

All The News That's Fit To Sell How The Market Transforms Information Into News

All the Art That's Fit to Print reveals the true story of the world's first Op-Ed page, a public platform that—in 1970—prefigured the Internet blogosphere. Not only did the New York Times's nonstaff bylines shatter tradition, but the pictures were revolutionary. Unlike anything ever seen in a newspaper, Op-Ed art became a globally influential idiom that reached beyond narrative for metaphor and changed illustration's very purpose and potential. Jerelle Kraus, whose thirteen-year tenure as Op-Ed art director far exceeds that of any other art director or editor, unveils a riveting account of working at the Times. Her insider anecdotes include the reasons why artist Saul Steinberg hated the Times, why editor Howell Raines stopped the presses to kill a feature by Doonesbury's Garry Trudeau, and why reporter Syd Schanburg—whose story was told in the movie The Killing Fields—stated that he would travel anywhere to see Kissinger hanged, as well as Kraus's tale of surviving two and a half hours alone with the dethroned peerless outlaw, Richard Nixon. All the Art features a satiric portrayal of John McCain, a classic cartoon of Barack Obama by Jules Feiffer, and a drawing of Hillary Clinton and Obama by Barry Blitt. But when Frank Rich wrote a column discussing Hillary Clinton exclusively, the Times refused to allow Blitt to portray her. Nearly any notion is palatable in prose, yet editors perceive pictures as a far greater threat. Confucius underestimated the number of words an image is worth; the thousand-fold power of a picture is also its curse. Op-Ed's subject is the world, and its illustrations are created by the world's finest graphic artists. The 142 artists whose work appears in this book hail from thirty nations and five continents, and their 324 pictures—gleaned from a total of 30,000-reflect artists' common drive to communicate their creative visions and to stir our vibrant cultural-political pot.

Fake news may have reached new notoriety since the 2016 US election, but it has been around a long time. In All That's Not Fit to Print, Amy Ajfelt offers tools and techniques for spotting fake news and discusses best practices for finding high quality sources, information, and data.

As cash-strapped metropolitan newspapers struggle to maintain their traditional influence and quality reporting, large national and international outlets have pivoted to serving readers who can and will choose to pay for news, skewing coverage toward a wealthy, white, and liberal audience. Amid rampant inequality and distrust, media outlets have become more out of touch with the democracy they purport to serve. How did journalism end up in such a predicament, and what are the prospects for achieving a more equitable future? In News for the Rich, White, and Blue, Nikki Usher recasts the challenges facing journalism in terms of place, power, and inequality. Drawing on more than a decade of field research, she illuminates how journalists decide what becomes news and how news organizations strategize about the future. Usher shows how newsrooms remain places of power, largely white institutions growing more elite as journalists confront a shrinking job market. She details how Google, Facebook, and the digital-advertising ecosystem have wreaked havoc on the economic model for quality journalism, leaving local news to suffer. Usher also highlights how the handful of Black survivors—well-funded media outlets such as the New York Times—increasingly appeal to a global, “placeless” reader. News for the Rich, White, and Blue concludes with a series of provocative recommendations to reimagine journalism to ensure its resiliency and its ability to speak to a diverse set of issues and readers.

The New York Times : All the News That's Fit to Print

How the New York Times Misreports US Foreign Policy

Page One

Top of the Morning

Making Meaning Out of Little Rock

20 Years of Inspiring News Stories

You might not think of yourself as a writer, but you are. Whether on social media, newsletters, or reports, writing is a part of your ministry life. What if improving as a writer allows you to communicate with friends, family, and co-workers more effectively? What if improving your writing is simpler-and more fun-than you remember from school days? Viral communicator, Amy Young is the perfect person to guide you through the maze. With encouragement, practical tips and plenty of humor, she shares all that she has learnt in her twenty plus years of writing and ministry. All the News enables you to write compelling letters that communicate quickly, connect to the heart, and bring better support. These simple tricks will turn your monthly letter-writing from a chore into a pleasure. You might think you are the worst writer in the solar system, but by the end of this book, with a spirit of adventure, you may discover that writing is fun and has become a highlight of your work.

Based on original reporting from West Africa and the United States, and the poet ’s experiences as a doctor and journalist, If God Is A Virus charts the course of the largest and deadliest Ebola epidemic in history, telling the stories of Ebola survivors, outbreak responders, journalists and the virus itself. Documentary poems explore which human lives are valued, how editorial decisions are weighed, what role the aid industrial complex plays in crises, and how medical myths and rumor can travel faster than microbes. These poems also give voice to the virus. Eight percent of the human genome is inherited from viruses and the human placenta would not exist without a gene descended from a virus. If God Is A Virus reimagines viruses as givers of life and even authors of a viral-human self-help book.

Many believe the solution to ongoing rises in the news industry—including profound financial instability and public distrust—is for journalists to improve their relationship with their audiences. This raises important questions: How do journalists conceptualize their audiences in the first place? What is the connection between what journalists think about their audiences and what they do to reach them? Perhaps most importantly, how aligned are these “imagined” audiences with the real ones? Imagined Audiences draws on ethnographic case studies of three news organizations to reveal how journalists’ assumptions about their audiences shape their approaches to their audiences. Jacob L. Nelson examines the role that audiences have traditionally played in journalism, how that role has changed, and what those changes mean for both the profession and the public. He concludes by drawing on audience studies research to compare journalism’s “imagined” audiences with actual observations of news audience behavior. The result is a comprehensive study of both news production and reception at a moment when the relationship between the two has grown more important than ever before.

Newswork and Precarity

How Metrics Are Transforming the Work of Journalists

News and How to Use It

All the News That's Fit to Sell

A Comparative Content Analysis Examining the Effects of Changing Ownership on Chattanooga's Newspapers

The Record of the Paper

The Invention of News

One of Bill Gates's "5 books to read this summer," this New York Times and Wall Street Journal bestseller shows us that America's political system isn't broken. The truth is scarier: it's working exactly as designed. In this "superbly researched" (The Washington Post) and timely book, journalist Ezra Klein reveals how that system is polarizing us—and how we are polarizing it—with disastrous results. "The American political system—which includes everyone from voters to journalists to the president—is full of rational actors making rational decisions given the incentives they face," writes political analyst Ezra Klein. "We are a collection of functional parts whose efforts combine into a dysfunctional whole." "A thoughtful, clear and persuasive analysis" (The New York Times Book Review), Why We're Polarized reveals the structural and psychological forces behind America's descent into division and dysfunction. Neither a polemic nor a lament, this book offers a clear framework for understanding everything from Trump's rise to the Democratic Party's leftward shift to the politicization of everyday culture. America is polarized, first and foremost, by identity. Everyone engaged in American politics is engaged, at some level, in identity politics.

Over the past fifty years in America, our partisan identities have merged with our racial, religious, geographic, ideological, and cultural identities. These merged identities have attained a weight that is breaking much in our politics and tearing at the bonds that hold this country together. Klein shows how and why American politics polarized around identity in the 20th century, and what that polarization did to the way we see the world and one another. And he traces the feedback loops between polarized political identities and polarized political institutions that are driving our system toward crisis. "Well worth reading" (New York magazine), this is an "eye-opening" (The Oprah Magazine) book that will change how you look at politics—and perhaps at yourself.

Inseparable best friends Kate and Tully, two young women who, despite their very different lives, have vowed to be there for each other forever, have been true to their promise for thirty years, until events and choices in their lives tear them apart. Reprint. 300,000 first printing.

What do you get when you cross a journalist and a banker? A brewery, of course. "A great city should have great beer. New York finally has, thanks to Brooklyn. Steve Hindy and Tom Potter provided it. Beer School explains how they did it: their mistakes as well as their triumphs. Steve writes with a journalist's skepticism—as though he has forgotten that he is reporting on himself. Tom is even less forgiving—he's a banker, after all. The inside story reads at times like a cautionary tale, but it is an account of a great and welcome achievement." —Michael Jackson, The Beer Hunter(r) "An accessible and insightful case study with terrific insight for aspiring entrepreneurs. And if that's not enough, it is all about beer!" —Professor Murray Low, Executive Director, Lang Center for Entrepreneurship, Columbia Business School "Great lessons on what every first-time entrepreneur will experience. Being down the block from the Brooklyn Brewery, I had firsthand witness to their positive impact on our community. I give Steve and Tom's book an A+!" —Norm Brodsky, Senior Contributing Editor, Inc. magazine "Beer School is a useful and entertaining book. In essence, this is the story of starting a beer business from scratch in New York City. The product is one readers can relate to, and the market is as tough as they get. What a fun challenge! The book can help not only those entrepreneurs who are starting a business but also those trying to grow one once it is established. Steve and Tom write with enthusiasm and insight about building their business. It is clear that they learned a lot along the way. Readers can learn from these lessons too." —Michael Preston, Adjunct Professor, Lang Center for Entrepreneurship, Columbia Business School, and coauthor, The Road to Success: How to Manage Growth "Although we (thankfully!) never had to deal with the Mob, being held up at gunpoint, or having our beer and equipment ripped off, we definitely identified with the challenges faced in those early days of cobbling a brewery together. The revealing story Steve and Tom tell about two partners entering a business out of passion, in an industry they knew little about, being seriously undercapitalized, with an overly naive business plan, and their ultimate success, is an inspiring tale." —Ken Grossman, founder, Sierra Nevada Brewing Co.

Fake News and the Call to Action for Librarians and Information Professionals

One Newspaper Makes the Difference

All the News That's Fit to Tell and How to Tell It

The Tabloidization of the News Media

If God Is a Virus

All the News That's Fit to Cyber-print

All the News (That's Fit to Print)

Presents a critical analysis of the "New York Times," discussing its organization, key figures, policies, controversies, and the repercussions of its current financial and journalistic crisis.

The thrilling but largely unknown story of the day in 1834 that the 800 year-old Houses of Parliament burned down – an event that was as shocking and significant to contemporaries as the death of Princess Diana was to us at the end of the 20th century.

From the New York Times to Gawker, a behind-the-scenes look at how performance analytics are transforming journalism today—and how they might remake other professions tomorrow Journalists today are inundated with data about which stories attract the most clicks, likes, comments, and shares. These metrics influence what stories are written, how news is promoted, and even which journalists get hired and fired. Do metrics make journalists more accountable to the public? Or are these data tools the contemporary equivalent of a stopwatch wielded by a factory boss, worsening newsroom working conditions and journalism quality? In All the News That's Fit to Click, Caitlin Petre takes readers behind the scenes at the New York Times, Gawker, and the prominent news analytics company Chartbeat to explore how performance metrics are transforming the work of journalism. Petre describes how digital metrics are a powerful but insidious new form of managerial surveillance and discipline. Real-time analytics tools are designed to win the trust and loyalty of wary journalists by mimicking key features of addictive games, including immersive displays, instant feedback, and constantly updated "scores" and rankings. Many journalists get hooked on metrics—and pressure themselves to work ever harder to boost their numbers. Yet this is not a simple story of managerial domination. Contrary to the typical perception of metrics as inevitably disempowering, Petre shows how some journalists leverage metrics to their advantage, using them to advocate for their professional worth and autonomy. An eye-opening account of data-driven journalism, All the News That's Fit to Click is also an important preview of how the metrics revolution may transform other professions.

"all the News That's Fit to Print"

What to Believe in a Fake News World

The US Press and Chile

Bottling Success at the Brooklyn Brewery

Selection Bias in Commercial News Organizations

An Inside Look at the Online Newspaper Industry

Why We're Polarized

Digital journalism: putting the case in context – Part I. Experiencing metrics – The traffic game -- Enchanted metrics -- Part II. Making sense of metrics – The interpretive ambiguity of metrics – Clean and dirty data -- Part III. The struggle to monopolize interpretive labor -- The autonomy paradox -- Conclusion -- Appendix A: methods -- Appendix B: A guide to the Chartbeat Publishing Dashboard.

All the News That's Fit to SellHow the Market Transforms Information into NewsPrinceton University Press

"Beautifully documented . . . no less than a landmark in the field of writing and journalism."—The Nation "Fascinating . . . Seldom has anyone been so successful in making a newspaper come alive as a human institution."—The New York Times In this century and the last, most of history's important news stories have been broken to a waiting nation by The New York Times. In The Kingdom and the Power, former Times correspondent and bestselling author Guy Talese lays bare the secret internal intrigues at the daily, revealing the stories behind the personalities, rivalries, and scopes at the most influential paper in the world. In gripping detail, Talese examines the private and public lives of the famed Ochs family, along with their direct descendants, the Sulzbergers, and their hobnobbing with presidents, kings, ambassadors, and cabinet members; the vicious struggles for power and control at the paper; and the amazing story of how a bankrupt newspaper turned itself around and grew to Olympian heights. Regarded as a classic piece of journalism, The Kingdom and the Power is as gripping as a work of fiction and as relevant as today's headlines. Praise for The Kingdom and the Power "I know of no book about a great institution which is so detailed, so intensely personalized, or so dramatized as this volume about The New York Times."—The Christian Science Monitor "A serious and important account of one of the few genuinely powerful institutions in our society."—The New Leader "A superb study of people and power."—Women's Wear Daily

Imagined Audiences

All That's Not Fit to Print

What the Decline and Fall of the New York Times Means for America

All the News That's Fit to Print?

How to Write Christian Newsletters

The Year That Defined American Journalism

Since the advent of digitization, the conceptual confusion surrounding the semantic galaxy that comprises the media and journalism universes has increased. Journalism across several media platforms provides rapidly expanding content and audience engagement that assist in enhancing the journalistic experience. Exploring Transmedia Journalism in the Digital Age provides emerging research on multimedia journalism across various platforms and formats using digital technologies. While highlighting topics, such as immersive journalism, nonfictional narratives, and design practice, this book explores the theoretical and critical approaches to journalism through the lens of various technologies and media platforms. This book is an important resource for scholars, graduate and undergraduate students, and media professionals seeking current research on media expansion and participatory journalism.

In the early 20th century, visual artists began to function of the newspaper as the basis for verbal and visual puns, as a source of found language and images, as a means to mark time and place or express political criticism. Shock of the News - its title playing on that of Robert Hughes' popular BBC television series and book The Shock of the New (1980) - traces the newspaper's impact on modern art from 1909 to 2009.

A society that isn't sure what's true can't function, but increasingly we no longer seem to know who or what to believe. We're barraged by a torrent of lies, half-truths and propaganda: how do we even identify good journalism any more? At a moment of existential crisis in the news industry, in our age of information chaos, News and How to Use It shows us how. From Bias to Snopes, from Clickbait to TL;DR, and from Fact-Checkers to the Lanemستر Media, here is a definitive user's guide for how to stay informed, tell truth from fiction and hold those in power accountable in the modern age.

News for the Rich, White, and Blue

Behind the Scenes at The New York Times: The Institution That Influences the World

Firefly Lane

How Journalists Perceive and Pursue the Public

Inside the Cuthroat World of Morning TV

All the Art That's Fit to Print (and Some That Wasn't)

All the News That's Fit to Click

The Year that Defined American Journalism explores the succession of remarkable and decisive moments in American journalism during 1897 – a year of significant transition that helped redefine the profession and shape its modern contours. This defining year featured a momentous clash of paradigms pitting the activism of William Randolph Hearst's participatory 'journalism of action' against the detached, fact-based antithesis of activist journalism, as represented by Adolph Ochs of the New York Times, and an eccentric experiment in literary journalism pursued by Lincoln Steffens at the New York Commercial-Advertiser. Resolution of the three-sided clash of paradigms would take years and result ultimately in the ascendancy of the Times' counter-activist model, which remains the defining standard for mainstream American journalism. The Year That Defined American Journalism introduces the year-study methodology to mass communications research and enriches our understanding of a pivotal moment in media history. That market forces drive the news is not news. Whether a story appears in print, on television, or on the Internet depends on who is interested, its value to advertisers, the costs of assembling the details, and competitors' products. But in All the News That's Fit to Sell, economist James Hamilton shows just how this happens. Furthermore, many complaints about journalism--media bias, soft news, and pundits as celebrities--arise from the impact of this economic logic on news judgments. This is the first book to develop an economic theory of news, analyze evidence across a wide range of media markets on how incentives affect news content, and offer policy conclusions. Media bias, for instance, was long a staple of the news. Hamilton's analysis of newspapers from 1870 to 1900 reveals how nonpartisan reporting became the norm. A hundred years later, some partisan elements reemerged as, for example, evening news broadcasts tried to retain young female viewers with stories aimed at their (Democratic) political interests. Examination of story selection on the network evening news programs from 1969 to 1998 shows how cable competition, deregulation, and ownership changes encouraged a shift from hard news about politics toward more soft news about entertainers. Hamilton concludes by calling for lower costs of access to government information, a greater role for nonprofits in funding journalism, the development of norms that stress hard news reporting, and the defining of digital and Internet property rights to encourage the flow of news. Ultimately, this book shows that by more fully understanding the economics behind the news, we will be better positioned to ensure that the news serves the public good.

This edited collection brings together leading scholars from around the world to discuss the consequences and implications of precarious labor conditions within the modern news industry. In 14 original chapters, contributors address global concerns in journalism across all platforms, based on the assumption that unstable employment conditions affect the extent to which journalists can continue to play their historically crucial role in sustaining democracies. Topics discussed include work conditions for freelancers and entrepreneurial journalists as well as the risks facing conflict reporters, precarity in media start-ups, unionization and other collective efforts, policies regulating journalistic labor around the world, and the impact of hedge fund money on newswork. Drawing on case studies and data from South America, Africa, the United States, Canada, Mexico, and the United Kingdom, and continental Europe, the book highlights how media outlets are forcing newsworkers to work harder for less money, and few countries are proactive in alleviating the precarity of journalists. Newswork and Precarity is a valuable addition to an important still-emerging area in journalism studies that will be of interest to both professionals and scholars of journalism, media studies, sociology, and labor history.

All the news that fits

1897 and the Clash of Paradigms

How the World Came to Know About Itself

The Works

Strawberry Fields

The Rumford Family Newsletter, All the News That's Fit to Print (and Some that Ain't)

Inside The New York Times and the Future of Journalism

Will Nicki report the crime or become the next headline? Just as Nicki's love life starts heating up, a sexual predator roaming the streets of Winchester strikes fear in the hearts of the women in town. Nowhere is safe. Nicki investigates all the news her boss will print, hoping to help the

police track down the rapist—or at least warn citizens to watch their backs. It's too late when she discovers the criminal in a place she least suspects—and there's no one who can save her now... PLEASE NOTE: This book was previously published in 2011 as NO PLACE TO HIDE.

The news media is in the middle of a revolution. Old certainties have been shoved aside by new entities such as WikiLeaks and Gawker, Politico and the Huffington Post. But where, in all this digital innovation, is the future of great journalism? Is there a difference between an opinion column and a blog, a reporter and a social networker? Who curates the news, or should it be streamed unimpeded by editorial influence? Expanding on Andrew Rossi's "riveting" film (Slate), David Folkenflik has convened some of the smartest media savants to talk about the present and the future of news. Behind all the debate is the presence of the New York Times, and the inside story of its attempt to navigate the new world, embracing the immediacy of the web without straying from a commitment to accurate reporting and analysis that provides the paper with its own definition of what it is there to showcase: all the news that's fit to print.

Discover the cutthroat world behind the polite smiles and perky demeanors of morning news in the book that inspired the Apple TV series starring Reese Witherspoon, Jennifer Aniston, and Steve Carrell. When America wakes up with personable and charming hosts like Robin Roberts and George Stephanopoulos, it's hard to imagine their show bookers having to guard a guest's hotel room all night to prevent rivlet shows from poaching. But that is just a glimpse of the intense reality revealed in this gripping look into the most competitive time slot in television. Featuring exclusive content about all the major players of the 2000s, the book illuminates what it takes to win the AM -- when every single viewer counts, tons of jobs are on the line, and hundreds of millions of dollars are at stake. Author Brian Stelter is behind the scenes as Ann Curry replaces Meredith Vieira on the Today show, only to be fired a year later in a fiasco that made national headlines. He's backstage as Good Morning America launches an attack to dethrone Today and end the longest consecutive winning streak in morning television history. And he's there as Roberts is diagnosed with a crippling disease -- on what should be the happiest day of her career. So grab a cup of coffee, sit back, and discover the dark side of the sun. PRAISE FOR TOP OF THE MORNING "Mr. Stelter pulls back the curtains and exposes a savage corporate world that might have been inhabited by the

Sopranos." - Washington Times "A troubling look inside an enterprise as vicious and internece as a soap opera." - Kirkus Reviews

Gray Lady Down

The New York Times, Zionism and Israel (1896-2016)

The Times

The Day Parliament Burned Down

How Place and Power Distort American Journalism

Exploring Transmedia Journalism in the Digital Age

How the Market Transforms Information into News

A homeopathic remedy for fake news, Strawberry Fields tells not one story but 20, reports on investigations of a globe in crisis.

After Adolph Ochs purchased The New York Times in 1896, Zionism and the eventual reality of the State of Israel were framed within his guiding principle, embraced by his Sulzberger family successor, that Judaism is a religion and not a national identity. Apprehensive lest the loyalty of American Jews to the United States be undermined by the existence of a Jewish state, they adopted an anti-Zionist critique that remained embedded in its editorials, on the Opinion page and in its news coverage. Through the examination of evidence drawn from its own pages, this book analyzes how all the news “fit to print” became news that fit the Times' discomfort with the idea, and since 1948 the reality, of a thriving democratic Jewish state in the historic homeland of the Jewish people.

A scathing and thoroughly researched examination of the editorial practices of the worldâ€(tm)s most consulted newspaper.

Shock of the News

All the News That's Fit to Print

... and Now, the Good News

Beer School

The New York Times. 1851-1911 "All the News That's Fit to Print" Business Firms and Institutions in Business at Least Sixty Years

Print to Fit

The Kingdom and the Power

DIVLong before the invention of printing, let alone the availability of a daily newspaper, people desired to be informed. In the pre-industrial era news was gathered and shared through conversation and gossip, civic ceremony, celebration, sermons, and proclamations. The age of print brought pamphlets, edicts, ballads, journals, and the first news-sheets, expanding the news community from local to worldwide. This groundbreaking book tracks the history of news in ten countries over the course of four centuries. It evaluates the unexpected variety of ways in which information was transmitted in the premodern world as well as the impact of expanding news media on contemporary events and the lives of an ever-more-informed public. Andrew Pettegree investigates who controlled the news and who reported it; the use of news as a tool of political protest and religious reform; issues of privacy and titillation; the persistent need for news to be current and journalists trustworthy; and people's changed sense of themselves as they experienced newly opened windows on the world. By the close of the eighteenth century, Pettegree concludes, production of news had become so efficient and widespread that European citizens—now aware of wars, revolutions, crime, disasters, scandals, and other events—were poised to emerge as actors in the great events unfolding around them./div

In a world that may seem dark, Good News Network shines a spotlight on the extraordinary and everyday heroes, the solutions and innovations that can give us hope. This collection celebrates GNN's 20th anniversary of publishing positive news from around the world at GNN.org. Founded in 1997 by former TV news editor Geri Weis-Corbly, these are among her favorite stories from two decades.