1) Yellow Journalism:

The Spanish-American War is often referred to as the first "media war." During the 1890s, journalism that sensationalized—and sometimes even manufactured—dramatic events were a powerful force that helped start the US war with Spain. Led by newspaper owners William Randolph Hearst and Joseph Pulitzer, journalism of the 1890s used drama, romance, and exaggeration to sell millions of newspapers - it became known as yellow journalism. The term yellow journalism came from a popular New York World comic called "Hogan's Alley," which featured a yellow-dressed character named the "the yellow kid." Determined to compete with Pulitzer's World in every way, rival New York Journal owner William Randolph Hearst copied Pulitzer's sensationalist style and even hired "Hogan's Alley" artist R.F. Outcault away from the World. In response, Pulitzer commissioned another cartoonist to create a second yellow kid. Soon, the sensationalist press of the 1890s became a competition between the "yellow kids," and the journalistic style was coined "yellow journalism." Yellow journals like the New York Journal and the New York World relied on sensationalist headlines to sell newspapers. William Randolph Hearst understood that a war with Cuba would not only sell his papers, but also move him into a position of national prominence. From Cuba, Hearst's star reporters wrote stories designed to tug at the heartstrings of Americans. Horrific tales described the situation in Cuba - female prisoners, executions, valiant rebels fighting, and starving women and children figured in many of the stories that filled the newspapers. But it was the sinking of the battleship Maine in Havana Harbor that gave Hearst his big story - war. After the sinking of the Maine, the Hearst newspapers, with no evidence, unequivocally blamed the Spanish, and soon U.S. public opinion demanded intervention. Today, historians point to the Spanish-American War as the first press-driven war. Although it may be an exaggeration to claim that Hearst and the other yellow journalists started the war, it is fair to say that the press fueled the public's passion for war. Without sensational headlines and stories about Cuban affairs, the mood for Cuban intervention may have been very different. At the dawn of the twentieth century, the United States emerged as a world power, and the U.S. press proved its influence. One of the most often repeated stories connected with the Spanish-American War concerns Frederic Remington. The artist was engaged by William Randolph Hearst, publisher of the New York Journal, to go to Cuba with noted writer Richard Harding Davis and

provide illustrations to accompany a series of articles on the Revolution. Arriving in Havana in January of 1897, Remington soon became bored with seemingly peaceful Cuba and wired Hearst: "Everything is quiet. There is no trouble. There will be no war. I wish to return." The publisher's reply is alleged to have been: "Please remain. You furnish the pictures and I'll furnish the war." Screaming newspaper headlines about the situation in Cuba in the 1890s helped fan the flames of war by influencing public opinion in the United States. You have no doubt seen modern headlines aimed at selling newspapers - rather than telling honest stories - at newsstands and in supermarket checkout lines. In your group, read the tabloid articles given to you and consider how truthful they are. Then, take a look at the front page of an actual newspaper from the 1890's and article printed to cause America to get angry with Spain.

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2) Community Journalism:

This is **journalism** designed to serve distinct communities, particularly small towns, suburbs or urban neighborhoods, as well as specific communities and short term goals. The communities concerned in a context of **community journalism** are usually "small" in some respects and have a number of characteristics which differentiate then for the larger population. Given their "small" size, the news that serve them (these communities) tend to be small and the journalists producing this news enjoy strong connections to the communities in question.

Some of the most important benefits of community journalism are increased diversity, greater depth and context of the news coverage, and a stronger understanding of the various communities that make up a particular viewing area. One of the complaints often leveled against television and radio news is that it lacks depth and context. Community journalism helps stations to include context in news stories and encourages journalists to add more depth to their coverage. Since community journalism is focused on issues coverage, it is more likely that issues of importance to citizens will receive greater continuing coverage. Community journalism encourages journalists and news managers to find ways to capture citizen priorities, concerns and perspectives on different issues of importance to many different communities. As part of the process of creating connections to citizens, news managers are now finding ways to hear and understand the greatest

diversity of voices and communities in their viewing and listening areas. Practicing community journalism helps both news content and source diversity by encouraging a discussion of citizen views and issues using a wide range of community perspectives. The best reason for practicing community journalism is to create a stronger community understanding by news organizations and the journalists who work in these newsrooms. Inherent in this increased understanding is an ongoing conversation between journalists, citizens and public officials on issues facing their communities. The result of this conversation is larger file of community sources for stories and an increase in story ideas from various communities. These connections and the resulting coverage can help strengthen the value of your news product for citizens in your market.

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3) Citizen journalism:

Citizen journalism refers to any type of news gathering and reporting -- writing and publishing articles about a newsworthy topic, or posting photographs or video of a newsworthy event -- that is done by members of the general public rather than the professional news agencies commonly referred to as "mainstream media."

Before the Internet, only professional journalists had access to the technology and organizational infrastructure to publish their work to a large audience. If the average citizen wanted to contribute to the news cycle, he or she could write a letter to the editor or circulate a homemade newspaper or "zine" through the mail. But today, armed with a PC and a high-speed Internet connection, absolutely anyone can share newsworthy information and opinions with a worldwide audience.

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4) Embedded journalism:

Embedded journalism**,** the practice of placing journalists within and under the control of one side's military during an armed conflict. Embedded reporters and photographers are attached to a specific military unit and permitted to accompany troops into combat zones. Embedded journalism was introduced by the U.S. Department of Defense during the Iraq War (2003–11) as a strategic response to criticisms about the low level of access granted to reporters during the Persian Gulf War (1990–91) and the early years of the Afghanistan War (which began in 2001).

Although battlefield reporting dates to ancient times, embedded journalism added a new dimension to war coverage. While journalists had enjoyed fairly wide access in the Vietnam War, some commanders felt that the depiction of that war in the media had contributed to declining public support for it. As a result, reporting in the Persian Gulf War was largely restricted to the "pool system," wherein a small number of journalists were selected to accompany the military and act as a news agency for the remainder of the press corps. In early 2003, as it became increasingly apparent that a war between the United States and Iraq was imminent, the Department of Defense offered journalists the opportunity to join U.S. troops after undergoing boot camp-style training and accepting a series of ground rules. During the invasion of Iraq, approximately 600 embedded journalists were permitted to join American forces.

The scholarly debate on the effects of covering combat operations by embedded journalists started while U.S. troops were still on their way to Baghdad. On the one hand, it was argued that a new standard of openness and immediacy had been created for war coverage. Reporters directly involved in military action were believed to provide a more-incisive account of events by shedding the inevitable speculation that might surface by keeping the media at a distance. Others, though, viewed embedding more negatively, raising concerns in particular about bias in reporting. Even media organizations who participated in the embedding program described it as an attempt to present the U.S. side of the war in a sympathetic light by absorbing reporters into the culture of the military and tainting the objectivity that journalists are bound to uphold.

One advantage of embedding was that it added a measure of protection for journalists who sometimes found themselves the target of violence by one or more sides in a conflict. Indeed, dozens of non-embedded journalists and media professionals—the overwhelming majority of whom were Iraqi—were killed during the Iraq War, either in combat or as the result of targeted assassinations. In 2007 a pair of independent journalists working for the Reuters news agency were killed by U.S. forces when the pilot of a helicopter gunship mistook the attack was published by the Web site WikiLeaks in 2010, leading some media professionals to question the army's rules of engagement. U.S. Army officials responded by saying that the incident highlighted the dangers to journalists who chose to operate independently in a war zone.