

Bibliotekarstudentens nettleksikon om litteratur og medier

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Avis

(_medium) Lars Aarønæs oppgir bl.a. disse avissjangrene: nyhetsartikkel, bakgrunnsartikkel, lederartikkel, kronikk, kommentar, portrettintervju, nyhetsreportasje, kjendisreportasje, reisereportasje, feature-reportasje, gonzo-reportasje, bildereportasje, bildekavalkade, petit, analyse, faktaintervju, enkét, nyhetsnotis, omtale, oppsummering, bokanmeldelse, filmanmeldelse, teater-/konsertanmeldelse, restaurantanmeldelse, dingsanmeldelse, kuriosa, test, øyenvitnereferat, kildebasert referat, essay og blogg (2007 s. 5).

Det finnes aviser med alle typer politiske avskygninger og forskjellige spesialiserte aviser (sportsaviser, barneaviser, satireaviser osv.).

“European Daily er lansert med en litt høystemt lederartikkel på forsiden: “Å lese ei avis sammen med morgenkaffen kan virke som en triviell daglig rutine, men det er en av hovedpilarene i et virkelig levende og demokratisk samfunn”.” (*Dagbladet* 19. juni 2011 s. 2) Den tyske filosofen Hegel skrev tidlig på 1800-tallet: “Avisen er den daglige, verdslige morgenbønn for det moderne menneske.” (sitert fra Balle 2020 s. 10) Hegel sammenlignet den daglige avislesingen ved frokostbordet med å gå til gudstjeneste, fordi avisen gir leseren følelsen av å være en del av en stor helhet (gjengitt fra Silbermann 1977 s. 48).

Den tyske sosiologen og medieforskeren Frank Böckelmann hevder at det følgende er de mest interessevekkende innfallsvinklene og det mest salgbare stoffet i massemedier, bl.a. i aviser: personliggjøring av temaet/saken; fokus på store prestasjoner og suksess; det nye; aggresjon; vekt på fordelene ved det normale og ulempene ved det unormale; det tiltrekkende ved rikdom; det uvanlige, eksotiske og bisarre (her gjengitt fra Esslin 1983 s. 220).

Den franske journalisten Jean-Marie Colombani har sagt om førstesida til en avis: “Den har et imperativ: Den må være så varm som mulig.” (sitert fra Lavoigne 1997 s. 114) Den amerikanske aviskongen William Randolph Hearst hevdet at informasjon er noe som oppskaker leserne og noe som en eller annen ikke vil ha publisert (gjengitt fra Ortoleva 1995 s. 72).

“The newspaper is hardly a mere news source, however, and offers discussion of thousands of issues. Aside from the international, national, and/or local news (for some newspapers are local-interest only, and some, like *The Wall Street Journal* and *USA Today*, are national publications), business and stock information, weather, TV and movie listings, a paper will often try to avoid monotony and share opinions and insights with and about the public by offering different accompanying sections to the news, and change the focus every day. In many general-circulation newspapers, the Sunday paper is larger and contains more arts and media-oriented sections such as: Book Review, Arts and Leisure, Fashion, Circuits, etc. A brief and by no means extensive list of sections to be found on various days in many general-circulation newspapers goes as follows: Arts, Dining, House and Home, Business, World Business, Money, Real Estate, Travel, Health, Women’s Health, Science, Education, Automobiles, Television, Book Review, Circuits/technology, Comics/Crossword, Weather, Sports, Horoscope, Advice, Op/ed, Obituaries, Style, Fashion, The City/Metro, Week in Review, etc.” (Miriam Hess i <http://humstatic.uchicago.edu/faculty/wjtm/glossary2004/newspaper.htm>; lesedato 03.10.16)

Smale skriftspalter gjør avistekstene raskere/enklere å lese, og hindrer at leserne blir skremt av artiklenes lengde (Agnès 2002 s. 148).

En trykt avis (eller et nyhetsblad) som het *K’ai-yuan tsa-pao* ble utgitt i Kina på 700-tallet e.Kr. (Étiemble 1973 s. 62). Det fantes skrifter i antikken som lignet aviser, f.eks. i Romerriket: “Caesar in 59 B.C. began the publication of the proceedings of the senate and thus started the first newspaper. This developed into a gazette devoted mainly to the imperial household. Under the Empire copies were circulated throughout the provinces and were widely read” (Sage og Gilleland 1982 s. 171).

Julius Cæsar grunnla en romersk “dagsavis” kalt *Dagsberetninger* (*Acta diurna*), som kom ut nesten daglig i årene ca. 60 f.Kr.-235 e.Kr. Avisen ble produsert av skrivere, ble limt opp på murer og inneholdt stoff om keiserhuset, senatet og byen Roma (Rehm 1991 s. 2). *Acta Diurna* var en “daily gazette published in ancient Rome from the period of the late Republic onward, devoted primarily to matters of state (official events, public speeches, legal proceedings, public building projects, major military actions) and announcements of births, marriages, and deaths. It also contained news of unusual occurrences (earthquakes, strange accidents, portents) and information about the private lives of prominent persons (scandals, divorces, lawsuits). The text was posted on public buildings, and copies were made for wealthy Romans living in the city and provinces or away temporarily on public business. The actuarii responsible for gathering the news were sometimes misled by persons intent on manipulating commodity markets and political events for personal gain. Surviving fragments, preserved in the writings of Petronius, read very much like a modern newspaper.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

En “avissang” (tysk “Zeitungslied”) var på 1500-tallet en sang som brakte nyheter om aktuelle hendelser i form av en sang, der melodien var tatt fra enten en religiøs eller verdslig sang (Rehm 1991 s. 290-291). Sangene ble spredt som flygeblad, og ble senere avløst av en annen sjanger: cantastoria (tysk “Bänkelsang”) med tilsvarende funksjon.

“[A] monthly news publication had appeared in the Swiss town of Rorschach in 1597. By 1610 three German cities and one Swiss city had newspapers; by 1622 the Dutch had two newspapers and the Austrians and British had one apiece. The first Paris newspaper, a weekly, appeared in 1631. Beginning in 1643 the British *Mercurius Civicus* was the first newspaper to use illustrations regularly, but little attention was given to ease of reading until 1787, when John Bell designed an attractive type and a layout with adequate space between lines to improve legibility of his *World*. Two of London’s many eighteenth-century newspapers still flourish: *The Times* (1787) and *The Observer* (1785).” (Kilgour 1998 s. 96)

“A century and a half after Gutenberg the need for timely information became sufficiently intense to bring newspapers into being. The oldest known newspaper sheets were printed in the Netherlands in 1605, the first British newspaper appeared in 1621, and the first Paris weekly began publication in 1631; the Swedish court paper started publication fourteen years later and has continued ever since, making it the oldest surviving newspaper.” (Kilgour 1998 s. 8)

Det har blitt hevdet at det særlig var handelsfolks behov som gjorde at aviser ble nødvendige. Private næringsdrivende trenger raske informasjonskanaler (Raible 2006 s. 177). Verdens første dagsavis, dvs. som kom ut daglig, skal ha vært den tyske *Leipziger Zeitung* i 1660 (Balle 2020 s. 6) En annen kilde oppgir at den første dagsavisen var den tyske *Einkommende Zeitung*, startet av den tyske bokselgeren Timotheus Ritzsch i Leipzig år 1650 (Boczkowski 2005 s. 5). En tredje kilde hevder at den første dagsavisen ble utgitt i London i 1702, med tittelen *Daily courant* (Barbier 2000 s. 187). Den første franske dagsavisen, *Journal de Paris*, kom ut hver kveld sju dager i uka fra 1777. Avisen var hver dag ferdigtrykket til kl. 5 om ettermiddagen, og ble solgt av ropende avisselgere i gatene mellom kl. 7 og 10 om kvelden. Avisen ble en stor suksess. Den hadde også faste abonnenter. I 1778 var det 2500, i 1791 hadde antallet abonnenter steget til 12.000 (Barbier 2007 s. 234). I det store revolusjonsåret 1789 ble det startet 140 aviser i Paris (Barbier 2007 s. 267).

“[T]he first daily publication was *Einkommende Zeitung* (*Incoming News*), established by the bookseller Timotheus Ritzsch in Leipzig in 1650.” (Boczkowski 2005 s. 5)

I Tyskland fantes det ukeaviser fra begynnelsen av 1600-tallet (Neuhaus 2009 s. 150). På 1600-tallet ble hvert tyske aviseksemplar lest av minst ti personer (Wilke 2000 s. 65). I Tyskland fantes det i perioden 1609-1700 ca. 160 aviser i til sammen

over 70 byer (Neuhaus 2009 s. 150). “[T]he renowned *Hamburgischer Correspondent* reached 25,000 copies in 1798, rising to as many as 51,000 copies in 1801. At an average of ten readers per copy, this would have amounted to half a million readers.” (Wittmann 1999 s. 303)

Opplagene for verdens aviser ble til sammen åttedoblet i årene 1712-57 (Gilmont 2003 s. 77). Og etter 1789 leselysten “underwent a permanent change following the trauma of the French Revolution. An elementary interest in the sensational news about freedom, equality and fraternity began to spread beyond the towns. Backstreet lawyers, schoolmasters who had abandoned their duties, rebellious students, ecclesiastical reformers, innkeepers and coach-house owners read newspapers aloud in schools or taverns, and encouraged noisy debate. All this helped considerably to motivate people to learn to read for themselves (measures taken by the counter-revolutionary authorities to control opinion had much the same effect), to the discomfort of the leading political and social classes, who were increasingly determined to oppose this intellectual emancipation.” (Wittmann 1999 s. 291)

Presten K. A. Ragotzky skrev i 1792: “But now it really is the case that a new, universal and far more powerful reading fashion than any before it has spread not just throughout Germany but over the whole of Europe too, attracting all classes and strata of society, and suppressing almost every other kind of reading matter. This is the reading of newspapers and political pamphlets. It is at present certainly the most widespread reading fashion there has ever been ... From the regent and the minister down to the woodcutter on the street and the peasant in the village tavern, from the lady at her toilet to the cleaning maid in the kitchen, everyone is now reading newspapers. They calculate the hour when the mail will arrive, and besiege the post office in order to be the first there when the mailbag is opened ... A lady of taste must have read at least the latest pages in the *Moniteur*, the *Journal de Paris* or the *Gazette de Leide* before she goes to her tea circle, and with the company of gentlemen whom this common spirit assembles more assiduously around the tea table and who exchange news in the *Chronique du mois*, the *London Chronicle*, the *Morning Post*, or the two Hamburg newspapers, and those of Frankfurt or Bayreuth; while the smith sits on his anvil and the cobbler on his stool, temporarily laying down his hammer or his awl to read the *Strassburger Kriegsbothen*, the *Brünner Bauern-Zeitung* or the *Staats-Courier*, or has his wife read them to him.” (siteret fra Wittmann 1999 s. 305)

Så tidlig som i 1695 klaget en tysk avisleser, Kaspar Stieler, over voldsskildringer i avisen han leste og uttalte at voldshandlinger ofte ble beskrevet så nøyaktig at det var lett for alle med ondt i sinne å gjenta i detalj det de hadde lest om (gjengitt fra Felsmann 2001 s. 37).

“The first truly daily newspaper, the *London Daily Courant*, began publication in 1702. As [Henri-Jean] Martin described it, “the governing classes took fright when

they saw newspaper reading beginning to make headway among the people,” with the result that in 1712 Parliament passed the Stamp Act, which taxed every copy of a newspaper or pamphlet. This act, with its successive increases in the tax, retarded growth of British newspapers until its repeal in 1854. John Feather has characterized the effect of the repeal as “the economic equivalent of steam-printing. It was now possible to produce a daily paper which sold for a penny or even a halfpenny.”” (Kilgour 1998 s. 123)

I 1740-årene fantes det i Storbritannia en liten avis med det skjønnlitterært klingende navnet *Robinson Crusoe's London Daily Evening Post* (Keymer og Sabor 2001 s. lvii i bind 1).

Den første tyske kontaktannonse for å skaffe seg en partner dukket opp i 1738 i en avis i Frankfurt (Mai og Winter 2006 s. 132).

“Avhengig av hva slags teknisk utstyr den rådte over kunne en avisbedrift på slutten av 1700-tallet maksimalt trykke 5.000 aviseksemplarer daglig.” (Faulstich 2002 s. 29) Hver avis kunne til gjengjeld bli lest av et høyt antall personer. Viderelån av aviser var i svært vanlig i avismediets barndom. “The first newspaper in the American colonies – Benjamin Harris’s *Publick Occurrences both Foreign and Domestick* – was published in 1690 but immediately shut down for not having a required license. Interestingly, Harris’ newspaper employed an early form of reader participation. The paper was printed on three sheets of stationery-size paper and the fourth page was left blank so that readers could add their own news, then pass it on to someone else.” (<http://journalism.about.com/od/ethicsprofessionalism/a/printhistory.htm>; lesedato 08.01.15)

“On September 25, 1690, in Boston, Benjamin Harris published the inaugural issue of *Publick Occurrences, Both Foreign and Domestick*, which he thought would become the first American newspaper. It had a peculiar feature: although it consisted of four pages, only three of them were printed. The fourth was left blank, according to Emery and Emery (1978, p. 22), “so the reader could add his own news items before passing it on.” To this, Mott (1962, p. 10) adds “doubtless for items to be added by hand when Bostonians forwarded their papers to friends at a distance.” Unfortunately, the first issue of *Publick Occurrences* was also the last.” (Boczkowski 2005 s. 5)

Den første avisen som inkluderte reklame var den franske *La Presse* i 1836, med Émile de Girardin som redaktør, og som dermed gjorde det mulig å kutte abonnementsprisen til det halve (Balle 2020 s. 7). Den franske *Den illustrerte avis (Le Journal illustré)* ble i 1886 den første dagsavisen som gjenga et fotografi (Horellou-Lafarge og Segré 2003 s. 16).

“Adresseavisen i Trondheim er den eldste norske avisa, med en historie som strekker seg helt tilbake til den 3. juli 1767. Da kom det første nummeret av

“Tronhiems Adresse-Contoires Efterretninger”. Opplaget var på bare 200 eksemplarer, men posisjonen i annonsemarkedet var god: Av kongen ble Adresseavisa gitt fullstendig monopol på all annonseformidling i Trøndelag, på Nordvestlandet og i hele Nord-Norge.” (*Dagbladet* 3. desember 2007 s. 38)
“Adresseavisen var ikke dagsavis de første tiårene, så som dagsavis fra 1819 var Morgenbladet eldst.” (*Morgenbladet* 23.–29. juni 2017 s. 42)

“De første avisene i Norge er adresseaviser. Det betyr at avisene var knyttet til såkalte adressekontorer, som formidlet annonser og kunngjøringer til publikum i byene. De norske avisene var dermed først og fremst annonseorganer [...] Sånn inneholder avisene biter av en virkelighet vi synes vi kan kjenne igjen i dag, med rubrikkannonser, bekjentgjørelser om høymesser og giftermål, furtne leserbrev eller nyhetssaker om været. Midt oppe i alt dette kommer de litterære tekstene. Men dem er det lite som er velkjent ved: Den desidert mest utbredte sjangeren i 1760-tallets aviser er for eksempel den klassiske dyrefabelen. En av de aller mest trykte avisforfatterne er den persiske 1200-tallsforfatteren Sa’di. Eldgamle latinske sjangre som dialogen mellom de døde, drømmeskildringen eller satiren tar opp en haug spaltemetere.” (*Dagbladet* 3. desember 2007 s. 39)

“In 1820, the United States was home to 512 newspapers; 24 of them were published daily, 66 two or three times a week, and 422 once a week. The dailies tended to be in the cities with the largest populations.” (Turow 2009 s. 301)

“Even though newspapers were widely available [i USA tidlig på 1800-tallet], the great majority of Americans did not read them. Part of the reason for this was illiteracy, but even for those who could read, the cost of purchasing a newspaper was often too high to afford. The printing process was a totally handicraft operation. The presses these companies used were not terribly different from Gutenberg’s. Paper was either handmade from rag by the printer, or shipped from England. The labor-intensive nature of the process meant that in the early 1800s, publishers had to charge from six to ten dollars a year, in advance, for a newspaper subscription. That was more than most skilled workers earned in a week. Because of the cost, *circulation* – the number of newspapers people paid for or received free in one publishing cycle – was rather small, even relative to the population size. A circulation of 1,500 was common in all but the largest cities.” (Turow 2009 s. 301-302)

“By the 1830s, developments in society and in technology came together to encourage a new approach to the newspaper. Together, the steam-powered cylinder press created by Hoe and Company and the development of low-cost paper [...] made it possible to create huge numbers of newspapers for about a penny a copy, a price low enough that even working people could afford. [...] Literacy among the working class continued to increase, and large numbers of workers began to take an interest in reading affordable newspapers. The brief popularity of union-supported newspapers during the 1820s was evidence of this interest. When the unions

declined after that decade, their papers declined as well. [...] Then, in 1833, a struggling printer named Benjamin Day started the *New York Sun* and sold it for a penny on a per issue basis. The slogan on the *Sun*'s masthead was "It Shines for All." This slogan was not just a pun on the newspaper's name; it reflected Day's desire to entice great numbers of people, not just those with money, to read its material. Day got his wish. Within six months, the paper's circulation reached about eight thousand, almost twice that of its nearest rival. Within the next few years, successful imitators of the *Sun* appeared in New York, Philadelphia, and Baltimore. The idea became so popular, in fact, that there were often a number of *penny papers* competing for readers in the same area." (Turow 2009 s. 302)

“På 1830-talet etablerte Benjamin Day The New York Sun, og denne avisa presenterte dei mest fantastiske historier. Han var flink til å kopla teknologiske nyvinningar til historiene sine, og treffe gullfuglen då ein oppfinnar hadde laga eit 40-fots teleskop som sto på Kapp det gode håp. The Sun rapporterte om levande dyr på månen, med frodig vegetasjon og pelikanar. Etter som dagane gjekk, observerte dei også flaggermusliknande menneske med koparfarga hår. Det er knapt nødvendig å seia at the Sun selde aviser i hundretusental.” (*Forskerforum* nr. 1 i 2010 s. 33)

“To the typical newspaper reader of the early 1800s, the *Sun* and its imitators must have appeared shockingly different from their predecessors. Unlike the other papers of the day, these papers didn't print partisan political commentaries; instead, they were filled with stories of crime and love, humor and human interest. In the earliest years, they frequently included exaggerations and hoaxes, such as descriptions of life on the moon. Over the next few decades, though, the *Sun* and other penny papers developed the basic approaches to financing the paper, defining news, and organizing the news process that we still see in U.S. journalism today. [...] The paper was sold on the streets by ambitious *hawkers* – often young boys – who made about thirty-seven cents for every hundred copies they sold. This form of distribution encouraged publishers to search for presses that could print drawings across the front page to lure readers' attention as competing hawkers screamed through the streets. When special events – a murder trial, a natural disaster – took place after a paper was printed, publishers hyped circulation by releasing special issues that covered the incident. These “extra” editions were possible because new presses offered faster, larger, and cheaper print runs than their predecessors had. As a result, increased circulation meant increased profits for the publisher.” (Turow 2009 s. 303-304)

“James Gordon Bennett's *New York Herald* was especially innovative in appealing to different segments of the population within the same issue. By the late 1840s, Bennett's paper had a sports section, a critical review column, society news, and a strong financial section. With special sections as well as general news coverage, a large part of the competition among papers involved the claim that the paper's reporter was first with a story. As a result, reporting events quickly became a

hallmark of the news process. Reporters tried just about every quick mode of transportation they could think of to speed their words along, from the carrier pigeon, to the pony express, to the railroad. The invention of the telegraph in 1844 was particularly important to what became known as *news gathering*.” (Turow 2009 s. 305)

“During the Civil War, a new element was added. Because reporters on both sides of the war feared that the telegraph wires would be cut, they began to summarize their major facts quickly at the beginning of their dispatches. Only after this summary did they elaborate on the incident or battle they were describing. This style of factual reporting is called the *inverted pyramid* style [...] It is the style used for most hard news stories today.” (Turow 2009 s. 305)

“Newspaper circulation figures skyrocketed into the tens of thousands within a decade, and newspaper publishers found that even the best steam-powered flatbed presses, which produced a few thousand pages an hour, were inadequate for the job. That was when Hoe’s rotary (or “type revolving”) press entered the picture on a widespread basis. Instead of placing the type on the flatbed, Hoe put it on a cylinder, with different parts of the cylinder holding type for different pages of the paper. By 1855, Hoe’s ingenious machine could print twenty thousand sheets per hour. With this sort of power, newspaper executives were confident that they could turn out huge numbers of copies for an ever-growing readership.” (Turow 2009 s. 303)

“The number of English-language, general-circulation dailies increased from 489 in 1870 to 1,967 in 1900. Foreign-language newspapers also grew steeply in number and readership.” (Turow 2009 s. 307)

“By the early 1890s, the finest Hoe press could turn out 48,000 twelve-page newspapers in an hour. Owners of large papers were installing several presses to keep up with their quickly rising circulation. Full-color presses, first used in Paris, were adapted in the United States and used especially for Sunday comics. In 1897, high-quality reproductions of photographs made their first appearance, in the *New York Tribune*. Newspaper firms kept the price of their dailies at around a nickel even as the cost of printing technology and paper rose. A new business philosophy was developing. Newspapers were relying mostly on advertising instead of circulation revenues for their profits. The percentage of newspaper revenue coming from advertising rose from 50 percent in 1880 to 64 percent in 1910.” (Turow 2009 s. 307)

“Med avisen Statsborgeren brakte Peder Soelvold og Henrik Wergeland politikken ut til folket. “Forsøg fra den simple Mands Side til at føre et Sprog og vise en Opførsel, som kan behage den Fornemme, blive anseete som Indgreb i dennes Privilegier og redikulerede”, klaget en innsender i Statsborgeren i 1832. Av utsagnet kan man forstå noe av funksjonen til avisen, som fra 1831 ble utgitt av

husmannssønnen Peder Soelvold. Det var ikke det første samfunnskritiske bladet i Norge, men kanskje det politisk viktigste. Statsborgeren bidro til organiseringen av en kritisk opinion, spesielt blant bøndene. Her kunne man lese både mer prinsipielle artikler som “Begrebet om aktiv norsk Borgerret”, men også direkte angrep på navngitte embetsmenn. Slik levde bladet opp til sin erklæring om å “benytte Trykke-friheden i dens meest udstrakte Betydning” og ikke “efter Magt-menneskers Hu”. Statsborgeren ble en katalysator for kritiske ytringer “nedenfra”, enten de bygde på fakta eller fantasi. Selve ytringsprosessen ble ansett som vel så viktig som påstandenes eventuelle sannhet. Det var langt bedre “at urigtige Meninger bekjendtgjøres gjennom Pressen, da derved aabnes Anledning til Gjendrivelse”, påsto Soelvold, enn at de “utbredes i Løndom, uden at ledsages af Berigtigelse”. Som rettesnor ga dette avisen enestående kraft. Mens aviser som Morgenbladet ikke tok inn hva som helst, hadde Soelvold en mer liberal, om enn uforsiktig, idé om sunn offentlighet: “Offentlighed er Sladderagtigheds og mange andre Lasters Grav”. [...] Å avsløre hemmelighold eller sette ut et rykte kunne ha en politisk funksjon, og konkrete anklager om korrupsjon preget også Statsborgeren. [...] Soelvold reiste selv rundt for å hente inn synspunkter fra “vanlige folk”, for å trykke dem i Statsborgeren.” (*Klassekampen* 18. mai 2013 s. 45)

Tyskeren Mathilde Franziska Anneke grunnla i 1848 i Köln i Tyskland *Kvinne-avis* (*Frauen-Zeitung*), inntil da den eneste dagsavisen rettet til kvinner skrevet av en kvinne (Rehm 1991 s. 9). Den ble raskt forbudt.

Den kubanske poeten og sigarprodusenten Saturnino Martinez sørget i 1865 for at det ble lagd en avis (*La Aurora*) beregnet for arbeidere i sigarindustien. Avisa inneholdt nyheter og stoff om økonomi, vitenskap og litteratur (Manguel 1998 s. 155).

I Norge ble dagsavisen *Dagbladet* etablert i 1869 og ble snart oppfattet i befolkningen som et talerør for den liberale politiske opposisjonen og etter hvert som partiet Venstres hovedorgan. Den første redaktøren var Hagbard Emanuel Berner. I subscriptionsinnbydelsen før første avis står det: “Vi ønsker et nytt frisinnnet Dagbladet i overensstemmelse med Grunnlovens ånd, et sant demokratisk blad hvor det er anledning til fritt å uttale seg uten persons anseelse [...] skrevet i en anstendig tone og i et forståelig sprog for både leg og lærd.” *Dagbladet* ble kjent som en radikal kulturavis. Den gikk over fra stort format til tabloidformat i 1983. Selv om “tabloid” primært er et format, er avisen kjent for sine “krigsoverskrifter” på forsida om alt fra kjendiser til terrorangrep.

“The 1920s saw the rise of papers that were printed in a *tabloid form* – that is, on a page that was about half the size of a traditional newspaper page. They became popular because they included a number of photographs, they were easy to handle on public transportation, and they featured sensational coverage of crimes and movie stars. The most popular of this sort of newspaper was the *New York Daily*

News, which dubbed itself “New York’s Picture Newspaper.” Like its imitators, in its earliest years the *Daily News* seemed to reflect the idea of a newspaper that had been stripped of the real news that the new journalism schools were trying to promote. What the reader got instead was large doses of the entertainment part of the traditional paper: gossip, comic strips, horoscopes, advice columns, sports, and news about movie stars” (Turow 2009 s. 309)

Alfred Harmsworth (senere lord Northcliffe) etablerte Storbritannias første tabloidavis, “once he had demonstrated the success of tabloids with his British *Daily Mirror* and other papers. Northcliffe advised the *Chicago Tribune*’s Joseph Patterson on the merits of tabloid form, and the first successful tabloid picture paper was the *New York Daily News*, established on June 26, 1919, by Patterson and R. R. McCormick. The *News* was modeled on Northcliffe’s successful British ventures, with short, “personality” stories, and specials like its own beauty contest and detective series. Its first issue featured a half-page photo story on the Prince of Wales, who was scheduled to visit the United States shortly after. In that issue, Patterson pledged: “No story will be continued to another page – that is to save you trouble” (Bessie 1938, 84). Patterson is said to have noted with satisfaction that people could read tabloids easily on crowded subway trains (Emery 1972). Although its beginnings were shaky, within two years the *News* had the largest circulation in New York, at 400,000, and by 1938 its daily circulation was at 1,750,000, with the Sunday edition reaching 3,250,000.” (Bird 1992 s. 19)

“By 1924, [William Randolph] Hearst, whose morning paper, the *American*, was losing circulation to the *News*, introduced the *American Daily Mirror*. Then as now, tabloids have proclaimed themselves to be the voice of the people, and Hearst’s introduction to the *Mirror* was no exception: “And when the tabloid speaks, its language is not dead with the stylism of conventional newspaper wordage but alive with phrases that were spoken. Here is the history of a time as it would have been written by its people” (quoted in Bessie, 99). The *Mirror* promised “90 percent entertainment, 10 percent information – and the information without boring you” (p. 139).” (Bird 1992 s. 19)

“The postwar “jazz age,” with its gangsters, flappers, and apparent affluence “to the tabloid reader was a sensational mixture of sex, crime, conflict, and rags-to-riches stories” (Emery 1972, 557). The tabloid style was in full flower at this time; it has not changed that much since. The style draws on the same stock of commonplace formulae as nineteenth-century ballads and mass-circulation newspapers. Murder stories continued to use formulae drawn straight from balladry, the classic murder saga always involving the same elements: “Discovery, Chase, Trial, Death Cell, Punishment” (Johnston 1935). “Furthermore, just as in the old ballads there were accepted ways of expressing common facts and conceptions, so now in the tabloids there are certain generic epithets that have become so conventionalized that they too tell their tales. *Banker, clubman, heiress, society leader, brownstone house* – all bring their backgrounds to them. So too do *flapper, crooner, torch singer, sleuth,*

Red, love thief, love nest, love lure, love charm, love potion, death car ...” (p. 119). Some of the words have changed in the last fifty years, but the style continues.” (Bird 1992 s. 20)

“The *News* circulation climbed to one million by March 1926. On August 24, 1926, Rudolph Valentino died. The tabloids gave the event massive coverage and were criticized for virtually ignoring the death of a much more “significant” person, Harvard educator Charles Eliot. Tabloid editors, in the 1920s as in the 1980s, understood that their readership had its own priorities and heroes: “In 1926 the *Daily News* was the instrument of the mass in America’s largest city. To this group, as to the masses throughout the nation, Rudolph Valentino was a passionate expression of the glamor and romance so fervently desired and so hopelessly unrealized in their lives” (Bessie 1938, 115). With the success of the Valentino coverage, the tabloids went all out for “ballyhoo,” epitomized in the frenzied 1927 coverage of aviator Charles Lindbergh. Several celebrated murder cases spurred circulation wars; in 1928, the *News* sold a half million extra papers with its retouched photo of murderer Ruth Snyder as the electric current was turned on in the death chamber. The picture was obtained by a news photographer with a camera attached to his ankle (Mott 1963, 671).” (Bird 1992 s. 20-21)

“As in the 1980s, the interwar tabloids faced a barrage of criticism; they were seen as degrading, demoralizing villains that pandered to the lowest instincts. In *The Independent*, S. T. Moore described tabloids as “an unholy blot on the fourth estate – they carry all the news that isn’t fit to print” (Bessie 1938, 19). Bessie also quotes the *Saturday Review of Literature*’s tirade against “Tabloid Poison”: “What will the grandchildren of the tabloid readers be like ... in emotions, ideals, intelligence, either wrought into fantastic shapes or burnt out altogether. Soiled minds, rotten before they are ripe” (p. 213). Bent, however, much as he deplored tabloids, pointed out: “All their characteristics are inherited from their ancestors or acquired from their big brothers. None of their practices but has been sanctified by journalistic tradition or accepted as present-day custom” (1927, 180). [...] *New York Evening Graphic*. It debuted in 1924 under the ownership of Bernarr MacFadden, a devotee of “physical culture” and founder of such successful magazines as *True Story*. Often dubbed the “Porno-Graphic,” it was “widely regarded as the worst form of debauchery to which a daily newspaper has ever been subjected” (Bessie, 184). [...] Vivid pictures, scantily clad women, and bizarre stories were its staple: “My back was broken but I kept on laughing”; “Thousands applaud while woman is tortured for amusement” (Bessie 1938); “Glimpse of slim blonde girl in bed wins Decree for Furrier’s Wife”; “Love-crazed Ex-priest shoots Girl, Kills Self,” (*Graphic*, June 5, 1929, quoted in Murphy 1984, 64).” (Bird 1992 s. 21-22)

“By the 1930s, the tabloid form was established as a permanent feature of American journalism. In 1937, there were forty-nine tabloids, with a combined circulation of 3,525,000 (Bessie 1938). The 1920s’ vilification and dire warnings about tabloid excesses had died down as tabloids became more respectable. [...]

After World War II, major cities saw a fresh wave of sensational murder cases that kept tabloid circulation wars going (Emery 1972), but generally the “middle-of-the-road” big city daily tabloids continued a tradition of lively, brief reporting of news, features, gossip, and sport.” (Bird 1992 s. 23)

“The thread that links the tabloid tales is the positive angle; readers should be able to feel good about the story, even if the protagonists are suffering or in pain. Gone are the horrific murders, accidents, and mutilations of the 1960s; tabloid writers always look for the “up” side of even the most heartrending or unusual situation. Unconventional but successful marriages are always popular, as in the *Enquirer’s* “26-Year-Old Marries ‘the Perfect Woman’ – She’s 73!” (p. 2). The *Examiner* offers “Love at First Sight – When the Alligator Man Met the Monkey Woman” (p. 25), about two people who met and married when both worked in a carnival freak show. Although tabloids still have the reputation of celebrating gruesomeness, today’s versions go out of their way to avoid the “downer” story, defined as one that will depress readers. While deformity might be considered a “downer,” the “happy marriage” focus of the story saved it. In fact, the story must have been deemed particularly good, because the 1990 version is a rewrite of a 1985 story (“Real Odd Couple: The Alligator Man and the Monkey Woman,” *Examiner*, Aug. 13, 1985, 2). The later story uses an updated photograph, in which the “monkey woman” has shaved her beard, but a quote from the husband is used again: “If beauty is skin deep, so is ugliness. When I look at my bride, all I see is the goodness and kindness that shines from her.” Particularly to be avoided are downers about babies and children: “Almost any story about a child being injured is a downer,” according to former *Examiner* photo editor Ken Matthews. Matthews points out that “there are babies on almost every cover” on his editor’s trophy wall (interview, Feb. 6, 1986), and all the tabloids heavily feature babies and small children.” (Bird 1992 s. 49)

“Other stories, while hardly heartwarming, also promise retribution for people who flout family values. From the *Examiner*: “Two-timing hubby locks mistress in cellar – while he lives happily with wife and kids upstairs” (p. 2). Italian Carlo Filosa, the “demented lover,” apparently kept a woman locked in a dark basement as a “sex slave.” Now he faces twenty years in jail. While murder stories are no longer a tabloid staple, they do appear, most often in order to demonstrate the consequences of unnatural behavior that deviates from the family norm. Thus the *Sun* reports on the “revenge of battered wife,” a Long Beach, California, woman acquitted of killing her abusive, “sicko” husband (p. 27). Meanwhile, in Germany, “Henpecked hubby Deter Mansberg detested his domineering wife so much that when a blaze tore through their home, he ran to save his precious butterfly collection and left her to die in the inferno” (*Sun*, 9). While allowing one’s wife to burn to death might be considered antisocial behavior, in this case it was justified because of the unnatural behavior of the wife, described as “a large-boned, heavy woman with a nasty temper and strong-willed manner.” ” (Bird 1992 s. 53-54)

Den indisk-britiske forfatteren Salman Rushdie og den britiske forfatteren Ian McEwan følges “natt og dag av Londons mest blødtørstige journalister. Rushdies skilsmisse og nye forhold preget forsiden både i London og hans nye hjemby New York. Likeledes var Ian McEwans kamp om foreldreretten til sin sønn førsteside-stoff i flere uker [...] en type kjendisstoff de seriøse avisene og deres lesere også kan gasse seg i [...] kombinasjonen av hets, hysteri og heltedyrkelse” (*Morgenbladet* 4. august 2000 s. 13).

“I dag leverer Dagbladet den største papirutgaven gjennom hele avisas historie. [...] Lørdagsutgaven har nemlig hele 198 sider til sammen, med avis og magasin. Ansvarlig redaktør i Dagbladet, John Arne Markussen, sier at det fortsatt er viktig å være til stede i de tusener avisstativ rundt om i landet. - Papiret har fortsatt en sterk posisjon i dagens samfunn, og vi ser også at mange av annonsørene synes det er viktig å være til stede i papirutgaven, sier Markussen. [...] Han forteller at de legger stor vekt på spillet mellom den digitale plattformen og papirutgaven. [...] Den siste tida har Magasinet hatt tre store reportasjer som har gått verden rundt. “Gutten i plastposen”, “Våttraktmysteriet” og “Forlist”. Disse sakene har blitt hyllet som noe av det beste i verden innenfor featurejournalistikk.” (*Dagbladet* 4. februar 2017 s. 68)

“The nineteenth- and twentieth-century history of newspapers depicts a struggle among competing forces: technological development to increase availability of news, taxation to restrict that information to the elite, and outright political control except in the United States, where freedom of the press was guaranteed by the First Amendment of the U.S. Constitution. As a result the United States “developed an aggressively independent press, less trammelled by libel laws and governmental secrecy than anywhere else in the world,” and it is not surprising that some of the most significant inventions and developments in newspaper production throughout the nineteenth century occurred in the United States. First there was David Bruce’s invention of the typesetting machine in 1838; after later development in Britain, which increased its output to 60,000 characters an hour, the typesetting machine made it unnecessary for newspaper printers to distribute type after use, as it was cheaper to melt the used type and cast it anew. Next came Richard Hoe’s installation of the first rotary press in 1847; a decade later, a Hoe rotary built for the *Times* of London was producing 20,000 impressions an hour as compared with the 1,100 impressions an hour produced by its Koenig machines of 1814.” (Kilgour 1998 s. 123)

“In 1864, the *Saturday Review*, a stern guardian of literary quality and British morals, attacked the “attractive and lucrative indecency of *The Times*.” The journal severely called for “a Moral Sewers Commission. To purify the Thames is something, but to purify *The Times* would be a greater boon to society. ... The unsavory reports of the Divorce Courts, the disgusting details of the harlotry and vice, the filthy nauseous annals of the brothel, the prurient letters of adulterers and adulteresses, the modes in which intrigues may be carried out, the diaries and

meditations of married sinners, these are now part of our domestic life.” Harold Perkin, “The Origins of the Popular Press” (1957)” (Gay 1986 s. 117).

I 1910 ble det utgitt hele 2430 dagsaviser i byen New York, med et samlet opplag på over 24 millioner eksemplarer (Massuet 2013 s. 91).

Den østerrikske forfatteren Karl Kraus skrev at avisene bidro til å utløse 1. verdenskrig: “Diplomatene lyver til journalistene og tror på det når de leser det.” (sitert fra Virilio 1993 s. 64) En soldat som kjempet i 1. verdenskrig skrev angående avisenes rolle i samfunnet: “Hvis det noen gang skal reises et monument for pressen, så vil jeg insistere på at denne gudinnen skal ha andeføtter, strutsemage, gåsehjerne og grisetryne.” (sitert fra Eksteins 1990 s. 343) I Frankrike har på 2000-tallet ordet “presstituées” (satt sammen av “presse” og “prostituerte”) blitt brukt om avisjournalister som har mistet all tillit (Novel 2019 s. 50). De beskyldes for å være kjøpt og temmet av avisenes styrtrike eiere.

Den amerikanske antropologen S. Elizabeth Bird deler i kapittel 2 i boka *For Enquiring Minds: A Cultural Study of Supermarket Tabloids* (1992) tabloidavisenes innhold inn i kategorier: “Celebrities”, “Off-beat Human Interest” (oppsiktsvekkende historier om ikke kjente personer), “Rags to Riches”, “Volunteers and Heroes”, “The Handicapped Overcoming Odds”, “Medical Miracles and Discoveries”, “Self-Help and How-To”, “Strange Phenomena”, “Bureaucratic Waste and Incompetence”, “Current News with a Twist” og “The “Gee Whiz” Story” (noe ekstremt oppsiktsvekkende).

I Café Bauer i Berlin ble gjester i 1921 tilbudt 800 forskjellige europeiske dagsaviser (*Aftenpostens magasin Historie* nr. 4 i 2021 s. 88).

Den 10. oktober 1971 tok *New York Times* en rekord ved at avisutgaven veide over 3 kilo og hadde over 970 sider (Rehm 1991 s. 72). Det har blitt regnet ut at den tjukke søndagsutgaven av *New York Times* i året 1996 krevde til sammen ca. 27.000 trær (Boczkowski 2005 s. 6) Søndagsutgaven av *New York Times* inneholdt i år 2000 antakelig mer informasjon enn det et menneske på 1600-tallet hadde mulighet til å tilegne seg i løpet av et helt liv (Zimmer 2000 s. 32).

Avispapir fra ferdig leste aviser blir brukt til mange praktiske formål rundt om i verden: til opptenning av ild, til innpakking av fisk i butikker, til toalettpapir, malere dekker gulv med aviser osv.

“Det skrives norsk avishistorie når Aftenposten 24. april [2012] lanserer en egen ukeavis for barn. Resultatet blir 24 sider spesialtilpasset for barn og foreldre hver tirsdag. “En barneavis må se ut som en ordentlig avis”. Det var ett av kravene som ble stilt da Aftenposten lot 100 barn få komme med innspill hva gjelder innhold og design på sitt nyeste avisprodukt. Som første norske avis noensinne lanserer Aftenposten en egen ukeavis for aldersgruppen 8-12 år. - Vi vet at barn i den

alderen får med seg deler av nyhetsbildet. De har fått med seg massakren 22. juli, at det er krig i et land som heter Syria, og de ser grusomme bilder av det på TV. De interesserer seg for store idrettsbegivenheter og Melodi Grand Prix. Vi tenker å følge Aftenposten-oppskriften overfor denne aldersgruppen ved å lage ordentlig og innsiktsfull kvalitetsjournalistikk i barns språk og i barns form, sier Hilde Haugsgjerd, ansvarlig redaktør i Aftenposten. Målet med den nye avisutgivelsen er at barn skal kunne forstå mer av verden rundt seg, og at voksne kan få hjelp til å lære barn om det som skjer i verden. Den nye barneavisen vil bli et selvstendig avisprodukt og ikke en del av Aftenposten morgen. Avisen blir primært et abonnementsprodukt, men vil også bli testet i løssalg.” (<http://www.aftenposten.no/kultur/Aftenposten-lanserer-egen-barneavis-6773915.html>; lesedato 09.01.15)

Da avisene langt på vei ble utkonkurrert av radio og TV når det gjaldt å gi folk siste nytt, gikk mange aviser over til å bringe kommentarer, analyser og spesialstoff (Ortoleva 1995 s. 75). Det som på engelsk har blitt kalt en “viewspaper”, er en avis som er fylt av kommentarer og analyser. Den franske journalisten Louis Merlin skrev på slutten av 1950-tallet: “Radioen informerer, TVen viser og avisen forklarer.” (sitert fra Saillant 1996 s. 65) Aviser og andre massemedier setter ofte agendaen for den offentlige debatt (Saillant 1996 s. 90).

Aviser inneholder mye faktainformasjon i tillegg til kommentarer og analyser. Termen “faktoid” har blitt brukt om relativ kontekstfri faktainformasjon eller en informasjonssnutt, f.eks. “32 % av alle US-amerikanere skifter undertøy hver tredje dag” (Bolz, Kittler og Tholen 1994 s. 290). I noen typer aviser inkluderes det notiser om alt mellom himmel og jord, av og til også vandrehistorier (“urban legends”) som ikke er sanne.

“Det er fascinerende hvilken makt man tiltror mediene. Og selvsagt har vi makt. Er det et hull i asfalten eller en lypære gått i lysløypa, kan en telefon fra lokalavisa gjøre underverker. Men makten er størst når problemet er lite, ansvaret klart problemet lett å lett og kjapt å løse. Makta minker med problemenes kompleksitet. [...] De som er mest kritiske til journalistikk, har ofte størst tro på dens effekt. [...] Spør man i meningsmålinger hva folk vil lese i avis eller høre på nyhetene, sier mange at de gjerne vil ha mer utenriks. Gjerne grundige saker om kriser, sykdom og problemer i Afrika. Denne leselysten er ofte vanskelig å finne igjen i aviskioskene og foran kassa. Det mange gir uttrykk for er ikke at de *ønsker* å lese om hungersnød, malaria og krig. Det de vil er å få disse problemene *løst*. Og dersom bare avisene skriver om krisene i avisa vil noen måtte gjøre noe med dem, og det for godt.” (Andreas Wiese i *Dagbladet* 6. november 2010 s. 67)

“Nasjonalbibliotekets avissamling er så godt som komplett fra 1763 og fram til i dag. Samlingen består av ca 50 000 bind, og inneholder både riksaviser og lokalaviser. [...] Nasjonalbiblioteket digitaliserer hele avissamlingen. Hele samlingen er tilgjengelig på lesesal i Nasjonalbiblioteket. Noen aviser kan også vises fram gratis i alle norske bibliotek. [...] Nasjonalbiblioteket har de fleste

årganger av norske aviser på mikrofilm. Disse er tilgjengelige ved Nasjonalbibliotekets lesesal i Oslo. Brukere andre steder i landet kan bestille mikrofilm via sitt lokale bibliotek. En del årganger av utenlandske aviser eies i original, mens noen er på mikrofilm. Vi søker alltid å hindre unødig slitasje på originalmaterialet, da dette finnes kun i ett eksemplar, og er uerstattelig. Vi ønsker derfor fortrinnsvis å benytte oss av mikrofilm og allerede skannede eksemplarer der det er mulig. Det vil si at vi i utgangspunktet begrenser skanning fra originalavis til prosjekter som krever fotokvalitet – eksempelvis illustrasjoner til bokutgivelser, utstillinger og lignende formål. [...] Nasjonalbiblioteket leverer analoge og digitale kopier av avisartikler og avissider. For digitale kopier fra årganger nyere enn 1920 må bestiller innhente tillatelse fra rettighetshaver i forkant.” (<http://www.nb.no/Tilbud/Samlingen/Samlingen/Aviser>; lesedato 15.12.14)

Noen aviser har blitt fristet av honorarfritt å kunne publisere bilder fra bøker som anmeldes (Neuhaus og Ruf 2011 s. 254). Forlaget får “reklame” og avisen får gratis illustrasjoner.

Da det brasilianske fotball-landslaget tapte finalekampen mot Tyskland i VM i fotball i 2014, kom den brasilianske sportsavisen *Lance* ut med en blank forside og en oppfordring til publikum om å skrive ned sine egne følelser på den blanke siden.

Klassekampen kom ut første gang i 1969, og var et organ (langt på vei et propagandaorgan) for marxist-leninismen. Avisen tok parti for arbeiderklassen mot borgerskap og kapitalisme, med den svenske avisen *Gnistan* som forbilde. Etter hvert har avisen blitt mer preget av et sosialistisk grunnsyn uten å tjene en kommunistisk ideologi.

“Denne høsten har over 1500 nye enkeltpersoner meldt seg inn i Klassekampens venner. Det er et forbløffende høyt tall: Det vil si at 1500 personer har takket ja til å hver måned gi en sum penger til avisa. “Lesernes pressestøtte”, kaller vi det. [...] I likhet med *Dag og Tid*, som målrørsla støtter opp om, og *Vårt Land*, som de kristne slår ring om, har Klassekampen lesere som også fungerer som aktive støttespillere. Noen av dem gir altså, månedlig, penger til avisa.” (*Klassekampens* bokmagasin 20. desember 2014 s. 2)

I 2007 ble *VG-nett* Norges største avis, større enn *VG* på papir (*Morgenbladet* 13.–19. mars 2009 s. 30).

“For anyone interested in the news business, it’s hard to avoid the sense that newspapers are at death’s door. Every day brings more news of layoffs, bankruptcies, and closings in the print journalism industry. [...] with the advent of radio and later TV, newspaper circulation (the number of copies sold) began a gradual but steady decline. By the mid-20th century, people simply didn’t have to rely on newspapers as their only source of news anymore. That was especially true of breaking news, which could be conveyed much more quickly via broadcast

media. [...] Afternoon newspapers were the first casualties. People coming home from work increasingly turned on the TV instead of opening a newspaper, and afternoon papers in the 1950s and 1960s saw their circulations plunge and profits dry up. TV also captured more and more of the ad revenue that newspapers had relied on. But even with TV grabbing more and more audience and ad dollars, newspapers still managed to survive. Papers couldn't compete with television in terms of speed, but they could provide the kind of in-depth news coverage that TV news never could. [...] More stories were written with a feature-type approach that emphasized storytelling over breaking news, and papers were redesigned to be more visually appealing, with a greater emphasis on clean layouts and graphic design.” (journalistikkforskeren Tony Rogers i <http://journalism.about.com/od/trends/a/dyingpapers.htm>; lesedato 07.01.15)

“But if TV represented a body blow to the newspaper industry, the world wide web may prove to be the nail in the coffin. With the emergence of the internet in the 1990s, vast amounts of information were suddenly free for the taking. Most newspapers, not wanting to be left behind the times, started websites in which they essentially gave away their most valuable commodity – their content – for free. This model continues to be the predominant one in use today. Now, however, many analysts believe this was possibly a fatal mistake. Many once-loyal newspaper readers realized that if they could conveniently access news online for free, there seemed to be little reason to pay for a newspaper subscription. [...] Revenue from print ads has plunged, and even online ad revenue, which publishers had hoped would make up the difference, has slowed. [...] newspapers still represent an unrivaled source of in-depth news, analysis and opinion [...] When Scanlan [Chip Scanlan of The Poynter Institute, a journalism thinktank] thinks of the predicament the internet poses for newspapers today, he's reminded of the Pony Express riders who in 1860 started what was meant to be a speedy mail delivery service, only to be rendered obsolete a year later by the telegraph. “They represented a great leap in communication delivery but it only lasted a year,” Scanlan says. “As they were whipping their horses into a lather to deliver the mail, beside them were these guys ramming in long wooden poles and connecting wires for the telegraph. It's a reflection of what changes in technology mean.” ” (Tony Rogers i <http://journalism.about.com/od/trends/a/dyingpapers.htm>; lesedato 07.01.15)

I 1993 ble *San José Mercury News* i California den første dagsavisen som publiserte en avisutgave på Verdensveven (Balle 2020 s. 8). I 2012 var for første gang antall abonnenter på *Financial Times* og *New York Times* større på de digitale utgavene enn på papirutgavene (Balle 2020 s. 8).

“When a “magazine” online and a “newspaper” online are continually updating, what is the difference between a newspaper and a magazine? When CNN, *Time Magazine*, the *Washington Post* and ABC News are posting video and audio programs, is it useful to say online that one is a cable channel, the other a magazine, the third a newspaper and the fourth a broadcast network? Even though

technologically the streaming of music online is far different from radio broadcasting, should we now talk of all streamed music as “radio”? What happens when the dominant way people access these media is through digital means (computers or handheld devices, for example)? Will these media terms still be useful? Certainly it is possible to give satisfactory answers to these questions that distinguish among media, but there is no question that the digital world messes up distinctions we long took for granted.” (Turow 2009 s. 580)

“A recent study by the University of Southern California’s Annenberg Center for the Digital Future found that Internet users read online newspapers for an average of 53 minutes per week in 2008. That’s the highest level recorded in the eight years the study has been done. The bad news for newspapers? The study found that 22 percent of users said they stopped their subscription to a printed paper or magazine because they could access the same content online. Gloomy business considerations aside, the dead-newspaper people say the Internet is just a better place to get the news. “On the Web, newspapers are live, and they can supplement their coverage with audio, video, and the invaluable resources of their vast archives,” says Jeffrey I. Cole, director of USC’s Digital Future Center. “For the first time in 60 years, newspapers are back in the breaking news business, except now their delivery method is electronic and not paper.” [...] Martin Langeveld, a columnist for Harvard’s Nieman Journalism Lab, recently found that more than 96 percent of newspaper reading is still done in the print editions. The online share of the newspaper audience only amounts to about 3 percent, he found.” (Tony Rogers i <http://journalism.about.com/od/trends/a/papersdying.htm>; lesedato 08.01.15)

I 2005 skrev en fransk medieforsker om nedgangen i avissalget i Europa. I EU gikk salget av dagsaviser i de åtte årene fra 1997 til 2005 ned med 7 millioner daglige avissalg (Rieffel 2005 s. 86). Samme tendens viste seg internasjonalt. Delvis bruker folk audiovisuelle medier i stedet, og delvis leser de gratisaviser framfor å betale for en avis (dermed blir det et problem at gratisaviser sjelden går i dybden slik mange betalingsaviser gjør) (Rieffel 2005 s. 87). Det er visualisert informasjon som vekker stadig mer interesse, og viktige hendelser som ikke egner seg til å visualiseres, blir ofte utelatt av mediene (Rieffel 2005 s. 96).

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

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