

the Journalist

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By the people for the people

Community journalism needs diversity

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Welcome to The Journalist's first edition of 2022, and welcome back to the magazine in print after two years of being digital only!

It's great to be back in print because for many of us, nothing beats an actual magazine or newspaper when we spend far too much time on a screen.

The Journalist was taken digital-only just after the start of the pandemic to save money for the union amid fears that it would suffer a financial shock as the media industry and the economy contracted. But thankfully that didn't transpire and the NUJ's delegate meeting last year called for print to return. That roll-out is happening on an opt-in basis so if you want a copy sent to your home please go to My NUJ on the website and tick the print preference. As they say on those annoying TV hub sign-ups, you'll only have to do this once!

Soon after the print magazine disappeared, so too did our letters and feedback which was a great shame as they are an important part of a membership publication. So, can I make a fresh appeal for you to get in touch with your views – email journalist@nuj.org.uk or tweet @mschrisbuckley

We've tried to pack a lot into this issue and I hope you'll enjoy it.

Christine

Christine Buckley
Editor
[@mschrisbuckley](https://twitter.com/mschrisbuckley)

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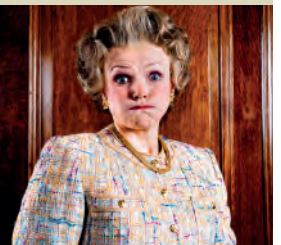


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Stephen Collins



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Plans made to defend BBC as licence fee freeze announced



NUJ

THE NUJ is preparing to lobby MPs and make the case for public service broadcasting after the government suddenly announced plans to freeze the BBC's licence fee for the next two years and to end the licence fee altogether in 2027.

The plan was outlined by culture secretary Nadine Dorries amid the controversy over the Downing Street partygate revelations.

The union's national executive council agreed a motion to support members working at the BBC and to encourage the corporation's management to be robust in defending the broadcaster from threats from the government.

Tim Davie, the BBC director-general, told MPs on the public accounts committee that he had not been officially forewarned about the announcement, which had been partly presaged by tweets from the culture secretary. He warned the MPs that the loss of the licence fee could lead to excessive cuts to the BBC's content and could damage democracy and the economy.

He said: "I worry that if we dismantle this, I honestly think we will be doing a disservice, not just to our culture and democracy, but to the economic health of our cultural industries."

He noted that Britain's cultural industries grew at four times the rate of the overall economy before Covid and were vital in providing hundreds of thousands of jobs.

He also warned the committee that money for the BBC World Service and the local democracy reporting scheme could not be ringfenced and that the corporation would have to cut costs. He said he had agreed through 'gritted teeth' to the total sum of the new licence fee settlement.

"There's no version of events where the World Service is not an important part of the BBC. It's whether we're investing the full £254 million from the UK licence fee money [into] it. That's the only debate."

In the past, BBC World Service funding has been ringfenced in government negotiations, but the latest settlement so far only commits to put 'significant investment' into the service.

inbrief...

TIMES RADIO SEES AUDIENCE DECLINE

Times Radio's audience fell by more than a fifth quarter-on-quarter, according to the latest RAJAR radio listening figures. The national digital station, which is owned by News UK, reached a weekly audience of 502,000 people in the final quarter of 2021 a drop of 21 per cent. News UK said the average weekly listening time had increased to 6.2 hours per person from 5.5 hours which it said showed loyalty.

#HEARTUNIONS - SHOW YOU CARE

Join the NUJ in the annual #heartunions initiative to raise awareness of unions and their work. It runs over February 14-20. You can get involved online by following @nujofficial and using #heartunions #heartNUJ on social media. If you have a good union story, email campaigns@nuj.org.uk.

LOSSES GROW TO £8.5M AT TORTOISE

Losses at slow news group Tortoise have increased. In accounts for the year to December 2020, it recorded a loss to date of £8.5 million compared with a loss to date of £5.4 million in 2019. Tortoise was launched four years ago by former Times editor and BBC director of news James Harding.

Pay victory in Turkey

JOURNALISTS at BBC Turkey's Istanbul bureau have won pay improvements after staging a two-week strike in protest at how their salaries had been eroded by soaring inflation.

Staff won an annual pay increase of 32 per cent, private health insurance

for their families, daily lunch vouchers worth 60 Turkish lira and 1,200 lira towards glasses or contact lenses.

The journalists took action after months of negotiations with management had resulted in the offer of a 20 per cent pay rise. The Turkish

Statistical Institute put inflation at 36 per cent in 2021, although economists have put it as high as 82 per cent.

The strikers said: "The motivation and morale given by the strike will encourage colleagues experiencing lack of security, low wages and poor working conditions in the media sector to unite and fight under the union's roof."

Archant put up for sale

ARCHANT, which publishes titles including the Eastern Daily Press and London's Ham & High Express, is up for sale.

This comes only 18 months after the Norwich-based publisher was sold to a private equity group.

RCapital bought Archant in August 2020 after the publisher launched a search for extra investment, having suffered a sharp decline in income during the pandemic.

National World, which owns JPIMedia, Newsquest and Reach, have all being touted as potential buyers.

Archant once owned anti-Brexit weekly the New European.

During RCapital's ownership, it sold the New European to a consortium including former New York Times chief and BBC director general Mark Thompson and ex-Financial Times editor Lionel Barber.



Assange goes to supreme court

Wikileaks founder Julian Assange has won the right to ask the Supreme Court to consider his extradition to the US to stand trial on espionage charges. The charges relate to his publication of leaked government information in the Iran and Afghan war logs in 2010. A high court's ruling, which allowed him to appeal its decision that Assange could be sent to the US, called on the Supreme Court to 'expedite consideration' but the timescale is unknown. He has spent nearly three years in Belmarsh Prison. Before his arrest, he took refuge in the Ecuadorian embassy for seven years.

Ministers urged to act over online abuse of journalists in Ireland

THE NUJ has joined Mediahuis Ireland, the country's largest publisher, and national broadcaster RTÉ in calling for action to end online attacks on journalists in Ireland.

The rise in abuse on social media was highlighted in a joint letter to Catherine Martin, minister for tourism, culture, arts, gaeltacht, sport and media; Helen McEntee, justice minister, and Drew Harris, Garda commissioner. The letter also calls for an urgent meeting too address the issue.

The move follows a presentation last year by NUJ general secretary Michelle Stanistreet to Mediahuis on the union's work in the UK on the safety of journalists and on efforts by the national committee on the safety of journalists.

The call came as the Irish government published an online safety bill and the three organisations highlighted the online abuse of women journalists in particular.

The letter also describes the abuse suffered by NUJ member Rodney Edwards as a result of his coverage of the activities of anti-vaccination campaigners for the Sunday Independent.

Séamus Dooley, the NUJ's assistant general secretary, said: "Social media platforms have become a toxic battleground. Tech giants must take action to end the relentless abuse that threatens to undermine many benefits of social media.



NUJ



Our purpose is to highlight the specific implications for media workers of online abuse

Séamus Dooley
NUJ assistant general secretary

"There is widespread concern about the societal impact of online abuse and a growing momentum for action. Our purpose in writing to the government and gardai is to draw attention to the specific implications for media workers – and freedom of expression, of online abuse."

The letter said: "We are writing to you to highlight our concerns about the continuing increase in social media abuse of journalists and with a view to urgently meeting you to tackle this issue in a meaningful way."

Rule 24 report over Protasevich comments

A SPY allegation by one NUJ member against another has been retracted after a rule 24 complaint.

This involves comments made on the NUJ's Facebook page about the arrest of Belarussian journalist and activist Roman Protasevich in May last year.

The complainant and the

respondent agreed to a conciliated outcome in the form of a statement.

The Journalist has a duty to report rule 24 findings.

The following statement has been made following a rule 24 complaint by Simon Pirani lodged against Tony Gosling.

'This was for breaches that

were made of articles 1,2,3 and 4 of the NUJ Code of Conduct.

'Tony Gosling apologises for having directly implied that Roman Protasevich is a spy, and retracts his suggestions on the NUJ's Facebook page following Mr Protasevich's arrest by the

Belarussian authorities, after the flight he was on was rerouted to Minsk.

'Mr Gosling acknowledges that by directly implying Mr Protasevich was a spy he breached the NUJ Code of Conduct as follows:

'a) making his statements as part of his comments on Mr Protasevich's arrest by the

Belarussian authorities breached Clause 1;

'b) making his statements when he had no evidence that Mr Protasevich was a spy breached Clause 2;

'c) when invited to retract his statements he refused to do so thereby breaching Clause 3;

'd) he made no effort to differentiate between fact and opinion in breach of Clause 4.'

Scan here if you care about journalism.



Journalists' Charity

Supporting journalists nationwide

Recognition win for Reach local democracy reporters

THE NUJ has secured a recognition deal for local democracy reporters (LDRs) at Reach, the country's biggest publisher of regional titles.

The union said it was now looking forward to working positively with the company and LDRs across the UK in the BBC-funded scheme.

LDRs will benefit from collective bargaining for pay and conditions along with union representation for other issues.

The union has now secured recognition agreements in each of the three major publishers involved in the scheme, having also won deals at Newsquest and JPI Media.

Reach is the biggest partner in the BBC-funded scheme where reporters are allocated to news organisations and cover top-tier local authorities, second-tier local authorities and other public service organisations. Of the 165 LDRs, 75 are employed by Reach.

The deal covers collective bargaining subject to the terms in the agreement Reach has with the BBC. There is also provision for consultation on terms of employment, job structure and content, and health and safety.

Chris Morley, NUJ Northern and Midlands senior organiser, said: "The BBC's local democracy scheme has proved to be a success in safeguarding quality public interest journalism in a key part of the UK democratic fabric. LDR journalists are, rightly, highly respected for the work they do."



"The NUJ welcomes this voluntary agreement with Reach which recognises the union's ability to represent its LDR members in the company collectively on important elements of their employment. Our members are keen to build on the constructive relationship developed with the company during the discussions that culminated in this agreement."

Charlotte Green, mother of the LDRs' chapel, said: "The chapel is delighted to have been able to sign this voluntary agreement with Reach. To have achieved recognition is a milestone that is the culmination of several

years of hard work by union members and officials since the launch of the scheme in 2018.

"We are now looking forward to working positively with the company and advocating for local democracy reporters based across the UK."

inbrief...

STELLA SUPPLEMENT BOWS OUT OF PRINT

The Sunday Telegraph print supplement Stella has been closed amid a revamp of the paper's weekend pages. The women's lifestyle and beauty magazine, which began in 2005, will continue as a brand within the Sunday paper in print as well as online and with Stella Live branded events.

ADVERTISERS PLAN TO TARGET VIDEO

The advertising industry's trade body has predicted advertising growth of 5.2 per cent this year, slightly below the 6.2 per cent in its previous quarterly report. The Institute of Practitioners found more advertisers lowered budgets for audio, print and online in the last quarter of 2021 than raised them, with many planning to spend more on video advertising.

CORNWALL SUNDAY PAPER PUT ON HOLD

The publication of the Sunday Independent newspaper in Cornwall has been put on hold indefinitely. Staff have been given other duties while ways to address rising costs and printing issues that made running the weekly newspaper unviable are sought. The paper is owned by Independent Media, which runs other Cornwall titles.

More Covid cash help for Welsh freelancers

WELSH freelancers can claim more Covid funding after talks between trade unions and the government.

Grants of up to £1,000 are now available, twice the previous amount.

The NUJ, as part of the Wales TUC cultural and creative sector group, has been instrumental in persuading the Welsh government to increase the funding package to support

the sector in Wales during Covid restrictions.

The grants are available from an emergency business fund open to business and sole traders who do not pay business rates.

David Nicholson, NUJ national executive member for Wales, said: "This is a real benefit from NUJ involvement with the Wales TUC and our meetings with government ministers and officials."

Locally produced news has public support

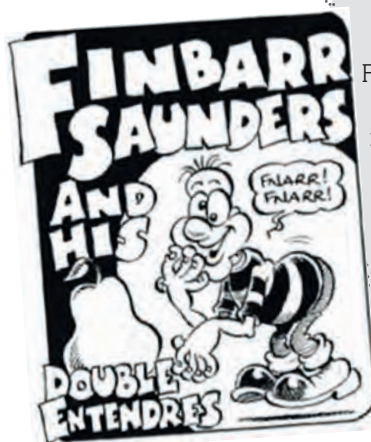
PEOPLE ARE more likely to trust news about where they live if it is produced locally.

A majority of people (58 per cent) would trust news about their area if it were produced by local organisations, compared with 31 per cent who would not, according to a survey.

Fewer than one-third (31 per cent again) said they would trust a media organisation based outside their area producing news about where they lived, with 55 per cent saying they would not trust it.

The weighted poll of 2,000 British adults was conducted by Opinium between November 29 and December 2 for the Public Interest News Foundation (PINF).

Jonathan Heawood, executive director of PINF, said this preference "could explain why small, independent news publishers are attracting large audiences".



Move could be a big one, fnarr fnarr...

Publishing group Metropolis has bought adult satire magazine Viz, paranormal title Fortean Times and Cyclist. Viz, with characters such as Johnny Fartpants, Sid the Sexist and Finbarr Saunders, was once one of the UK's three most read magazines. In the early 1990s, each issue sold more than a million copies; sales have fallen to 43,000. Metropolis bought the titles from Broadleaf Group, the holding company of Autovia, which private equity group Exponent separated from Dennis last year. The three titles were excluded from the sale when

Future bought Dennis for £300 million.

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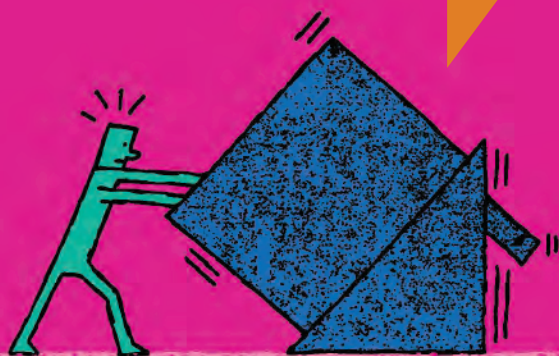
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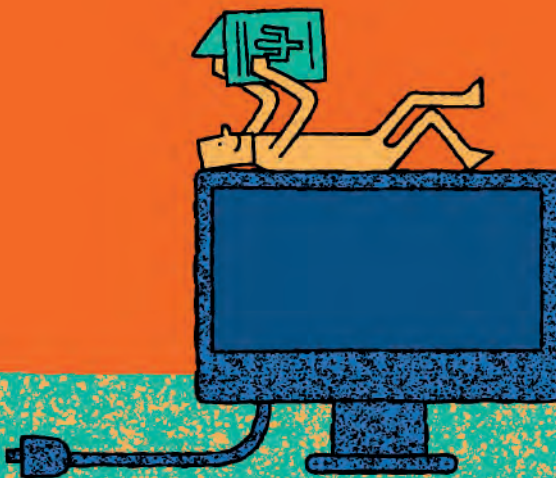


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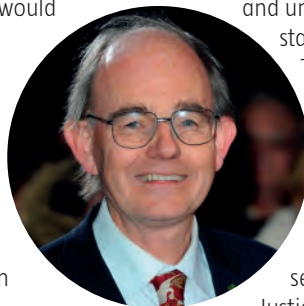
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Mullin and NUJ fight police order for source material

CHRIS MULLIN, the journalist, former MP and minister, is to contest a police order using the Terrorism Act to seek source material relating to the Birmingham pub bombings. With the support of the NUJ, of which he has been a member for more than 50 years, he will contest the application on the grounds that to disclose the material requested would be a fundamental breach of the principle that journalists are entitled to protect their sources. West Midlands Police have applied for the order requiring Mr Mullin to disclose material relating to his 1985-6 investigation of the 1974 Birmingham pub bombings. His book *Error of Judgement* helped expose one of the worst miscarriages of justice in legal history, leading to the release of the Birmingham Six, whose convictions were quashed in 1991. Mr Mullin said: "If West Midlands Police had carried out a proper investigation after the bombings, instead of framing the first half-dozen people unlucky enough to fall into their hands, they might have caught the real perpetrators in the first place. It is beyond irony. They appear to have gone for the guy who blew the whistle."



Michelle Stanistreet, NUJ general secretary, said: "The principle of protecting your source and keeping your word when confidentiality is pledged is a vital one for all journalists and lies at the heart of the NUJ's Code of Conduct. The case brought by West Midlands Police risks compromising that core principle and undermining press freedom which is why the NUJ stands four-square behind Chris."

The quashing of the convictions of the Birmingham Six in March 1991 had significant consequences for the police and criminal justice system. The West Midlands Serious Crimes Squad was wound up and about 30 further convictions based on police evidence were subsequently quashed. It also resulted in the setting up of the Royal Commission on Criminal Justice which led to the establishment of the Criminal Cases Review Commission which so far has resulted in the quashing of about 500 further convictions. Indirectly, it also led to reform of the judicial appointments process. As a member, and later chairman, of the Home Affairs Select Committee Mr Mullin played a part in the introduction of these reforms.

inbrief...

SUN CUTS SPECIALIST SPORTS POSITIONS

The Sun has made three specialist sport correspondents' roles redundant. The work will now be covered by the sports team. Golf correspondent David Facey and rugby union correspondent Jonny Fordham finished at the end of last year and cricket correspondent John Etheridge is leaving soon. Etheridge has been a Sun staffer since 1986.

DILLON MADE MAIL ON SUNDAY EDITOR

David Dillon has been named the new editor of the Mail on Sunday. Dillon used to be deputy to former MoS editor Ted Verity. Dillon joined the MoS from the Daily Express in 2001. He was news editor for several years before being promoted to executive editor.

NAWAZ LEAVES LBC AFTER COVID TWEETS

LBC presenter Maajid Nawaz has left the broadcaster after concerns were raised over tweets he posted about Covid-19 vaccinations. Nawaz, who joined the station in 2016 and presented on Saturdays and Sundays from 1pm to 4pm, said it had not been his decision to leave.

Global death toll falls

LAST year, 45 journalists were killed during the course of their work in 20 countries, according to the International Federation of Journalists (IFJ). This is a 30 per cent fall on the previous year, when 65 fatalities were recorded.

The death toll is one of the lowest since the IFJ began publishing annual reports on journalists killed in work-related incidents, including targeted killings and crossfire incidents as well as bomb attacks.

The Asia-Pacific region tops the regional list with 20 killings, before the Americas (10), Africa (eight), Europe (six) and the Middle East and Arab World (one). There was also a deadly accident that cost the lives of two journalists in Iran.

In Afghanistan, which was taken over by the Taliban late

last summer, nine journalists were killed. In Mexico, eight were killed, in India four and in Pakistan three.

Fewer journalists are being killed while reporting on war, and reporters and other media workers are now more likely to be killed for exposing corruption, crime and abuse of power.



ITV chief to lead news at BBC

The BBC has appointed Deborah Turness as chief executive for news and current affairs. She joins from ITN, where she has been chief executive since April last year, and replaces Fran Unsworth, who is retiring. Turness will be paid a salary of £400,000 and nominated to the BBC board. Before ITN, Turness was president of NBC News International, where she became the first woman to head a US network news division. She said: "In the UK and around the world, there has never been a greater need for the BBC's powerful brand of impartial, trusted journalism."

Victory for Turkish union over dismissals

THE JOURNALISTS' Union of Turkey has reached a victory in the Hürriyet newspaper case, where 45 journalists were dismissed in 2019 for being members of the union. The employer will have to pay compensation.

On October 30 2019, the 45 media employees received dismissal notices from the management of Hürriyet, one of the major Turkish daily newspapers.

This followed the pro-government conglomerate Demirören Group's purchase of the newspaper a year before.

Critics said this move was part of a wider threat to media freedom in the country.

As the laid-off employees did not receive their redundancy entitlements, they took the company to court.

The union said that Hürriyet had violated Turkey's constitution by targeting unionised journalists.

Jackie Weaver talks about life after going viral. **Kath Grant** reports



Putting authority to good use

At the height of last year's lockdown, fringe comedian Steven Morgan created a social media sensation when he tweeted highlights of a Handforth Parish Council Zoom meeting.

The actual meeting had taken place two months earlier and was posted on YouTube. It was only when Morgan found the recording and reduced it to a more watchable 20 minutes that it was retweeted six million times.

As NUJ national executive committee member Chris Frost says, it was the moment Jackie Weaver “leapt into our lives”.

Handforth is in Manchester and Salford branch's area, and Weaver agreed to share her reflections about sudden fame, the importance of local democracy and her experience of national and local media at a webinar organised by them.

She discussed the relationship between journalists and local authorities with Chris Frost, who is also emeritus professor of journalism at Liverpool John Moores University, and Phil Morcom, former chair of the

union's public relations and communications council, who had worked as a communications officer for Leeds city council.

Weaver's rise to national renown began when she was asked to cover the Handforth meeting in the place of its absent clerk. There had been difficulties at the council and, as chief officer of Cheshire Association of Local Councils, she and her small team provide advice, guidance, support and representation for councillors.

Her swift response to the council chair who questioned her authority, and her dry comments throughout the meeting had journalists queueing up to interview her the day after Morgan's tweet went viral.

Since then, there has been a whirlwind of media appearances. From opening the Brit Awards and taking part in TV comedy programmes to playing a guest role in *The Archers*, Weaver has spent the last 12 months using her fame to promote local councils.

She hosts a podcast, has written a book and learned how to make the most of social media – all while continuing to work full time.

She knows her celebrity status will not last and is taking the opportunity to raise awareness about local democracy while she can. Currently, she is campaigning for local councils to have the choice to meet remotely, something which happened during lockdown but ended last April.

She and others are petitioning the government for a permanent change in the law, saying that virtual council meetings increased public participation.

“It seems plain daft to get rid of them,” she says – and busy local journalists would surely agree.

Despite the chaotic Handforth Zoom meeting, she believes most parish and town councillors do a good job and more journalists should seek election – as long as it was not to a council they were covering.

Frost said he had spoken to a student who wanted to participate in her local council but found everyone else was “white, male and, with one exception, over 60”.

A young ex-councillor described protracted discussions about trivial issues, which deterred many people of his age from becoming more involved.

Job cuts in the media have led to less reporting of council meetings and stories not being covered, although the BBC-funded local democracy reporting service has helped to redress the balance.

Weaver is adamant that she did not exceed her authority at the infamous Handforth meeting.

She told NUJ members that anyone who had watched the full meeting on YouTube would know that other councillors had asked for the chair to be removed. He had not been thrown out of the meeting but had been put in the Zoom ‘waiting room’ and there was no rule to prevent that.

Her experience of journalists has been positive and she has respect for those who have done their homework. She is good-naturedly amused by other interviewers who tell rather than ask her who she is – “the feminist we did not know we needed” or “the champion for women whose voices are not heard”.

Weaver celebrated the anniversary of the day Handforth Parish Council's meeting went viral by hosting a live comedy line-up of some of the UK's top comedians. Billed as *The Queen of Zoom*, she had the authority to do what she liked that night.

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Irish broadcaster needs to deliver on equal pay



RTÉ should follow the postal service's example, says **Emma O'Kelly**

When women at RTÉ, Ireland's national broadcaster, heard that An Post, the country's postal service, had eliminated its gender pay gap, we were both inspired and angry. Inspired at the great step forward for women announced by one publicly owned Irish company last December, and angry that our own employer was lagging so far behind.

It is now five years since women at RTÉ followed the lead of fellow journalists at the BBC and elsewhere in calling on our employer to live up to its publicly stated commitment to equal opportunities by addressing equal pay and the gender pay gap.

But, unlike other organisations, including An Post, RTÉ gives a strong impression of having done nothing to address the gap between male and female salaries. For myself and my colleagues, this is worse than nothing. The national broadcaster is not only refusing to divulge its gender pay gap – it says it is not even measuring it.

And it is now a year since we in the NUJ Dublin broadcasting branch asked the RTÉ for the mean and median pay figures for women and men across the organisation. After a delay of several months, we were stunned when the company told us: "We do not have such data compiled. We appreciate that this is information that we will compile once the Gender Pay Gap Information Bill is enacted and implemented."

That legislation has been passed by the Irish parliament but, as yet, no date has been set for its implementation.

But why is the broadcaster waiting for legislation when other organisations in Ireland and the UK are pushing forward in trying to address

the historic imbalance in pay and publicising the fact?

For the company to say it will not measure its own gender pay gap until it is obliged to do so is shocking. It is impossible to guarantee equal pay and equal opportunity without compiling the data. You cannot work to address a problem if you are not even prepared to measure it.

An Post did not wait for legislation. Since 2019, the company, a semi-state organisation of a similar size to RTÉ, has been publishing annual gender pay gap reports and working consciously to close the gap. Its latest report, released in December 2021, shows it has reduced the gap from 3.7 per cent in 2019 to just 1.4 per cent in 2020. The difference between female and male mean salaries now stands at 0.16 per cent. No small achievement.

"Both the union and the company were pushing for this," Carol Scheffer, equality officer at the Communication Workers' Union, tells me. "There is a top-down commitment."

Scheffer outlines a variety of initiatives An Post has undertaken in recent years to promote sex equality, including management development programmes, mentoring and networking circles targeted at women.

Men, too, have benefited: last year, 57 per cent of An Post's male employees chose to take unpaid leave under the company's 'term time' programme, which supports staff who want time off for caring duties.

An Post shows what can be done if the will is there and management and unions work to make it happen.

"Surely a wise employer would say 'let's start looking at this now, before we are legally obliged to,'" Scheffer adds.

//
The national broadcaster is not only refusing to divulge its gender pay gap - it says it is not even measuring it
//

RTÉ's trade union group, a cross-union body, has taken up the cause. In January, it backed the NUJ branch call and wrote to RTÉ again to request information. Staff in RTÉ, especially women, await the outcome keenly. They want honesty and transparency from the broadcaster. If the company has nothing to hide, they say, then surely it would willingly release the information.

Establishing the size of the gender pay gap does not answer all questions. That figure does not address the separate issue of equal pay for equal work, for example. But it would be a start, and benefit not just female staff. Where it is introduced, pay transparency increases trust in an organisation and confidence that it is dealing fairly with all. This lays a foundation for a truly diverse workforce.

RTÉ is in a privileged position. As the national broadcaster, it is expected to represent the lives and interests of all Irish people. To do so, it needs to strive to ensure that its own workforce – at all levels – reflects that audience, not only in terms of sex but also social background, ethnicity and sexuality.

It is also charged with holding other areas of Irish life to account, in terms of transparency and standards. To do this, it must apply the same standards to itself.

NUJ members in RTÉ are calling on the broadcaster to follow the lead of Ireland's postal service. If RTÉ truly wants to be considered an equal opportunities employer, then actions will speak louder than words.

Emma O'Kelly is education correspondent for RTÉ and chair of the NUJ's Dublin broadcasting branch

Sheffield

Ruth Addicott speaks to journalists about working and living in Sheffield

It is testament to Sheffield that so many journalists who went there to train have ended up staying or moving back years later to settle permanently. The University of Sheffield and Sheffield Hallam University both offer journalism and media courses. Some journalists have taken up lecturing, inspiring a new generation of students.

Freelance journalist and author Michelle Rawlins writes news and real-life features for nationals, women's magazines and digital platforms and also teaches at the University of Sheffield. She has lived and worked in the city for 25 years and written five books based on women who live there.

"It feels as though my career has come full circle," she says. "I'm now tutoring the journalists of tomorrow in the city I love and I class as my home.

"There are always so many great news stories to follow up and, in the majority of cases, people want to talk to you."

One of the standout stories for ITV journalist Ben Bason was the South Yorkshire floods, which made national news in November 2019.

"It was devastating to wade through people's homes in places like Fishlake, and speak to those who'd been hit 12 years earlier too in places like Bentley," he says.

Bason spent most of his career in Sheffield and says there are a lot of opportunities for broadcast journalists.

"In terms of radio, there are two award-winning local stations – BBC Radio Sheffield and Hallam FM. For TV, there is Sheffield Live, plus Look North and Calendar are both based in Leeds which is commutable. The journalism department at the University of Sheffield is also one of the best in the

country, with great links to the industry, so that's a good route in for aspiring journalists."

The Star is the main daily newspaper and is published alongside the weekly Sheffield Telegraph (both are owned by JPI Media). Nearby towns Rotherham, Derby, Barnsley and Doncaster have their own newspapers, while the Yorkshire Post, which covers the whole of Yorkshire, is based in Leeds.

Lucy Ashton was born and bred in Sheffield and joined her first newspaper aged 19. She has worked on most of the papers in South Yorkshire and is now local democracy reporter at The Star, where she made headline news with a long-running freedom of information battle.

In July 2021, The Star ran a front page featuring redacted emails and the headline 'What don't they want you to know?', following a year-long investigation by Ashton into Sheffield City Trust and its management arm Sheffield International Venues. The paper reported that the organisation was "haemorrhaging cash" and received a multi-million-pound bailout by the council. For Ashton, it illustrates why local democracy reporters are so important.

"It's hard to keep a professional distance with politics when it involves your home city," she says.

Ashton has been covering Sheffield Council since 2001 and says one of the biggest issues today is the sheer volume of meetings.

"Last May, the council became a coalition following 10 years of Labour rule and, at the same time, switched to a committee system after years of having a cabinet system. There are two local democracy reporters in Sheffield covering not only the council but also organisations such as Ofsted, the Ombudsman, clinical commissioning groups, the Care Quality commission and other government departments."

According to Ashton, the number of meetings has virtually doubled and in an average month there can be more than 30.

"Each meeting lasts a minimum of two hours and some as long as four or five hours and then we have to write up all the stories and collate videos so it's intense," she says. "Some days

Getting ahead

Be open to taking on other types of work

Freelance journalist Emma Wilkinson supplements her income by lecturing at Sheffield Hallam and Derby universities. She believes

it is important, especially as a freelance, not to let imposter syndrome stand in the way. "My motto is to say 'yes' then figure out how to do it later," she says.

Adapt to influential media platforms

Sheffield Star reporter Lucy Ashton says journalists need to adapt to using podcasts, videos, Facebook Live and social media. "Facebook and Google are so influential that you have to play their game and it's time

consuming. For a traditional print journalist like me, it can be counterintuitive to write SEO headlines but this is a price to pay for internet news."

Look beyond the city limits

Sam Walby, editor in chief of Now Then, says journalists

thinking of moving to Sheffield may have to look outside the city for paid work. "Sheffield is a lovely place to live - so much green space, amazing art and independent spirit - and, if commuting isn't such an issue any more, maybe it can work for more journalists."

you barely finish one meeting before the next starts and, on top of that, we have off-diary stories, readers contacting us, FOIs etc."

Alongside more established titles, there are online newspapers Yorkshire Times and the recently launched Sheffield Tribune, which aim to do 'a different kind of local journalism'. Stories have included a piece on Afghan refugees in Sheffield and the inside story of the battle to build the Crucible Theatre. There's also free paper Look Local, delivered to 27,000 homes in north Sheffield.

RMC Media publish a range of local glossy lifestyle magazines and business publications. There's also the entertainment and listings guide Exposed and Now Then magazine, covering arts, culture and politics in the city.

Like many publications, Now Then was hit severely by the pandemic and went from attracting £10,000 of advertising income per month (and nine print editions per year) to almost zero. The magazine was one of the first 20 beneficiaries chosen to receive £3,000 from the Covid Emergency Fund from the Public Interest News Foundation which helped it survive and fast-track the launch of its website.

Sam Walby, editor in chief, says the print edition is on hold while they work out a new funding model and the focus now is on the digital edition.

According to Walby, opportunities for paid work in journalism in the city are limited and most of the independents are run on a shoestring. On the plus side, the cost of living makes it easier for start-ups.

"Because both residential and commercial rents are comparatively cheap, you can live on quite a small amount and still do what you love. I don't think Now Then could have come about without that low cost of living," he says.

"It's a city with an enormous amount of character and history, with the Peak District right on its doorstep. It's a really busy, interesting and varied news patch too."

Ben Bason, ITV

"There's so much green space - that's what I missed in London."

Emma Wilkinson

"Sheffield is great for getting your head down and working on something you're passionate about."

Sam Walby, Now Then

"The music scene, the nightlife and the vibrancy all pull you in."

Michelle Rawlins, journalist and author

"The flipside is that often your achievements seem to go unnoticed e.g. by peers in other cities, particularly in the south. Maybe some of that is a self-fulfilling prophecy, but it's easy to feel out on a limb living and working in the north, like you're on the edge of the party, trying to get noticed by the other partygoers."

One initiative that has made an impact further afield is Freelancing for Journalists (freelancingforjournalists.com), which offers training, webinars, podcasts, a book and a growing Facebook community of around 5,000 members. It was set up by journalists Lily Canter and Emma Wilkinson, who met as students in Sheffield and realised after branching out into teaching just how little their students knew about freelancing.

Wilkinson specialises in health, medicine and biosciences and moved back to Sheffield in 2007.

"I remember the looks on people's faces when I left London, I was working for BBC News online at the time and I think they thought I was completely mad," she says.

For Wilkinson, leaving London has not been a disadvantage at all. A train to London takes just over two hours and Leeds and Manchester are both within commuting distance.

"From where I live, it takes me 20 minutes or half an hour to walk into town and, 20-30 minutes in the other direction, I'm on the edge of the Peak District," she says. "I absolutely love it. I don't think I'd live anywhere else."

Although the full effect of the pandemic has still to be seen, ITV journalist Bason believes the future is bright for journalists in Sheffield. "There's already a great industry in the city and, with major broadcasters like Channel 4 and the BBC wanting to relocate more and more staff up north to better represent the UK, there are bound to be even more opportunities in years to come," he says.



Growing up from the roots

Efforts are being made to make newsrooms more reflective of society. Could this transform journalism? **Neil Merrick** reports

What should a newsroom look like? After more than a year in which many journalists worked from home, the inclination to see it as a physical space with desks and PCs is not as great as before.

But if journalism is to become more diverse and serve communities better, there is probably a need to think differently about the newsroom for other reasons.

According to the Office for National Statistics, about 92% of journalists are white, compared with 88% of the overall UK workforce. A study by the National Council for the Training of Journalists in early 2021 found that 75% of journalists had a parent in one of the three highest occupational groups.

What can be done? The People's Newsroom, launched in September by the Bureau of Investigative Journalism (TBIJ), is calling for a radical rethink regarding who is likely to become a journalist, the way news operations work and how stories are generated.

According to Shirish Kulkarni, a freelance broadcaster who works part time at TBIJ, the principle behind the campaign is to think of journalists as facilitators rather than gatekeepers.

Only when the media better reflects wider society will fewer stories be skewed in a way that portrays some groups in a negative fashion, he says. "It's about making it possible for anyone in a community to tell their own stories."

That is exactly what Sharzia Ali is doing at We are Wales, a community journalism project based in the Swansea area. During the past year, she and others have produced a series of short videos showing the contribution people from black, Asian and other minority ethnic communities, including refugees, are making during the pandemic.

A graduate from Cardiff University's school of journalism, Ali previously worked for That's TV in South Wales where, initially at least, she was the only journalist from an ethnic minority background. When she began reporting on arts events and other stories that were of interest to people from

ethnic minorities, she uncovered an audience that was amazed to see itself featuring positively in the local media.

"We often see ourselves misrepresented in the media," explains Ali. "The idea is to represent ethnic minority communities in a way that we are respected. Stories will be told by ethnic minorities for ethnic minorities."

The next step is to create a people's newsroom in the Swansea area that reflects the needs and interests of the city's different communities. TBIJ is joining forces with the Ethnic Minorities and Youth Support Team, the organisation behind We are Wales, to research what exactly this should look like, and how it might be set up in 2022.

Megan Lucero, director of the bureau, says the aim of the campaign is to find ways of creating and sustaining community newsrooms with journalists or would-be journalists from a wider range of backgrounds. "We are not trying to evangelise about a set model. It's about incubating and kick-starting," she says.

If journalism is to become more diverse and more democratic, media ownership must be factored in. But one of the most important things is to break down barriers so people thinking of a career in journalism are not deterred by negative reporting of their community in sections of the media.

"When you see a profession harm your community, people say 'that's not or me'," says Lucero. "If we don't have diverse newsrooms and there is a lack of diversity in ownership, it trickles down into the actual product."

In Glasgow, Rhiannon Davies is editor-in-chief of a quarterly print magazine set up in 2020 with people from Govanhill, a multicultural community (see box). The first edition of Greater Govanhill appeared in December 2020, with some articles published in eight languages.

Following an initial crowdfunder, the magazine and website are paid for through advertising, membership and grants. Many articles are written by volunteers without any journalistic experience. Freelance journalists are paid for articles. "We are empowering people to tell their own stories in their own words," says Davies.

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We don't get involved in ritual shaming of lower-income groups who are in some sort of trouble



As well as helping to bind people together, Greater Govanhill shows the potential for journalism to reveal a different side of communities that may receive unfavourable attention in more established media.

"There is a crisis in journalism," Davies adds. "People get their information elsewhere because they don't see themselves reflected in the people that report the news."

In June 2020, Joshi Herrmann launched The Mill, a newsletter sent out by email to people in Greater Manchester. The newsletter is published five days per week for subscribers (and is available free of charge two days).

It focuses on news that tends to be overlooked or covered in little depth by larger titles. It also avoids a relentless focus on crime that seeks to alienate and humiliate people who are less well off, he says.

"We don't get involved in ritual shaming of lower-income groups who are in some sort of trouble," says Herrmann. "It's about being more constructive and looking at patterns of crime and what is behind it."

The Mill has about 1,000 subscribers in Manchester, where it employs five staff, including two part-timers. Another journalist is based in Sheffield, where an offshoot newsletter, The Tribune, was launched in May 2021.

The newsletters tend to adopt an informal tone, with Manchester readers greeted as 'Millers'. Herrmann explains: "We have a relationship with readers that feels organic and natural. It's a bunch of independent-minded people sitting in an office writing for people."

The Bureau for Investigative Journalism has proposed three main ways to develop community journalism:

- Start-up support for innovative journalism initiatives, including newsroom

leaders who are traditionally marginalised by the media

- Shared back-office services (including legal, operational and production) to lower barriers of entry to journalism through reduced costs

- Sharing of some editorial resources, including public interest projects, local data and open newsroom events.

While the bureau is already involved in activities of this type, including sharing public interest stories, Lucero wants to see more initiatives in the pipeline, along with attempts to reimagine what news is, and how stories might be told.

She is also aware that local news has taken a hammering over the past 10 years, with some parts of the country lacking any meaningful news outlet. "We can't rebuild every newsroom that once existed, but we can collaborate over infrastructure that supports community news," says Lucero.

Shirish Kulkarni recalls how, when working for an international broadcaster in the late 2000s, he would argue in vain that it should report not only when people were arrested on terrorism charges but also when they were released without charge.

"Every other day, five brown men would be arrested in the Midlands. Our cameramen were there in force because they knew about it beforehand," he says. "I would say in the morning meeting we should either report the release or not do the arrest."

More than a decade later, journalism is still seen by some as part of the problem, not part of the solution.

"Journalism represents an important part of community power and community engagement," says Kulkarni. "Having different people coming into journalism and saying there are other ways of telling a story might be transformative for the profession."

Reputation versus reality

WHEN Rhiannon Davies moved across Glasgow to Govanhill in 2018, she was struck by how different the area was from its image.

"There was a discrepancy between how it's described in the mainstream media and the reality," she says. "I found a thriving, buzzing community, full of amazing people who try to do good."

A more accurate picture is now reflected in Greater Govanhill – a website and quarterly print

magazine set up by Davies at the start of the pandemic.

While contributors sometimes meet up in an office that is rented one day a week, they tend to write from home.

After setting up a website for Greater Govanhill in summer 2020, Davies launched a crowdfunder that raised more than £3,000 for the first print magazine. This involved 50 contributors from 12 countries, aged between 12 and 89 years.

"We wanted to be inclusive to people who don't have

English as a first language and show that these languages exist side by side," she explains.

Davies, who once freelanced for Positive News magazine, stresses that Greater Govanhill is not trying to compete with the Glasgow Times or Glasgow Live: "It tends to be slow or solution-focused journalism."

Many articles cover social issues such as recycling or the cost of renting. Another showed how Govanhill's Roma community helped out during the pandemic by delivering food parcels.

Copy is never changed too much. "We try to keep people's voices," says Davies. "We don't want to change the way people speak."



So what is the rate for that job?

The union has lots of advice and data about this vital question, says **Mike Holderness**

Virginia Woolf liked to share information on what she was being paid. On 2 October 1937, the novelist, essayist and reviewer wrote to her sister, artist Vanessa Bell, who was in Paris: "To my terror, I was rung up from Paris, and leapt to the conclusion, as they say, that it was some kind of catastrophe... But it was only Chabrun offering fabulous sums for a short story..."

The editors of Woolf's Letters record that, in response to that phone call from her agent, Woolf wrote The Shooting Party, which was published in Harper's Bazaar in March 1938.

In August that year, Woolf told Bell she had been offered £200 to write a 1500-word story, also for Harper's Bazaar, probably The Duchess and the Jeweller. According to the Bank of England, that would be £13,900 adjusted for inflation up to 2020 – or about £9,300 per 1000 words.

A fabulous sum indeed. And Woolf went on to give some very sound, if poorly punctuated, advice: "I shant put pen to paper without a cheque." The next year, she published her book Three Guineas, which is still essential reading for any woman contemplating a career – in writing or otherwise.

For at least 30 years, the NUJ's London Freelance Branch has been following – if rather more prosaically – in Woolf's footsteps, collecting and sharing Rate for the Job data.

This has two important purposes: it helps freelance journalists directly; and it is essential to the NUJ being able to produce its Freelance Fees Guide.

First, look at the immediate benefits. You are a freelance journalist. Maybe you are starting out in journalism; maybe you have left or lost an employed post. Or maybe you are an established freelance, thinking about doing work for a company you have not dealt with before. One of the first questions you should be asking, if not the first, is: "How much should I be charging for this next piece of work?"

The Rate for the Job service enables you to look at our extensive listings to find out what companies in similar niches have paid.

This helps you avoid undercutting other journalists. Editors may mean more or less well – but they are always aware of the editorial budget set by the bean counters and it would be remarkable if they resisted any temptation to pay less than the going rate. And your submitting rates helps other freelance journalists avoid undercutting you.

So for those reasons alone, please submit rates online – in strict anonymity – at www.londonfreelance.org/rates/submit.

We will keep everything you submit anonymous. We would like to know the name of the publication or programme that paid you. But if you are, for instance, the only photographer whose work appears in the redoubtable magazine What Fridge? and you don't want to be identified, we will publish a generic description on request. We ask you to score the rates from the few that are 'good' to those that are below par.

We also ask for some information about you so that we can watch for discrimination. In our last analysis we found, to no one's great surprise, that women are getting less than men and people who describe themselves as 'white' are



Guide to payment rates and rights

are you licensing to the publisher or broadcaster? If you're working shifts, can you claim paid time off?

We offer tips on negotiating all these – so far as it's possible to do so in writing. (Sometimes this feels like writing a manual for swimming.)

And what if things go wrong? What if your work is purloined by a publisher or broadcaster, or by a third party? We suggest how you can locate 'pirate' copies. We offer tips on collecting debts.

It has to be said it would

have been difficult for Woolf to collect money owed by an agent in New York and it is not much easier now. Do let us know if you've managed to use the new US copyright small claims system.

In total there are 150 advice articles. An entire section is dedicated to photographers and selling photography.

Please take a look at the Freelance Fees Guide at www.londonfreelance.org/feesguide – and send suggestions for areas it could cover to ffg@londonfreelance.org.

THE FREELANCE Fees

Guide suggests more than 500 rates for different kinds of work that NUJ members undertake. This runs from photographs and illustrations for national newspapers or magazines to translation and PR consultancy.

It offers much more than that, though.

The suggested rate is, or should be, just the start of a negotiating process. What is the particular value of this piece of work? What rights



And then – negotiate!

BOTH THE Rate for the Job and the suggested rates in the Freelance Fees Guide can offer only a starting point for negotiating. Negotiation is an art, not a science. You can learn what works for you only through trial and error.

Your confidence in the value of your work to the publication you approach is your biggest asset in getting paid properly.

Almost always, it's best to get them to name a price. This, of course, may lead on to a little dance in which they try to get you to name your price... so,

dance. If you give in, say "OK, £400", and they agree within 10 seconds, you know you've under-sold yourself. Ouch.

If they name a price that's less than one-and-a-third times a current price for comparable work in the Rate for the Job... snort derisively, tut-tut, whimper ironically, whatever fits your personal style – and start haggling.

For more on negotiating and links to much more information, go to www.londonfreelance.org/rates/negotiat.html

Authority or its predecessors. Officials have sternly pointed out that, in law, a rate sheet not based on an open market survey is regarded as price-fixing. Those who use it would constitute a cartel. It may seem silly to compare freelance journalists to the top-hatted, cigar-munching capitalists who ran the steel and railway cartels of yore but there it is.

Indeed, until September 2017, freelance fees guides and freelance negotiations were forbidden by law in Ireland. After a long campaign by the NUJ in Ireland, alongside other unions with significant freelance memberships, the Competition Amendment Act came into force. This provides that collective bargaining and agreements covering 'dependent freelance workers' – with particular mention of journalists – is legal. The Rate for the Job wants to hear about rates paid in euros, too.

What, though, became of Virginia Woolf's 'fabulous sums'? Sadly, on 10 October 1937, she wrote to her sister that "We hear that Chabrun, my agent, is a suspected character. No hope of payment for my story I'm afraid." So it seemed probable that her first instinct – do not "put pen to paper without a cheque" – was correct but somewhere she failed to follow it.

Online attempts to discover more failed – until NUJ member Humphrey Evans got in touch about the Woolf rates. Not untypically, her agent's name is mis-spelled in Woolf's letters.

Evans sent us to a 2012 article by Jessica Weisberg in the New Yorker magazine on Jacques Chambrun's shenanigans. It said he embezzled \$30,000 from W Somerset Maugham by secretly negotiating the world rights to his books. When Ben Hecht ghost-wrote Marilyn Monroe's memoir, published as *My Story*, Chambrun sold a scandalous passage to a UK tabloid for a £1,000 without Monroe or Hecht's permission.

The miscreant agent somehow managed to stay in business into the 1950s: "In 1956, when he had no clients left, Chambrun started 16, a celebrity magazine for teenage girls..."

If there had been a list calling authors' attention to their colleagues' suspicions, he might not have got away with it for so long. And if only Woolf had had access to something like the Freelance Fees Guide to give her advice on collecting monies due.

getting more than those who do not. In future we hope to be able to check for discrimination by disability status, too. This will be possible only if many more diverse people tell us what they've been paid.

We can compare rates for writing 1,000 words and for work paid by the day, such as sub-editing. Unfortunately, it is extremely difficult to compare rates for other kinds of work – photography in particular – because the jobs are so diverse.

One lesson we have learned from studying the rates reported, is that if we are to get a clear picture, it is important that people being paid the highest rates report them.

It is also important to tell us of derisory offers, including those you have refused. London Freelance Branch magazine *The Freelance* from time to time nominates publications for the Trireme Award – named for the woe-struck report by a member of "the worst terms since I was last chained to the oars" and the image this evoked of an Ancient Greek rowing warship.

These are not the only or even the largest benefits of sharing rate data. It makes it legal for the NUJ to produce its Freelance Fees Guide. This can suggest rates only based on the Rate for the Job – as an open market survey. Every other UK organisation we know to have produced a rate sheet for media freelancers has had a visit from the Competition and Markets



It would be remarkable if editors resisted any temptation to pay less than the going rate



How to be an eth

Since it first appeared in 1936, the NUJ code of conduct has evolved into 12 points. **Tony Harcup** considers them

1 A journalist at all times upholds and defends the principle of media freedom, the right of freedom of expression and the right of the public to be informed

The right of the public to information is key here because that is fundamentally what journalism is about. Yes, it might be entertaining, enthralling, amusing and many other things and it might also be a way of making money but, unless it informs people in some way, then it isn't worthy of the label journalism. The above point reflects the concepts of both human rights and of audience members being citizens. The points about media freedom and freedom of expression are, in this sense, the means to an end – the end being a better informed citizenry.

2 A journalist strives to ensure that information disseminated is honestly conveyed, accurate and fair

For information to be useful, it has to be accurate, but the above clause goes further to assert that technical accuracy is necessary but not sufficient on its own. There may be no requirement for formal balance or impartiality here (unlike the Ofcom code), nor of perfection – note the word 'strives' – but honesty and fairness are crucial when it comes to selecting which bits of information to include in a story and what to say about them.

3 A journalist does her/his utmost to correct harmful inaccuracies

If you get something wrong, then you have a duty to put it right, particularly if it might have serious consequences for the subject of the story or for the people who read, watch, or listen to it. In the long run, journalists who admit – and correct – their errors and more likely to be seen as trustworthy than those who pretend never to have slipped up.

4 A journalist differentiates between fact and opinion

If people have a right to be informed then they must have a right to know what is

factual information and what is opinion, comment or analysis. Fact and opinion might both be necessary, but this clause asserts that they are better if distinguished from each other to enable members of the audience to form an independent opinion based on the reported facts. This is not always as simple as it sounds, because facts can be contested and what counts as opinion can itself be a matter of opinion. This point is a useful reminder to journalists to ask themselves if they are blurring the two in a way that might misinform.

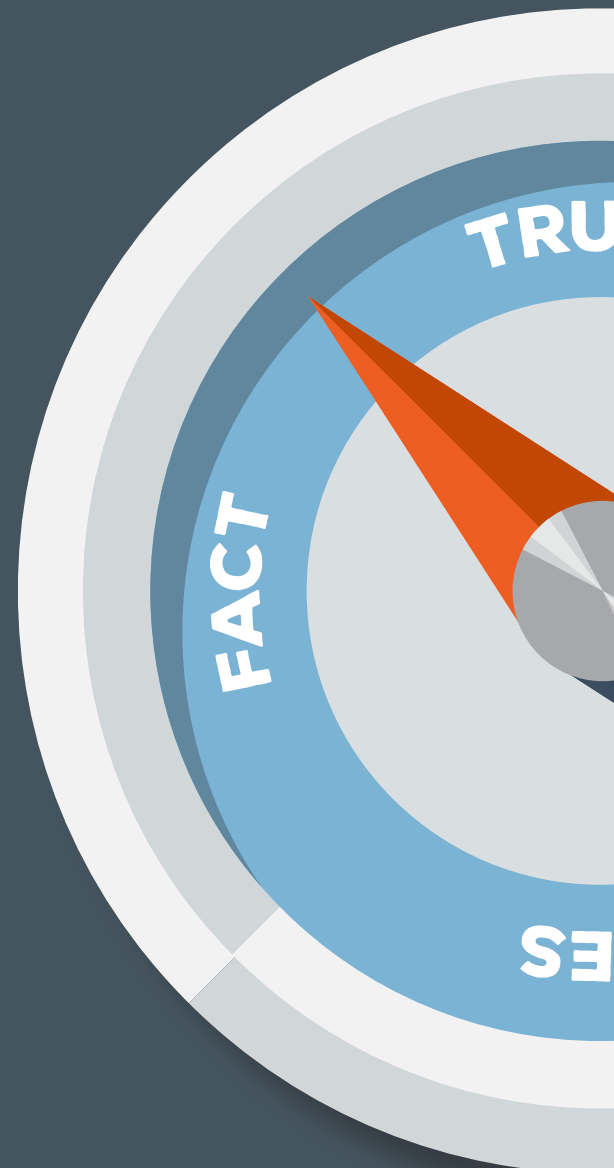
5 A journalist obtains material by honest, straightforward and open means, with the exception of investigations that are both overwhelmingly in the public interest and which involve evidence that cannot be obtained by straightforward means

Honesty and openness are the default position here when it comes to the gathering of information, which complements the earlier commitment to conveying that information in an honest way to the public. It is recognised that there might be exceptions to this, when a journalist might have to use deception, for example, but the bar is set deliberately high by the inclusion of the phrase 'overwhelmingly in the public interest'. What counts as overwhelmingly in the public interest will remain contested, but the strong wording of this clause ought to prompt journalists to pause and reflect before embarking on any form of untruthfulness in pursuit of the truth. Can it really be justified? Is it really worth it? Is there really no other way of finding out the information?

6 A journalist does nothing to intrude into anybody's private life, grief or distress unless justified by overriding consideration of the public interest

Intrusions are by definition intrusive, so there needs to be a justification beyond nosiness or prurience – whether that's for an invasion of privacy (examples might include people's sex

lives, domestic violence, drug habits, corrupt business practices, bullying behaviour, mental or physical health issues and so on) or for an approach after a bereavement. As with investigations, so with intrusions: the principle here is that there ought to be some genuine public interest, not just something about which some members of the public are curious.



ical journalist

7 A journalist protects the identity of sources who supply information in confidence and material gathered in the course of her/his work

Journalists are in the business of finding things out and informing people about them and, in nearly all cases, the best way of doing that is by attributing the information to its source, on the record. On rare occasions, though, a source may ask for their identity to be kept secret. If a journalist agrees to this, there is a moral imperative to protect the source, but promises should not be made lightly.

Considerations include whether the source is a genuine whistleblower or merely someone being mischievous or misleading, and what practical steps you will need to take to keep any promise.

8 A journalist resists threats or any other inducements to influence, distort or suppress information and takes no unfair personal advantage of information gained in the course of her/his duties before the information is public knowledge

This again comes down to issues of honesty and trust. How can members of the audience trust that you are providing them with an honest account, and that you have not been either bought off or scared away from covering something? This is where the reputation and track record of individual journalists and entire newsgathering operations come into play. Reputations can be hard won but easily lost.

9 A journalist produces no material likely to lead to hatred or discrimination on the grounds of a person's age, gender, race, colour, creed, legal status, disability, marital status or sexual orientation

It is sad that a clause such as the above is still felt to be necessary, but stereotyped coverage, sexism, discriminatory or ignorant use of language, and sometimes even racist hate speech all continue to make appearances in sections of the news media – and all need to be challenged, ideally before publication. The issue of representation is important here, both how representative newsrooms are (or are not) of the wider population, and of how some sections of the community tend to be represented within the output of those newsrooms.

10 A journalist does not by way of statement, voice, or appearance, endorse by advertisement any commercial product or service save for the promotion of her/his own work or of the medium by which she/he is employed

Trustworthiness is once again the key here, with a fear that blurring the boundary between commercial and editorial activities will erode

trust in the integrity of the latter. The NUJ would like to see a firewall between advertising and journalism. However, given the challenging economic conditions under which much journalism is produced today – and is likely to be in the near future – that is easier said than done.

11 A journalist shall normally seek the consent of an appropriate adult when interviewing or photographing a child for a story about her/his welfare

Children and, by implication, other vulnerable people are offered special protection in many ethical codes, in recognition of the reality that they may not always be in a position to give informed consent. However, the word 'normally' leaves some room for interpretation here. For example, if a group of 15-year-olds walk out of their school on strike, would it be better to ask them why and report their reasons, or not to report their action unless an appropriate adult agrees? Even if a decision is made to go ahead with such a story, the code's other clauses relating to fairness, honesty and accuracy should also be borne in mind, with particular care taken not to exploit naïvety or encourage potentially dangerous behaviour.

12 A journalist avoids plagiarism

That's the idea, anyway, although there can be a thin line between following up another journalist's story and lifting it wholesale. Quite apart from the fact that it is plain unethical to claim somebody else's work as your own, there is also the very practical consideration of – how can you know that they got it right? Incidentally, although both the NUJ code of conduct and the Impress standards code have exhortations against plagiarism, to date there is no similar clause in the editors' code of practice.

This is an extract from the updated fourth edition of Tony Harcup's book *Journalism: Principles and Practice* (Sage), which is a standard text on many university journalism courses in the UK and beyond. For further details, see: <https://tinyurl.com/mrxjba3b>



Jonathan Sale on Sir John Hill, the first newspaper columnist

AN INSPECTOR WRITES

Some affronted readers write to the editor but Irishman-about-town Mountfort Browne cut out the middleman. He walloped the cheeky journalist who mocked him as an 'empty-headed clod'. Knowing when and where he would find the disrespectful hack, he lashed out at John Hill with his cloddish cane until blood flew and then some. Doctors were called. Hill put out a statement that he was dying.

Back in the mid 18th century, this wasn't a great inducement for anyone to take up the same career – he was the world's first columnist – but he survived the assault and it was great publicity. He could look like an underdog and so go for the sympathy vote.

"He was a living legend of PR," explains Professor George Rousseau, author of *The Notorious Sir John Hill: the Man Destroyed by Ambition in the Era of Celebrity*.

As with many columnists who have succeeded him, the myths need a few tweaks. (Samuel Johnson remarked that Hill was "an ingenious man but had no veracity".)

Sir John Hill is hailed as being our first daily newspaper columnist. That is broadly true but what has to be added is that his knighthood was bestowed by King Gustav III of Sweden for his groundbreaking botanical research. Then, unusually, George III of England allowed him to use the title here.

He also referred to himself as 'Dr' and practised as a quack doctor but without being trained in medicine, apart from an apprenticeship to an apothecary during which he ran away with some gypsies and subsequently with a group of actors. It seems that he never actually entered a university.

"His father taught him Latin and Greek but I don't think he went to a secondary school," says Rousseau. "His book, *Cautions Against the*

Immoderate Use of Snuff, made the link between tobacco and cancer but he was never interested in doing experiments."

Failing to achieve academic respectability, he wrote hyperactively as if the printed word was about to be made illegal (as would many of his words have been, given stricter laws of libel). He wrote rapidly and gives the impression of not wasting time on revising his texts. He gave the impression of turning out books the way other writers turned out articles. He produced scientific treatises, farces, novels and, for two tumultuous years, a column for *The London Daily Advertiser* and *Literary Gazette*.

Disraeli the Elder, who devoted a hefty chapter to Hill in his book on literary greats, described

the columns as providing "a light scandalous chronicle all the week with a seventh-day sermon". That last bit would have been difficult, as the paper did not come out on a Sunday.

His father and brother were clergymen. "He always insisted he was Church of England," says Rousseau, "but there is no evidence he ever entered a church."

To be fair, he wouldn't have had time. The *Dictionary of National Biography* credited him with 76 separate works, ranging from *The Virtues of Honey in Preventing Many of the Worst Disorders* to the 26-volume *The Vegetable System*, which sold at an incredible 160 guineas.

Hill had been the founding editor of *The British Magazine*. He signed lighter articles

Cats, cabbages and cash cards

SIR JOHN HILL never knew he was a columnist; the word did not exist until 1920 and then only in the US. Now columns turn up everywhere.

Any (rogues') gallery of great columnists would include William Connor, aka Cassandra of the *Daily Mirror*, whose subjects included capital punishment, cabbages and cats.

To his credit, he denounced Hitler as a 'lucid lunatic' at a

time when the Führer still had eminent British fans.

To his discredit, he lost a costly libel action for – in a dog-whistling way – sneering at the famous pianist Liberace (pictured) for being gay.

Like Sir John, Bernard Levin was walloped for his opinion, in his case on live television for the sin of having mocked 'concrete music'

in the *Daily Mail*.

His other topics included his skills at 'conducting' the music coming out of his record player, and the Vietnam War. He then moved to *The Times*, where his sentences trebled in length.

Keith Waterhouse got his laughs in the *Mirror* from the Tory manifesto and baseball caps worn back to front; he then too took his

talent to the *Mail*.

Michael Frayn leapt from the *The Guardian* to *The Observer* and cast a satirical eye over everything from the Berlin Wall to his fear of forgetting his PIN at the cash machine.

His colleague, the late Katharine Whitehorn, wrote columns about how women could be sluts – in a good way – and she became a feminist icon.

That brings us to Jill Tweedie of *The Guardian*, who married Alan Brien, himself no slouch as a columnist for *The Sunday Times*.



YAACOV DAGAN / ALAMY STOCK PHOTO

Looking
back to:
.....
1751

CHRONICLE / ALAMY STOCK PHOTO

as 'The Visiter' and heavier why-oh-why pieces as 'The Moralist'. Another alias was 'The Occasional Spectator'.

His greatest profile was as 'The Inspector' in the Advertiser, for which he began writing on March 5 1751, the day after the paper's very successful launch. Initially a bi-weekly slot, the column went down so well that his 750 words appeared not just on Tuesdays and Fridays but also on Wednesdays, Thursdays and Saturdays too. He banged out 720 columns – a rate of 360 a year.

"The Advertiser was one of the first papers to shape its audience by appealing to the emerging middle class – not the working class and certainly not the aristocracy, which he attacked," says Rousseau.

He also had a thing about French hairdressers and you didn't want to get him started on long wigs.

Rousseau identifies his three main topics: "1. Marriage. 2. Women. 3. Morals. The me-too movement would have greatly interested him but I have no idea which side he would have been on."

And, supposing The Inspector were to be inspecting today? "I think he would have said our age had lost its morals."

Hill became a familiar figure about London as he strode around to carry out his inspection of its inhabitants. Much of his 'research' took place in coffee houses, those gathering places of 18th-century wits where conversations provided 'a Rational Entertainment of the Mind'. Well, ideally they did. Those capital letters did not blind him to the fact that the Witless were allowed to come in as well for a dose of caffeine.

He describes how one day he was quietly "smelling my coffee, when I was surprised by a violent blow on the legs".

This time the blow was accidental and turned out to be an absolute gift, allowing him to hold forth about the fashion for absurdly long swords dangling low on the bodies of posers who couldn't handle them.

At this point, a 'plain' bystander – ie a sober, God-fearing sort of fellow – rebukes the 'fop', declaring that foolish, fashionable gear



did not make him a gentleman. Exit the poncy fool, pursued by mocking laughter – and followed too by the frenzied scribbling of The Inspector's quill as he turned a bumped knee into the usual wordage by the deadline.

Many of today's columnists must, when short of a theme on a slow news day, envy the lack of fashionable swords that could fill the gap in the page.

Although he enthused about the 'newsmonger' who floated around as 'a moral agent', The Inspector's persona was rather different from that of the actual scribe behind the quill.

He conducted several vendettas, beginning with one against the Royal Society, which had refused to elect him to join the ranks of his fellow scientists.

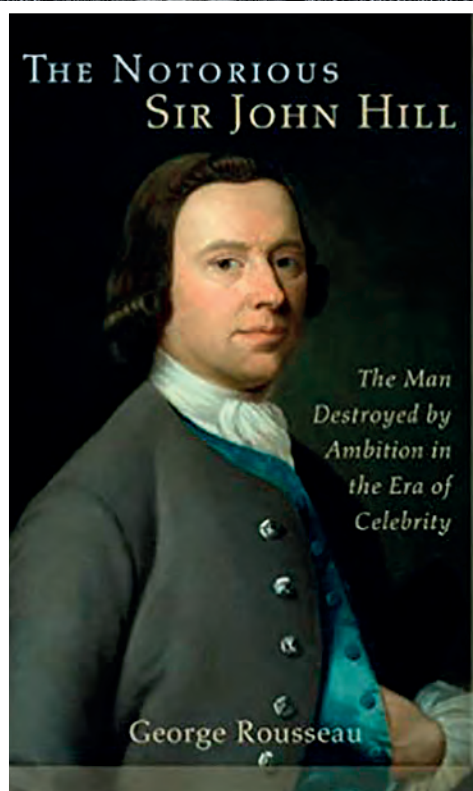
His scurrilous attacks on fellow writers in what became known as the Paper War resulted in many retorts and he was a past master at suggesting secretly to another literary figure that the two of them manufacture a fake feud. He started a publication named The Impertinent which ran to one issue.

Christopher Smart, author of a marvellously deranged poem to his cat, penned a hostile mock epic entitled The Hilliad, which wasn't as good. David Garrick (the actor, as in the club) was goaded into snapping that Hill's farces were about as funny as a dose of medicine while his medical skills were a complete farce.

All this commotion among the quill pens puffed up his legend in his lunchtime but did not keep his reputation alive after his death. He made his mark in the history of botany but not in the chronicles of the printed word.

Rousseau's exhaustive biography led to reviews and conferences when it came out but Sir John Hill, a striking character and valuable chronicler of his age, has now disappeared into the back numbers of literary history.

The professor declares that a smart newspaper ought to dig up and revive the image of The Inspector and he would be delighted to hear from any features editors who may be reading these words.



Stories are critical in more ways than one



Three big issues show journalism matters, says **Raymond Snoddy**

How well – or otherwise – have journalists dealt with the unprecedented triple crises still being faced by the UK? The three: Brexit, Covid-19 and Boris Johnson's breaches of lockdown rules posed different challenges to newspaper journalists and broadcasters alike, although Johnson was centrally involved in misleading the public in all three.

Many journalists have been heavily criticised for not fully explaining the reality of what leaving the EU would mean for the British economy, society and public.

Some had little choice but to toe the line set by their right-wing proprietors, many mainly interested in avoiding EU attempts to crack down on international tax havens.

The BBC has rightly been criticised for its policy of 'false equivalence' during the referendum campaign and its reluctance in the years afterwards to attribute the UK's troubles to Brexit. In the latest example the BBC was slow to cover properly miles of lorry queues outside Dover for fear of having to utter the B word.

The same right-wing newspapers criticised for their uncritical, cheerleading coverage of Brexit have also not covered themselves in glory in their coverage of Covid.

Few opportunities were missed to belittle the 'doom-mongering' scientists and many failed to get their minds round basic scientific concepts such as exponential spread, Long Covid, or the fact that the more Covid cases in a community the greater the chance of new dangerous mutations.

Instead they have campaigned religiously for re-opening the economy,

usually too soon for the safety of their readers. A recent example by The Sun's Trevor Kavanagh is as good as any. "War is Over – Now will the shroud-waving mask-loving doomsters PLEASE let us get on with our lives?"

On that day there were 107,364 new cases and 330 deaths within 28 days – an obvious underestimate – taking the total to 153,302, the highest in Europe.

Overall, definitely a case of could do better, much better.

But when it came to the parties of Boris Johnson a wide variety of media, even some Johnson supporting titles, finally got round to doing their duty.

Johnson has routinely lied and misled the House of Commons across the entirety of his Premiership. The lies, falsehoods, inaccuracies, were all lovingly catalogued by the courageous former Daily Telegraph columnist Peter Osborne.

Yet absolutely nothing happened and looked as if it never would. Many voters still liked Johnson the clown, tolerated his many "indiscretions" and thought he was doing his best.

The exposure of the lockdown parties has changed everything. The curtailed Sue Gray report still detailed no less than 16 parties in and around Downing Street and revealed that 12 of them are being investigated by the Metropolitan Police – at least four involving Johnson personally. The latest to become public thanks to the Daily Telegraph, was the party in Johnson's flat where Abba's The Winner Takes it All was played.

Many have marvelled that of all the highly significant, weighty falsehoods that Johnson had perpetrated on the British public it was the exposure of parties that did it.

For those inside Downing Street it

was bring your own booze. The rest of the country couldn't see dying husbands, wives or partners or properly mourn their loss.

There can be no more treacherous betrayal of the British people during a pandemic, or one that is more politically toxic, and it has seen Labour sweep into an 11-point lead over the Conservatives.

And it is all down to journalism.

There are two classes of scoops. One involves getting a story just before it happens or is officially announced.

Real scoops uncover scandals that those responsible hoped would stay secret forever. The very best of such scoops can sometimes bring down a President or a Prime Minister.

Boris Johnson and party time looks like one of those occasions and two journalists Pippa Crerar of the Daily Mirror and Paul Brand of ITV led the way in a careful, determined manner.

They did indeed break the story. The Guardian added telling pictures and the Telegraph, the paper, which did more than any to create the persona of Johnson, played its part in his impending downfall.

The BBC did better this time by relentlessly reporting the revelations of others, only then to be accused of bias.

Johnson appears to have survived for now while the police investigation continues. The maximum danger will come if a sitting Prime Minister is found guilty and fined, or failing that the Conservatives suffer a pummeling in the May local elections.

The game is still afoot but we can already say with certainty that the exposure of Johnson and his parties prove that stories matter; journalism matters and can even help to pull a democracy back from the brink.

When it came to the damage to Boris Johnson, a wide variety of media outlets finally got round to doing their duty

What made you become a journalist?

I often think I should come up with a more sophisticated answer, but it was Kermit the Frog. He did reporting, vox pops and interviewed the guests. He seemed the most important Muppet.

What other job might you have done/have you done?

I would love to be a volcanologist but doubt I'd have the maths ability or the courage. So, I try to holiday in volcanic hot spots instead. I now teach media, culture, communication at Liverpool John Moores University.

**When did you join the NUJ and why?**

On my first day at university in 1991 at the NUJ stall. My parents were lifelong trade unionists, so not joining a union wouldn't cross my mind. I was especially proud at joining the NUJ: it felt proof I was a proper journalist.

Are many of your friends in the union?

Yes, lots of them.

What's been your best moment in your career?

I'm very proud of the NUJ campaign on reporting poverty and the contribution I've made. It's a campaign I hope will continue to grow. (Interviewing Seth Armstrong in The Woolpack on the Emmerdale set was a definite highlight.)

What is the worst place you've ever worked in?

I've worked in some grim district offices, sitting in the cold, typing away on old computers,

surrounded by full spikes and piles of old newspapers. I loved it, though.

And the best?

I remember racing around Yorkshire chasing stories with some affection, and travelling from Sydney to Queensland felt quite glamorous. My favourite part has always been the people rather than the places.

What advice would you give someone starting out?

Don't go for obvious sources of information. They might be 'reliable' but that doesn't mean they're accurate or insightful. People in poverty, for example, are often overlooked as experts but will understand the experience, the benefits system and its failings more than most MPs.



NUJ & me

Rachel Broady is a lecturer and journalist who campaigns on how poverty is reported

Who is your biggest hero?

I liked reading of cotton workers in Lancashire protesting against poverty. When famine relief arrived by boat from America, the bread was paraded in front of hungry workers rather than handed out. As the ship's chaplain encouraged prayers of thanks, a loaf hit him on the side of the head.

**And villain?**

Anyone trying to politically justify abusing journalists.

Which six people would you invite to a dinner party?

My friend Kath Grant (Manchester and Salford branch secretary), Friedrich Engels, James Connolly, Margaret Harkness (a journalist, socialist and feminist), Father Joseph Wresinski (a French Catholic priest who defended those in poverty while quoting Marx) and Danny Dyer.

What was your earliest political thought?

I was told about Majella O'Hare who, aged 12, was shot in the back by a British soldier as she walked to church in 1976. I was about seven and felt a deep sense of injustice.

What are your hopes for journalism?

There is a lot to be hopeful about in terms of learning from the worst excesses of tabloid journalism.

And fears?

The hatred for journalists is unfair, short-sighted and terrifying. Sadly, it's a position taken across the political spectrum. Those on the Left should be defending media workers.

How would you like to be remembered?

As defending the poor by challenging how poverty is reported.



arts

by **Tim Lezard**

Music >

Dance Like It Never Happened

Jonny and the Baptists
Out now

The new album by comedy duo Jonny Donahoe and Paddy Gervers tackles the unfunny topic of grief. You might recognise their hit single Farage or remember their funny, political tunes from the BBC's The Now Show and the Infinite Monkey Cage; this album is a departure from that frivolity. Moving, personal and heartbreakingly witty at times, it is nonetheless an entertaining and surprisingly uplifting listen. Hear them perform the new album on tour in March and April.

<https://tinyurl.com/bdh5cncs>

Various artists from Ireland

February-April
Ireland and London

Ireland's Music Network has announced a spring touring programme featuring traditional, classical and contemporary music. Its chief executive Sharon Rollston gushed: "Kicking 2022 off with four tours, three new commissions, two new collaborations and one brand new children's music show that celebrates the power of staying curious at any age, there's plenty to see us through the longer evenings until spring has well and truly sprung again."

<https://tinyurl.com/ycknnddn>

Comedy >

Friends: the Musical Parody

On tour from February to May

Friends never seems to be far from the news, whether it's reunions or, in this case, a musical parody. Lovingly lampooning Chandler, Rachel, Ross, Monica, Phoebe, Joey and Gunther, this show celebrates our heroes' work, life and love in 1990s Manhattan.

<https://tinyurl.com/yckvpbsc>



And This is Me!

Count Arthur Strong
On tour

After years on stage talking about others, the doyen of light entertainment, arts favourite Count Arthur Strong (played by Steve Delaney) has bowed to pubic [sic] demand and allowed himself to be talked into making a show about himself. I can't wait.

<https://tinyurl.com/2s4kye48>

Theatre >

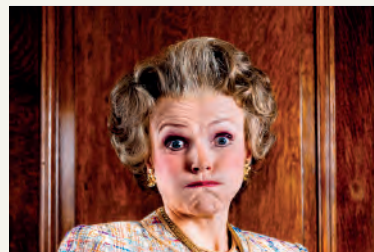
Betty! A Sort of Musical

Royal Exchange Theatre, Manchester
December 2022-January 2023

This one's already attracting a lot of

interest. Better known as the first female speaker of the House of Commons, Betty Boothroyd performed in a high-kicking dance troupe, the Tiller Girls, before being elected to Parliament in 1973. The brilliant Maxine Peake (pictured below) has written – and will star in – this musical drama about her pre-politics days with the Dewsbury Players.

<https://tinyurl.com/4s3zks5n>



Peaky Blinders, The Rise *Vanguard Theatre, Camden* *Summer 2022*

Although not a big fan of Peaky Blinders, I am a big fan of immersive theatre, so might be tempted by this. This show promises to transport audiences back to the 1920s, joining gang boss Tommy Shelby and his family at familiar locations including the Small Heath betting shop, The Garrison and the bakery on Regent's Canal.

<https://tinyurl.com/5xk2u2hc>

Television >

Then Barbara Met Alan

BBC



Based on a true story, this new drama by multiple Bafta winner Jack Thorne explores the battle for disabled rights in the Britain of the 1990s. Featuring two disabled cabaret performers, it recounts how Barbara Lisicki and Alan Holdsworth met at a gig in 1989 and became part of the Direct Action Network, and the protests that put disabled rights into the spotlight.

Books >

Marillion, Misadventures & Marathons: the Life and Times of Mad Jack

Mark Kelly

Written during 2021, keyboardist Mark Kelly's autobiography charts the rise, fall and rise again of his rock band Marillion, and how they overcame the departure of singer Fish at the height of their powers.

<https://tinyurl.com/2p93zvnv>

Exhibitions >

The Art of Banksy



Exhibited in Miami, Sydney, Melbourne, Tel Aviv, Gothenburg, Toronto and Auckland, this unauthorised collection of privately owned canvasses, prints, sculptures and screenprints has come to London. Banksy is described as one of the most controversial and thought-provoking artists of our generation, and this provides a chance to see some of his famous pieces plus many lesser-known works on wood, paper and canvas.

<https://tinyurl.com/mry3xut9>

Spotlight >

Secret photographer

Vivian Maier – the photographer nanny – became famous only after her death when thousands of her negatives were discovered in a Chicago storage locker.

Now the incredible story of her life is told for the

first time in Ann Marks' definitive biography.

Maier worked as a nanny for 40 years, secretly taking pictures on her days off and leaving behind a collection of more than 100,000 images when she died in 2009.

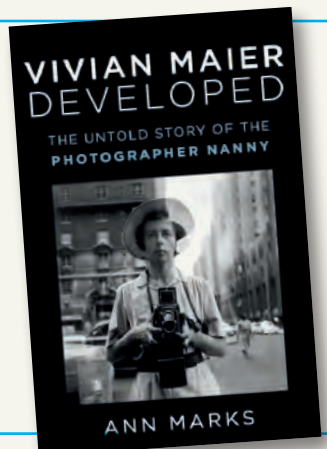
An exceptionally private person who experienced difficulty forming relationships, she expressed herself through her photography, tirelessly advocating for the rights of workers, women, African people and Native Americans.

She has been described as "a woman so creatively

gifted that her body of work would become one of the greatest photographic discoveries of the century".

This book, which features 400 of Maier's photos, many of which have never before been published, is a real treat.

<http://www.vivianmaier.com>





TechDownload

Chris Merriman on technology for journalists

byte size...

USE UP AND TRADE LOYALTY POINTS

If you're anything like me, you've amassed a glut of frequent flyer miles, loyalty points and vouchers from different stores and services, most of which just sit there until they expire. You can use Swapi as a place to consolidate all your cards, trade in your points and earn new ones at a variety of stores and websites all over the world. There's even ways to reclaim expired points. This single loyalty app has an impressive range of rewards. Available from app stores. www.swapi.global

MEETING HOST AND TRANSCRIPTION

The Anker PowerConf S330 is a great work-from-home gadget that wouldn't be out of place in the office either. The S330 turns your computer into a Zoom Rooms certified huddle room, with four microphones and a speaker powerful enough for everyone to hear. A strength is its extra software that uses AI to transcribe a whole meeting, which costs £9.99 for 1,000 minutes. On sale at £69.99. <https://uk.ankerwork.com/>

GOOGLE BRINGS OUT ITS IPHONE RIVAL

Last up, I have to give a nod to Google, which has finally got its iPhone equivalent in the form of the Pixel 6 range. Because Google has designed the microchips, the prices have come right down, with a flagship specced phone starting at £549.

https://store.google.com/product/pixel_6

HEARING GLASSES

Forget Google Glass – today's smart specs are a much simpler affair, with a focus on providing hands-free listening rather than a flickery head-up display.

Soundcore has already earned a stellar reputation for its portable audio products and now it has come up with a great collection of smart glasses with interchangeable frames.

It works like this: you buy the arms, which contain the clever bits, then choose from a range of frames to snap into them. These include sunglasses and blue-light blocking styles, and all can be reglazed with your prescription if you prefer. Then, connect to your phone or laptop and you're wired for sound.



Because there is nothing in your ears, the music can sound a bit tinny – but, if you're on a conference call or tuned in to a product launch, or just want to take a few phone calls, it's a very liberating experience.

What's surprising is that, in most respects, Soundcore Frames look and feel like regular glasses – there are no ugly lumps on the arms, and the choice of frames is both wide and pretty stylish. What makes them such a boon, though, is the fact that you can get on with your day in a way that feels seamless. Prices start at £149.99.

uk.soundcore.com

> Say no to irritating printer things

As we spend more time working at home, equipment manufacturers are responding with hybrid products designed to bridge the gap.

This is especially so with printers, with low-priced, all-in-one machines that look and behave more like those in the office. I've played with a few, and the Brother MFC-

J4540DW multifunction is my favourite, because it's the only one that doesn't do any of those irritating printer things like chewing up the paper or claiming to be offline when it

isn't. With two paper trays and a scanner, copier and fax machine(!), it's a great way of getting office performance at home. You can print straight from your mobile in one click.

It costs £238.80. www.brother.co.uk

Big-value earbuds

I'm always a bit loath to include earbuds because of the sheer volume of new models being released. However, Earfun Free II Earbuds have cut through the noise, if you'll pardon the pun, because they sound on a par with models from bigger names such as Jabra and Sennheiser. Tiny buds, great sound, long battery life, IPX5 water resistance, active noise cancelling and wireless charging – all this would normally cost well over £100, but it's £69.99 from Amazon, plus there are usually heavy discounts on offer (30% at the time of going to press). A great budget buy.

A SOUND BARGAIN BUY

Strong signals in 'not spots'

One of the impacts of Brexit... well, you know, 'that', is that using a phone to roam is suddenly a lot more expensive, which for globe-hopping journalists is a bit of a pain.

KeySIM offers a solution with a SIM card that can roam on any network – all four here in Blighty (O2/Virgin, Vodafone, EE/BT and Three) – meaning it's also great if you find yourself in a 'not spot'.

In Europe, it can latch on to 92 networks across the continent and, if you're working on the move, it intelligently switches to the strongest network without you needing to do a thing.

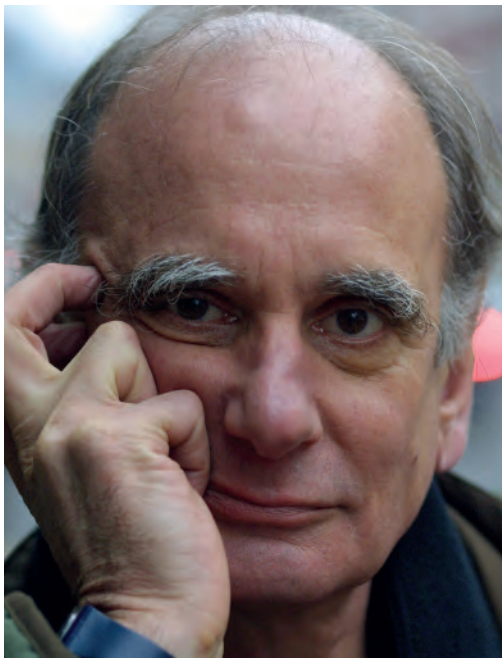
It's not cheap at £4/minute and £3.75 per gigabyte, but pop it into a mobile broadband dongle and it's a great travel companion, whether you're on foreign shores or just in a building where you can't get your usual network.

I tried it in a notorious signal black spot near me and got a strong signal for the first time ever.

www.keysim.co.uk



ANDREW WIARD



Larry Herman

Larry Herman, the New York-born documentary photographer and union activist, has died at the age of 79.

Vietnam drove Larry to our shores. He arrived in 1968 as a principled draft resister fleeing arrest with his partner, the writer Barbara Rees,

to a new life and a new career. Although he had trained as a sculptor, after one look through the camera's viewfinder – "it was magical," he later said – he never saw the world the same way again.

But how to make it pay? A typical New Yorker, he just walked through closed doors with nothing but a tale about all his pictures – yet to arrive from the States.

He tried this one on Times picture editor Norman Hall, who said "you're lying!" But he then gave him hundreds of rolls of film, telling him not to return for a year. When Larry did, commissions followed. He had broken into national papers.

He was someone who could face the pressure and even danger on the streets. He once told me that when being shown around Londonderry at night by a 'republican', a shot rang out – and the man's brains were on his shoulder.

But a life of derring-do held no interest for him, nor the 'news' nor the picture of the day. All ephemera. His concern was with the human condition, the daily lives and struggles of working people, driven by the moral certainty you might expect from the son of a rabbi.

He scraped a living off grants and sales of prints to museums and private collectors. Beholden to no one, he was free to do what he was born for.

His first long-term project was a labour of love about Glasgow and Glaswegians, resulting in the exhibition Clydeside 1974-76 and his work going

on permanent display in the National Galleries of Scotland.

Larry belonged to that great documentary tradition epitomised by Lewis Hine, an early 20th century social reformer and photographer, who declared: "There were two things I wanted to do. I wanted to show the things that had to be corrected. I wanted to show the things that had to be appreciated."

But Larry was determined to correct things himself, and so to yet another life. A revolutionary socialist, comrade Larry was sent underground to organise the working class – literally, on tube trains – then on to be a welder in Sheffield. He took no pictures for 12 years.

Some might call that a waste of his talents. Not Larry. To him, it was all one. When finally returning to what he did best, he simultaneously supported his multiple causes, such as Cuba Solidarity. Those on the receiving end will attest that he was an extremely vocal member of London Freelance Branch.

Over the next 30 years, his projects included British Jamaicans, the low paid in London, the working people of Cuba and, finally, the garment workers of Bangladesh – an extraordinary photographic legacy.

He is survived by daughter Melissa Rees Herman, son-in-law Pablo and grandchildren Daniel and Noa.

Andrew Wiard



John Izbicki

John Izbicki, a journalist with the Telegraph for 30 years, covering the City, education and then Paris, has died aged 92.

A Jewish refugee from Nazism, he arrived in Britain aged nine on September 3 1939, the day the UK declared war on Germany.

He had been born Horst Izbicki in Berlin, the son of Selma and Leonard Izbicki, who had moved to Berlin from Kolberg (now Kołobrzeg in Poland) after the First World War. His father's haberdashery store was one of 7,500 Jewish businesses attacked in 1938 on Kristallnacht. He always said that he shouted himself so hoarse

during the attacks that his vocal cords never fully recovered. His father managed to get visas and train tickets and they left.

On his first morning in the UK, Horst and his mother had slept in a Leicester police cell, and he woke to the smell of frying bacon. The kindly sergeant asked the hungry boy his name. The reply, "Horst, sir", prompted the response: "What sort of name is that?" Over his first bacon breakfast, Izbicki and the policeman talked, and John emerged both fully committed to bacon and to renaming himself John after the sergeant's son.

The Izbickis settled in Manchester, where John went to North Manchester grammar. He left at 16, did national service with the Royal Army Service Corps, read French and German at the University of Nottingham, went into journalism in Manchester and, in 1959, joined the then Daily Telegraph. At the Telegraph, until the city editor insisted on using Izbicki, he was given no byline or bylined John Howard, the Anglicised version of his mother's maiden name. His own name was deemed inappropriate for its readership. "It would frighten the colonels," as he put it.

His background gave him a lifelong desire to help all refugees. He was regularly involved in the Jewish community, providing witness evidence and helped organise Holocaust memorials, including speaking at Westminster Abbey.

His autobiography *Between the Lines* (2013) recalls his Fleet Street days, including a friendship with Margaret Thatcher which began when she was education secretary after he rescued her from a drunken journalist at a headteachers' conference by asking her to dance. He enjoyed warm relations with the teaching unions, notably the National Association of Head Teachers and National Union of Teachers, and performed regular comedy turns at their conferences.

John, a campaigner for educational reform, left the Daily Telegraph in 1989 to become public affairs director at the Committee of Directors of Polytechnics and played a leading role in the campaign for polytechnics to become universities. He then became communications director at one, the University of North London.

We became friends in the 1990s when I was editing Guardian Education and he was looking for a school with refugee pupils for a Royal Albert Hall concert. My husband, Terry Farrell, was then head of a comprehensive in Haringey where 90 per cent of pupils were black. There were many refugees and a gospel choir.

He is survived by his second wife June, son Paul, grandchildren Tyler and Chloe and stepchildren Patrick and Anna.

Anne McHardy



Story behind the picture

Dominic Cummings
By Mark Thomas

As I freelance, I always plan ahead, keep a keen eye on the news and try to come up with new ideas. I get commissioned work, but when it's quiet, I go out nearly every day and shoot news and topical pictures. Never far from the news, Dominic Cummings went right back to the centre of things amid the partygate controversy.

I decided that some up-to-date pictures of him would be useful.

I set my alarm for 5.45am and set off on a bus, tube and then another bus to his home in Islington, north London, arriving at 7.20am. I had been there a few times during the Barnard Castle story.

There was one other photographer there who had spent the entire day outside the house the previous day with no luck. That day, Cummings' wife had said that he would be having zoom meetings all day.

We waited patiently and a film crew and four more photographers arrived. Then we noticed a few twitching curtains in the house as people checked our numbers. There were a few moments when we jumped unnecessarily as we heard doors being rattled and neighbours departing. I wasn't feeling hopeful.

Then, to our surprise the basement door opened at 8.40am and the man himself strode up the stairs. He said he was happy to give us a quick picture. We duly took our photographs. He told us that his wife and son would shortly be leaving the house and asked us to keep our distance and please not take any photographs of them.

I certainly wouldn't take photos of someone's child. He also said that he was giving us a picture in the hope that we would be happy and then leave him alone. We thanked him and departed. Photos processed and despatched – a good job done.

and finally...

When the light of day shines on grubby tales



Avoid journalists if you're rich and crooked, advises **Chris Proctor**

I was tuned into a local radio station when the news broke that Robert Maxwell's daughter was officially worse than her dad.

The presenter couldn't keep repeating the verdict – even if saying 'guilty, guilty, guilty' is a satisfactory way to pass an afternoon when you are talking about someone who has groomed and trafficked young people – so the producers had found a US legal expert to speculate about how long Ghislaine could spend in pokey.

It sounded like a reverse auction at first, starting with 40 and edging down to 20 if she told the absolute truth, which I suspect would be a unique experience for her family. There was a little bargaining with the presenter, who didn't want to drop below 30 and, eventually, the pair settled on 35.

"OK," the presenter said. "We'll finish there and head over to the newsroom for the rest of today's top stories." As he did, he pressed the fill-in music button. To my delight, Bob Marley took to the airwaves, urging, "Don't worry about a thing/'Cause every little thing gonna be all right."

I just had time to hope Ms Maxwell wasn't listening to Radio Norfolk when a trailer came on for an interview with Virginia McKenna. Sure enough, the familiar strains of Born Free filled the airwaves.

I like to think the producers were doing it on purpose, even if they didn't follow it up with Elvis's Jailhouse Rock.

A week after Maxwell Minor began her sedentary decades, we were reporting the conviction of another

woman. She was also guilty of major crime but, instead of being banged up, she was on her way back to her luxury home while her lawyers reached for their tomes on 'How to put off a court decision for longer than Ghislaine Maxwell spends in jail'. This was Elizabeth Holmes, former head of Theranos, the Silicon Valley start-up she founded in 2003.

Her business model was to take just a few droplets of blood from the tip of a person's finger, test it for a couple of hundred physical ailments and send a full health report to a mobile phone in 15 minutes. It was an excellent plan and did everything envisaged except actually work.

The US media had loved her: she was young, blonde and feted as the world's youngest female self-made billionaire. Her face had appeared on the covers of Fortune, Forbes and the New York Times Style magazine.

She was everybody's friend, including of former secretaries of state Henry Kissinger and George Shultz – and Rupert Murdoch.

Holmes sidled up to Jerry Hall's squeeze because she wanted to know the best way of keeping a story about Theranos out of the Murdoch-owned Wall Street Journal. She had heard that staffer John Carreyrou was on the point of revealing that the company was as kosher as a pig's head stroganoff.

Remarkably, Rupert refused to intervene, saying he "trusted the paper's editors to handle the matter fairly". Unfortunately though for the \$125 million that the Dirty Digger had invested in Theranos, the editors did handle it fairly – and exposed the

entire enterprise as a complete scam.

These two grubby stories were, I thought, encouraging. They showed that the guilty rich can end up in the dock – and even in the calaboose.

To other aspiring criminals, I thought I'd offer a few words of friendly advice.

The lesson to be learned from the Holmes case is that the best way to avoid jail is to steal a lot of money. Don't hold back. If you pinch a few grand, like benefit claimant fraud, you're up before the beak and behind bars in no time.

A bloke from Walsall got six months for fraudulently claiming he'd fallen over a kerbstone. And, just before Christmas, the government found an additional £510 million to help ferret out benefit claim fraudsters. No expense is spared when it comes to hounding the poor.

The more you steal, the better, is the rule. You have a better chance of getting off.

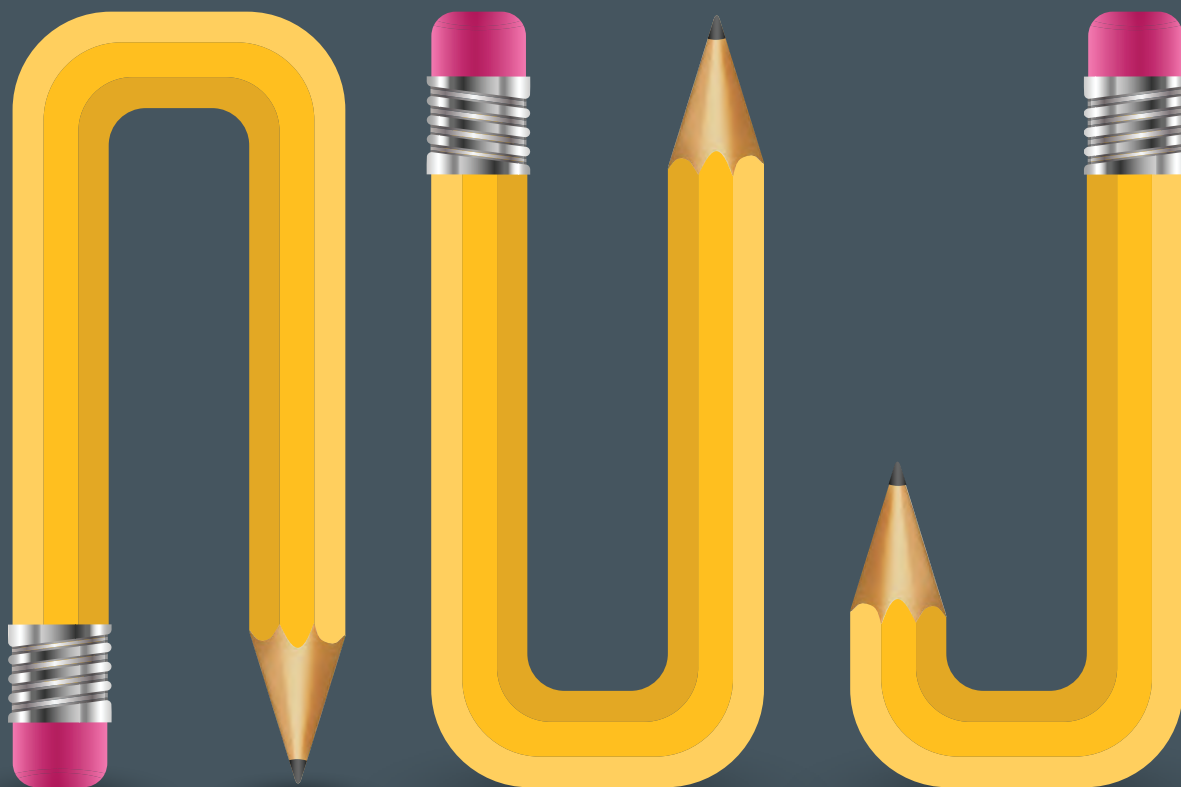
The other advice I'd proffer is to keep out of the limelight.

Keep a low profile. Avoid the media. If, for example, you are a dodgy procuress of young women, don't be a pal of Donald Trump. And don't show up to Prince Andrew's daughter Beatrice's 18th birthday with Harvey Weinstein and Jeffrey Epstein in tow. The press will then naturally take a keen interest in you, which is the last thing any self-respecting child trafficker wants.

Oh, and avoid journalists. We don't like you and we're delighted to turn you in. It's one of the things that makes this job the best in the world.

Holmes sidled up to Murdoch because she wanted to keep a story about Theranos out of the Wall Street Journal

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