

Ethics in Journalism

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.

Principle I : Peoples' right to true information

People and individuals have the right to acquire an objective picture of reality by means of accurate and comprehensive information as well as to express themselves freely through the various media of culture and communication.

Principle II : The journalist's dedication to objective reality

The foremost task of the journalist is to serve the people's right to true and authentic information through an honest dedication to objective reality whereby facts are reported conscientiously in their proper context, pointing out their essential connections and without causing distortions, with due deployment of the creative capacity of the journalist, so that the public is provided with adequate material to facilitate the formation of an accurate and comprehensive picture of the world in which the origin, nature and essence of events, processes and states of affairs are understood as objectively as possible.

Principle III : The journalist's social responsibility

Information in journalism is understood as social good and not as a commodity, which means that the journalist shares responsibility for the information transmitted and is thus accountable not only to those controlling the media but ultimately to the public at large, including various social interests. The journalist's social responsibility requires that he or she will act under all circumstances in conformity with a personal ethical consciousness.

Principle IV : The journalist's professional integrity

The social role of the journalist demands that the profession maintain high standards of integrity, including the journalist's right to refrain from working against his or her conviction or from disclosing sources of information as well as the right to participate in the decision-making of the medium in which he or she is employed. The integrity of the profession does not permit the journalist to accept any form of bribe or the promotion of any private interest contrary to the general welfare. Likewise it belongs to professional ethics to respect intellectual property and, in particular, to refrain from plagiarism.

Principle V: Public access and participation

The nature of the profession demands that the journalist promote access by the public to information and participation of the public in the media, including the right of correction or rectification and the right of reply.

Principle VI : Respect for privacy and human dignity

An integral part of the professional standards of the journalist is respect for the right of the individual to privacy and human dignity, in conformity with provisions of international and national law concerning protection of the rights and the reputation of others, prohibiting libel, calumny, slander and defamation.

Principle VII : Respect for public interest

The professional standards of the journalist prescribe due respect for the national community, its democratic institutions and public morals.

Principle VIII : Respect for universal values and diversity of cultures

A true journalist stands for the universal values of humanism, above all peace, democracy, human rights, social progress and national liberation, while respecting the distinctive character, value and dignity of each culture, as well as the right of each people freely to choose and develop its political, social, economic and cultural systems. Thus, the journalist participates actively in the social transformation towards democratic betterment of society and contributes through dialogue to a climate of confidence in international relations conducive to peace and justice everywhere, to détente, disarmament and national development. It belongs to the ethics of the profession that the journalist be aware of relevant provisions contained in international conventions, declarations and resolutions.

Principle IX: Elimination of war and other great evils

confronting humanity

The ethical commitment to the universal values of humanism calls for the journalist to abstain from any justification for, or incitement to, wars of aggression and the arms race, especially in nuclear weapons, and all other forms of violence, hatred or discrimination, especially racialism and apartheid, oppression by tyrannical regimes, colonialism and neo-colonialism, as

well as other great evils which afflict humanity, such as poverty, malnutrition and diseases. By so doing, the journalist can help eliminate ignorance and misunderstanding among peoples, make nationals of a country sensitive to the needs and desires of others, ensure the respect for the rights and dignity of all nations, all peoples and all individuals without distinction of race, sex, language, nationality, religion or philosophical conviction.

Principle X : Promotion of a new world information and communication order

The journalist operates in the contemporary world within the framework of a movement towards new international relations in general and a new information order in particular. This new order, understood as an integral part of the New International Economic Order, is aimed at the de-colonisation and democratisation of the field of information and communication, both nationally and internationally, on the basis of peaceful coexistence among peoples and with full respect for their cultural identity. The journalist has a special obligation to promote the process of democratisation of international relations in the field of information, in particular

by safeguarding and fostering peaceful and friendly relations among States and peoples.

History of the Television

Televisions can be found in billions of homes around the world. But 100 years ago, nobody even knew what a television was. In fact, as late as 1947, only a few thousand Americans owned televisions. How did such a groundbreaking technology turn from a niche invention to a living room mainstay?

Today, we're explaining the complete history of the television – including where it could be going in the future.

Mechanical Televisions in the 1800s and Early 1900s

Prior to electric televisions, we had mechanical televisions.

These early televisions started appearing in the early 1800s. They involved mechanically scanning images then transmitting those images onto a screen. Compared to electronic televisions, they were extremely rudimentary.

One of the first mechanical televisions used a rotating disk with holes arranged in a spiral pattern. This device was created independently by two inventors: Scottish inventor John Logie Baird and American inventor Charles Francis Jenkins. Both devices were invented in the early 1920s.

Prior to these two inventors, German inventor Paul Gottlieb Nipkow had developed the first mechanical television. That device sent images through wires using a rotating metal disk. Instead of calling the device a television, however, Nipkow called it an “electric telescope”. The device had 18 lines of resolution.

In 1907, two inventors – Russian Boris Rosing and English A.A. Campbell-Swinton – combined a cathode ray tube with a mechanical scanning system to create a totally new television system.

Ultimately, the early efforts of these inventors would lead to the world's first electrical television a few years later.

The First Television Stations in America

The world's first television stations first started appearing in America in the late 1920s and early 1930s.

The first mechanical TV station was called W3XK and was created by Charles Francis Jenkins (one of the inventors of the mechanical television). That TV station aired its first broadcast on July 2, 1928.

One of the world's first television stations, WRGB, has the honor of being the world's only continuously operating station since 1926 to the modern day.

Mass media in Algeria

During the era of colonial rule in Algeria, French authorities ensured that the media environment reflected French interests and attempted to curb its potential as a means of mass communication. For example, with the spread of radio broadcasting in the 1930s and the establishment of the nationwide station Radio Algiers, the French government actively restricted the dissemination of radios throughout the country and deliberately tailored programming to appeal to the Algerian elite. Likewise, the country's first newspapers were published exclusively in French, and were designed to be read purely by the minority upper classes.

However, the media would ultimately play a significant role in mobilizing the masses in Algeria's war of independence, with the pro-independence National Liberation Front (FLN) using a secret publication, Al-Moudjahid, to defy colonial monopolization. It was first published in 1956, and 91 editions had been printed by the time the country achieved independence in 1962. During this period, Al-Moudjahid helped to galvanize Algeria's pro-independence forces by championing the country's independence struggle, detailing the FLN's activities and fights against French authorities, and helping to promote a vision of what post-colonial Algeria would look like. From the country's independence until 1990, all of Algeria's domestic press, television and radio outlets were state owned. During this period, the domestic media largely served as the mouthpiece of the FLN, which at the time was the sole party in government. Satellite television was permitted in 1987, and following the passing of the 1990 Information Code, the government ended its monopoly over

the printed press. The 1990s therefore saw the emergence of dozens of privately owned newspapers alongside increasing access to foreign satellite channels, but few domestic outlets were considered independent.

In 2011, the state permitted the broadcast of privately owned television channels and in 2014, allowed them to be licensed in the country. This has increased competition for domestic viewership, although foreign satellite channels remain the most popular. Radio broadcasting remains under the control of the state broadcaster.

Freedom of Expression

Despite constitutional guarantees and President Abdelaziz Bouteflika's declaration in 2014 that he would "spare no effort to consolidate and extend freedom of expression", Algeria remains a tightly controlled media environment and is ranked 129th in Reporters Without Borders' 2016 World Press Freedom Index. A 2012 media law abolished prison sentences for press offences but fines are common and can result in jail terms if unpaid. Research undertaken by the Committee to Protect Journalists (CPJ) highlights that although the law stipulates that journalists can 'operate freely', it also insists they respect Algeria's 'national identity', 'state security' and 'requirements of public order' or face punishment. In addition to such broadly defined provisions, the law also specifically prohibits actions such as insulting a foreign leader or diplomat. In fact, the CPJ claims that at least 32 of the new law's 133 articles can be considered infringements of freedom of expression. The state still continues to censor private media outlets and self-censorship is prevalent. Moreover, the government is

responsible for all advertising sales, effectively allowing it to restrict the funding of private outlets.

Media outlets and individual journalists have continued to be subjected to violence, harassment and detention by state authorities in recent years. CPJ estimates 60 journalists have been killed in Algeria since 1992. Notable cases of state persecution against the media include the police shutting down private TV station Al-Watan in 2015, after it fell foul of the authorities by airing an interview with a government critic. Other recent examples include the 2015 arrest of cartoonist Tahar Dhejiche for posting cartoons on Facebook deemed to be insulting to President Bouteflika, and the 2013 closure of French newspaper *Mon Journal* and its Arabic sister publication *Djaridati* for ‘printing information about President Bouteflika’s “declining’ health”.’ In December 2016, British-Algerian journalist Mohamed Tamalt died following a three-month hunger strike (and subsequent three-month coma) in protest against his two-year prison sentence for sharing a poem on Facebook deemed offensive to President Bouteflika.

Mass media in Algeria

Television

Television is by far the most popular means of accessing media content. Satellite television is now widespread and, as of 2014, privately owned satellite stations can be licensed within the country, albeit subject to the government’s conditions. One such condition restricts the airtime that private channels can devote to news programming, effectively limiting their ability to provide independent coverage. Pan-Arab satellite channels such as Al-Jazeera and Al-Arabiya have grown increasingly

popular in recent years and particularly since the Arab uprisings on 2011. Although international channels receive the highest viewership, with MBC's network alone accounting for 33 per cent of audience share in 2013, the most popular domestic channels in Algeria are as follows:

- Al-Nahar – Also privately owned and affiliated with a print publication.
- Al-Shuruq – Considered one of the most popular TV channels, this private station is affiliated with the newspaper of the same name.
- ENTV – The National Television Enterprise (ENTV) is the state broadcaster and is responsible for three national television channels. A3 is ENTV's most popular channel as it receives the most investment and is deemed to have the most 'modern' output.

Radio

All radio stations are operated by state broadcaster Radio Algérienne, apart from those that broadcast exclusively through the internet.

Nevertheless, in 2010 Oxford Business Group identified radio as one of the most popular media in Algeria, owing to the legacy of its role in the war of independence, and the fact that it can be accessed by the country's rural communities.

Press

After the state gave up its monopoly, many newspapers and periodicals appeared in the market, beginning in 1989. There are reportedly more than 80 publications currently

available in Algiers alone, although few are independent. As is common throughout the Maghreb, Arabic-language newspapers attract the greatest readership whereas the French-language press is seen as the preserve of the elite. The main printed publications in Algeria are as follows:

Arabic language

- Al-Khabar – One of the most widely read newspapers with notable autonomy. Subject to a 2016 takeover bid from Algeria’s richest man, Issad Rebrab, which was blocked by the government. Rebrab has opposed President Bouteflika in the past.
- Al-Shuruq – A popular newspaper, independent but rarely critical and believed to be close to government sources. The newspaper has a notable stance against Algerian Islamist movements.
- Al-Nahar – Widely read, purports to be independent but believed to be close to the government, particularly on security-related issues.
- Al-Shab – A famous state-owned daily newspaper, published since 1962.

French language

- Al-Watan – A widely read publication by French language standards. It has distanced itself from the government in recent years, having previously been close to military sources.
- *La Tribune* – Less widely read than other French language publications but respected.

- *Le Soir d'Algérie* – Sensationalist in style with a reputation for its strong anti-government stance.
- *Le Quotidien d'Oran* – Believed by observers to be one of the most independent and trustworthy sources in Algeria.
- Al-Moudjahid – A state-owned newspaper that was first circulated among anti-French fighters during the 1962 war of independence, and thereafter became the FLN's main mouthpiece.

Social Media and Online Publications

Social media in Algeria has not had the same impact as a tool for freely voicing opinions or calling for collective action as it has in other MENA countries. This is largely due to the fact that only 18 per cent of Algerians have regular access to the internet. Internet penetration is higher in neighbouring countries owing to the impact of Algeria's civil war, which led to a decline in technology and infrastructure investments in the 1990s. 3G mobile internet connectivity only became widespread in 2013, so social networks will likely play a more prominent role in Algeria's future media landscape. Facebook is by far the most popular social network in the country.

In addition to the major print publications that each have an online presence, several internet-only media outlets have emerged in recent years, such as the French-language *Algerie Focus* and anti-government *Algeria Times*. However, the country's 2009 Cyber Crime Law stipulates that websites can be blocked if they are considered 'contrary to public order or decency', and also imposes government surveillance

requirements upon service providers and internet cafés. Therefore, the online media environment bears similar hallmarks to the press and television landscapes, with the government maintaining tight control. In 2016, the state temporarily blocked access to Facebook, Twitter and other social networks during national high school examinations, in order to prevent cheating.

Tamazight-language Media

Media resources for Algeria's indigenous Amazigh population have grown steadily in recent years. In 2009, the Rabia satellite television channel was launched, broadcasting news and cultural segments in Tamazight. In 2015, the Algerian Press Service launched a Tamazight-language edition.

The history of radio broadcasting

At its most basic level, radio is communication through the use of radio waves. This includes radio used for person-to-person communication as well as radio used for mass communication. Both of these functions are still practiced today. Although most people associate the term *radio* with radio stations that broadcast to the general public, radio wave technology is used in everything from television to cell phones, making it a primary conduit for person-to-person communication.

The Invention of Radio

Guglielmo Marconi is often credited as the inventor of radio. As a young man living in Italy, Marconi read a biography of Hienrich Hertz, who had written and experimented with early forms of wireless transmission. Marconi then duplicated Hertz's experiments in his own home, successfully sending transmissions from one side of his attic to the other. He saw the potential for the technology and approached the Italian government for support. When the government showed no interest in his ideas, Marconi moved to England and took out a patent on his device. Rather than inventing radio from scratch, however, Marconi essentially combined the ideas and experiments of other people to make them into a useful communications tool. Lewis Coe, *Wireless Radio: A Brief History* (Jefferson, NC: MacFarland, 1996), 4–10.

In fact, long-distance electronic communication has existed since the middle of the 19th century.

The telegraph communicated messages through a series of long and short clicks. Cables across the Atlantic Ocean

connected even the far-distant United States and England using this technology. By the 1870s, telegraph technology had been used to develop the telephone, which could transmit an individual's voice over the same cables used by its predecessor.

When Marconi popularized wireless technology, contemporaries initially viewed it as a way to allow the telegraph to function in places that could not be connected by cables. Early radios acted as devices for naval ships to communicate with other ships and with land stations; the focus was on person-to-person communication. However, the potential for broadcasting—sending messages to a large group of potential listeners—wasn't realized until later in the development of the medium.

Broadcasting Arrives

The technology needed to build a radio transmitter and receiver was relatively simple, and the knowledge to build such devices soon reached the public. Amateur radio operators quickly crowded the airwaves, broadcasting messages to anyone within range and, by 1912, incurred government regulatory measures that required licenses and limited broadcast ranges for radio operation. Thomas White, "Pioneering Amateurs (1900–1917)," *United States Early Radio* Wireless technology made radio as it is known today possible, but its modern, practical function as a mass communication medium had been the domain of other technologies for some time. As early as the 1880s, people relied on telephones to transmit news, music, church sermons, and weather reports. In Budapest, Hungary, for example, a

subscription service allowed individuals to listen to news reports and fictional stories on their telephones. White, “News and Entertainment by Telephone (1876–1925),” *United States Early Radio History*, . Around this time, telephones also transmitted opera performances from Paris to London. In 1909, this innovation emerged in the United States as a pay-per-play phonograph service in Wilmington, Delaware. White, “News and Entertainment by Telephone (1876–1925),” *United States Early Radio History*. This service allowed subscribers to listen to specific music recordings on their telephones. White, “News and Entertainment by Telephone

In 1906, Massachusetts resident Reginald Fessenden initiated the first radio transmission of the human voice, but his efforts did not develop into a useful application. John Grant, *Experiments and Results in Wireless Telegraphy* (reprinted from *The American Telephone Journal*, 49–51, January 26, 1907). Ten years later, Lee de Forest used radio in a more modern sense when he set up an experimental radio station, 2XG, in New York City. De Forest gave nightly broadcasts of music and news until World War I halted all transmissions for private citizens. White, “Pre-War Vacuum Tube Transmitter Development 1914–1917),” *United States Early Radio Histor.*

The Rise of Radio Networks

Not long after radio’s broadcast debut, large businesses saw its potential profitability and formed networks. In 1926, RCA started the National Broadcasting Network (NBC). Groups of stations that carried syndicated network programs along with a variety of local shows soon formed its Red and Blue networks. Two years after the creation of NBC, the United Independent

Broadcasters became the Columbia Broadcasting System (CBS) and began competing with the existing Red and Blue networks. Christopher Sterling and John Kittross, *Stay Tuned: A History of American Broadcasting*, 3rd ed. (New York: Routledge, 2002), 117–119.

Although early network programming focused mainly on music, it soon developed to include other programs. Among these early innovations was the variety show. This format generally featured several different performers introduced by a host who segued between acts. Variety shows included styles as diverse as jazz and early country music. At night, dramas and comedies such as *Amos 'n' Andy*, *The Lone Ranger*, and *Fibber McGee and Molly* filled the airwaves. News, educational programs, and other types of talk programs also rose to prominence during the 1930s. Christopher Sterling and John Kittross, *Stay Tuned: A History of American Broadcasting*, 3rd ed. (New York: Routledge, 2002), 128–138.

The Radio Act of 1927

In the mid-1920s, profit-seeking companies such as department stores and newspapers owned a majority of the nation's broadcast radio stations, which promoted their owners' businesses. "Radio's Emergence," *Oracle ThinkQuest: The 1920s*. Nonprofit groups such as churches and schools operated another third of the stations. As the number of radio stations outgrew the available frequencies, interference became problematic, and the government stepped into the fray.

The Radio Act of 1927 established the Federal Radio Commission (FRC) to oversee regulation of the airwaves. A

year after its creation, the FRC reallocated station bandwidths to correct interference problems. The organization reserved 40 high-powered channels, setting aside 37 of these for network affiliates. The remaining 600 lower-powered bandwidths went to stations that had to share the frequencies; this meant that as one station went off the air at a designated time, another one began broadcasting in its place. The Radio Act of 1927 allowed major networks such as CBS and NBC to gain a 70 percent share of U.S. broadcasting by the early 1930s, earning them \$72 million in profits by 1934. Robert W. McChesney, “Media and Democracy: The Emergence of Commercial Broadcasting in the United States, 1927–1935,” in “Communication in History: The Key to Understanding,” *OAH Magazine of History* 6, no. 4 (1992). At the same time, nonprofit broadcasting fell to only 2 percent of the market. Robert W. McChesney, “Media and Democracy: The Emergence of Commercial Broadcasting in the United States, 1927–1935,” in “Communication in History: The Key to Understanding,” *OAH Magazine of History* 6, no. 4 (1992).

In protest of the favor that the 1927 Radio Act showed toward commercial broadcasting, struggling nonprofit radio broadcasters created the National Committee on Education by Radio to lobby for more outlets. Basing their argument on the notion that the airwaves—unlike newspapers—were a public resource, they asserted that groups working for the public good should take precedence over commercial interests. Nevertheless, the Communications Act of 1934 passed without addressing these issues, and radio continued as a mainly commercial enterprise. Robert W. McChesney, “Media and Democracy: The Emergence of Commercial Broadcasting in the United States, 1927–1935,” in “Communication in

History: The Key to Understanding,” *OAH Magazine of History* 6, no. 4 (1992).

The Golden Age of Radio

The so-called Golden Age of Radio occurred between 1930 and the mid-1950s. Because many associate the 1930s with the struggles of the Great Depression, it may seem contradictory that such a fruitful cultural occurrence arose during this decade. However, radio lent itself to the era. After the initial purchase of a receiver, radio was free and so provided an inexpensive source of entertainment that replaced other, more costly pastimes, such as going to the movies.

Radio also presented an easily accessible form of media that existed on its own schedule. Unlike reading newspapers or books, tuning in to a favorite program at a certain time became a part of listeners’ daily routine because it effectively forced them to plan their lives around the dial.

The Origins of Prime Time

During the evening, many families listened to the radio together, much as modern families may gather for television’s prime time. Popular evening comedy variety shows such as George Burns and Gracie Allen’s *Burns and Allen*, the *Jack Benny Show*, and the *Bob Hope Show* all began during the 1930s. These shows featured a central host—for whom the show was often named—and a series of sketch comedies, interviews, and musical performances, not unlike contemporary programs such as *Saturday Night Live*. Performed live before a studio audience, the programs thrived on a certain flair and spontaneity. Later in the evening,

so-called prestige dramas such as *Lux Radio Theater* and *Mercury Theatre on the Air* aired. These shows featured major Hollywood actors recreating movies or acting out adaptations of literature. Michele Hilmes, *Radio Voices: American Broadcasting 1922–1952* (Minneapolis: University of Minnesota Press, 1999), 183–185.

Instant News

By the late 1930s, the popularity of radio news broadcasts had surpassed that of newspapers. Radio's ability to emotionally draw its audiences in close to events made for news that evoked stronger responses and, thus, greater interest than print news could. For example, the infant son of famed aviator Charles Lindbergh was kidnapped and murdered in 1932. Radio networks set up mobile stations that covered events as they unfolded, broadcasting nonstop for several days and keeping listeners updated on every detail while tying them emotionally to the outcome. Robert Brown, *Manipulating the Ether: The Power of Broadcast Radio in Thirties America* (Jefferson, NC: MacFarland, 1998), 134–137.

As recording technology advanced, reporters gained the ability to record events in the field and bring them back to the studio to broadcast over the airwaves. One early example of this was Herb Morrison's recording of the *Hindenburg* disaster. In 1937, the *Hindenburg* blimp exploded into flames while attempting to land, killing 37 of its passengers. Morrison was already on the scene to record the descent, capturing the fateful crash. The entire event was later broadcast, including the sound of the exploding blimp, providing listeners with an unprecedented emotional connection to a national disaster.

Morrison's exclamation "Oh, the humanity!" became a common phrase of despair after the event. Robert Brown, *Manipulating the Ether: The Power of Broadcast Radio in Thirties America* (Jefferson, NC: MacFarland, 1998), 141–142.

Radio news became even more important during World War II, when programs such as Norman Corwin's *This Is War!* sought to bring more sober news stories to a radio dial dominated by entertainment. The program dealt with the realities of war in a somber manner; at the beginning of the program, the host declared, "No one is invited to sit down and take it easy. Later, later, there's a war on." Gerd Horten, *Radio Goes to War: The Cultural Politics of Propaganda During World War II* (Los Angeles: University of California Press, 2002), 48–52. In 1940, Edward R. Murrow, a journalist working in England at the time, broadcast firsthand accounts of the German bombing of London, giving Americans a sense of the trauma and terror that the English were experiencing at the outset of the war. Gerd Horten, *Radio Goes to War: The Cultural Politics of Propaganda During World War II* (Los Angeles: University of California Press, 2002), 36. Radio news outlets were the first to broadcast the attack on Pearl Harbor that propelled the United States into World War II in 1941. By 1945, radio news had become so efficient and pervasive that when Roosevelt died, only his wife, his children, and Vice President Harry S. Truman were aware of it before the news was broadcast over the public airwaves. Robert Brown, *Manipulating the Ether: The Power of Broadcast Radio in Thirties America* (Jefferson, NC: MacFarland, 1998), 123.

Television Steals the Show

A great deal of radio's success as a medium during the 1920s and 1930s was due to the fact that no other medium could replicate it. This changed in the late 1940s and early 1950s as television became popular.