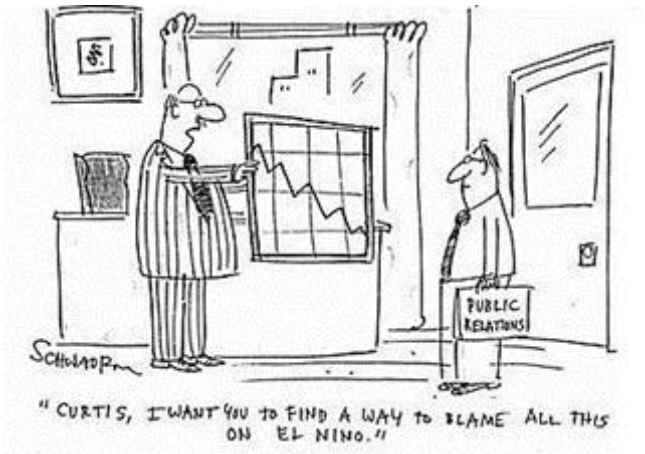
Target groups of PR

Use of PR

- financial sources obtaining / support us
- institution identity creating / who we are, what we do and how, why

- crisis communication / when, what, to who, and how that happened
- campaigns, exhibitions / we have prepared this
- social communication / we mean everyone
- communication about products / we have this for you
- sponsoring, lobbing / help us change.....

PR should not handle unfriendly public, bad service, bad quality product, this institution serves to avoid such situations!!!



(http://www.truthliesdeceptioncoverups.info/2013 /05/spotting-spin-some-tricks-of-trade.html)

Discussion

Public Relations and Cultures

PR practitioners are aware of how best to carry this out when dealing within their own nations and cultures, however, when dealing with a foreign audience it is critical that cross cultural differences are recognised.

By way of illustrating the impact cross cultural awareness can have on the success or failure of a PR campaign a brief example can be cited:

Pepsodent tried to sell its toothpaste in Southeast Asia by emphasizing that it "whitens your teeth." They found out that the local natives chew betel nuts to blacken their teeth because they found it attractive. Had the PR company behind this campaign analysed the cross cultural issues related to Pepsodent's product, the failure of this PR campaign could have been avoided.

Cross cultural differences can make or break a PR campaign. It is therefore crucial that PR practitioners dealing with PR campaigns that incorporate a cross cultural element analyse likely cross cultural differences. A few key areas shall be highlighted in order to help PR practitioners begin to consider how culture may affect future projects.

Language and Culture

In order for a PR campaign to be successful abroad, an appreciation of the target language and its cultural nuances is necessary. The PR and advertising industries are littered with examples of poor translations and a lack of cross cultural understanding leading to PR failure. For example, when Ford launched the 'Pinto' in Brazil they were puzzled as to why sales were dead. Fortunately they found out that Brazilians did not want to be seen driving a car meaning 'small male genitals' so they promptly changed the name.

Translation of documents, slogans and literature must be checked and double checked for meanings and cross cultural nuances. This should not only take place between languages but also within languages. Even in English there are cross cultural differences in meanings. For example, the airline UAL headlined an article about Paul Hogan, star of Crocodile Dundee, with, "Paul Hogan Camps it up" which unfortunately in the UK and Australia is slang for "flaunting homosexuality".

The Spoken Word

Areas where the spoken word is used in PR, such as press conferences or interviews, should be prepared for within a cross cultural framework. In short, speaking styles and the content used differs across cultures.

British and American communication styles are described as 'explicit', meaning messages are conveyed solely through words. Correlating background information is deemed necessary and divulged, ambiguity is avoided and spoken words have literal meaning. In many other cultures, communication is 'implicit'. The message listeners are likely to interpret is based on factors such as who is speaking, the context and non-verbal cues. Spoken words do not fully convey the whole story as listeners are expected to read between the lines.

With relation to content, speakers must be aware of the cross cultural differences in humour, metaphors, aphorisms and anecdotes. In addition, references to topics such as politics and/or religion can be a very sensitive issue in other cultures.

When the spoken word is used the cross cultural distinctions of the target culture must be incorporated in order to help the speaker appeal to and identify with the audience.

The Written Word

Press releases, features and copywriting all require a certain amount of cross cultural sensitivity when being applied abroad. Journalistic traditions, writing styles, news worthiness, delivery systems and whether a 'free press' exists are all areas that will affect how the written word is tailored.

In addition, the most important point, from a cross cultural perspective, is how to write in a way that engages the readers in that society or culture. Some cultures may prefer colourful and inspirational writing, others factual and objective. Some may be motivated by language that incorporates a religious or moral tone, others by a money-orientated or materialistic one.

When writing, the first step should always be to look at and integrate the cross cultural particulars of the target audience.

(http://aboutpublicrelations.net/ucpayne.htm)

Think about culturally different countries (Asia, Africa, Middle East, etc.), which aspects of their culture should be taken in consideration when preparing some campaign for those areas and why?

Inspiration and creativity

Job description

A public relations (PR) officer uses all forms of media and communication to build, maintain and manage the reputation of organisations ranging from public bodies or services to businesses and voluntary organisations. Reputation arises from what you do, what you say and what others say about you. In this age of fierce competition in all sectors, it can be an organisation's greatest asset. PR aims to manage reputation in order to gain understanding and support, and influence opinion and behaviour.

There are two distinct areas of PR:

- in-house;
- consultancy work.

The area you work in will affect the kind of work you do.

Typical work activities

Whilst it is generally acknowledged that there is no such thing as a typical day in public relations (PR), the following activities make up a PR role:

- research and analysis followed by continuous evaluation of an organisation or campaign strategy by: conducting focus groups; coordinating surveys; researching recent reports and articles; or commissioning market research.
- initiating and planning PR campaigns: defining goals; analysing problems and opportunities; liaising with management and clients (internal and external);
- writing and editing press releases, in-house newsletters, speeches, articles and annual reports;
- maintaining and updating information on an organization's website;
- using corporate advertising to maintain an organisation's identity, name and reputation;
- preparing and supervising the production of publicity brochures, handouts, direct mail leaflets, promotional videos, photographs, films and multimedia programmes;
- answering enquiries from individuals, journalists and other organisations;
- speaking in public at presentations, press conferences, radio and TV interviews, and meetings;
- developing and maintaining good working relations with the media, including local and national newspapers, magazines, radio and television;
- organising special events, such as press conferences, exhibitions, open days, tours, competitions and sponsorship;
- fostering community relations through events such as open days and through involvement in community initiatives.

Imagine yourself as a PR officer. Which of the tasks above you find interesting to work at?

Creativity

You have just found an advertisement and you want to apply for the offered position of a PR officer in an international company (choose the company yourself). Discuss with your partner what you would include in the motivation letter and what kind of person would be suitable for such a position?

Write a motivation letter in which you will reveal your interest in work and level of your skills.

Investigative Journalism

Try to imagine what kind of journalism is investigative journalism and what kind of personality, knowledge and skills it requires. Discuss it with your partner.

In September1972, reporters James Steele and Donald Barlett of the Philadelphia Inquirer decided to find out whether the scales of justice were true balanced in the Philadelphia courts. They had heard that the outcome of criminal court cases seemed to depend on which judge a defendant stood before. The two reporters spent four months in a tiny alcove at City Hall, meticulously picking through 19,000 file folders of documentation for a quarter- century of Philadelphia criminal cases. They selected 1,034 cases involving violent crimes, then tracked each case from beginning to end. 42 items were tabulated for each case and then they fed the data into an IBM computer (a real novelty in that time) and analysed the information to obtain scientifically valid comparisons. After that they went to streets to interview lawyers, judges, defendants, crime victims and other sources about what their analysis showed – that the rumour was fact. The week –long Barlett Steele series, published in March 1973 after seven month of investigation, is a classic example of investigative journalism.

The methods of investigative reporting are traditional reporting techniques amplified: Instead of interviewing a handful of sources, investigative reporters talk to dozens, sometimes hundreds. Instead of reading a single city budget or police report and then writing their story, they search through hundreds, even thousands, of public and private records. They use surveillance and hidden cameras. They go undercover, sometimes risking their lives. The use accounting methods to study financial records and computers analyse data obtained from public agencies. They scientifically collect samples of food, water, air, or soil for testing at licensed laboratories. They dig through trash and into people's private lives.

There was no term investigative journalism until the late 19the century when some editors labelled it „detective journalism". In the early 20th century investigative reporters were derisively labelled "muckrakers", however the name became a badge of honour for some journalists. During the 1970s, after the practice had gained renewed energy, reporters settled on the term "investigative journalism. "

Investigative journalism is journalism that exposes information about an important public issue that someone or some organization does not want the general public to know.

(Based on James Aucoin: Investigative Journalism. In American Journalism by D. Sloan , L. Mullikin Parcell. North Carolina, 2002, pp 209- 219.)

UNIT 9

"Four hostile newspapers are more to be feared than a thousand bayonets…"
(Napoleon Bonaparte)

ETHICAL PRINCIPALS OF JOURNALISM

Reading

The Unfortunate History of Reporters Who Trade Power for Cash

by Robert Love

It was the king daddy media scandal of the year, complete with skulls and bones, shark teeth, and the not unpleasant taste of snake venom. On April 7, Jared Paul Stern, a reporter for the New York Post, was accused of an outlandish act of blackmail--demanding $220,000 from a wealthy entrepreneur for a year of friendly press coverage. The Post's competition nearly went mad with joy. The Daily News, which has been taking its lumps in a vicious circulation war with the Post, broke the story: the FBI had a tape of Stern shaking down Ronald Burkle, a billionaire Democratic fund-raiser and friend of Bill Clinton, for "protection" from false and malicious items on Page Six, the paper's premier gossip outlet. The Times jumped in, fanning the flames of what editor Bill Keller called "the bonfire at Page Six," with an almost shameful level of glee, publishing ten articles in three days, including two front-page treatments, for a grand total of 10,531 words--over the weekend. The Observer and The New Yorker piled on later in the week and the story went national. In the newsrooms, editorial offices, and p.r. parlors of both coasts, schadenfreude latte grandes were passed around as new and terrible details kept erupting. International junkets, $50,000 bachelor parties.... What new shame would be revealed about the ethics-free zone now called "Page Fix," where freelancers drove Mercedes Benzes and the editors reveled in piles of freebies like Scrooge McDuck.

First of all, Stern denies any guilt, and he's been charged with no crime. He was dismissed from the Post and is attending to his former sideline, a clothing company he calls Skull and Bones. Inexplicably however, he told USA Today that "he did propose a financial relationship with Burkle--an investment in Stern's clothing line--and suggested that it might get him softer treatment on Page Six. 'He was going to get a connection--a friend who would give him the benefit of the doubt,'" Stern said. Burkle was clearly a guy who needed a friend. He had been vilified in something like fifteen false, malicious items on Page Six, he claimed, an example of which was one that reported that he--Burkle the billionaire--was about to buy a modelling agency for his pal the ex-president to run. Burkle, unamused, appealed directly to Rupert Murdoch, the conservative owner of the right-wing Post--billionaire to billionaire--to make Page SIX cease and desist. Deal or no deal? No deal! At this point, Jared Paul Stern e-mailed Burkle and offered to smooth things over. Burkle set up a meeting and taped Stern asking for

$100,000 upfront and $10K a month as a quid pro quo for the goodwill of the Post. "It's a little like the mafia," Stern told him on the tape. "A friend of mine is a friend of yours."

Like the mafia? Page Six is not the only back alley where favours are traded, mudballs are slung, and scores are settled. It is, however, the favoured venue at the Post for blind items of ... how shall we say, dubious veracity? Defenders say its gossip, right? It's fun. Everybody reads it. It's a quasi-shameful indulgence, like $4 coffees. Well, for those who are getting slimed, it can be rough going, and, as Stern explained to Burkle, once you're on the hit list, there's no escape ... unless.... Hard-edge gossip may not be the mafia, but it's certainly a business based on influence, as Stern and other gossips who speak the truth will tell you. Reporters forgo a degree or two of respectability for a certain amount of juice.

Well, if his own account of the quid pro quo is accurate, Stern's case is pretty much closed, at least on ethical grounds. You don't enter into ongoing business arrangements with those you write about. Stern should have known that; he was, after all, a ten-year veteran at the paper. He was the editor of the Post's new Page Six magazine and the paper's Sunday books column.

(http://comicvine.gamespot.com/ images/1300-131650)

But who is Jared Paul Stern? Like Matt Drudge, he craves fame. And like Drudge, Stern made a decision early on to recreate himself as a character. He dressed up, adopting the fedora-and-pinstripes look of a film noir news hound. ("I decided it was better to be known as 'that asshole in the hat' than not known at all," he said.) He gave out retroish calling cards to sources and quotable tough-guy quotes to fellow reporters, his print voice a combination of Christopher Moltisanti and J.J. Hunsecker (Google the names if you don't know what I mean). The semiotics of Stern's presentation was designed to make us associate him with the good old days of newspapering, but it led me to wonder about historical precedents. About how often journalists have tried to trade power for cash. And do raffish threads and a penchant for freebies always raise suspicion of an augmented lifestyle?

(Shakedown! The Unfortunate History of Reporters Who Trade Power for Cash. In Columbia Journalism Review45, n.2, 2009, s.47-51)

Read the article and check your understanding:

What is usual content of Page Six and what is the bonfire on Page Six?

Use your own words to sum up the Stone and Burkle affair.

Which newspapers are mentioned in the article and what is their involvement in the affair?

Explain these words and expressions from the article:

outlandish, entrepreneur, malicious, p.r. parlor, freebies, schadenfreude, vilified, $10K a month, a quid pro quo, a blind item, , dubious veracity, retroish calling cards, augmented

Focus on Journalism

A Code of Conduct for Reporters

Rules to live by on the job

- Always clearly identify yourself as a reporter whenever you're interviewing someone. Never try to deceive or mislead anyone.
- Always make it clear to people you're interviewing that you're writing an article that could be published.
- Always be polite and courteous with people you're interviewing, even if they are not.
- Never get into verbal or physical confrontations with people you're interviewing. If someone you're interviewing becomes agitated or threatening, leave immediately.
- Never state your opinions or inject yourself into any event you cover, such as protests, rallies or public comment forums. As a reporter you're there as a professional observer, not a participant.
- If someone tries to offer you a bribe or inducement in exchange for writing a favorable article about them, refuse. Let your editor know what has happened.

Preamble

Members of the Society of Professional Journalists believe that public enlightenment is the forerunner of justice and the foundation of democracy. The duty of the journalistic to further those ends by Peking truth and providing a fair and comprehensive account of events and issues. Conscientious journalists from all media and specialties strive to serve the public with thoroughness and honesty. Professional integrity is the cornerstone of a journalist's credibility. Members of the Society share a dedication to ethical behaviour and adopt this code to declare the Society's principles and standards of practice.

A Statement of Purpose

After extended examination by journalists themselves of the character of journalism at the end of the twentieth century, this is their common understanding of what defines the work. The central purpose of journalism is to provide citizens with accurate and reliable information they need to function in a free society.

This encompasses myriad roles--helping define community, creating common language and common knowledge, identifying a community's goals, heroes and villains, and pushing people beyond complacency. This purpose also involves other requirements, such as being entertaining, serving as watchdog and offering voice to the voiceless.

Over time journalists have developed nine core principles to meet the task. They comprise what might be described as the theory of journalism:

I. First obligation of Journalism is to the truth

Democracy depends on citizens having reliable, accurate facts put in a meaningful context. Journalism does not pursue truth in an absolute or philosophical sense, but it can--and must--pursue it in a practical sense. This "journalistic truth" is a process that begins with the professional discipline of assembling and verifying facts. Then journalists try to convey a fair

and reliable account of their meaning, valid for now, subject to further investigation. Journalists should be as transparent as possible about sources and methods so audiences can make their own assessment of the information. Even in a world of expanding voices, accuracy is the foundation upon which everything else is built--context, interpretation, comment, criticism, analysis and debate. The truth, over time, emerges from this forum. As citizens encounter an ever greater flow of data, they have more need--not less--for identifiable sources dedicated to verifying that information and putting it in context.

II. Its first loyalty is to citizens

While news organizations answer to many constituencies, including advertisers and shareholders, the journalists in those organizations must maintain allegiance to citizens and the larger public interest above any other if they are to provide the news without fear or favour. This commitment to citizens first is the basis of a news organization's credibility, the implied covenant that tells the audience the coverage is not slanted for friends or advertisers. Commitment to citizens also means journalism should present a representative picture of all constituent groups in society. Ignoring certain citizens has the effect of disenfranchising them. The theory underlying the modern news industry has been the belief that credibility builds a broad and loyal audience, and that economic success follows in turn. In that regard, the business people in a news organization also must nurture--not exploit--their allegiance to the audience ahead of other considerations.

III. Its essence is a discipline of verification

Journalists rely on a professional discipline for verifying information. When the concept of objectivity originally evolved, it did not imply that journalists are free of bias. It called, rather, for a consistent method of testing information--a transparent approach to evidence--precisely so that personal and cultural biases would not undermine the accuracy of their work. The method is objective, not the journalist. Seeking out multiple witnesses, disclosing as much as possible about sources, or asking various sides for comment, all signal such standards. This discipline of verification is what separates journalism from other modes of communication, such as propaganda, fiction or entertainment. But the need for professional method is not always fully recognized or refined. While journalism has developed various techniques for determining facts, for instance, it has done less to develop a system for testing the reliability of journalistic interpretation.

IV. Its practitioners must maintain an independence from those they cover

Independence is an underlying requirement of journalism, a cornerstone of its reliability. Independence of spirit and mind, rather than neutrality, is the principle journalists must keep in focus. While editorialists and commentators are not neutral, the source of their credibility is still their accuracy, intellectual fairness and ability to inform--not their devotion to a certain group or outcome. In our independence, however, we must avoid any tendency to stray into arrogance, elitism, isolation or nihilism.

V. It must serve as an independent monitor of power

Journalism has an unusual capacity to serve as watchdog over those whose power and position most affects citizens. The Founders recognized this to be a rampart against despotism when they ensured an independent press; courts have affirmed it; citizens rely on it. As journalists, we have an obligation to protect this watchdog freedom by not demeaning it in frivolous use or exploiting it for commercial gain.

VI. It must provide a forum for public criticism and compromise

The news media are the common carriers of public discussion, and this responsibility forms a basis for our special privileges. This discussion serves society best when it is informed by facts rather than prejudice and supposition. It also should strive to fairly represent the varied viewpoints and interests in society, and to place them in context rather than highlight only the conflicting fringes of debate. Accuracy and truthfulness require that as framers of the public discussion we not neglect the points of common ground where problem solving occurs.

VII. It must strive to make the significant interesting and relevant

Journalism is storytelling with a purpose. It should do more than gather an audience or catalogue the important. For its own survival, it must balance what readers know they want with what they cannot anticipate but need. In short, it must strive to make the significant interesting and relevant. The effectiveness of a piece of journalism is measured both by how much a work engages its audience and enlightens it. This means journalists must continually ask what information has most value to citizens and in what form. While journalism should reach beyond such topics as government and public safety, a journalism overwhelmed by trivia and false significance ultimately engenders a trivial society.

VIII. It must keep the news comprehensive and proportional

Keeping news in proportion and not leaving important things out are also cornerstones of truthfulness. Journalism is a form of cartography: it creates a map for citizens to navigate society. Inflating events for sensation, neglecting others, stereotyping or being disproportionately negative all make a less reliable map. The map also should include news of all our communities, not just those with attractive demographics. This is best achieved by newsrooms with a diversity of backgrounds and perspectives. The map is only an analogy; proportion and comprehensiveness are subjective, yet their elusiveness does not lessen their significance.

IX. Its practitioners must be allowed to exercise their personal conscience

Every journalist must have a personal sense of ethics and responsibility--a moral compass. Each of us must be willing, if fairness and accuracy require, to voice differences with our colleagues, whether in the newsroom or the executive suite. News organizations do well to nurture this independence by encouraging individuals to speak their minds. This stimulates the intellectual diversity necessary to understand and accurately cover an increasingly diverse society. It is this diversity of minds and voices, not just numbers that matters.

(http://www.spj.org/ethicscode.asp)

Read and discuss

Ethical Issues – Plagiarism in Journalism

by Blake Morrison (USA TODAY)

Seven weeks into an examination of former USA TODAY reporter Jack Kelley's work, a team of journalists has found strong evidence that Kelley fabricated substantial portions of at least eight major stories, lifted nearly two dozen quotes or other material from competing

publications, lied in speeches he gave for the newspaper and conspired to mislead those investigating his work.

Perhaps Kelley's most egregious misdeed occurred in 2000, when he used a snapshot he took of a Cuban hotel worker to authenticate a story he made up about a woman who died fleeing Cuba by boat. The woman in the photo neither fled by boat nor died, and a USA TODAY reporter located her this month. If Cuban authorities had learned she was the woman in the picture, she says, she could have lost her job and her chance to emigrate.

Kelley, 43, resigned from the newspaper in January after he admitted conspiring with a translator to mislead editors overseeing an inquiry into his work. At the time, newspaper editors said they could not determine whether Kelley had embellished or fabricated stories.

After Kelley quit, a new investigation began, spurred by fears that Kelley might have plagiarized. A team of five reporters and an editor, monitored by a three-member panel of former editors from outside the newspaper, reviewed more than 720 stories Kelley wrote from 1993 through 2003. Each was examined by at least two members of the team.

A story was considered fabricated if expense reports, phone records, official documents or witnesses clearly contradicted all or parts of what was published, and if Kelley's explanations failed to reconcile those contradictions.

The three former editors spent about 20 hours interviewing Kelley. Throughout those interviews, Kelley insisted he had done nothing wrong and urged a quick resolution to the newspaper's investigation. "I've never fabricated or plagiarized anything," Kelley said.

Confronted Thursday with the newspaper's findings, Kelley spent 2 1/2 hours again denying wrongdoing. "I feel like I'm being set up," he told them.

But an extensive examination of about 100 of the 720 stories uncovered evidence that found Kelley's journalistic sins were sweeping and substantial. The evidence strongly contradicted Kelley's published accounts that he spent a night with Egyptian terrorists in 1997; met a vigilante Jewish settler named Avi Shapiro in 2001; watched a Pakistani student unfold a picture of the Sears Tower and say, "This one is mine," in 2001; visited a suspected terrorist crossing point on the Pakistan-Afghanistan border in 2002; interviewed the daughter of an Iraqi general in 2003; or went on a high-speed hunt for Osama bin Laden in 2003.

In addition:

• Significant parts of one of Kelley's most gripping stories, an eyewitness account of a suicide bombing that helped make him a 2001 Pulitzer Prize finalist, are untrue. Kelley told readers he saw the bomber. But the man he described could not have been the bomber.

• Kelley's explanations of how he reported stories from Egypt, Russia, Chechnya, Kosovo, Yugoslavia, Israel, Cuba and Pakistan were contradicted by hotel, phone or other records or sources he said would confirm them.

• Kelley wrote scripts to help at least three people mislead USA TODAY reporters trying to verify his work, documents retrieved from his company-owned laptop computer show. Two of the people are translators Kelley paid for services months or years before. Another is a Jerusalem businessman, portrayed by Kelley as an undercover Israeli agent.

• In speeches to groups such as the Evangelical Press Association, Kelley talked of events that never occurred.

Kelley's conduct represents "a sad and shameful betrayal of public trust," former newspaper editors Bill Hilliard, Bill Kovach and John Seigenthaler said in a statement. The three editors said their "analysis of how these abuses occurred" will conclude "in the near future." Reporters Michael Hiestand, Kevin McCoy, Blake Morrison, Rita Rubin and Julie Schmit investigated Kelley's work.

Before he resigned in January, Kelley spent his entire 21-year career at USA TODAY. Editors nominated him for a Pulitzer Prize five times. Now, Editor Karen Jurgensen said the newspaper will withdraw all prize entries it made on Kelley's behalf. The newspaper also will flag stories of concern in its online archive.

"As an institution, we failed our readers by not recognizing Jack Kelley's problems. For that I apologize," USA TODAY publisher Craig Moon said. "In the future, we will make certain that an environment is created in which abuses will never again occur."

After reading the article answer these questions:

Have you heard about any kind of plagiarism in journalism before?

Who was Jack Kelley?

What exactly did Kelley do and why? How did he break ethical principles of journalism?

Inspiration

Why is ethics so important in journalistic profession?

Which are journalists' major temptations to break ethical principles of their profession?

History of Journalism

The inventions that influenced development of newspapers:

1710: German Engraver Le Blon developed three-colour printing.

1714: Henry Mill received English patent for typewriter.

1790: Hydraulic press was invented in England.

1814: Steam powered rotary press became to print The Times in England.

1819: Napier constructed a rotary press.

1833: Penny for Papers began mass market.

1846: Double cylinder Rotary Press printed 8,000 sheets per minute.

1851: Cable laid across the English Channel.

1855: Printing telegraph was invented in the USA.

1865: Atlantic cable tied Europe and USA for instant communication.

1886: The linotype machine was invented to set type.

Discuss in pairs the effect of the first technological inventions on journalism and accessibility of newspapers to common people.

Do you read newspapers? Do you buy them? If yes, what kind? Why?

UNIT 10

"With technology and social media and citizen journalism, every rock that used to go unturned is now being flipped, lit and put on TV."
(L. Z. Granderson)

CITIZEN / CIVIC JOURNALISM

Reading

Look at the headline and try to explain it. Predict what happened.

Mo. family Christmas photo turns up in Czech ad

by Betsy Taylor

ST. LOUIS – It's an international mystery: How did a Missouri family's Christmas card photo end up in the Czech Republic, splashed across a huge storefront advertisement? Danielle Smith said Wednesday that the photo taken of her family last year got sent to family and friends, and was posted on her blog and a few social networking sites. The photo showed her and her husband Jeff holding their two young children.

About 10 days ago, one of Smith's college friends was driving through Prague when he spotted their huge smiling faces in the window of a store specializing in European food. He snapped a few pictures and sent them to a flabbergasted Smith.

"It's a life-size picture in a grocery store window in Prague — my Christmas card photo!" said Smith, 36, who lives in the St. Louis suburb of O'Fallon.

Mario Bertuccio, who owns the Grazie store in Prague, said the photo was from the internet. Details were sparse, but he said he thought it was computer-generated. When told it was a real photo — of a real family — he said he started taking steps to remove it.

"We'll be happy to write an e-mail with our apology," said Bertuccio, who said he would send the Smiths a bottle of good wine if they lived in his eastern European country.

The Smiths and photographer Gina Kelly hadn't authorized anyone to use the pictures. Kelly said she has asked a professional photographers' organization to help figure out how her image wound up in Prague.

Smith has gotten 180,000 hits to her Web site since she recently posted the story about the well-travelled snapshot. She said the photo wasn't used in an unseemly manner; it was just used to tell potential shoppers about the store's delivery service.

Smith said next time she posts a photo on the internet, she's going to lower the resolution or add an electronic watermark to make it hard to reproduce."This story doesn't frighten me, but the potential frightens me," Smith said.

(http://www.sandiegouniontribune.com/news/2009/jun/11/us-odd-card-photo-prague-061109)

Imagine yourself in this kind of situation. What would you do? Would you mind if somebody abroad used your photography in such a manner? What if it was in your country?

Focus on Journalism

How can ordinary citizens cooperate with the media? Make list of as many examples as possible.

What is citizen journalism?

Citizen journalism (also known as "public", "participatory", "democratic, "guerrilla or "street journalism) is the concept of members of the public "playing an active role in the process of collecting, reporting, analysing, and disseminating news and information. It can include texts, pictures, audio or video. Citizen journalism is a specific form of citizen media as well as user generated content that can be usually found online. It is when private individuals do essentially what professional reporters do; they report and communicate information of some kind.

The emergence of the internet - with blogs, podcasts, streaming video and other Web-related innovations - is what has made citizen journalism possible. The internet gave average people the ability to transmit information globally. That was a power once reserved for only the very largest media corporations and news agencies.

Citizen journalism can be semi-independent or fully independent.

Semi-Independent Citizen Journalism

This involves citizens contributing, in one form or another, to existing professional news sites. Some examples:

- Readers posting their comments alongside stories done by professional reporters - essentially a 21st-century version of the letter to the editor. A growing number of news websites allow readers to post comments. In an effort to prevent obscene or objectionable messages, many websites require that readers register in order to post.
- Readers adding their information to articles done by professional journalists. For instance, a reporter may do an article about disparities in gas prices around town. When the story appears online, readers can post information about gas prices in areas not covered in the original story, and even offer tips on where to buy cheaper gas.
- Readers actively working with professional reporters in putting together a story. A reporter might ask that readers with expertise in a particular area send him or her information on that topic, or even do some of their own reporting. That information is then incorporated into the final story.
- Reader blogs that are incorporated into professional news websites. That can includes blogs in which readers critique how the news organization is performing

Independent Citizen Journalism

This involves citizen journalists working in ways that are fully independent of traditional, professional news outlets.

- Blogs in which individuals can report on events in their communities or offer commentary on the issues of the day.
- Websites run by an individual or a group of people that report on news events in the local community. Some have editors and screen content, others do not. Some even have print editions.
- Hybrid sites in which professional and citizen journalists work together.

Community journalism is locally oriented, professional news coverage that typically focuses on city neighbourhoods, individual suburbs or small towns, rather than metropolitan, state, national or world news.

Birth of Blogs and the Indymedia Movement

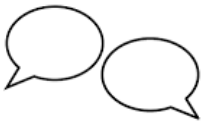
In 1999, activists in Seattle created a response to the World Trade Organization meeting being held there. These activists understood the only way they could get into the corporate media was by blocking the streets. And then, the scant 60 seconds of coverage would show them being carted off by the police, but without any context to explain why they were protesting. They knew they had to create an alternative media model. Since then, the Indymedia movement has experienced exponential growth, and IMCs have been created in over 200 cities all over the world.

Simultaneously, journalism that was "by the people" began to flourish, enabled by emerging internet and networking technologies, such as weblogs, chat rooms, message boards, wikis and mobile computing. "

Media" is a term which refers to a system of mass media production, distribution, ownership, and funding which is dominated by corporations. It is sometimes used as a term of derision **Corporate** to indicate a media system which does not serve the public interest in place of the "mainstream media" or "MSM," which tends to be used by both the political left and the right as a derisive term.

The **Independent Media Center** (also known as **Indymedia** or **IMC**) is a global participatory network of journalists that report on political and social issues. It originated during the Seattle anti-WTO protests worldwide in 1999 and remains closely associated with the global justice movement, which criticizes neo-liberalism and its associated institutions. Indymedia uses an open publishing and democratic media process that allows anybody to contribute.

(http://www.wow.com/wiki/Citizen_Journalism)



Discussion

How much do the contemporary media depend on citizen journalism?

Do you write your blog? Do you ever write your opinion on websites of newspapers or other institutions?

A bit of humour

A: Our news publication is now totally dependent on citizen journalism.

B: That´s great! Citizens must be contributing a lot then.

A: Naah! Only sometimes, but most of the time we just steal their content from the internet and elsewhere…..

History of Journalism

Gutter Press History in Short

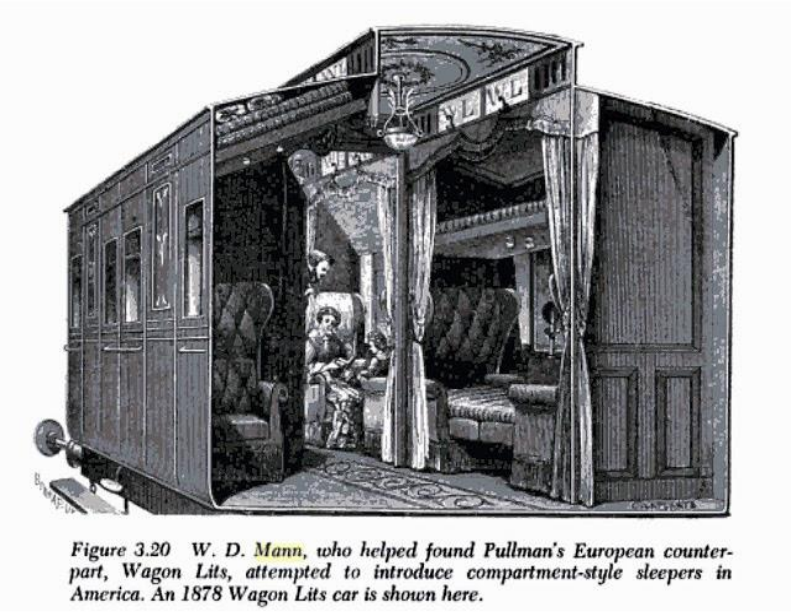


Figure 3.20 W. D. Mann, who helped found Pullman's European counterpart, Wagon Lits, attempted to introduce compartment-style sleepers in America. An 1878 Wagon Lits car is shown here.

"Soldier, inventor, editor"--that's how Colonel William d'Alton Mann summed up his life. And though he was a colonel in the Civil War and the inventor of the Mann Boudoir Railroad Car for the Pullman Company (see the picture below), he was far better known as the editor and the publisher of Town Topics. In 1891, Mann took over this moribund weekly and turned it into a reliable font of gossip about the antics of the superrich. Mann's business plan worked like a charm. Town Topics became a must read, not only for the wealthy who were politely skewered in its pages, but for the hoi polloi, who considered Vanderbilts, Astors, Harrimans, and Whitneys not just Great American Families, but a fine source of entertainment as well. Mann has been justly praised as the godfather of modern gossip. He is also credited with the invention of the "blind item," whereby the salacious details of an embarrassing event are printed, but the identity of the subject only hinted at. ("What playboy was seen, at 3 a.m. stealing out of the Newport cottage of which prominent social leader, while her husband was in New York?") Clever enough by far, but Mann took it a step further. In a nearby paragraph the real name of the erstwhile subject was inserted into an innocent-sounding passage about, say, the recent fete given by Mrs. John Jacob Astor. ("Prominent among the guests was one of the resort's favourite bachelors, Mr. Creighton Webb.") So everyone got an evil chuckle, knowing it was old Webb who was sleeping with Mrs. Astor. Mann collected his dirt from a roster of spies to rival that of the National Enquirer in its heyday: maids, butlers, telegraph operators, deliverymen, and society's down-and-outers whom he then paid as "reporters." He retained Justice Joseph H. Deuel, a sitting New York City judge, as a libel) expert and business partner.

But Mann's dark genius kicked in the day he realized that the stories that came into his possession were perhaps worth more untold than told. So Town Topics' revised business plan was born: to the men and women who wished to keep their sins secret, Mann simply asked for money, proffering Town Topics stock at $1,000 a share (the actual value of the stock was $10 a share). When he needed to open a new vein, he brought forth Fads and Fancies, a kind of Who's Who for the filthy rich, which he sold by subscription only for $1,500 each. (That's $33,000 in 2005 dollars.) He was charging for inclusion, exclusion, immunity; anything the market would bear.

When Mann published an article impugning President Theodore Roosevelt's daughter (who was apparently listening to dirty jokes while she was tipsy during a visit to Newport), he and Judge Deuel were attacked in an article in Collier's magazine, accused of "printing scandal about people who are not cowardly enough to pay for silence." For some reason the colonel and the judge decided to sue for criminal libel. Under biting cross-examination Mann was forced to admit that he had received some $200,000 in unpaid and unsecured "loans" from J.P. Morgan, William K. Vanderbilt, William C. Whitney, and other titans of finance. (That was a lot of money in 1900, the equivalent of $4.4 million today.) Mann showed his gratitude by adding these gentlemen to a list of "immunes" who were granted his highest level of protection. And gentlemen that they were, they never asked to be repaid. Mann admitted all this, but his white whiskers shook in indignation at the notion that he had committed a crime. MANN, ASSASSIN OF REPUTATIONS, ran the headline in the Chicago Tribune like an epitaph, as he and Deuel lost the libel suit and the rest of their tattered reputations. The district attorney later indicted the editor for perjury in this case.

In the end, Mann got off. He blamed his employees and freelancers, professed ignorance of any schemes, and was acquitted of perjury on something close to a technicality. But the legal exposure marked the high-water mark for Town Topics' popularity. It continued publishing for thirty years but was never taken seriously again. Mann died a millionaire in his eighties, an unrepentant and proud soldier, inventor, and inventive editor.

(http://justacarguy.blogspot.sk/2011/07/boudoir-cars-and-palace-cars-luxury.html)

Replace the underlined words by different words with similar meaning.

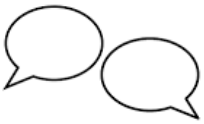
Explain the sentence about Mann´s method: he was charging for inclusion, exclusion, immunity; anything the market would bear.

What is the "blind item"?

How did Mann get information about secrets from important families?

Does gutter press mean Yellow Journalism?

What is yellow journalism? Why yellow?



Read and discuss

Who were Joseph Pulitzer and William Randolph Hearst?

Did they have anything in common? What did they achieve?

The Fourth Power and the Rise of Yellow Journalism

by John Little

In the US, the concept of a completely free and independent media was something that had been written into the Constitution itself. First Amendment states, "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances." The idea was, keep journalistic reporting free and independent, and the masses will have the greatest chance of getting the correct information and using it accordingly. However, by keeping the press completely unregulated in its reporting, citizens could fall into a capitalistic trap of sensationalistic reporting for the sole purpose of selling more newspapers and earning a bigger pay check at the end of the day.

Joseph Pulitzer and William Randolph Hearst were two entrepreneurial newspaper owners who would forever be inextricably linked with the birth of Yellow Journalism. Both men owned newspapers, but not just any newspaper, they owned two of the most widely read and influential newspapers of the era in New York City. The Pulitzer name remains popular today because it is associated with the most prestigious award in American journalism. Yet many historians revile the award's benefactor with charges of irresponsible reporting and sensationalism. The Pulitzer name is most often linked in textbooks with that of Hearst, a Californian who assumed control of the Journal in 1895.

Hearst burst onto Park Row, the New York street lined with newspaper buildings, and immediately began to shake things up. Pulitzer already owned a major newspaper, The World. The ironic and tragic elements of the two men's story cannot be ignored. The Journal, which was purchased by Hearst, was founded in 1882 by Albert Pulitzer, Joseph's brother. Albert sold the paper at a profit, and it continued with a modest circulation until Hearst moved to New York and purchased it. Surely, Hearst would have bought another paper had the Journal not been for sale, but Joseph had to live with the fact that the newspaper which became his chief competitor had originated within his own family. The two brothers became estranged over time, as Joseph considered his sibling rash and frivolous.

The irony does not end there; both Joseph Pulitzer and Hearst were outsiders when they came to New York. Their papers appealed to the same elements of the city that had previously been ignored by the press. Women, labour leaders, Democrats, immigrants and the poor found articles that held their interest and represented their political views. Hearst's purchase of the Journal began one of the most dramatic periods of competition in journalistic history. He did not spare any expense in reaching his goal of increased circulation. He lowered the Journal's price to one cent, expanded the number of pages, and then dipped into his family's finances to support his bold moves. Much of his success came by imitation of Pulitzer. Hearst took the striking headlines of the World and made them larger and bolder. Trivial stories, which compelled suspense and interest, not only appeared on the front page of the Journal -they dominated it.

Early in 1896, Pulitzer began to pay serious attention to the newcomer. In January, Hearst enticed Richard Felton Outcault, the artist who drew the popular comic strip, "The Yellow Kid," to move to the Journal. The strip was named for the main character's colourful robes. Pulitzer's use of a colour comic strip in the Sunday World was an innovation at the time. In addition to stealing Felton, Hearst managed in the same month to convince Pulitzer's entire Sunday staff to work for the Journal. The competition between Pulitzer and Hearst, each with his own brightly-coloured comic strip, sealed their fates together and provided future historians with the convenient title of "yellow journalism." Yellow journalism, in short, is

biased opinion masquerading as objective fact. Moreover, the practice of yellow journalism involved sensationalism, distorted stories, and misleading images for the sole purpose of boosting newspaper sales and exciting public opinion. This new phenomenon would get its first real test very soon. At 9:40 on the evening of 15 February, 1898, a terrible explosion on board the Maine shattered the stillness in Havana Harbour. Later investigations revealed that more than five tons of powder charges for the vessel's six and ten-inch guns ignited, virtually obliterating the forward third of the ship. The remaining wreckage rapidly settled to the bottom of the harbour. Most of Maine's crew were sleeping or resting in the enlisted quarters in the forward part of the ship when the explosion occurred. Two hundred and sixty-six men lost their lives as a result of the disaster: 260 died in the explosion or shortly thereafter, and six more died later from injuries.

Seizing upon the opportunity to capitalize on the growing spirit of American patriotism, Hearst and Pulitzer printed sensational anti-Spanish stories. They both blamed Spain directly for the sinking of the Maine. Graphic illustrations commissioned from some of the country's most-talented artists, and stories written by premiere authors and journalists of the day, were fodder for fuelling the flames of war. Together, Hearst and Pulitzer created frenzy among the American people by reporting the alleged brutality of the Spanish toward the Cuban rebels. (However, acts of outrage committed by the Cubans were seldom mentioned.) By the time the USS Maine exploded in Havana Harbour, the pro-war press had roused national sentiment to the point that President McKinley feared his political party would suffer if he did not engage in war with Spain.

Historically, one of the most infamous incidents with regard to the influence that yellow journalism practices had on the Spanish-American War, is a short dialogue between William Randolph Hearst and his hired illustrator/Cuban correspondent, Frederick Remington. Upon his arrival in Cuba in January of 1897, Remington noticed that none of massive reported battles were actually happening. He cabled to Hearst: "Everything is quiet. There is no trouble. There will be no war. I wish to return." Supposedly, although he denied it afterwards, Hearst quickly wired back: "Please remain. You furnish the pictures and I'll furnish the war."

From the very beginning of the second Cuban rebellion against Spanish rule (in 1895), both the yellow press and the "honest" press rushed to send correspondents to document the elevating level of active hostility in Cuba. Regardless, only a small number actually made it to Cuba and among the rebels; the vast majority only made it as far as Florida, or, if they were lucky, the Hotel Inglaterra in Havana, Cuba. They would usually simply make up their stories of "personal experience" or based them on slanted press releases from the Cuban Junta. The result of this was an endless supply of glorious Cuban victories in battles that never actually occurred, along with severely embellished stories of Spanish brutality and cruelty.

(http://www.opednews.com/articles/THE-FOURTH-POWER-AND-THE-R-by-John-Little-080916-777.html)

After reading the article, answer these questions:

Were your predictions correct?

Which newspaper belonged to Joseph Pulitzer and which to R. W. Hearst?

Who were their readers?

Who was Richard Felton Outcault and how was he involved in the story of yellow journalism?

Write your definition of Yellow Journalism.

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