

Embedded The Media At War In Iraq

They provided protection, sustenance, transportation, and facilitated communications to the best of their ability without hindering their unit's safety or operational security. They allowed embeds access to Marines in their natural environment, trusting that their Marines would do the right thing. They censored their Marines from speaking about policy issues, but rarely found the need to screen, let alone censor the news reports of embeds. Essentially, a junior officer hosted embeds in their endeavor to chronicle the war, adopting them into his or her fold of responsibility. No other research has provided first-hand accounts from the platoon and company level where embeds ate, slept, traveled, lived and sometimes died with U.S. troops. Policy makers, from both the media and the military, should consider and act upon the input and recommendations of those who put the DOD policy into practice.

Collects numerous personal accounts of war correspondents and photographers detailing their experiences during the Iraq War.

War has always attracted journalists, such as Ernest Hemingway in the Spanish Civil War or David Halberstam in Vietnam. And war reporting has often been controversial as well as influential, like William Randolph Hearst's "yellow journalism" in the Spanish-American War. But what happens when 24/7 news channels and the Internet make news instantaneous . . . when the public's attention span decreases . . . when political and military leaders employ slick spinmeisters to package the news . . . when reporters lose their objectivity? In this passionate look at how war is reported in the age of Fox News and blogging, Charles Jones takes readers from the front page to the front lines--and back again--to explore how the Iraq War has been covered. Along the way he interviews journalists and military leaders--including Jim Lehrer of PBS, Jamie McIntyre of CNN, Rick Atkinson of the Washington Post, Joe Klein of Time, and former Marine Gen. James L. Jones--and describes the conflict between the media, which claims a right to know, and the military, which claims a need for secrecy and security. Jones shows us Geraldo Rivera drawing battle plans in the sand, MSNBC censoring Phil Donahue, and Donald Rumsfeld "oh golly"-ing reporters at the Pentagon and answers these questions: • Why has public interest in news about Iraq declined since 2003? • Why do most people seem to care more about Britney Spears and Paris Hilton than about the latest casualties in Iraq? And why do many news outlets indulge those preferences? • How does the embedding process work? Has it been successful? • How has the military disseminated information about the war? • To what extent has the Bush administration twisted the facts? • How do reporters balance objectivity and patriotism? • What are the obligations of a journalist in wartime?

The Handbook of Communication History addresses central ideas, social practices, and media of communication as they have developed across time, cultures, and world geographical regions. It attends to both the varieties of communication in world history and the historical investigation of those forms in communication and media studies. The Handbook editors view communication as encompassing patterns, processes, and performances of social interaction, symbolic production, material exchange, institutional formation, social praxis, and discourse. As such, the history of communication cuts across social, cultural, intellectual, political, technological, institutional, and economic history. The volume examines the history of communication history; the history of ideas of communication; the history of communication media; and the history of the field of communication. Readers will explore the history of the object under consideration (relevant practices, media, and ideas), review its manifestations in different regions and cultures (comparative dimensions), and orient toward current thinking and historical research on the topic (current state of the field). As a whole, the volume gathers disparate strands of communication history into one volume, offering an accessible and panoramic view of the development of communication over time and geographical places, and providing a catalyst to further work in communication history.

"...this book can be recommended to journalism students as a useful entry point into many of the debates surrounding 21st century journalism, and as a way of encouraging thought about what, indeed, a journalist may be." Tony Harcup, University of Sheffield What are the key issues confronting journalism today, and why? What are the important debates regarding the forms and practices of reporting? How can the quality of news be improved? Journalism: Critical Issues explores essential themes in news and journalism studies. It brings together an exciting selection of original essays which engage with the most significant topics, debates and controversies in this fast-growing field. Using a wide range of case studies, topics include: Journalism's role in a democracy Source dynamics in news production Journalism ethics Sexism and racism in the news Tabloidization, scandals and celebrity Reporting conflict, terrorism and war The future of investigative journalism The book is written in a lively manner designed to invite discussion by identifying key questions around a critical issue. Each chapter assesses where journalism is today, its strengths and its challenges, and highlights ways to improve upon it for tomorrow. Journalism: Critical Issues is essential reading for students and researchers in the fields of news and journalism, media studies, cultural studies, sociology and communication studies. Contributors: Stuart Allan, Alison Anderson, Olga Guedes Bailey, Steven Barnett, Oliver Boyd-Barrett, Michael Bromley, Cynthia Carter, Simon Cottle, Chas Critcher, Matthew David, Máire Messenger Davies, Bob Franklin, Robert A. Hackett, Ramaswami Harindranath, Ian Hutchby, Richard Keeble, Justin Lewis, Minelle Mahtani, P. David Marshall, Brian McNair, Martin Montgomery, Alan Petersen, Susanna Hornig Priest, Jane Rhodes, Karen Ross, David Rowe, Prasun Sonwalkar, Linda Steiner, Howard Tumber, Ingrid Volkmer, Karin Wahl-Jorgensen, Barbie Zelizer.

This collection of essays explores current issues surrounding the media and conflict in the Twenty-first Century. Essays will look at the role of evolving media technologies, the globalization of television and communications, public diplomacy, gender and war coverage, terrorism, and other issues.

Has Al Jazeera's impact been underestimated? Is the role of the Internet fully understood? Has public diplomacy become mired in clumsy propaganda? Beyond the Front Lines examines these issues, suggesting ways journalists might carry out their job better and defining the role of the news media in a high-tech, globalized and dangerous world.

This is the first academic analysis of the role of embedded media in the 2003 Iraq War, providing a concise history of US military public affairs management since Vietnam. In late summer 2002, the Pentagon considered giving the press an inside view of the upcoming invasion of Iraq. The decision was surprising, and the innovative "embedded media program" itself received intense coverage in the media. Its critics argued that the program was simply a new and sophisticated form of propaganda. Their implicit assumption was that the Pentagon had become better at its news management and had learned to co-opt the media. This new book tests this assumption, introducing a model of organizational learning and redraws the US military's cumbersome learning curve in public affairs from Vietnam, Grenada, Panama, the Persian Gulf, Somalia, the Balkans to Afghanistan, examining whether past lessons were implemented in Iraq in 2003. Thomas Rid argues that while the US armed forces have improved their press operations, America's military is still one step behind fast-learning and media-savvy global terrorist organizations. War and Media Operations will be of great interest to students of the Iraq War, media and war, propaganda, political communications and military studies in general.

Seminar paper from the year 2005 in the subject American Studies - Culture and Applied Geography, grade: very good (UK: grade A), University of Hannover, course: American Politics, 9 entries in the bibliography, language: English, abstract: The question of the media's role in wartime has become more and more important as the press is increasingly involved in the events on the battleground. Since the Vietnam War the freedom of press and the amount of political control over the media have been subject to controversial debate. In the Iraq War, however, the issue of journalism has reached a new level. With regard to the 'embedding' of reporters in this war, this essay will deal with how the media's role in the Iraq war is different from previous wars in American history. This issue will be discussed in the context of the First Amendment to the American Constitution.

"The interviews crackle with immediacy." -The New York Times "It is my hope that this outstanding piece of work will reach the widest possible distribution and readership." -Dan Rather, CBS News, on the John Burns interview EMBEDDED is a collection of deeply emotional and highly personal accounts of covering the Iraq War. Many of the world's top war correspondents and photographers speak candidly about life on the battlefield. Here are articulate and heartfelt descriptions of fear and firefights, of bullets and banalities, of risking death and meeting deadlines. With over sixty interviews conducted in Kuwait and Iraq shortly after many returned home, Katovsky and Carlson allowed these journalists to step outside their professional role as journalists and examine the lethal allure of combat reporting. Here is CBS Evening News correspondent Jim Axelrod discussing the perils of racing to Baghdad while despondent over the death of a television colleague and being unexpectedly comforted by ABC News Nightline's Ted Koppel; Newsweek reporter Scott Johnson unwittingly driving into an ambush and then kicking out the windshield of his bullet-riddled car to escape the Iraqi gunmen; New York Times Baghdad Bureau Chief John Burns's brave refusal to be intimidated by his Iraqi information ministry minders; and many, many more. Each interview in EMBEDDED maps its own personal path and narrative arc, while presenting an emotional window to war and reporting. Taken individually, each offers a unique view of the most-covered war in history. Collectively, EMBEDDED is an eyewitness to history that will do for the war in Iraq what Michael Herr's Dispatches did for Vietnam.

This book contains 45 essays from more than 60 mass media scholars around the world. It is the most comprehensive analysis available of the media's role in the 2003 Iraq war. The book is ideal for use in communication, political science and sociological courses on media and politics.

A Companion to the War Film contains 27 original essays that examine all aspects of the genre, from the traditional war film, to the new global nature of conflicts, and the diverse formats that war stories assume in today's digital culture. Includes new works from experienced and emerging scholars that expand the scope of the genre by applying fresh theoretical approaches and archival resources to the study of the war film Moves beyond the limited confines of "the combat film" to cover home-front films, international and foreign language films, and a range of conflicts and time periods Addresses complex questions of gender, race, forced internment, international terrorism, and war protest in films such as Full Metal Jacket, Good Kill, Grace is Gone, Gran Torino, The Messenger, Snow Falling on Cedars, So Proudly We Hail, Tae Guk Gi: The Brotherhood of War, Tender Comrade, and Zero Dark Thirty Provides a nuanced vision of war film that brings the genre firmly into the 21st Century and points the way for exciting future scholarship

"This is a good text to accompany a core text on Public Relations. It is also very useful for marketing and business students. Valuable for post grads new to PR also." - Robbie Smyth, Griffith College Dublin "Offers the reader a concise and very readable tour through the many facets of PR... Providing a detailed reference of just under 200 alphabetically listed entries, covering a range of topics, from account management to wikis, destination branding and Hong Bo (that one you'll have to look up yourselves), each entry takes up roughly a page, sometimes less, is colloquial in tone and offers several recommendations for further reading, making it an excellent jumping-off point for further exploration." - Communication Director The SAGE Key Concepts series provides students with accessible and authoritative knowledge of the essential topics in a variety of disciplines. Cross-referenced throughout, the format encourages critical evaluation through understanding. Written by experienced and respected academics, the books are indispensable study aids and guides to comprehension. Key Concepts in Public Relations: Provides a comprehensive, easy-to-use overview to the field. "Covers over 150 central concepts in PR. Paves the way for students to tackle primary texts. Grounds students in both practice and theory. Takes it further with recommended reading. Bob Franklin, Mike Hogan, Quentin Langley, Nick Mosdell and Elliot Pill all teach at the Cardiff School of Journalism, Media and Cultural Studies. Based on extensive original research, Shoot First and Ask Questions Later provides a comprehensive analysis of media coverage of the war in Iraq in 2003. The authors look closely at the main actors involved through a broad range of interviews with journalists (both embedded and non-embedded), news editors, news heads, and with key planners at the Pentagon and the UK Ministry of Defence. This book also investigates how the war was represented on television, employing both a systematic content analysis of the broadcast news coverage of the war and a series of case studies that unravel key moments of good and bad reporting during the war. Finally, it examines how people responded to and interpreted the information they received from the media, drawing upon both large-scale surveys and focus groups. What emerges, for all its blemishes, is a picture of a sophisticated, military public-relations campaign - one that had less to do with censorship than with promoting certain kinds of coverage. At the heart of this was the embedded journalists program, which has clearly changed the way war is reported. In future, the authors argue, journalists need to understand their role in this public relations effort, and to ask questions not only when access is denied, but also when it is granted.

'...it will appeal not only to students of journalism and media but also to anyone interested in the world around them' - Marie Kinsey, Times Higher Education Supplement 'Professor Tumber weaves together traditional and topical themes to produce a comprehensive overview of the media's role at times of conflict' - Stewart Purvis, City University London 'Presents a vivid picture of what it's like to be working as a journalist on the front line during a 'modern' war. Through the eyes of leading correspondents in the field the authors examine their experience and its impact on the audience, their profession and their own lives' - The Information Centre about Asylum and Refugees in the UK (ICAR) Journalists Under Fire is the first book to combine a conceptually audacious analysis of the changing nature of war with an empirically rich critical analysis of journalists who cover conflict. In Journalists Under Fire, authors Howard Tumber and Frank Webster explore questions about the information war and journalistic practices. Frontline correspondents play a key role in information war, but their position is considerably more ambiguous and ambivalent than in the epoch of industrial war. They play a central role in the presentation of what is often spectacle to audiences around the world whose actual experience of war is far removed from combat. In the era of multi-national journalism, of the internet and satellite videophone, the book highlights central features of media reporting in contemporary conflict. Drawing on over fifty lengthy interviews with frontline correspondents, the authors shed light on the motivations, fears and practices of those who work under conditions of journalism under fire. Journalists Under Fire is designed for undergraduate and postgraduate students and for scholars, academics and researchers in the fields of journalism, media and communication, Media Studies, sociology, international relations and war studies.

"Imagine George Costanza from Seinfeld being sent off to cover the Iraq War . . . Hilarious" (Michiko Kakutani, The New York Times). Chris Ayres is a small-town boy, a hypochondriac, and a neat freak with an anxiety disorder. Not exactly the picture of a war correspondent. But when his boss asks him if he would like to go to Iraq, he doesn't have the guts to say no. After signing a one million dollar life-insurance policy, studying a tutorial on repairing severed limbs, and spending twenty thousand dollars on camping gear (only to find out that his bright yellow tent makes him a sitting duck), Ayres is embedded with a battalion of gung ho Marines who either shun him or threaten him when he files an unfavorable story. As time goes on, though, he begins to understand them (and his inexplicably enthusiastic fellow war reporters) more and more: Each night of terrifying combat brings, in the morning, something more visceral than he has ever experienced—the thrill of having won a fight for survival. A "heartbreakingly funny" memoir (Anthony Swofford, author of Jarhead), War Reporting for Cowards tells, with "self-deprecating wit" (The New Yorker), the story of Iraq in a way that is extraordinarily honest, and bitterly hilarious. "Chris Ayres has invented a new genre: a rip-

roaring tale of adventure and derring-don't." —Toby Young, author of *How to Lose Friends and Alienate People* "Darkly entertaining." —Los Angeles Times "Ayres's stories of life with Marines are gripping—in part because he's the perfect neurotic foil." —People

From the launching of America's first newspaper to YouTube's latest phone-videoed crime, the media has always been guilty of indulging America's obsession with controversy. This encyclopedia covers 100 events in world history from the 17th century to the present—moments that alone were major and minor, but ones that exploded in the public eye when the media stepped in. Topics covered include yellow journalism, the War of the Worlds radio broadcast, the Kennedy-Nixon debates, JFK's assassination, the Pentagon papers, and Hurricane Katrina. These are events that changed the way the media is used—not just as a tool for spreading knowledge, but as a way of shaping and influencing the opinions and reactions of America's citizens. Thanks to the media's representations of these events, history has been changed forever. From classified military plans that leaked out to the public to the first televised presidential debates to the current military tortures caught on tape, "100 Media Moments That Changed America" will demonstrate not only an ever-evolving system of news reporting, but also the ways in which historical events have ignited the media to mold news in a way that resonates with America's public. This must-have reference work is ideal for journalism and history majors, as well as for interested general readers. Chapters are in chronological order, beginning with the 17th century. Each chapter starts with a brief introduction, followed by media event entries from that decade. Each entry explains the moment, and then delivers specific details regarding how the media covered the event, America's response to the coverage, and how the media changed history.

Recent radical changes have altered the form and functions of the diary, from the confession diaries of reality television, how-to diaries, and graphic diaries to the published diaries of war correspondents, the urgent personal writing of Arab women under conflict, and the daily online postings of sex bloggers.

This 84-hour free course assessed the wider consequences of the 9/11 terrorist attacks on domestic and world politics and the media.

"This study examines how the U.S. department of defense's embedded media policy affected relations between the U.S. military and the American media during the war in Iraq. Thirteen in-depth interviews revealed four main themes of trust, understanding, access, and exchange, drawing several theoretical connections to the relationship theory of public relations".

The purpose of this qualitative study was to examine how the U.S. Department of Defense's embedded media policy affected relations between the U.S. military and the American media during the War in Iraq. Based on 13 in-depth interviews, four main themes of trust, understanding, access, and exchange emerged from the data, drawing several theoretical connections to the relationship theory of public relations. Additionally, the media representatives in this study collectively identified and labeled some of the same key elements that public relations scholars have been using to define, measure, and maintain organization-public relationships over the past several years.

How were the American people prepared for the war on Iraq? How have political agents and media gatekeepers sought to develop public support for the first preventive war of the modern age? *Bring 'Em On* highlights the complex links between media and politics, analyzing how communication practices are modified in times of crisis to protect political interests or implement political goals. International contributors in mass communication, political science, and sociology address how U.S. institutional media practices, government policy, and culture can influence public mobilization for war.

This book offers an empirically informed understanding of how identity and agency become wholly embedded within practices of media-remembering. It draws upon data collected from the British military, the BBC and Falkland Islanders during the 30th Anniversary of the Falklands war to uniquely offer multiple perspectives on a single 'remembering' phenomenon. The study offers an analysis of the convergence, interconnectedness and interdependence of media and remembering, specifically the production, interpretation and negotiation of remembering in the media ecology. In so doing it not only examines the role of media in the formation and sustaining of collective memory but also the ways those who remember or are remembered in media texts become implicated in these processes.

ABSTRACT: The purpose of this qualitative study was to examine how the U.S. Department of Defense's embedded media policy affected relations between the U.S. military and the American media during the War in Iraq. Based on 13 in-depth interviews, four main themes of trust, understanding, access, and exchange emerged from the data, drawing several theoretical connections to the relationship theory of public relations. Additionally, the media representatives in this study collectively identified and labeled some of the same key elements that public relations scholars have been using to define, measure, and maintain organization-public relationships over the past several years. Thus, this study not only adds further credence to the renewed scholarly interest in the relational perspective of public relations, but it indicates the need to further explore relationship theory as it applies to media relations.

The role of war correspondents is crucial to democracy and the public's discovery of the truth. Without them, the temptation to manipulate events with propaganda would be irresistible to politicians of all hues. It starts by examining how journalists have plied their trade over the years most particularly from the Crimean War onwards. Their impact on the conduct of war has been profound and the author, an experienced journalist, explains in his frank and readable manner how this influence has shaped the actions of politicians and military commanders. By the same token the media is a potentially valuable tool to those in authority and this two-way relationship is examined. Technical developments and 24 hour news have inevitably changed the nature of war reporting and their political masters ignore this at their peril and the author examines the key milestones on this road. Using his own and others' experiences in recent conflicts, be they Korea, Falklands, Balkans, Iraq or Afghanistan, the author opens the reader's eyes to an aspect of warfare that is all too often overlooked but can be crucial to the outcome. The public's attitude to the day-to-day conduct of war is becoming ever more significant and this fascinating book examines why.

Mass communication is used by governments to support their war efforts while media images are created or manipulated to inform, persuade or guide the consumers of those images. But this book looks beyond the obvious. The contributors examine historical and contemporary examples that reflect the role of the media or mass communication or both during wartime. The essays highlight the centrality of communication to the perpetuation and to the resolution of war, suggesting that the symbiotic relationship between communication and war is as important to understand as war itself.

In the past, embedded engineers needed to utilize a combination of traditional microcontrollers and DSP's (digital signal processors) in order to produce optimal designs for use in multimedia applications. However, this multiprocessor design technique

is tough to implement, because it requires the engineer to write twice the code. Further, the designs resulting from such a marriage are limited because two processors cost more, take up more physical space, require more memory, and use up more power than just one would. And so a new kind of processor, the EMP (embedded media processor), was born! An embedded media processor combines the best aspects of a traditional microcontroller and a DSP for use in a multimedia product. As the demand grows for smaller, faster, multifunction, portable embedded products, such as video-enabled cellphones and pda's that play music or games, EMP's become more popular. As a result, an increasing number of engineers need to migrate from using multiprocessor methods to using EMP's in their designs. This book is the one-stop shop for the many engineers who need to understand what embedded media processors can do, and how to implement them. KEY FEATURES: comprehensive subject coverage with emphasis on practical application essential assembly language code included throughout many real-world examples using Analog's popular Blackfin Processor architecture This book provides information that engineers cannot get anywhere else. The discussion of EMP's is general enough to assure that engineers using any EMP, not just the Blackfin, will benefit from it. The book's in-depth analysis will allow engineers to decrease product development times and increase robust design for applications in multimedia. For about \$50, the engineer is equipped by the experts and empowered to succeed.

This study suggests ways in which both the military and the media can better cooperate in order to improve the quality of coverage produced by any future embedding program. Additionally, it also contains suggestions about how media outlets can better prepare themselves for reporting future wars.

From the introduction: "This media war promoted the war it covered...First, it constructed the political environment, contributing to the sense of inevitability about the need for war, and then fostered approval for it. Critical voices quickly vanished as fighting got underway...Our understanding of what happened, our perceptions, points of view, and prejudices, were forged and framed by our media choices."

'Tumber and Palmer have provided an invaluable review of how journalists covered and reported the Iraq war and its aftermath. Their exhaustive research has resulted in an impressive analysis that makes this book essential reading' - John Owen, Executive Producer of News Xchange and Visiting Professor of Journalism, City University 'This is a meticulously researched book that lays bare the way the war was reported. Decide for yourself whether the media 'embeds' - of whom I was one - were the world's eyes and ears inside the military, or merely the puppets of the Pentagon and the Ministry of Defence in London' - Ben Brown, BBC 'Media at War offers insights into the ways in which media at war inevitably become participants in both the military and the political wars' - Professor Michael Gurevitch, University of Maryland International media coverage of the war in Iraq provoked public scrutiny as well debate amongst journalists themselves. Media at War offers a critical overview of the coverage in the context of other preceding wars, including the first Gulf War, and opens up the debate on the key questions that emerged during the crisis. For example, - What did we actually gain from 'live, on the spot' reporting? - Were journalists adequately trained and protected? - How compromised were the so-called 'embedded' journalists? Tumber and Palmer's analysis covers both the pre-war and post war phase, as well as public reaction to these events, and as such provides an invaluable framework for understanding how the media and news organisations operated during the Iraq Crisis.

EmbeddedThe Media at War in IraqGlobe Pequot

Contributors including Maiim Badii, Yahya R. Kamalipour, Karim H. Karim & R.S. Zaharna explore the intersections of war & the media, with particular reference to the role of the media in war contexts as an instrument of propaganda.

The eagerly awaited English edition of "Bought Journalists" was suppressed for three years -- under the title "Journalists for Hire" -- and still got 24 five-star-only Amazon reviews from would-be readers. 18 months on the bestseller list in Germany. Now it's finally here! Ever get the feeling the media tries to manipulate or lie to you? You have plenty of company! And you are right -- the facts are in. A world-class media insider has blown the whistle on what really goes on inside the media industry. Author Udo Ulfkotte was a respected journalist for 17 years with Germany's newspaper of record, the Frankfurter Allgemeine Zeitung. He begins this explosive exposé by first owning up to his own career, where he had to sell out to have the job. He then reveals the deceptive tricks and secret networks of power within the media. How perks are used to bribe journalists and opinion makers to twist their reporting. How the tone of corruption is set from the top -- play along or quit. How the long arm of the NATO press office enrolls the media to get Europe to support more foreign wars. The elite owners of the media feel it's their right to think for us, and to mold public opinion to their agendas. Their Freedom of the Press is Freedom to Censor the news. Our nation depends on the media to understand our world, just as each one of us depends on our eyes and ears. The media are our senses. When they hide the truth, or lie to us, they put us all in danger. A million people died in Iraq, Libya and Syria because the press didn't just report the news, didn't just lie about the news, but they invented and sold the events that served as pretexts for wars. The author spent years in the Middle East, surviving an attack with chemical weapons supplied by US and German firms. This book is a veteran's guide to the media spider's web. It shows how the system works, sharpens your common sense skepticism, and increases your immunity to the controlled media's attempts to do our thinking for us.

No other cinematic genre more sharply illustrates the contradictions of American society - notions about social class, politics, and socio-economic ideology - than the war film. This book examines the latest cycle of war films to reveal how they mediate and negotiate the complexities of war, class, and a military-political mission largely gone bad.

Embedded reporting during the Iraq War grew out of a new approach to the relationship between the news media and the military. Embedded reporters were given unprecedented access to the front lines of the war, as they accompanied American troops on the march to Baghdad and beyond. The access afforded by embedding, possible only when journalists share the lives of frontline troops, allowed Americans to see war closer than they had in decades. However, research on embedded reporting during the invasion of Iraq indicates a persistent trend of framing that is supportive of the military and episodic and limited in scope. By examining embedded newspaper coverage of the Iraq War beyond the initial weeks of the invasion, this study seeks to determine if the framing of embedded war reports is inherently limited in scope and positive in tone toward the military, or if frames depend on the nature of the conflict being covered. This researcher analyzed 90 articles in the New York Times written by staff reporters embedded with American military units in Iraq between May 1, 2003, and December 31, 2008. The results show that the framing of the reports shifted significantly after the invasion, becoming more negative in overall tone and broader in scope. Ultimately, this study challenges previous scholarship on embedded reporting and suggests embedded reporting can continue to make a useful contribution to the reporting of America's wars.

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