



# EPHEMERIDES

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**2/2022  
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ISSN (online): 2065-9555 | ISSN (print): 1224-872X | ISSN-L: 2065-9555  
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YEAR  
MONTH  
ISSUE

Volume 67 (LXVII) 2022  
DECEMBER  
2

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PUBLISHED ONLINE: 2022-12-30  
PUBLISHED PRINT: 2022-12-30  
ISSUE DOI:10.24193/subbeph.2022.2

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**UNIVERSITATIS BABEŞ-BOLYAI**  
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## Minor's right to privacy balanced against a broadcaster's freedom of expression. The case of IVȚ vs Romania

Sinziana-Maria JURAU<sup>1</sup>

**ABSTRACT.** This case study discusses the recent judgment of the European Court of Human Rights (ECtHR) in the case of I.V.Ț. v. Romania 01.03.2022 (application no. 35582/15). The ECtHR assessed the Romanian's State fulfillment of its obligation to protect the right to private life of minors as guaranteed by article 8 of the European Convention on Human Rights (ECHR) and how the national courts balanced the right to privacy against media's right to freedom expression as stipulated by article 10 ECHR.

**Keywords:** IVȚ vs Romania, privacy, minor, violation of article 8, freedom of expression

### The case

Covering the event of the tragic death of a school pupil falling off a train during a school trip, when accompanied by school staff, a reporter of a Romanian television channel interviewed several students, including IVȚ, about their opinion regarding the death. Although did not take part in the school trip, the reporter interviewed her, age 11 at the time, in front of her school, without obtaining prior consent from parents, close relatives, or

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teachers, all not present when the interview took place. The reporter questioned the IVT if she had spoken to her schoolmates about the school trip if any of her schoolmates had confided in her whether a schoolteacher had been in proximity to the victim when the tragic event had occurred, and if any similar events had taken place at the school before, amounting to an interview about events that occurred in her absence, during which she was sharing indirect information from other under-aged students accounts of the events. Another question voiced inquiries regarding her personal opinion of the schoolteachers who had accompanied the pupils on the school trip.

IVT shared with the reporter that, based on information shared by the schoolmates present during a school trip, the victim had felt unwell. The applicant couldn't recall additional details shared by other students but suggested that the girl might have felt ill and leaned on the train door or was pushed. IVT voiced her belief that the absence of a schoolteacher near the victim played a role in the tragedy, emphasizing the importance of enhanced care and security for students by stating that schoolteachers "should have taken better care." With regards to similar incidents, IVT stated that none had occurred at her school but mentioned an incident in another school during a trip. The interview was broadcast that day, without inquiring any further consent from parents or teachers. A transcript was posted on the channel's website titled "Schoolmates of the girl who fell out of the train are shocked. The pupil was going to the toilet when the tragedy occurred". Following the broadcast of the interview, IVT suffered from the negative attitude of students, staff, and the school authorities towards her. According to the statement of the facts<sup>2</sup>, her mother was summoned to the school to give a written declaration that she would prevent her daughter from making any other statements in front of journalists. The mother also made apologies and gave explanations to all of the schoolteachers.

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<sup>2</sup> Case of IVT v Romania, available at <https://hudoc.echr.coe.int/eng?i=001-215919>, consulted 11.11.2022

## **An analysis of the relevant national legal provisions**

The relevant legal framework includes provisions of the Romanian Constitution, Civil Code, Audiovisual Act as well as the Code on the Regulation of Audiovisual Content.

According to the Romanian Constitution, freedom of expression, the right to information, and the protection of children and young people are enlisted as fundamental rights of citizens. Article 49 paragraph 1 of the Constitution about the Protection of children and young people) stipulates that "Children and young people shall enjoy special protection and assistance in the pursuit of their rights." This particular right correlates with the State's positive obligation to ensure its effective enjoyment, even when the exercise of these rights needs to be balanced against other fundamental rights such as freedom of expression and the right to information. Protection of minors for example is stipulated as a limit to the exercise of the right to access any information of public interest, under Article 31 Paragraph 3 of the Constitution which states that "The right to information shall not be prejudicial to the measures of protection of young people or national security." Another expression of the State's positive obligation to ensure effective enjoyment of the right can be identified by referring to the constitutional provisions about freedom of expression and mass media's liability in tort cases. Although Article 30 of the Constitution stipulates that "freedom of expression of thoughts, opinions, or beliefs, and freedom of any creation, by words, in writing, in pictures, by sounds or other means of communication in public are inviolable", pursuant paragraph 6<sup>th</sup> of the same article we identify that the dignity, honor, privacy of a person and the right to one's image are stipulated as effective limits of freedom of expression. In the spirit of enabling access to accurate and relevant information, public and private media institutions are bound, according to Article 31 paragraph 4 of the Constitution to "provide correct information to the public opinion," Consequentially, according to paragraph 8 of article 30 of the Constitution, "Civil liability for any information or creation made public falls upon the publisher or producer, the author, the producer of the artistic performance, the owner of the copying facilities, radio or television station, under the terms laid down by law. Indictable offenses of the press shall be established by law."

Although some attempts for a separate law addressing media's liability have been made, Romania doesn't currently have a law on the mass media<sup>3</sup>. The criminal offenses about defamation and insult are no longer in force, and the protection of a person's dignity and right to image, as well as the right to privacy, are currently regulated by the provisions of the Civil Code, into force since October 2011. Article 71 of the Civil Code stipulates the fact that everyone has the right to privacy and the fact that the only potential limitations imposed on the right to privacy are the ones that are permitted by the law and the international treaties Romania has signed. The right to dignity, stipulated by Article 72 of the Civil Code, is structured similarly, allowing for interference with its exercise if these interferences are either consensual or they are permitted by law or by the international treaties Romania has ratified. The Civil Code doesn't provide a legal definition for "dignity", but it refers to its two components, namely "honor" and "reputation." Considering the absence of a legal definition, specialists suggested<sup>4</sup> that the interpretation of the terms "honor" and "reputation" should be given by referring to their common language understanding. The definitions provided by explanatory dictionaries of the language distinguish a person's "honor" as an individual's self-respect, while "reputation" pertains to the respect and appreciation that the community holds for that individual. A person's right to own image is stipulated by Article 73 of the Civil Code and includes, in paragraph 2, the definition: "physical appearance or the voice of a person." The exercise of this right allows its holder to prohibit or prevent the reproduction, in any manner, of the physical appearance or voice or, as the case may be, to prohibit the use of such a reproduction. The exercise of these rights is limited similarly to the exercises of the rights to privacy and dignity, therefore any person who chooses to actively protect their image must respect freedom of expression, as it is regulated by law or international

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<sup>3</sup> S. Jureau, Considerations on the recent Romanian legal developments related to criminalization of defamation, in *Studia Universitatis Babeş-Bolyai-Ephemerides* 58 (1), pg 71-81

<sup>4</sup> Mihai Dan, Libertatea de exprimare si Noul Cod Civil, *Active Watch*, Bucuresti, 2014, p. 7, available at [libertatea\\_de\\_exprimare\\_si\\_noul\\_cod\\_civil\\_v10.pdf](#) (activewatch.ro), consulted 9.11.2022

conventions and pacts regarding human rights that Romania ratified. Therefore, consequently to closely consulting the provisions of the Civil Code, the infringement of the right to one's image can be permitted in either of the following two circumstances: the person's consent or a reason that can be justified by either the provisions of the international treaties that Romania ratified or the jurisprudence derived by the courts in this regard, most notably the situations encountered in the jurisprudence of the ECHR, which allow the achievement of the right to respect for private and family life, a right provided for in article 8 from the Convention. A relevant provision that must be mentioned is the presumption of consent stipulated by Article 76 of the Civil Code. Consent is presumed in the situation where the said person himself puts his appearance or voice to the disposition of a natural person or legal entity of which he is aware that he is carrying out his activities in the field of public information, for example, in the case of a televised interview given to the media. However, to be validly given, consent must be expressed by a person bestowed with the legal capacity to consent, either age and mental capacity-based, or, in the case of the under-aged, by parents or tutors. Article 74 of the Civil Code provides a list of acts that may be considered damaging to one's private life, including the broadcasting of news or reports in audiovisual media without the consent of the person concerned.

Since the Civil Code provides for potential exceptions and limits to freedom of speech, as well as the right to privacy, dignity, and own image, as stipulated by international treaties or arising from their interpretation offered by competent courts via jurisprudence, it is important to observe that article 11 of the Romanian Constitution stipulates on the relationship between international law and national law the fact that the Romanian State pledges to fulfill as such and in good faith its obligations as deriving from the treaties it is a party to, whilst observing that the Treaties ratified by Parliament, according to the law, are part of national law. Article 53, about the potential restriction on the exercise of certain rights or freedoms, in complete alignment with the exceptional situations stipulated by the ECHR, stipulates that "the exercise of certain rights or freedoms may only be restricted by law, and only if necessary, as the case may be, for the defense of national security, of public order, health, or morals, of the citizen's rights and freedoms;

conducting a criminal investigation; preventing the consequences of a natural calamity, disaster, or an extremely severe catastrophe. Such restriction shall only be ordered if necessary in a democratic society. The measure shall be proportional to the situation having caused it, applied without discrimination, and without infringing on the existence of such right or freedom.”

However, the most relevant national provisions regarding this case, in our opinion, are those of the Audiovisual Act (Law no. 504/2002, enacted on 11 July 2002, entered into force on 22 July 2002) complemented by the relevant provisions of National Audiovisual Council’s (NAC) Decision no. 220/2011 of 24 February 2011 regarding the Code on the Regulation of Audiovisual Content. Title II about the “Protection of minors” of NAC Decision no. 220/2011 provided, under article 2, the recommendation that the audiovisual media service providers should respect the principle of the superior interest of the minor. Complementing the provisions of the Constitution and the Civil Code, article 3 stipulated the following: “The minor has the right to the protection of his or her public image, [and] his or her intimate, private and family life.”. Accordingly, “the terms under which the minor can participate in an audiovisual program shall take into account the age-specific sensibility, vulnerability in general and the minor’s personality, in particular.”. The legal text prioritizes, in paragraph 3 of the same article, the right of the minor to his or her private life and private image over the need for information, especially in the case of a minor in a difficult position. Article 5 of the same NAC decision explicitly prohibits the broadcasting of programs featuring minors aged under 14 who re-enact offenses, abuses, or dramatic events, as well as broadcast interviews or statements given by a minor under 14 in connection with dramatic events in the community or family that he or she has witnessed.

Article 7 stipulated the fact that the minor, the parents, or the legal representative must be informed about the rights of the minor before he or she is filmed or recorded, and the participation of a minor under 14 old in audiovisual programs is possible only with his/her consent, or with the parent’s consent or the consent of another legal representative, if applicable.

NAC Decision no. 220/2011 includes relevant provisions regarding the protection of human dignity and of the right to one's image", stipulating under article 30 the obligation of the audiovisual media service providers to respect fundamental human rights and freedoms, including private life, the right to honor and reputation, and a person's right to their image. Since public interest may be taken into consideration by journalists as an exception, article 31 provides criteria based on which problems, facts, or events that influence a community or society, may be considered of justified public interest. Such information should contribute to the prevention of or the proof of committing a criminal offense, the protection of health or public safety, or cast a light on reports of false allegations or cases of incompetence that may be relevant to the public. However, according to the provisions of Article 32, "No right conferred by law may be exercised excessively and unreasonably, contrary to good faith to harm or defraud another person, or to take advantage of people's ignorance or good faith." However, therefore there are limits to the extent to which the interest of the public should be used as a justification for the violation of private life. Although the right to one's image should not hinder finding the truth in issues of justified public concern, the mere mentioning of the right to information is insufficient if a justified public concern cannot be proven.

### **Legal proceedings at the national level**

In 2013 IVT initiated legal proceedings against the holding company responsible for the television channel, seeking compensation. Ploiești District Court ruled in her favor and awarded damages amounting to 200,000 Romanian lei (approximately 40,436 euros) due to the absence of parental consent. Specifically, the court determined that even with facial blurring, the plaintiff could still be identifiable. However, in 2014, the decision of the Ploiești District Court was overturned by the Prahova County Court which justified its decision by citing journalistic freedom and the public interest, asserting that the company should not bear responsibility for the actions of individuals within the school community. The plaintiff filed an appeal on

points of law in 2015, which was subsequently dismissed by the Ploiești Court of Appeal that upheld the County Court's rationale, emphasizing that obtaining parental consent would not have altered the situation.

### **Assessment, analysis, and decision of the ECtHR**

The ECtHR underlined in its approach to the topic the complementarity of the positive and negative obligations of the signatory parties of the ECHR, stating the fact that article 8 of the ECHR does not stipulate only the negative obligation for the state to abstain from arbitrarily interfering in the private life of individuals but that this provision also imposes positive obligations "inherent in effective respect for private and family life". Therefore, the ECtHR considered that the State's positive obligations under Article 8 must "take into account the particular vulnerability of young persons" such as minor children.

In its decision on March 1, 2022, the European Court of Human Rights (ECtHR) initiated its analysis by recognizing the necessity to assess the fair balance between I.V.Ț.'s entitlement to the protection of her private life under Article 8 of the European Convention on Human Rights (ECHR) and the rights of the private broadcasting company and journalists to disseminate information, as safeguarded by Article 10 of the ECHR. The ECtHR referred to the criteria set in its jurisprudence, quoting prior decisions such as *Axel Springer AG v. Germany* or *Dupate v. Latvia*. The recommended factors that need to be taken into account when balancing the right to a private life against freedom of expression, are the "contribution to a debate of public interest; the degree of the notoriety of the person affected; the subject of the report; the prior conduct of the person concerned; the content, form, and consequences of the publication; and the circumstances in which images were taken".

In its assessment of the circumstances and legal arguments of the case, the ECtHR affirmed that the contribution of a broadcast news report to a public debate is a crucial factor to consider. However, in the case of I.V.Ț., who was a minor, the absence of parental consent, a requirement that had not been fulfilled, needed careful consideration. The ECtHR highlighted that

the regulations of the National Audiovisual Council explicitly prioritized the minor's right to private life and image over the need for information, particularly when dealing with a minor in a challenging situation. The Court also emphasized that even if a news report contributes to a public debate, the disclosure of private information, such as the identity of a minor witnessing a dramatic event, must be within editorial discretion and justified. This was particularly significant in I.V.Ț.'s case, where doubts were expressed about the relevance of a child's opinions who had not witnessed the event in question.

Concerning the conditions of the interview, the ECtHR noted that I.V.Ț.'s parents or legal representative had never given consent to broadcast the interview. The Court regarded prior parental consent not merely as a formal requirement but as a safeguard for protecting the young girl's image. The ECtHR underlined that media reporting revealing information about a young child's identity could significantly jeopardize their dignity and well-being, given their increased vulnerability, which warranted special legal safeguards.

The Court observed that domestic courts had found I.V.Ț. suffered severe distress and anguish after the broadcast, indicating serious repercussions on her well-being and private life. It concluded that the higher domestic courts had superficially conducted the balancing exercise between I.V.Ț.'s right to private life and the TV channel's freedom of expression, deviating from the criteria outlined in the Court's case law.

Considering factors such as I.V.Ț.'s young age, lack of notoriety, the minimal contribution of the broadcast to a public debate, and the particular interest of a minor in the effective protection of her private life, the ECtHR deemed these reasons strong enough to substitute its view for that of the domestic courts. Consequently, the ECtHR concluded that the domestic authorities had violated Article 8 of the European Convention on Human Rights by failing to fulfill their positive obligations to protect I.V.Ț.'s right to respect for her private life.

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## **The Submarine Case.**

### **A study on Danish journalistic ethics regards media representation of crime and criminality**

**André KALLEHAVE GRENDSLEV<sup>1</sup>**

**ABSTRACT.** The Danish media landscape, renowned for its commitment to ethical journalism, faces challenges when covering sensational crimes, often leading to breaches of established ethical codes. This research paper investigates the dynamics of sensationalism in crime reporting within Denmark, focusing on the ethical codes that are most susceptible to violations. Using the ‘Submarine Case’ as a case study, the paper explores how media coverage of sensational crimes can lead to ethical code breaches, with a specific emphasis on codes related to court reporting, family circumstances, and public interest.

**Keywords:** Sensational Crime, Media Ethics, Danish Press Council

### **Introduction**

Nowadays Danish news coverage of sensational crime and criminality there have been numerous examples of journalists and media breaking the ethical code. The ethical standard is in general at a high standard within the Danish Press, with many media stations constructing their own contributing

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ethical codes. But concerning cases of sensational crime and criminality there is a pattern of breaches of journalistic ethics. This research paper seeks to find out what sensationalism is in regards to crime and criminality and what kind of ethical codes are typically at risk of being broken when covering crime and criminality that is characterized by sensationalism - why those exact ethical codes are in danger of being broken and what the consequences are. In doing so the research paper will follow a specific sensational crime story of Denmark - 'The Submarine Case'.

The research question that this paper seeks to answer is:

How can the Danish media coverage of sensational crime and criminality lead to breaking the ethical code?

### **What is sensational crime?**

To start the research paper it is important to try to capture the meaning of the word 'sensational' about crime. How does it differ from the coverage of crime in general and what differences are clear?

To keep the research paper within a Nordic context, that will be easier relatable to the specific case that will be presented later in the research paper, this paper will look at the news criteria ('nyhedskriterierne') as presented by Trine Østlyngen and Turid Øvrebo in 'Journalistikk - metode & fag' (2000), which is taught at the Danish schools of journalism. The five criteria are that news has to strive to have importance, identification, topicality, include a conflict of interest, and be sensational. It is not a one size fits all model, but an idea of what makes news relevant. They describe sensationalism as being something new and surprising. It can be dramatic or unusual - at the core it has to surprise the audience and capture their attention. These points are not directly related to crime coverage, and the news criteria are often under discussion, but it does show that the idea of sensationalism in news is deeply rooted in the idea of what it means to make journalism and that it has importance.<sup>2</sup>

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<sup>2</sup> [https://politica.dk/fileadmin/politica/Dokumenter/Afhandlinger/flemming\\_svith.pdf](https://politica.dk/fileadmin/politica/Dokumenter/Afhandlinger/flemming_svith.pdf)

As described in *'American Journalism: History, Principles, Practices'* the definition of sensationalism is directly linked to human emotion. Sensationalism is when something appeals to emotions such as fear, shock, excitement, and astonishment. It appeals to human interest in the likes of gossip and has later become a selling point among newspapers, especially within the tabloid media, despite sensationalism being present in most newspapers in different forms.<sup>3</sup>

The question is though, what makes crime differ, because shock and sensationalism apply to most crime coverage, but that does not make all crime sensational in a media narrative. According to the research paper *'Why Are We Fascinated with Violence? An Investigation of Mass Media's Role in Depicting Violence as Entertainment.'*, sensational crime cases such as murder, rape, and robbery only make up for about 11 % of all crime cases, but are covered the most, while unique cases like serial killers make up under 1 % of crime cases. This results in what is described as the frequency paradox, that is the paradox that there is an understanding that crime is more common than it is<sup>4</sup>. This is also described within the Danish Press, because crime rates keep getting lower, but the feeling of fear is rising<sup>5</sup>. So what is sensationalism concerning crime? The report points out that it is the most gruesome example of crime.

## The Danish Press Council and Ethical Codes

The Danish Press Council ('Pressenævnet') is a press council that is directly related to The Media Liability Act ('Medieansvarsloven'), which is under the Danish Ministry of Justice. The Role of The Danish Press Council is simply to maintain the specific fifth and sixth part of The Media Liability Act. Part 5 is regarding the Press Ethics. Journalism has to be made with 'sound press ethics' in mind - the Danish ethical codes. If a person feels that

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<sup>3</sup> <https://researchrepository.wvu.edu/cgi/viewcontent.cgi?article=4222&context=etd>

<sup>4</sup> <https://digitalcommons.uri.edu/srhonorsprog/574/>

<sup>5</sup> <https://videnskab.dk/kultur-samfund/trods-historisk-lav-kriminalitet-frygter-danskerne-forbrydelse>

these ethical codes are being broken by the media, that person can complain to the Danish Press Council and if they find a breach of the ethical codes in a violating and damaging matter the council can force a reply to the specific media that has broken the ethical code. That means that the specific media has to publish the rules of the council in a way that the council can more or less specify.<sup>6</sup>

To limit the description of the specific ethical codes from section 'B' of the code of ethics and all of section 'C', which is Crime Reporting, I have chosen these because of their relevance to the research paper itself. The first one is B1 under the section of 'Conduct contrary to sound press ethics'. B1 says that:

*Information that may violate the sanctity of private life shall be avoided unless an obvious public interest requires public coverage. The individual is entitled to the protection of his/her personal reputation.*

As representative for section C I have highlighted C5, which is sectioned under 'Court Reporting'. It says that:

*As long as a criminal case has not been finally decided or the charge is withdrawn, no information may be published which may obstruct the clearing up of the case, nor may pronouncements to the effect that a suspect or accused is guilty be published. When reporting on a criminal case, it shall clearly appear whether a suspect or an accused has declared himself or herself guilty or not guilty.*

As said section 'C' in the Danish code of ethics is about crime and court reporting, which consists of 8 ethical codes. C1 says that all other ethical codes also apply to criminal reporting. And the rest goes:

**C2** - The rules for court reporting shall also apply to the preliminary steps of a lawsuit or a trial, including the consideration of criminal cases by the police and the prosecution.

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<sup>6</sup> <https://www.pressenaevnet.dk/media-liability-act/>

**C3** - Court reporting should be objective. At any time during the preliminary stages and the hearing by the court, the journalist should aim at a qualitatively equal representation of the points of view of the parties (in criminal cases the points of view of the prosecution and the defense, respectively). Coverage of a criminal case should be followed up by an account of the conclusion of the case, whether this takes place in the form of a withdrawal of the charge, acquittal, or conviction.

**C4** - Family circumstances, race, ethnicity, nationality, creed, sexual orientation or membership of organisations should only be mentioned when relevant to the case.

**C6** - To the greatest possible extent, a clear objective line shall be followed in deciding which cases are to be covered, and in which instances the names of the persons involved are to be given. The name or any other identification of a suspect or an accused should be omitted if no public interest calls for the publication of the name.

**C7** - Caution should be exercised in publishing statements to the effect that information has been laid with the police against a person mentioned by name. Such information should as a rule not be published until the information laid has resulted in the intervention of the police or the prosecution. However, this rule shall not apply to statements referred to by the person informed against, or if the information laid is already widely known or is of considerable public interest, or if under the existing circumstances it must be assumed that the information laid was well-founded.

**C8** - A suspect, an accused, or a convicted person should be spared from having attention called to an earlier conviction if it is without importance in relation to the offence concerning which he/she is now suspected, charged, or convicted. Previous criminal charges against a named person should not, as a rule, be mentioned in connection with other news.

The reason for choosing section 'C' is that it refers to specific criminal reporting, which relates specifically to some of the Danish articles that will be presented in this research paper. While B1 is more of a general ethical

code in journalism. The ethical codes are up to interpretation, which means that they can be interpreted differently from media to media, because it depends on the 'public relevance' of the specific case.<sup>7</sup>

The Media Liability Act places the responsibility of the media in relation to for example breaking the law. As said the Danish Press Council is organized under the fifth and sixth part of this act to handle the breaches of the ethical code. For example B1 and C5 are ethical codes. But if a court decides to have a name ban on a certain person within the court system, it becomes illegal to name this person according to 'Retsplejeloven' §31; this law applies to both media and private persons. That is a law, while B1 and C5 are ethical codes.<sup>8</sup>

## MAS

The Danish Press Council is an institution that speaks to Jean-Claude Bertrand's idea of Media Accountability Systems. It is based on the idea of having the media being self-regulatory. The Media Accountability Systems are centered around the idea of the three elements of documents, persons, and processes. To put the Danish Press Council into this context I will draw on the elements described above.<sup>9</sup>

The ethical codes as stated by Pressenævnet are the documents, it is the 'rules' of ethics. The written element that the council needs to judge upon, while it is also the text that the media will need to take into consideration to not breach the ethical code. It is both the 'boundaries' set for the media and the council itself.

The persons are the council itself, which changes from time to time. It consists of judges, lawyers, editors-in-chief, journalists, and so on. The idea is a diverse set of people from different areas of society.

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<sup>7</sup> <https://www.pressenaevnet.dk/press-ethical-rules/>

<sup>8</sup> <https://danskelove.dk/retsplejeloven/31>

<sup>9</sup> [https://moodle.fspac.ubbcluj.ro/pluginfile.php/20982/mod\\_resource/content/1/bertrand.pdf](https://moodle.fspac.ubbcluj.ro/pluginfile.php/20982/mod_resource/content/1/bertrand.pdf)

And to simplify their isolated process, it is to consider media action and makes judgments upon them. One way that this can happen is, that people send their complaints to the council, who then have to answer, which is a process in itself, but they can also choose their cases themselves among the media landscape. This has been criticized by those who believe that this takes away from the council being independent and without a specific agenda.<sup>10</sup>

The Media Accountability System exists with the idea of helping journalists serve the public better and keeping the trust within the media – in a way that they do not need regulation from the state because there would be no purpose of that with a working Media Accountability System.

The underlying idea within the Danish Press Council is, that it is for example allowed to violate privacy if it serves a higher purpose. If it has a clear public interest, as it says in the ethical codes. But the question is, what that can mean?

### **What is the public interest?**

As mentioned in the above text a breach of the ethical code is possible if it is ‘clear public interest’, which opens up for a discussion of what that means. Because it is up to the specific media to make this calculation, it is based on self-regulative behavior. But is it possible to set up some border around what public interest can mean?

As described by Taus Bøytler and Søren Høllerung in their research paper ‘*Pressenævnet og den almene interesse*’, the public interest is based on the idea of the ‘common good’. What contributes to the common good. The good of different groups of people. But again this is a question of interpretation and worldview from a media standpoint. A media ethical way of looking at public interest is that it builds upon liberal values such as freedom of speech and the rights of the individual. That people are entitled to do what they please as long as it does not undermine the common good. A clearer answer

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<sup>10</sup> <https://www.kommunikationsforum.dk/log/multimedia/PDF'er/SpecialePDF.pdf>

is hard to find, but the point is that Pressenævnet does allow the media to violate the individual if it speaks for the common good – and the council is there to make the judgments if the media went too far.<sup>11</sup>

## **Report from The Ministry of Culture**

The newest report on the enforcement of ethical codes in the broad Danish Media is from 2015. Conducted by the Ministry of Culture. The report took a deep dive into seeing how media ethics evolved in 20 years; from the start of the modern-day version of the Danish Press Council in 1992 to 2012.

The report concluded that the positive remark that The Danish Press Council and the ethical code of conduct are held in high regard within the Danish press. Furthermore, it concluded that 65 % of the 393 Media outlets that are in the report have developed their ethical codes and rules that supplement the ethical code of the Danish Press Council.

It also concluded that the percentage of the Press Council's cases that were related to crime and criminality fell from 50 % in 1992 to 28 % in 2012.

What the report also concludes is that the lack of consequence for breaking the ethical code can be a problem within the media, because the increasing tempo of the news output can mean less ethically correct journalism; simply because of the lack of time.<sup>12</sup> Also the fact that the ethical codes have not been written with the fast pace of the internet in mind, can be consequential.

The report is old compared to the tempo of the media industry and research into the field of Danish press ethics is limited. That is why I have chosen to include this report nonetheless.

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<sup>11</sup> <https://www.information.dk/debat/2008/10/almene-interesse-pressefriheden>

<sup>12</sup> <https://mediernesudvikling.kum.dk/2014/specialrapporter/medieetik/>

## Gray areas and the case of a submarine

In 2019 researcher from the University of Roskilde, Maria Bendix Wittchen, conducted a media ethical analysis of the tabloid news coverage of 'Ekstra Bladet'. The analysis follows the specific coverage of one of the most sensational and covered criminal cases in Danish history. A case that also had international coverage, known as 'The submarine case'.

In short the case is about the murder of the Swedish journalist Kim Wall, who disappeared while interviewing a homemade submarine, with the builder of the submarine, Peter Madsen. The Submarine 'Nautilus' sank, dismembered body parts were found in the waters and Peter Madsen who escaped was convicted of murder and sentenced to a lifetime in prison on the 25th of April 2018.

Maria Bendix Wittchens' analysis shows that criminal reporting in itself includes ethical dilemmas because the role of the criminal reporter has similarities to the likes of a police investigator. Seeking answers and trying to understand how and why. It also shows that the way of doing criminal reporting at 'Ekstra Bladet' has changed from an explanatory tone to a more feeling-based tone; in the likes of fiction writing.

It concludes that the ethical dilemmas showed themselves at certain 'gray areas' of journalism on this specific 'Submarine case', which can also be transferred to other types of criminal reporting. The important thing to remember is that these gray areas existed in the news coverage before Peter Madsen was convicted and very few details of this case were known. The four points that Maria Bendix Wittchens concludes are that the 'gray areas' exist when journalists start to:

1. write about possible motives
2. include witnesses
3. make detailed descriptions that speak into the likes of somebody being the murderer - in a way that fits fictional writing
4. let experts speak generally and with many reservations

Maria Bendix Wittchens couples these dilemmas with the ethical codes of B1, C5, and more. Because they speak into speculation, where the media takes the role of the police investigator, which does include speculation. But the media has direct public output and in terms of media ethics should not guess in public.<sup>13</sup>

### **The following of the Submarine Case**

To see the ethical codes regarding a specific evolution of a sensational crime story this research paper will look closer at the 'Submarine Case' as described above. It will follow the timeline of articles from the before-mentioned tabloid newspaper 'Ekstra Bladet' surrounding the case. It will be minimized to the highlights of the timeline and not the whole timeline with articles to understand what characterizes the role of the press throughout the story evolving – the press here being 'Ekstra Bladet'.

The first article that Ekstra Bladet brings about the submarine case is on the 12<sup>th</sup> of August 2017, the day after that Peter Madsen is arrested for the murder of Kim Wall, who has disappeared from the submarine – and very little is known in the specific case. Ekstra Bladet brings a large section piece about Peter Madsen, who is now in police custody. The piece is a portrait of Peter Madsen and includes the piece 'Veninde I chok' ('Friend in shock')<sup>14</sup>, which is about an American friend of his, who is surprised that Peter Madsen has been arrested because it seems out of character for the man. The same tendency is shown the next day on the 13<sup>th</sup> of August when Ekstra Bladet brings the article 'Venner: han kunne ikke slå en mus ihjel'<sup>15</sup> ('Friends: he could not kill a mouse'), which includes quotes from friends of his, that display shock towards what has happened. This article also includes a part that says, that Peter Madsen could get very angry, but not violent. A last example of this is on the 16<sup>th</sup> of August, when Peter Madsen's brother comments the case believing that Peter Madsen is innocent.

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<sup>13</sup> <https://tidsskrift.dk/journalistica/article/view/113664>

<sup>14</sup> <https://apps.infomedia.dk/mediarkiv/link?articles=e65e1eb4>

<sup>15</sup> <https://apps.infomedia.dk/mediarkiv/link?articles=e65e5bdf>

All of these articles speak into to 'gray areas' that Maria Bendix Wittchens presents in her research paper, that the idea of bringing family and history with friends into the picture commenting a story that they know little about in the middle of a police investigation. Wittchens also has the point that the media can speak into the likelihood of one being the killer, which can be argued happens in the article when Peter Madsen's temper is talked about. The media started the speculation from small details about who Peter Madsens is as a private person. From a media ethical point of view, it is also within the gray area, because how much of this information is helping a police investigation? Or does it breach C5 or C7? Is there a clear public interest and does this information take the role of the police investigator? It is important to remember that at this point very little was known in the case, and meanwhile public opinion is being made from for example articles from Ekstra Bladet. The ethical discussion must be if more is gained from the media coverage than the human need for sensationalism.

On the 16<sup>th</sup> of October, Ekstra Bladet brought another larger piece about Peter Madsen. At this time of the case, dismembered body parts had been found, and a lot of evidence where pointing towards Peter Madsen, who was also to be mentally examined because of sexual videos found on his hard disc, which he refused to know of. At this point Peter Madsen did not plead guilty to the murder of Kim Wall but refused. But on the 16<sup>th</sup> of October the article 'sådan blev han raket-Madsen' ('how he became rocket-Madsen')<sup>16</sup>. The article is a portrait of Peter Madsen's childhood, and what made him the way he is. It draws from Peter Madsen's biography, where he describes a childhood of violence from his father and an unsafe environment. About how the family moved around a lot, which made it hard for him to have close relationships with friends. This also speaks to Wittchen's points of the media drawing a picture of a man during a fictional model of writing. We can call it an 'origin story', it tries to find the reason of a man might be a murderer. This is even more highlighted by the article bringing in a psychiatrist to speak about the importance of a stable childhood when developing as a human. Ethically this article touches upon the code of C4,

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<sup>16</sup> <https://apps.infomedia.dk/mediemarkiv/link?articles=e675b3ac>

which says that for example family circumstances and sexual orientation should not be taken into account if it does not speak to the case. The big question here is, are the childhood and family circumstances relevant concerning the case, and is it important to have a psychiatrist 'analyze' the circumstances at a point in the case, where nobody has yet to be guilty?

From the period from the beginning of the case on the 11<sup>th</sup> of August 2017 to the 25<sup>th</sup> of April 2018 Ekstra Bladet has brought 277 articles about Peter Madsen and the submarine case. Loads of information have been published, but what characterizes the involvement is the inclusion of witnesses, friends, and family of Peter Madsen giving their take and then the psychological portraits trying to explain the man and find meaning. All while no one was yet guilty. Evidence was strong against Peter Madsen, who changed his stories loads of times during the trial, but from a media ethical point of view, it might be problematic. Pressenævnet has not had cases with the submarine case, and the council has not been presented with a direct critique that they had to judge upon. But it is a case where, as Wittchens says, the role of the media becomes the role of the investigator, which the ethical code of C5 states should not be the case.

In August 2022 the Danish public news station DR brought an article with an interview with the brother of Kim Wall, who thought that the role of the press during the case was too much. He does not undermine the news value or the need for it to be published, but more the intensity of the coverage with the inclusion of family, witnesses, and such. That it was not possible to get away from the case. So critique of the press is there, even though Pressenævnet has not had any specific cases from the Danish media.<sup>17</sup>

## Conclusion

This research paper concludes that the ethical standard and trust in The Danish Press Council is held in high regard among the Danish media in general. But when it comes to sensational criminal reporting there is a

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<sup>17</sup> <https://www.dr.dk/nyheder/indland/fem-aar-siden-drabet-paa-kim-wall-nu-retter-hendes-kaereste-skarp-kritik-af-mediene>

likelihood of breaking the ethical code, because of both the tempo of journalism, but also because of the tendency for the media to take a speculative role in the likes of a police investigator - which also applies to the public. The conclusion is that it is also the ethical code of B1 most of the ethical codes of group 'C' are in danger of being broken when having to do with criminal reporting - and especially in relation to the 'Submarine Case'. Do the Danish journalists follow the ethical code? The conclusion must be that they hold it in high regard, but that sensational-paced criminal reporting can have certain tendencies that can lead to breaking the ethical code - but it is not looked upon as being that critical that Pressenævnet should make judgments on it, at least not from a media point of view.

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## **Buildings as images.**

### **A case study on the Medieval local mall**

**Feline Athene MANSCH<sup>1</sup>**

**ABSTRACT.** This essay explores the pervasive visual culture of postmodernity, emphasizing the continuous need for decoding and interpreting a multitude of images that surround individuals daily. In this context, the study focuses on the Vivo! shopping mall in Cluj-Napoca, examining it as a visual text within the framework of Marc Augé's theory of non-places and Rem Koolhaas' critique of contemporary architecture in "Junkspace." While postmodernism has diversified visual experiences, it paradoxically contributes to architectural uniformity. The essay delves into the dichotomy of shopping malls as non-places, oscillating between private and public, and analyzes their significance in urban landscapes, particularly addressing the exhaustion associated with these seemingly mundane structures.

**Keywords:** Visual Culture, Non-Places, Postmodern Architecture

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## Introduction

*“Post-industrial society visual culture is closely intertwined with everydaylife (...) (it) becomes part of daily human production and evolves by multiplying the forms in which it manifests and increasing impact it has on social interaction. is situated between visual arts and mass culture, being consubstantial to the postmodern condition.”- Abrudan, E., 23*

The following text is based on the cited present-day diagnosis: we live in a visual culture. A culture that is inextricably linked to the concept of postmodernity and means a constant need for coding and decoding for the individual. We are surrounded, some say inundated, by an ever-growing number of images that need to be individually understood, decoded, and interpreted. Images and discourses do not have singular meanings but are open texts that are read differently by different readers. There are as many meanings as there are images. (Cf. Abrudan, p. 106) These images to be deciphered are by no means only images, but any visual impression. In the following essay, I would like to deal with a specific building as a visual text: the Vivo! shopping mall in Cluj-Napoca.



While post-modernism has fragmented, diversified, and multiplied visual experiences and expressions on the one hand, it seems to have led to unimaginativeness and uniformity in architecture. Architecture died in the 20th century, laments architect and author Rem Koolhaas in his essay "Junkspace", which I will also discuss.

The cities we live in and their buildings are images that surround us every day. Most of the time we take them for granted, even though urban spaces face constant, rapidly evolving change. (cf. Abrudan, p. 107) Precisely because they are such an everyday stimulus, they are worth looking at. In the following, I will first classify the shopping mall itself in Marc Augé's theory of non-places, in the course of which I will discuss Rem Koolhaas' "Junkspaces", and then take a more concrete look at the Vivo! mall. Here I would like to focus on one particular detail, namely the decorative towers at the entrance portals.

### **Malls as non-places**

Shopping malls are spaces that oscillate between private and public, monumental and incidental, everyday and leisure. In general, we appreciate them because they are practical and efficient: here we find everything centralized in one place. In a single visit, the weekly shopping can be done, the gift for the niece, and finally new batteries for the remote control and something nice for yourself, just as a small reward for keeping it up (you go girl!). One visit to the food court, a Subway sandwich to fortify yourself, and then quickly back home before the rush hour starts. Although it is often said that the trend is declining and that malls are dying out, new buildings keep appearing in our (sub)cityscapes. Especially in small towns they seem to enjoy unbroken popularity and are still a central point of public life. Malls appear, especially in non-Western countries, as the dazzling gateway to that very Western- world of consumption: Starbucks, H&M, Zara, and McDonalds, no matter where we are in the world, the likelihood of finding these chains and their iconic bright logos is more than high. But this text is about the other side of the coin. Not about criticism of consumption and the urban planning

policy that gives it so much play, but of the place, the space. The mall seems to be a hostile place. For although the brand logos shine, we are intoxicated by shopping and those sugary Starbucks Frappuccinos, and after a short time in a mall, we are mercilessly weary and exhausted. Is it the building that leeches our energy?"



*"If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational or historical, or concerned with identity will be a non-place." - Marc Auge*

Like Ferdinand de Saussure's understanding of semiotics cited in Abrudan's compendium, "meaning is built in opposition to other signs, through establishing similarities and differences(...)" one can understand what "beautiful is, through understanding what 'ugly' is." (Abrudan, p. 101), this definition is structural and built on a pattern of opposites and similarities.

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Airport, highway, train station, refugee camp, hotel resort, supermarket, shopping mall – in this list of institutions, although they are in part fundamentally different in nature, we can instinctively identify commonalities. Yet this resemblance is only partly the result of similarities in use. But all of them are places of transit, of temporary residence. We enter them just to leave again; our actual destination is another. They are also (except for the refugee camp) places of consumption – but what places aren't in times of late capitalism? The second level of similarity, and the one I want to focus on, is their visual appearance, and their architecture. No matter where we are on earth, everywhere these places look the same.



In his 1995 book “Non-places - Introduction to an Anthropology of Supermodernity”, anthropologist Marc Augé termed these institutions and places “non-places”. These are the spawn of post-modernity or super-modernity: places without history and identity that serve the increasingly networked, mobile human being for transit and have individualizing functions. Their architectures separate individuals and prevent or reduce social interactions.

One thinks here, for example, of the endless spiralling queues before the security check at the airport or the ticket checkpoints in the metros of large cities. At non-places, one is not a human being, but a passenger, user, or customer.

Nevertheless (or maybe precisely because of this), in an increasingly networked and mobile world, these places shape our everyday life and our culture especially. They embody a “New Way of Living”, especially a Western one. This is repeatedly represented and multiplied in pop-cultural products. This can be relatively banal product placement, such as the ubiquitous, ever-present Starbucks cup in the iconic TV series “Sex and the City” or the film “The Devil Wears Prada”, which have forever linked the paper cup with the green logo to New York City, fashion and female strive for success, or it can be more double layered, as in the film “The Terminal”. Here, Tom Hanks’s character, condemned to live in the airport due to a lack of ID papers, begins to repurpose this place such that he doesn’t use it for transit but settles down there permanently, thus making it a human space, a living space, or as Augé would term it a “place”. To be more specific, I would like to briefly apply Augés’ three core characteristics of a place or non-place to the shopping mall: The absence of history, identity, and relationship.

## History

While the concept of the shopping mall naturally has a certain history, the real existing buildings do not. They may have a date of foundation stone laying, grand opening, and 100,000 visitors, but they do not have a history that embeds them in the greater whole of the city, culture, and context. It does not emerge from existing structures, such as an ancient agora, a medieval marketplace, or an Art Nouveau shopping arcade. On the contrary, the process of creating a mall is an entirely unnatural one. It is built in a short time outside the city center, in terrain vague, according to a uniform architectural model.

With the advent of the automobile, the practice of moving shopping out of the city center and building a shopping paradise accessible by car in the sub-urban space became established in the USA, not surprisingly the fatherland of the mall. Here there was enough cheap space for buildings and



parking. As cities increasingly began to sprawl into the suburbs (urban sprawl), a global, ongoing development that is also increasingly occurring in Eastern Europe, as well as in Cluj, there is still a need for decentralized shopping facilities to reduce the growing commute to the city centers.

## Identity

*“The space of non-place creates neither singular identity nor relations: only solitude and similitude” - Augé S. 78*

Closely linked to the absence of history is the absence of identity. Identity itself, as an elusive, fluid concept, is also controversial in the architectural field. Over time, there has always been disagreement about what constitutes the character of a building, and to what extent one should even use this term as an architect. But if any buildings can be accused of lacking character without much hesitation, it is shopping malls. The origin



of shopping mall architecture lies in modernism and schools of architecture such as the Bauhaus movement. After the Second World War, reconstruction was urgent, and new living space was needed quickly. Stylistically, one wanted a clear cut with falsely inflated pomp and kitsch: form follows function. The solution was technically advanced, standardized buildings under the sign of functionality, pragmatism, and reduction. If you look at the buildings of the super-modern era, they are the culmination of these ideas in an almost perverse way (cf. Koolhaas). They offer simple, inexpensive solutions to questions of space and function, but are so airy, under-detailed, and of such a globally universal aesthetic that they emanate an almost uncanny quality: they seem familiar and at the same time so interchangeable that one would not necessarily recognize them even if one had already entered them. If there were no linguistic and written clues, you wouldn't even know which country you were in. Both the architecture, inside and out, as well as the shops and goods on offer are of globalised uniformity.

## Relations

Relations are the point where the mall falls a bit off the chart, because definitely malls are social places, they have to be in order to fulfil their purpose: To keep people on site for as long as possible in order to maximize the window of opportunity for consumption. To do this, they are equipped with seating, massage chairs, food courts – the building knows that you will be exhausted at somepoint and is prepared for it.

By non-relational, Augé means in his work especially architectures that isolate subjects and reducesocial interactions. Think again of the security check: a barrier tape on the right and left, which you go through together but separately, one after the other.

“Going to the mall”, on the other hand, has essential social aspects, is at least as much pleasureas duty. It’s not just where tedious errands are run and weekly shopping is done, the mall is where people stroll, browse, stroll and just hang out. Think of the teenagers who, especially in small towns, have discovered and cultivated the mall as a semi-public meeting place and hang-out after school. The shopping mall is definitely a social place. So, in a way, the mall resists the category of non-place, but Marc Augé has already anticipated this kind of in-between phenomenon in his text. He writes: “It never exists in pure form (...) place and non place are rather like opposite parties, thefirst is never completely erased, the second never totally completed; they are like palimpsests on which the scrambled game of identity and relations is ceaselessly rewritten.” (Augé p. 79)

## Junkspace

*“Junkspace is the body double of space, a territory of impaired vision, limited expectation, reduced earnestness. Junkspace is a Bermuda Triangle of concepts, an abandoned petri dish: it cancels distinctions, undermines resolve, confuses intention with realization. It replaces hierarchy with accumulation, composition with addition. More and more, more is more. Junk- space is overripe and under nourishing in the same time.” - Kohlhaas, S. 176*



Architect and author Rem Koolhaas goes one step further in his essay, which resembles a gritty pamphlet: he describes why these places and buildings are not only non-places, but outright off- places, rubbish places, “junk spaces”. Junkspaces are the type of building in which our modern achievements abolish themselves, the nail in the coffin of architecture, whose death he dates to the 20th century. Modernism had a noble program: to harness the benefits of science in all disciplines, progress for all. But although the individual innovations were great achievements of human ingenuity, as a sum of all parts they add up to nothing less than “the end of enlightenment, its resurrection as farce, a low-grade purgatory” (Koolhaas p. 175) and also the end of the architecture. He describes junkspace as a visual experience of continuity, created by repetition and reflection: reflective surfaces that create an infinite echo: glass, mirrors, gleaming gold, bright marble that make you feel like you are participating in luxury. The architecture functions by addition, the spaces are layered, there are no separating walls, only half-open

segments and transparent membranes (p. 176). Spaces without boundaries, not even temporal. In malls there are neither clocks nor windows to remind us of the passing of time, we are supplied with breathable air by an endlessly repeating stream of air from the air conditioning. This spatial dissolution and constant repetition make Junkspaces itself a universal, meaningless pattern: "Junkspace is beyond code... Because it cannot be grasped, it cannot be remembered. It is flamboyant yet unmemorable, like a screen saver" (p. 177) In their exuberant arbitrariness, all junkspaces make themselves the same. This is why people resort to decorative elements that serve as distinguishing features. Koolhaas writes about the arch, for example: "The arch, once the workhorse of structures, has become the depleted emblem of community, welcoming an infinity of virtual populations to nonexistent theres. Where it is absent it is simply applied - mostly in stucco - as ornamental afterthought on hurriedly erected superblocks." (p. 176)

And here we come to our object of observation, the vivo! Mall. When you first see the grey, long, slightly arched building, the first thing that catches your eye are the knight's castle-like towers at the entrances, which are seem like a rather strange decorative feature.



## Vivo! mall

The vivo! Mall opened in 2007 and was the first shopping mall in Cluj-Napoca. It is located just outside the city area about halfway into the suburb of Floresti on an area still under development and houses the classic global shopping giants: H&M, Zara, Carrefour, Decathlon, McDonalds. It is a flat, ground-level, long building, with a slightly rounded base, clad in blue panels, opening onto a large, uncovered car park. The outdoor terrace immediately in front of the building contains mostly similar gastronomic offerings, in some cases hanging plants meagrely separate patrons from the grey asphalt glimmering in the heat and the dust in the air from the neighboring construction sites.

When we enter the mall through a glass revolving door, we find less the false luxury that Koolhaas describes than an interior architecture made of cheap, repellent materials. One is overcome by the feeling of being in a mixture of an indoor swimming pool and a multi-purpose hall. There is too much space that



has been hectically blocked up, so that the rooms feel empty, even though there is different furniture and things everywhere. Everything is white wall, glass panes, empty spaces, high ceilings, columns emblazoned with advertising banners, and photo wallpaper with white-blue wavy lines (one thing that evokes the association with swimming pools). In between, additional sales

## BUILDINGS AS IMAGES. A CASE STUDY ON THE MEDIEVAL LOCAL MALL

counters divide the space and offer artificial roses, belts, or various types of scissors. In some places, the paint of the white walls is crumbling, one can see through the façade to the brown plaster and thus the pale inner life of the building. The windows in the ceiling, interspersed with white crossbars, pleasantly let in daylight, but also create a feeling of being in some kind of tropical house. The design relies on organic forms: Arches, spirals, curves, curves. The shop-lined aisles open out into circular spaces, a waterscape meanders through like a stream. The general sterility is counteracted with organic-looking materials: wooden seating with green-grey upholstery, a lamp with a warm light and round shade, like in a Scandinavian catalogue living room, with sockets on the side so that you can charge your smartphone while waiting, large indoor plants, partly made of plastic.



In the food court, the same spatial forlornness takes hold. The ceiling, before it opens into windows, becomes an uncovered chaos of steel struts, fans and ventilation shafts. In a last desperate attempt to maintain the “organic” feeling and a minimal standard of acoustics, a few green elements

hang forlornly from the ceiling in round, organic shapes. Kids can ride littlecars or ride a giraffe here if they haven't finished their Cartofisserie fries yet again. The vivo! Mall does not focus on luxurious shopping experiences and shiny surfaces, but rather lives up to the term "junk space" in a literal sense, through its hasty, unaesthetic functionality and emptiness.

But let's move on to the element that originally caught my attention, the towers. They completely break with the visual themes (swimming pool, organic forms, green resting places) that predominate in the interior and add another one to the overall image: medieval knight's castle.

Each of the four entrance portals has at least one of these towers with a pointed roof, the outer two each with a round ground plan, the central ones two square exemplars, between them a roof, designed according to the recurring motif: construction of metal struts and glass connected many times. The tower walls are made of real stone, followed by a visible construction, again made of metal struts, which holds the pointed roof covered with metal plates. On the top is a small pennant in the shape of a flag, with the date of construction: 2007.

At the latest when you catch sight of this, the towers seem a bit like a peculiar joke. They are reminiscent of toy versions of medieval castle towers or a drawing a child would make: building+roof+flag=castle. There is a simplicity about them that is not the result of age or limited technical possibilities, but of rational cost considerations. In addition, they are not accessible and, apart from containing various Fornetti chains, have no other functional purpose; they serve purely for decoration.



*“The search for depth and authenticity and for the evocative character of objects is dependent on the affective relations and permanent connotations they incorporate. Starting from this assumption we can say that the old monuments, objects belonging to the urban space, testify to the persistence of traditional meaningful structures within modern society, while the new ones, nearly identical in appearance and in functionality to the old ones, are nothing else than mere objects: there is no connection between them and people as long as they only serve their function.” - Abrudan, S. 111*

People look for relationships and bonds with the objects and buildings of their everyday life, for “meaningful structures”. New buildings like our mall do not have these structures, we perceive them as soulless. So, the factor “time” is another essential point when it comes to developing these structures and making a space a place: only over the years do the stories and connections that different people have to a place accumulate until at some point a collectively shared feeling towards the place has grown and it has developed its own history and thus a life of its own.



If you are the architect of a mall, you are inevitably confronted with the problem of a lack of history and identity. You know that you will create a completely arbitrary space that is doomed to be forgotten.

So, it seems like the understandable, if desperate, grasp for the last straw to add decorative elements to the building that ensuresome potential for distinction and pick up visual patterns and traditions that are embedded in the local context.

If you don't have a history and identity, you at least create such an image - maybe the illusion works and appearances are deceptive at least to the extent that people who visit these places more quickly establish a relationship with this new place. This practice is reminiscent of Potemkin villages, complete illusory worlds like Disneyland or the construction projects in northern Macedonia's capital Skopje, where monuments, magnificent old buildings and other identity-giving buildings are completely rebuilt on large scale.



The castle towers function in a very similar way, they are an image of Romanian identity.

More generally, medieval castle towers are a sign of “old”: all over the world we visit castles as stalwart bulwarks of history. In Romania’s case, they are also a more specific sign marking its own older history, especially its history before the communist regime<sup>2</sup>. The country is known for its castles, around which legends of vampires, Dracula and other characters entwine. As such, they are major tourist destinations, serving as identity symbols both internally and externally.

The towers and pointed roofs that adorn them all in the most diverse designs are also found in urban architecture: older ecclesiastical, public and private buildings pick up these architectural elements recurrently.

It seems as if the non-space Vivo! Mall has created these castle towers like a last-minute costume in order to appear not quite so devoid of history, to embed itself in the local, Romanian context and its traditions, and to evoke meanings through its pure surface that it will never be able to evoke, since it is only a quick copy and no original design.

This attempt seems almost so clumsy and naïve that one might wonder if it might not work again? In a way one could argue, these towers, in their way of pretending, in their clumsy disguise, already have something of Camp again. “Camp sees everything in quotation marks. It’s not a lamp, but a “lamp” (...) To perceive Camp in objects and persons is to understand Being-as-Playing-a-Role. It is the farthest extension, in sensibility, of the metaphor of life as theatre.” (S.4)

Not a castle, but a “castle”? - The mall architecture lacks at least the subversive double floor to become a camp object, but this tongue-in-cheek way of looking at it adds another layer to the topos. Which brings us back to one of our first thoughts: a picture has as many meanings as it has viewers.

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<sup>2</sup> As a post-communist country Romania is like many other countries facing the challenge of remaking a new, national identity that is distinct from the communist one, which is liked to discard. To this end, the country is increasingly looking to the past and reviving its traditional heritage, for example through extensive renovation work on old buildings. (cf. Duncan Light, p. 158f.)

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## The interference between new media and traditional media. Assessing the impact of new tools on conventional media content

Maria MOIȘ<sup>1</sup>

**ABSTRACT.** The media industry has been disrupted by technological developments. In journalism, competition has emerged between traditional media such as television or radio and new media. It's natural that people spend more time on these new platforms and journalists have to adapt to secure their profession. The theoretical objective is to assess how the basic function of agenda setting by journalists has changed in the new information ecosystem. Empirically, the paper aims to show how the content of news magazines in the media in Romania has changed over time with the expansion of new media. The paper examines the content of TV news bulletins according to the source of the images used. A content analysis to explain the current situation compared to 10 years ago, when the new media did not know such an amplitude. By analysing a series of 77 news programmes, 862 news items, the article assesses the audience's participation in the production of news, but also the public institutions that use technology to impose their own messages. The results suggest that in 2021 the share of news with downloaded content (not the work of journalists) has increased 12-fold compared to the same period analysed ten years ago. This raises questions about who sets the agenda and what the identity of the traditional journalist is in the face of technological advances.

**Keywords:** Mass-communication, New Media, Agenda Setting Theory, Mediatization

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## Introduction

The world has changed radically since the advent of the internet. Communication and the way information reaches people has been transformed over the last three decades by the advent of the internet and the development of the World Wide Web. The digital revolution has already claimed its first victims in the media field: the printed press has almost disappeared, according to the obvious predictions of practitioners and theorists in the communication industry, with the emergence of new means of information: much faster and more cost-effective to produce. History only repeated itself, because before that moment, there were other revolutionary breakthroughs that transformed the way we communicate: in the mid-19th century, the telegraph helped information reach people faster, making it possible for the first time in history to communicate remotely. The telegraph was the forerunner of the “information superhighway,” according to professor and sociologist Joseph R. Dominick.<sup>2</sup>

Technology has changed not only how content is produced, packaged and delivered, but also how information is consumed: in short, it has changed processes and forced professionals in the traditional media industry to adapt in order to secure their profession. Television, as a traditional media vehicle, has yet to be replaced by something else, despite the diversity offered by technology and the advent of *smart* devices. In Romania, television is resisting inertia and interference from new technologies. The Reuters Institute’s 2022 report, which shows media consumption habits in 40 countries, indicates that 74% of Romanians get their news from TV, down a few percent from over 80% in 2017, while online remains the main source of information, with 86% of Romanians consuming information from online sources.<sup>3</sup>

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<sup>2</sup> Joseph R. Dominick, *The Dynamics of Mass Communication. Media in the digital age*, Comunicare.ro Publishing House, 2009.

<sup>3</sup> [https://reutersinstitute.politics.ox.ac.uk/sites/default/files/2022-06/Digital\\_News-Report\\_2022.pdf](https://reutersinstitute.politics.ox.ac.uk/sites/default/files/2022-06/Digital_News-Report_2022.pdf), report by the Oxford Institute, section on the press in Romania, accessed August 2022.

Thus, traditional media may be weaker as a result of the technological shocks it has been subjected to, especially in the last two decades, but there are premises that it still resists in the new information environment.

In journalism, a competition has been created between traditional media such as television or radio and new media. It's natural, people are staying longer on these new platforms and journalists have to adapt to secure their profession. The advent of high-performance internet-connected devices has made the process of producing journalistic material cheaper, especially for broadcast media. The research problem exposed in this paper is the interference of technology within traditional news organisations, in particular and in general, the future of television news as a traditional media vehicle.

In this context, this article aims to analyse how newsrooms have changed compared to ten years ago from the perspective of the new working tools that media professionals have with the advance of new media. The theoretical objective is to assess how the agenda setting theory has changed in the new informational ecosystem. Empirically, the objective of this paper is to show how the content of news diaries in Romanian media has changed over time with the expansion of new media.

The spread of new media influences the content published by traditional news networks. In order to increase or maintain audiences, journalists borrow content from external sources, so agenda-setting, until recently the exclusive preserve of traditional journalists, is also questionable.

## Literature review

The communication science literature examines the expansion of media institutions over the last 20 years, which has led to both a fragmentation of the mass communication process and a diversification of audience preferences.<sup>4</sup> Audiences have more choices with the development of new media "as a result, the audience of a media vehicle is divided into smaller and smaller

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<sup>4</sup> James G. Webster and Thomas B. Ksiazek, "The dynamics of audience fragmentation: audience attention in the digital media age," *Journal of Communication*, 62, no. 1 (February 1, 2012): 39-56.

segments.”<sup>5</sup> Nick Anstead, Associate Professor in the Department of Media and Communication, London School of Economics, believes that we have moved from the age of mass communication to the age of *fragmented media*.<sup>6</sup>

The evolution of Web 2.0 is seen as a technological medium for publishing and accessing media content. Aided by technology, people create content that can easily reach the internet, so they unknowingly set the agenda for journalists. With the advent of technology, “today’s journalists have reached a point where they no longer set limits to their work, because they live in a constant state of breaking news.”<sup>7</sup> Reporters post on social media first, TV stations use content submitted by viewers, news organisations use new technologies to promote news. Audiences are involved in shaping media content and the structure of how information is selected, prioritised and delivered. The citizen-journalist has emerged on social media platforms as a result of widespread public access to communications technology, undermining the traditional role of journalists as gatekeepers of information who are accountable both to their audience and to the democratic system as a whole.<sup>8</sup> Because of this, journalists now rely predominantly on social media and fact-checking on the internet requires a specific skill set<sup>9</sup> that limits the journalism profession in terms of both speed and trust. Because of the speed at which information appears on social media, journalists are under pressure. This pressure could delegitimise their profession and expose their audience to “alternative sources of information”, creating a “disinformation order.”<sup>10</sup>

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<sup>5</sup> Joseph R. Dominick, *The Ipostacies of Mass Communication. Media in the digital era*, Comunicare.ro Publishing House, Bucharest, 2009, p. 25.

<sup>6</sup> Nick Anstead, *What do we know and should be do about? Fake news*, Sage Publication, London, 2021, p. 20.

<sup>7</sup> Rodica M. Şuţu, *Convergent Journalism*, Tritonic Publishing House, Bucharest, 2019.

<sup>8</sup> Bonnie Brennen, “The future of journalism,” *Journalism*, vol. 10, no. 3, 1 June 2009, SAGE Publications.

<sup>9</sup> Petter Bae Brandtzaeg et al, “Emerging Journalistic Verification Practices Concerning Social Media,” *Journalism Practice* 10, no. 3 (2 April 2016): 323-42.

<sup>10</sup> W Lance Bennett and Steven Livingston, “The Disinformation Order: Disruptive Communication and the Decline of Democratic Institutions,” *European Journal of Communication*, vol. 33, no. 2, 1 April 2018: 122-39.

While many studies in communication and journalism<sup>11</sup> have sought to understand how journalists cope with these pressures and how their efforts to work with social networks alter news production, considering work by journalists in countries as diverse as Hong Kong<sup>12</sup> or Sweden<sup>13</sup>, few such studies have examined this issue in Eastern European countries<sup>14</sup> and much less so in the case of Romania.

The emergence of new media does not lead to the disappearance of existing ones, research shows. Older media change their content and function and coexist with new ones. Television has not made radio disappear, but it has produced a major change in the way this medium is used. Neither the computer nor the Internet will make traditional means of communication disappear, but they will change the way these “old” means are used.<sup>15</sup> Media convergence is a form of *new media*. New media refers to the implementation of digitisation or convergence and innovation. Convergence of media refers first to the technological support and then to the content.<sup>16</sup> At the individual level, “convergence is about the multi-skilled professional who has the ability to collect, write, edit and transmit text and image information.”<sup>17</sup> New media studies deal with “the process of fragmentation or segmentation, user participation and involvement, and information distribution”.<sup>18</sup> New media

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<sup>11</sup> Jorge Vázquez-Herrero, María-Cruz Negreira-Rey, and Xosé López-García, “Let’s Dance the News! How the News Media Are Adapting to the Logic of TikTok,” *Journalism* 23, no. 8 (1 August 2022): 1717-35; Patrick Ferrucci, “Networked: Social Media’s Impact on News Production in Digital Newsrooms,” *Newspaper Research Journal* 39, no. 1 (1 March 2018): 6-17.

<sup>12</sup> Xinzhi Zhang and Wenshu Li (2020), “From Social Media with News: Journalists’ Social Media Use for Sourcing and Verification,” *Journalism Practice* 14, no. 10: 1193-1210.

<sup>13</sup> Monika Djerf-Pierre, Marina Ghersetti, and Ulrika Hedman, “Appropriating Social Media,” *Digital Journalism*, 4, no. 7, 2016: 849-60.

<sup>14</sup> Radim Hladík and Václav Štětka (2017), “The Powers That Tweet,” *Journalism Studies*, 18, Vol. 2: 154-74.

<sup>15</sup> Joseph R. Dominick, *The Hypostases of Mass Communication. Media in the digital era*, Comunicare.ro Publishing House, Bucharest, 2009, p. 77.

<sup>16</sup> Georgeta Drulă, *New Media - Trends and challenges*, Tritonic Publishing House, Bucharest, 2014, p. 13.

<sup>17</sup> Rodica M. Șuțu, *Convergent Journalism*, Tritonic Publishing House, Bucharest, 2019, p. 12.

<sup>18</sup> Georgeta Drulă, *New Media - Trends and challenges*, Tritonic Publishing House, Bucharest, 2014, p. 11.

channels: the internet and the web are new media channels and offer new forms of communication. Social networking platforms such as Twitter, Facebook, Instagram are examples of new media. In her paper *New Media – Trends and challenges*, Georgeta Drulă discusses the analysis of intermediaries in the work of traditional newsrooms, those who gather, aggregate, archive, discuss, comment on platforms such as Facebook, Twitter, Google News or Instagram. Digital media brings opportunities for change and challenges, but can also be seen as “a hybrid version of reconfiguring conventional media.”<sup>19</sup> The implementation of new tools, available with the spread of technology, is primarily done for economic reasons, to increase the audience.

Technological disruption and the resulting economic problems remain two related concerns for the news industry. So, the development of technology has transformed the day-to-day activities of professionals working in news organisations. In Romania too, media convergence has significantly altered the internal organisation of media institutions, the processes of news production and dissemination, multiplied the platforms for information distribution and radically influenced the way media professionals relate to their audiences, according to Rodica Şuţu’s analysis. Journalists have had to go through various stages of integrating new technologies and adapting to new production flows. The author gives the example of public television (TVR) working with video journalists in certain areas, arguing “a local video journalist is much more efficient than a complex team of journalists and technicians sent from headquarters. The arguments are both journalistic and economic.”<sup>20</sup> Lower costs, less time invested and the possibility to reach a larger audience.

Technological convergence has simplified news production and accelerated the way news is delivered, say Gifty Appiah-Adjei and Sadia Jamil.<sup>21</sup> But the introduction of new technologies into the news process is

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<sup>19</sup> Lundby, p. 529. Knut Lundby, *Mediatization of communication*, Handbooks of communication science 21, De Gruyter Mouton, Berlin; Boston, 2014, p. 529.

<sup>20</sup> Rodica M. Şuţu, *Convergent Journalism*, Tritonic Publishing House, Bucharest, 2019, p. 45.

<sup>21</sup> Sadia Sadia Jamil, Gifty Appiah-Adjei, “Journalism in the era of mobile technology: The changing pattern of news production and the thriving culture of fake news in Pakistan and Ghana,” *World of Media Journal of Russian Media and Journalism Studies*, September 2019.

changing working practices and raising questions about the quality of the final material, say researchers who have analysed the impact of new tools used by journalists. Take *video journalism*, for example, where one person gathers the information and is both reporter and cameraman. A study of three regional TV news stations in the UK where this new way of doing journalism has been introduced shows that “the new technology may increase but at the same time diminish the quality of journalism and affect the general perception of the journalist’s traditional role as the watchdog of democracy.”<sup>22</sup> A study tracking the media landscape in Pakistan and Ghana points to positive aspects of the involvement of new technologies in journalism, such as “increased mobility of journalists and the speed with which news is produced with little expense.”<sup>23</sup> The same authors talk about the negative effects of involving technology in the news production process: the rise of *fake news* with this trend. The authors of the study denounce the lack of commitment of media organisations and professional associations to get involved with concrete mechanisms to filter the information received through these channels, showing that newsrooms fail to verify the information received from citizens or from journalist-magicians. Another study shows that engaging user-generated content (UGC<sup>24</sup>) from other platforms has affected and prevented effective news processing.<sup>25</sup>

These are advantages of communicating in the new digital age, but also challenges to professional identity and value and the role of the journalist in the new context. In selecting for redistribution, users assign judgements

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<sup>22</sup> Sue Wallace, “Watchdog or witness? The emerging forms and practices of videojournalism,” *Journalism*, vol. 10, no. 5, October 2009, <http://journals.sagepub.com/doi/10.1177/1464884909106539>, accessed 7 September 2021.

<sup>23</sup> Sadia Sadia Jamil, Gifty Appiah-Adjei, “Journalism in the era of mobile technology: The changing pattern of news production and the thriving culture of fake news in Pakistan and Ghana,” *World of Media Journal of Russian Media and Journalism Studies*, September 2019, p. 60.

<sup>24</sup> User generated content - content promoted by users.

<sup>25</sup> Sutapa Misra, “New Media, New Technologies and print journalism: changing journalistic practices in the convergent era,” *International Journal on Transformations of Media, Journalism & Mass Communication*, Vol. 4, Issue 3, 2019, p. 19-28.

that may be of interest to the same audience. The presence of users producing content is not the same as the concentration efforts of a reporter interested in fresh information, nor does it have the same quality in the process of selecting material to appear on the front page. Goode (2009) says that this is a deliberate action based solely on the evaluation of content, placing the process within a “mediation framework” that encompasses a wider range of practices in the news creation process but “visibility and attention, not information, remain the main sources.”<sup>26</sup> So the value of a news content in this medium will be determined by the interaction between these producers rather than the importance of the product itself.

The philosopher John Stuart Mill points to a problem when part of the truth is suppressed, for only “when the world is compelled to listen to both sides is there always a hope, but when only one side is listened to, the error becomes permanent, becoming prejudice, the truth itself ceasing to have the effects of a truth and becoming, by exaggeration, an untruth.”<sup>27</sup> So it is important to discover who or what influences our choices in the new era.

## **Mediation and mediation**

This paper looks, in a general sense, at the changes brought about by the spread and interreference of technology in traditional media, the transformations taking place in television journalism, considering the field itself as part of the media. Mediatisation is seen as a relatively new and influential concept that positions the media at the centre of all the transformations that have taken place in society. In short, all the institutions involved in the mediatisation process, be they political, religious or cultural institutions, have had to adapt to the logic of the media. And the transformations of the last 15-20 years in journalism have happened as a result of external developments

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<sup>26</sup> Jane B Singer, “User-generated visibility: secondary gatekeeping in a shared media space,” *New Media & Society*, vol. 16, no. 1, February 2014, <http://journals.sagepub.com/doi/10.1177/1461444813477833>, accessed 3 October 2021.

<sup>27</sup> John Stuart Mill, *On Liberty*, Humanitas Publishing House, 2017, p. 79.

outside the institution itself.<sup>28</sup> The concept of mediatisation is therefore seen not so much as a theory of media effects but as one that draws attention to fundamental changes on different levels, from political to socio-cultural to economic. Although heavily criticised, the phenomenon of mediatisation has developed as an influential concept in media and communication studies. We will use this theoretical framework to analyse developments in journalism, characterised through the prism of changing working practices or the invention of new tools within media organisations. There are already premises that show that the transformations taking place in journalism with the evolution of technology are part of the process of mediatisation. Journalism itself is subordinated to media institutions and the logic they support, which automatically means transformations within the institution. Aske Kammer brought up the mediatisation of journalism itself, when journalism is seen as an institution in itself. The author's approach is based on two assumptions: first, that journalism is an institution and second that journalism cannot be seen strictly as a media institution, even if the two are closely related and even partly overlap.<sup>29</sup>

A distinction must be made between mediation and mediatisation. Mediation is a concept that describes the process of communication in general. Andreas Hepp and Friedrich Krotz (2014) connect the two concepts: mediatisation reflects how the mediation process has changed with the emergence of different types of media."<sup>30</sup> Hepp says the two are not mutually exclusive, rather they are complementary. Mediation describes communication as a symbolic interaction while mediatisation is seen more specifically and looks at the role that different types of media play in the subsequent process of socio-cultural change. And in Nick Couldry's view mediatisation appears

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<sup>28</sup> Aske Kammer, "The mediatization of journalism," *Medie Kultur: Journal of media and communication research*, vol. 29, no. 54, 28 June 2013, <https://tidsskrift.dk/mediekultur/article/view/17385><https://tidsskrift.dk/mediekultur/article/view/17385>, accessed 30 September 2021.

<sup>29</sup> *Ibid.*, p.142

<sup>30</sup> Hepp, A./Krotz, F. (2014), "Mediatized worlds: Understanding everyday mediatization", in A. Hepp/F. Krotz (eds.), *Mediatized worlds: Culture and society in a media age*. London: Palgrave, 1-15, p. 6.

as a distinctive term from the more general concept of mediation, which can have several meanings. Couldry adopts the term mediatisation only in so far as it is connected to structural change and social construction as a result of the increasing involvement of media in all spheres of life, which recognises “media as an irreducible dimension of all social processes.”<sup>31</sup>

### **Mediatisation, a product of the television age**

Mediatisation can be micro, mezzo and macro level analysis. The present research aims to observe changes at the level of journalism from a micro perspective, characterising the role of the actors directly involved and the changes that have occurred at this level. Mainly, studies have dealt with changes at the macro level while the mezzo and micro levels have rarely been considered.<sup>32</sup>

Media technology is another issue raised in media research. What are the consequences of new digital media compared to traditional media? Old media have become increasingly digitised. The distinction is more centred on user-driven distribution in the case of new media and centralised, producer-driven old media. Discussions focus on transformations with digitisation. Is mediatisation a mass process of traditional media, in particular television, or can mediatisation only be seen to be developing in the context of digitised media? Mediatisation is a product of the television age, a hypothesis that has been launched. When studying the phenomenon, communication theorists first referred to the television medium and the conditions it provides for the production of messages. Two decades ago, Darnas and Terzis used the term “televsualisation” to characterise changes at the socio-political level.<sup>33</sup> Recent technological developments and the emergence of new media in the 21st century call into question the future of television. This raises the question of whether the concept of mediatisation is still essential in the new context.<sup>34</sup>

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<sup>31</sup> Knut Lundby, *Mediatization of communication*, p. 7.

<sup>32</sup> Aske Kammer, “The mediatization of journalism”, p. 143.

<sup>33</sup> Winfried Schulz, “Reconstructing Mediatization as an Analytical Concept”, p. 94.

<sup>34</sup> *Ibid.* (Schultz reconceptualization).

Media research is contested by authors who argue that it does not take sufficient account of the role of the public. Sina Blassing and Frank Esser show in an empirical analysis that a new audience-driven logic has emerged in addition to the market-oriented commercial logic, which has retained its importance: "Our results suggest that the commercial logic has reached its peak in recent decades and that the audience logic has developed in parallel. However, there are notable differences between countries and different types of media organisations."<sup>35</sup> In this paper mediatization is seen as the role of the media in transforming society. A single approach may suffice to analyse the stages of media development. They analysed the processes involved in the evolution. Four processes of change have been identified as aspects of mediatization. First, media expands the boundaries of people's communication boundaries and capabilities. Second, media substitutes for other social activities and other institutions. Third, the media interrelate with other non-media activities in social life. Fourth, actors and organisations in all sectors of society adapt to the logic of media.<sup>36</sup>

The first step in testing the hypothesis of this paper is to define the theoretical concept with which we will work. The content is what ultimately influences the viewer, so the author(s) are important. The *Agenda Setting* theory describes how the media influences the audience and establishes a hierarchy of news, distinguishing which story is more important and worth seeing.

### **Agenda Setting Theory**

"If a tree falls in the forest, but the media is not there to report the news, has the tree really fallen?", a paraphrase after a philosophical thought experiment that raises questions about observation and perception, but perfectly highlights the role the media has in influencing the public. In 1963,

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<sup>35</sup> Sina Blassnig & Frank Esser (2022). "The 'Audience Logic' ", *Digital Journalism: An Exploration of Shifting News Logics Across Media Types and Time*, *Journalism Studies*, 23:1, p. 48-69.

<sup>36</sup> *Ibid.*, p. 98.

Bernard C. Cohen says that “the press may not succeed most of the time in telling people what to think, but it is surprisingly successful in telling readers what to think.” This perspective describes *agenda-setting* theory. Bernard Cohen inspired MaxWell McCombs and Donald Shaw to formally launch the theory in 1968 during the election campaign in Chapel Hill, North Carolina. Walter Lippmann is the man who first brought up this power of the media. In his work *Public Opinion*, in which he talks in the very first chapter about “the world outside and the images in our minds,” the media is the primary source of the image in our minds of things going on in the world, a world that is for most citizens far from being seen and understood.<sup>37</sup> What we know about the world is based on what the media tells us about the world. The author says that one of the reasons *agenda-setting* developed is that people were dependent on the press because they had no other means of information to find out what was going on.<sup>38</sup> People could be influenced by the simple fact that journalists decide the high interest topics that make up the agenda. “This does not mean that the press has succeeded in influencing the public to adopt a point of view, but it has succeeded in getting people to consider some issues more important than others.”<sup>39</sup>

### **Intermediate agenda-setting**

The *agenda-setting* function, the way old-fashioned journalists can infuse the agenda, may be outdated. Or at least incomplete, given the intervention of new media. The media have a contribution to make to the creation of public space by shaping public opinion. Journalists shape the public agenda by setting the topics to be discussed and determining news approaches. *Agenda setting theory* shows that journalists decide the topics of interest. However, since traditional media, in this case television, could take on new dimensions

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<sup>37</sup> Walter Lippmann, *Public Opinion*, Harcourt, Brace & Company, 1922, p. 29. <https://archive.org/details/publicopinion00lippgoog/page/n6/mode/2up>, accessed in 2020.

<sup>38</sup> *Ibidem*.

<sup>39</sup> Melvin L. DeFleur et al, *Theories of Mass Communication*, Polirom, 1999, p. 264-265.

in the new information ecosystem, the question arises as to who has the upper hand.<sup>40</sup> The postulates of agenda-setting theory were written before the advent of *the web* and social networks. Even the founding father admits that the basic principles of the theory changed after the advent of the internet. In 2005, Maxell McCombs said that “the internet is now the new frontier for research” (McCombs, 2005).<sup>41</sup> Technology and social platforms are making it possible for people all over the world to find common agendas and even collaborate (Regas, Roberts, 2009).<sup>42</sup>

News consumption in the digital age has changed dramatically, clearly the *agenda setting* theory has evolved from the original concept. In 2005, one of the founding fathers, Maxwell McCombs, revisits the theory and says the new framework is based on five stages: basic agenda setting effects, agenda setting attributes, the psychology of agenda setting effects, the sources of media agendas, and the consequences of agenda setting effects. This paper focuses on researching the sources of media agenda setting. The perspective will be a different one, few studies show exactly how raw content taken from an external source is involved in the news production process, without there being a reciprocal exchange of information or data between two agendas. Thus, *agenda-setting* theory shows its flexibility with the evolution of technology and the emergence of social networks. Newhagen and Levy suggested as early as 1996 that the architecture of the internet was already posing challenges “the dispersion of information in data nodes and the interactivity of the new medium was already threatening the control of the news agenda.”<sup>43</sup> MCombs says that the relationship between different types of media resources and the media agenda is the fourth stage of *agenda-setting*. In the researcher’s view “journalists make the news through continuous interaction of news organisations with numerous sources and their agendas.” That is, if one medium publishes

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<sup>40</sup> Apud John Keane, *Media and Democracy*, Iasi: European Institute, 2000, p. 10.

<sup>41</sup> Gabriel Weimann, Hans-Bernd Brosius, “Redirecting the agenda. Agenda-setting in the online era”, *Agenda Setting Journal*, 1:1 (2017), 68.

<sup>42</sup> Ibidem.

<sup>43</sup> Perez-Diaz, P. L., Arroyas Langa, E. & Zamora Medina, R. (2020). “The agenda-building process on digital news media. A comparative study with issue preferences of readers and Twitter users”, *Revista Latina de Comunicación Social*, 75, 225-244.

its stories, other media will mirror the content which will make the latter media become as prominent as the original.<sup>44</sup> The literature resulting from the study of *agenda-setting* has rapidly enriched. In 2004, McCombs notes that in the process of reviewing the theory he discovered the existence of over 400 studies on agenda-setting.<sup>45</sup>

New technologies create the possibility for anyone to create media content, on a social network. Therefore, theory is going in new directions. In 2014, Maxwell McCombs acknowledges that we have entered a new era “with the expansion of communication channels in recent decades, especially the proliferation of websites and personalized social networks, we are entering a new era of agenda-setting theory research”<sup>46</sup> - and answers are being sought. He outlines three key questions that will determine the future of agenda-setting theory:

- Can online channels influence agenda-setting?
- Has the proliferation of new platforms diminished the impact of traditional media on agenda-setting?
- To what extent can platform-specific versus collective influence be distinguished?

The research aims to verify the postulates stated by McCombs following the reassessment of the agenda-setting function. Chaffee and Metzger (2010) say that “new technologies may have given more power to those people whose agendas do not normally appear in mainstream media.”<sup>47</sup> Thus, it might go from ‘what the media tells people to think to what the media tells people they want to think’. Web 2.0 has created an interconnected world, and the days of

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<sup>44</sup> Ying Roselyn Du, “Intermedia agenda-setting in the age of globalization: A multinational agenda-setting test”, *Global Media and Communication*, 2013, 9(1):19-36.

<sup>45</sup> W. Russell Neuman et al., “The Dynamics of Public Attention: Agenda-Setting Theory Meets Big Data: Dynamics of Public Attention,” *Journal of Communication*, vol. 64, no. 2, April 2014, <https://academic.oup.com/joc/article/64/2/193-214/4086099>, accessed 9 October 2021.

<sup>46</sup> Sharon Meraz, “The fight for ‘how to think’: Traditional media, social networks, and issue interpretation,” *Journalism* 12(1), pp. 107-127

<sup>47</sup> Ibidem.

the supremacy of traditional media creating content and distributing it at will are long gone.<sup>48</sup>

Since then, social networking has become even more popular. The analysis that looks at what or who influences traditional media is called *intermediate* agenda-setting. This concept studies the effects that agendas have on each other, indicating that the two agendas, online and offline, are interrelated. The question is who has the supremacy? So far most studies have been done on the offline context. But with the technological revolution the "frontiers" have been extended, as McCombs said. Researchers have shown that the effect of the *intermediate agenda setting* is to homogenise the media agenda and then the public agenda. The emergence of the internet shows that different online platforms can be the source of the media agenda. The first empirical studies (Jacobson, 2013 and Maier, 2010) done in the field show that social networks do become the source of the agenda.<sup>49</sup> By showing that social networks have become a source of the agenda, the media show a role reversal: the audience tells the media what to write instead of the other way around.

The emergence of social networks may mark the sixth stage in researching the setting agenda. But McCombs himself points out that "these are not stages, stages in a chronological sense that mean that the emergence of a new stage cancels out the previous one. All other stages remain in place and can provide space for new research and scientific opportunities."<sup>50</sup> Social media also borrows content, so it may be that in fact "if new media follow the cues of traditional media, then agenda-setting power has not diminished, but gained another channel."<sup>51</sup>

The study of *agenda setting* theory has always focused on the relationship between the agenda presented in the media and the agenda of the public.

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<sup>48</sup> Sharon Meraz, "The fight for 'how to think': Traditional media, social networks, and issue interpretation," *Journalism* 12(1), pp. 107-127.

<sup>49</sup> Apud Grzywińska, Ilona and Dominik Batorski (2016). "How the emergence of social networking sites challenges agenda-setting theory," p. 26.

<sup>50</sup> Apud Grzywińska, Ilona and Dominik Batorski (2016). "How the emergence of social networking sites challenges agenda-setting theory," p. 9.

<sup>51</sup> Ibidem.

Research has usually been concerned with verifying the existence of an agenda setting effect by the media. Weaver and Elliott describe this process as agenda setting “in which the focus is on how the press interacts with other institutions in society to create issues of public concern.”<sup>52</sup>

## Methodology

### Data collection: newsletters from 2012 and newsletters from 2021

We collected data from two journalistic sources: news journals from 2012 and 2021 respectively. The reason for going back in time ten years ago was the lack of interest in social media in Romania at the time. In 2011, for example, there were only 2,405,920 open accounts in Romania on Facebook in January, and the following year the number almost doubled.<sup>53</sup> There are currently more than 12 million open accounts in Romania on the Facebook social network. So, 2012 was a year when Facebook social network was in its infancy. It is worth mentioning that in 2010, the WhatsApp application was given the possibility to send geolocation via message, while in 2011 chat groups appeared.

The analysis is based on the content provided by the news logs broadcast on the national news channel Digi24. The choice of Digi24 as a source is relevant because it is one of the most watched TV channels by the commercial audience, aged 21-54<sup>54</sup>, a category of audience with a strong presence on new media.<sup>55</sup> At certain periods Digi24 was even the audience leader **in the news TV niche** (commercial audience), as was the case in May-July 2022, Kandar

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<sup>52</sup> Dan Berkowitz, “TV News Sources and News Channels: A Study in Agenda-Building,” *Journalism Quarterly*, vol. 64, no. 2-3, March 1987, <http://journals.sagepub.com/doi/10.1177/107769908706400231>, accessed 9 October 2021.

<sup>53</sup> <https://www.go4it.ro/internet/cati-romani-au-cont-pe-facebook-14938499/>, Evolution of Facebook accounts in Romania, accessed February 2022.

<sup>54</sup> In the Romanian advertising market, the commercial audience category was extended in spring 2021 from 18-49 to 21-54 years old.

<sup>55</sup> <https://www.agerpres.ro/economic-intern/2021/10/19/platforma-de-socializare-facebook-ramane-in-preferintele-utilizatorilor-romani-de-internet-televiziunea-principala-sursa-de-informare-studiu--799136>, accessed September 2022.

Media data shows.<sup>56</sup> The year 2012 is the debut year of this TV channel in Romania, so the oldest archive dates from that year. As a former employee of the TV station, I had access to all the news broadcasted in 2012, accessing the private media institution's own archive.

### **Analysis criteria and on the selection of materials**

We have analysed all the news items except those dealing with foreign affairs every Monday from March 2012 to December 2012 (1 March 2012 was the first day of broadcasting for Digi24). We have kept the same interval, March - December, for the year 2021. We have chosen the newscast from each Monday that provides a summary of the day, the newscast with the most topics covered. Compared to 2012, the analysis of 2021 does not include the 7pm newscast, due to an editorial decision that changed the content of the newscast at that time from a newscast to a debate programme. Thus, for the period under review for 2021, the 11 p.m. newscast was chosen, which presents the conclusions of the day.

The first stage of the analysis was to identify all news items that do not have their own exclusive content produced by Digi24 journalists. We then chose to filter this data (news published on the basis of the content taken) by four other sets of criteria:

Criterion 1: Scope of the news analysed

Criterion 2: Content delivered by public institutions

Criterion 3: Content taken from online platforms or attributed to an "amateur"<sup>57</sup>

Criterion 4: News built exclusively on images taken or with mixed content (both own journalistic content and taken content)

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<sup>56</sup> <https://www.iqads.ro/articol/51566/digi24-si-digi24-ro-continua-sa-fie-lideri-de-audienta-si-trafic#>, accessed September 2022.

<sup>57</sup> Images noted as "amateur" are conventions among viewers who send images to the TV station and do not want to declare their identity.

## Media content analysis, subset of content analysis

Empirical research into the meanings of communication began in the 18th century with theological studies, when the church saw the printing of non-religious texts as a threat to its authority. In 1743, the Swedish state church used content analysis to test whether a body of ninety hymns met church standards.<sup>58</sup>

Since then, such empirical surveys have grown and expanded into many areas “becoming the backbone of communication research”.<sup>59</sup> Content analysis involves “a systematic reading of a corpus of texts, images and symbolic material, not necessarily from the perspective of the author,”<sup>60</sup> says K. Krippendorff, a communication researcher. Although the term content analysis did not appear in English until 1941, systematic text analysis can be traced back to the Church’s inquisitorial pursuits of the 17th century. Probably the first well-documented quantitative analyses of printed materials took place in eighteenth-century Sweden. After the explosion of print newspaper production, public interest in the United States also developed. This is how journalism schools emerged, leading to demands for ethical standards and empirical investigations of the newspaper phenomenon.

Berelson (1952) suggested that there are five main purposes of content analysis:

1. To describe the substantive characteristics of the content of the message;
2. Description of the form characteristics of the message content;
3. Make inferences to content producers;
4. Make inferences about the audience for the content;
5. Predict the effects of content on the audience.

Building on Berelson’s work and noting the use of content analysis in disciplines such as psychology and psychoanalysis, Neuendorf (2002: 53)

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<sup>58</sup> Jim Macnamara, 2018, “Content Analysis,” in *Mediated Communication*, 2018.

<sup>59</sup> Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology*, Sage Publications, 2018, p. 10.

<sup>60</sup> Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology*, Sage Publications, 2018, p. 10.

summarized the four main approaches to and roles of content analysis as psychometric, descriptive, inferential, and predictive.<sup>61</sup>

With the advent of television in the 1950s, media content analysis proliferated as a research methodology in mass communication studies and the social sciences. The present research is based on the technique of media content analysis as a quantitative method. In the 1920s and 1930s, media content analysis was also applied to investigate the content of films produced by the booming Hollywood film industry. Media content analysis was advanced as a systematic method of studying media, notably by Harold Lasswell (1927), initially to study propaganda.<sup>62</sup> Media content analysis has been a primary research method for studying depictions of violence, racism, and representations of women in television programs as well as films, based on the idea that this symbolic content is potentially influential in attitudes and behavior.

The scientific approach to research requires an “a priori” research design, it is actually part of the task of meeting the requirement of objectivity. Professor Kimberly Neuendorf says in *The Content Analysis Guidebook* that “all decisions about variables, their measurement, and coding rules must be made before observations begin.”<sup>63</sup> Sampling is not random. Several studies recommend as one of the most reliable probability sampling methods for analyzing weekday media content, such as newspaper articles and TV news, by selecting a sub-sample of certain days or weeks over a period of time. However, sometimes a purposive method focusing on the most relevant media is appropriate. In the case of quantitative content, this usually includes producing line, bar and pie charts, as well as histograms, scatter plots and Venn diagrams. In this way, the data can be queried and reduced to the key findings.<sup>64</sup>

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<sup>61</sup> Kimberly A. Neuendorf, *The content analysis guidebook*, Sage Publications, Thousand Oaks, Calif, 2002.

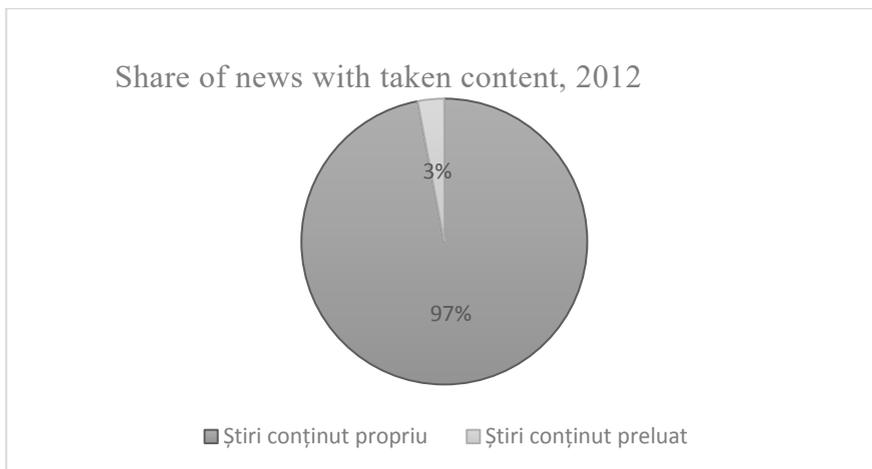
<sup>62</sup> Jim Macnamara, “Media content analysis: its uses, benefits and best practice methodology,” *Asia Pacific Public Relations Journal*, 6(1), 1-34.

<sup>63</sup> Kimberly A. Neuendorf, *The content analysis guidebook*, Sage Publications, Thousand Oaks, Calif, 2002.

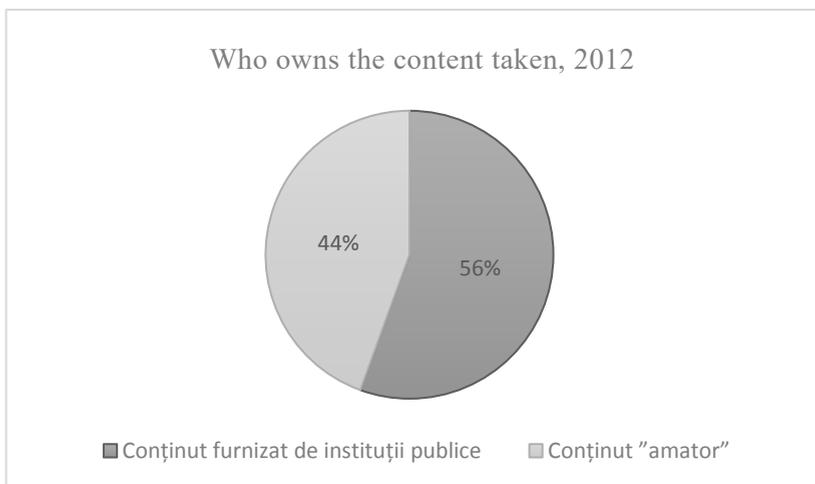
<sup>64</sup> “Full Text PDF,” [https://www.researchgate.net/profile/Jim-Macnamara-2/publication/327910121\\_Content\\_Analysis/links/5db12fac92851c577eba6c90/Content-Analysis.pdf](https://www.researchgate.net/profile/Jim-Macnamara-2/publication/327910121_Content_Analysis/links/5db12fac92851c577eba6c90/Content-Analysis.pdf), date accessed 26 July 2022, p. 6.

### Case study. Content analysis of news journals from a quantitative perspective Interpretation of data collected in 2012

Forty-three news journals were analysed between March and December 2012, with 602 TV news items reporting on domestic issues. All news bulletins from every Monday during March-December 2012 were monitored. From the analysis, the monitoring and analysis of two days is missing: on 16 July 2012, there was the speech of the interim President of Romania, Crin Antonescu, and on 26 July 2012 the broadcasting on the analysed section was interrupted by the speech of President Traian Băsescu who returns to office and monopolises the TV speeches. A total of 602 news items were analysed, those related to the domestic environment, without taking into account foreign news, weather news or other Monday segments. Only 18 news items with external content were identified, of which only six news items were exclusively external. The remainder were also picks from other sources. In 10 cases out of the 18, the news was made with external content provided by public institutions and one case from a national company (Hidroelectrica). Three stories would not have been broadcast at all if the institutions had not provided footage to journalists. In the case of eight news items, the images were provided by amateurs or not attributed to a source.



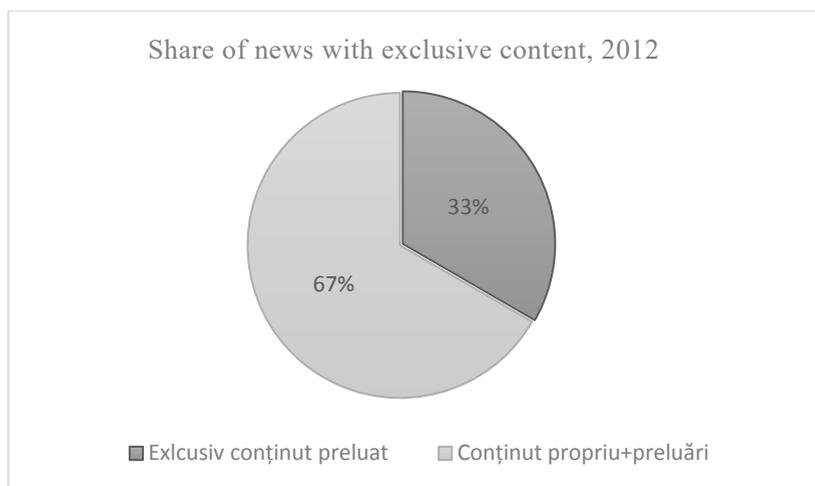
## THE INTERFERENCE BETWEEN NEW MEDIA AND TRADITIONAL MEDIA



3% news items with taken content identified in 2012.

56% of externally sourced content provided by public institutions.

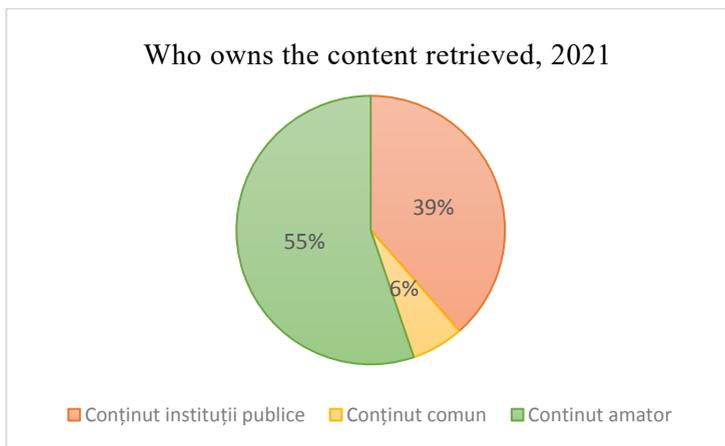
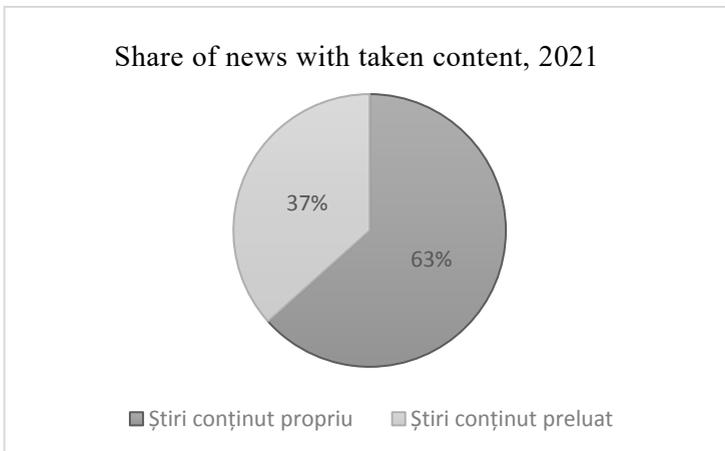
44% of externally sourced content is not attributed to a source.



Of all news stories with externally sourced content, 67% of them are built on content provided by both journalists and external sources, and 33% of news stories with sourced content are built solely on images collected from external sources.

### Interpretation of data collected in 2021

In the 44 news logs monitored during the period March 2021 - December 2021, we identified and analysed a total of 265 news stories. Those that appeared on the domestic news section. Being a period of restrictions and pandemics, much space in the journals was allocated to debates on this area and less to news. Unlike in 2012, when a diary also contained twice as much news in the “domestic news” section. Out of a total of 265 news items, 97 news items were identified as having content taken from other sources than journalists’ own production.

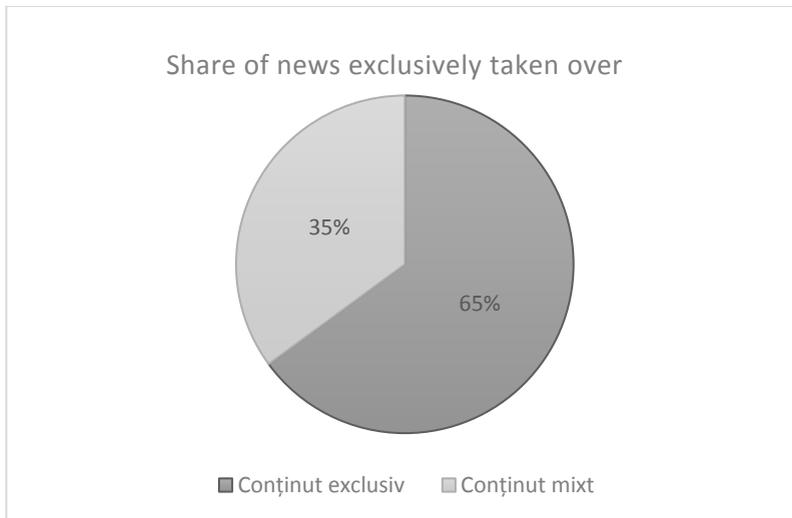


## THE INTERFERENCE BETWEEN NEW MEDIA AND TRADITIONAL MEDIA

37% of news with taken content identified in 2021.

Content is taken from different external sources: amateur (55%), content provided by public institutions (39%), and shared content, and "amateur and public institutions." (6%)

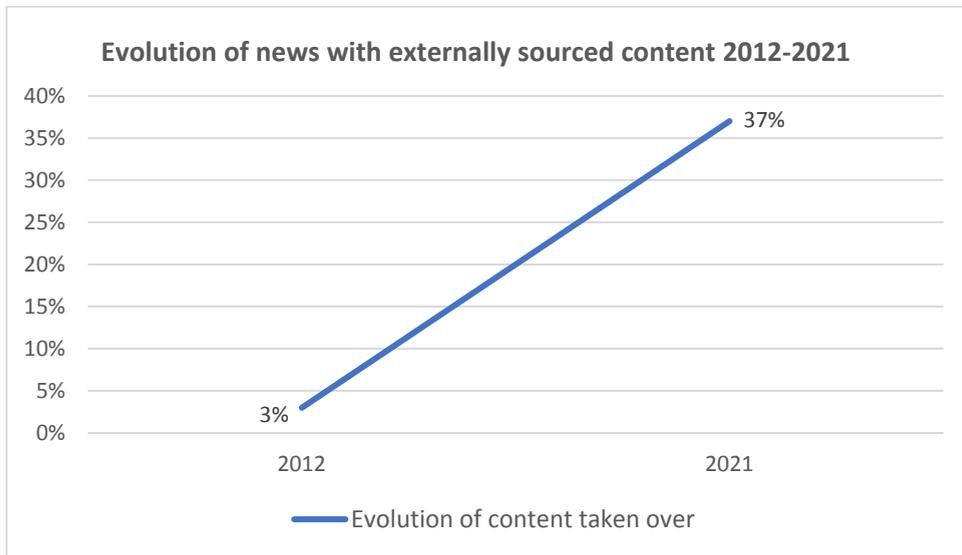
63 of the 97 news items with content picked up were exclusively from external sources. News that otherwise would not have appeared, because they do not contain any illustrations produced by journalists. In percentages, this means that out of the total number of news items analysed, 19% of the news items would not have appeared at all if no external images were provided.



### Preliminary results

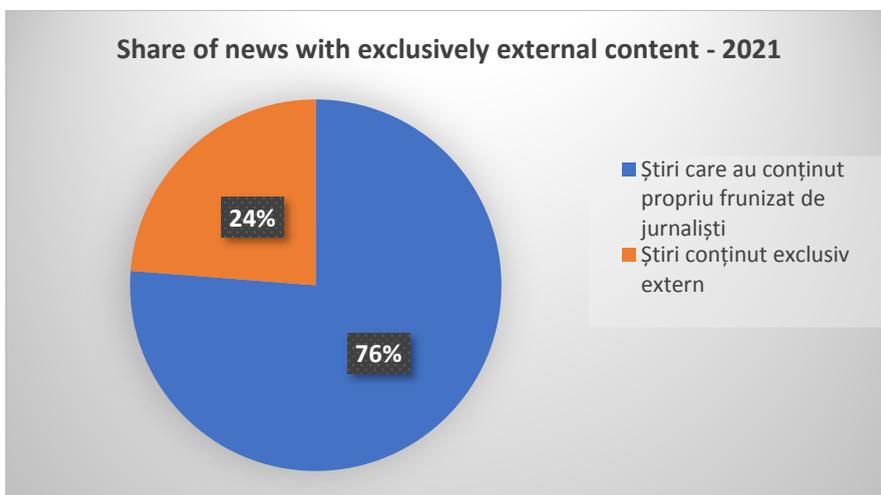
Quantitative analysis shows that in 2021, the share of news content taken from external sources is much higher than in 2012. The findings suggests that in 2021 the share of news with downloaded content (without being the work of journalists) increased 12 times compared to the same period analyzed ten years ago.

**Tier 1:** External content vs. Total content



We observe an increase in content taken from external sources in 2021 compared to 2012. In 2012, only 3% of the content of the news logs analysed was from external sources compared to 37% in 2021.

**Second tier:** Share of news with exclusively external content



In 2012, there are only 6 news items out of 602 with exclusively external content. By contrast, in 2021, a quarter (24%) of all news stories with sourced content would not have been broadcast because they are built exclusively on content delivered by other entities.

**Third level:** identification of the source (in the Annex, explanations on content attribution)

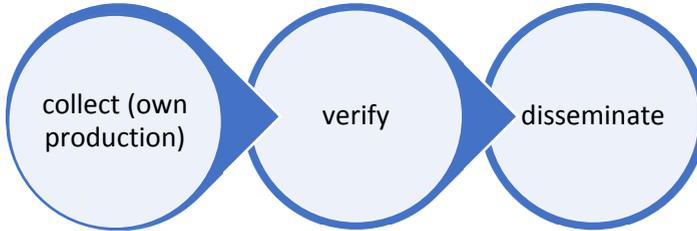
Amateurs via Whatsapp or amateur Facebook takeovers. We have 44% of images taken with amateur sources, images posted via Whatasapp or taken with names and surnames of users on social networks. In a third of cases news with external content, images taken from public institutions.

## Conclusions

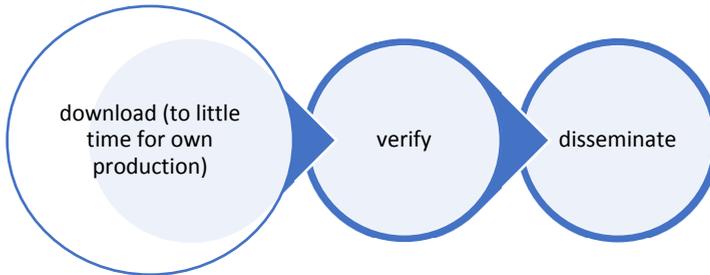
This article has looked at the interference of technology in the creation of television news. From the analysis of the data, we concluded that professionals in the television news industry are influenced by foreign-sourced content. Nowadays, compared to ten years ago, 40% of the content broadcast in news journals is taken over by journalists from third parties, without being the fruit of their work. Journalists have become aggregators of content taken from public institutions through new media platforms, or from viewers through the WhatsApp platform, to an extent that was not the case ten years ago. These primary results outline the hypothesis of a new theoretical model of *agenda setting*, on the ability of journalists to influence the media agenda, and a new model of newsroom workflow.

Our analysis contributes to the literature from which we started by showing changes in *agenda setting* theory. It is the first study in Romania that shows, from an empirical perspective, how new media platforms are included in news production.

**Figure 1 Steps for a journalist before the expansion of new media platforms**



**Figure 2. Steps for a journalist in the age of new media platforms**



One of the limitations of the research is that the analysis is based exclusively on the media product delivered by a single news broadcaster. The future research agenda could extend the analysis to other types of traditional media vehicle. In addition, this paper does not study the link between the quality of journalistic material and the evolution of the content taken up. Once anomalies are identified, if any, I believe they should be carefully observed. In other words, if there is a link between a decline in the quality of journalistic material as technology interferes with the traditional environment, then the (re)professionalisation of the media industry in Romania should also be addressed. Also, the results are not generalizable without a qualitative analysis to complement the quantitative study. The

future research agenda should include a broader analysis of the interference of technology in newsrooms and determining the nature of TV journalists' relationship with new media platforms. The interference of technology in newsrooms shows not only the changes in terms of content but also the effects on the journalistic profession.

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MARIA MOIŞ

**ANNEXES**

**ANNEX 1**

Tables obtained from monitoring of news logs in 2012 and 2021.

Values assigned to the characteristics/indicators tracked:

Content taken from public source: YES - 1 , NO - 0

Amateur content (via Whatsapp/Facebook): YES 1 , NO - 0

Exclusively from takeovers: 1

Non-exclusive from takeovers: 0

News area:

Event: latest measures taken by authorities, fines, searches, ongoing activities, urgent issues - 1

Non-event - 0

<b>Date</b>	<b>Domain</b>	<b>Source: Institution</b>	<b>Source: Amateur</b>	<b>Exclusive/ no</b>
<b>5 March 2012</b>				
<b>12 March (21) 2012</b>				
<b>19 March (21) 2012</b>				
<b>26 March (21) 2012</b>				
<b>2 April 2012</b>	1	0	1	0
	1	1	0	1
<b>9 April 2012</b>	1	1	0	0
<b>16 April 2012</b>	1	0	1	0
<b>23 April 2012</b>	0	1	0	0
<b>30 April 2012</b>	1	1	0	1
<b>7 May 2012</b>				
<b>14 May 2012</b>				
<b>21 May 2012</b>				
<b>28 May* 2012</b>	1	0	1	1
<b>4 June 2012</b>				
<b>11 June 2012</b>				
<b>18 June 2012</b>				
<b>25 June 2012</b>				
<b>2 July 2012</b>				
<b>9 July 2012</b>				

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Date	Domain	Source: Institution	Source: Amateur	Exclusive/ no
16 July 2012	Direct statements			
23 July 2012	1	1	0	0
30 July 2012				
6 August 2012				
13 August 2012				
20 August 2012				
27 August 2012	1	1	0	0
3 September 2012				
10 September 2012				
17 September 2012				
24 September 2012				
1 October 2012	1	1	0	0
8 October 2012				
15 October 2012	1	1	0	0
22 October 2012	1	0	1*	1
	1	0	1	1
29 October 2012	1	0	1	0
5 November 2012	0	1	0	1
12 November 2012				
19 November 2012	0	1*(hydro)	0	0
26 November 2012	PRESENT SPEECH			
3 December 2012	1	0	1	0
10 December 2012				
17 December 2012	1	0	1	0
24 December 2012				

April 2, 2012, 7 p.m. news

News headline: *'Accused of beating doctor'*, CCTV footage, but no source attributed.  
 News headline: *"Timis prefecture driver caught overtaking illegally"*, images officially attributed to the Romanian Police, from the radar --- a frame from elsewhere, irrelevant, the news wouldn't be given if there weren't those images with evidence?!

MARIA MOIȘ

April 2, 2012, 9 p.m. news (possibly due to objectives the news was not broadcast at 7 p.m.)

News headline: *"Cardiologist from Brasov, detained by prosecutors"*. Images from the search provided by DIICOT, images officially attributed. Not exclusive footage from here.

16 April, 19.00 diary

Title *"Isolated after the road collapsed"*. A few seconds of unattributed footage, looked amateur filmed.

Title. Unattributed images from training appear to be from MAPN.

April 30, 7 p.m. News - Headline: *'Eight men detained at the border'*. Border images attributed.

28 May, 7 p.m. news - *"Panic on Romania-Italy flight"*. News only from photos, without a source, from the moment of the intervention

July 23, 7 p.m. log - *"Forest fires"* headline. MAI footage, 20 seconds, non-exclusive just from that made the news.

August 27, 7 p.m. News - Headline: *"Searches at the Pension House"*. Source Romanian Police, + other images

1 October, 7pm news - Headline *"Accused of trying to kill two sisters"*, source Romanian Police, without being exclusive just so

October 15, 7pm diary - *"How to make flgranates with money"*, Pictures in illustration, videowall, DGA, not exclusive.

22 October, 7pm news - Headline: *'Russian diplomat injures student, has immunity'*. Surveillance camera footage, without notification.

Headline: *'Dinamo Club, building engulfed in flames'*. Newspaper photos, without attribution of source.

29 October. 7.00 p.m. Newspaper - Headline *"Bribery on the train"*. . R.train pictures + camera assumed, and own picture.

November 5, 7pm news - Reporter live broadcast, video of President Traian Băsescu via Facebook, Captured from former President Traian Băsescu's Facebook page.

19 november, 19.00 diary - Headline *"Investments in wind power"*, pictures of solar fields, source Hidroelectrica, a small part, quite irrelevant

3 December, 7pm news - Headline: *'Blizzard causes damage in Constanta'* 2-3 unattributed photos.

December 17, 19.00 news - Headline: *Hundreds of cars stranded at the Ukrainian border.* Short, unattributed footage

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ANNEX 2. ANALYSIS OF NEWS IN 2021

Date. Diary 19.00*	Domain	Source: institutions public	Source: Amateur/ WhatsApp/ Facebook	Weight
<b>5 March 2021</b>	1	1	0	1
	1	1	0	1
	1	1	0	1
<b>12 March 2021</b>	1	1	0	1
	1	1	0	1
	1	1*	1	0
<b>19 March 2021</b>	1	1	0	0
<b>26 March 2021</b>	1	1	0	0*
	1	0	1	1
<b>2 April 2021</b>	0	0	1	1
	1	0	1	1
	0	1	0	1
<b>9 April 2021</b>	***	***		
<b>16 April 2021</b>	1	0	1	1
	1	1	0	1
<b>23 April 2021</b>	0	0	1	0
<b>30 April 2021</b>	1	1	0	1
	0	0	1	0
	1	0	1	1
	1	0	1	1
<b>7 May 2021</b>	None			
<b>14 May 2021</b>	1	0	1	0
<b>21 May 2021</b>	1	1	1	1
	1	0	1	1
<b>28 May 2021</b>	1	1	0	1
	1	1	1	1
	0	1	0	0
	0	1	0	1
	1	0	1	1
	1	0	1	1

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Date. Diary 19.00*	Domain	Source: institutions public	Source: Amateur/ WhatsApp/ Facebook	Weight
<b>4 June 2021</b>	0	0	1	1
<b>11 June 2021</b>	1	0	1	1
	1	1	0	1
	1	0	1	1
<b>18 June 2021,0</b>	1	1	1	1
	0	0	1	0
	0	1	0	1
	1	1	0	1
	1	0	1	1
	0	0	1	0
<b>25 June 2021</b>	1	0	1	1
	0	1	0	0
<b>2 July 2021</b>	1	1*	1	1
	1	1	0	1
	1	1	1	1
<b>9 July 2021</b>	1	0	1	1
	1	1	0	0
	1	1	0	0
<b>16 July 2021</b>	1	0	1	0
	0	0	1	0
	1	0	1	1
<b>23 July 2021</b>	1	0	1	0
	1	1	0	1
	1	0	1	1
	0	1*	0	1
<b>30 July 2021</b>	1	1	0	1
	1	0	1	0
<b>6 August 2021</b>	1	0	1	0
	1	0	1	1
	1	0	1	1
	1	1	0	1
<b>13 August 2021</b>	0	1	0	1
	1	0	1	1

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<b>Date. Diary 19.00*</b>	<b>Domain</b>	<b>Source: institutions public</b>	<b>Source: Amateur/ WhatsApp/ Facebook</b>	<b>Weight</b>
<b>20 August 2021</b>	0	0	1	0
	1	1	0	1
	1	0	1	1
<b>27 August 2021</b>	1	0	1	1
	0	1	0	1
	1	0	1	1
	0	0	1	0
	0	1	0	0
<b>3 September 2021</b>	BN			
<b>10 September 2021</b>	1	0	1	1
	1	0	1	1
<b>17 September 2021</b>	1	0	1	0
<b>24 September 2021</b>	0	0	1	0
	0	0	1	0
<b>1 October 2021</b>	1	0	1	0
<b>8 October 2021</b>	none			
<b>15 October 2021</b>	1	1	0	1
	1	1	0	1
	0	0	1	0
	0	0	1	1
<b>22 October 2021</b>	0	0	1	0
<b>29 October 2021</b>	0	0	1	0
<b>5 November 2021</b>	0	0	1	0
	0	1	0	1
<b>12 November 2021</b>	0	0	1	0
<b>19 November 2021</b>	1	0	1	1
	1	1	0	1
	0	0	1	0
<b>26 November 2021</b>	0	1	1	0
<b>3 December 2021</b>	1	0	1	1
	0	0	1	0
<b>10 December 2021</b>	0	1	0	0
	1	1	0	1

MARIA MOIŞ

Date. Diary 19.00*	Domain	Source: institutions public	Source: Amateur/ WhatsApp/ Facebook	Weight
	1	1	0	1
	1	1	0	1
	0	0	1	0
<b>17 December 2021</b>	any			
<b>24 December 2021</b>	0	1	0	1
	0	1	0	1
<b>31 December 2021</b>	Ire			

Name of identified news items with taken content:

5 March, diary 23.00

Title: "Fire in Caraş-Severin", images source: ISU Caraş-Severin, exclusive ISU images

Title: "Four kids hanging from the car", amateur footage, spokesman interview, recorded by him

Title: "Truck with 600 pigs overturned", images source: ISU Bistrita-Nasaud

12 March, diary 23.00

Title: 'Burn patient taken to Austria', images: IGAV

Title: "Confiscated drugs". Source: Romanian Police/DIICOT.

Title: 'Dramatic salvage operation in the Black Sea'. Source: GSP Offshore + other images + source: Daniel Năstase

19 March, diary 23.00

Headline: 'Spring snow, three-metre snowdrifts'. Source: CNAIR + other images

26 March

Title: "Metrorex strike", source: Facebook/Unitatea Sindicatul Liber din Metrou (only images from here)

+ interview with the prefect

Title: Meeting between trade unionists and management, amateur images, exclusive here only.

2 April

Headline: 'Covid-infected doctor caught on the street'. Source: amateur footage / exclusive

Headline: 'Voiculescu fined for not wearing a mask'. Photos, no source.

Title: "Cotroceni Palace, illuminated in blue", source: Presidency.ro

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16 April

Title: 'Allegations of police abuse and manslaughter', source: amateur images/no other images

Title: "Romanian girl sold by parents in Spain". Source: Policia National/Twitter

23 April

Dragnea gets his sentence reduced in court. Amateur / non-exclusive images

30 April

Title: "Child fell from height", images: source ISU Tulcea, exclusive

Title: "Hundreds of people waited in line to get vaccinated" - amateur images + other images

Title: 'Church consumed by flames on Good Friday', source: amateur images, no attribution, exclusive

Title: fight at Vaslui Civil Status", source: vremeanoua.ro but via private, exclusive images

14 May

Title: "Burnt cars", an amateur image / not exclusive

21 May

Title: "Two year old child missing from near Cluj", source: IPJ Cluj + source: Ziarul Clujean, exclusive

Headline: 'The weekend started with queues for miles'. Source: WhatsApp/Titus

28 May

Title: "Serious accident in Râmnicu Vâlcea". Source: IPJ Vâlcea, exclusive

Title: "Heavy rains in many counties", source: amateur images/collection Turnu Sfatului

Source: Facebook/Ora de Sibiu, Source: ISU Mures, Source: amateur images 2 ORI.

Title: 'EMA approved Pfizer pent-up children', source: ro Vaccinare

Headline: 'Ministers say what's in the vaccine'. Source: Facebook/MAE, Facebook/Bogdan Gheorghiu, Facebook/Lucian Bode

Title: "Explosion at a studio apartment cylinder", source:

Facebook/Dumitraş Claudiu Horea

?????????????????!

Title: "Interlop from Craiova, caught in Mexico. Source: amateur via El Universal

4 June

Title: "Crowded at Timisoara Airport", source: amateur images

11 June

Title: "Severe weather warning at the end of a storm", amateur images

Title: "Vâlcea, 30 households affected", source: ISU Vâlcea

Title: "Bear cub in a courtyard in Sinaia". Source: WhatsApp/ Lucian Grosu

18 June

Title: "Drunk driver, girl in hospital", source: Alo Iași, amateur + source: Iași City Hall

Title: 'Project: aggressive bears can be shot', source: amateur images, unattributed

Headline: 'E.C. approved first recovery plans', source: European Commission/ photos

Title: "New illegal garbage shipments", source: Border Police/ exclusive

Title: "Rats do their will in the Capital", source: amateur images

Title: 'The family theft method reinvented', source: surveillance camera

25 June, diary 23.00

Title: "Unbearable conditions in the Sun Trains", source: Ion Vasilache, source: Cecilia Lupan, source: Matteo. - exclusive from these.

Headline: 'Orban: The office did not make me lose my mind. Source: Youtube/Government of Romania/illustration

2 July

Title: "Explosion at Petromidia", amateur via Hotnews, source: Agent Green, source: Bogdan Chirea,

Source: amateur images, source: Radio Eco Natura

Title: "Fire at Dolj Vaccination Centre", source: ISU Dolj, exclusive

Headline: 'National road blocked by floods'. Source: Youtube/De Bacău, Source: ISU Bacău

9 July

Title: "Water tower, demolished", amateur/unattributed images ... exclusive

Title: "Suspected forgery of vaccination certificates", illustration source: STS, non-exclusive, live on replay

Title: "Afghan accused of murder found by Romanian police officers", source: images from surveillance cameras + source: IPJ Timis, non-exclusive - e beta

16 July

Title: 'Heavy flooding in Alba', source: amateur images - non-exclusive

## THE INTERFERENCE BETWEEN NEW MEDIA AND TRADITIONAL MEDIA

Title: "Dozens of snakes, filmed in Timisoara Centre", source: amateur images, non-exclusive

Title: "Delays on the Bucharest-Craiova railway route", source: amateur/unattributed images

23 July

Headline: 'Smugglers caught are free again'. Source: amateur footage, non-exclusive

Title: "Fire at car dismantling", source: ISU Sibiu, exclusive

--ISU given something exclusive -ADICATE: institutions showing their work: what relevance does a fire have.

Title: "Three men attacked by bear", source: amateur images, taken from Facebook/Pitești

Title: "What Romanian athletes do in the Olympic village", source Facebook/ Marian Drăgulescu,

Source: Romanian Olympic and Sports Committee/ source: Mihaela Buzănescu/Instagram/ Facebook: Romanian Table Tennis Federation/ source: Facebook Monica Niculescu, - exclusive

30 July

Title: "Romanian killed by missile on oil tanker", source: marinetraffic.com

Headline: 'Heavy fires in southern Turkey'. Source: amateur images/Facebook/Clone of Rodhos/ Twitter

There wasn't much news on the inside - more like a takeover - it's relevant because if it wasn't for the networks how would this information get out?

6 August

Headline: 'Greece received aid from eight countries', source: Facebook/Istia Edipsos

Source: Twitter/Info Warriar

Title: 'Missed flights due to computer system', source: WhatsApp/Silviu - exclusive

Title: "A truck caught fire on the way to Botosani", source: amateur

Title: "The locomotive of a train with 80 passengers burned", source: Facebook/Trenuri Pitesti

13 August

Title: "Cîțu, replica în imagini pentru contestatari", source: Florin Cîțu/Facebook

Title: "Too drunk to be tested", amateur / Youtube/Objectiv Vocea Brăilei

20 August

Title: "Experiment on the Death Road", source: Trafictube/Turisca Florin

Title: "14 more Romanians evacuated from Kabul", source: MApN

Title "Children transported in a trailer", source: amateur via Sibiul Independent

27 August

Headline: 'Sector 1 rubbish scandal at an end'. Source: Whatsapp/Alex source: Whatsapp/ Claudius - exclusive

Title: "30 years of independence of the Republic", source: Youtube/ Parliament of the Republic of Moldova,

Source: presidency.ro - ex and iohanis

Title: " Chased by police, caught in traffic", source: amateur

Title.

/ source: moto24. ro

Title: 'Charlie Ottley's Delta documentary', source Wild Danube + others

10 September

Title: "Congestion at the entrance to the country", source:

WhatsApp/Octavian Cioanu, exclusive

Title: "Bear, trapped for 12 hours in a fence", source: amateur via Ziarul Atitudinea de Neamț, excl

17 September

Title: "Journalists beaten in the forest", source: amateur, News Bucovina

24 September

Title: 'Head of the Environmental Guard, last dismissed', source:

WhatsApp/Mihaela Șerban, non-exclusive

Title: "Waste business flourishes in Bihor", non-attributed amateur images, non-exclusive

1 October

Title: "Fire at the hospital in Constanta", source: amateur images, non-exclusive

15 October

Title: "The wheels of a plane exploded on landing", source: ISU Cluj

Title:" New patients transferred to Hungary", source: MApN

Title: "70% of Romanians vulnerable to hackers", source: images WhatsApp

Title: "The pontoon inaugurated by Turcan collapsed", source: Facebook/ Utopia Balcanica

source Instagram/ long and second / source: Facebook/ Berci Albert

## THE INTERFERENCE BETWEEN NEW MEDIA AND TRADITIONAL MEDIA

22 October

Title: "Criminal case against the Bishop of Giurgiu, unattributed source amateur / Youtube/ Cult Culture

29 October

Title: "Romanians stole the bikes of Italian champions", source: Youtube / ICI

5 November

Title: "Anti-vaccination sermons at Făgăraş Cathedral" / source: brasov.net / amateur filming

Title: "Silver medalist, Glinţă", source: YouTube/Snake Eyes

12 November

Title: 'On-board footage could become evidence', source: amateur footage

19 November

Title: 'Shop owner attacked with knife', source: unattributed amateur

Title: "Escaped from arrest, filmed on the streets of Craiova", source: IPJ Dolj

Title: 'A tram called a conurbation', source: amateur / unattributed

26 November:

Title: Cigarette smuggling is hard to stop in Romania"

Source: amateur images + source: images Romanian Police + Border Police

DISCUSSION: institutions of force are meeting, proactive messages about their work?!

3 December

Title: "Scandal at the Christmas Fair", Source: Facebook/Sandor Maria

Title: 'Bottleneck in the Rabla programme', source: amateur images, non-exclusive

10 December

Title: "Archbishop Teodosie, contradicted by the head of CNCAV", source Facebook/ Radio Dobrogea

Title: 'Empty canister tree fined', source: Facebook/CNCAV, source: Facebook/Environment Guard

Title: "Young people caught at the airport with false certificates", source: Bucharest Airport Company"

Title: "Illegal carmangerie, fined 20.000 lei", source: DSV Vaslui

Title: "Ice, the enemy of drivers", source: amateur

24 December

Title: "Holiday messages", source: Facebook/Florin Ciţu

Title: "Prime Minister Ciucă's message", source: Romanian Government