

the Journalist

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Do you measure up?

The growing pressures of analytics

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What makes a good story in these digital times? It used to be straightforward – a proper old-fashioned scoop that other newspapers or broadcasters were forced to follow. Now it's not so easy, the scoops aren't kept secret til the last minute, they're shared online as soon as possible. So we have to look at other metrics to gauge the impact of a story. In our cover feature, Neil Merrick guides us through ways that might make us digitally savvy or click crazy.

Family and social affairs reporting can be difficult, requiring writers to get close to their subjects but not to cross a fine and often unclear line where they might become too close. Louise Tickle, an experienced family affairs correspondent, looks at how to try to tread a very difficult path.

We also have a new series with Jonathan Sale reporting on famous media anniversaries, starting with how producing the first newspaper got an early pioneer arrested.

On top of this we have our media expert Raymond Snoddy commenting on the implications for press freedom of the Sir Cliff Richard privacy victory.

And there's news, views, arts, letters and to end everything on a humorous note our columnist Chris Proctor.

I hope you can find some time in the summer holidays to enjoy the magazine.

Christie

Christine Buckley
Editor
[@mschrisbuckley](mailto:mschrisbuckley)

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Editor
journalist@nuj.org.uk
Design
Surgerycreations.com
info@surgerycreations.com

Advertising
Melanie Richards
Tel: 07494975239
ads@journalistmagazine.co.uk

Print
Warners
www.warners.co.uk

Distribution
GB Mail
www.gb-mail.co.uk

NUJ
72 Acton Street
London WC1X 9NB
info@nuj.org.uk
www.nuj.org.uk
Tel: 020 7843 3700

Manchester office
nujmanchester@nuj.org.uk

Glasgow office
nujscotland@nuj.org.uk

Dublin office
info@nuj.ie



Cover picture
Stuart Kinlough



Raymond Snoddy
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Arts with Attitude
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Northern journalists face swath of job cuts

Journalists in the north of England have been hit with a series of job cuts with some concerned that health and safety at work is being jeopardised.

The cuts have hit: Newsquest's Northern Echo and the sister titles of the Darlington & Stockton Times, Durham Times and Advertiser series; Reach titles the Manchester Evening News (MEN) and the Huddersfield Daily Examiner; and Cumbrian Newspapers, which was bought by Newsquest a few months ago. There is also uncertainty over where reporters at the Barrow-in-Furness Mail will be working.

Management at Newsquest's Northern Echo, which faces the loss of eight posts, had already been warned by staff that the situation in editorial was at crisis point.

The latest cuts, plus a failure to fill a vacancy, represent one fifth of the staff who produce the flagship Northern Echo and Darlington & Stockton Times, and the Durham Times and Advertiser Series.

The letter, sent on 12 July from the NUJ chapel, said: "We are currently seeking advice as to whether there has been any breach by the company of the working time regulations or on health and safety grounds."



The letter was triggered by the management's decision to stop freelance cover.

Individuals have been known to start the 9am shift at 5.20am to get all the necessary tasks done to deadline.

The union is fighting 15 compulsory redundancies following a merger of journalist roles at the MEN and Huddersfield Daily Examiner, as part of Reach's strategy of separating its print and digital operations. The management

said that posts would be created, including for video and football writers at the MEN, which would result in a 'marginal increase', but the chapel said this included vacant posts.

The NUJ is calling on Newsquest management to make clear their intentions for The Mail at Barrow-in-Furness after the company told staff it wanted to shift its reporters more than 30 miles away to Kendal.



We are seeking advice as to whether there has been any breach of the working time regulations or on health and safety grounds

NUJ Chapel, Northern Echo

inbrief...

GUARDIAN DIGITAL OVERTAKES PRINT

Digital revenues have overtaken print for the first time at the Guardian Media Group. In the year to April, the publisher reported digital revenues up by 15 per cent to £108.6 million. Print revenue was £107.5 million, down from £119.6 million in the year before.

NEW EUROPEAN SETS UP PART PAYWALL

The New European has put up a partial micro-paywall on its website, charging 10p for premium articles but allowing free access to other content. Readers not yet subscribed to the newspaper must pay £3 into a digital wallet to read content behind the paywall.

BBC'S FIRST GENDER AND IDENTITY CORR

The BBC has appointed its first gender and identity reporter as part of its recent expansion of the World Service. Megha Mohan, a senior journalist with BBC Stories, will join a division within the World Service in September covering issues such as LGBT+ experiences, faith and ethnicity.

JOHN NEAL IS NEW MARR SHOW EDITOR

John Neal has been made editor of The Andrew Marr Show. He had been acting editor for several months after the previous editor, Rob Burley, became editor of live political programmes. Neal also becomes editor of BBC Newswatch, which deals with viewers' opinions on news coverage.

SOAPLIFE CLOSURES AFTER WEEKLY MOVE

Soaplifemagazine, which started in 1999, has closed less than six months after becoming a weekly title. Owners TI Media said that sales were not sufficient to ensure viability. Soaplifemagazine, which published its last edition in August, went from a monthly to a fortnightly magazine in 2004 before going weekly in February.

Social media displaces real news, say MPs

The amount of online disinformation is so big that it is beginning to crowd out real news, the Commons Digital, Culture, Media & Sport Committee has said.

The MPs warned that this threatened democracy and called for tougher social

network regulation.

The government said it planned to introduce a requirement for electoral adverts to have a 'digital imprint'.

This would mean that all political communications carried online would need to

identify clearly who had published them.

Labour said the government "needs to wake up to the new challenges we face and finally update electoral laws".

The report follows the Cambridge Analytica data scandal earlier this year. The

data analytics firm and Facebook were at the centre of a dispute over the collection and use of personal data – and whether it was used to influence the outcomes of the US 2016 presidential election or the UK Brexit referendum.

Haggerty quits Sunday Herald

Angela Haggerty, the Sunday Herald news editor, who was previously sacked by the paper in a row over Rangers Football Club, has resigned because of online 'threats and abuse'.

She said she had dealt with online abuse over six years, but added: "It really took a toll on my health last year. I need to take a step back from the intensity of that, at least for a while."

Haggerty is to continue writing her weekly

columns for the Sunday Herald and Herald newspapers despite quitting the newsroom.

Haggerty, who joined the Sunday Herald in 2013, said she had been the subject of abuse and online trolling since editing Phil Mac Giolla Bhain's book *Downfall: How Rangers FC Self-destructed*, published in 2012.



inbrief...

CLEESE QUILTS UK AND BLAMES THE PRESS

John Cleese is going to move to the Caribbean because of the 'lying and the triviality' of UK newspapers. The Monty Python star, who is a supporter of Hacked Off, told Newsnight: "I'm so disappointed with so much about this country at the moment ... my particular beef is with the newspapers."

BORIS RACES BACK TO THE TELEGRAPH

Boris Johnson resumed his Daily Telegraph column just days after resigning as foreign secretary, in breach of the ministerial code. Former cabinet ministers are expected to wait for a minimum of three months after leaving office before taking up a business appointment, according to the Advisory Committee on Business Appointments.

SCOTLAND FERRET SNIFFS OUT CASH

Scottish investigative reporting cooperative The Ferret has won a \$100,000 two-year grant from Omidyar Network, a philanthropic investment firm created by Pierre Omidyar, the founder of eBay. It will enable The Ferret to expand its journalistic capacity.

FUTURE APPOINTS GUITAR EDITORS

Magazine publisher Future has appointed editors for two guitar titles. Damian Fanelli heads Guitar World and Christopher Scapelliti is at Guitar Player. Fanelli was previously online manager at Guitar World, where he raised its Facebook following to more than one million.

GRANTHAM JOURNAL GOES BACK HOME

The Grantham Journal has moved back to the street where it was founded in 1854, and will be open to the public five days a week. The regional weekly and website, which has moved to Watergate, had previously rented a shared office block with no public access.

BBC politics programmes and commentary to be cut

The NUJ has raised concerns over BBC plans to cut its political coverage, with the loss of journalists' jobs.

The Sunday Politics programme is to be axed and Daily Politics replaced by a shorter programme. This represents around two hours of network politics coverage being lost on BBC1 and BBC2 every week, as well as the loss of eight journalists' jobs.

BBC Parliament is to lose all original programme making and a third of its small editorial team. The channel will concentrate solely on live and recorded broadcasts of the House of Commons and the House of Lords, some select committees and proceedings in the UK's devolved parliaments and assemblies.

Currently, these broadcasts are accompanied by on-screen information explaining how parliamentary procedure and legislation work, in line with audience feedback calling for more information. These cuts will result in the channel being unable to provide much of this information, making Parliament less accessible.

Programmes to be cut include:

- The Day in Parliament and the Week in Parliament – round-ups and explanations of the day's and week's events in the Palace of Westminster.



WENN LTD / ALAMY STOCK PHOTO

- Conversations – long-form interviews with senior political figures about their lives and careers, also shown on BBC2 and BBC4
- BOOKtalk – a book review programme
- Speaker's Lectures – historical lectures by senior politicians that help to explain the current state of politics
- Short films about and items explaining parliamentary procedure.

BBC Parliament's annual budget is £1.6 million, compared with nearly £50 million for the BBC News channel and more than £1 billion for BBC1.

Séamus Dooley, NUJ assistant general secretary and Irish secretary, said: "We need to be able to see the work of Parliament and the expert analysis and explanations provided by BBC journalists."

We need to be able to see the work of Parliament and the expert analysis and explanations provided by BBC journalists

**Séamus Dooley
NUJ assistant general secretary**

Appeal refused in Sir Cliff Richard case

The BBC has been refused leave to appeal against Sir Cliff Richard OBE's privacy case victory, which could have a 'chilling effect' on press freedom, according to the corporation.

If it wishes to overturn the decision, it will have to apply directly to the Appeal Court.

Gavin Millar QC, of the BBC's legal team, said: "The risk is a severe chilling effect on the freedom of the press in relation to reporting police investigations."

The corporation had broadcast a raid on the singer's home in 2014.

Sir Cliff was awarded £210,000 in damages, as well as £20,000 in aggravated damages because the BBC nominated the story for an award.

Fran Unsworth, the BBC's director of news and current affairs, said: "This judgment creates new case law and represents a dramatic shift against press freedom and the long-standing ability of journalists to report on police investigations. This impacts not just the BBC, but every media organisation."

Raymond Snoddy, Page 19



AMER GHAZAL / ALAMY STOCK PHOTO

Irish Times buys Landmark group

The union has welcomed assurances from The Irish Times following its acquisition of the Landmark publishing

group. Séamus Dooley, Irish secretary, said: "Staff at all of the media organisations, including The Examiner and Echo, have endured a period of

uncertainty. We welcome the commitment of the owners to honour existing agreements and work in a collaborative way with the trade unions.

"The NUJ enjoys a positive relationship with The Irish Times and our chapel has negotiated a number of agreements over the years."

Deficit looms for union as budget planning starts

The NUJ could go into deficit of more than £750,000, the new chair of the union's finance committee has warned its ruling national executive council (NEC).

Professor Chris Frost said in an information guide for NEC members that if current staff vacancies were not filled, the deficit by the end of 2020 would be £440,713 and, if people were hired to those posts, the shortfall would rise to £765,433, assuming an inflation rate of 2.4 per cent.

The warning came after the NEC failed to win sufficient support for an increase in subscriptions at the biennial delegate meeting in April. Any increase in subscriptions requires a majority of two thirds in favour. Some delegates had argued against an increase, saying that the rise would fall disproportionately on lower paid members.

The union's headquarters recently underwent a £2.3 million refurbishment with a view to letting out office space to other organisations. That space has now been let

although the occupants are on low or rent-free introductory periods.

However, Professor Frost said that even when full rent was being paid for the space, that money would only deliver between 2.5 per cent and 4 per cent of the union's total income.

There are vacancies for an organiser in both Scotland and Ireland and in the magazines, books and PR department.

At present Scotland is covered by just one officer, as is magazines, books and PR and Ireland by two officers.

The union is stepping up recruitment efforts to try to

increase income.

Budget planning for the next financial year, which starts in October, is under way.

Professor Frost said: "The NEC will need to consider carefully how it wishes to proceed over the next few months after the budget committee has presented its proposals and that requires all members to take the union's future seriously."



The NEC will need to consider carefully how it wishes to proceed over the next few months and that requires all members to take the union's future seriously

inbrief...

MPS LIKE STANDARD, TIMES AND GUIDO

The Evening Standard and The Times are the most popular newspapers with UK MPs, according to a Comres poll. The most popular print journalist was Daily Mail columnist Quentin Letts. Guido Fawkes was the most popular blog.

TELEGRAPH INCOME AND PROFIT DOWN

The Telegraph's revenues fell by £17.5 million last year to £285.7 million while pre-tax profits nearly halved to £13.7 million. However, digital subscription revenue jumped 30 per cent. The Telegraph said that it has more than 2.5 million registered customers. However, it has not disclosed how many of them pay to access content through its partial paywall.

30 YEARS FOR HIGHLANDS BALL

Charity event the Highlands and Islands Press Ball marked its 30th anniversary by reaching a total of £100,000 in donations. The occasion attracts 250 media professionals, politicians and heads of public and private organisations. This year, it raised £5,000.

TICKLE WINS GRANT FOR COURT RESEARCH

Journalist Louise Tickle, a specialist in child protection and the care system, has been awarded a grant from the Paul Hamlyn Ideas and Pioneers fund to research ways in which secret family court processes can be better scrutinised. If you have an interest in the subject, please email louise@louisetickle.co.uk.

NEW EDITOR AT NURSING STANDARD

Nursing Standard has appointed Lynn Eaton as its new editor. Eaton is joining the monthly trade magazine from the Chartered Society of Physiotherapy, where she was the editor of their Frontline magazine.

Life membership for Kevin

Members of the Derby & Burton branch have celebrated the NUJ life membership of Kevin Palmer (centre), following 46 active years in the union.

They paid tribute to a man described as the linchpin of the union in the east Midlands. Now a freelance, Kevin worked for regional newspapers including the Derby Evening Telegraph and Birmingham Daily News.

Midlands NEC member Di Peasey (right) presented his certificate and Chris Morley, Northern & Midlands senior organiser (left) said: "I know just how much the NUJ means to him and especially how important it is to have his union milestone recognised for what it is – a truly inspiring record of dedication, integrity and solidarity to his fellow journalists."



Buzzfeed UK rejects NUJ representation

Journalists at BuzzFeed UK voted overwhelmingly not to be represented by the NUJ following 18 months of campaigning by union activists for recognition and by the company against union representation.

Out of a 29-strong bargaining unit, only four journalists voted for recognition.

The NUJ BuzzFeed chapel said: "We were disappointed to hear the result, though not entirely surprised. We first asked management for recognition more than 18 months ago after months of organising. At that point, there was enormous enthusiasm among BuzzFeed UK employees for a stronger voice in the workplace and a collective push for improvements.

"But, following heavy redundancies over the winter and a series of departures since, the make-up of the staff has changed."

inbrief...

ITN CHIEF EXECUTIVE HARDIE TO LEAVE

ITN chief executive John Hardie will leave at the end of the year after nine years as the head of the company. Hardie, whose remit covers ITV News, Channel 4 News and Channel 5 News, joined ITN from Disney. In 2016, according to the company's annual report, he was paid more than £700,000.

FACEBOOK MOVE MAKES PRINT A LIKE

Facebook has made its first move into print with a quarterly publication aimed at business leaders. However, the company said its print marketing product was not a magazine, although it runs interviews with business people. Grow by Facebook was launched in the UK in June.

BBC WORLD SERVICE INCREASES AUDIENCE

The BBC World Service has increased its audience by 10 million to 279 million. Last year, the service made its biggest expansion for more than 70 years, adding 12 languages to its news service, supported by a £289 million funding boost from the government.

HELEN THOMAS HEADS BBC ENGLAND

Helen Thomas has been appointed director of BBC England, a new role designed as part of the corporation's policy to reflect all of the UK's nations and regions. She will have editorial and operational responsibility across all non-networked TV, online and radio output in England. She has been editor of BBC Radio Humberside, and head of regional and local programming in East Yorkshire and Lincolnshire, and Yorkshire.

ROCHDALE ONLINE MARKS 20 YEARS

Rochdale Online, which claims to be the oldest hyperlocal news website in the country, has celebrated its 20th birthday. It says it has an average 160,000 visitors a month, up from 58,000 in 2011.

RTE freelance and staff contracts too alike, law firm review finds

An independent report into Irish broadcaster RTÉ's freelance contracts said that as many as one in four contracts with freelancers and contractors should be reviewed because they were similar to those of full-time employees.

The report by law firm Eversheds Sutherland found inconsistencies in certain roles where some people have been hired as staff and others engaged to work as contractors with fewer employment rights such as sick pay, pension rights, access to trade union representation and maternity and paternity leave.

Séamus Dooley, NUJ Ireland secretary, said the report's findings vindicated the stand taken by the union over several years about employment contracts at RTÉ. The union also wants a review of self-employed contracts in the commercial print and broadcasting sectors.

The NUJ's campaign on employment contracts at RTÉ has been backed by the Irish Congress of Trade Unions. Both groups are now calling for an urgent implementation of full employment rights and compensation

payments. RTE said it would implement the report's recommendations and introduce new policies and procedures.

Dooley said: "This report shows that a significant number of workers trapped in inappropriate contracts have employment rights and must have their status corrected.

"We accept that it will take time to address the individual issues, involving a minimum of 157 cases, including 106 deemed 'high priority' by the independent legal advisers.

"The RTÉ group of unions must be fully engaged in this process. Line managers must never again be allowed to act as if they had the right to refuse employment rights based on unspecified criteria."

He added: "The issue of bogus self-employment is a major feature of the media industry. RTÉ is not unique in this regard. The Department of Social Protection should consider carrying out a sectoral review of media organisations in the commercial print and broadcasting sectors."



A significant number of workers trapped in inappropriate contracts have employment rights and must have their status corrected

Séamus Dooley, NUJ Ireland

Picture your pitch for TV success

It may seem obvious, but 'think visually', was a key take-home message from award-winning freelance investigative journalist/TV producer Greg Lewis and ITV Cymru Wales' editor Nick Powell at a networking event organised by NUJ's Cardiff & South East Wales branch to celebrate National Freelancers Day.

Powell's 'What are we going to see?' is the right question to ask, Lewis agreed. Also key is finding an independent company to work with in partnership, and looking for programme gaps that commissioners need help filling.

Pitching is difficult, but sticking to one or two sides of A4 helps said Lewis, who transitioned from print to TV. But what is often hardest is TV commissioners sitting on your ideas – sometimes for many months.

Zoe Thomas, news editor, promised she would give straight answers when she takes up her new post as editor, English language programmes at ITV Wales' Cardiff Bay hub in September.

Bob and Gerry go for gold

Long-standing Belfast NUJ branch members Bob Miller (left) and Gerry Carson were recently awarded gold badges for services to their union, writes *Brian Pelan*.

Both members have worked tirelessly to support fellow NUJ members and deserve their award.

The two members were presented with the gold

badges and framed pictures at a recent Belfast NUJ branch meeting.

All members at the Belfast meeting praised the awards decision.



MARK DIMMOCK

Union welcomes BBC's apology to Carrie Gracie

The BBC has apologised to Carrie Gracie who quit her job as the corporation's China editor in a dispute over equal pay.

The NUJ, which has been representing more than 180 other BBC women in equal pay cases, welcomed the resolution that came after direct negotiations with BBC director general Tony Hall.

Michelle Stanistreet, NUJ general secretary, said: "It's great news that Carrie's case has finally been properly resolved, addressing the points of principle she has pursued all along."

"During that time, the spotlight turned on pay inequity has led many other women to take up cases of equal pay, not just at the BBC but also across the media industry. The NUJ will continue to fight these cases until the scourge that is unequal pay is stamped out."

The BBC said in a statement: "The BBC acknowledges that Carrie was told she would be paid in line with the North America editor when she took the role of China editor, and she accepted the role on that understanding."

"The BBC is committed to the principle of equal pay and acting in accordance with our values."

"The BBC acknowledges the specific circumstances relating to Carrie's



PA WIRE/PA IMAGES

appointment, apologises for underpaying Carrie, and has now put this right...

"Carrie has made, and will continue to make, an important contribution to the BBC. During her tenure as China editor, Carrie delivered reports, analysis and work, that were as valuable as those of the other international editors in the same period."

Carrie Gracie said: "I am glad to have been able to resolve this with the director general – it shows that we can make progress."

"I'm also pleased that my work as China editor has now been properly recognised by the BBC and relieved that this difficult period is over."

"For me, this was always about the principle, rather than the money. I'm delighted to donate all the backdated pay from the BBC to help women striving for equality at work."



This was always about the principle. I'm delighted to donate all the backdated pay from the BBC to help women striving for equality at work

Carrie Gracie

inbrief...

EDDIE MAIR LEAVES THE BBC TO JOIN LBC

Eddie Mair, presenter of Radio 4's PM programme, will join LBC in September after more than 30 years at the BBC. Mair has been praised for an informal yet incisive approach to interviewing and for tackling subjects from different angles. He regularly sent up Robert Peston, with Peston's co-operation, and conducted powerful interviews with broadcaster Steve Hewlett when Hewlett had cancer.

STANDARD LOSES NEARLY £10 MILLION

London's Evening Standard reported a £9.98 million loss for the year ending September 2017. It made a £2.2 million profit in the previous year. Owner ESI Media said the newspaper, which is edited by George Osborne, was developing its brand, editorial product and advertising proposition. The losses were blamed on weak advertising.

GUIDO'S WICKHAM JOINS BUZZFEED UK ...

Alex Wickham, news editor of political blog Guido Fawkes, is joining BuzzFeed UK as a senior political correspondent. Wickham, who is known as Wiki Guido on Twitter and who is also a GQ columnist, will join BuzzFeed in September.

... WHILE KEMPELL JOINS TALKRADIO

Guido Fawkes chief reporter Ross Kempell has joined Talkradio as the commercial radio station's first political editor. Kempell started last month at the station which is owned by Wireless Group, part of Rupert Murdoch's News UK.

KEHOE QUITS SUNDAY BUSINESS POST

Ian Kehoe, the editor of Sunday Business Post in Ireland, is stepping down after four years in the role. He will continue as editor until a replacement is found.

Orwell winners look to the nation

This year's three winners of the Orwell Prize focused on modern Britain. The judges said they revealed a 'turn to the nation' in political writing in the continued wake of the EU referendum result.

- Darren McCarvey won

the prize for Books for Poverty Safari: Understanding the Anger of Britain's Underclass.

- On the Edge, a Financial Times team of Sarah O'Connor, John Burn-Murdoch and Christopher Nunn, won the prize for Exposing Britain's Social Evils

for their 'spreadsheet and shoe leather' report on the relationship between poverty and mental health in 'forgotten towns' left behind by the UK economy.

- Carole Cadwalladr won the prize for journalism for her reports in The Observer

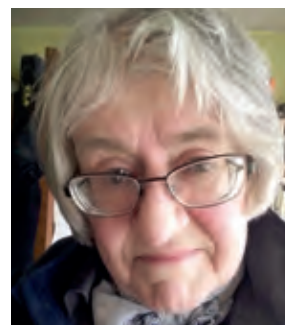
on the impact of big data on the EU referendum and the US presidential election.

The prizes reward the writing that comes closest to achieving the aim of George Orwell, an NUJ member, of making political writing into an art.

RSA fellowship for Jill Segger

Cambridge NUJ branch member Jill Segger has been made a fellow of the Royal Society of Arts. The citation for Segger, who is an associate director at political and religious think-tank Ekklesia, said it was "in recognition of your commitment to social justice, through your role at Ekklesia, in particular your work on political and labour movement issues".

Fellowships of the Royal Society of Arts are awards granted to individuals that the Royal Society of Arts judges to have made outstanding achievements to social progress and development.



TIMOTHY BUDD / ALAMY STOCK PHOTO



In the wake of trauma

Steve Bird reports from the #donoharmjournalism conference looking at covering personal tragedies

Interviewing people who are vulnerable is harder than interviewing the powerful. This message, which may seem counterintuitive, was at the heart of a recent conference in Belfast on dealing with trauma and how journalists report and handle it.

The #donoharmjournalism event was the first of its kind to focus on journalists' responsibilities to others – and to themselves – and brought together educators, health professionals, journalists and trauma victims in a city that offers continual proof of the physical and psychological effects of violence and its legacy.

Angelina Fusco, one of the conference organisers is a fellow of the Dart Center for Journalism & Trauma and a television editor with many years' experience in Northern Ireland, brought home the relevance of the host city to the day's discussion of

“what happens to those we report on when journalists leave”.

The most powerful expression of how journalism can shape those who experience trauma came from victims themselves, three of whom spoke about positive and negative treatment by the media after personal tragedies born of the conflict in Northern Ireland.

Drawing on their experience and that of others helped by Belfast's Wave Trauma Centre, they were clear that even small mistakes of fact or failure to empathise can have major consequences. At its worst, attempts to impose a narrative onto vulnerable interviewees can do serious harm. At its best, respect, listening and collaboration can help victims deal with their trauma.

The conference heard how actions as seemingly trivial as climbing on a gate to take a photograph at a funeral or sitting in a particular chair in someone's home can provoke anger and bring up long-buried memories. On

the other hand, researching the life of someone killed in an act of violence can make the bereaved feel appreciated and help them deal with their pain. Respect and collaboration can be therapeutic.

The involvement of Gill Moreton, a psychological therapist based in Edinburgh, and Susan McKay, a journalist collaborating with Dart and Queen's University, Belfast, to produce a guide to working with trauma victims, added depth to the discussion. They emphasised that respect for interviewees means listening, seeking consent and not offering fake sympathy; and that self-respect for journalists can mean saying no to work that may be too difficult to take on without support, and having a plan to cope on the day and afterwards.

Attendees from around the UK agreed with speakers in rejecting imposed narratives focusing on 'heroes and villains', on 'helpless victims' and 'guilt and forgiveness'. One spoke of the problem of dealing with large-scale acts of violence as single events when they comprises many individual tragedies.

A discussion about journalists' responsibilities and rights as employees highlighted the NUJ's Code of Conduct and the importance of training and support from the union, especially for freelance staff.

Advice on self-care for journalists was seen as helpful for those who may be suffering in silence, possibly with secondary post traumatic stress disorder.

This conference, which took place thanks to the support of the Belfast NUJ Branch, benefited from a growing knowledge about the psychology and biology of trauma. The rise of social media, the sharing of imagery, the speed and pressurised nature of much reporting and, in some cases, the relative inexperience of journalists, is changing our exposure to trauma while limiting coping mechanisms.

At the end, the only criticism of the #donoharmjournalism conference was that there was not enough of it. Whether reporting from war zones, terror incidents at home or at Grenfell Tower, whether we are picture editors exposed to multiple harrowing images or witnesses to traumatic evidence in court, an understanding of the effect of trauma on ourselves and others is likely to become increasingly important.

Steve Bird is a member of the NUJ's national executive council and joint FoC at the Financial Times

“**Self-respect for journalists can mean saying no to work that may be too difficult to take on without support**”

Attitudes limit men's access to family life, says Jeremy Bowden

Gender equality lags behind in parenting

I have been a lone parent since 2008 when my son was two, and a successful freelance journalist for the past eight years. The childcare commitment has made some aspects of journalism tricky, including conferences and trips of any length, restricting me largely to home-based work. But the job is flexible enough to work around school runs and events, sleepovers and illnesses, and the combination provides for a balanced and contented life.

One thing that has struck me is the under-representation of men in the parenting world. My peer group is almost entirely women, especially in the single parent category. I know of only four other male primary carers or lone parents. Our local single parent group was almost exclusively female, as were the fitness classes during the day at the gym – quite a shock for me as my full-time newsroom environments (in London and Singapore) had been balanced.

There are many reasons for the under-representation. A lot of it is down to beliefs (and consequent unsuitability) on the part of some men, and because pregnancy and childbirth make mum the default carer. But much is also due to conditioning, including the lack of representation of men in the media and society as primary carers of children, which leaves many feeling work is their only option, and that they should go if a partnership breaks down.

Then there is discrimination. In the workplace, this traditionally made women the lower earners, so they take the childcare role for financial reasons. There is also discrimination against men in the family courts, where the tendency had always been to put the kids with the mother (less so today).

“ The lack of representation of men in the media as primary childcarers leaves many feeling that they should go if the partnership breaks down ”

The consequences include a lack of real choice for men in their lives, and a wider gender pay gap – if women take more time off to look after the kids than men, their pay suffers. However, my pay has probably been hit too, suggesting this element of the gap is more an issue of role than gender. If more men were primary childcarers, it would help narrow the gender pay gap, as well as improve men's access to family life.

The first thing that needs to change is media portrayal. Just as successful female workplace role models and representation in the media are important, so male representation is key to encouraging men to opt for childcare roles. Showing these roles as exclusively female is little different from portraying boardrooms as exclusively male – something that unacceptable today, and rightly so. Gender stereotyping the home role is as bad as doing so in the workplace – it reinforces social conditioning.

Caring for children needs to be portrayed as inclusive to men at least (apart from pregnancy and birth), and perhaps should be aimed at men if we want a more equal society. But on its own that won't be enough. There also needs to be equality of opportunity to be primary childcarers, which doesn't exist now. Obviously, men cannot get pregnant, so it is difficult to ensure this equality – if I'd been a woman, I would have had another baby a few years ago, whether or not I'd met

the right person. That choice is not open to men.

Most male primary childcarers are in the role because their partner died or is unable to do it, and not through choice. It is still difficult to find a woman (outside London at least) who is willing to hand over the domestic reins to her partner, partly because she too has been conditioned – although this is changing. In family courts, too, judges should aim to bring the custody award balance up to 50:50.

Action is needed to address men's under-representation in primary childcare roles. We need positive male role models, inclusivity in media representation and greater equality of opportunity – parenting is where the greatest gender inequality lies in the UK. This is essential if we are to give men the choices women already enjoy and help tackle the gender pay gap.



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The printer's

In journalism's first days, printing home news could land you in jail. **Jonathan Sale** reports from the 17th century

Thomas Archer, a printer based in Pope's Head Alley off Cornhill in the City of London, made his mark twice in the early pages of journalism. In 1621, he became the first person to bring out in England what could be called in any sense a newspaper; and, in late summer of the same year, became the first person in the news business to be imprisoned because of his trade.

It was not the betrayal of state secrets or hacking into private correspondence of 17th century citizens that caused Archer to be escorted through the prison gates. It was not that he had infringed the tyrannical Star Chamber's ban on the publication of any domestic news – he obediently confined himself to items about the other side of the Channel, which would not stir up anti-government feelings on this side of it. Even then, he would surely have avoided anything contentious: in the fraught Catholic vs Protestant atmosphere, he would have watched his step as surely as if there had been a notice pinned up in his office commanding: 'Don't mention the Thirty Years' War!'

His mistake was a failure to obtain the official licence necessary for his publication, a 'coranto', to come out at all. This was one of a new breed of printed journals or newsletters providing a 'current' of flowing news. (It was also known as a corrant, corante or courant – in the 17th century there was no spellcheck or indeed spellcheck.) Consisting often of only a single sheet of paper, scappily printed and coming out sporadically, corantos were what the 17th century had instead of the internet.

These newsletters began in Germany and took off in a bigger way in Holland, with Amsterdam becoming the news hub of Europe. The Dutch corantos were written, naturally enough, in Dutch. However, the Corrant out of Italy, Germany etc was a different kettle of font.

It occurred to Pieter van den Keere, an Amsterdam map-engraver who had worked in England, that he could recycle material from Dutch corantos by having articles translated into English and exported across the Channel. The heavy linguistic lifting could be done by the untouched pool of, well, not exactly talent, let's say unskilled labour hanging around Amsterdam in the shape of dissident Puritans and mercenaries waiting for their next gig on the battlefields of Europe.

The result was the Corrant out of Italy, Germany etc. The first edition wasn't called by that title or indeed anything at all, while later editions of the Corrant did bear that name but with slight variations of it in the mastheads. This may or may not have been a way of keeping the editorial head down; would it fool the dimmer

secret policemen into thinking these were all different papers with different proprietors?

Another low-key element of the launch edition was the splash, which demonstrated that, being an engraver, the publisher had a somewhat idiosyncratic news sense: 'The French ambassadour hath caused the Earle of Dampier to be buried stately at Presburg.' This was a hard act to follow and van den Keere may well have hoped that he could top it with, say, a fascinating account of a deceased Italian aristocrat who had been given a stately send-off. Sadly, the post from Rome was delayed, to judge by a story (if that's the word) which began: "The new tydings out of Italie are not yet com," an interesting variant on the concept that no news is good news.

Still, there was plenty more where that came from – ie the back numbers of the Dutch publications – and soon several rival corantos were being hurriedly translated and printed in time to catch the next boat tacking across the North Sea. The Dutchmen were flying high: coranto affairs sailed along smoothly, ticking over financially on circulations of a mere 500 copies. And they were all safe from the attention of the king of England.

At least they were for a while. Coming between the Gunpowder Plot and the English Civil War, those were politically edgy times. To James I, all this anodyne stuff about an earl's burial arrangements and Italy being very quiet was as contentious as Wikileaks today: too much information for the hoi polloi to be trusted to handle. Although James could not lock up proprietors who were safely over the water, he could and did tell the Dutch authorities that he

Tale

would take it as a personal favour if they banned the export of these English language publications. And so the Anglo-Dutch press was instantly deleted.

This left a gap in the English market, which Thomas Archer thought he could fill with his home-produced product. Coming out perhaps as early as the spring of 1621, *Corante: or, Newes from Italy, Germany, Hungarie, Spaine and France*, had a not very snappy title which echoed – or ripped off – the first of the now banned Anglo-Dutch papers. No copies survive but a letter from a reader does. It seems that Archer's crime consisted of not only reproducing Dutch articles without a government licence but also 'adding' to them without showing which bits were his own creations.

While today we must all frown on the inventing of quotes, a spell behind bars does seem a draconian punishment for printing unattributable information. Archer was soon let out of his cell but this episode seems to have put paid to his short career as a coranto CEO.

He would have been less than pleased to learn that the gap in the market which he had left was being filled by a competitor who managed to produce an English publication, print in

When Galileo was a star story

The pioneering publishers of news were a highly respectable bunch. Johann Carolus of Strasbourg produced handwritten newsletters for rich subscribers until, in the summer of 1605, he decided to upgrade from quill pen to printing press and sell his tiny

news books for a lot less money but to many more readers. He is credited with a stellar scoop – a report on Galileo's telescope.

Other German papers were launched then Holland became the news hub of Europe, with the launch of *Courante uyt Italien, Duytslandt* in 1618.

Other corantos followed, first in Dutch then translated for the English market.

These were pretty minimalist productions, often a single sheet of paper. However, they rattled James I, who disapproved

of his subjects knowing too much about the world, let alone their own country.

His Royal Highness stamped out these exports from the Netherlands, whereupon Thomas Archer brought out the first coranto printed in England.

Pretty soon, this pioneering printer and publisher had his collar felt.

'King Locks Up Editor Shock Horror - Come Off It Sire, We Say' was the headline of Archer's paper. At least it would have been if he hadn't been banged up.



England and stay out of jail. The trick employed by the enterprising *Weekly Newes* was the simple expedient of investing in 'a licence to print corantos and sell them, honestly

translated out of the Dutch'.

In this context, 'honestly' meant that, unlike Archer's 'newes-paper', no concepts were added to the Dutch texts. The idea of an exclusive had not troubled the original corantos. The fact all the material was secondhand demonstrated its accuracy. The proud boast was: remember, you read it here second. This would avoid fake news or, as they put it at the time, 'mif-information.

The lucky licensee of the *Weekly Newes* was recorded only as 'N.B.', which did not, sadly, stand for a nibs or news in brief but were the initials of the proprietor, whose identity is uncertain but was either one Nathaniel Butler or a Nicholas Bourne. Whatever the name of its press baron, the paper broke new ground (but probably not stories) by coming out regularly for a sustained period of three years, although it kept its readers on their toes by varying the title occasionally.

Its longevity was possible only because it steered clear of any home news. Luckily for British journalism, the Star Chamber was abolished in 1642, freeing journalists from its tyranny. This was, of course, too late for poor Thomas Archer and the corantos but they lived on in the title of the first successful English daily paper, launched in 1702. The *Daily Courant* was established "next door to the King's Arms Tavern at Fleet Bridge", so the editor always knew where to find the staff in a hurry.



FALKENSTEIN FOTO / ALAMY STOCK PHOTO



INDEPENDENCE WITHERING

Lorraine Mallinder examines the media's health under Prime Minister Viktor Orbán

Hungary's Viktor Orbán positions himself as a renegade leader speaking hard truths to the EU liberal elite. But, when it comes to his own regime, the independent voices speaking truth to the autocratic prime minister are slowly being silenced.

Now embarking on his third straight term in office, Orbán has built what some term a mafia state, dismantling the democratic checks and balances of the post-communist era while enriching an inner circle loyal to his Fidesz party. A few of those party members now control the media outlets that would otherwise be holding him to account.

Orbán's control has been cemented with a simple method: advertising spend.

"Propaganda media have unlimited state resources," says Ágnes Urbán, of Budapest-based watchdog Mérték Media Monitor. Take the €40 million of taxpayers' money spent last year on campaigns against Hungarian-born philanthropist George Soros (who invoked Orbán's wrath with his support

for migrant rights), distributed in the form of advertising contracts reserved for friends of Fidesz.

There is no such fortune for independent outlets, which battle it out in a rigged market. "[The government] puts pressure on different sectors and companies not to run advertising in independent media," says Urbán, a specialist in media economics.

Such was the fate of Magyar Nemzet, an 80-year-old daily shut down in the wake of April's election. "For the last three years, we struggled to get advertising because [companies] knew that they'd get a special inspection from the tax office," says Csaba Lukács, a foreign correspondent who had been with the newspaper for 18 years.

As the independent sector shrinks, public service broadcasting and a roster of once-independent names, such as television channel TV2 and news site Origo, are expanding fast and producing anti-migrant, anti-Brussels and anti-Soros scare stories.

"It's aggressive brainwashing. They convinced Hungarian voters that the

government is protecting them against imaginary threats and that the critical media are foreign agents," says Tamás Bodoky, editor-in-chief of investigative site Átlátszó.

Set up by veteran journalist Bodoky in 2011, Átlátszó 'doesn't do the news race, only explosive stuff'. It has paid the price for its independence, having to scramble for short-term grants and crowdfunding to survive and being targeted by a government smear campaign naming it as a Soros-grantee – and therefore the enemy.

"There's a huge pseudo-media sector offering well-paid jobs ... Journalists in the independent media need job security and time to do their work and keep the government accountable," says Bodoky.

"When the EU criticises Hungary, Orbán says journalists are not in jail, so it's OK."

Orbán seems to be getting along fine without resorting to harsher methods. He knows it would play badly on an international level, says Urbán.

"Continuous hidden pressure and step-by-step restrictions can be more useful," he adds.

An irony is that EU money is propping up at least one propagandist. Orbán's childhood friend, Lőrinc Mészáros, went from being a gas pipe fitter to owning an array of companies, including the country's biggest media organisation, which runs Echo TV and a stable of influential regional newspapers. Átlátszó calculates that, between 2010 and 2017, nine of the Mészáros family's 203 companies won public tenders worth €1.5 billion (£1.31 billion), 83 per cent of which came from EU sources.

"In various ingenious ways, they're taking over the country. It's like: 'We're the only game in town. There's no escape'," says Dan Nolan, a freelance journalist who writes for The Guardian and Al Jazeera. He recently came under attack from the regime, accused of being a 'political activist' after exposing the government's direct editorial control of state and pro-government media.

"I'm not optimistic," says Dániel Szalay, a freelance media correspondent for 24.hu, who has spent the past few years tracking the assault on independent media. "I've seen many tragedies, professional journalists losing their jobs or [leaving] the country. Now it's just the fighters who are here."

(The Prime Minister's international communications office declined to comment, stating that it doesn't comment on media affairs.)

“**They convinced voters that the government is protecting them and that the critical media are foreign agents**”

Being suddenly ignored isn't only confined to dating, reports **Gina Clarke**



A ghost in the machine

Ghosting is a term synonymous with the failure of a lover or date to respond, despite previous promising communication. That once special person simply slips out of your life, like a ghost.

In the workplace, there are more of us – myself included – who feel modern technology can make it far easier for an editor or case study interviewee to ignore us.

This isn't a case of having made a bad pitch or expecting a response to a cold email. Ghosting is to drop mid-conversation from what has sometimes been a cultivated relationship into nothing.

In part, the explosion of communication platforms is at fault. Large teams tend to rely on Slack, WhatsApp, Trello or others, meaning a good idea can often get lost among the white noise.

Freelance journalist Gillian Harvey believes ghosting is becoming par for the course.

She says: "One particular editor snaps up several ideas in a row, then suddenly goes quiet for months at a time. Once I pitched two ideas in June, and she responded in the December with two commissions. It does make it very hard to know where you are with work."

Still, there are ways around it, such as using social media. Freelance Kate Chapman uses Twitter to chase up her pitches.

She says: "It's often because editor's inboxes were full and they bounced my messages back. I think they're just so overwhelmed with emails, junk and pitches that they very often don't see communications as well. Worrying times."

Additional stress arises from wondering if someone never comes back to you, whether it is polite to move on without ending the conversation.

Psychologist Rebecca McCann from clickfortherapy.com believes that this way of working can generate more pressure than an office environment.

She explains: "With remote working and internal pods becoming integrated into normal ways of working, there is less face-to-face team connection and that can lead to people feeling sidelined if they are left out of the conversation."

McCann believes people ghost when they have something negative to say but don't want to ruin the previous rapport. She says: "Avoidance is natural for humans, but it's not always beneficial. The person doing the ghosting can be left feeling guilty and confused as they have not effectively confronted the issue."

Of course, there are issues on the receiving end too. Therapist Sally Baker recognises workplace ghosting can cause an unsettling train of reactions. The emotions can follow an arc similar to that of grief, beginning with feelings of shock and denial through to overwhelming sadness.

She says: "Initially, a person can feel confused and even doubt that they are being ghosted so keep making repeated and sometimes more intense efforts to contact the person."

"It's not unusual for the ghosted person to feel excessive and increasing levels of anguish as the whole scenario of being sidelined keeps being played over and over in their mind."

"The idea that multiple communication platforms are an aid has become the accepted wisdom of the day, but the reality is very different."

Of course, simpler reasons could be at play too – such as the news agenda. Angharad Salazar Llewellyn is a senior freelance editor and believes a fast-paced environment could be a cause for concern.

She says: "One old editor used to love an idea one day, save it for the next and then be completely bored by it as it wasn't new any more."

Whether ghosting is down to technology, a need to remain 'nice' or even the news agenda, it is having a worrying psychological impact on freelance and remote workers, who often work without the presence of another human for several days a week.

As freelancers continue to juggle everything from loneliness to financial worries, it means dealing with our ghosts is often far more unsettling than it needs to be.

// One editor snaps up several ideas in a row, then suddenly goes quiet for months at a time. It makes it very hard to know where you are with work //

Using analytics to see which stories are the most popular is part of life in many newsrooms. **Neil Merrick** looks at the risks and the potential of this

Precision tools or click crazy?

It is getting on for six years since the big screens were installed in newsrooms at the Cambridge News and other Trinity Mirror titles.

Showing how many people are reading online stories at any time, they are, says Cambridge News editor David Bartlett, part of the furniture. They also reflect the media's growing fascination with analytics.

Advanced tools not only reveal how people find their way onto news websites but also whether they do it frequently enough to be considered loyal or regular readers.

But, in a click-crazy world that leaves editors and publishers with increasing amounts of data at their disposal, is there a risk of journalists being assessed on page views rather than quality?

Analytics can throw up intriguing results, says Bartlett. Yes, people want to read about murder and other crime, but can be more interested in rail timetable changes than anticipated. "It gives you a better feel for what people are interested in," he says.

Occasionally, readers search for a story that has yet to be written, alerting news teams to a road accident, for example.

Three years ago, Trinity Mirror dropped plans to include 'click targets' in journalists' contracts following NUJ opposition. Reporters, stresses Bartlett, "are not targeted on page views". However, analytics may be used when deciding (based on readership data) whether to run certain types of story.

David Higgerson, digital editorial strategy director at Trinity Mirror, says there are journalistic as well as business reasons for analysing audience behaviour. Stories that attract more readers may be elevated to a more prominent position on a home page or placed nearer the front of a print edition.

At the same time, journalists should ask why a story did not attract more readers. Was it down to the nature of the story – or how it was presented or promoted? "Online journalism shows us that stories stand or fall on their own merits," he says.

Trinity Mirror titles uses Chartbeat and Google Analytics to examine online readership. While Google is a free tool giving readership figures over longer periods, Chartbeat shows how many people are reading a story at any time.

Chartbeat is a US firm used in the UK by The Independent as well as Trinity Mirror. Jill Nicholson, its director of customer education, describes its service as a "content intelligence

platform" that helps online titles build a more loyal audience.

It reveals not only how long people spend reading each story but also whether they found a story through social media or a search engine. The platform also shows whether they remain on the site and read further articles.

Loyal readers are those who visit a website eight times over a 16-day period, while anyone visiting more than once a month is classed as regular. The key, says Bartlett, is to convert regular readers into loyal ones, while attracting new people. "We are in the business of growing our audience," he says.



According to Chartbeat, 45 per cent of readers leave a story within 15 seconds of clicking onto a page so cannot be counted as having read it. "If a reader launches a page view and does not read it, it's not valuable for journalists," says Nicholson. "We want to know how far into the content the reader makes it."

Why don't people scroll further? Is it because they aren't interested? This, says Nicholson, is something for newsrooms to discuss but complex language is generally a turn off, while pull-out quotes may tempt readers to stay longer.

She agrees analytics should not be used to rate journalists' performance but says they can help writers to improve. "Analytics are not a good or bad thing. It's about the culture you create around data," she says. "There is a recipe that goes into success on digital platforms."

Adam Tinworth, a lecturer in journalism at City University, London, says it is vital that journalists are involved in discussions over the use of analytics. "People could reject it because of the discomfort of being measured or lack of understanding, or because [they think] it automatically means clickbait," he says.

Rather than wait for management to impose simplistic targets, journalists should show interest in the potential of analytics. "It's done best when staff are supported, and they understand what the measurements mean and know what the objectives are," he says.

Laura Sharman, editor of online journal Local Government News, normally checks Google Analytics three or four times per day to see how many people read stories. While important for advertising, the results also demonstrate interest in topics. She stresses it is not just about how counting many hits a story receives.

Hooking readers with a score

Ever wondered how much you learnt from a story? Or what more you could find out? Answers to such questions will be available to FT digital subscribers by September if, as planned, the FT starts giving live knowledge scores based on what people read.

Tests with volunteer subscribers are due to be held over the summer. With digital production firm Crux, which helped develop the tool, the FT has to decide how to measure the amount of

knowledge in a story, and how best to direct readers to further information.

Offering a score plus the prospect of raising it is an advanced form of reader engagement.

"We are not going to test readers on knowledge," stresses FT group product manager James Webb. "We want to reach people who are less engaged with a new behavioural hook."

According to Webb, it is reasonable to assume FT readers will wish to achieve a high score, and maybe compare it with

others'. "It's not a leap of imagination to say longer articles will be more knowledge rich," he says. "We may need to blacklist stories that don't lend themselves to the concept."

The scheme could raise an estimated £1.5m a year if subscribers visit the FT site more often or read more articles. But Webb insists there is no question of journalists being asked to increase or ration information to influence online behaviour. "The editorial team is fiercely independent," he says.

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Online journalism shows us that stories stand or fall on their own merits
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"There is no good in having a story with 500 hits if people are on the page for 15 seconds," she says. "We are not about clickbait. We are interested in quality journalism."

Sharman is particularly interested in the 'bounce rate' – how many readers stay on LGN's site to read further stories. "You have to know what you are looking for. Are you retaining your audience? Where are they going next?" she asks. "As a journalist, you want to write articles that are right for your audience."

Persuading people to become regular readers is becoming more of a priority. The Times and Sunday Times appointed an engagement editor to attract online readers, while the Financial Times is about to offer subscribers live knowledge scores, based on the what they learn from reading articles (see box).

Figures showing the week's most popular stories can come as a surprise. It is not unusual for a story that is a year or two old to be more popular than recent news.

According to Tinworth, journalists should not be concerned if readers are attracted into online archives. "It's a concept we have to get around," he says. "We are no longer producing a product that will go into the recycling in a few days."

Media organisations are not short of choice when it comes to analytics. Facebook provides a free tool called CrowdTangle, which measures a story's performance based on social media interactions, while Parse.ly, another US firm, offers a live dashboard service similar to Chartbeat's.

Daniel Banta of Parse.ly agrees that page views should not be the be-all and end-all when it comes to measuring success. Just as interesting, he says, is whether people are likely to read stories on a desktop or a mobile device, and what this means for using graphics and images alongside text.

Back at Trinity Mirror, Higgerson says discussions are continuing over how to ensure some stories are better read. No story is above scrutiny, he says, regardless of how worthwhile or important it seems.

The question is how journalists and editors interpret data and use the myriad of tools available now and in the future. "The key is to allow yourself to be led by analytics, but not governed by analytics," says Higgerson.



Louise Tickle looks at when the line between the personal and the professional becomes blurred in reporting traumatic case studies

A life, not just a story

Last summer, a young man I'll call Peter took an overnight bus from Newcastle to London Victoria. Shortly before 9am, he stepped out in front of an incoming tube train.

Just 20 when he died, Peter was the eldest child of 'Annie', who I had spent nine months working with as I researched how North Tyneside Council had removed her youngest son at birth. Interviewing Peter, it became evident that he had been deeply traumatised by watching his mother's ordeal and the threat of losing his baby brother to adoption.

The feature was published and, over the next year or so, I kept in close touch with Annie. I had seen her at her most vulnerable but had also watched as, taking strength from the validation she felt from having her story told, she thrived professionally and personally. We became friends.

Ten days after Peter killed himself, I went with her to see the spot where he had died. Then we drove to Westminster mortuary, loaded Peter's body into the back of my car and drove out of London along the Edgware Road. Annie couldn't afford a funeral director's transportation costs to Newcastle and besides, because of her experiences with social services, she found any intrusion by officialdom incredibly painful. She was viscerally determined that she, his mother, would bring him home herself.

I will never feel anything other than honoured that she let me help her. However, it is also the case that I have never developed a relationship this close with a 'case study'. It's a fundamental aspect of a journalist's role to interview people at the very worst of times – and we often disappear once the job is done.

Talking to colleagues, it's clear that this can lead to a sense of unease about how we navigate the ethics involved. What do we owe the people whose stories we tell? Anything? Nothing other than doing them justice in our copy? Do they have a call on us afterwards? How can we protect our case studies – and ourselves? And is it OK – or not – to get as involved in someone's life as I did, eventually, in Annie's?

Kelly Rose Bradford has written numerous case-study-led features for national media, and believes 'we owe them absolute honesty and openness, and a lot of hand-holding'. Highly

protective, she often worries something might happen further down the line that is out of her control: "A cruel or misleading headline, overzealous subbing, a thoughtless picture caption. Or, at the very worst, out-of-context paraphrasing or rewriting."

Telling someone how compelling and important their experience is, while also trying to explain that an emotionally gruelling two-hour interview might result in only a couple of paragraphs in print, or indeed nothing at all, is a delicate line to walk. "People sometimes expect more emphasis on their

Being a case study

My initial feelings when Louise first approached me were

apprehension and unease, *writes 'Annie'*.

I had visions of sensationalist, clickbait headlines. I was concerned about being exploited and worried that my anger over the injustice of my experiences would blind me to this.

I was desperate to illuminate the problems I'd experienced in the care system, which I felt were damaging other families too. I'd also spent years feeling powerless and was anxious that this would

be repeated on a national scale – a nervousness that was replicated when I was asked onto the Victoria Derbyshire show, LBC and local radio.

It's frightening to let yourself be vulnerable on this scale. I've been lucky, though, because through working with journalists who have respected me, I've learned how to distinguish between sensation seekers and those genuinely interested in telling my family's story with dignity, respect and humanity. I've not liked it when I've felt someone is after me

simply as programme fodder, which has happened, just the once.

Journalists have mostly been clear that, while they will make every effort to be accurate, I might not like everything that goes out. I've also noticed that accuracy on a complex story takes a lot of time and care – and that means hours of the case study's time as well! You're not at the media's mercy; you can retain a degree of control by being clear about boundaries from the start.

To journalists, I would say never make promises you can't keep, always keep in mind this is someone's life, and don't abandon them afterwards.

cause than a one-line explanation and weblink to their charity or GoFundMe,” says Bradford. “It’s very important to manage expectations from the start.”

While The Guardian’s Windrush campaign shows how personal testimonies can transform policy and practice, there are often limitations to what can be achieved by opening up.

“I feel guilty when I don’t use what [they] say and they’ve invested in speaking to me and revisited something traumatic,” says Kirstie Brewer, who writes case-study-led stories for BBC Stories. There’s more guilt, when an interviewee contacts her a couple of months later “wanting you to do more and, actually, you can’t”. Having more time, as she now does at the BBC, to develop relationships with interviewees means she can spend longer explaining how the story might look when published, and help prepare them for the online reaction.

Yet lines can sometimes feel blurry. In fostering the trust that allows interviewees to feel safe enough to relive painful experiences, I personally struggle because they may believe the relationship is closer than it really is.

NUJ ethics council chairman Professor Chris Frost says: “You can’t carry on as a journalist unless people trust you, but you have to be transparent that what you’re doing is a story on them – and that your editor is very likely going to be pressing for details that, when in the open, they might not like.”

Branding journalists’ interactions with people in distress as exploitative does not acknowledge the constructive function of telling these stories, argues Jackie Newton, journalism

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course leader at Liverpool John Moores University, and co-author of *Reporting Bad News: Negotiating the Boundaries Between Intrusion and Fair Representation in Media Coverage of Death*. Not only can stories help the interviewee ‘because they acknowledge grief and loss, [providing] a societal acceptance that they have lost something and that we care’, she says, but also it helps hold power to account. “People who are bereaved have the right to talk about their experience in an uncensored way, on things that we might self-censor,” she says.

Brian Woods, the multi-award-winning director of True Vision TV, operates on the principle that contributors can withdraw consent at any point during a filming process that may last months or even years. The relationship journalists build with case studies is different from a friendship, he says, “but it’s also different to a professional relationship that a doctor might have with a patient – it is more intimate in some ways and akin to a friendship, but not a friendship, and you need to be clear”.

However, Woods is also clear that if people are letting you into their life, ‘if you can help them, why wouldn’t you?’

The risk lies, he says, in encouraging dependence. Certain people, because of their vulnerabilities, may stretch boundaries. “We made a film with a woman who was addicted to drugs, who ended up texting the producer 20 or 30 times a day, wanting money and wanting her to go up there and sort out her life,” he remembers. “Then you have to say, well, making the film was a professional act and, while we’re happy to support you as far we can, no we can’t just give you money or come up.” Though the producer spent many hours on the phone listening and helping her, eventually the contributor had to be blocked.

Ultimately, says Woods, what journalists do is ‘try to bring attention not only to people’s plight as individuals, but also to everyone who is living in the same situation.’ And that is often what swings a person’s decision to talk to journalists – a motivation of generosity as well as of wanting to be heard.

Perhaps with complete respect and clarity from the off, so that both journalist and case study understand what each is getting from the interaction and what level of control each has, we don’t need to feel guilty any more, or that we’re exploiting people’s pain for our own purposes.



Starting Out

Bucketfuls of resilience and an entrepreneurial spirit are vital, says **Marianne Lehnis**



I am an aspiring editor and journalist – interested in travel, culture, people and generally the wonders and beauties of the world around me.

“I’d like to write for and about those who don’t have a voice and need to be heard. I’d like to write about those who have contributed to the world who have something to say that needs to be said. I’d like to write prose and poetry that will carry you away from the present and into another world.

“My journey of discovery ... to remember a simple pleasure that young children know and adults forget. The joy of discovery.”

I wrote this on my ‘about me’ blog page, six years ago, as an undergraduate of English literature and creative writing with high hopes of a journalism career.

With a love of communicating, creativity, ideas, discovery and social impact, I knew working in the media would be the right fit for me. What I didn’t know was what it would take to get to where I wanted to be.

Deciding to do a master’s in multimedia journalism felt like a brave step in itself; the thought of working in media provoked images of a ‘dying’ industry with shouting editors, tight deadlines, even tighter budgets and having to scrounge for work.

It was a leap into the unknown and a big investment in a career which, from the outside, did not have promising prospects but offered a chance to illuminate, entertain, inform and ask meaningful questions.

My MA passed in a whirlwind of shorthand, media law, news writing

and exams and the exhilarating yet terrifying question of how I was going to manage the leap into a very competitive industry.

It was a random stroke of fate that brought my first journalism break: towards the end of my MA I went to a campus house party and met someone who had worked for Brighton’s Latest TV and magazine.

She offered to pass on my CV, and I landed an internship as a video journalist.

It was three years ago now, but I still remember the sheer joy and relief I had felt at having got my foot in the media door.

I remember watching my first self-made video news package aired on local TV. The footage I had shot was out of focus and way too bright. I stood in an obscure Brighton alleyway and emphatically told the camera: “This may seem like a quiet, residential neighbourhood, but just a few hours ago, a woman was followed, dragged into this alley and raped ...”

What followed was an exhausting year of working all hours to juggle a back-office job at American Express with the six month unpaid internship followed by working at Latest TV as a video journalist.

I’ll have to say a word about Latest TV – a pub by night, a broadcast studio by day. It smelt of detergent and old beer. It was home to chaos, confusion and enthusiastic youngsters chasing big ambitions. Cringeworthy yet unforgettable.

Work became increasingly scarce as the BBC launch grant ran dry. People moved on or were made redundant, my

working hours were reduced and I knew it was more than time to move on.

I was ready for stability and 9-5 hours. I took a deep dive into the world of global business and finance as a reinsurance journalist.

I was hired at the launch of the Reinsurancene.ws site; it was a steep industry jargon learning curve and production-intense work.

By the time I moved on after 15 months, the news site had grown to become one of the most read in its area and I’d produced about 40 per cent of the content.

I found that after I left the firm, the byline on my articles was changed from my name to ‘staff writer’; this taught me to carefully check, understand and agree on copyright and accreditation terms.

It’s still early days as a freelance in London but, so far, I’ve learnt that with enough creativity, courage and drive, a world of opportunity awaits.

Starting out as a journalist has not been an easy ride. Through the highs and lows, I’ve learnt that bucketfuls of resilience and an entrepreneurial spirit are key to creating a career and life to be proud of.

And, if the journey is the destination, then mine will be one with a story or two to tell.

“After I left, my byline was changed to ‘staff writer’ - which taught me to check, understand and agree on copyright and accreditation terms

@mariannelehnis

Raymond Snoddy on the fallout from the Sir Cliff Richard case

More restrictions, more abuse of power

There was the dangerous pleasure of having a scoop on your hands involving a universally known personality, after horse-trading with the police.

Then there was the almost gloating helicopter coverage – and the unfortunate reality for the BBC that after two years the investigation was quietly dropped without charge.

The BBC was heavily criticised, rightly, for under-reporting and almost ignoring the Jimmy Savile affair, so was this exuberant over-reporting of Sir Cliff a subconscious reaction?

The BBC has won few friends as the singer accused the corporation of acting as his ‘judge, jury and executioner’ and the overall bill heads towards £5 million.

Understandably perhaps, Sir Cliff was less than magnanimous and went on in victory to make biblical demands – that senior heads should roll at the BBC.

On one side is an apparently insensitive BBC and on the other are some of his millions of fans singing Congratulations outside the High Court after Sir Cliff’s victory.

One national institution has reason to feel very ill used by another.

Wipe away the tears and the emotion, and the issue comes down to one that is easy to state but more difficult to resolve.

Should the media name potentially innocent suspects when they are merely being investigated, not even arrested, never mind charged, and has Mr Justice Mann created new law?

Legal specialists were quick to point out that criminal suspects will now be able to block the media from reporting their arrests – to protect their privacy.

“ Society has been marked by too many cover-ups by the authorities over the years to think that introducing further reporting curbs would be a good idea ”

Yet a life can be publicly trashed without a shred of credible evidence, as Field Marshal Bramall and Lady Britten, the widow of Lord Leon Brittan, can testify.

In Sweden, newspapers go further and usually do not name those on trial until they have been found guilty. It’s a result of cultural pressure rather than any legal requirement.

Should we follow the implications of the Sir Cliff case in the direction of anonymity?

The answer is almost certainly not.

For the greater good, it is always important that as much is known about police activities, investigations and arrests as possible.

This society has been marked by too many cover-ups by the authorities over the years to think that introducing further reporting curbs would be a good idea.

Right on cue, MPs voted themselves the right to anonymity in cases of allegations of sexual misconduct and expenses fraud despite promises of greater openness.

As for the newly minted Sir Cliff law, at the very least, the ruling of an individual judge should be examined for wider implications.

One obvious benefit of openness is that publicity can bring forward further witnesses on either side.

In sexual cases, publicity has often led to many further victims who have suffered in silence for ages coming forward – though tellingly not in the case of Sir Cliff.

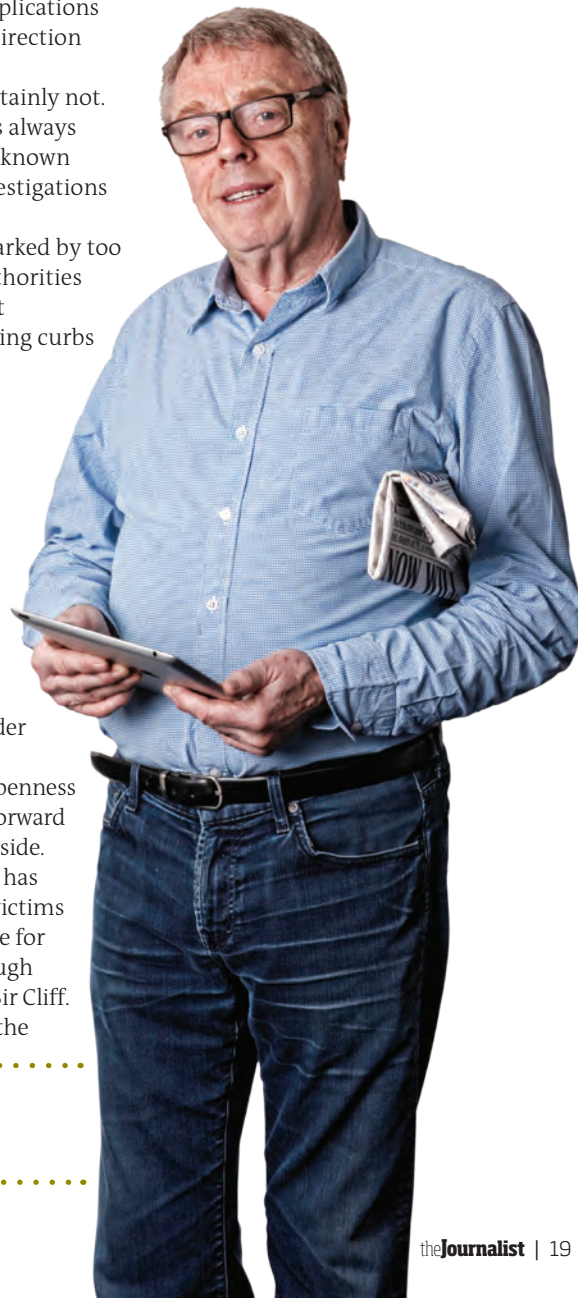
Any such ban would see the

internet awash with rumours, some more lurid than the reality. Meanwhile, the mainstream media would be prevented from reporting the facts.

It’s not just a case of the media playing the freedom of the press card – it’s about freedom of information for everyone.

And so it is that the BBC, which must be at least a little embarrassed and bruised by the ramifications of its scoop, now has a clear duty.

After Mr Justice Mann backed his misguided judgment by blocking the initial right of appeal, the BBC must now see this through and go directly to the Appeal Court – for both the media and society.



For the latest updates from Raymond Snoddy on Twitter follow @raymondsnoddy

arts with attitude

Some of the best things to see and do with a bit of political bite

For listings email: arts@NUJ.org.uk

Theatre

Freedom of speech takes centre stage in editor's prison drama



It's not often journalists are portrayed as the good guys (or girls).

I know - we all know - how vital our work is to the democratic process, but it's a fact that all too often goes unnoticed.

Yet when it does get noticed, that's when the trouble really begins. Take the story of Can Dündar, for example.

Editor-in-chief of Turkey's older and most prestigious broadsheet, Cumhuriyet, he was arrested in November 2015 when his newspaper received a flash drive containing evidence of illegal government activity.

#WeAreArrested tells of his imprisonment after publishing - against advice from his chief executive - details of how the Turkish state was sending weapons to Syrian Islamist fighters.

Performed in the RSC's *The Other Place* in Stratford-upon-Avon, the play is written by Can himself, adapted from his book *We Are Arrested: a Journalist's Notes From a Turkish Prison*, and succeeds in transforming his cell into a microphone to the world.

Though suffering low, low times in prison - "I hurl obscenities at the walls, the heavens and the city. I shock myself with my own fury. I've never seen myself like this" - Can survives his 92-day ordeal through companionship within his cell (paper aeroplanes, alfresco lunches, football and Adele) and solidarity without it.

Apart from his family ("I am proud to be your son and honoured to be your friend"), it is his fellow journalists who give him the most succour. A former colleague arrives at the prison gates carrying a wooden chair, beginning what will turn into the Vigil of Hope.

Other journalists are swift to follow, organising a rota and arranging coach trips to the prison; this culminates in his colleagues holding their weekly editorial meetings at the gates.

This is an uplifting, important, story to tell and one I'd recommend to anyone who cares about media freedom.

As Can says himself: "#WeAreArrested is an allegory of the imprisonment of an entire society. Our tormentors will vanish from the annals of history, but art and literature will survive for ever. And articulate our dream that the entire world will one day shout 'We are free!'"

Both the screenplay and Can Dündar's book can be bought from: <https://shop.rsc.org.uk/products/making-mischief-we-are-arrested-day-of-the-living-pb>



by **Tim Lezard**

Exhibition

Their Work is Not Forgotten
Edinburgh Museum
Until 14 October

As you'll know, 2018 is the centenary year of the first women receiving the right to vote, and this exhibition celebrates the milestone by looking at the individuals who played such an important role in the suffragette movement. Edinburgh was the site of a major protest in 1909, where women took to the streets to campaign for their right to vote. This exhibition follows 2009's display, *A Gude Cause*, representing the voices of young people in Edinburgh today and examining how, if at all, they engage with political and social action.

www.edinburghmuseums.org.uk

Books

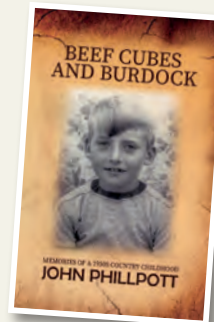
Beef Cubes and Burdock
John Phillpott

Midlands journalist John Phillpott has published a book about his 1950s childhood growing up in rural Warwickshire.

Starting his career as a trainee reporter on the *Rugby Advertiser*, Phillpott went on to work for numerous regional newspapers during a career spanning nearly five decades.

Now retired, he says his book is both a lament and a celebration of a vanished landscape, a lost way of life and a depressingly vastly diminished biodiversity.

www.austinmacauley.com/book/beef-cubes-and-burdock



Film

Lucky
On general release from
14 September

When Oscar Wilde said "Life imitates art far more than art imitates life", he could have been talking about John Carroll Lynch's debt feature *Lucky*.

Not that it was lucky for its star, Harry Dean Stanton who, at 91, played a 90-year-old man coming to terms with his approaching death ... then died before the film was released.

Described by US film critic Mike D'Angelo as Stanton's "accidental but ideal swan song", the film is a meditation on mortality, loneliness, spirituality and human connection.

www.luckyfilm.co.uk

The Children Act

On general release from 24 August

Hot on the heels of *Chesil Beach* comes another adaptation of an Ian McEwen novel, *The Children Act*.

Starring Emma Thompson as a high court judge who has to decide whether a teenage Jehovah's Witness can refuse to have a blood transfusion that will save his life, Richard Eyre's production beautifully balances the professional with the personal, as Thompson's husband announces his intention to have an affair with a 28-year-old statistician.

www.bbc.co.uk/bbcfilms/film/the_children_act

Comedy

Rachel Parris
It's Fun to Pretend

On tour throughout UK

Star of the BBC's surreal *Mash Report*, Rachel Parris hits the road with a new show for autumn, in which she

showcases a combination of comic anthems alongside her all too relatable, bittersweet stand-up. It's no wonder she's been described as "Tim Minchin in a frock".

<http://rachelparris.com>

Music

Dunmore East Bluegrass Festival

East Dunmore,
Waterford,
Ireland

23-26 August

For one weekend only, the beautiful Irish

seaside town of East Dunmore turns into a small piece of the US. Now in its 24th year, across four days, there are 40 free shows for fans of bluegrass, honky-tonk, rhythm 'n' blues and Americana.

Big names include Amanda Anne Platt and the Honeycutters as well as the Demolition String Band, Whiskey Deaf and newcomers Kiss My Grass. www.discoverdunmore.com/events/38-dunmore-east-bluegrass-festival



Courtney Barnett

On tour throughout November

Australian songbird Courtney Barnett returns to these shores in the autumn to promote her second album, *Tell Me How You Really Feel*. It's a big departure from how she started, playing guitar in Melbourne garage band Rapid Transit. Sounding like a modern-day Liz Phair, she's worth checking out.

<https://courtneybarnett.com.au>

Skimmity Hitchers

At a festival near you

If you haven't heard of the Skimmity Hitchers, it's time you did. Formed from the ashes of *Who's Afear'd*, this band of brothers, blaggers and

Book review

Horror and hope through a lens

Let me focus on one chapter of this heart-breaking, yet ultimately hope-inspiring, book written by human rights defenders.

London-based Irish photo-journalist Joanne O'Brien contributes a chapter - *This Life Goes Out to the World Through Our Lenses* - in which she talks to seven photographers and videographers about what it is like to work in the occupied territories and Gaza.

They tell not only of the difficulties and dangers of documenting daily violence, but also of the sense of freedom and power their work gives them.

"The army act differently when they see cameras," says Israeli photographer Haim Schwarczenberg.

Photographer Sozan Fawaz Zaraqu from Hebron agrees: "Soldiers coming to attack are very enthusiastic, but when they see a camera they stop."

These brave journalists are using their cameras on the front line, not only as tools of their trade but also as weapons for peace.

Defending Hope: Dispatches from the Front Lines in Palestine and Israel by Eóin Murray is published by Veritas <http://tinyurl.com/yd33pu45>



badgers tour the country playing old-fashioned Scrumpy and Western music with a modern edge. Some call it folk, some call it punk, but everyone agrees it's (clever) entertaining nonsense, with setlists powered by agricultural wine; once heard, classics such as *Viva Lyme Regis*, *Magnaz*, *Cider Riot* and *Bad Town On The Coast* can never be unheard. They've supported The Wurzels as well. Don't say you weren't warned!

<http://skimmityhitchers.co.uk>

Theatre

Rain Man

Touring the UK until March 2019

Based on the Oscar-winning film starring Dustin Hoffman and Tom Cruise, this stage version features Gavin and Stacey's Mathew Horne as autistic Raymond Babbit, a man with a remarkable memory and a genius

for numbers. Downton Abbey's Ed Speellers plays Raymond's long-lost brother who is trying to get his mitts on the family fortune as they embark on a road trip across the US.

www.atgtickets.com/shows/rain-man/

The Damned United In Salford and Scarborough from 25 October

In this play adapted from David Peace's excellent novel, the Damned United refers to Leeds United, the team footballing genius Brian Clough openly despises ... and now manages.

The drama takes you inside the tortured mind of a genius slamming up against his limits, and brings to



life the beauty and brutality of football, the working man's ballet. A play about football, for sure, but also a play about a man and his humanity, www.redladder.co.uk

The Lions of Lisbon On tour in Scotland October & November

Continuing the football theme, Ian Auld and Willy Malley's comedy follows a group of Celtic fans who head to Portugal to cheer on their side in the 1967 European Cup final. Very funny.

www.list.co.uk/event/243521-the-lions-of-lisbon/



Storytelling course

Bleddfa Week of Storytelling Bleddfa Centre, Bleddfa, Wales 16-22 August

If you want to tell stories in your personal as well as your professional life, then come to the rolling Welsh hills and find your voice.

This week-long residential course will look at myths, legends and folktales from any period or place. Based around practical experiences and activities, tutors will look at specific aspects of story preparation and delivery.

www.bleddfacentre.org

Spotlight: hundreds of events at Cheltenham Literature Festival

Big names in the world of words

Like Topsy, the Cheltenham Literature Festival has just grown.

Established in 1949, it's one of the oldest literary events in the world and pulls in massive names.

I remember a decade or two ago listening to former PM John Major telling embarrassingly unfunny

jokes. There was no repeat last year when Hillary Clinton addressed a 2,500-strong audience who left happy, despite her being an hour late.

This year, more than 600 of the world's finest writers, actors, politicians, poets and journalists will take part in the 10-day event. Names released so far include novelists Kate

Atkinson, William Boyd, Sebastian Faulks and Rose Tremain, actor Sir David Attenborough, former ballerina Dame Darcey Bussell, cricketer Shane Warne, cyclist Chris Hoy, footballer Kevin Keegan, plus Baroness Helena Kennedy, Max Hastings, political activist Akala and BBC North America editor Jon Sopel. www.cheltenhamfestivals.com/literature/

Ten reasons why you should be in the **National Union of Journalists**

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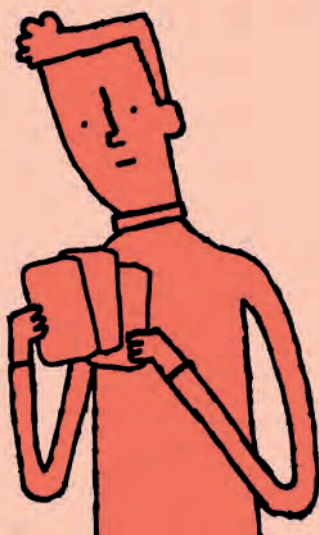
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Email to: journalist@nuj.org.uk
 Post to: The Journalist, 72 Acton Street, London WC1X 9NB
 Tweet to: @mschrisbuckley



TIM ELLIS

I'M GOING TO SAY IT'S MATT B ON THE BEACH WITH AN IPHONE



There are other suspects in Copyright Cluedo

Mick Sinclair's piece on copyright infringement was interesting and informative and I agree with most of it.

But, as every journalist knows, there are two sides to every story. I can't be the only NUJ member who is also a publisher, my news and picture agency having expanded into magazine and website publishing almost 20 years ago.

Daily, we are inundated with press releases, many with pictures. Most are of no use but occasionally one is and we use it, usually online.

Now we are being threatened with legal action by two of the 'growing number of specialist companies' Mick refers to, who claim to represent photographers based abroad, whose copyright we are alleged to have breached simply by using a press release sent by a PR company.

These companies have business names that bear no relation to the service they purport to offer, employ people who don't use their surnames and demand fees of around £600 for pictures that anyone could take with their phone.

Maybe Mick should add PR agencies to his list of chimney sweeps, barristers and fire brigades who infringe copyright.

David Skentelbery
Warrington



following the government's decision to scrap part two of the Leveson inquiry.

I went to a recent event held by Hacked Off, and it was one of the most eye-opening experiences I have had. To hear from people who are not famous nor a celebrity on how their life had been so drastically impacted made me think how, as journalists, our actions have consequences. It was horrible to hear how they were followed and harassed.

Some publications were misleading about the recent vote, especially about how much part one of the inquiry cost, the impact of a second, and how 'all issues have been resolved'. Regulation is still an issue, but there issues still remain. Thank you for being balanced.

Lydia Wilkins
Brighton branch

Budding novelists: beware of predatory publishers

In the changing world of journalism, I recently completed my first novel – gripping, page-turning, descriptive English that would give Dan Brown, Stephen King and JK Rowling sleepless nights. Or so I would like to think!

Having searched for an agent without success, I submitted my synopsis to a London publishing house. They wrote back to say my submission was 'being considered'. Several days later, they said they had approved my story, were willing to proceed and asked for the full manuscript.

But there was a hitch. The company, a 'hybrid' publisher, wanted ME to pay for the printing.

Online, I discovered warnings from journos against sending manuscripts to hybrid publishers as you can end up out of pocket and unknowingly hand over ownership of work. In the meantime, I have given away the plot of my story but not the full manuscript and, for all I know, it could end up in print in outer Mongolia or Azerbaijan without one penny coming my way.

In the meantime, does anyone know a kind, caring, sympathetic agent?

Ken Murray
Irish Eastern Branch



It was ever thus that we are in need of protection

Joseph Williams founded the Musicians' Union and was its general secretary from the start in 1893 until he retired in 1924.

It all began when he posted a notice in a theatre band room in Manchester stating: 'The union we require is ... one that will protect us from amateurs, protect us from unscrupulous employers and protect us from ourselves. A union that will guarantee our receiving a fair wage for engagements. A society that will keep the amateur in his right place, and prevent his going under prices.'

Some things never change..

#WorkNotPlayMU

Keith Ames
Musicians' Union PR Official

Contact the NUJ Freelance office if you want help

It was good to see articles on both copyright and the General Data Protection Regulation (GDPR) in the last edition.

Copyright is vital for freelancers in allowing them control over who uses their work, and the ability to make multiple sales from the same work after first publication is what keeps some freelancers afloat. It's long been said that a photographer's archive is their pension, which is dependent on copyright. The European Court of Justice ruling on hyperlinking is unfortunate and detrimental to rights holders.

Members who feel their copyright has been infringed can contact the NUJ Freelance Office, who have much experience in dealing with copyright

cases and have helped me in the past. The London Freelance Branch website also has copyright advice.

The GDPR has potential to impact negatively on our work, depending on how it is interpreted and on what the forthcoming Data Protection and Journalism code will say. The GDPR may be used to roll back freelance copyright. If anyone has received a 'GDPR compliance letter' from a client, they should read it carefully and contact the Freelance Office if they feel the terms limit their rights.

Simon Chapman
Bristol branch

Good to see balance over Leveson Two's scrapping

Thank you for your balanced coverage of the judicial review that was granted,



Heather Clark

Heather Clark, an inspirational journalist, showed just what could be achieved no matter what life threw at her.

She was a reporter and producer for ITV Yorkshire's Calendar news service and deputy mother of chapel.

Her motto was nothing is impossible, and she proved that many times, having been born with no limbs – her mother had taken morning sickness drug thalidomide.

Heather, who died aged 57, grew up in Leeds in the early 1960s and 1970s, when her disability was seen as a stigma – but she proved that anyone with preconceived ideas about it was wrong.

With the support of parents, Tom and Christine, who always believed she should never be held back, Heather was determined to live life to the full. She attended a mainstream school and thrived. At four, using her artificial legs, she had ambitions to be a ballerina.

Later she had riding lessons and dreamed of being a showjumper. Her father adapted a car for her as a teenager, using a joystick to steer and she was able to be independent. She started work at 19, ending up at Yorkshire Television, now ITV Yorkshire, where she enjoyed a 25-year career.

The show jumping came into its own when, aged 30 and working as a reporter, she discovered the Riding for the Disabled Association. She took up carriage driving, going on to win numerous national championships on her beloved horses Barney then Pickle, and competing at international level against able-bodied riders.

Settling in Bardsey, she travelled the world, thought nothing of going to London to catch a show or see friends and completed a 12,500-foot parachute jump for charity.

Martin Fisher, NUJ father of chapel at ITV Yorkshire, said: "She was a remarkable woman. The sight of her mastering T-line while using her teeth was something I will never forget and put to shame anyone not putting the effort in. She was a staunch supporter of the union, joining myself and other colleagues on the picket lines during the strike at ITV in 2015.

"Heather was a fine journalist, a fighter and a friend and she will be sorely missed."

She was independent and feisty and determined to overcome any obstacles. However, even she admitted that her diagnosis with incurable ovarian cancer 18 months ago was a 'blip' – as she called her challenges.

She is survived by a brother, Howard, nephew Sam, and niece Georgia.



Ken Jackson

Ken Jackson was a highly respected West Midlands journalist who played a pivotal role in the launch of the Channel Tunnel during a distinguished 50-year career in newspapers and PR.

He was director of corporate affairs at Wolverhampton-based Tarmac when the construction giant was lobbying for the contract to help build the tunnel.

Ken, who died at the age of 76 following a lengthy illness, helped mastermind the Tarmac publicity campaign, which eventually led to the construction of the historic UK-France link.

Born in Chadsmoor, Cannock, the miner's son began as a trainee reporter with the Cannock Advertiser before moving to newspapers in the north-east. He returned to the West Midlands in 1964 to work on the business desk of the Express and Star in Wolverhampton.

He later joined the Birmingham Post as property editor before taking up his first PR job as public relations manager with the Reliant Motor Company in Tamworth.

He returned to newspapers with the Birmingham Evening Mail from 1970 to 1977 before switching back to the PR world after being headhunted by Tarmac boss Sir Eric Pountain. He enjoyed a 20-year career at Tarmac, rising to director of corporate affairs.

Ken eventually left the construction giant to found the Jackson-Brown PR agency, which he ran with his wife Hilary for many years from his home at Sandon, near Stafford.

Over the course of more than 20 years, he worked for a number of well-known clients, including building firms Chase Midland, Mowlem, Maitland Selwyn, retailer Beatties and many others.

He was a life member of the NUJ and a long-serving member of Birmingham Press Club.

Family and friends recall a kind and generous personality who could find common ground with all walks of life.

Former colleague and ex-Birmingham Post Business Editor Fred Bromwich said: "Ken and I first met up in the 1950s when we were both on the National Council for the Training of Journalists course and, as with many of his former colleagues, he had remained in contact ever since. Ken enjoyed a great career as an outstanding journalist in his field and he was the complete PR professional."

Ken leaves his widow Hilary as well as daughter Debra and son Marcus from his first marriage.

Jon Griffin



Story behind the picture

Holocaust survivor
Leon Greenman
By Bill Batchelor

As a photographer with the Manchester Evening News, I was covering a lecture in 1994 at Manchester’s town hall attended by 500 teachers and students. The speaker was a Jewish man who had been a prisoner in Auschwitz. Holocaust survivor Leon Greenman spoke for more than one hour.

Greenman was born in Whitechapel, London, in 1910 and believed he was the only Englishman sent to Auschwitz. He was English but his wife Esther (Else) was of Dutch-Jewish descent. Later, they went to Holland where she looked after her grandmother. Greenman commuted between Britain and Holland for his father-in-law’s book business.

In 1938, he went to bring his wife to England but, after hearing a speech by Prime Minister Neville Chamberlain, they stayed – a fatal decision. Greenman hoped to be evacuated by the British Embassy but was late. In March 1940, their son Barnett (Barney) was born. Two months later, the Germans invaded.

Greenman and his family were sent to Auschwitz. He’d trained as a boxer and looked quite fit and was selected as a worker and separated from his family. He never saw them again. He survived the camp and a march through Poland to Buchenwald camp. In 1945, he was liberated.

Greenman never remarried and became a market trader in London. He gave talks about Auschwitz.

I photographed him showing his concentration camp number – 98288 – tattooed on his left arm. I sent him my photograph and he sent me a leaflet written by him, which I’ve used for reference.

During some additional research, I learned Barney was born on 17 March 1940, just 12 days after my own birth. I was the lucky one. Barney was not. Leon Greenman died on 6 March 2008. He was 97.

Attitudes both ancient and modern

Chris Proctor finds the stone age everywhere

The woman who wrote *The Little House on the Prairie* in the 1930s has been kicked off the US list of approved scribblers. Her work offends modern values. Fair play, I say, but how come we leave people alone who are writing now with stone age ethics?

The Association for Library Service to Children says Laura Ingalls Wilder's work "includes stereotypical attitudes inconsistent with core values of inclusiveness, integrity and respect, and responsiveness".

You have to say it's a fair cop, guv. Like when Laura explained that it was OK to occupy the land as "there were no people on the prairie. Only Indians lived there." One neighbour was of the opinion that "the only good Indian is a dead Indian" and Pa, when not taking his belt to the children, was a great fan of minstrel shows.

Wilder is clearly a tad old fashioned: but, in her defence, many attitudes that were acceptable when they were written are offensive now, even those of our sainted Bard. When the Sydney Opera House staged his *Merchant of Venice* last year, they gave Jessica a few extra lines to explain her guilty feelings, and invented a new end for the play where Portia predicts a bright new world without prejudice.

I can see reasons for these things: even if Mein Kampf were nicely written, I'd still be happy to live without it. No art's so precious that entire races should have to suffer for it.

No, my complaint is that if we can update old books and plays to conform to modern norms, why can't we do it to current writing that reflects the morality of Fred Flintstone? Apart from being socially useful, it would create stacks of jobs for subs.

A legion of us could be allocated to Donald. Ask yourself – do his tweets reflect inclusiveness, integrity and respect? For example, he once confided to *Esquire* magazine that, "It doesn't really matter what they [journalists] write as long as you've got a young and beautiful piece of ass."

Call me pernickity, but I don't see this as over respectful (or grammatical) and it is certainly discriminatory. On Don's formula, I'd never have been offered a day's work in my life.

A good sub could have stepped in here and

rephrased it to conform with contemporary values as: "It doesn't really matter what they [journalists] write as long as it is objective and truthful."

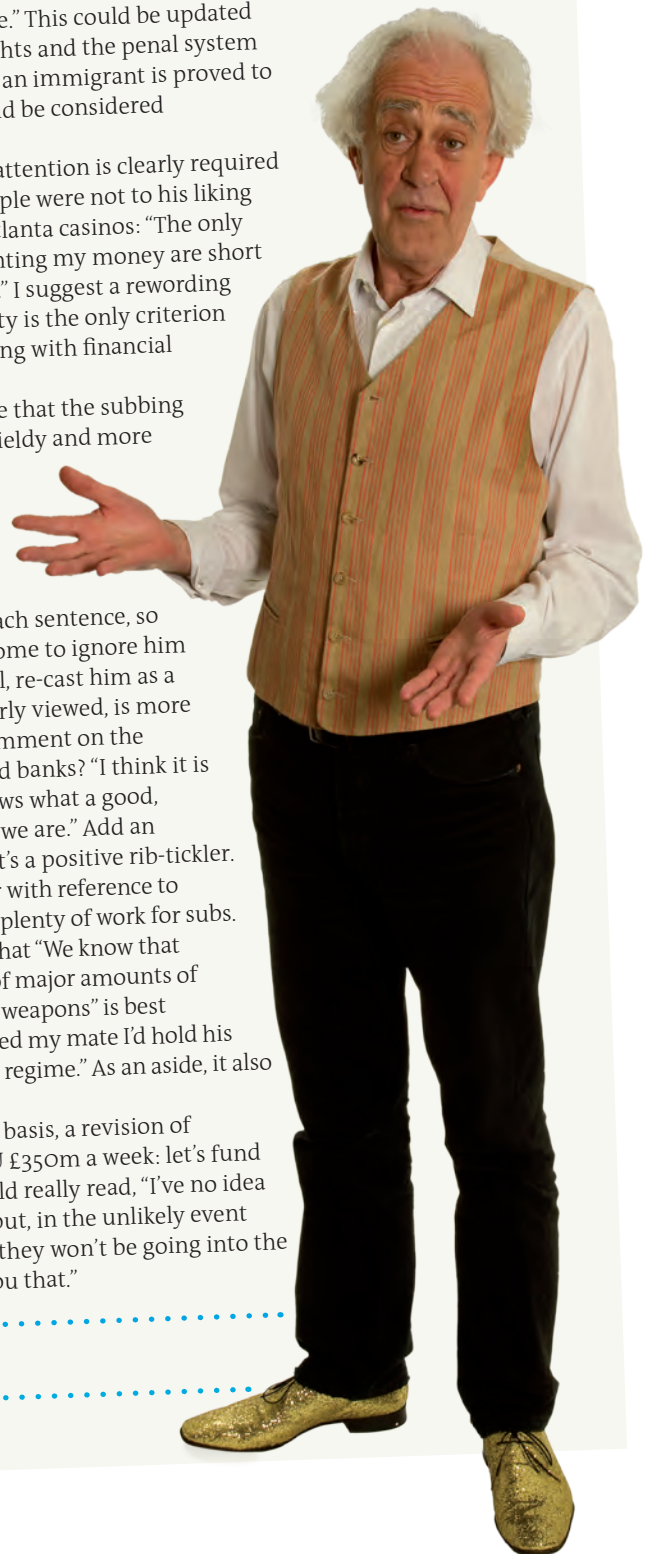
Similarly: when the president suggested, "When somebody comes into our country, we must immediately, with no judges or court cases, bring them back from where they came." This could be updated to read: "If after human rights and the penal system had been fully considered, an immigrant is proved to be illegal, repatriation could be considered reasonable."

As regards stereotypes, attention is clearly required for his view that black people were not to his liking for counting cash in his Atlanta casinos: "The only kind of people I want counting my money are short guys that wear yarmulkes." I suggest a rewording along the lines of: "Honesty is the only criterion of importance when dealing with financial matters."

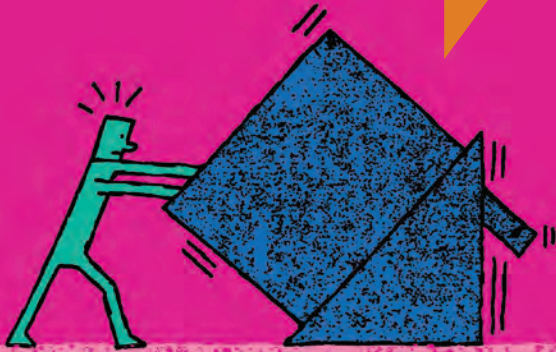
In some cases, I concede that the subbing system would prove unwieldy and more radical action may be necessary. I offer the example of Jacob Rees-Mogg. It would be tedious work to simply insert the word 'not' in each sentence, so it might be less burdensome to ignore him completely or, better still, re-cast him as a satirist. What line, properly viewed, is more lampooning than his comment on the increased take-up of food banks? "I think it is rather uplifting and shows what a good, compassionate country we are." Add an exclamation mark and it's a positive rib-tickler.

Reassessing Tony Blair with reference to integrity would provide plenty of work for subs. His declaration to NBC that "We know that Saddam has stockpiles of major amounts of chemical and biological weapons" is best refashioned, "I'd promised my mate I'd hold his coat while he changed a regime." As an aside, it also reads better.

On the same probity basis, a revision of Boris's "we send the EU £350m a week: let's fund our NHS instead" should really read, "I've no idea about Brexit finances but, in the unlikely event that there are savings, they won't be going into the public sector, I'll tell you that."



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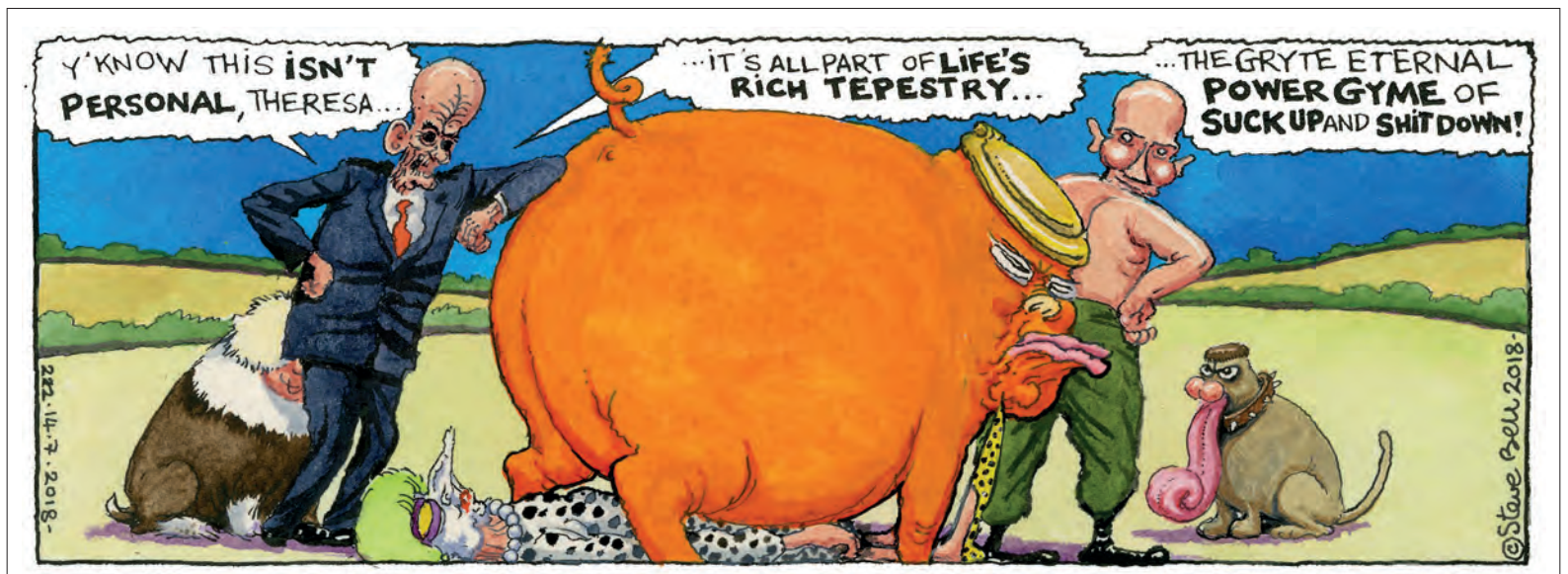
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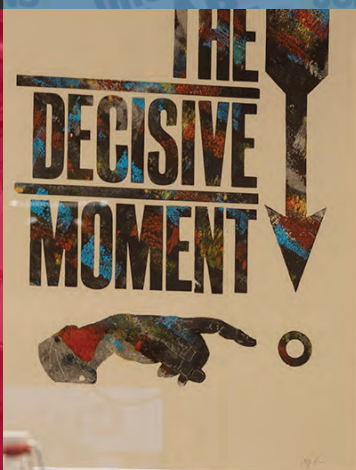


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