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**SUBJECT : MASS MEDIA IN PAKISTAN**

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**QUESTION:**

**The imposition of PPO 1962, establishment of federal information ministry and other draconian measures seriously hampered press during Ayub’s era. Discuss.**

**ANSWER:**

**Press and Publication Ordinance 1960 & 1963 (PPO)**

IMPOSITION:Enforced by the Federal government in 1960 during the Ayub Era, Press and publications Ordinance(PPO) is labeled the blackest law in the history of press in Pakistan. Its’ amended version was imposed by Provincial governments on September, 2, 1963. It remained in force between  
1960-1984. It was abolished by the court in 1984.

OBJECTIVE:The purpose of this law was to establish a Press Advice System. It required permission from the government for publications. Permission was issued by a district Magistrate. Independence of press was ruined.

ENFORCEMENT/ WORKS:

Progressive Papers Limited(PPL) was hijacked under PPO based on  
‘charges’ that it working against national security. In actuality it was suffered for being a leftist publication group.

1. In 1961 Associated Press of Pakistan(APP) was captured on the basis of its’ financial instability.
2. National Press Trust(NPT) was established under this act in 1964 for nationalization and regulation of press in the country.
3. Approximately 74-102 dailies and 260-379 weeklies were banned or seized as a result of this act.

CLAUSES/ FEATURES:

1. Declaration of the newspaper shall be authenticated by District  
   Magistrate.
2. Whether the publisher has sufficient finances to run the paper or not  
   and the editor is a known journalist and an educated person.
3. The publisher is likely to work in a manner not against the defense, external affairs, security of Pakistan, public order and not likely to use the paper for incitement to violence or for defamation.
4. No foreigner is allowed to own a newspaper or share and hold any  
   interest in the paper except with prior permission of the government. Even then not more than 25% of shares of the entire entity.
5. Not to publish “Expunged” portions of the parliament proceedings or not to give dual sense of any statement made in parliament by any of the honorable members.
6. Not to publish any court proceedings until or unless permitted by the honorable judge.
7. It is the authority of the executive to demand or forfeiture of securities on the violation of certain rules of PPO.
8. If fresh security deposit is demanded and the paper is not able to  
   deposit within 10 working days then annulment of declaration will take place.
9. Proper maintenance of accounts, finances and departments.
10. Penalties to be imposed by law courts on non-publication of print line, keeping press without declaration & depositing security, making false statements in declaration, printing, editing and publishing anything beyond the provisions of the ordinance.
11. Formulation of Inquiry Commission and Tribunal for Appeal

**QUESTION:**

**Pakistan inherited three radio stations with the end of British regime in sub-continent. Trace the broadcasting history of Pakistan till current era.**

**ANSWER:**

**THE HISTORY OF RADIO IN PAKISTAN**

Radio broadcasting has played a significant role in Pakistan since its independence. Over the years it has evolved and continues to captivate audiences.

Radio brodcasting in Pakistan has a rich history. Following the country’s independence on August 14, 1947, radio as the invisible medium has grown as a powerful medium.

Radio in Pakistan has been prominent in educating, informing and entertaining audiences in the country, along with the Pakistani diaspora worldwide.

In modern times, cable and satellite television, as well as streaming networks like Netflix are the popular mediums across urban areas.

However, according to a report by Media Landscapes, radio is a popular medium in rural areas where affordability and access to television is an issue.

The report also states that the audience for radio is mostly youngsters who have access to mobile phones, with pre-installed FM radio stations and car drivers who contribute to the listener base.

We look at the history of radio broadcasting in Pakistan and its impact on society over the years:

**FIRST RADIO STATION**

**“Assalam-o-Alaikum! Pakistan Broadcasting Service. Hum Lahore Se Bol Rahe Hain. Terran Aur Chaudaa August Sunn Saintalees Ki Darmiani Raat, BaAra Baje Hain, Tuloo-e-Subhe Azadi!”**

(Greetings Pakistan Broadcasting Service, we are speaking from Lahore, the night between the thirteenth and fourteenth of August, year forty-seven. It is twelve o’clock, the dawn of freedom.).

Pakistan Broadcasting Service (now familiar as Radio Pakistan), Pakistan’s first radio station made this announcement, following independence from British India.

The next day Radio Pakistan (RP) broadcasted its first news bulletin. It was a spin-off from All India Radio.

Prior to the [independence](https://www.desiblitz.com/content/reality-1947-partition-india-journey-independence) of Pakistan, there were three main stations in Lahore, Peshawar and Dhaka.

Post-independence the government then established stations in Karachi, Rawalpindi, Hyderabad and Quetta.

Aside from broadcasting news bulletins, RP also aired radio dramas and feature programmes.

In his book *A History of Radio Pakistan*(2005), Nihal Ahmed writes that the themes focused on “nation-building, history, culture, freedom struggle and social issues.”

There were programmes, which also covered music, sports and education.

Despite the presence of popular radio stations such as BBC, Voice of America (VOA) and Radio Ceylon in the country, RP’s programming was at par with international stations.

The network offered tough competition to the well-established radio stations from around the world.

As a reputable organisation, Radio Pakistan transmits in several languages including Urdu, regionally based, English and Chinese, reaching a worldwide audience.

Despite Radio Pakistan being a pro-government station it has a major contribution to Pakistani society. Radio Pakistan has played a significant role in paving the way for the popularity of radio in Pakistan.

The reach of Radio Pakistan is eighty per cent of the country.

**EARLY DAYS**

Till the 1990s, Radio Pakistan enjoyed a monopoly over the radio sector in Pakistan.

The monopoly did not let Radio Pakistan succumb to low standards. It produced high-quality programming delivered to audiences from all walks of life.

Many popular artists who later became associated with Pakistan Television started their careers from Radio Pakistan.

Popular Pakistani writer Ashfaq Ahmed was famous for his radio programme ‘Talqeen Shah,’ which was popular in the 1960s.

Popular actor Qazi Wajid (late) began his career from Radio Pakistan.

Late legendary singers Noor Jehan, Masood Rana and  Inayat Hussain Bhatti gained popularity through Radio Pakistan as well.

In 1957, Radio Pakistan discovered the later Mehdi Hassan initially as a thumri singer, a genre of semi-classical Indian music.

Having a passion for Urdu poetry, he began experimenting with ghazals and that is where his popularity as a ghazal singer initiated.

The singer [Reshma](https://www.desiblitz.com/content/reshma-lambi-judai-forever" \t "_blank) also received recognition on Radio Pakistan. After a producer saw her singing at the shrine of Shahbaz Qalandar, Reshma came on to record Laal Meri at the studios of Radio Pakistan.

Radio Pakistan has promoted classical and semi-classical music on massive scale.

The broadcast network has highlighted other genres of music too. ‘Apki Farmaish’ was a popular show. which played film songs.

A Western music request show hosted by Yasmin Tahir played as the name suggests Western tunes from countries like the US and the UK.

Munni Baji was the host of the popular radio show ‘Bachon Ki Duniya’.

Mohni Road in Lahore is named after Mohni Hameed, a popular Christian radio star who was associated with Radio Pakistan.

Hockey, the national game of Pakistan became popular due to the progress of radio. Pioneer Urdu commentator SM Naqvi played a pivotal role in popularising the sport.

Radio Pakistan also unleashed many iconic newscasters. Shakeel Ahmed and Anwar Ahmed were Urdu newscasters, whereas Anita Ghulam Ali and Edward Carapiet read the news in English.

Advertising on the radio in Pakistan started in 1961. It became so popular that advertisers had to book slots and later on asked for more advertising time.

Radio Pakistan also played a crucial role in informing audiences about floods, earthquakes and other natural disasters.

Radio Pakistan served as a training centre for many television artists, hosts and presenters.

**GROWTH OF RADIO**

Despite the dominance of Radio Pakistan, the gradual rise of television was a threat.

In the 1990s, this changed when FM radio entered Pakistan and thus began the growth of radio in the country.

Before private FM radio stations emerged in Pakistan, Radio Pakistan launched the first FM radio service in 1993- FM Gold Service.

However, failing to make a mark, the station did a vanishing act very quickly.

Radio FM 100 which came into existence in 1994 was the pioneer of private radio stations in the country. Having bases in Karachi, Lahore, and Islamabad, it had a youthful approach.

Referring to the comparison between Radio Pakistan and FM 100, Qasim A. Moini says in his article for [Dawn](https://www.dawn.com/news/1314506):

“If Radio Pakistan was a five-course formal sit-down dinner; FM radio was fast food to be consumed on the go.

**“IT WAS RADIO FOR THE MODERN AGE.”**

FM 100 focused more on music, as young RJ’s communicated with audiences in an informal tone in comparison to a more formal approach of Radio Pakistan.

Noticing that FM 100 was giving tough competition to Radio Pakistan, the latter then launched FM 101.

FM 101 had a similar approach to FM 100, introducing young radio jockeys.

More radio stations came into play in 2002 when former Pakistan President General (retired) Pervaiz Musharraf liberalised the country’s media sector and encouraged privatisation.

In 2017, 45 commercial and 45 commercial institutions received licenses to set up radio stations in Pakistan as per the Pakistan Electronic Media Regulatory Authority (PEMRA).

Radio is still an effective medium in the country.

There is a huge library of programming available on radio and the expansion of radio stations in Pakistan is not stopping any time soon.

**POPULAR RADIO STATIONS**

Before the nineties, Radio Pakistan was the sole champion and leading platform. But post-nineties, besides FM 101, many radio stations were established in the country. Every single radio station competes to take the top spot.

Radio 1 FM 91 is a popular radio station in Pakistan. Catering to the millennial generation in the country, the Interflow Group owns Radio 1 FM 91.

The station covers all the main cities, including  Karachi, Lahore, Islamabad and Gwadar.

‘Dost Kya Scene Hai’ is a popular radio show on the station. Dino Ali, one of the most popular RJ’s in the country, hosts the show.

Veteran Pakistani musician Asad Ahmed appeared on the show to promote his album [*Rebirth*](https://itunes.apple.com/us/album/rebirth/1251013592)(2017). This displays the popularity of the show and the power of radio even in the modern era.

City FM 89, which is an initiative by Dawn Media Group launched in 2004, catering to the Pakistani youth.

City FM 89’s transmission is available in Karachi, Lahore, Islamabad and Faisalabad. Wes Malik is one of the most popular RJ’s of the station.

His programme ‘Drive with Wes’ is a huge hit. The programme is famous for playing an interesting mix, featuring all genres of music from across the globe and interviewing popular Pakistani musicians.

City FM 89 Sessions is an initiative of City FM 89, which promotes independent Pakistani musicians. Independent Pakistani musicians like Sikandar Ka Mandar, Slow Spin and Shajie have appeared on City FM 89 Sessions.

[SAMAA FM](https://www.samaafm.com/), owned by Jaag Broadcasting Systems is another popular radio station. It started in 2012 and is accessible throughout the country.

Such is the appeal of radio today that independent musicians like Poor Rich Boy and Keeray Makoray have used the platform to promote their music.

**EVOLUTION TO DIGITAL**

While television may have given stiff competition to radio in Pakistan, the internet has come to its rescue. The digital age has provided a new lease of life to radio.

Just like print publications have a digital format, radio too is available through online streaming.

There are many websites where Pakistan radio stations can be streamed. Most of the stations using Digital Audio Broadcasting (DAB) are operating under the FM band.

Some of the digital radio stations operating in Pakistan include FM 101, Mast FM 103, Apna Karachi FM 107 and Power Radio FM 99.

Web radio is a popular phenomenon. With the help of the internet, radio stations in Pakistan can easily reach a global audience and listeners can also listen at their own time and pace.

With digital, reception of the radio station is much better for audiences. For the owners of the radio stations, there is less cost with digital, making it a win-win situation for all.

**QUESTION:**

**Discuss new media and its impacts on the quality of journalism in detail.**

**ANSWER:**

**NEW MEDIA**

**WHAT IS NEW MEDIA?**

New media are forms of media that are computational and rely on [computers](https://en.wikipedia.org/wiki/Computer) for redistribution. Some examples of new media are [computer animations](https://en.wikipedia.org/wiki/Computer_animation), [computer games](https://en.wikipedia.org/wiki/Computer_game), [human-computer interfaces](https://en.wikipedia.org/wiki/Human-computer_interface), [interactive computer installations](https://en.wikipedia.org/wiki/New_media_art), [websites](https://en.wikipedia.org/wiki/Website), and [virtual worlds](https://en.wikipedia.org/wiki/Virtual_world).[[1]](https://en.wikipedia.org/wiki/New_media#cite_note-Manovich-1)[[2]](https://en.wikipedia.org/wiki/New_media#cite_note-2)

New media are often contrasted to "[old media](https://en.wikipedia.org/wiki/Old_media)", such as television, radio, and print media, although scholars in communication and media studies have criticized inflexible distinctions based on oldness and novelty. New media does not include analog broadcast [television programs](https://en.wikipedia.org/wiki/Television_program), [feature films](https://en.wikipedia.org/wiki/Feature_film), [magazines](https://en.wikipedia.org/wiki/Magazine), or [books](https://en.wikipedia.org/wiki/Book) – unless they contain technologies that enable digital generative or interactive processes.[[1]](https://en.wikipedia.org/wiki/New_media#cite_note-Manovich-1)

[Wikipedia](https://en.wikipedia.org/wiki/Wikipedia), an [online encyclopedia](https://en.wikipedia.org/wiki/Online_encyclopedia), is a good example of new media, combining [Internet](https://en.wikipedia.org/wiki/Internet) accessible digital text, images and video with web-links, creative participation of contributors, interactive feedback of users and formation of a participant community of editors and donors for the benefit of non-community readers. [Social media](https://en.wikipedia.org/wiki/Social_media) or [social networking services](https://en.wikipedia.org/wiki/Social_networking_service), such as [Facebook](https://en.wikipedia.org/wiki/Facebook) and [Twitter](https://en.wikipedia.org/wiki/Twitter), are another example of new media in which most users are also participants.

**IMPACT OF NEW MEDIA ON JOURNALISM**

According to Steensen (2011), social media and internet have only contributed by providing news from different resources in a quickest way. Previously, news which was restricted to limited stories, hourly broadcast and morning newspapers is now available on a single mouse click. Level of interactivity has only contributed by providing an ease of access to both producers and audience, and by developing a relation with source where news is published. Gunter (2003) concluded that journalist role is correlated with freedom of audience in what they choose to read and when they are willing to participate in news construction.

In online spaces, traditional communication model of top to down does not apply with the readers. The information from the source is directly provided on online platforms by skipping the role of journalists. Thus, modern professional journalism has removed the mediating role of journalists among the audience and the external world (Gunter, 2003: 171). The modern communication may also be applied to newspapers. The readers of online newspaper can participate by providing feedback about the news, and may interact directly through blogs, chat forums, and messaging (Bowman & Willis, 2003). The change in communication is demanding a change in the journalist’s perception about their role and their routine job pattern. The role of journalist which previously include; collecting information, providing responses to the feedback, and promoting their work has seen a significant shift.

The effects of social media on journalism are manifold, and have many pros and cons (Safori et al., 2016). According to Steensen, technology has impacted journalism in such a way that the difference between the role of news bringers and journalists, in the eyes of journal public, is merely their professional identity. Therefore, identity of journalist is of growing importance for his/her success (Steensen, 2011).

Online journalism is further affected by the increase in the use of internet and growth in user generated content (UGC) available online. In reference to journalism practices and UGC, several studies have attempted to measure and analyze the diverse contribution of readers on the online pages and chat platforms of the newspapers. In “A clash of cultures”, Hermida and Thurman (2008) revealed a significant boost in readers participation and feedback in news generation process.

According to Paul Saffo (Hermida & Thurman 2008), “the Internet in this new media culture [allows that] the public is no longer a passive consumer of media, but an active participant in the creation of the media landscape”. When applied to the news, it shows that by using different social media platforms on the internet, message can be conveyed to large audience and real time updates from both audience and the journalists can be tracked. For instance, social media platforms actively participated in London bombings by sharing information with the “BBC receiving 22,000 e-mails and text messages, 300 photos, and several video sequences on the day of the attacks” (Hermida & Thurman 2008). Henceforth, this is a good example of how reader inference the online platforms and help in transmitting news and information globally. Moreover, according to Douglas (2006) it was the first event of its kind where material provided at the online platform was considered more newsworthy than professional content. It was later understood that information provided by the readers, during ordinary news period or at times of certain event, could be used by the news sites.

**QUESTION:**

**Why TV was introduced in Pakistan? Trace the history of TV in Pakistan till date.**

**ANSWER:**

Pakistan’s television industry has evolved in the last 50 years starting with the launching of Pakistan Television (PTV) in 1964 as a privately owned channel licensed by the Government of Pakistan. PTV was initially financed by Wajid Ali, a leading industrialist, in collaboration with Japan’s Nippon Electric Company and U.K.’s Thomas Television International. PTV started its transmission from Lahore in 1964, followed by Dhaka, Bangladesh (formerly East Pakistan), then Rawalpindi/Islamabad. In 1966, PTV started its transmission from Karachi ([Baig, 2012](https://mcnuml.wordpress.com/pakistan-television-corporation/)). In 1971, the government of Pakistan nationalized PTV.

Starting with black and white transmission, PTV soon upgraded to broadcast in color. Initial programming was live without editing or enhancements because of the lack of recording equipment. In the 1970s, one-inch magnetic spool was used to record sound and moving pictures as a combined stream. However, the early recordings were lost because of lack of air-conditioning in the archival rooms and general neglect resulting in the loss of archival treasure from the public broadcasting television golden era ([Abdurab, 2014](http://www.dawn.com/news/1125500/the-story-behind-the-loss-of-ptvs-precious-archives))

In 1988, Shalimar Television Network (STN) formed as a public-private partnership, began transmitting CNN rebroadcasts under agreement and in 1990 it signed on an airtime sales agreement with M/s Network Television Marketing (NTM). NTM’s use of STN’s terrestrial boosters spread across Pakistan, contributed to its success especially with the launch of some hit family drama serials (projecting a more realistic contemporary lifestyle). People called NTM’s broadcasts a breath of fresh air in the post-Zia-ul-Haq military dictatorship era ([Paracha, 2014](http://www.dawn.com/news/1109105/the-pakistan-zeitgeists-a-nation-through-the-ages)) because its programming was culturally open and not subject to heavy censoring by Zia-ul-Haq’s military government.

NTM represented a renaissance in narrative content on television accurately portraying cultural values of the time ([Paracha, 2014](http://www.dawn.com/news/1109105/the-pakistan-zeitgeists-a-nation-through-the-ages)). With PTV, people were bored of censored portrayals of family setups and male-female interactions ([Rasool, 2014](http://nation.com.pk/columns/30-Nov-2014/the-ptv-paradigm)). NTM had singers and musicians performing live on television that enthralled the musically starved nation of the martial law years of Zia-ul-Haq ([Paracha, 2013](http://www.dawn.com/news/1019332/catch-79)).

NTM also facilitated the emergence of private production houses, a milestone in the evolution of TV in Pakistan. Although, later officially sanctioned, renowned PTV producers initially powered these houses by moonlighting as producer/directors using pseudo-names. These talented producers helped the programming quality at NTM soar but their absence at PTV caused a decline in its programing quality and viewership.

In 1999, PTV entered the digital satellite television arena and launched PTV World ([Khan & Rahman, 2013](http://tribune.com.pk/story/543008/blurred-vision/)) on China’s Asia Sat 1 satellite. PTV World provided an opportunity to purchase airtime similar to the strategy used by STN with NTM. The difference in PTV World’s case as compared to STN was that instead of selling airtime to one party (e.g. NTM), it divided the airtime sales between two parties, Monday through Friday was sold to M/s Tele World, while Saturdays and Sundays were sold to M/s Weekend World. The PTV World experiment was a success as there was no private sector content being shown at the time. With NTM closing its operations in 1999, PTV remained the only TV station in Pakistan. In 2000, the Indus Television Network was launched as Pakistan’s first independent satellite channel to counter propaganda onslaught from India against Pakistan on locally established cable networks that irked the Musharraf government and the military establishment. PTV news broadcasts had lost their credibility because of the bias toward the incumbent government; as a result the audience viewed foreign television channels (mainly, India) and generated a need for “credible” content.

Before the launch of Indus television, a concurrent strategy was to develop a private television news bulletin at 10 PM on PTV World, a task delegated to Ghazanfar Ali, CEO of GAAZA Entertainment who proposed it to the Musharraf government. The government gave a go ahead to launch the Indus television network in December 2000. Its main purpose was to create an alternative for Pakistani audiences who were glued to Indian soaps and feature films.

The launch of ARY Digital coincided with the events on September 11, 2001 and global geopolitical scenario that was subsequent to the terrorists’ attacks on American soil. ARY Digital is owned by the ARY Gold group (major UAE-based dealer in precious commodities). The launch of ARY Digital satisfied the sponsors’ political needs. Prime Minister Nawaz Sharif’s administration, preceding General Musharraf, brought many accountability cases against the ARY Gold Group as it had political inclinations towards Pakistan People’s Party. The second Nawaz Sharif government influenced National Accountability Bureau (NAB) to structure multiple cases against the ARY Group ([WorldBank, 2013](https://star.worldbank.org/corruption-cases/node/18729)). The ARY group eventually succeeded and all cases against them were rescinded ([DawnNews, 2011](http://www.dawn.com/news/648259/five-acquitted-in-ary-gold-reference-2)). ARY Digital later received numerous accolades for their news coverage of the war against terrorism in Afghanistan.

GEO TV, Pakistan’s third largest television channel, was launched in August 2002 and coincided with general elections organized by the Musharraf government. It played a pivotal role in disseminating political policies and messages of various political parties and their candidates.

At the time when democratic awareness was still nascent in the mindsets of people, the private television channels succeeded in creating awareness among the people to participate in elections. The private channels diligently produced content despite being financially challenged for lack of ads and exorbitant rates demanded by media buying houses. This was a catch-22 situation: the advertising industry demanded high quality content and channels needed advertising revenue to produce and broadcast them. The answer came from a company called M/s Media Logic, which in 2008 launched People Meters in Pakistan. A set of 400-odd anonymous households across major hubs in Pakistan were selected and people meters were installed to get accurate data of viewership patterns to help with obtaining ads ([Andrew, 2012](http://aurora.dawn.com/2012/07/02/failing-to-measure-up/)).

The journey that started in 1964 with the launch of PTV has exponentially evolved into more than 80 licensed satellite channels by the Pakistan Electronic Media Regulatory Authority established in 2002-2003. These channels actively compete for the biggest share of television advertising revenues (Rs. 22 Billion in 2011-2012). Across all media platforms ad revenues amounted to approximately Rs. 32 Billion ([GallupPakistan, 2012](http://gallup.com.pk/)).

The growth in electronic media industry (especially TV) is commendable, but even more commendable is the freedom given to the channels to express their respective points of view. Unfortunately, the recent rivalry between ARY Digital and GEO TV has put a strain on the freedom that had been achieved, and various media groups are now accusing each other of engaging in anti-establishment propaganda ([ARYNews, 2014](http://tune.pk/video/2697417/mubashir-lucman-amp-ary-vs-geo-amp-jang-media-group-khara-sach-vs-safed-jhoot)). This unfortunate media vs. media confrontation is the latest challenge faced by the fledgling 14-year-old independent television media in Pakistan that started to make a mark in the neighboring countries with its quality narrative programming.

**QUESTION:**

**What are the current technologies used for journalistic purposes? Enlist in respect of date of inception.**

**ANSWER:**

**TECHNOLOGY JOURNALISM**

Technology journalism is the activity, or product, of [journalists](https://en.wikipedia.org/wiki/Journalist) engaged in the preparation of written, visual, audio or multi-media material intended for dissemination through public [media](https://en.wikipedia.org/wiki/Media_(communication)), focusing on [technology](https://en.wikipedia.org/wiki/Technology)-related subjects. Technology journalism includes genres such as news, reports, and analysis covering a wide variety of topics, including communications technologies, the [Internet](https://en.wikipedia.org/wiki/Internet), [social media](https://en.wikipedia.org/wiki/Social_media), the [IT industry](https://en.wikipedia.org/wiki/IT_industry), [scientific research](https://en.wikipedia.org/wiki/Scientific_research), [robotics](https://en.wikipedia.org/wiki/Robotics), and laws and policy regarding the [digital world](https://en.wikipedia.org/wiki/Digital_world). One common genre of technology journalism, the [product review](https://en.wikipedia.org/wiki/Product_review), may involve the journalist experimenting with and expressing opinions about specific devices or applications, often accompanied by a score in percentage or number out of 5.

While the elements that constitute news have not changed, the reception and delivery of news has changed dramatically over the past 25 years. It’s difficult to think that, in 1999, there were no mobile phones and no blogs. Within the past 10 years alone, media has changed more rapidly than any large-scale global industry. The area most affected by technology has been news gathering and reporting, as well as collaboration. If [journalists](http://www.topjournalismschools.org/potential-career-paths-with-a-journalism-degree/) are old enough, they might remember using typewriters, newspaper clippings, messages at hotels reception desks, and snail mail for gathering and disseminating audio, visual and textual news — plus, their news and the ability to have breaking news was coveted and protected at all costs. Now, with digital technology, wireless connectivity, and smart phones, the reporter can capture news as it happens and transmit to the public within minutes — barely beating out the general public at reporting the same issue. This list contains 15 of the many tools that have changed the face of communicating news today, and how they’ve changed the face of that information resource.

**SIGHT AND SOUND**

1. [**Digital Audio Recorders**](http://multimedia.journalism.berkeley.edu/tutorials/audio-recorders/)**:** Clunky devices, such as the reel-to-reel machine, predated the digital audio recorder. Journalists now can go wherever they wish with a tiny recording studio in their pockets. Interviews, news stories, notes, and editing are easy to accomplish on the road. Within minutes, journalists can upload files from a digital record to a computer and publish the audio to the web.
2. [**Digital Cameras**](http://www.adorama.com/alc/article/12375)**:** This device opened the door for journalists who focused on photojournalism. It freed that photojournalist from dark room processing and allowed photos to reach the newsroom in a matter of minutes, rather than a matter of hours.
3. [**Podcasts**](http://en.wikipedia.org/wiki/Podcast)**:** Another form of digital media allows consumers to download and consume audio material whenever they want. Enhanced podcasts display images simultaneously with audio, including chapter markers, hyperlinks, and artwork. A video podcast, also known as a vodcast, include video clips.
4. [**Photoshop**](http://www.niemanlab.org/2011/04/photoshop-journalism-and-forensics-why-skepticism-may-be-the-best-filter-for-photojournalism/)**:** Many newspaper editors can tell you that photographs can speak 1,000 words. But, with the advent of software such as Adobe Photoshop and other graphic tools, credibility is an issue. Although the media has manipulated photographs for a long time, the introduction of easy-to-use software makes it easy for anyone to alter an image. The upside to this technology is that it has created a whole new field — that of [digital forensics](http://en.wikipedia.org/wiki/Digital_forensics).
5. [**YouTube**](https://www.youtube.com/)**:** The tag line for this site, “Broadcast Yourself,” says it all. Although this site, and many other video sites that have emerged over the past decade, began with personal videos, YouTube now is filled with education and journalism. YouTube not only empowered average citizens to upload and share their videos with a worldwide audience, it also transformed news video from siloed broadcasts to content that is freely shared and embedded on the web. Even newspaper dinosaurs are creating live video feeds.

**MEDIA TOOLS**

1. [**Laptops, Notepads**](http://www.bbc.co.uk/journalism/blog/2012/02/be-paranoid---protecting-sourc.shtml)**:** These lighter portable computers allow journalists to leave the office and still have access to everything they need via the Internet. However, there are some drawbacks to using any digital device, especially when reporting about or from repressive regimes.
2. [**Mobile Apps**](http://en.wikipedia.org/wiki/Mobile_application_development)**:** While this topic could cover API items, the ability to use mobile apps for smartphones has improved dramatically. Apps for text editing, film editing, photography uploads (to share on social media) and more have made the smart phone a handy device for journalists.
3. [**Smartphones**](http://www.mediabistro.com/10000words/5-things-a-smartphone-cant-replace-for-a-journalist_b6372)**:** This tool contains alarm clocks, email, texting, Internet access, video cameras, cameras, and GPS. It’s an office in a pocket, but it can have its drawbacks. Some courthouses won’t allow electronic devices, and journalists may have a difficult time printing or copying from these devices unless hooked up to a computer and printer. Still, smartphones are invaluable for capturing quick stories and details.

**CONNECTIVITY**

1. [**Cellular Telephone Networks**](http://en.wikipedia.org/wiki/Cellular_network)**:** In line with wireless technology, cellular telephone networks routinely carry data in addition to telephone conversations.
2. [**Email**](http://en.wikipedia.org/wiki/E-mail)**:** Email opened up vistas for journalists, providing the ability to contact experts and other sources quickly. Journalists working from a location can now easily reach out to experts in other parts of country or even abroad to gather information and check facts. The only problem is that many individuals are not in the habit of checking their mail daily, and some hesitate to respond because of the cost.
3. [**Social Media**](http://en.wikipedia.org/wiki/Social_Media)**:** Although some forms of social media seem more popular than others, the popularity of these tools changes over time. Still, news organizations are using these platforms to engage their audiences and as a way of distributing news. Social media may provide a wider ranges of voices, ideas and eyewitnesses quickly, and it also is used as a way to to market journalism resources such as television broadcasts or websites.
4. [**Wireless Internet**](http://en.wikipedia.org/wiki/Wireless_network)**:** Most digital equipment wouldn’t be as revolutionary a tool for journalists if it weren’t for wireless, or WiFi. Wireless internet allows journalists to report from the field and file stories without having to physically return to the newsroom.

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