

Tabloid Tales Global Debates Over Media Standards By John Tulloch

Taking Journalism Seriously: News and the Academy argues that scholars have remained too entrenched within their own disciplinary areas resulting in isolated bodies of scholarship. This is the first book to critically survey journalism scholarship in one volume and organize it by disparate fields. The book reviews existing journalism research in such diverse fields as sociology, history, language studies, political science, and cultural analysis and dissects the most prevalent and understated research in each discipline.

The events of September 11 continue to resonate in powerful, yet sometimes unexpected ways. For many journalists, the crisis has decisively recast their sense of the world around them. Familiar notions of what it means to be a journalist, how best to practice journalism, and what the public can reasonably expect of journalists in the name of democracy, have been shaken to their foundations. Journalism After September 11 examines how the traumatic attacks of that day continue to transform the nature of journalism, particularly in the United States and Britain.

Celebrity culture has a pervasive presence in our everyday lives – perhaps more so than ever before. It shapes not simply the production and consumption of media content but also the social values through which we experience the world. This collection analyses this phenomenon, bringing together essays which explore celebrity across a range of media, cultural and political contexts. The authors investigate topics such as the intimacy of fame, political celebrity, stardom in American 'quality' television (Sarah Jessica Parker), celebrity 'reality' TV (I'm a Celebrity ... Get Me Out of Here!), the circulation of the porn star, the gallery film (David/David Beckham), the concept of cartoon celebrity (The Simpsons), fandom and celebrity (k.d. lang, *NSYNC), celebrity in the tabloid press, celebrity magazines (heat, Celebrity Skins), the fame of the serial killer and narratives of mental illness in celebrity culture. The collection is organized into four themed sections: Fame Now broadly examines the contemporary contours of fame as they course through new media sites (such as 'reality' TV and the internet) and different social, cultural and political spaces. Fame Body attempts to situate the star or celebrity body at the centre of the production, circulation and consumption of contemporary fame. Fame Simulation considers the increasingly strained relationship between celebrity and artifice and 'authenticity'. Fame Damage looks at the way the representation of fame is bound up with auto-destructive tendencies or dissolution.

Questions of identity and identification are among the most important evolving concerns of contemporary cultural studies. Through processes of personal identification with discursively constructed subject positions, identities emerge across a wide range of cultural practices in the course of social interactions involving the use of language and other semiotic systems manifested in cultural artefacts of various kinds. The present collection includes a selection of papers on the topic of identity and identification in cultural studies today. Incorporating theoretical contributions and practical case studies, this monograph adds to contemporary debates on identity-forging practices from various theoretical positions in different social, historic and national contexts. The chapters of this volume range from overtly theoretical discussions on the construction of identities and subjectivities in post-modernity, to examinations of the crucial role of (print) media in identity-construction and -representation processes in contemporary social formations through an insight into other key issues in cultural studies, such as gender politics and the construction of femininities, the hybridization of identities in the context of postcolonial work, and the interplay between collective identities and discourses on nation.

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African audiences and users are rapidly gaining in importance and increasingly targeted by global media companies, social media platforms and mobile phone operators. This is the first edited volume that addresses the everyday lived experiences of Africans in their interaction with different kinds of media: old and new, state and private, elite and popular, global and national, material and virtual. So far, the bulk of academic research on media and communication in Africa has studied media through the lens of media-state relations, thereby adopting liberal democracy as the normative ideal and examining the potential contribution of African media to development and democratization. Focusing instead on everyday media culture in a range of African countries, this volume contributes to the broader project of provincializing and decolonizing audience and internet studies.

'News Culture' discusses the changing forms, practices and audiences of journalism. It provides an historical consideration of the rise of objective reporting in the media, and explores the presentation of the news and the cultural dynamics.

The new edition of *Subediting and Production for Journalists* is a concise, clear and contemporary introduction to the skills required for subediting newspapers, magazines and websites. Tim Holmes describes how subediting has developed, from the early days of print to the modern era of the internet browser and social media, and explores the many challenges for the sub working today. Using numerous practical examples drawn from print and online, *Subediting and Production for Journalists* introduces the various techniques employed by the sub to help make the written word stand out on the page, including: subbing news and features for sense and style writing headlines and sells making copy legally safe understanding production, using software packages and content management systems editing and rewriting stories for online publication creating suitable page furniture for websites handling and sizing pictures digitally handling audio and video. *Subediting and Production for Journalists* is the perfect guide for all those with an interest in subbing in today's multimedia environments, as well as anyone wanting to see their words come to life.

The increasing interest in private lives and the falling off of coverage of serious news is often described as 'tabloidization.' The essays in this book are the first serious scholarly studies of what is going on and what its implications are. Reality, it turns out, is much more complex than some of the laments suggest. As the contributors show, this is not just a U.S. problem but is repeated in country after country, and it is not certain that the media anywhere are getting more tabloid. What is more, there is no consensus about whether tabloidization is just 'dumbing down' or whether it is a necessary tactic for the mass media to engage with new audiences who do not have the news habit.

This Text-book traces the evolution of the newspaper, documenting its changing form, style and content as well as identifying the different roles ascribed to it by audiences, government and other social institutions. Starting with the early 17th century, when the first prototype newspapers emerged, through Dr Johnson, the growth of the radical press in the early 19th century, the Lord Northcliffe revolution in the early 20th century, the newspapers wars of the 1930s and the rise of the tabloid in the 1970s, right up to Rupert Murdoch and the online revolution, the book explores the impact of the newspapers on our lives and its role in British society. Using lively and entertaining examples, Kevin Williams illustrates the changing form of the newspaper in its social, political, economic and cultural context. As well as telling the story of the newspaper, he explores key topics in detail, making this an ideal text for students of journalism and the British newspaper. Issues include: newspapers and social change the changing face of regional newspapers the impact of new technology development of reporting techniques forms of press regulation In the twenty-first century, promotion is everywhere and everything has become promotable: everyday goods and organizations,

people and ideas, cultures and futures. This engaging book looks at the rise of advertising, public relations, branding, marketing and lobbying, and explores where our promotional times have taken us. *Promotional Cultures* documents how the professions and practices of promotion have interacted with and reshaped so much in our world, from commodities, celebrities and popular culture to politics, markets and civil society. It offers a mix of historical accounts, social theory and documented case studies, including haute couture fashion, Apple Inc., Hollywood film, Jennifer Lopez, the Occupy movement, Barack Obama's election campaigns, news production and the 2008 financial crisis. Together, these show how promotional culture may be recorded, understood and interpreted. *Promotional Cultures* will appeal to students and scholars of media and culture, sociology, politics, anthropology, social and industrial history.

Ethics for Journalists tackles many of the issues which journalists face in their everyday lives – from the media's supposed obsession with sex, sleaze and sensationalism, to issues of regulation and censorship. Its accessible style and question and answer approach highlights the relevance of ethical issues for everyone involved in journalism, both trainees and professionals, whether working in print, broadcast or new media. *Ethics for Journalists* provides a comprehensive overview of ethical dilemmas and features interviews with a number of journalists, including the celebrated investigative reporter Phillip Knightley. Presenting a range of imaginative strategies for improving media standards and supported by a thorough bibliography and a wide ranging list of websites, *Ethics for Journalists*, second edition, considers many problematic subjects including: representations of gender, race, sexual orientation, disability, mental health and suicide ethics online – 'citizen journalism' and its challenges to 'professionalism' controversial calls for a privacy law to restrain the power of the press journalistic techniques such as sourcing the news, doorstepping, deathknocks and the use of subterfuge the handling of confidential sources and the dilemmas of war and peace reporting.

The advancement of technologies in the 20th century has radically transformed the interconnectedness of humans, science, and technology within an evolving society. *Evolving Issues Surrounding Technoethics and Society in the Digital Age* serves as an interdisciplinary base of scholarly contributions on the subject of technoethics, a field that deals with current and future problems that arise at the intersection of science, technological innovation, and human life and society. This premier reference work leverages ethical analysis, risk analysis, technology evaluation, and the combination of ethical and technological analyses within a variety of real life decision-making contexts, appealing to scholars and technology experts working in new areas of technology research where social and ethical issues emerge.

Magazines are the most successful media format ever to have existed and so begins *Magazine Journalism* as it traces how magazines arose from their earliest beginnings in 1665 to become the ubiquitous format we know today. This book combats the assumptions among media academics as well as journalists that magazines somehow don't count, and presents a compelling assessment of the development and innovation at the heart of magazine publishing. In magazines we find some of the key debates in journalism, from the genesis of 'marketing to the reader' to feminist history, subcultures and tabloidization. Embedding

culture, provide sites of resistance, or, conversely, act as agents for the spread of Americanized entertainment culture to the detriment of local traditions. A wide variety of media formats and platforms are discussed, ranging from radio and television to the Internet, mobile phones, street posters, film and music. As part of the Routledge series Internationalizing Media Studies, the book responds to the important challenge of broadening perspectives on media studies by bringing together a range of expert analyses of media in the African continent that will be of interest to students and scholars of media in Africa and further afield.

The Routledge Companion to British Media History provides a comprehensive exploration of how different media have evolved within social, regional and national contexts. The 50 chapters in this volume, written by an outstanding team of internationally respected scholars, bring together current debates and issues within media history in this era of rapid change, and also provide students and researchers with an essential collection of comparable media histories. The first two parts of the Companion comprise a series of thematic chapters reflecting broadly on historiography, providing historical context for discussions of the power of the media and their social importance, arranged in the following sections: Media History Debates Media and Society The subsequent parts are made up of in-depth sections on different media formats, exploring various approaches to historicizing media futures, divided as follows: Newspapers Magazines Radio Film Television Digital Media The Routledge Companion to British Media History provides an essential guide to key ideas, issues, concepts and debates in the field. Chapter 40 of this book is freely available as a downloadable Open Access PDF at www.tandfebooks.com/openaccess. It has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 3.0 license.

The public rely upon media representations to help interpret and make sense of the many complexities relating to climate science and governance. Media representations of climate issues – from news to entertainment – are powerful and important links between people's everyday realities and experiences, and the ways in which they are discussed by scientists, policymakers and public actors. A dynamic mix of influences – from internal workings of mass media such as journalistic norms, to external political, economic, cultural and social factors – shape what becomes a climate 'story'. Providing a bridge between academic considerations and real world developments, this book helps students, academic researchers and interested members of the public make sense of media reporting on climate change as it explores 'who speaks for climate' and what effects this may have on the spectrum of possible responses to contemporary climate challenges.

"A much needed media history and political and social assessment of a genre that is currently very much the subject of conjecture."---Sean Jacobs, University of Michigan --

